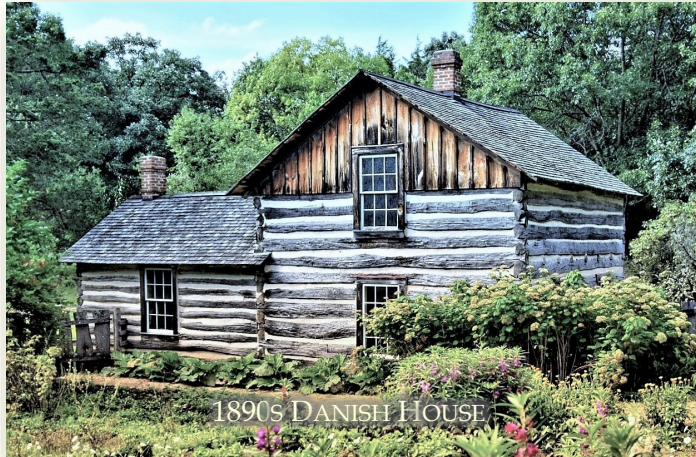


Midwest Open Air Museums Magazine



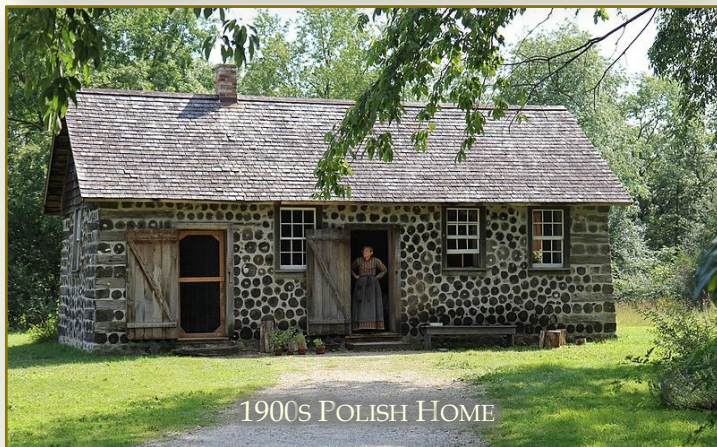
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Summer, 2019
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1890s DANISH HOUSE



1880s POMERANIAN FARM HOUSE



1900s POLISH HOME



1910s FINNISH HOME

OLD WORLD WISCONSIN IMMIGRANT HOMES

In This Issue:

Wisconsin Journey at OWW
Time Traveler Tokens Program at OWW
"In Good Old Colony Times" From the 1843 Songbook
Sabots
The Belgian Farm at Heritage Hill
The Mid-19th Century Round Cap: Function and Design
Occupational Portraits From the Library of Congress

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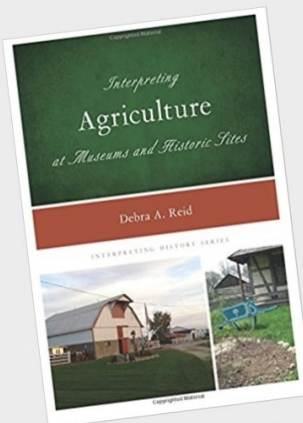


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Cover Photos - Immigrant houses at Old World Wisconsin. **Top left** - The 1890s Danish House; **top right** - 1880s Pomeranian Farm House; **bottom right** 1910s Finnish home; and **bottom left** - 1900s Polish House. (Credits: top two - Wisconsin Historical Society, Old World Wisconsin; bottom two - Royalbroil licensed under Creative Commons Attribution - Share Alike 4.0 International).



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 at Piqua was great as expected. ALHFAM is fast approaching in June and Saint Marie among the Hurons sounds like an incredible place. I am signed up for the overnight experience in a Huron Long House, which I'll report on next time.

I am currently beginning my fourth year as editor of the magazine. Its been fun and exciting to edit and write for this publication. One thing I like is being able to share my 45 years of experience in the open-air museum field with the readership. I am also learning so much editing articles and researching my own articles.

I recently became aware of the occupational portraits in the collection of the Library of Congress and couldn't resist sharing them in a photo feature in this issue. These photos represent a cross-section of life in the 1840s and 1850s. As I mention in the introduction to the photos, they illustrate the people, their tools, their wares, and their clothing, and even give a glimpse into who they are and the stories they would have to tell. If you spend some time with each of the people in the photos and get to know them, it will give you a better sense and feeling for life in the mid-19th century.

Another photo that inspired my thoughts along these lines is the one on the right. These are my great grandparents, Joseph and Elizabeth Vance. The boy in Joseph's lap is my grandfather. This photo was taken about 1885, when they were in the prime of life. They would have one more son and two daughters in the next few years.

I don't know a lot about them yet, but I did recently discover that Joseph, originally from Crawfordsville, Indiana, fought in the 72nd Indiana during the Civil War. The 72nd was part of Wilder's Brigade, a mounted infantry that sported the Spencer repeating rifles. Shortly after I learned that, a Spencer rifle that was probably used by the 72nd at Hoover's Gap and Chickamauga came up for auction locally, so of course I had to buy it at any cost.

I did an exhibit for the Coles County (Illinois) Historical Society a few years back on Coles County in the Civil War.

The 123rd Illinois from here in Charleston was part of Wilder's Brigade. A local major in the 123rd documented the exploits of the "Blue Lightning Brigade" through letters that he wrote home and later published in a book. I was totally taken with the story; discovering a personal connection to Wilder's Brigade was one of the highlights of my life.

This picture of my great grandparents led me to write the song found on page 37 of this issue. A young family in the prime of life in 1885, a young family in the prime of life in 2019— we'll all be "Looking Through Time" someday.

Our historical sites and the living history movement give us outlets for expressing our fascination with the past. We all talk about first person and third person interpretation, but the Wisconsin Journey program, through use of second person interpretation, puts visitors in the roles of Swedish immigrants of the past.

Conner Prairie has done this in a spectacular way with their Follow the North Star program, where visitors are put in the roles of slaves making the journey to freedom on the underground railroad.

I'm pleased to have best-selling author Kathleen Ernst's contribution to the issue. The articles relating to Belgian immigrants were taken from the blog on her website and give a glimpse into her thought process in using historical artifacts and historical sites in her books. Kathleen wrote articles for *Midwest Open Air Museums Magazine* back in the 1980s when she worked at Old World Wisconsin.

I'm also pleased to be re-printing John Adams-Graf's article on round caps. He worked for me at Lincoln Log Cabin when we first published this article in 1987, and it's great to re-connect with him now.

So, with that, this issue is going to the printers so I'll have copies to take with me to the ALHFAM meeting in Midland, Ontario. Have a great summer! ▣



2019 SPRING CONFERENCE, PIQUA OHIO, MARCH 7-9



The Duct Tape Doppelganger workshop was taught by Paula Guernsey.



The Miami and Erie Canal tour group was led by Andy Hite.



John Bielik taught a paper marbling workshop.



The vendor rooms were located in storefronts in the mall.



Registration desk is manned here by Mike Follin and Tracy Evans.



The after-hours hospitality room allowed for networking opportunities.



Brian Hackett gave a session on identifying reproductions.



Chris Gordy's session, "Everything but the Oink," was popular.



Jack and Carlin Horbal gave a session on pressing irons.



The Friday night banquet was held in the Fort Piqua Hotel Ballroom. Left to right above: the buffet line; the most photogenic table; keynote speaker James C. Oda; theme for the evening was, "Come as your favorite storybook character."

PRESIDENT'S PERSPECTIVE

By Mike Follin

IT was good to see everyone at the Spring Conference in Piqua. Many thanks to all who made that happen, especially Gail Richardson, Tracie Evans, and Becky Crabb. The changes we made in this conference generated a good deal of discussion among the board. Piqua was a good example of how conferences can be changed up with positive results. Piqua contained a number of "firsts." The main one was working in conjunction with a non-traditional conference setting as in a shopping mall. Our vendors had the opportunity to sell to the public in storefront spaces that were made available at no charge to the organization. The style show and auction both took place in the mall, where the public could view and enjoy them along with conference attendees. Many good results and suggestions came from these changes.



As stated previously, conference coordinators Becky and Monique are always looking at how future conferences may be changed; input from our membership is greatly appreciated. Likewise, we encourage you to speak to any and all board members with your ideas on future conferences, sessions, and other ideas that would benefit the organization. AND DON'T forget about the Riverboat Conference Spring of 2020. What a great way to kick off the next 40 years!

I would like to remind you that the board is looking for ways to recognize MOMCC members for their special areas of expertise in programming, interpretation, service, etc. We received several suggestions and thoughts, and I encourage the membership to email us with additional suggestions. The sooner we figure out the particulars, the sooner we can implement these ideas for member recognition.

The board discussed certain areas of the strategic plan for the organization and will be asking the membership for their help and expertise in carrying it out in the areas of social media and membership. The board appointed former board member-at-large Melinda Carriker as Membership Services Coordinator. She will be working to maintain a flow of communication with members and helping to maintain and keep current membership rolls. Additionally, she will be doing surveys of the membership for ideas and feedback about the organization.

Board member Ann Cejka brought Google Classroom to the attention of the board as a means of expanding and facilitating the information and sessions that are presented at conferences. With Google Classroom, we may be able to extend our conference sessions to those who are unable to attend the actual conference; for a minimal fee they would have access to the sessions and information presented. We are still investigating the possibilities of this venue.

Board members have also been busy presenting the organization at other gatherings and meetings, such as the Kalamazoo Living History Show in March. There we were able to share booth space with Tiller's International in order to maintain an MOMCC presence. Thanks to Jim Slining and Deb Reid for their effort, time, and devotion to the cause.

Last but not least, I will be representing MOMCC at the ALHFAM annual conference in Canada in June. I hope I may see some of you there. MOMCC is the Midwest region of ALHFAM, and we do a fine job of representing the national organization. That is possible because of the dedicated membership in the region. Thanks to all of you, the membership, for your support, time, and dedication. □

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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.

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WISCONSIN JOURNEY

IMMIGRANT NARRATIVES AND SECOND-PERSON INTERPRETATION IN EDUCATIONAL PROGRAMMING AT OLD WORLD WISCONSIN

By Jared Lee Schmidt

IN June of 1843, the brig, *Swea*, began its trans-Atlantic journey from Stockholm, Sweden. While the typical six week voyage tested the fortitude of many immigrants, this passage became a struggle for survival. Eleven days into the journey the ship was caught in a ferocious storm followed by several windless weeks leaving the ship adrift at sea. As the journey continued the food aboard spoiled. Then fresh water ran out, forcing passengers to resort to hanging their bedding above deck to catch life-sustaining moisture. After a terrible ten-week excursion this group of Danes, English, and Swedes arrived at New York City on August 16, 1843. Aboard this crucible of salt water and timber many of the Swedish immigrants forged bonds strong enough to lead them to establish a community along the timbered shores of Lake Koshkonong in Jefferson County, Wisconsin.

