Midwest Open Air Museums Magazine

Vol. XXXIII, No. 1
Spring, 2022
ISSN 1536-3279

FORT NISQUALLY, TACOMA, WASHINGTON

In This Issue:

Midwest Open Air Museums Coordinating Council
Midwest Region of ALHFAM

Association for Living History, Farm and Agricultural Museums

The Future of the Past

ALHFAM 2022

FORT NISQUALLY LIVING HISTORY MUSEUM

The Future of the Past

2022 ANNUAL MEETING & CONFERENCE

June 23-28, 2022

Fort Nisqually Living History Museum

Tacoma, Washington

June 23-28, 2022 • ALHFAM.org/2022-Conference

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Jim Patton
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Debra A. Reid
The Henry Ford

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

Editorial offices are located in Charleston, Illinois. Publication and mailing are done under the auspices of the Five Mile House Foundation, Charleston, Illinois. Contact information is:

MOMCC Magazine
P.O. Box 114
Charleston, IL 61920
(217) 549-1845
tsevance@mchsi.com

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FEATURE ARTICLES

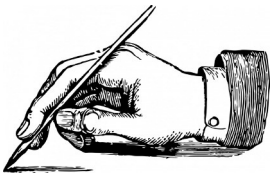
DEPARTMENTS

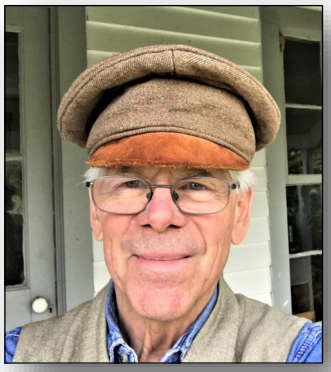
Cover Photo - Fort Nisqually Living History Museum is a reconstructed Hudson's Bay Company site, now located in Point Defiance Park in Tacoma Washington, 17 miles north of its original location. The original fort was established in 1833 along the shore of Puget Sound and then relocated a mile inland in 1844. The Factor's House, shown here, dates to 1855 and is on the National Register of Historic Places. *(Photo Credit: Metro Parks Tacoma)*

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

Editor's Notebook

By Tom Vance





AS I begin my seventh year as editor of the magazine, I think back to my first stint as editor in the 1980s. Tom Woods and Donna Braden had pioneered the MOMCC Newsletter for the first years of the organization. In 1986, we converted the publication to more of a magazine format. I used my wife's IBM wheel-writer typewriter that could store and type back a paragraph at a time. I did the headings with press-on lettering. Computers were not commonly available yet.

Publishing has come a long way since then. Modern technology has changed our lives in so many ways. A recent news story said that the technological changes in the first 16 years of the 21st century were as great as all hundred years of the 20th century. It went on to say that the changes in the following eight years, 2017-2024, will equal that of the previous 16, and after that, the same degree of innovation will happen in just four years. As the old adage goes, the only thing that doesn't change is change itself.

The "modern" 1873 corn-planting technology in the article on pages 16-17 seems ancient compared to our modern day self-driving tractors that apply fertilizer and pesticide according to GPS information from satellites. That same 1870s technology, as taught by Tillers International, however, can be cutting-edge in many third-world countries today.

Jon Kuester's article on page 18 talks about the changing methods and technology in gardens from the 19th to the 20th centuries. Gardens helped feed families during the Great Depression and Victory Gardens helped the war effort during the 1940s, but today we mostly rely on large commercial farms for our food.

Change is front and center in the stories we tell at our historic sites and museums. And thanks to many factors, including the COVID pandemic, change has become front and center in how we tell those stories and how we reach our audiences. History tells us that during difficult times, some will innovate, adapt, and come out stronger; others will fall by the wayside. We have found that the museum field is no exception to this.

There are three exciting conferences coming up this year. The MOMCC Spring Conference will be held in Springfield, Illinois on March 17-19. Springfield has some very diverse history as well as some world-class museums to offer those who attend. And while precautions are advised, it will be nice to see old friends and colleagues in person again as we share our love of living history.

In June, ALHFAM will meet in Tacoma, Washington, an area rich with historical and natural wonders. And in the fall, MOMCC will again meet at the fabulous Osthoff Resort in Elkhart Lake, WI. ❑

Log Cabin Chinking and Daubing Workshop
Monday-12:00 pm to Friday 12:00 pm
April 4-8, 2022

Submitted by John Gebhardt

THIS workshop, sponsored by the Friends of the Log Cabins Association, consists of two to three hours of daily lectures along with hands on chinking and daubing the inside of a log cabin in the Lincoln-era Log Cabin Village located in Quinsippi Island Park in Quincy, Illinois. Lecture topics: what materials work best for chinking and daubing; how to chink and daub a log cabin; the do's and don't's of daubing and chinking; and checks, cracks, and other log maintenance issues.

Following the Standards of the Secretary of the Interior for Historic Preservation, Heritage Preservation Resources, students will learn restoration and repair strategies that result in high quality and near-original appearance, with lower maintenance requirements. Log cabin expert Joe Gallagher (www.logdoc.com) will teach participants how to properly chink and daub the spaces between logs in a historic log cabin. He will also cover how to investigate and repair log cabin deterioration problems in various log buildings. Mr. Gallagher has experience working on historic structures for more than three decades and was employed by the U.S. Forest Service for 30+ years. His educational background was in archaeology and historic preservation. He continually learns from and interacts with other log structure conservationists, as well as experts in related fields. As an employee of the U.S. Forest Service, Mr. Gallagher restored dozens of historic structures.

This workshop class size is limited, to maximize the "hands on" involvement, it is "first come, first served." Total cost of the workshop is $125, which includes a box lunch each day.

Note: The instructor requests proof of vaccination for COVID to include a booster shot.

Information about the workshop and registration forms, can be found on the Friend's web site at: www.logcabinvillagequincyil.com or their Facebook page at: www.facebook.com/FriendsOfTheLogCabinVillageQuincyIl.

Registrations must be received by March 11, 2022. If too few registrations are received the workshop may be canceled. Questions about the workshop should be directed to: logcabinvillagequincyil@gmail.com or to logdoc@gmail.com. ❑

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 2 to 6 pages, single-spaced, 11-point, Times New Roman, plus up to six photographs or illustrations with captions. 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.

DEADLINES: SPRING – **JAN 15;** SUMMER – **APRIL 15;** FALL – **JULY 15**; WINTER – **OCT 15**

President's Perspective

By Gail Richardson

AS we have been enduring the storms of winter and the variances of Covid, I hope everyone is staying safe and healthy so far this year. I want to mention that we have lost a long time member of MOMCC, Dave Tomlin. Please keep his family in your thoughts at this time. We send our appreciation to his family for their support of MOMCC all these years.

The Board will be meeting this February to discuss future conference sites for 2023 and beyond. One topic of discussion is – do we continue in live person, virtual, or hybrid/live for Spring or Fall conferences? We, as the board, with your input, will continue to move MOMCC into the 21st century.

Let me remind the membership, once again, that we are elected by and serve you. Your communication with the board on any issue is essential to help us direct the future path of the organization. The board is listed in the magazine; please feel free to contact any of us via email or phone with your thoughts and ideas.

I want to thank spring conference coordinator, Becky Crabb, and conference program chair, Tracie Evans, for their hard work in putting together the conference and the registration packet. Appreciation also goes to Jim Patton, local arrangements chair, for his efforts in arranging the conference site, Land of Lincoln Hotel, the conference host organization, the Elijah Iles House in Springfield, as well as all of his local contacts for the program.

Rob Burg, who was elected to the Member at Large position on the board at the 2021 Annual Meeting, will not be able to fulfill that role, so we would like to welcome Elmer Schultz, Director of the Bedford Historical Society and Museum in Bedford, Ohio, as the new Member at Large on the MOMCC Board.

Don't forget to register on the MOMCC web site or by mail. Remember the hotel deadline for the conference rate is February 23 and the early registration deadline is March 7.

I'm looking forward to seeing everyone soon,

Gail Richardson

MOMCC Fellowship Application

2022 MOMCC Fall Annual Meeting & Conference

Osthoff Resort, Elkhart Lake Wisconsin

November 10-12, 2022

For each conference, MOMCC gives out a limited number of fellowships to help offset conference costs. Fellowships cover conference registration in addition to funds for lodging at the conference site.

All applications must be received by October 1, 2022

Please visit **www.momcc.org** for the full application

including necessary qualifications and selection criteria.

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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.

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.

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Interpretation, Music, Art, and Material Culture
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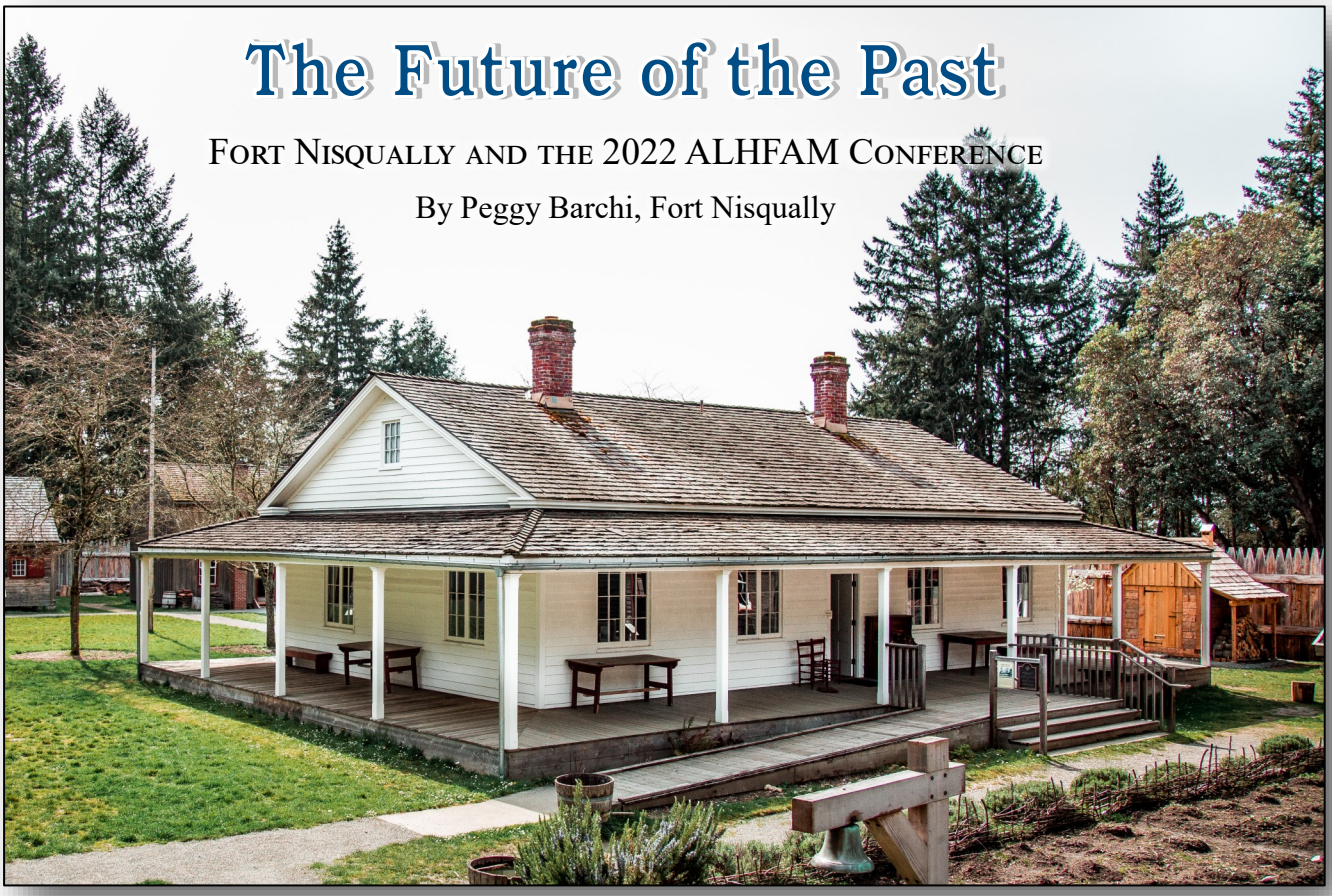
Media Resources

The Future of the Past

Fort Nisqually and the 2022 ALHFAM Conference

By Peggy Barchi, Fort Nisqually



LOOK into ***The Future of the Past*** at the 2022 Association for Living History, Farm and Agricultural Museums (ALHFAM) Annual Meeting and Conference *and* join the fun at this first in-person ALHFAM meeting since 2019! Fort Nisqually Living History Museum in Tacoma, Washington is delighted to host the ALHFAM 2022 gathering on June 23-28. As in the past, ALHFAM annual meetings attract attendees involved in living history sites and activities from across the United States, Canada, and other countries.