This harrowing trip serves as the backdrop for guests participating in Old World Wisconsin's (OWW) Wisconsin Journey. Beginning in 2017, this program has provided guests an opportunity to assume the identity of one of nine Lake Koshkonong Swedes for 90 minutes by traveling "back in time" to learn about the hardships and rewards of life in the Wisconsin Territory. Led by a third-person costumed interpreter (an "Experience Facilitator"), guests are shuttled between four of the museum's sites via motorized tram. This program fosters a space to engage guests in in-


trospection and discussion about identity, ethnicity, and immigration utilizing second-person interpretation.

Second-person interpretation, though one of the rarer forms of museum interpretation,



A display of immigrant trunks and contemporary bags greet guests at the beginning of Wisconsin Journey. (Image by the author)

WISCONSIN JOURNEY



Thure Kumlien, c. 1860

PLACE OF BIRTH
SWEDEN

DATE OF IMMIGRATION
1843 VIA BOAT *SWEA* INTO
NEW YORK CITY

PLACE OF SETTLEMENT
LAKE KOSHKONONG,
JEFFERSON COUNTY, WI

Thure Ludwig Theodore Kumlien and Christina Margretta (Wallberg) Kumlien

Thure and Christina fell in love in Sweden but could not marry due to rigid social classes. This, in conjunction with the opportunities to study nature in the United States for Thure, caused them to immigrate. They married almost immediately upon their arrival in Milwaukee in 1843. Unfortunately, Thure's upbringing in the upper class did not provide him with any skills to begin or run a farm. Often, he would leave his plow in the field as he tracked a new bird. This also influenced how he chose his land. Instead of picking prairie land, which would be easier to begin farming on, he chose wooded land, which would be excellent for studying wildlife. Therefore, he worked even harder to clear the land before he could begin farming. Thure relied on Christina for support due to her hard work and practical knowledge and experience on farms.

REASON FOR IMMIGRATION

Thure was part of the upper class while Christina was not, therefore their romance was looked down upon by many in Thure's upper class circle. Additionally, Thure wanted more opportunities to study nature and he listed occupation on the passenger list of the *Swea* as "zoologist".

Visitors participating in the Wisconsin Journey are each given an information card on an actual Swedish immigrant that gives background information on that historical person. The visitor then assumes the identity of the immigrant during the tour. (Courtesy: Old World Wisconsin)

tive techniques, presents a powerful outlet for guest engagement. Programs designed with this approach create scenarios wherein guests *become* part of the narrative, often being assigned roles drawn from real or amalgamations of historical figures. Guests can then participate in numerous capacities with the drama unfolding around them. Theater scholar Scott Magelssen observes that second-person interpretation can be a useful teaching tool as tourists today, especially baby-boomers with more free-time, actively seek to engage in learning experiences, particularly through unique interactions. The Holocaust Memorial Museum in Washington, D.C., and the traveling Titanic Artifact Exhibition, for example, provide guests I.D. cards of real people upon entering the space. At the end of the exhibits guests learn what became of these individuals. Indiana's Conner Prairie took this a step further. During their Follow the North Star program, participants assume the role of an African slave seeking freedom from active pursuers via the Underground Railroad in 1836. In a similar vein, Wisconsin Journey continues to stretch the interpretive impact of living history museums through innovative guest engagement by having guests become immigrants wrestling with creating new lives in the Upper Midwest.

On-line guest surveys conducted by OWW revealed that a highlight for many guests was not only following but "role playing," "taking on the persona," or "being" one of the Lake Koshkonong Swedes. Second-person interpreta-

tion, according to these guests, assisted in making the experience more enjoyable and tangible. Anna Altschwager, OWW's Assistant Director of Guest Experiences and Wisconsin Journey's developer, says, "We were worried about this at first and stayed away from using terms like role-play so as to not scare people away...but people take to it really well, which is surprising and awesome. Some even start talking in the first person. It's nice that the program still works if some guests are way into it and using first person, while others can keep a distance with third person, and it still hangs together. There isn't a pressure to 'perform' or be dramatic."

Alice Lundstrom, a seven-year veteran at OWW who has led Wisconsin Journey for two years says, "[Guests] seem to embrace this part of the engagement. Many add their own little twist...Just by luck I have handed the [identity] cards to someone that matches his own interests with that of the character. When that happens, the story becomes oh so much more meaningful to the individual and the whole group watching the story unveil."

Aurora Froncek, during her first year as an Experience Facilitator, echoes this, observing that guests, "...usually follow along with it very well, feeling very connected to the person that we 'assign' them. I've had plenty of people who use first person when they're introducing themselves in our beginning activity, which is always fun to hear about...It helps bring the story closer to them and engage with it because they feel a connection."

The use of these narratives is powerfully revealed when considering that one guest even participated in the program specifically because they shared the last name as one of the featured Swedish immigrants.

Wisconsin Journey follows a linearly constructed narrative. Guests commence their own journey at the Ramsey Barn, which functions as the museum's admissions building and gift store. After paying the \$12 to participate, guests walk down stairs to be greeted by their Experience Facilitator. Gathering in front of a display of immigrant trunks and contemporary backpacks, they are presented with a version of the vignette which opened this essay and made to feel like they themselves are characters in the story.

Guests can further develop their connection to the past through the Experience Facilitator, who blends second- and

third-person interpretation. Unless there are few participants during a given session, Experience Facilitators do not take on a Swedish persona. Their interpretive impact is derived from knowledge, storytelling skills, and wearing period costuming. All Experience Facilitators, farmers, and gardeners sport such outfits to complete the illusion of time travel. Lundstrom notes the costumes serve as great conversation starters about how life was lived.



Anna Altschwager in period costume leads a group through the second leg of Wisconsin Journey, describing what has happened over the three years since the Lake Koshkonong Swedes arrived in Wisconsin. (photo courtesy of Old World Wisconsin)

Froncek says that wearing a costume affects multiple levels of her performance. "It's honestly a reminder for me that I'm not just telling a story. I'm helping tell the story of real individuals, of a real community, who wore the clothes like what I'm wearing, who stepped into these buildings that I'm bringing the visitors to. It helps connect me to the people I'm talking about...Wearing these clothes helps remind me why I'm doing this."

She also notes that the costume, "helps ground [guests] in the idea that when they see me in my dress that we're going to be looking back in time. I think it's a helpful reminder for them, too, that these people we're talking about were real and would have worn clothing like this."

According to Altschwager, "People are fascinated by [the period costumes], and it helps make it feel more 'transportive.' It also opens up a space for questioning - people might not want to question content or ideas, but they are comfortable asking about the dress."

Before boarding the tram, guests are given a document featuring a brief biography of one of the Lake Koshkonong

Swedes before their arrival in Wisconsin. Two of these cards feature historical couples, the Kumliens and the Reuterskiölds. At the discretion of the Experience Facilitator, contemporary couples may be paired together. These cards function as an entry-way for guests to enter their 19th-century counterpart's mindset. The stage is thus set for the rest of the program as guests begin to determine how to assume their temporary identities.

One of the ways guests frequently perform their newfound Swedish identity, according to Froncek, is through a desire to "project romance onto history." This is especially true in the case of Sophia Wallberg (1809-1899). In 1842, Thure Ludvig Theodor Kumlien (1819-1888), an aspiring naturalist, met and fell in love with Wallberg's younger sister, Margareta Christina Wallberg (1820-1874), who was working as a servant. Due to differences in social standings, this relationship may have led to a class-related scandal. In 1843, the couple boarded a ship for America accompanied by Sophia acting as a chaperone. Not long after landing in Milwaukee, the couple was married. The unmarried Wallberg sister continued the journey to Lake Koshkonong and frequently resided with her sister and brother-in-law. Guests appear to have an affinity for seeking a happy union for Wallberg and may even create romantic bonds for her during portions of the program. By assuming real-life immigrant identities via second-person interpretation, guests appear to become emotionally invested, forming personal connections and developing empathy for people separated by culture and centuries. Guests may potentially even see themselves in these homesteading immigrants.

This personification of an immigrant identity is reinforced by drawing upon the museum's Nordic immigrant exhibit sites. A brief tram-ride leads guests "back in time" to 1843 and into the thick mixed-deciduous forest lining the road, setting the stage for the Scandinavian Homesteads. As there are no Swedish sites, OWW predominantly situates Wisconsin Journey amongst the culturally familiar, temporarily recasting these Nordic places to provide guests



Above - Anna Altschweiger leads a group of Journalists through the Wisconsin Journey experience. Here they each open their immigrant trunk to discover items that would have been brought to the new world by the Swedish immigrants. (Photo by Michael Sears / Milwaukee Journal Sentinel)



Left - An immigrant trunk holding such items as a bible, sewing kit, and drinking cup. (Photo by the author)

a tangible connection to the past. Nothing is added or subtracted from the sites to make them appear Swedish. The museum utilizes its vernacular architecture in conjunction with interpretation and guest's imagination. The first site, the 1890s Danish Immigrant Farm, becomes a discussion point for the push/pull factors of Swedish immigration and homesteading, while the 1910s Finnish Immigrant Farm serves as a place to engage in community formation and preservation.

The second prong of the journey enhances the relationship between guest and immigrant through personalized immigrant trunks. On their journey to America, Swedish immigrants had to condense their worldly goods and enough food for the voyage into wooden trunks. In the Pedersen's living space at the 1890s Danish Immigrant Farm, guests gather together to locate and open their counterparts' trunks which are a fraction of their actual size and contain only a few items. The program's 2018 Interpretive Workbook notes, "Each object reflects that immigrant's background and aspirations on their journey to the new world...[and] is meant to represent a broader set of objects or a characteristic of each immigrant or family."

The Kumlien trunk, for example, contains a man's shirt, a woman's petticoat, a cup and fork, and a Swedish zoology book. Lundstrom says, "People just love to experience unpacking their trunks and learning about what they brought to the new territory."

Discussions flow amongst guests about their selection of material culture, joking about the use of a zoology book or seriously contemplating bringing an axe head and bag of seeds. Questions begin becoming personal as guests ponder what they would have brought. What would they bring with them today should they start a new life in America or another country?

Now even more familiar with their Swedish immigrant identity, guests re-board the tram to travel four years into the future toward another site, the momentum conceptualizing the passage of time. Before boarding, guests are provided two more documents – census data and a tax statement. They are to mull this information over as they head into the future. Disembarking at the 1910s Finnish Immigrant Farm, guests draw upon the information provided to better discuss the state of their community one year before Wisconsin statehood. Here they learn how their assumed lives are progressing. Are they achieving their dreams, or are they barely scraping by? After examining the current state of their lives, each guest receives a challenge card that they need to overcome. What transpires is guests interacting much like the community they represent, negotiating their talents for labor, or sending kids to another farm for the mutual benefit of both families. During this portion of the program, guest and immigrant identities begins to blur. A deeper

sense of empathy for these Swedish settlers is fostered as they feel emotionally, if not spiritually, for their plights.