In addition to being the first in-person ALHFAM meeting since 2019, this conference, hosted by Fort Nisqually, will be the first ALHFAM annual meeting/conference held on the west coast. As such, attendees may not be familiar with the history of the site and how it influenced the growth of the 21st century multi-cultural Puget Sound region of Washington State.

Factor's House *(above photo) – This original 1855 house was the home of the Chief Factor, or manager, at Fort Nisqually. The house has been restored to the way it would have looked in the 1850's when it was used by the Hudson's Bay Company to entertain guests and was also home to an active young family. The house is on the National Register of Historic Places. (All photos courtesy of Metro Parks Tacoma)*

Fort Nisqually, the first globally-connected settlement on Puget Sound, was established in 1833 by the Hudson's Bay Company (HBC) as a fur trading outpost. As the fur trade declined, Fort Nisqually's focus within the HBC shifted to commercial agricultural enterprises with the establishment of the Puget Sound Agricultural Company (PSAC) in 1839. Based at Fort Nisqually, the PSAC raised cattle, sheep, and horses along with crops such as wheat, barley, oats, and peas across the 160,000 acres claimed by the company. From the time it was built at its first site in 1833 along the shore of Puget Sound until it was re-situated a mile further inland in 1844, Fort Nisqually found itself in the midst of a territorial dispute between the British and American governments. Initially rejecting the proposed boundary at the 49th parallel, the 1844 U.S. presidential campaign of democrat James K. Polk popularized the catchy slogan still remembered today of "Fifty-Four Forty or Fight!"

The numerical nomenclature referred to the coordinates of the 54°40′ parallel north line – basically the boundary just south of then Russian America better known today as the state of Alaska. Polk's supporters wanted the boundary placed as far north as possible while the British argued that the boundary should be placed along the stretch of the Columbia River, near present day Portland, Oregon and Vancouver, Washington. However, with fighting breaking out in the Mexican-American war, the duly elected President Polk chose to avoid a second war and additional negotiations

finally set the boundary at the originally proposed 49th parallel in 1846.

By 1855, the date which Fort Nisqually Living History Museum portrays, the British Fort Nisqually was firmly rooted within American territory. The fort and its PSAC landholdings faced increasing pressure from settlers who wanted the farmable land for their own. During this time, the gentlemen managers of the HBC dealt with thefts as well as attempts at claim jumping by squatters on its properties. Through many years of long, drawn out negotiations, the Hudson's Bay Company eventually sold its holdings to the United States government and withdrew from Washington Territory in 1869. At that time, Edward Huggins, longtime HBC clerk and Fort Nisqually's last manager, secured his American citizenship and filed a claim on the site of the fort. He and his wife Letitia raised their family there and after retiring to Tacoma eventually sold the site to the DuPont Company to build an explosives factory there in the early 1900s.

***The granary** dates to 1850, and was built in a Canadian "post-in-sill" method of construction. It is one of only a few surviving examples of this typically-Hudson Bay Company-style building in the United States. It is also one of the oldest wooden structures in Washington State, and is listed as a National Historic Landmark.*

The original sites of Fort Nisqually were located in what is now DuPont, Washington, approximately 17 miles south of the present-day Fort Nisqually Living History Museum. The fort which visitors see today in Point Defiance Park was reconstructed during the Great Depression. Led by efforts from the Young Men's Business Club of Tacoma, two surviving buildings from the mid-19th century fort were preserved and moved to Point Defiance in the 1930s. Thanks to those civic-minded citizens the two original structures, the Factor's House and the Granary, were donated to the Metropolitan Park District of Tacoma. At its "new site" in Point Defiance, several other buildings were reconstructed through Works Progress Administration (WPA) and local work relief programs. In the decades since the WPA's work, more buildings based on drawings and oral history about the old fort have been added to the site as well. Together with the original buildings, the reconstructions give visitors a chance to step back in time to experience life in a unique mid-nineteenth century Puget Sound community.

Some may wonder why the museum specifically portrays life in the 1850s. The primary reason sits center stage inside the fort's walls in the context of its original two buildings, the Granary and the Factor's House. Built in the post-on-sill HBC construction style, the Granary was built in 1850 and is the older of the original buildings. However, 1855 was chosen as the museum's main target year due to the restored Factor's House. Its construction, which included milled lumber, a wrap-around verandah, and elegant wallpaper inside, was completed in 1855 to house the growing family of the fort's manager, Dr. William Fraser Tolmie. With its central position inside the fort and its impossible-to-miss white painted outer façade, the need to portray 1855 or beyond was obvious.

Dr. Tolmie had first been stationed at the newly established Fort Nisqually throughout much of 1833, due to the need for the young doctor to attend to a debilitating axe injury suffered in an accident by one of the fort's key workers. During this period, the young doctor found himself in charge of the fort for a short time – but it wouldn't be his last leadership opportunity. In December of 1833, the young, educated, adventure-seeking doctor was transferred to the first of several HBC sites he would work at further north within the HBC's western stronghold. After numerous years of service with the Company, Tolmie

***Livestock and other animals** serve as some of the Fort's most popular interpreters, engaging visitors through sight, sound, and smell. Here, a horse is used to plough the museum's field.*

returned to Fort Nisqually in the early 1840s in a management role as Chief Trader. He eventually was elevated to the HBC rank of Chief Factor in 1855. Tolmie, his wife Jane, and their young sons continued to live at the fort until he was transferred once again by the HBC to Fort Victoria on Vancouver Island (now part of British Columbia, Canada) in 1859. The restored Factor's House, along with the Granary are National Historic Landmarks and their preservation ensures that the year 1855 lives on for future generations.

Inside the palisades of Fort Nisqually, in addition to the Factor's House and the Granary, fifteen other structures have been reconstructed in representative spots of where structures stood in the original 1843 fort site. Buildings such as the Fort's Sale Shop, Large Store, period Kitchen, and others allow interpreters to bring the 1850s back to life while inviting modern audiences to step back in time. Outside the fort's walls, small native meadows, a farm field, and orchard recreate a tiny bit of what was available via the fort's original 160,000 acre land holdings. In the orchard, visitors view apple trees grafted with scions from the original site's apple trees during the first decade of the 2000s. It is believed that those scions came from apple trees either planted directly by Dr. Tolmie or from the progeny of his trees! Several years into the orchard project, modern fort folks experienced an exciting harvest season when a grafted tree bore fruit for the first time, bringing Tolmie's Fort Nisqually agricultural pursuits full circle!

In recent years, the largest of the museum's prairie grass meadows has also seen horse-drawn ploughing demonstrations reminiscent of the fort's farming history at its outlying

***The Sale Shop** displays items that reflect the reach of the HBC trade network. Visitors can find representations of items from South America, Pacific Islands, Europe and Asia.*

"stations" (i.e. satellite farms) during its heyday as the headquarters of the Puget Sound Agricultural Company. Moving beyond the HBC's fur trade roots, the PSAC provided the Company with the means to produce food for its workers, gentlemen, and engagés (laborers) alike, at the Company's western posts north, south, and east across the cascades to the inland Northwest. The PSAC also allowed the Company to realize an additional revenue stream with provisions contracts with Russian fur traders in what is now Alaska, as well as beef contracts with the nearby United States military post of Fort Steilacoom. In addition, they provided thousands of cedar shingles for growing cities such as San Francisco.

***During Brigade Encampment**, over one hundred volunteers from around the Pacific Northwest recreate the lively Fur Brigade that visited the Fort in 1855.*

What else does Fort Nisqually Living History Museum and Point Defiance Park have to offer to today's visitors?

The reconstructed fort is managed by the Metropolitan Park District of Tacoma and is located in the beautiful forest of Point Defiance Park which juts out into the Tacoma Narrows strait of southern Puget Sound. The Park includes everything from beachfront walks to forested trails to rose gardens and a 1914 interurban depot built in a unique "Pagoda" style. The Park is also home to the Point Defiance Zoo and Aquarium. Several lookouts along the Five Mile Drive, as well as from the parking lot at Fort Nisqually, let visitors look south along the Tacoma Narrows waterway to view the towers of the Tacoma Narrows bridge that takes travelers across the waters to Washington's famed Olympic Peninsula.

For students of physics, the view may seem somewhat familiar as science classes for many decades have shown film footage of the devasting destruction of the *Galloping Gertie* bridge to explain how torsional motion begins small and builds upon itself for self-induced energy. Yes, although the original *Galloping Gertie* collapsed due to high winds on November 7, 1940, the terrifying effects of physics were caught on film which has inadvertently introduced generations of science students to views of the Tacoma Narrows ever since. And where is that original bridge? It lies beneath the waters of that part of Puget Sound, below the new, structurally sound bridge.

Fort Nisqually's focus within the HBC shifted from fur to commercial agricultural enterprises with the establishment of the Puget Sound Agricultural Company (PSAC) in 1839.

Fort Nisqually bookmarks a unique spot in the history of the Puget Sound region as the first non-native, globally-connected business venture in the area. However, its global history spanned more than its early business dealings. Instead, Fort Nisqually connected and gathered global cultures through the many workers, with their various languages and traditions, who passed through its gates and/or worked its landholdings: English, Irish, Scots, French Canadians, Americans, African Americans, native Hawaiians, and numerous members of First Nations Tribes from all across North America. All of these men, along with their wives and children, created the multi-cultural community that revolved around Fort Nisqually. Through the years, the fort stood watch as negotiations left this British entity in U.S. territory in 1844 and as the influx of American settlers chomped at the bit for their share of Manifest Destiny in the region. It stood as a friendly, although neutral, player, as tensions rose and ultimately culminated in the destructive history that is now referred to as the Puget Sound Treaty Wars. Coming full circle, Fort Nisqually Living History Museum is making great strides in collaboration with local Native American tribes to present all sides of its monumental history and how it connects to the lives of all 21st century visitors.

In conclusion, let's talk about the 2022 ALHFAM Meeting and Conference and why **you** should attend. First, the beauty and variety of things to do in the Pacific Northwest is breathtaking! There are mountains, there is Puget Sound, there are rainforests, and more. Within a couple of hours from Tacoma, you can find the Pacific Ocean and volcanic mountains, including Mount Rainier and Mount Saint Helens. There are geological wonders carved throughout the eastern Washington deserts, and multitudes of orchards, wineries, and coffee stands. And there is the magnificent Columbia River, made famous early on by those pesky American explorers, Lewis & Clark.

Beyond the stunning beauty of Washington State, the conference provides attendees the opportunity to meet, socialize, learn, and perhaps even commiserate with purveyors of living history from around the U.S., Canada and international sites. Workshops covering numerous subjects will be held throughout the conference as well as field trip days to a variety of sites around Puget Sound. Mixed in are old favorites from past ALHFAM meetings such as the plowing contest, the Smoked, Salted & Pickled opening reception, dinners, auction, vendors, and more!

With all of these at stake, you are invited to sign on, much as the long ago engagés of the Hudson's Bay Company did, for this incredible opportunity to join Fort Nisqually Living History Museum at the 2022 ALHFAM Annual Meeting and Conference as we venture into ***The Future of the Past*** in the Pacific Northwest's "City of Destiny," Tacoma, Washington. ❑

About the author – Peggy Barchi (shown above) is a past staff member at Fort Nisqually Living History Museum. She was the Event/Volunteer Coordinator at the Fort from 2002-2012 and has continued to volunteer at many of the Fort's special events. She is past editor of the museum's publication, *Occurrences – The Journal of Northwest History During the Fur Trade.* Peggy is a longtime member of ALHFAM and has helped organize several ALHFAM regional conferences for the Western Region. She is currently the Education Coordinator for the Northwest Railway Museum in Snoqualmie, Washington.

Bemis: It's in the Bag

By Sheryl Samuelson & David Tomlin

THIS manuscript was recreated from the notes of an article written by David W. Tomlin II on the history of the J. M. Bemis & Company, founded in St. Louis, MO in 1858. David was passionate about sharing knowledge of history, inspired in this case from an accidental meeting with Bemis descendents in Oregon IL, in our unending search for interesting antiques. The Bemis relatives showed us the 1926 book by William C. Edgar, *Judson Moss Bemis: Pioneer.* Edgar's ideas have appeared in many sources, and remain a valued, published, authoritative source on Judson Moss Bemis and the company he formed. It is to David's memory that this article has been developed.

Judson Moss Bemis, born in 1933, was an innovator in the packaging industry, mechanizing the sewing, printing, and distribution of cotton bags used by millers along the Mississippi River. The growth and success of the Bemis Company was driven by the 1800's spread of the Industrial Revolution, and by such innovations as cotton ginning and spinning equipment and the sewing machine. The Bemis Company over time, has employed innovative ideas, sound business practices, responsiveness to consumer needs, a keen eye for future opportunities, and a clear vision.