As with any good story, there needs to be a resolution. At Harmony Town Hall, situated between the Scandinavian Homesteads area and Crossroads Village, guests learn the fates of their Swedish counterparts. Guests share in these immigrants' joys of marriages, births, and successes, as well as the grief of losing loved ones. There is a sense of catharsis as they shed their assumed immigrant identities and begin to resume their 21st-century selves.

As the last vestiges of this sense of Swedish identity are relinquished, guests are asked whether they think their historical counterparts would have taken an oath of citizenship. The oath of citizenship in Wisconsin varied between judicial bodies, sometimes being a simple signature, while at other times a solemn vow. Wisconsin Journey utilizes the first standardized oath from the 1906 United States Citizenship and Immigration Services, which asks them to "renounce and abjure all allegiance" to any other government, especially to the Swedish king, and to be loyal to and defend the United States. The result is a deep contemplative silence as they ponder not only what their Swedish counterparts would do, but what they themselves would do. Froncek says that this creates an opportunity for guests to engage in a discussion about identity, ethnicity, nationalism, and statehood. Their own ancestry and heritage are often brought forward with respect to their national, regional, and local identities. Immigration has touched the lives of every person in this space in one way or another, and some guests share their own personal experiences associated with this process.



Discussion at Town Hall - At Harmony Town Hall, located between the Scandinavian homesteads and Crossroads Village, guests learn the fates of their Swedish counterparts. They share in the joys and successes as well as the griefs of their immigrants. (Photo by Michael Sears / Milwaukee Journal Sentinel)



The oath of citizenship and contemporary information about immigration in the United States is featured at Harmony Town Hall. (Photo by the author)

Lundstrom recalls a time when, “a couple described the moving scene of the immigration court when their daughter was adopted as a citizen. Unknown to her adopting parents, her new brothers had warned her that if she did not recite the Pledge of Allegiance she would not be accepted. At a very young age she stood in front of the judge and repeated the pledge with sobs and tears. No one in the whole court room had a dry eye.”

The idea that “America’s Dairyland” is a homogenous cultural landscape has always been a fiction. Rather, Wisconsin is a cultural mosaic influenced by the pushes and pulls of human migration. This human diversity is in part what initially inspired architect Richard W. E. Perrin to pursue the development of OWW, collecting and assembling vernacular architecture from some of the state’s ethnic groups. While the museum succeeds in representing a range of ethnic communities, the ideal of total representation remains unfinished. For example, there are no Swedish spaces interpreting the influence of this ethnic group who settled in significant numbers during the late 1860s and 1880s in the state’s northern and western counties where land was still available and the lumber industry thrived. Wisconsin Journey is in part an effort to correct this gap in representation as the program was partially designed to incorporate previously underrepresented ethnic communities.

Critically, Altschwager notes that Wisconsin Journey “showcases the power of human-scaled stories in exploring historical relevancy.”

Including this ethnic group into the educational programming at OWW expands opportunities for the museum to further demonstrate Wisconsin’s cultural diversity. Guests to OWW often visit to seek a deeper, more meaningful connection to their immigrant past. By featuring a Swede-centric program, the museum can reach a wider

number of guests seeking a sense of identity in the present rooted in their ancestral past.

Wisconsin Journey, which runs on select weekdays during September and October, serves an important economic role at OWW. During this period, the museum undergoes a series of interpretive shifts. First, there is a marked drop in staffing as many Experience Facilitators begin to conclude seasonal employment. Simultaneously, OWW closes to the general public except for weekends to refocus programming on weekday school tours. Wisconsin Journey reflects these annual changes. Critically, the program is designed to need only one Experience Facilitator. This is important as they guide guests into houses that may not be staffed, allowing them to fill multiple interpretive roles. Furthermore, by developing an interactive inquiry-based educational program, the museum sparks interest among new and returning guests to experience the site in a novel manner as general admission numbers decrease. The appeal appears to be working as 75% of the participants surveyed note that they are members of the Wisconsin Historical Society.

As guests board the tram for the final time, the conversations over the past 90 minutes continues among guests unprompted by the Experience Facilitator.

Froncek says, “There’s not a stop sign on the door telling them to stop talking about these things after they’ve gone. I think Wisconsin Journey succeeds because it keeps people talking.”

Lundstrom recalls that she once suggested to guests they continue their conversation at a coffee shop in a nearby town. Later, on her commute home, she saw them doing just that. Heritage institutions and museums have great potential and obligations to challenge and stretch the mindset of guests about controversial topics like immigration, tap-



The 1890s Danish Homestead (left) is similar to what Swedish immigrants would have built in 1843 at Lake Koshkonong. This and the 1910s Finnish Homestead (right) are two of the homesteads visited during the Wisconsin Journey program. (Left photo courtesy of the Old World Foundation 2018 Photo Contest, photo by E. Mecca; right photo credit: Old World Wisconsin)

ping their resources in the past. Through interactive programming effectively utilizing second-person interpretation based on historical figures, Wisconsin Journey fosters an environment through which curiosity about and empathy for the immigration process can develop, encouraging future conversations among guests about those they may have once viewed as existing at society's margins. □

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Fourth of July Parade at OWW. The Four Mile House is a stop in the Time Traveler program.

A TOKEN THAT LETS YOU TRAVEL IN TIME

By Anna Altschwager, Old World Wisconsin

WHAT if there were a magic coin that, when you put it in your pocket, let you step back in time and not just see or hear about the past, but truly BE a part of it? You could taste things, make things, and take home a piece of the past as your very own.

And what if grownups could share this with their children, letting even the youngest take a role in creating a day of discovery, play, and memory making?

And what if it could help empower staff and pay the bills?

Over the past five seasons the Guest Experience team at Old World Wisconsin has rolled out several waves of a program that is known today as the Time Travel Token. This highly successful program nets over \$30,000 a year, and the experience is constantly evolving thanks to an iterative design process centered on a pair of simple goals: We want to make the guest experience better, and we need to make money while doing so.

What we've found is that from a place of "we need to make more revenue," we were able to set goals, think creatively, and find success throughout the process – all the while learning a lot about ourselves and our guests.

Today, when you purchase tickets to Old World Wisconsin, you have the option to purchase a Time Travel Token as an add-on. These are \$5 each; you get a 1-inch cop-

per coin with an image of an eagle on one side (we are located in Eagle, Wisc., so of course!) and "Old World Wisconsin" on the other. It has a nice weight in your hand, and if you know a bit about history, you might connect these to Beer Tokens or other Company Scrip tokens that were used in the early 20th century. Often given out as a paycheck bonus or a prize at raffle, these tokens could be exchanged for a beer or other goods. Think of them like historical coin-coupons.



Time Travel Tokens. (All photos courtesy of Old World Wisconsin)

Guests use their Tokens in The Crossroads Village, one of four areas in our 600-acre site. Here they can choose from a variety of experiences, like buying a hand-forged hook in the blacksmith shop, shopping in the general store for soap or candy, or making their own leather key chain in the shoe shop.

To better understand this program, we must back up a bit. It all started with the Temperance Ladies - as it often does.

In 2015, Old World Wisconsin introduced a \$5 gold coin that could be used to purchase a soda water in the temperance tap room at the Four Mile House. This three-story building, originally built in the 1860s in Rolling Prairie, Wisc., sits at the heart of The Crossroads Village. First opened as a stagecoach stop, the owners had to change their business model when the stagecoaches stopped running. The proprietor's need to make money to keep their home

and support their family led them to lean into what they already knew - the practice of temperance. They ran the Four Mile House as a boarding house and temperance tap room. The Four Mile House became the heart of the local community, hosting meetings, dances, and dinners and spreading the gospel of temperance.



Time Travel Tokens and instruction card on how to use them. Tokens can be used in the Four Mile House, Shoe Shop, Blacksmith Shop, or General Store.

Using this touchstone of communal social spaces, we wanted to create an opportunity for guests to engage with history in a new way. Could we make the temperance story one of fun, new experiences – a destination even – rather than something that felt stale or disconnected? This is especially important in a place like Wisconsin with a deeply saturated drinking culture. Temperance is not a hot topic here.

With a token, in addition to exploring the space, learning about carbonation and the power of “fizzy waters,” and taking the temperance pledge, guests can purchase their own soda water. The flavors on offer are all ones available in the 1870s, and staff working in the space can choose their favorites and feature different flavors each day. The soda is served from a brass gooseneck tap and comes in a branded take-home plastic cup.

From its humble temperance roots, several token experiences bloomed and became integrated into The Crossroads Village. And what if you don’t have a token? That’s fine! You can still have a great experience. The token experiences are always designed to be an add-on and never the central engagement in the space.

Goals and outcomes have been essential in our process. We need them to be able to articulate and measure success,

and shouldn’t be afraid of having a *set* of goals rather than just one. Our goal set: We want to make the guest experience better and we need to make money while doing so. This goal set, and the balanced point of view it afforded us, would prove to be key in mapping the path forward.

Going into this, we knew we would learn a lot, and this would inspire our next steps, but we didn’t know what our “next” was. In finding our “next,” we had to be honest about the successes (people love soda water), the hurdles (uniform tracking of token sales), and the pitfalls (confusion about what this “coin thing” was). For example, when the program was first launched it was called the “\$5 Coin.” What we discovered was that naming the price made it feel transactional for guests AND staff – we couldn’t get over it being about \$5. After all, we put it IN THE NAME! Oops. What we thought would help make it clear to guests, i.e. this is how much it costs, was in reality taking away from the immersive power of the experience. So, the next season we reframed it as a Time Travel Token. We relied on our goal set; it wasn’t *just* about money, it was about letting our guests feel like they were traveling in time. Finding the balance between our two goals helped us find success in what *could have been* the end of a program that was seen as “not working” at the end of its first season.

The actual tokens are inspired by history but serve a very real purpose in allowing us to have integrated retail experiences without having to have cash (and staff trained to handle cash) in multiple locations. The basic tracking and accounting have been the backbone to the growth of the program. We are able to say how many tokens are sold, how many are redeemed, and where. This lets us establish capture rates for each day. On average, 20% of guests use a token during their day; at special events we’ve hit a 65% capture rate.



A time-traveling visitor uses her token to purchase a flavored soda water at the Four Mile House. She can choose among flavors available in 1870.

As we explored these numbers, it helped us pinpoint what was working and where we could go. We also thought about each experience solo *and* as part of the whole. We wanted a mix of products and experiences. The sodas are an amenity; the general store allows for experiential retail; things like carriage rides and making your own key chain are more about the process than the product. They are all chosen because their value proposition to the guests is greater than the unit cost.