Bemis Brother & Co. *advertising poster from 1900. (Photo credit: antiqueadvertisingexpert.com)*
Top Photo *- "Letting the Cat out of the bag." (Photo Credit: Mills Archive)*

The Bemis family immigrated from England in the mid-17th century, settling in Massachusetts. In 1838 Stephen Bemis and his family, including son Judson, was attrracted to northern Illinois Ogle County land along the Rock River, which offered the promise of productive farmland. Stephen purchased two 160 acre plots of land and began farming, supplementing farm income through his chair-making skills. Judson worked full time on the farm from age 11-16, managing the sheep and gathering wool that eventually would be woven and hand sewn into clothes at their home (Draper 1900, 29-31; Edgar 1926, 56-57).

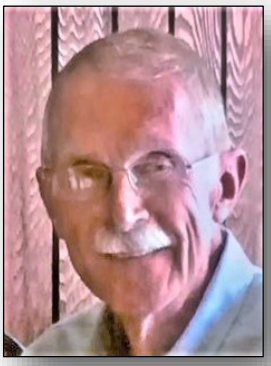
Judson siezed the opportunity in 1852, at age 19, to move to Chicago. He accepted a job at a steamboat line on the Chicago River that did warehousing and distribution. He did not have extensive schooling but was good with accounting and had natural business acumen. He could see potential arising from railroads being built on trails formerly traveled by wagons, and the development of inland shipping canals. He invested his earnings in real estate and promising businesses. Inspired by the success he achieved in Chicago, and the potential growth associated with textile bag production as an alternatuve to wooden barrels, Judson consulted with his cousin who owned a small bag production operation. His cousin agreed to support the opening of a factory in St. Louis, not with monetary resources, but with used equipment and supervisory support. Judson, age 25, was about to realize his vision of building a lasting industry.

J. M. Bemis and Company, Bag Manufacturers

With the innovation of mass producing quality printed cotton bags in mind, Judson moved to St. Louis in 1858 and identified a location for the bag manufacturing plant. It was a two story building located in central St. Louis that had steam power available from a first floor business, essential for operation of power printing machinery. Judson had the business knowledge to assess the state of competition he would face in St. Louis and determined he could make the business a success (Edgar 1926, 115-116).

Judson believed St. Louis was ideal due to its central location in the country, steady population growth, being a gateway to the developing west, and having ready access to transportation including waterways and railroads. There

In Memory of David Tomlin



David William Tomlin II, 76, of Mason City, Illinois and long-time member of MOMCC, passed away on Wednesday, January 19, 2022, at River Birch Living in Springfield, Illinois. He was born on December 26, 1945, in Springfield to David W. (Mick) and Ruth (Hiliard) Tomlin. On May 30, 1987, he married Sheryl Samuelson in Mason City.

David worked in the office for Caterpillar in Morton, Illinois where he retired in 1999. He was a member of the Mason City United Methodist Church. David enjoyed volunteering as an interpreter at the Old State Capitol State Historic Site in Springfield, and as the broom maker at Lincoln's New Salem State Historic Site near Petersburg, Illinois. He was a member of Rotary and was a founding member of the Mason City SOAR Recycling Program. He loved history, traveling, painting, and music.

Dave attended his first MOMCC conference at Watkins Woolen Mill in 1988. He presented a session on Bemis Bags at the 2015 spring conference in Collinsville, Illinois.

Because of David's involvement in and enjoyment of history and MOMCC, memorial contributions may be made to Midwest Open-Air Museums Coordinating Council (MOMCC) and mailed to Debra A. Reid, Treasurer, 22705 Nona St., Dearborn, MI 48124-2621.

was a demand for containers for the growing production of flour and other agricultural products. The emerging tensions that escalated into the Civil War disrupted the economy and society, especially for a state like Missouri which was a manufacturing center at the crossroads of America (Madison 1988, 88). The essential raw material for Judson's bag business, cotton, was at center stage, and was implicated as the crop that precipitated the war between the states (Yafa 2005, 6). Alliances between textile manufacturers, plantation owners, and consumers made for complex interrelationships between the north and south, increasing the challenge of transacting and expanding business.

The need for machinery had been addressed by Judson's cousin. Initially, six manually-operated sewing machines that would replicate hand sewing were available. It would be another 40 years before the first practical electric sewing maching would be available.

Judson understood that seizing opportunities was key. He had a vision and correctly identified the market shift from the labor intensive and costly wooden barrels to lighter weight, cheaper, and reusable cloth bags as containers for flour and agricultural products. Edgar (1926, 139) writes that Judson spent money cautiously, employing factory workers to operate machines and cut fabric, but performed most other jobs himself.

One important decision was the procurement of cotton material for the bags, either in raw form or as finished textiles. With the help of an introductory letter, Judson was able to procure enough heavy cotton sheeting in order to begin bag production. He solicited his first order in part because of the guarantee that the bag would not rip, but also because the cost was less than those that were hand-sewn. The early production results were astounding. Hand sewing could produce a rough average of eight bags per day. The first order at Bemis was for delivery of 50 sacks per day for a total of 200. Within a short period of time, production was increased to 3,000-4,000 sacks per day. (Edgar 1926, 139-140).

Judson had equipment, a building in a growing city, and a needed product. He soon realized that he faced the complication of trying to sell an innovative product that was being received with skepticism. The change from hand-sewn to manufactured bags was not without doubters, and many believed that handmade products were the only ones that would be reliable. Judson would inspire customer trust though messaging which stressed sewing with extra heavy thread that was tied at the ends to prevent unraveling, and came in a half barrel size – an increase from the smaller sizes available. Since the factory had acquired a power printing press, a hand press, and wooden print type, each bag would be identifiable as a bag made by Bemis which provided built in advertising.

Edgar (1926, 141-142) reported that Judson employed marketing strategies including identifying potential customers who were country millers who shipped flour through St. Louis. He sent them bag samples and an announcement of the business, stressing speed of production and his personal commitment to quality by guaranteeing the bag would not rip.

***Bemis Bag Factory** in Indianapolis, Indiana in 1916. (Photo credit: Indiana Historical Society)*

Judson maintained a conservative financial approach to business, although he began to consider opportunities to decrease cost by sourcing raw cotton, producing textiles, and manufacturing bags in proximal locations. Judson began the process of relocating to Boston in the mid-1860's, leaving the St. Louis factory to be managed by a business partner. He investigated purchase of a cotton plantation, got married, and asked his older, and trustworthy brother, Stephen Bemis to join him in operating the manufacturing company. In 1885, a recognizable trademark, a cat looking out of a bag, became associated with the newly renamed Bemis Brothers Bag Company (Viney 2018). While subtle aspects of the trade mark evolved (the cat changed and the bag message varied), the trade mark continued to reflect characteristics valued by the company, such as honest and reliable quality (American Fertilizer 1950, 18; Edgar 1926, 259).

Expansion of Bemis manufacturing began in the late 1800s when factories were added to large milling cities including: Minneapolis, Omaha, Superior, Wisconsin, Indianapolis, Kansas City, Winnepeg, and Peoria, Illinois (Edgar 1926, 252-264). Following in the tradition of textile mill housing in the American Northeast (Rivard, 2002), two branch manufacturing plants near cotton plantations had towns that were developed. The first company town was built in Bemis, Tennessee in the early 1900's, and the second in the late 1920's in Bemiston, Alabama (The Bemis Company; Scott 2008, 39-41; Trammell 2009, 7-8) The later town was completed after the death of Judson in 1921. Throughout the 20th century, the Bemis international manufacturing empire would expand to paper bags, plastics, and other flexible forms of packaging.

The Bemis corporate name would undergo one more change in the mid-1960's, to that of the Bemis Company, at which time the trademark of the cat looking out of a bag ceased to exist in printed materials.

Bemis remained a force in the packaging industry, with its home office in Neenah, Wisconsin, known as the paper valley. In the preparation of this manuscript this writer was saddened to discover the end of the Bemis Company on June 11, 2019 when it was acquired by AMCOR Ltd of Australia (amcor.com). Judson Bemis would probably be one of the first to observe that things change, and one must adapt. ❑

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About the Author – Sheryl Samuelson, PhD, RN, is Professor Emeritus at the Millikin University School of Nursing.

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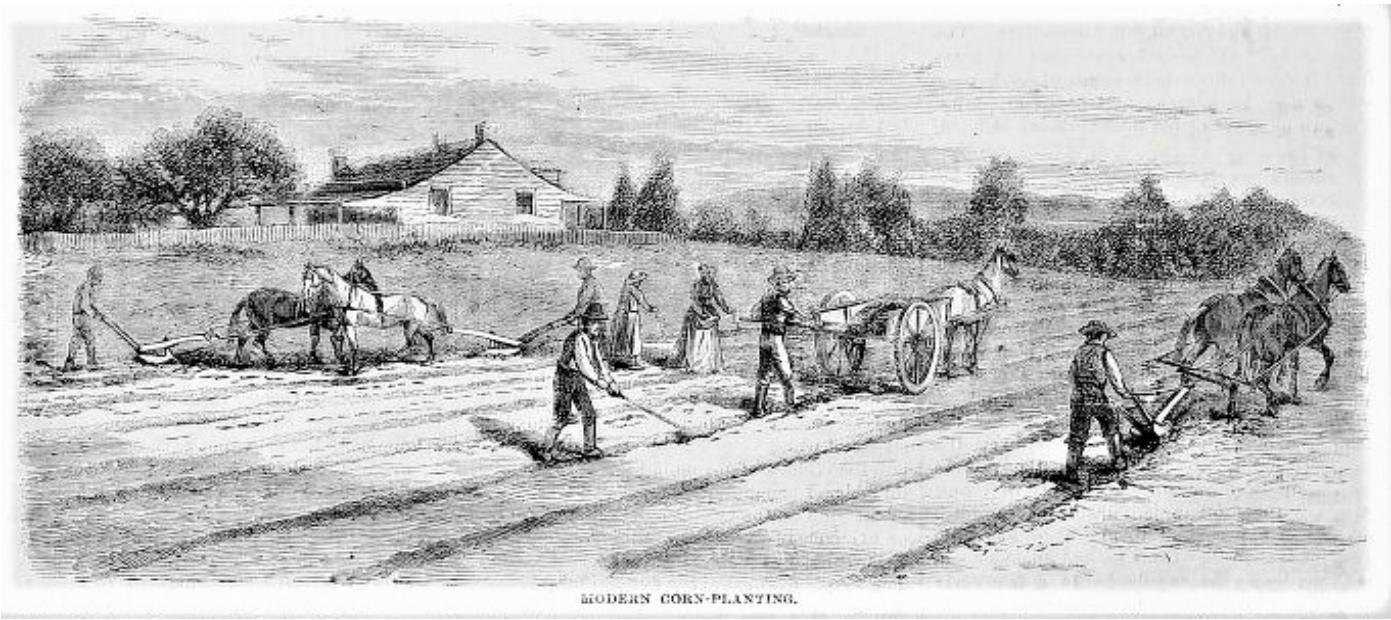
Modern Corn-Planting

The American Agriculturist, April 1873

Somebody has said that "the corn crop must always be the sheet-anchor of American farming." Al-though there is something of a " bull" in this remark, yet the idea conveyed by it is perfectly true. However, we may arrange our rotation, whether we grow roots or not, the corn crop must always come in to start on. Then it follows that we must learn how to make the most of it. The old plan of putting in this crop will not pay any longer. The Indian and the backwoodsman's style figured by our artist in this page, belongs to a day that has long since departed. Yet these obsolete styles of corn-planting still linger in places where new ideas have not yet penetrated, where for instance, the *Agriculturist* is not a family institution. And although the clam -shell with which the squaw scooped out a hole for the seed, with a couple of "menhaden" for a fertilizer, and raised the hill over it, while her husband and master industriously looked on and "bossed" the job, has gone out of date, the old-fashioned heavy hoe still remains in use, and the old-fashioned farmer with the help of his wife and children still puts in his patch amidst stumps and roots. On the rich prairies of the West, the horse-planter drops and covers 24 acres per day in a very cheap way, but the crop yearly grows less and less, and this rapid method must one day give way to a better and more productive one. Last fall we visited the well-known farmer, Mr. Crozier, Beacon Stock Farm, Northport, L. I., and were struck with the appearance and yield of his corn crop. An acre measured out accurately was tested by husking a shock here and there, and ascertaining the average yield of them, by which it appeared that the produce of the acre was 260 bushels of ears. This selected acre was no better than the rest of the

INDIAN CORN-PLANTING.

PLANTING CORN IN THE BACKWOODS.



MODERN CORN-PLANTING.

field, it was not conspicuously different in any way from any other acre and was selected at random. The test was impartial and not made for any set purpose. The result was surprising but was verified by repeated proof. The question then arose, By what method was this crop raised, and was there anything in it that was not applicable to the circumstances of all other farmers? Manure and good cultivation of the soil were the only means used to achieve this result. There was no claim to a new sort of seed, or anything that any farmer could not procure for himself. The soil was a light sandy loam, a sod that had been plowed in the fall, grubbed or subsoiled in the spring, and perfectly well harrowed. Then the drills were opened 3 feet apart with a double mold-board plow; in these was scattered well-rotted compost from the barn-yard, hauled on to the field in two-horse carts, from which the manure was dropped, four drills being manured at each crossing of the field. A man following with a hoe smoothed the manure evenly along the drill as quickly as he could walk. The seed was dropped twelve inches apart in the drill by women and girls from the families of the farm laborers. The drills were closed, and the seed covered by a light plow drawn by one horse, two furrows being required to do this, one on each side of the drill. The field was then harrowed with the chain harrow figured in the *Agriculturist* of January, 1873, and rolled. The after-cultivation was done with the Shares horse-hoe, with which the rows were kept clean close up to the corn, and very little hand-hoeing was found necessary. A part of the field was treated with a dressing of the Manhattan blood-manure, with very satisfactory results, but what the yield of the crop was on that part of the field we do not know, the corn having been husked and the stalks removed at the time of our visit. The engraving represents the whole operation of this method of putting in a crop of corn, excepting the harrowing and rolling of the ground. Each operation there shown being done as fast as each worker can walk, it is quickly and cheaply performed. When the result is a crop equal to 97 bushels of shelled corn per acre after allowing 25 percent for shrinkage in drying, it is evident that this plan is a much more profitable one than that of growing 15 to 30 bushels by the methods in general use. The profit realized consists not only in the grain actually raised, but in the excellent preparation of the ground for another crop. This preparation leaves the ground in better condition than a fallow would do, even though it may have been manured; for the clean cultivation, and the shade of the dense crop of cornstalks, kill the weeds and mellow and loosen the soil. When cross-plowed as soon as the stalks are removed, the soil and the manure left in the drills become thoroughly intermingled, and the ground is in the best possible condition for a crop of roots the next season. In the rotation adopted by Mr. Crozier roots always follow corn, and it is one that under his style of farming becomes very profitable and successful. ❑

American Agriculturist,
April, 1873, 139-140.

The Changing Farm Garden

By Jonathan Kuester, Wagner Farm

THE garden has long been a ubiquitous part of the living history experience. No historic landscape is complete without some form of horticultural expression. The fit-for-purpose style of most historic landscapes dictates a garden which performs a function within that landscape. Some of those functions are aesthetic, but more often than not, they serve a double purpose of providing dye stock, medicinal remedies, and of course food stuffs. More than any, the kitchen garden holds a special place in the development of a living history landscape. There are few more direct connections between people and the land they live on, than the food they grow, for in the words of Tom Kelleher, "everyone eats (often too much)."[1]

An early 19th century four square garden *at Landis Valley Village and Farm Museum in Lancaster Penn. (Photo credit: georgeweigel.net).*

Growing up on a small farm in central Indiana, I was no stranger to gardens. Our farm had a large garden situated behind what had been the chicken coop. The garden was a large rectangle of slightly south sloping land about 75 feet wide and 200 feet long, set just in front of a large pasture. The garden had no fence but sat tucked in a space between the coop and the corn cribs with a pasture behind and a lane leading to the barns in front.

Every spring my dad would plow and disk the garden with a small tractor, just as he would prepare a field to be planted in oats.[2] He would then take a hoe and mark out lines crosswise two or three feet apart and 75 feet long. These would be for planting our radishes, beans, sweet corn, tomatoes, and peppers (which my grandmother called mangos). On half of the garden, large hills were pulled up in a grid about every 8 feet. These would serve for vining plants like pumpkins and melons. It was always my great joy to pull the large wheel cultivator out of the barn and try to till down the rows. It always seemed a job too big for me, but my brother was quite capable with it, so I was determined to be as well.

For two years my brother grew strawberries in the garden as a 4H project. It took all the space that had been used for pumpkins and watermelons. The first year he planted rows of June bearing strawberries. Whenever they would bloom, he would pick off the buds to make the plants grow bigger. The second year, he let them bloom and grow into berries. Just before fair he picked the biggest ones and placed them in small green paper cartons to display. The berries were as big as golf balls. After the second year the plants were taken out and I used the space to grow giant pumpkins.

This was a typical experience where I grew up. The only thing that varied were the varieties of what was grown. Some grew rows of green beans, packed so close you could barely fit between them. Others carefully tended tomato cages or waited for the perfect cucumbers to make pickles out of. These gardens were remnants of a landscape I neither understood nor appreciated at the time.

The rise of the four-square

In the spring of 1994, I started the odyssey that would be my career in living history. This was my first introduction to living history starting as an interpreter at Conner Prairie in Fishers, Indiana. The mainstay of the site was, and remains, its 1836 village of Prairie Town.[3] Prairie Town includes more than a dozen distinct residences, each with its own garden. These domiciles represent a snapshot of Hoosier history, each with its own unique background. Upland southerners, Pennsylvania Dutch, Yankees from New York, and Quakers all combined to form this patchwork of rural frontier. While their stories were familiar to me, their gardens were unlike anything I had ever seen

A 20th century farm garden *in 1932, and probably in Indiana, being cultivated by hand and by horse-power. (Photo by J.C. Allen, courtesy of Todd Price).*

before. Most of the gardens were square with an enclosing fence and pathways laid out on a grid containing four plots, each with its own rows or hills according to its function. This was the ubiquitous four-square garden.[4]

Like the Percheron horse or the milking shorthorn cow, the four square is the darling of the living history landscape. Possibly overused, its stylistic layout allows visitors to suspend their reality for a moment and step back into a foreign past. Over time, the four-square, with its paled fence, has taken its place alongside the slat bonnet and straight-last shoes as an absolute necessity for a true 19th century experience. While I loved the atmosphere of the cabin or log home with its attached kitchen garden encircled in a fence and sometimes adjacent to a door yard, these did not look like the gardens of my childhood.

I knew, from the architecture of the house and the surrounding history, that the farm I grew up on dated from the 1840's. Many of its out-buildings were constructed of hand hewn timbers and the farm contained all of the hallmarks of a good 19th century prosperous farm. There was a small orchard of apples and cherries, a large pasture with a creek running through it, and even a grove of sugar maples laid out in a perfect grid pattern. A dooryard off of the back porch contained an ancient rhubarb patch within a horse-shoe-shaped driveway and behind this was the old out-house still standing and functional. The only thing missing was the attached kitchen garden with its picket fence and wood chip pathways. The missing fence could easily be explained as it would have likely rotted away years ago, but this did not explain the shape or the size of the garden, its location far from the house, or why nearly every farm I looked at had the same garden. No four-squares were to be found anywhere outside of an historic site.

A 20th century idea

In the fall of 2008, I took on a brand new challenge. My first 20th century site was to be Primrose Farm, a 1930's remnant situated on the rolling hills of the Fox Valley in

1. Debra A. Reid, *Interpreting Agriculture at Museums and Historic Sites,*2017, x.
2. A.D. Wilson and G.W. Warburton, *Field Crops,* 1923, 173.
3. WWW.Connerprairie.org.
4. Marcia Carmichael, *Putting Down Roots, 2011, 4.*

St. Charles, Illinois. The nearly derelict farm had been purchased by the St. Charles Park District a number of years earlier. Most of the outside restoration work had already been completed before I came to the site. The farm's first, and for the most part, only employee, Kirk Bunke, lived in the farmhouse. He had restored the barn and fences and had moved a summer kitchen and equipment shed to the farm. It was clear that there was a lot of work still to do, but unlike most of the other sites I had worked at, this was not a recreation. Primrose was a real farm still in the raw. Not only were the buildings original, they were largely still in their original locations.[5] Here was a landscape that had been built not by museum curators and specialists but by the original inhabitants.

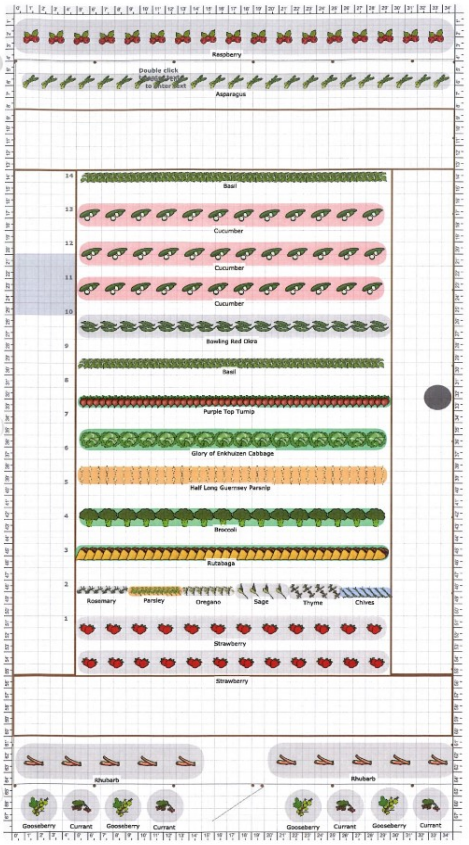
Next to the farmhouse, adjacent to the chicken coop, and just outside a horseshoe-shaped driveway, was a large rectangular garden. With the exception of a newly erected double loop top fence, the garden was the spitting image of my childhood. It set my mind off at once. Every part of Primrose Farm felt like my childhood. It not only looked right, it also smelled and felt right, from its crumbling concrete foundation work to its gently rolling fields to its garden by the chicken coop. How was it that in the span of 20 or 30 years, something as pivotal to rural farm life as a garden could change so much? Could we all be wrong about the little house with the kitchen garden so conveniently tucked up beside it?

In a word, no. I trusted my colleagues and predecessors too much to believe they were wrong. Furthermore, there was good evidence that four-square gardens existed from countless atlas prints to manuals on gardening and archeological evidence that four-square gardens existed and were prevalent throughout the 19th century. Something more specific and systematic had caused Midwest farmers to change their gardens and the very layout of their farms. I came to realize that despite the age of the house, the farm I grew up on was not a 19th century remnant, it was a 20th century textbook design. Likewise, Primrose Farm, with its 1859 Greek Revival farmhouse was also a 20th century farm right down to its carefully planned modern garden.

A new garden for a new century

In the late 1890's the United States Department of Agriculture started a consorted effort to improve the standards of farms in America. As rural America came lumbering out of the 19th century it was becoming clear that while urban America had joined the ranks of a first world country, its rural counterpart was sorely lagging behind. America's cities at the turn of the century had, for the most part, electricity, sewer systems, and ever advancing standards for hygiene and food safety. Most rural Americans lacked even basic plumbing and were stuck on farms that were becoming somewhat worn out and less productive.[6] Agricultural researchers at land grant universities saw the need and started producing agricultural textbooks for not only universities, but also for high schools and even primary schools.

As early as 1904, Emmet Goff, late professor of horticulture at the university of Wisconsin and D.D. Mayne of the Principal School of Agriculture in St. Anthony Park Minnesota, published a primary school textbook titled *First Principles of Agriculture.*[7] The introduction to the work was penned by none other than Governor W.D. Hoard of Hoards Dairyman fame. The book was intended to instruct young rural students on agricultural science and to encourage them to stay on the farm. The book includes six pages of instructions on the home garden. In 1910, Martin Fisher of Purdue University and Fassett Cotton, President of the Wisconsin State Normal Schools published *Agriculture for Normal Schools.*[8] Within the text are 16 pages dedicated to laying out and growing a home garden. The topic of home food production was gaining steam and becoming recognized as a real issue for rural Americans.



***The 2020 Garden plan at Wagner Farm** was laid out using details from the 1918 Farmers Bulletin, No. 937,* The Farm Garden in the North *, and other period sources listed in the article.*

A giant step forward in the world of agricultural science took place in 1914 with the passage of the Smith Lever Act.[9] This act formalized the relationship between USDA and the Land Grant colleges and created the Extension Cooperative system still in effect today. With this act in place, college researchers and professors could provide work directly to USDA, who would then send it to extension agents with direct contact with farmers. In 1919 James Bettie, a Scientific Assistant at USDA, published Farmers Bulletin 937, titled *The Farm Garden in the North.* This comprehensive 53 page bulletin became the

standard for farm layout and design and pioneered, among other things, the rectangular garden and the elimination of interior pathways.[10]

With this new scientific approach being pushed by extension agents and reinforced by primary and secondary school curriculum, farmers had little choice but to yield to the pressure and tear out the old pathways. While landscape architects and horticultural purists would be horrified by the lack of aesthetics the new gardens possessed, there was no arguing with their productivity. The need to produce fresh food on the farm, and even in the city garden, would become even more essential heading into the First World War and then through the depression of the 1930s and World War II.