The Time Travel Experience allows visitors to choose from and purchase items at the Thomas General Store or make a key chain in the Sisel Shoe Shop, both located in the Crossroads Village area of OWW. (Photos provided by OWW, one on the right © Jean Filson Linos)



The variety of options also gives us some flexibility with profit margins. Some things cost us \$2.50 each (the soda); some cost us less than 50 cents each. The blend allows us to average out the real costs to us and maintain robust net profit. Yes, we think about accuracy and history, but we're also spending equal brainpower on holistic guest experience and the bottom line.

A surprise outcome was that the token experience benefited staff as well. It was clear that the interactions surrounding the token spaces were a bit more focused. This gave the Experience Facilitator guiderails for their interactions with guests. As many know, when you first start working in a historical space with guests, the opportunities for engagement can be overwhelming. The last thing we want is for a new staff person to feel themselves falling over one of the parallel cliffs of "so much information I'm going to dump on you because it's all so interesting!" and "I'm kinda shutting down because I'm freaking out that I will mess up and say the wrong thing." The pleasant surprise was that the token experiences provided a safety net that helped staff build confidence *and* a tangible way for them to measure success. Of course, token spaces are not for everyone on the team, but they are wonderful training grounds for young or new staff who may need the focus or confidence boost that can come from engaging in this way.

Over the seasons we've learned a lot and know there is more to learn as we engage in new ways with our guests. We will keep using left-brain and right-brain thinking. We will keep listening to our guests. And we will keep pushing ourselves to think creatively in times when we feel the pinch of the budget.

When thinking about your next program or guest engagement, I want to encourage you to reconsider your current goals to see if a wider-focused goal set might be the right fit. Big programs feel less onerous when they are befitting several facets of your work. The program may not be less work, but they can feel "worth it" to more people when they can see a goal that directly benefits them. □



The Thomas General Store - was built in 1876 by Griffith Thomas, son of Welsh immigrants who arrived in Wisconsin in the 1850s. The structure was dismantled stone by stone in March 1992 and moved to Old World Wisconsin where it was re-assembled in the Crossroads Village area at the site.

About the Author - Anna Alt-schwager has an MA in History Museum Studies from the Coopers-town Graduate Program and a BA in Art History and Material Culture from the University of Wisconsin Madison. She worked as a Exhibition Project Manager at The Field Museum for many years, before serving as the Site Director of Ohio Village and Visitor Experience Manager for the Ohio History Connection. She is now the Assistant Director, Guest Experience at Old World Wisconsin. In this role she oversees the creation of story-based experiences for guests of all ages and manages a talented and creative team committed to sensory engagement and learning through play.



“IN GOOD OLD COLONY TIMES”

A SONG FROM THE 1843 SONGBOOK FOR YOUR SUMMER PROGRAM

By Tom Vance

A miller, a weaver, and a tailor lived in King Arthur's time or in "Good Old Colony Times". Because they could not sing, they “fell into mishaps.” All three became thieves and were then suitably punished.

This song dates to 18th-Century England and has gone by many names. The earliest known text is a broadside in the Bodleian Library at the University of Oxford, England, dated 1804. The song title on the broadside is “The Miller, Weaver and Little Tailor.”

The song probably came to America by the early 19th century and is featured in the 1843 songbook on page 109 as well as many later song books. A number of versions can be found on YouTube and; contemporary versions add a chorus not found in the 1843 song. The initial chorus can be repeated each time, or the third and fourth lines of each verse can be used for each chorus. It is in the key of C.

The Ballad Index lists other names for the song includ-

ing: “The Three Rogues,” “Three Roguish Chaps,” “King Arthur,” “When Arthur Ruled This Land,” and, from the *Songster's Pocket Companion* (London, 1844), “King Arthur Had Three Sons.”

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In Good Old Colony Times

1. In good old colony times,
When we were under the king,
Three roguish chaps fell into mishaps
Because they could not sing

Chorus (Not in the 1843 version)
Because they could not sing,
Because they could not sing,
Three roguish chaps fell into mishaps
Because they could not sing.
2. The first he was a miller,
And the second he was a weaver,
And the third he was a little tailor,
Three roguish chaps together.
Chorus
3. Now the miller he stole corn,
The weaver he stole yarn,
And the little tailor stole broadcloth for
To keep these rogues warm
Chorus
4. The miller got drown'd in his dam,
The weaver got hung in his yarn,
And the devil clapp'd his claw on the little tailor
With the broadcloth under his arm.

Chorus
With the broadcloth under his arm,
With the broadcloth under his arm,
And the little tailor still runs through Hell,
With the broadcloth under his arm.

From: *Best Loved Songs of The American People*, pg. 40.

1843 Songbook

Key of C In good old Colony Times. 109



1. In good Old Col-ony times, When we liv'd under the king,

2. Now the miller, he stole corn, And the weaver, he stole yarn,
Three roguish chaps fell into mishaps, Because they could not sing.

And the little tailor stole broadcloth enough To keep these three thieves warm
The first, he was a miller, The second, he was a weaver,

Now the miller was drown'd in his dam, And the weaver was hung in his yarn.

The oth-er was a little tailor, Three thieving rogues together.

But the devil clapt his paw on the little tailor, With the broadcloth under (his arm).



SABOTS

By Kathleen Ernst



Note: This and the following article are reprinted from Kathleen's blog site "Sites and Stories." They are a look into the thought process in writing a best-selling novel and how the author weaves historic site settings and artifacts into her novel, *The Lacemaker's Secret*.

WHEN I went to work at Old World Wisconsin many years ago, one of my first assignments was working at the 1860 German farm. The curator who'd furnished the building left a couple of pairs of reproduction wooden shoes near the back door. "Aren't those Dutch?" visitors often asked.

I explained that many rural people wore such clogs. (In this 1982 photograph on the right I'm wearing a pair while knitting in the doorway of the 1845 Fossebrekke cabin, home to Norwegian immigrants.)

The clogs were sturdy, and kept the wearer elevated from muddy pastures and mucky barns. Most that I've seen are pretty basic.



This pair, worn by a Swiss immigrant, is on display at the Swiss Historical Village & Museum, New Glarus, Wisc. (The photos in both articles are courtesy of the author)

I got a lot more interested in wooden shoes when I began learning about the Belgian immigrants who settled in northeast Wisconsin for the ninth Chloe Ellefson mystery, *The Lacemaker's Secret*. One man recalled:

While at work or at home the Belgians all wore wooden shoes... When plowing, they wore them without socks, for the sabots soon filled up with loose soil... They were also worn in winter when logging or working around the sawmills. They then tacked on long canvas leggings which made cheap and serviceable footwear. The sabots of the women were fastened on the foot with

a strap above the instep. A few could even dance with them but that was exceptional. (Hjalmar Rued Holand, Wisconsin's Belgian Community, Door County Historical Society, 1933)



Belgians called their clogs sabots. The word can be traced to early 17th century France—a blend of *savate* (shoe) and *botte* (boot). (Most of the Wisconsin Belgians spoke Walloon, a language similar to French.)

By the early 20th century, another word had developed: *saboter*, which roughly meant "to kick with sabots, to willfully destroy." These acts of willful destruction gave rise to one more term: *sabotage*. One definition provided by Merriam-Webster is this: "destruction of an employer's property (such as tools or materials) or the hindering of manufacturing by discontented workers."

Early in my research I found a reference to poor tenant farmers in Belgium wearing their sabots to crush harvest crops if they were angry with their employers. How could I not use that in my novel?

Now that I was paying more attention to wooden shoes, I was attracted to a pair on display in the Belgian Farm at Heritage Hill State Historical Park. These are the sabots that are attributed to Seraphine in *The Lacemaker's Secret*.



I love the decorative carving on these. The shoes are still practical, but beautiful too. (I don't know what the small holes were used for—perhaps to tie the shoes together when not being worn?)

I've since read about other sabots that were carved or painted. Some were evidently quite colorful.



These shoes, on display at a building owned by the Peninsula Belgian American Club in Namur, Wisc., inspired another pair mentioned in the mystery.



Here's a beautiful pair on display at the Peninsula Belgian American Club, Namur, Wisc. I don't know who made them.

Sabots popped up again when I read about the plight of Belgian civilians during the German occupation of World War I. The headline is from the September 25, 1914, edition of the *Green Bay Gazette*:

Every day at 5 o'clock a bell rings in the Exhibitions Hall of Alexandra Palace, whereupon 1,500 women, children, and old men, with a scattering of youths, set up a clatter of wooden shoes. This amusement park is now the largest camp for Belgian refugees in the London district....



Headline from the September 25, 1914 edition of the Green Bay Gazette. (Associated Press)



The Belgian settlers continued to wear their sabots in Wisconsin. The photo of Mrs. Frank Martin pumping water for the cows, dated March 5, 1919, is one of my favorite images in the extensive Belgian-American Research Collection in the UW-Green Bay Archives (shown here on exhibit at the Belgian Heritage Center, Namur, Wisc.).

Many Belgian people wore sabots as they met challenge after challenge. I was thinking about that when I wrote one of my favorite moments in *The Lacemaker's Secret* when Sharon makes a confession:

"Seraphine must have had a hard life. All of the earliest arrivals did. I probably shouldn't admit this to a curator, but...sometimes when I'm facing a challenge I slip off my shoes and stand in Seraphine's sabots." Sharon's gaze flicked to Chloe, then away again as if afraid she'd see mockery.

But Chloe was anything but amused, or annoyed. "Standing in her shoes," she said softly, with complete understanding.

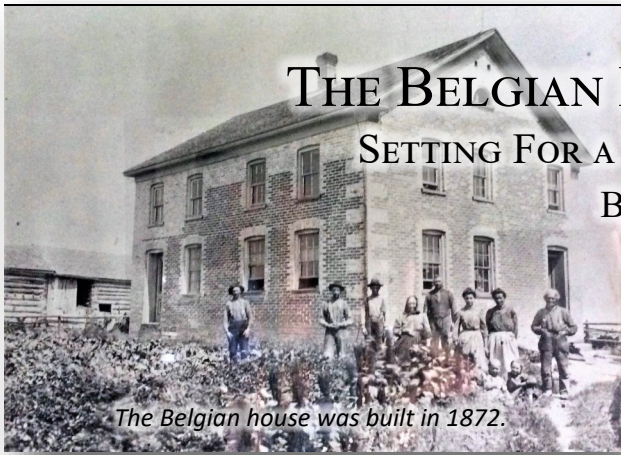
"Exactly." Sharon's shoulders relaxed. "Seraphine—all of the women who came in those early years—they were so courageous. Their faith was so strong. It's inspiring."

Artifacts are most precious for the stories they can tell, and the people they represent. Belgian sabots are a wonderful example. □

THE BELGIAN FARM AT HERITAGE HILL

SETTING FOR A HISTORICAL MYSTERY NOVEL

By Kathleen Ernst



The Belgian house was built in 1872.



It was moved to Heritage Hill in 1984.



EVERY Chloe Ellefson Mystery is set at a real historic site or museum. This lets me celebrate special places and allows readers to visit the scene of the crime.