Conclusions

What I had first pondered about in 1994 was nothing short of an agricultural revolution. Gardens were only a tiny piece of this great reformative story, but they clearly demonstrate the change in thinking that was taking place in rural America. Gone were the ancient forms and superstitions of 19th century gardens and in their place science and technology would prevail. Gardens of the 19th century were laid out according to aesthetics and for ease of use. Covering pathways helped cut down on mud and prevented weed growth. Having several smaller sections served as a barrier to insects and allowed rotation to prevent disease.

With new technology came a new pattern and by the 20th century mechanical cultivation was the number one concern. Long continuous rows meant that more plants could fit in the same space and wheel cultivators, horses, and eventually even tractors needed long strait rows to do their work. Eliminating pathways also cut down on compaction and allowed water to better percolate down into the soil. Like so many things in the early 20th century it was sleek and minimalist in design with straight line features. This was a food production area and not a spot to contemplate the day or take a respite. Strikingly, so complete was the transformation that by my childhood in the 1980s, this new way of thinking had become the old traditional way.

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5. www.primrosefarm.org.
6. *Power and the Land,* USDA, Rural Electrification Administration, 1940.
7. Goff & Mayne, *First Principals of Agriculture,* 1904, 130-137.
8. Fisher and Cotton, *Agriculture for Common Schools, 1910, 166-180.*
9. NIFA.USDA.gov, Smith Lever Act, 1914.
10. James Beattie, *The Farm Garden in the North,* Farmers bulletin 937, USDA, 1918.

The garden of my childhood was a vestige of a time when growing as much food as possible was a necessity, a time of increase and great technological innovation. What the garden gained was great production capacity and what it lost was its quaintness. Like the farm itself, it became utilitarian but lost some of its detail. ❑

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About the Author – Jonathan Kuester has spent most of his life on and around farms. Growing up on a small farm in central Indiana, he spent most of his time exploring his rural environment and looking for its history. Jonathan has worked in the museum and living history field for more than 25 years and has spent most of that time studying agricultural history and rural life. He is currently Director of Historic Wagner Farm in Glenview Illinois. Before Wagner, Jonathan was Farm Operations Coordinator for Volkening Heritage Farm in Schaumburg, a position that he held for 12 years.

Seed Saver's Exchange

The Driftless Region's Not-so-Hidden Gem

By Sara Friedl-Putnam, Seed Savers Exchange

WHATEVER the state of the world, however bitter the winter, each year the spring peepers sing, lilacs bloom, bluebirds nest in the hollyhock patch, and the morning glories sprout," writes Diane Ott Whealy, Seed Savers Exchange co-founder, at the close of her book, *Gathering: Memoir of a Seed Saver*. "This place embodies resilience and rebirth. It's roots are strong and grow deeper every year."

Those roots were planted in 1986, the year that Diane and her late husband, Kent Whealy, moved their family and Seed Savers Exchange – founded in 1975 to preserve rare, heirloom, and open-pollinated seeds – to Heritage Farm – 890 pristine acres just outside Decorah, Iowa. Today Seed Savers Exchange has thousands of members and supporters, as well as a bustling seed exchange, but it began ever-so-humbly as a simple sharing of seeds between a seasoned gardener and his beloved granddaughter.

***Diane's Garden** features heirloom varieties selected and planted each spring by Diane Ott Whealy, co-founder of Seed Savers Exchange. (All photos courtesy of Seed Savers Exchange)*

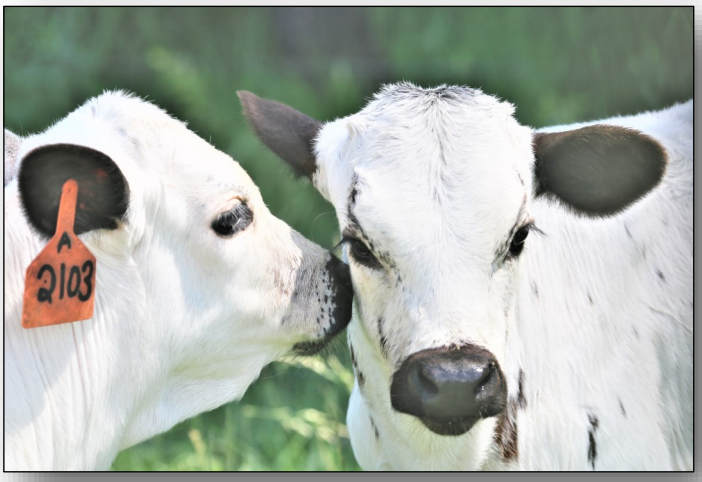
Diane so admired the beautiful deep-purple morning glories that climbed up her Grandpa Ott's porch in rural Festina, Iowa, that when she and Kent were planning their first garden, she asked her grandfather for seeds of that eye-catching variety. He gave her a pillbox full of the morning glory seeds and a handful of 'German Pink' tomato seeds as well, telling her that the varieties came from Bavaria in the hands of their ancestors.

***The Lillian Goldman Visitors Center**, opened in 2005, offers an array of Seed Savers Exchange seeds as well as books and gardening supplies.*

That bit of history – along with the knowledge that biodiversity was decreasing at an alarming rate – inspired Diane and Kent to call on other gardeners to share their seeds. Their message? If we all grow one another's seeds, cherished heirloom varieties will thrive and survive into the future. In 1975, some 29 gardeners sent the young couple a quarter and a list of seeds they could share with other gardeners and seed savers. Diane typed up all the lists into six neat pages, and with the publication of that listing, the True Seed Exchange (later Seed Savers Exchange) was born. "It seemed like a low initial response, but Kent and I were willing to be patient," Diane reflects in *Gathering*.

While the initial response may have been low, word about the organization nonetheless spread quickly, and before long Seed Savers Exchange became the center of a (still-growing) movement to save and share open-pollinated varieties. Today it houses the nation's largest nongovernmental seed bank (more than 20,000 varieties) at Heritage Farm, where each year staff grow our select varieties in gardens to evaluate those varieties and to keep the seed supply healthy and viable.

These gardens are located throughout the sprawling farm, but visitors are able to easily access a trio of gardens located in proximity to the Lillian Goldman Visitors Center, just a short drive off US Highway 52. The building, in fact, is flanked on both sides by garden spaces that come



***Seed Savers Exchange** welcomes new calves each spring to the two herds of the rare Ancient White Park cattle maintained at Heritage Farm.*

alive each spring and summer, thanks to the efforts of the staff and Diane herself.

Each spring Diane plans and plants the display garden that bears her name. Here visitors will find many volunteers (like 'Kiss-Me-Over-the-Garden-Gate' flowers and 'Grandma Einck's' dill) as well as varieties carefully selected by Diane each year. "Everything has a purpose in my garden, whether for attracting pollinators, for producing food, or for creating beauty," she notes in the Seed Savers Exchange 2022 Catalog. In addition to Diane's Garden, visitors will find catalog trial gardens, which feature many of the varieties offered through the organization's catalog and website, and evaluation gardens, which showcase historic and heirloom varieties from the vast Seed Savers Exchange collection.

But gardens are not all Heritage Farm offers. The Historic Orchard (comprising hundreds of varieties of apple trees) and the newer Amy Goldman Heritage Orchard bloom beautifully each spring and dependably develop heirloom apples later in the season. (Little-known fact: the Historic Orchard also contains a small vineyard.) Heritage Farm also contains an historic barn (with Grandpa Ott's morning glories growing up its side in summer), miles of scenic hiking trails, shallow streams for trout fishing, and herds of rare Ancient White Park cattle.

The striking Ancient White Park cattle have delighted visitors to Heritage Farm since they arrived in 1988. The breed dates back thousands of years to the British Isles, and the predecessors of the cattle cared for at the farm today arrived in North America from England during World War II for safekeeping. Seed Savers Exchange maintains two herds (A and B) that delight staff and visitors with new calves each spring. Separating the cattle into two herds helps maintain genetic diversity and enables staff to better document lineages and desirable traits. And the cattle aren't the only animals on the farm – heritage poultry breeds roost each spring by the historic barn.

The bottom line? There's a reason (well, many reasons) that Seed Savers Exchange draws thousands of visitors annually. Its roots truly do, as Diane wrote, "grow deeper every year," making Heritage Farm – its gardens of rare varieties and its trademark historic barn, its hiking trails and its fishing streams, its orchards, and its heritage livestock – well worth a trip to northeast Iowa in spring, summer, or fall.

Visit Seed Savers Exchange

Seed Savers Exchange is located in the northeast corner of Iowa, just outside Decorah. The 890-acre farm boasts rolling hills, stoney bluffs, and beautiful streams as well as multiple gardens where nearly 1,000 varieties of seed are grown each year. Grounds are open to the public from sunrise to sunset seven days a week.

The Lillian Goldman Visitors Center opens for the season on March 1, 2022, with hours from 11am–5 pm Central Time, Monday through Sunday. The visitors center is closed Easter Sunday, Memorial Day, July 4, and Labor Day.

***The majestic century-old barn** at Heritage Farm was renovated in 2018.*

Left *– 'Grandpa Ott's' morning glories grow up the side of the barn at Heritage Farm. (See the online magazine for full color view)*

Right *– The Historic Orchard at Heritage Farm, established in 1990, contains more than 1,200 apple*

2022 Events,

(Registration required at seedsavers.org/events)

- Virtual Apple Grafting Workshop, April 15-16
- Conference and Campout, July 15-16
- Benefit Concert, August 6
- Virtual Seed School, starting September 12

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- Address: 3074 North Winn Rd, Decorah, IA 52101
- Phone: (563) 382-6104
- Website: seedsavers.org

About the author – Sara Friedl-Putnam is the communications coordinator at Seed Savers Exchange in Decorah, Iowa. She loves starting seeds for her small garden plot each spring.

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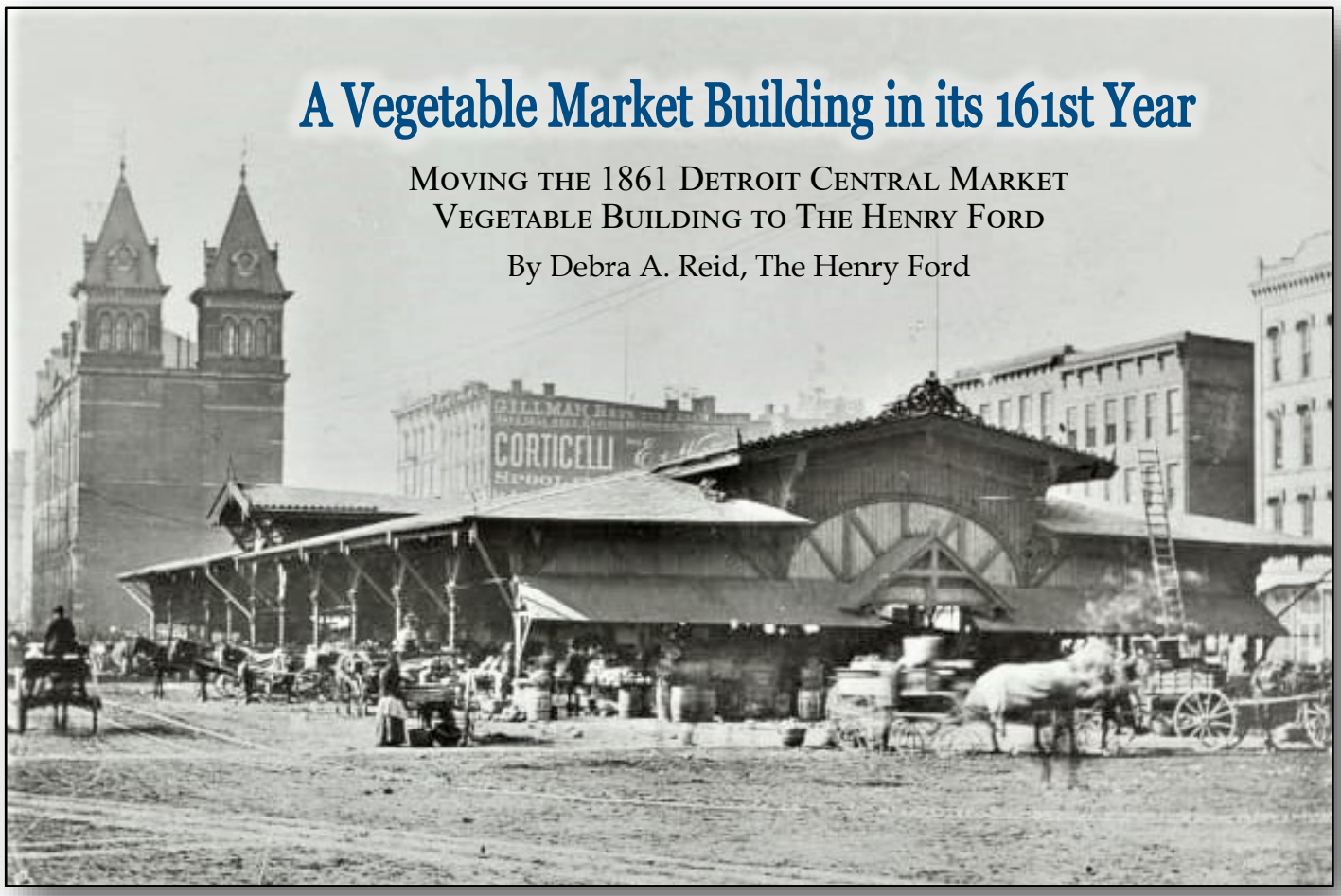
A Vegetable Market Building in its 161st Year

Moving the 1861 Detroit Central Market Vegetable Building to The Henry Ford

By Debra A. Reid, The Henry Ford



A new historic attraction opens in The Henry Ford's Greenfield Village at the start of the 2022 season. The reconstructed vegetable building from Detroit's Central Market will serve as the Edible Education anchor where guests can engage with food histories and current food debates throughout the season (mid-April through the end of Holiday Nights programming in December).

Members of Detroit's common council approved construction of a vegetable shed in April of 1860. John Schaffer, an architect trained in Munich, Bavaria, designed the open-sided structure, nearly as big as a football field (70 by 242 feet). It featured gabled roofs with wide eaves, large brackets, and decorative fretwork, all details common to *Schweizerstil* (Swiss style) architecture (Fig. 1).

The Vegetable Building operated between April 1861 and February 1894, though the city tried to close it in 1892 and again in 1893. During these 30 years, it was a vital link in the food chain between farms and the forks of urban residents in a growing city.

Fig. 1. *(Above) – The Vegetable Building, foreground, with the Central Market in the background, circa 1890, Detroit, Michigan. THF200604. From the Collections of The Henry Ford. Gift of Ford Motor Company.*

About 100 vendors of all ages and many nationalities sold fresh vegetables and fruits, meat and fish, eggs, honey, butter, and cheese directly to an equally diverse array of customers. Customers came to stock their pantries, purchase trinkets from peddlers, and hire day laborers – chimneysweeps and whitewashers who hawked their services year-round.

Public market buildings like this existed throughout the urban Midwest (and around the world), but by the late-nineteenth century, many had passed their prime. Despite what sounds like an essential function, Detroit's Central Market fell out of fashion at this time. Private enterprise helped make the central location less essential. Butchers opened meat markets. Green grocers contracted directly with gardeners and truck farmers. Food processors cranked out canned foods, dried fruits, and other commodities that changed domestic cooking habits. Vendors hawked fresh fruits and vegetables from private stands.

As need for a public market in the city center declined, urban beautification efforts ramped up. Detroit dismantled its Central Market, relocated its public vegetable market east and west of downtown, and dismantled and moved its vegetable building to Detroit's public park on Belle Isle in 1894. There the open-sided structure served as a horse-and-carriage shelter. After automobiles replaced horses, the city

bricked in the sides, raised the roof, and opened it as a public riding stable. When the riding stables closed during the mid-1980s, the city used it for storage even though it was condemned and slated for demotion. The Henry Ford acquired it in 2003.

Fig. 2 – *Moving cast-iron columns from off-site storage, September 2020. (Photograph by the author)*

Reconstruction required total anticipated costs in the bank to start the project. The Carver-Carson Society, a donor society formed during 2020, closed the gap between funds-in-hand and need. This society continues recruiting members to support Edible Education programming.

With the construction fence in place, reconstruction began in September 2020. Contractors relocated building components from storage to the construction site, including the original timber framing materials and cast-iron columns. The original structure had 48 columns. The footprint of the building was decreased from 70 x 242 feet to 60 x 145½ feet, and the number of columns decreased from 48 to 32. Sixteen of these were original columns and 16 were designed as extensions of the moment frame (Fig. 2).

Fig. 3 – *The construction site, November 3, 2020. (Photograph by the author)*

Modern code compliance required modifications in the form of a moment frame to ensure that the open-sided structure would not go air-borne in a strong wind. The timber framer who dismantled the market building, Ruddy Christian of Christian and Son, Inc., stepped in to solve the problem. He worked with another timber-frame expert to ensure structural stability in high winds. The support system went underground rather than overhead (Fig. 4).

Concrete footings and rebar anchored the building. And 16 cast-metal columns connected the subterranean moment frame to the timber-framed roof. The innovative moment frame ensured that 75 to 80 percent of the original timber-frame roof survived (Fig. 4, Fig. 5).

Fig. 4 – *Jim McCabe, Rudy Christian, and Laura Saeger at the construction site, July 15, 2021. (Photograph by the author)*

With reconstruction complete, the market building now must be interpreted (Fig. 6). Research continues to accomplish that need. Historic photographs, digitized and enhanced, have yielded details about stall locations and vendor displays, details not otherwise visible in the photographic prints. Minutes of Detroit Common Council continue to yield details, as does re-reading newspaper accounts featuring the vegetable building.

Programming plans, formalized by Jim Johnson, director of Greenfield Village, include at least one presenter stationed at the building throughout the season. Other program goals include two dramatic rotating performances – one featuring an elderly Irish-born huckster named Mary Judge, and the other featuring Black market history through the experiences of Ben Hockley, the person contracted by the city to whitewash and paint the market buildings and City Hall. Seasonal markets, still in development, will occur throughout the year including flower markets and food features – asparagus and rhubarb, strawberries, sweet corn and

Fig. 5 – *The construction site, August 14, 2021. (Photograph by the author)*

tomatoes, apples and pumpkins, for example. Fall and holiday-themed markets will round out the offerings at year's end.

This rare example of a public market building is truly a survivor. It will continue to feed millions of hungry minds in perpetuity as part of Greenfield Village. ❑

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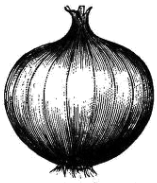
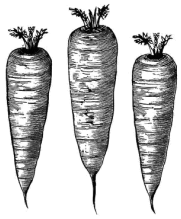
About the Author – Debra A. Reid is Curator of Agriculture and the Environment at The Henry Ford (THF). She thanks Jim McCabe, who began as Collections Manager at THF in 1993, but also served as acting curator of agriculture and curator of historic structures over the years. He managed the market acquisition in 2003 when THF acquired the structure. His leadership throughout the project ensured its success. Thank you Jim.

Fig. 6 – *The reconstructed Vegetable Market Building on the day the construction walls came down (but work continued with lighting fixture installation and other finishing touches), January 4, 2020. (Photograph by the author)*


DANVER'S YELLOW GLOBE ONION.

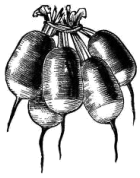

CARROTS.

GARDENS

From the Primary Sources

Edited by Tom Vance


EGG PLANT.


FRENCH BREAKFAST RADISH.

THIS article is not meant to be a comprehensive review, but only selective information from some 19th century sources. Volumes of information on gardens can be found in the literature including many dozens of seed catalogs from all periods, most of which can be found on Internet Archive.

Jon Kuester, in his article "Changing Gardens" found in this issue of the magazine, talks about the transition from four-square, raised-bed gardens to large open gardens with long rows in the early 20th century. Solon Robinson in *Facts for Farmers* published in 1867, indicated that this transition was beginning in the latter part of the 19th century. Robinson also indicated that many farmers did not feel that their time was well spent planting and caring for a garden:

From: Facts for Farmers., *1867, p. 640.*

The Garden and Its Fruits

"It is an error, and one that prevails to a considerable extent, to suppose that all labor bestowed upon a garden is so much 'labor lost.' Many farmers pass through a long life without ever having anything worthy of the name of garden—a name which signifies: 1. A piece of ground appropriated to the cultivation of herbs or plants, fruits and flowers. 2. A rich, well-cultivated spot or tract of country; a delightful spot.

And colloquially, in the Northeastern States, a garden is a spot not always delightful—where all the potatoes, beets, turnips, cabbages, onions, etc., grown for family use, are planted. It also includes a small patch of strawberries, a row of currants along the fence, and sometimes a few flowers. Often, however, it is as destitute of the latter as it is of all the other attributes of a 'delightful spot;' yet the vegetable garden is one of the necessities of life that no farmer can afford to do without. As a general rule, the garden of a farm should be in the form of a parallelogram, running north and south, with orchard trees and shrubbery at the north end and a grass plat at the south end, and everything should be planted in long rows. This admits of plowing the ground, with a place to turn at each end, both in breaking up the soil early in the spring and after cultivation. It is just as well to have a row of beets twenty rods long as to have twenty rows of one rod—indeed, much better, because you can do more in one hour in deepening the soil sufficiently for beets with a stout horse than a man can in a day with a spade. Even in a spaded garden, the old fashion of raising beds and deepening alleys has come to us from Europe, particularly Ireland, where there may be a necessity for the practice; there is none here. It belongs to the same family of antiquated notions as hilling up Indian corn. It is a foolish notion."[1]

Jonathan Periam in *The Home and Farm Manual*, published in 1884, expresses similar thoughts:

Economy of the Garden

"The family table of nearly every other man of equal means is better supplied with vegetables than that of the farmer. So few, indeed, have good gardens, that the class may almost be said to do without fresh vegetable food. Why is this so? The majority with whom we have talked, have freely admitted their short-comings in this respect, but excused themselves by saying they could not afford the time to 'potter' in the garden. Here lies the principal difficulty. It is pottering work according to the old fashioned way of cultivating everything in narrow rows and small beds…Apply the same common sense here that you do in the cultivation of field crops, and you may raise half the food of the family on a single acre, at an average outlay of about forty dollars." [2]

An article in the *Genesee Farmer* in April of 1858 agrees with the assessment of farmers having poor gardens:

The Farmer's Vegetable Garden

"While American farmers, as a class, pay more attention to the culture of fruit, perhaps, than those of any other country, they sadly neglect their kitchen gardens. In fact, few farmers can be said to have any garden worthy of the name. Many of our wealthiest farmers have gardens that would disgrace the poorest cottager on an English farm. Sit down to dinner with our best farmers, in the summer months, and you will find plenty of salt pork, sour pickles, and rich pastry; but where will you find a table well supplied with early vegetables? Farmers have every facility for obtaining the greatest variety of garden products, at all seasons; and yet the occupants of small lots in our rural villages have usually better gardens than the majority of farmers." [3]

An article in the *American Agriculturist* in January 1860, describes the desired location and attributes of a kitchen garden, including square beds with paths between:

The Kitchen Garden.

"A good garden for raising vegetables and small fruits, is one of the most important appendages to a house. Indeed, a house in the country is not a home without it. It greatly promotes the comfort and health of one's family.

The position of such a garden is a matter of considerable consequence. Probably the best aspect is a southern inclination; next to this a south-western, or south-eastern; and poorest of all a northern. It should, of course, be nigh the rear of the house, so as to be easy of access from the kitchen; and as our old author writes, "not far away, lest being too much out of sight, it should be out of mind, and the necessary culture of it too much neglected.

A garden should be well fenced. For protection against thieves, nothing is better than a good thorn hedge, the thorn-locust being the most formidable. But for shelter from cold north-west winds, a high board fence or wall is better. This protection is very important where one wishes to raise early vegetables and tender fruits. It breaks off severe blasts and gives a warm and summery air to the garden quite early in the Spring. Some persons whitewash their fences or walls, supposing that this makes them warmer. It may cause them to reflect the sunlight more powerfully, but it also makes them part with their heat faster.

The selection of a suitable soil is also a matter of great importance. By all means, avoid a low, wet piece of ground; for though the brightest sun may shine upon it, and though you may heap the richest manures upon its surface, it will yet be unsuitable for a garden. Draining may help it but can scarcely make it as warm and generous as one that is naturally dry. A light, mellow, turfy loam, neither very sandy, nor yet of a stiff clayey texture, is the quality most to be desired, and that skillful cultivation can modify an unfavorable soil much, making it lighter or heavier as it may need.

The shape of a garden is not a matter of great importance, though the nearer it approaches to a square or parallelogram, the better. The internal arrangement is of more consequence. A quite common plan in most good gardens, is substantially this: Lay off a border from four to six feet wide, all around the outer side of the plot. Devote this principally to vines and low shrubs. On the north side plant grapes, that they may have the full benefit of the sun. On the west set raspberries and blackberries. On the east put quinces and a few dwarf pears. On the south set currants and gooseberries of the various kinds which being of low growth will not materially shade the garden. A walk in front of this whole border may be from two to five feet wide, according to the size of the garden...The remainder of the space may be laid off in squares for melons, squashes, cucumbers, cabbages, peas, and the like; or into beds for beets onions, and other vegetables." [4]

Perium in the 1884 *Home and Farm Manual* describes the planting and cultivation of various vegetables:

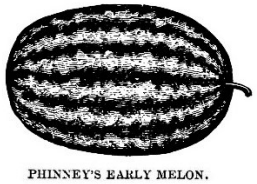
Garden Cultivation

"Potatoes, early corn, okra, cabbage, early peas, summer squash, etc., may be grown in three-feet rows; late peas and tomatoes, in five-feet rows; muskmelons, cucumbers, etc., in six-feet rows; watermelons, in eight-feet rows, and squashes and pumpkins, in twelve-feet rows.