When I planned the ninth book in the series, *The Lacemaker's Secret*, I honed in on the restored Belgian Farm at Heritage Hill State Historical Park in Green Bay, Wisc.

The house, constructed in 1872, was originally located in Rosiere, Kewaunee County, Wisc. The farm belonged to John Baptist and Theresa Massart. (To see photographs of the buildings before they were moved, visit the Belgian-American Research Collection at the UW-Green Bay Archives.)

The buildings were moved to Heritage Hill in 1984 and restored to show a farm typical for Belgian-American farmers in northeast Wisconsin. The timing was almost perfect; *The Lacemaker's Secret* is set in late 1983, so I only needed to make a slight adjustment.

The house was built of logs and covered with a brick veneer,—a practice common after the Great Fire of 1871. The low building to the right is the limestone summer kitchen.

When restoring any home, curators choose artifacts that

help tell stories about the people who once owned, made, or used them. In the mystery, Chloe accepts a consulting job to create a furnishings plan for the farm.



The furnished kitchen, what Cloe imagined as she toured the empty farm house.

Some of the artifacts currently on display in the farmhouse made their way into my story.

The next lady brought two round crocheted pieces with beads added along the fringe. "Do you know what these are?"

"Doilies?" Chloe hazarded. "Maybe to put under a candlestick or vase?"

"No!" The old woman was clearly tickled to stump the curator. "My mother made these to keep insects out of beer mugs and water glasses."



Glass protectors.

"Ah!" Chloe imagined the pieces draped in place, stymieing inquisitive hornets. "Beautiful and practical."



Religious artifacts.

Religious artifacts reflect the strong faith that saw many Belgian immigrants through difficult times, and the skirt and shoes found in the house became Seraphine's in the book, special attire brought from Belgium and worn to celebrate the first Kermis.

"Seraphine felt festive in her full brown skirt with green and purple stripes near the hem and the Sunday sabots Jean-Paul had carved with flowers for her."



Brown skirt with green and purple stripes, and carved sabots are found in the Belgian house collection.



The Log Barn at the Belgian Farm - Animal stalls were built into each side bay. The center bay was used as a drive-through when unloading hay.

The large log barn at the Belgian Farm, also featured in the book, came from the Lampereur family in Brussels, Wisconsin.

the prison let me bring cop Roelke McKenna to Green Bay for the final chapters.



Left - Inside the center bay. Note the ladder leading to the loft, and the hay fork hanging from the rafters.



The Green Bay Correctional Institution

One scene in *The Lacemaker's Secret* is set at another historic building at Heritage Hill, the Cotton House, which dates to the 1840s. □



The 1840s Cotton House at Heritage Hill.

Right - After the Great Fire, a few trees were damaged but standing. Farmers harvested them quickly, before disease could render them unusable for building. One log here shows a large knot left in place, and charred scars.



Incongruously, another structure mentioned in the book is visible from the Belgian Farm: the Green Bay Correctional Institution. A plotline that involved police business at

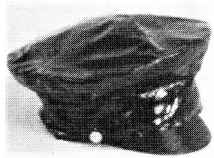
About the Author - Bestselling author Kathleen Ernst writes award-winning mysteries, historical fiction, and non-fiction for adults and young readers.

Kathleen's work has earned numerous honors, including an Emmy for educational television, an Edgar Allan Poe and multiple Agatha Christie mystery award nominations, and A Major Achievement Award from the Council for Wisconsin Writers. To date 1,750,000 audio, eBook, and print copies of Kathleen's now thirty-seven published books have been purchased.

Kathleen holds a degree in interpretation from West Virginia University and worked as a natural History Interpreter for the National Park Service. She developed her love for History and Historic Sites through her work as Curator of Interpretation and Collections at Old World Wisconsin. She wrote several articles for *Midwest Open Air Museums Magazine* in the 1980s.

Kathleen's books include the **Chloe Ellefson Mystery** series for adults and older teen readers which will reach 10 books this September, 20 books in the **American Girl** series for youth readers, and two non-fiction books including *A Settler's Year* published in 2015 that has its roots at Old World Wisconsin. Visit Kathleen's website at www.kathleenernst.com.





The Mid-19th Century Round Cap

FUNCTION AND DESIGN, 1820-1865

By John Adams-Graf



Note: This article originally appeared in the Winter 1987 issue of *Midwest Open Air Museums Magazine* under the title "The Wheel Cap." In the years since this article was first published, no period use of the term "wheel cap" has been found. The most common term from the period of original use was "cap" or "round cap." The origin of the term "wheel cap," which is widely used in living history circles today, seems to stem from another term, "pilot's cap," referring to headgear popularly worn by "wheelhouse pilots" in the river shipping industry. The actual term "wheel cap," however, appears to have been coined by the former proprietor of vintage clothing production house, "New Columbia," Joseph S. Covais. It may have been in early conversations between him and living historic interpreter, William K. Combs, that the term first made its appearance in the living history profession and hobby in the late 1970s or early 1980s.

ALTHOUGH the type of male headgear commonly referred to as a "wheel cap" by many today, has its origins in the 18th-century English military,¹ it became far more popular among the civilians of the 19th-century. During this time, the round cap took a form that varied from the traditional U.S. Army's forage cap² to what is now commonly called the "Greek fisherman's cap" style (see figure 1).

Regardless of occupation or class, most 19th-century men and boys wore some form of head covering when out-of-doors. In addition to hats, caps were very fashionable during the first half of the 19th-century. About 1820, the cap, which had not been popular with the civilian populace since the 17th-century, saw a resurgence as men sought a lighter, more convenient form of protection from the sun and rain that would also be comfortable when riding or hunting.³

The U.S. Army adopted a cap style called a shako for use during the 1820s and 1830s. In 1839, they adopted a cap of dark blue cloth with a patent leather visor. This cap, though intended for year-round wear, is essentially a round cap with ear flaps. Samuel Lawrence of Lowell, Mass. made these caps out of a waterproofed material which he developed.⁴ The care taken by the Quartermaster General in determining estimates for the manufacture of clothing for the army in 1845 provides an interesting insight into the material used in constructing the forage cap as the army called it (see table 1).⁵



Figure 1 - One sixth plate ambrotype, ca. 1858, of two unidentified girls wearing caps. The girl on the left is wearing a round cap made of wool. The girl seated on the right is wearing a "Greek fisherman's" style cap. (Photo from the Joseph S. Covais collection)

Although the exact seasonal use of caps is difficult to determine, a strong case can be made for primary use during the winter months. Few extant examples remain so it is difficult to know if any were made from linen or cotton for summer use. Extant military caps, however, being made from wool material, would seem better suited for winter wear.

Genre paintings do indicate some use of caps during warmer seasons. William Sidney Mount's *California News* painted in the early 1850s, shows a man wearing a round cap with an oil cloth rain cover.⁶ *Politicians in a Country Bar*, by James G. Clonney, 1844, shows a man wearing a round cap turned sideways,⁷ and William James Hubbard's *The Angler*, 1846 (figure 3), shows a sport fisherman wearing a round cap.⁸ Of the dozens of characters painted by George Caleb Bingham, however, very few caps are seen, although stocking caps being worn in warm weather are

occasionally seen in his works. One wheel cap does show up in *The Country Election*, 1851-1852.⁹

Caps, including round caps, seem to have been worn by boys on a year-round basis as evidenced by numerous genre paintings such as Mount's *Eel Spearing at Setucket*, 1845,¹⁰ and *The Apostle's Oak*, painted in 1844 by George Harvey.¹¹ Also, *The British Mechanic's and Labourer's Handbook*, published in 1840, says, "The juvenile portion of New York City wore caps and adults of all classes enjoyed fur caps in the winter season."¹² A store ledger for the partial years of 1836-37 from Petersburg, Ill., however, indicates a seasonal purchase of boys caps. Of the 10 boys' caps sold, one was sold in September, six in October, and three in November.¹³

A further examination of this and other store ledgers of the period, also indicates a greater winter seasonal use of caps by men. The Petersburg store ledger shows that of the 22 fur caps sold, 20 were sold during the period of October through March (the bulk of these were in October and November), and of 30 seal caps sold, 27 were sold during October through March. Fur hats, presumably fur felt, sold year-round and palm hats sold only during the warmer months.

The records of a communal society were also examined. People joining a commune were assumed to own nothing, and often were supplied with everything the society felt was necessary for survival. A clothing issue for the Swedish commune in Bishop Hill, Ill. dated October 22, 1859, lists 153 caps, but only nine hats distributed to the colonists.¹⁴ Further seasonality of the cap is seen in the Colony's purchase of hats and caps. Of a total of 57 caps purchased by the Colony in 1855, 56 were bought between September and February. Only 13 of the year's 55 hats were purchased during those same winter months.¹⁵ Enti-



Figure 2 - *The Angler* (Portrait of Charles Lanman) by William James Hubbard, 1846, showing a young fisherman wearing a round cap. (High Museum of Art, public domain)

tled "Goods Sold to Non-Colonists," a third ledger of the Bishop Hill commune sheds some light on the seasonal choices of headgear by people not living in the commune. In that same year, 1855, non-colonists purchased 36 caps and 101 hats; 35 of these caps and only six of the hats were purchased during the fall and winter months of September to February.¹⁶

Table 1 - COST OF MAKING ONE ARMY FORAGE CAP
U.S. Army Quartermaster's Estimate, 1843-46⁵

7 in. 6/4 Waterproof Blue Cloth	\$. 48 1/8
9 1/2 in. 7/8 Unbleached Muslin	. 02 35/144
2 skeins Blue Thread, No. 35	. 00 145/161
1/10 sheet of Wadding	. 00 11/24
2 buttons	. 00 53/72
3/4 Yd. Black Galoon	. 00 57/64
1 yd. Cane	. 00 133/720
3/10 oz. Curled Hair	. 00 21/32
Leather Brimming	. 22 1/2
Cutting and Making	. 18
Total est. cost of one cap	\$. 95 1/2

Finally, a fourth ledger, one not associated with a communal society, was examined. For the year 1859, the ledger of Joseph F. Bouck's dry goods store in Dayton, Ohio, lists a total of 33 caps and 81 hats sold. All the caps were purchased during the cold months of September to February, but surprisingly, 20 hats, or one-fourth of the total, were also purchased during those months.¹⁷

The round cap seemed to enjoy its greatest popularity during the 1840s, possibly because of its adoption by the U.S. Army. It is probable that the round cap received the most year-round wear during this period of popularity. This is evi-