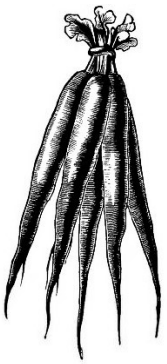
HAND CULTIVATOR.

Asparagus and pie plant [rhubarb] should have four feet between the rows; beets, cauliflowers, early cabbage, carrots, parsnips and onions, two feet; and the smaller plants, such as the radish, lettuce, spinach, and all the so-called bedded plants, eighteen inches between the rows. All these garden vegetables, except the bedded plants, may be cultivated almost entirely with the horse and cultivator, the thinning being about the only work that need be done by hand. The whole cultivation of bedded plants, and the close cultivation, when young, of all others, except the gross growers, may be managed with a hand cultivator." [5]

EARLY DWARF PEAS.



PHINNEY'S EARLY MELON.



LONG SCARLET RADISH.

Information on planting the garden can be found in the 1845 March and April issues of the *Genessee Farmer*:

Garden – Operations for March

"Hot-Beds.—So little is done in this respect by our reader that it would be nearly a waste of paper to say much in relation to it. Those who do intend to avail themselves of hot-bed culture for early vegetables, have undoubtedly commenced, as the weather, during the latter part of the past month, has been highly favorable.

Tomatoes, Egg-Plants, Peppers, &c, should now be sown in pots, if not done before, to be ready for planting in the open ground. Tomato plants may be raised in pots, or boxes, in an ordinary sitting-room: we saw as good plants raised in this way last spring as any produced in hot-beds.

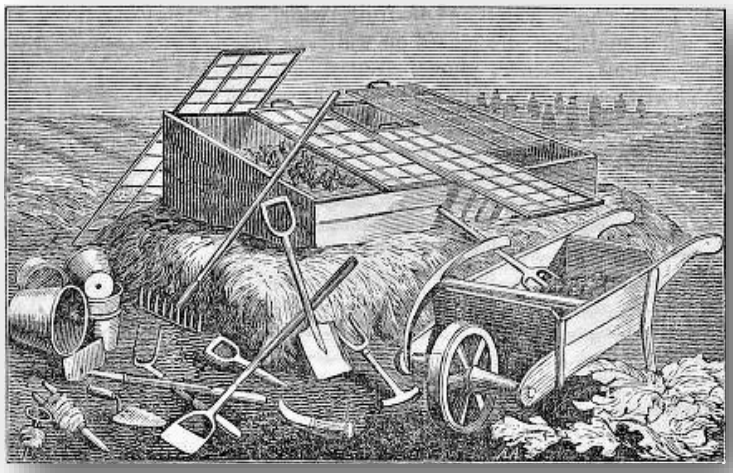
Lettuce, Radishes, Cress, &c, can be sown in cucumber frames, to save labor, as they will be used before they will come in the way of the vines. Broccoli, Cauliflower, and Cabbage seeds may now be sown, to be ready for planting out in their season." [6]

April

"VEGETABLES.—We spoke in our last number of the importance of the cultivation of vegetables; and now, at the opening of the season of action, we would urge the subject again. If your vegetable garden was not manured and spaded up last fall, do it at the earliest moment practicable. Lay it out in square plots, of convenient size, with suitable walks. Select a warm dry border for your early sowing and arrange it so that you can protect it on frosty nights with matting, &c. Plant some of the best kinds of early potatoes, peas, beans, lettuce, cabbage, cauliflower, radish, &c. A little attention devoted to these things in due season will be rewarded with an early and ample supply of healthful and delicious table vegetables. If you defer it until the season is so far advanced that you can sow the seeds and have no more trouble with them, you deprive yourself and family of some of the richest bounties the earth offers you.

Asparagus.—Every man who has a garden should have a bed of asparagus. Two or three hundred roots are sufficient for almost any family. They will occupy but a small space, and require very little care: it is one of the most delicious and generally esteemed esculents we possess.

Rrubarb.—This is a valuable and generally esteemed culinary plant and should be in every garden. It is wholesome and very agreeable to the taste either for tarts or pies, or when stewed with sugar. It makes excellent jam or jelly, boiled with brown sugar: and the juice has even been converted into a wine resembling champagne—but being a 'staunch teetotaler,' we would not recommend the wine-making. One very valuable property is, its earliness—it is fit for using before anything else of the kind. The finer sorts cannot be raised from seeds. The roots must be planted in a deep rich soil; 2 feet apart." [7]



*Garden Implements &c. (*American Agriculturist*, 1848)*

The use of hot-beds and cold frames appears throughout the period (see above photo). Butler in *The Farmer's Manual* published in 1819 describes how to build a hot-bed:

Hot-Beds.

"Mark out your bed, to the size of the frame you design to cover it, which is generally six feet in length and three in breadth, covered with glass set in sashes of 12 panes each, of 7 by 9 glass. These sashes are hung with hinges upon the back side, to admit of their being raised up, and let down in front, at pleasure. The front side of the sashes to incline from the back side about six inches. The frame, or box, is tight upon all four of its sides, and generally, about 12 inches high in front, and 18 inches on the back side. Dig your bed thus marked oft', and cover it with litter from your horse-stable; stamp down your several layers until your bed is raised to the height you wish, then cover the bed with a layer of rich earth, from 6 to 12 inches thick, and set on your frame; in 8 or 10 days, it will generally be ready for planting." [8] ❑

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1. Robinson, Solon. *Facts for Farmers*. N.Y.: A.J. Johnson,1867, 461.
2. Periam, Jonathan. *The Home and Farm Manual.* NY: N.D. Thompson,1884, 491
3. "The Farmer's Vegetable Garden," *Genesee Farmer,* April 1858, 121.
4. "The Kitchen Garden," *American Agriculturist,* January, 1860, 17.
5. Perium, 491-2.
6. "Garden and Orchard – Operations for March," *Genessee Farmer*, March, 1845, 45.
7. "Vegetables," *Genessee Farmer*, April, 1845, 68.
8. Butler, Fredrick. *The Farmer's Manual*. Hartford: Samual G. Goodrich, 1819, 130-131.

The postcard photographs of Jesse A. Danielson

Images of World War I Europe

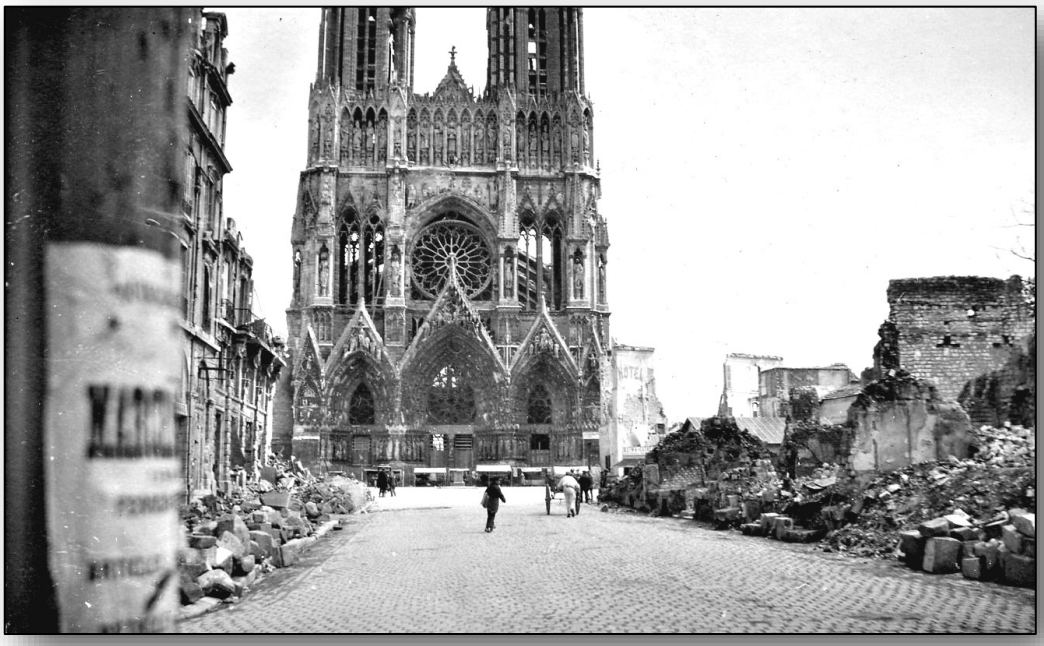
By Bill Kreuger, Iowa Masonic Library & Museum

JESSE A. DANIELSON was a member of Acanthus Lodge No.632, A.F. & A.M. (a Masonic lodge) in Des Moines, Iowa. He was a student at the University of Wisconsin when the United States entered World War I in 1917. He had completed a course in auto mechanics there in 1918. During the War, he was assigned to the U.S. Army Signal Corps as an equipment operator, probably because of his completion of the auto mechanics course. According to family information, Danielson and a friend, a Sergeant McCarthy, took most of these photographs.

Many of the photos in this collection are "real photo" postcards. These were likely taken using a No.3A Folding Pocket Kodak camera. This camera allowed the user to take a picture and then print a postcard size negative of the image with a divided back and place for postage. Also included in the collection are commercial postcard photographs that Danielson collected while in Europe. The collection was donated to the Iowa Masonic Library and Museums in 2017 by the family of Jesse Danielson.

The U.S. Army Signal Corps was established in March 1863 by Congress. During World War I the Signal Corps was responsible for communication, army aviation, and photography. The Photographic Section was established in June 1917, and was responsible for the U.S. Army's official ground and aerial photography of World War I.

The uniforms that are worn by the U.S. soldiers in the photographs are either M1912 and/or M1917 uniforms. They were made of either olive drab cotton or wool and included shirt, trousers, puttees (wrappings around lower leg made of wool), a service coat, and hat or helmet. These photographs were taken after the War was over, possibly in the spring of 1919, so all the soldiers are wearing either an Overseas cap (brimless cap) or a Campaign hat. The Campaign hat had been worn during duty in the United States and on the Mexican Border in 1916. The Overseas cap was issued after arriving in France. There are a few photos that show troops wearing a peaked cap. The shoes are probably leather trench shoes, and officers are shown wearing a style of leather boot. The photos were probably taken near where Danielson's unit was stationed after the war. It would almost seem the soldiers were doing a bit of sightseeing at the end of hostilities. ❑



IML2017.2.001 *- The Rheims Cathedral and the ruins surrounding it, c. early 1919. The city of Rheims was shelled by the Germans September 18th and 19th, 1914, and during that bombardment the Cathedral caught fire and was largely destroyed.*

Editor's Note *- The Rheims Cathedral (Notre-Dame de Reims in French) dates to the 13th-15th centuries. An earlier Cathedral was destroyed by fire in 1210. The cathedral was dedicated to the Virgin Mary and was the traditional location for the coronation of the kings of France. It saw extensive restoration in the 19th century and again in the 20th century following WWI. It was designated a UNESCO World Heritage Site in 1991.*

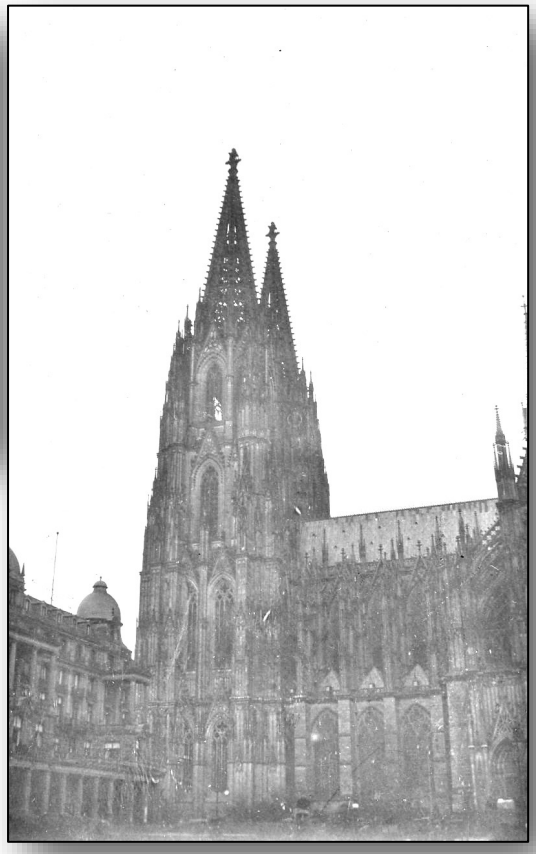
IML2017.2.004 *- In the ruins of Ypres, Belgium, an American Soldier stands near the rubble of the Cloth Hall, a large medieval commercial building that was mostly destroyed during the war, but has since been restored. Ypres was one of the centers of the linen trade during the medieval period and was considered one of the cultural landmarks in Europe. The city was often called "Wipers" by the British and allied troops that fought there. The fifth and last battle that took place in Ypres was from the 28th of September to the 2nd of October 1918. The soldier is identified on the postcard back as Sgt. McCarthy, or "Mack," as written by Danielson.*