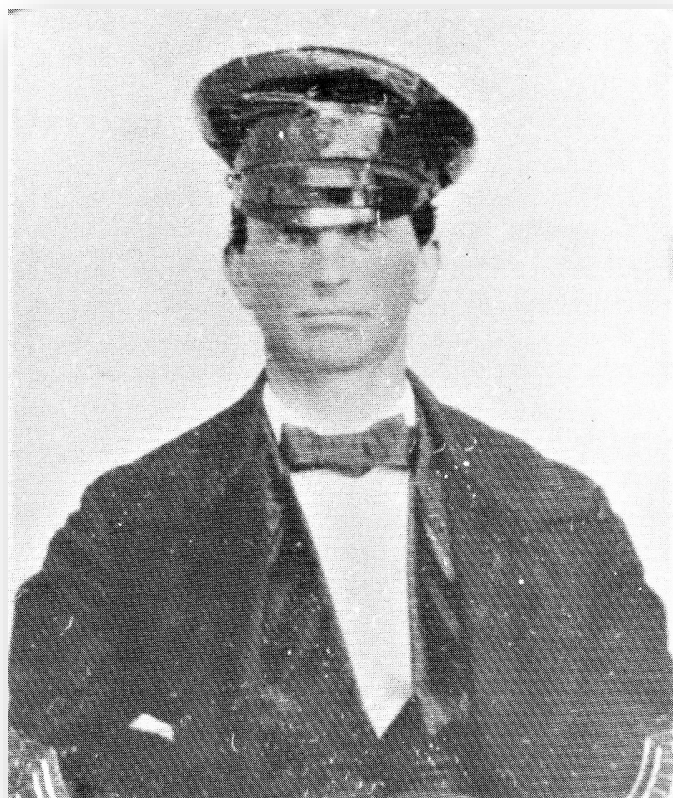


Figure 3 - Sixth plate ambrotype of James Helm, ca. 1855. He is wearing a round cap with an oil cloth cover. This form of rain protection could be purchased with the cap or separately. Upon magnification, the brass side button appears to be an eagle button of the variety used on the U.S. Army's Model 1839 Forage Cap. (Photo from the Joseph S. Covais collection)

denced by the dates of 1844 and 1846 on the Clonney and Hubbard paintings cited earlier. In 1848, the cap again went out of fashion, and preference was then given to hats of palm and straw in the summer, and to lighter, low-crowned felt hats in the winter. The round cap with its sharply pitched leather visor was not the only victim in this change of taste; the small, comfortable soft felt hat also took the place of the tall hat for ordinary wear.¹⁸

Relegated once again to winter wear, the common round cap underwent many changes. Sometimes made with a cloth visor and ear flaps, other times a traditional forage cap design with rain cover (see figure 3), the wheel cap evolved into the Greek fisherman style by 1860 and would enjoy popularity into the next century (see figure 4). □

NOTES

1. Edgar M. Howell and Donald E. Kloster. *United States Army Headgear to 1854* (Washington D.C.: Smithsonian Institution Press, 1969) 22.
2. *Ibid.*, 40-53.

3. This early style cap can be seen in the watercolors painted by Diana Sperling between 1812 and 1823. See Gordon Mingay, *Mrs. Hurst Dancing and Other Scenes of Regency Life, 1812-23* (London: Victor Gollancz Ltd., 1981), plates 42, 44, 46, and 47.
4. Although Lawrence's formula has been lost, J. Leander Bishop in his book *A History of American Manufactures from 1608 to 1860*, Vol 2 (Philadelphia: Young and Co., 1868, third edition), p. 276, records a Mr. McIntosh's 1822 invention of waterproofed cloth which consisted of dissolving caoutchouc in petroleum (coal oil) and then applying the substance to the cloth. In order to avoid stitching, a solution was used to cement the pieces of cloth, which were then passed between rollers.
5. "Estimate of the Quantity and Price of Materials and the Cost of Cutting and Making Clothing for the Army of the United States for the Years 1843-46," National Archives Entry 2117 (Philadelphia Supply Agencies 1795-1852) List 67.
6. Alfred Frankenstein, *William Sidney Mount* (New York: Henry N. Abrahams, 1975) Plate 13.



Figure 4 - Carte de visite of a seated gentleman, ca. 1865. On the table beside him is a cap of the Greek fisherman's style. (Photo from the Joseph S. Covais collection)

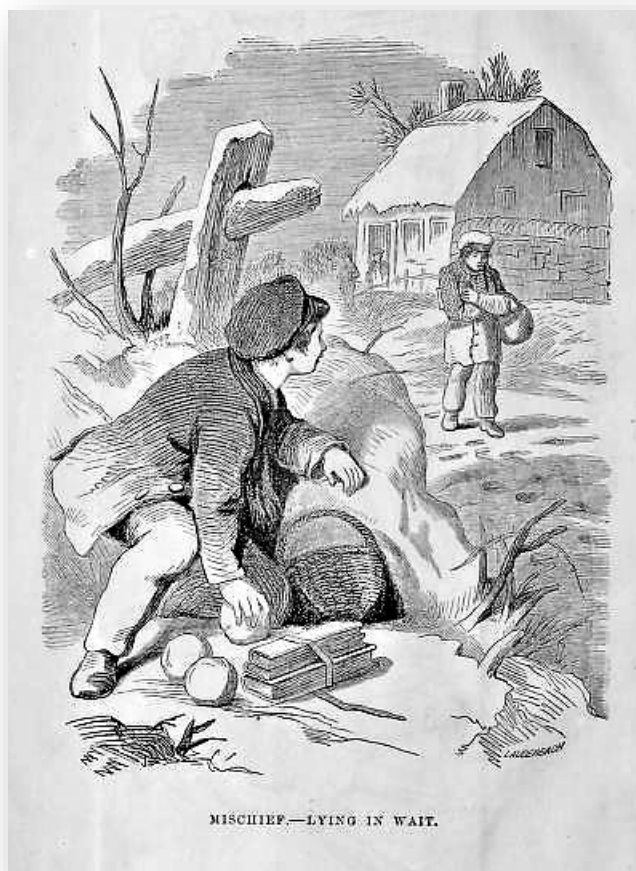


Figure 5- "Mischief – Lying in Wait," an illustration from the January, 1861, edition of Godey's Ladies Book showing a boy in a round cap with a leather visor.



Figure 6 - Advertisement from the November, 1847, issue of Godey's Ladies Book. Item number 8 is a round cap with ear flaps, a leather visor, and chin strap. It is described as a "Youth's Cap, New Style." Item Number 9 is described simply as an "Infant's Cap with Plume, Fine velvet."

7. Painting in the collection of the New York State Historical Association, Cooperstown, New York, no. 7DS-233.
8. Carl Bode, ed., *American Life in the 1840s* (New York: Doubleday and Co., Inc., 1967) plate 23.
9. Albert Christ-Janier, *George Caleb Bingham* (New York; Henry N. Abrams, 1975), plate 122.
10. Alfred Frankenstein, *William Sidney Mount*, p. 140.
11. Painting in the collection of the New York Historical Society, published in *Antiques Magazine* CXX, No. 2 (August 1981): front cover.
12. *The British Mechanic's and Labourer's Hand book* (London: 1840), 222.
13. Melinda F. Kwedar, John A. Patterson, and James R. Allen, *Interpreting 1830s Storekeeping in New Salem, Illinois* (Springfield, Illinois: Illinois Division of Historic Sites, 1980), 19.
14. *Clothing Issues*, 1859. Bishop Hill Heritage Association, B021.

15. *Goods for the Colony*, 1855-6. Bishop Hill Heritage Association, B004.
16. *Goods Sold to Non-Colonists*, 1855. Bishop Hill Heritage Association, B-NC010.
17. *Joseph F. Bouck Ledger*, 1858-63. Private collection.
18. Karl Kohler, *A History of Costume* (Philadelphia: David McKay Company, 1937), 418-20.



Fig. 7 - Three Experience Facilitators or interpreters brew beer at Old World Wisconsin while wearing round caps with cloth visors. (Photo credit: Old World Wisconsin)

ASSEMBLY INSTRUCTIONS

- 2/3 yd. Cap material (wool, wool jean, linsey-woolsey, corduroy, linen)
- 2/3 yd. Lining material
- 2/3 yd. Cotton or wool batting
- 1 yd. Reed
- 2 Brass sleeve buttons
- 4" x 10" 1/16" leather for visor
- 2" x 25" Scraps of soft leather
- 3" x 25" Milliner's Buckram

TO ASSEMBLE:

1. Cut top lining and padding; sew together on machine allowing for only 1/8" seam.
2. Cut 3/4" welt about 36" long; fold in half and sew to top with machine with 1/8" seam (see diagram); slip in red and stitch wel closed.
3. Sew sides together; sew headband to sides; lay sides on top right sides together and hand stitch in place as close to the reed as possible; baste side batting into place.
4. Sew lining together; lay right sides together on cap top lining matching back seams; baste in place.
5. Cut a 2 1/4" stiffener of milliner's buckram to fit the circumference of the headband; baste into place along the seam between headband and sides; turn cap and lining right side out.
6. Sew welt of soft leather to visor top; slip red into the welt.
7. Sew visor right sides together to the cap front.
8. Cut 2" wide sweat band of soft pliable leather; sew right side to wrong side of visor; continue stitching right sides together for rest of cap; turn into cap and baste into place. A chinstrap may be added if desired.

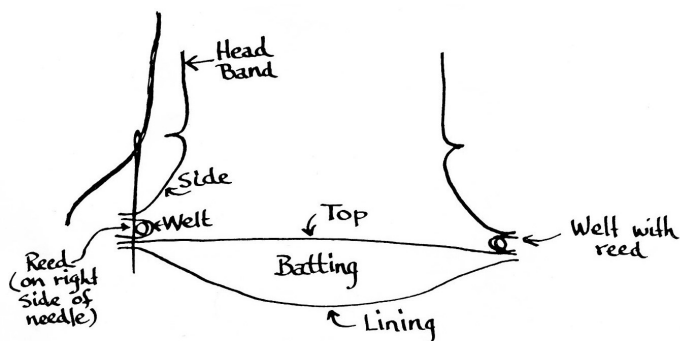


Diagram showing a cross-cut section of a round cap turned inside out for attaching the sides to the top. The side lining has not been added yet.