Above *– IML2017.2.007 – Hempkel, McCarthy, Wardenburg, DeGroat, and Davies, all American Soldiers standing and sitting on a destroyed artillery gun at the end of the mole in Zebrugge, Belgium. The guns were destroyed in a raid on Zebrugge by British naval troops in May 1918.*

Left *– IML2017.2.003 - Black and white photo of American Soldier, Jesse A. Danielson, standing on a cobblestone street during 1918. He is in Saumur, France and seems to be standing near a hat shop with little top hat signs out front, with some civilians farther in the background. Saumur is northwest of Paris.*

Above *– IML2017.2.008 - More of the ruins in Rhiems, France. In the background is the Sube Fountain built in 1906 and is one of the few things left untouched. There is a soldier walking in the shadow of the building on the right.*

Left *– IML2017.2.011 - The Sube fountain in Rheims, France was left untouched by the bombardment of the war. The Fountain was built in the middle of the Place d'Erlou by Andre Narjoux in 1906. Around the pedestal are four statues representing the region's rivers, Marne, Vesle, Suippe and Aisne. Members of Danielson's unit are walking by the fountain.*

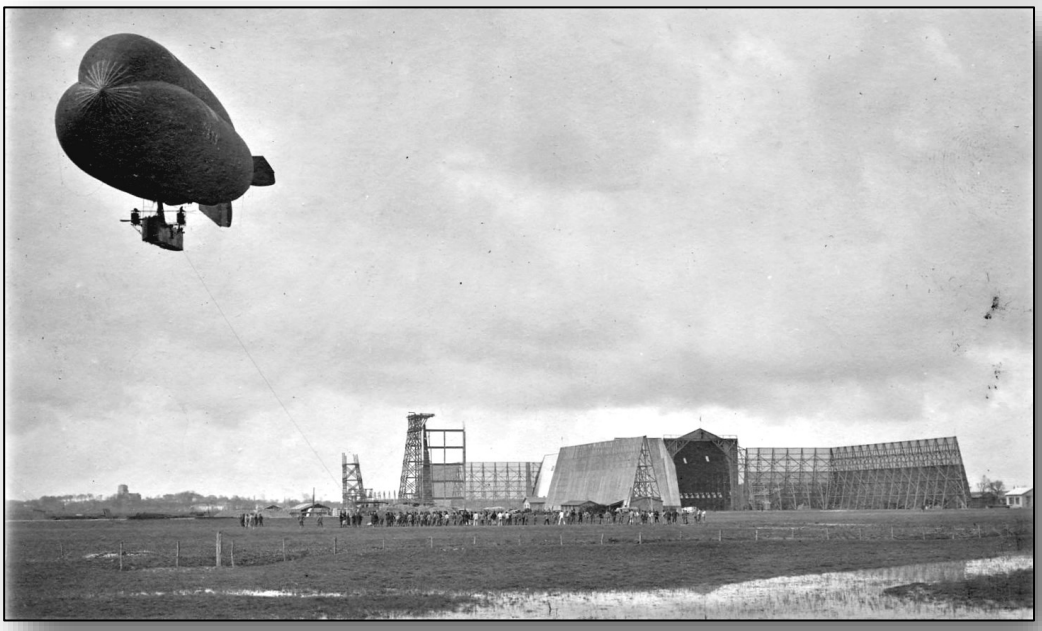


Above *– IML2017.2.009 - Four soldiers standing on a bridge over the Rhine River in Cologne, Germany. The soldier on the right is Danielson.*

Right *– IML2017.2.012 - The Cologne Cathedral in Cologne, Germany. This Cathedral has been standing since c. 1248. To the left of the Cathedral there seems to be a hotel called Domhof.*

IML2017.2.043 *- The side of a home "showing the effects of a shrapnel shell." In the image it is easy to see the chunks of wall that were taken out by the shrapnel and the reality of the damage shrapnel could do.*

ML2017.2.045 *- Danielson with two other soldiers standing by a road leading into a town southwest of Ypres, Belgium. Two of the soldiers are wearing peaked caps and may be British troops.*



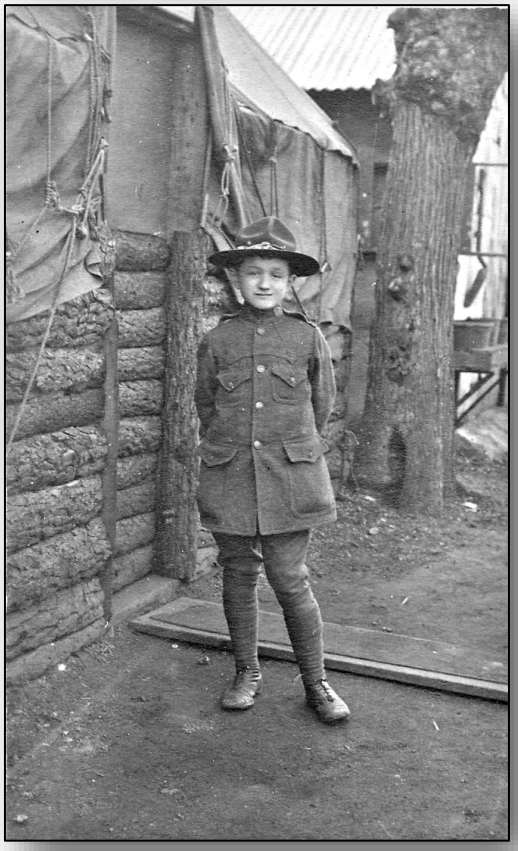
IML2017.2.97a *– A military observation balloon, or dirigible, in action, likely somewhere in France. Balloons were stored in massive hangars like the one in the background. This is probably a C-1 dirigible in flight. American officers and men trained to operate French and British airships against German U-boats starting when the United States entered the War in 1917.*

IML2017.2.017 *– A British graveyard in Ypres, Belgium. There are three soldiers posing in front of hundreds of graves. The message on back reads "British graveyard at Ypres. They were collecting the remains of men from the shell holes about and bringing them all to this place. This shows only a small part of the cemetery, and men of all ranks are buried in the graves."*

IML2017.2.014 *– Black and white postcard of "no man's land" and the wire entanglements that covered it almost entirely. The location is not specifically known but is thought to be somewhere in France or Belgium.*

Above *– IML2017.2.042 – Capt. Wardenburg, Lieut. DeGroat, Sgt. McCarthy, Private Davies, and Danielson sitting in front of the wreckage of the H.M.S. Vindictive in Ostend, Belgium. The Vindictive was sunk purposely to prevent German submarines from getting through into the North Sea during a raid by British naval troops in early May 1918.*

Right *– IML2017.2.005 – A young boy standing in front of a log building. The boy was either a French or Belgian child. He is dressed in a miniature American Army uniform and was, most likely, a Doughboy mascot for the American Soldiers. American troops would sometimes "adopt" a child to serve as their unit mascot.*



IML2017.2.044 *– Privates Davies and Danielson standing outside under the guns of the King's Palace in Brussels, Belgium. This palace is not used as the royal residence, but rather for the King's prerogatives as head of state.*

IML2017.2.039 *– Danielson standing in front of the ruins of the University in Louvain, Belgium, which was mostly destroyed by bombardment during World War I. The University was considered one of the cultural landmarks of Europe.*

IML2017.2.039 *– The Statue of Louis XV in the center of the Palace Royale, Reims, France. The Place Royale was destroyed by fire April 8 -15th 1918. The Statue was recreated in bronze and put up later in the year.*

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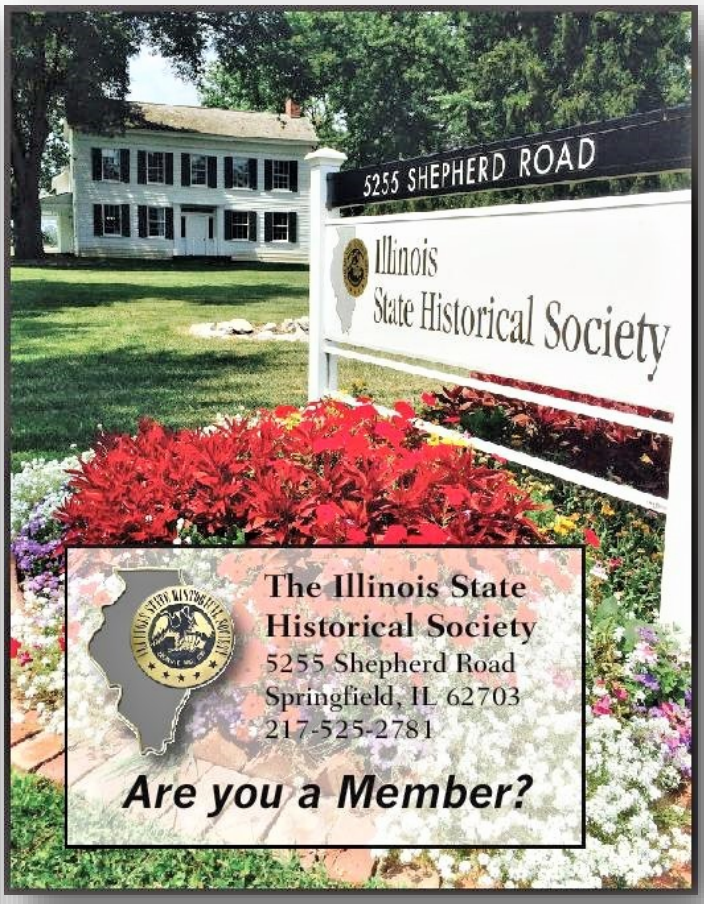

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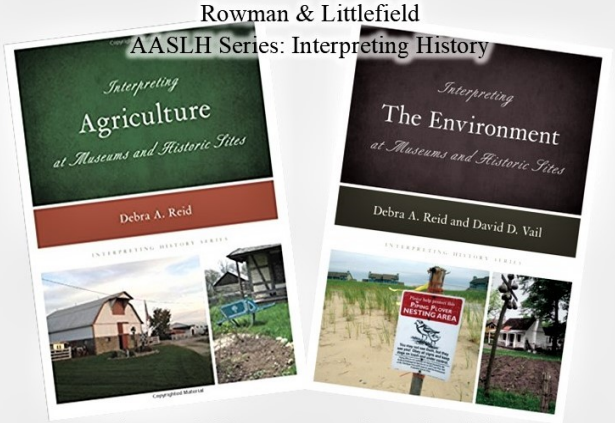

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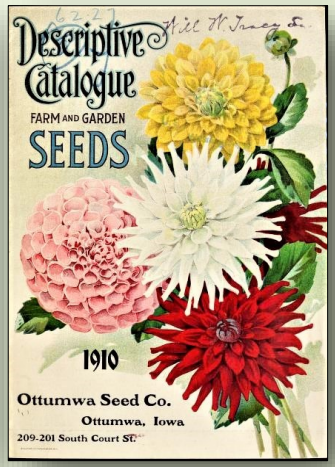
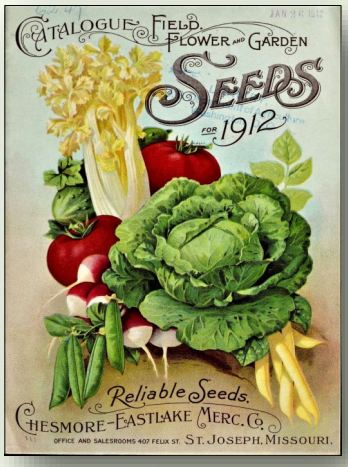
1901, Indianapolis, Indiana

1904, Columbus, Ohio

1910, LaCrosse, Wisconsin



1910, Ottumwa, Iowa



1912, St. Joseph, Missouri

1913, Grand Rapids, Michigan

1919, Painesville, Ohio

1925, Dayton, Ohio

Early 20th-century seed catalogues *from the Midwest. This is a very small sampling of the seed catalogues that were available. Some of them were seed and implement catalogs and included a variety of farm implements including butter churns. Others included bee-keeping and poultry supplies, garden cultivators and tools in addition to seeds. These images are from Internet Archive where dozens of complete catalogs can be found from the mid-19th to the mid-20th-century.*