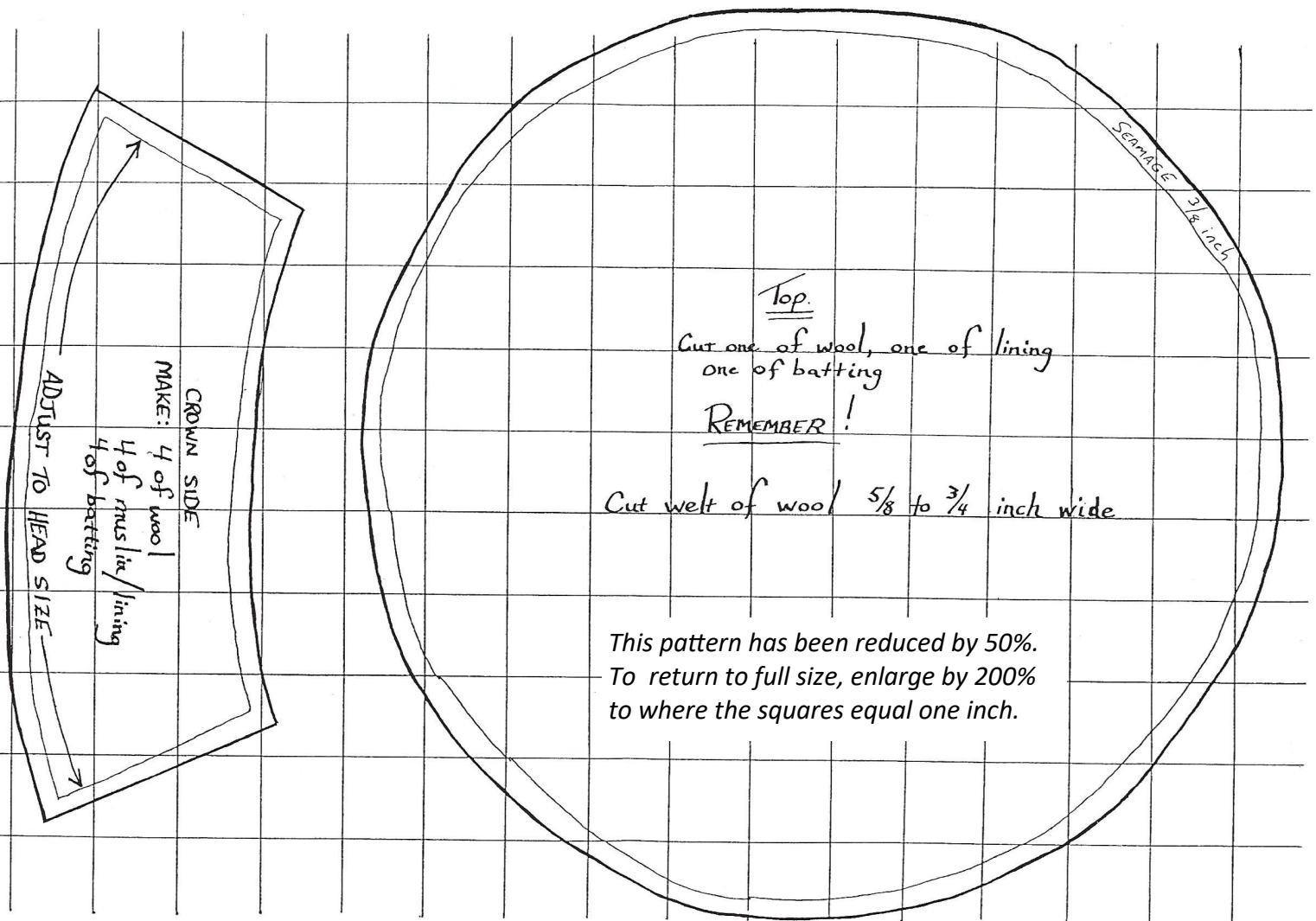


Lower cap - Round cap with an oil cloth rain cover made from linen and painted with a gloss enamel paint. For a pattern, the author added one half inch to the dimensions of the pattern on page 23. The cover is held in place by the side buttons of the cap. **Upper cap** - A round cap of dark blue wool with side buttons and a chin strap. **Middle right cap** - This shows the interior of the red wool cap modeled below. Note the leather sweat band and striped lining. **Below** - The author models a round cap made from the pattern and instructions on these two pages. The cap is made of red wool with a black wool welt strip. Note the leather welt strip above the visor.

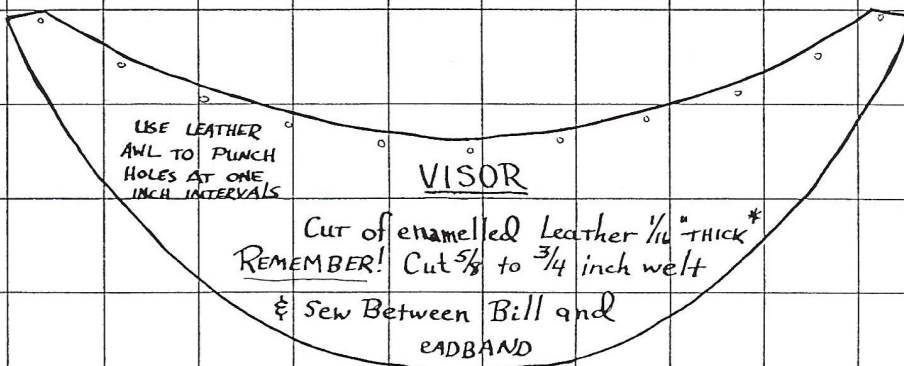
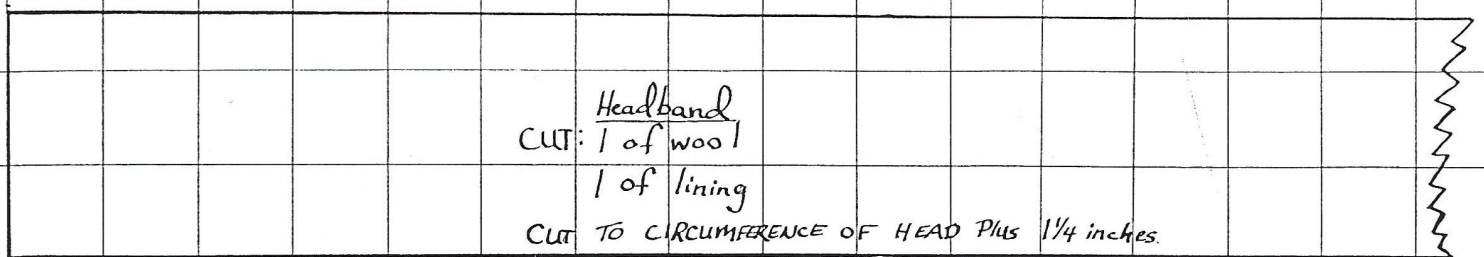
About the Author -

John Adams-Graf holds a B.A. in History and German from the university of Wisconsin, LaCrosse, and an M.A. in Historical Administration from Eastern Illinois University. In 1987, when this article was originally written, he was Site Interpretive Specialist at Lincoln Log Cabin State Historic Site south of Charleston, Illinois. He is currently editor of *Military Trader* and *Military Vehicles* Magazines.





This pattern has been reduced by 50%.
To return to full size, enlarge by 200%
to where the squares equal one inch.



* Enamelled leather can be made
by painting $\frac{1}{16}$ " leather with a
gloss black enamel paint. (paint
after cutting visor.)

SCALE 1 Block = 1 inch

←1"→

CAP PATTERNS FROM THE 1838 WORKWOMAN'S GUIDE

Below is a round cap pattern from *The Workwoman's Guide* published in 1838 by "A Lady." Other cap designs can be seen above and below the round cap pattern. *The Workwoman's Guide* is available online at archive.org/details/workwomansguide00workgoog. Measurements are given in "nails;" one nail equals two and one fourth inches. The below narrative is on page 156 in the book; all of the plates are at the end of the book.

The three daguerreotypes at the bottom are from a blog site, <http://jimsforthehistory.blogspot.com/2011/04/cap-by-any-other-name-is-still-cap-or.html>. The article, "A Cap by Any Other Name is Still a Cap, or Further Adventures in Historic Headgear," was posted by Jim Miller on April 25, 2011 (accessed April 27, 2019). The daguerreotypes are all listed on the site as "source unknown." The photo on the right is of particular interest as it shows a wheel cap with a cloth visor. The middle cap has a leather chin strap and an oil cloth cover. □

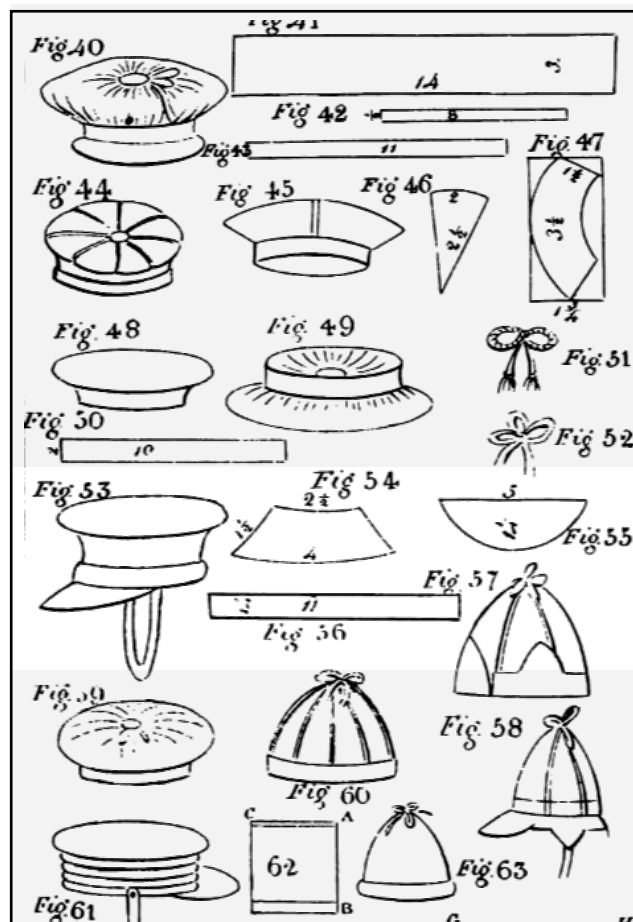
CAP FOR AN OLDER BOY

PLATE 19. FIG. 53,54,55,56

This is a remarkably neat cap and may be worn by either a boy or a man; it is generally made of cloth.

The circle at the top is five nails across, the side part is cut out of a circle in the same manner as that of Fig. 45, the outer circle being five nails across, and the inner one two nails; this circle is divided into four pieces; the band, Fig. 56, is one nail and a quarter broad, and eleven nails long before it is sewed up; the peak, Fig. 55, is generally made of patent leather; it is part of a circle five nails across, and is one nail and a quarter deep at the broadest part.

In making up, the circle is first lined with flannel and then with silk; it is stretched over a strong but not very thick wire at the edge, to keep it in shape, and a piping of cloth put on all round; the sides, Fig. 54, are then lined with soft leather, and sewed to the circle on the wrong side, before being joined together; the seams are next sewed up, and a thin hoop of whale-bone put at the bottom of these sides, just where the band is joined on, round the head; the band is firmly stitched to it, which band is also lined with thin, but not very pliable leather; the peak is then put on; a lining of leather one nail and a quarter deep is sewed in the inside, to the inner part of which a piece of silk is attached, with a string-case and cord to draw it up to the size of the head. Sometimes a band of black velvet, or of silver or gold lace is laid upon the cloth one, sometimes it is left quite plain. The strap under the chin is of patent leather, fastened at the side with a small buckle.



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DAGUERRETYPE COLLECTION

Edited by Tom Vance

The following photos from the Library of Congress put faces on many of the occupations in America in the two decades leading up to the Civil War. They illustrate the people, their tools, their wares, and their clothing, and even give a glimpse into who they are and the stories they would have to tell. Spend some time with each of the photos and get to know them; it will give you a better sense and feeling of the mid-19th century. You can find the originals at www.loc.gov/pictures/collection/dag/ or go to the Library of Congress website, Prints and Photographs Division, Daguerreotype Collection, and enter “occupational portraits” in the search box.



Drovers and their team of oxen, ca. 1848 – Sixth plate, reproduction number LC-USZC4-12383, DAG no. 1423. Both men are wearing over shirts, tall boots, and round caps; the left cap has an oil cloth cover. The man on the left is holding a goad for driving the oxen. The oxen are shorthorns.



John Hunt, holding whip, 1850-1860 – Sixth plate, reproduction number LC-USZC4-4078, DAG no. 1220.



Blacksmith, 1840-1860 – Quarter plate, reproduction number LC-USZC4-4075, DAG no. 1198. Holding a hammer and a horseshoe at a stake anvil; tools in the box at his side are mostly farrier's tools.



Cooper with barrel and tools, 1840-1860 – Sixth plate, reproduction number LC-USZC4-4073, DAG no. 1196. Wearing a striped apron and armbands; holding a cooper's adz and hoop driver; nice sapling-banded barrel.



Carpenter, 1840-1860 – Sixth plate, reproduction number LC-USZC4-3947, DAG no. 1191. Holding a hammer and nail; on the chair to his side are a saw, box plane, and measuring device. Notice the straw hat; the fall-front pants probably date the photo the 1840s.



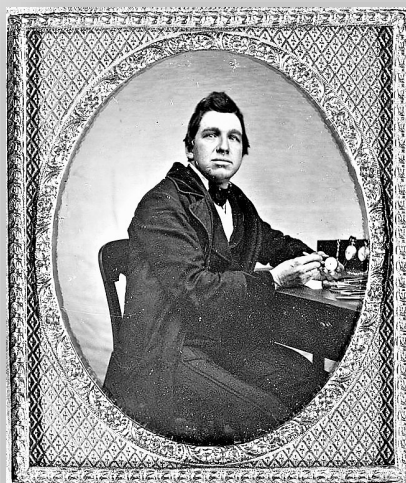
Clergyman holding a Bible, 1840-1860 – Half plate, reproduction number LC-USZC4-3940, DAG no. 1182. On inside of mat: Matthew Bartholomew Brady, Minister from Kentucky.



Foremen, Phoenix and Mechanic Fire Companies, Charleston, South Carolina, ca. 1855 – Quarter plate, reproduction number LC-USZC4-6607, DAG no. 1321. Labels on the case: "55" and "53."



Firefighter from Vigilant Fire Company, Baltimore, 1840-1860 – Sixth plate, reproduction number LC-USZC4-6050, DAG no. 1322. Wearing parade hat and holding speaker trumpet.



Watchmaker, 1840-1860 – Sixth plate, reproduction number LC-USZC4-4972, DAG no. 1195.



Two men holding floor rammers, ca. 1850 – Sixth plate, reproduction number LC-USZC4-11324, DAG no. 1414. Floor rammers are foundry tools used for packing sand against molds.



Latch maker, 1850-1860 – Sixth plate, reproduction number LC-USZC4-3597, DAG no. 1203.



Unidentified man with a long-handled tool, 1850-1860 – Quarter plate, reproduction number LC-USZC4-3942, DAG no. 1185. In front of machinery and a stone wall.



Unidentified man in uniform, 1840-1860 – Sixth plate, reproduction number LC-USZC4-4079, DAG no. 1221. Wearing a round cap that says "DELUGE 6."



Man holding the Charleston Zeitung, possibly the owner of the newspaper company, Franz Melchers, 1853 – Sixth plate, reproduction number LC-DIG-ppmsca-38821, DAG no. 1464.



Samuel Washington Woodhouse, 1847 – Sixth plate, reproduction number LC-USZC4-2230, DAG no. 1320. Holding a stuffed bird specimen.



Woman working at a sewing machine, ca. 1853 – Sixth plate, reproduction number LC-USZC4-3598, DAG no. 1204. The sewing machine is a Grover and Baker.



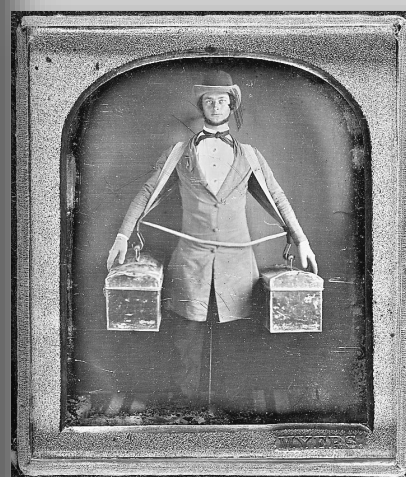
Unidentified man with a mallet and chisel, 1840-1860 – Quarter plate, reproduction number LC-USZC4-3950, DAG no. 1194. Notice the vest with large stripes.



Three railroad workers standing on a crank hand car, 1850-1860 – Sixth plate, reproduction number LC-USZC4-3944, DAG no. 1187. Accompanying note: Jacob Lewis Davis, my dear father. Taken when he worked on the Railroad. He is the tall man with a beard standing on the left end.



Four shoemakers, 1840-1860 – Sixth plate, reproduction number LC-USZC4-3946, DAG no. 1190. Holding shoes and shoe making equipment.



Peddler, 1840-1860 – Sixth plate, reproduction number LC-USZC4-4161, DAG no. 1189. With two bags held at his sides by a harness. Neck brace is visible between his legs. Photographer - Meyers.



Surveyor, 1840-1860 – Sixth plate, reproduction number LC-USZC4-3941, DAG no. 1184. With a transit on a tripod and holding dividers and a map. Written on case: June 12th, 1851, A.G. Casettine, Simonsville, M.



Woman with a broom, 1840-1860 – Sixth plate, reproduction number LC-USZC4-4077, DAG no. 1207. Nice photo of everyday work clothing. Note the dark or black apron.



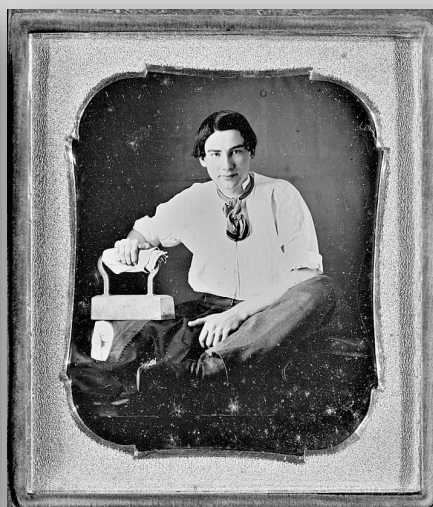
Salesman displaying his wares, 1850-1860 – Sixth plate, reproduction number LC-USZC4-3949, DAG no. 1193.



School teacher standing with a large group of school children in a town street, 1850s – Half plate, reproduction number LC-DIG-ppmsca-38823, DAG no. 1466. The teacher is in the lower left. The older student just above him is wearing a round cap. Girl in the lower right is wearing an early 1850s dress with bell sleeves and sleeve caps.



Stonecutter, 1850-1860 – Sixth plate, reproduction number LC-USZC4-3943, DAG no. 1186. Holding a mallet and chisel against a block of stone.



Man pressing cloth with an iron, 1840-1860 – Sixth plate, reproduction number LC-USZC4-4074, DAG no. 1197. Note in case: Aaron McGove, Lebanon, Dec. 18, 1848.



Tin worker, 1851-1860 – Sixth plate, reproduction number LC-USZC4-3945, DAG no. 1188. Working with a mallet, snips, compass and metal cylinder.



Member of the Calwater Grays, a company of the 1st Regiment of Artillery of the Pennsylvania Volunteer Militia, ca. 1852 – Sixth plate, reproduction number LC-USZC4-13984, DAG no. 1326. Photographer: Charles Evans, active 1848-1860.



Soldier in New York Infantry uniform with shako hat, 1850s – Sixth plate, reproduction number LC-DIG-ppmsca-40061, DAG no. 1481.



Group portrait of college students, probably members of The BanTERS at Bethany College, Virginia, 1850-1851 – Half plate, reproduction number LC-DIG-ppmsca-38824, DAG no. 1467. Three are wearing oil cloth covered round caps and two are wearing fur felt top hats.

Looking Through Time

By Tom Vance

My mom passed away a short time ago
And we're selling off the old family home;
My Dad has been gone for a number of years,
And now I feel somewhat alone.

Sorting through the things that are left behind,
The letters and the pictures from the past.
There's my grandmother's wooden
keepsake box,
And so many questions I can no longer ask.

And I look at all the photographs,
At the faces looking through the years,
The lives that were there, that have all
passed on,
With their joys, their hopes, and their fears.

Chorus

Now they're looking through time,
They're looking through time,
As the moments all turned into years;
The lives that they lived, have all passed away,
Now they're just faces, looking through time!

And as I look at the old photographs,
At the faces looking through the years,
I wonder what my great grandchildren
will think,

When the end of the century is near.

It seems like we get so wrapped up in our lives,
So many unimportant things rule;
But what will it all mean when the years have
gone by,
And we become the faces, looking through time!

Chorus

We'll be looking through time,
We'll be looking through time,
As the moments all turn into years;
The lives that we live, will have all passed away,
And we'll be the faces, looking through time!

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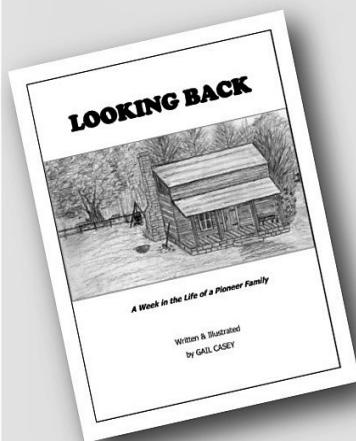
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MOMCC Magazine

c/o Tom Vance
Five Mile House
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Four Mile House - Youth volunteers enjoy a flavored soda water on the porch of the Four Mile House at Old World Wisconsin. This three-story building, originally built in the 1860s in Rolling Prairie, Wisc., sits at the heart of The Crossroads Village. First opened as a stagecoach stop, the owners had to change their business model when the stagecoaches stopped running. They then ran the Four Mile House as a boarding house and temperance tap room. The Four Mile House became the heart of the local community, hosting meetings, dances, dinners, and spreading the gospel of temperance. The house is a stop on the Time Travel Tokens program where visitors can use their token to purchase a flavored soda, choosing from flavors originally offered for sale in the house. *(Photo credit: Old World Wisconsin)*