

Midwest Open Air Museums Magazine



Vol. XXXXIII, No. 4
Winter, 2022
ISSN 1536-3279



MISSOURI TOWN 1855 CHRISTMAS



In This Issue: Missouri Town 1855 Christmas
Putting the "Fun" in Fundraising at Sauder Village
European Pressed Cookies
Stitching History From the Holocaust Exhibit
Mincemeat – The King of Pies
Winter in Michigan – Photo Feature
A Merry Moonlight "Straw Ride" in the Country

Midwest Open Air Museums Coordinating Council
Midwest Region of ALHFAM



2023 Virtual Spring Conference

March 9-10, 2023

Empowering the Future Through Past Discussions

Since MOMCC is hosting the 2023 annual meeting and conference of the Association for Living History, Farms and Agricultural Museums At Sauder Village in Archbold, Ohio on June 23-26, we decided to hold an all-virtual MOMCC spring conference, featuring the best of past conference presentations. The times are March 9 & 10, noon - 6:00 CST with Happy Hour at 6:00 on Thursday, March 9 and Closing Remarks at 6:00 on Friday, March 10. Keynotes, one-hour concurrent sessions and resource groups are featured each day.

All sessions will be virtual.

WATCH THE MOMCC WEBSITE AT WWW.MOMCC.ORG FOR MORE DETAILS

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www.momcc.org.

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FEATURE ARTICLES

- 12 MISSOURI TOWN 1855 CHRISTMAS
By Jay Clasen
- 16 PUTTING THE "FUN" IN FUNDRAISING AT SAUDER VILLAGE
By Maureen Bernath
- 18 EUROPEAN PRESSED COOKIES – By Letha Misener
- 24 STITCHING HISTORY FROM THE HOLOCAUST EXHIBIT
By Jane Kranc
- 26 MINCEMEAT – THE KING OF PIES
By Susan Odom
- 28 WINTER IN MICHIGAN – PHOTO FEATURE
- 32 A MERRY MOONLIGHT "STRAW RIDE" IN THE COUNTRY
- 33 ON THE POND IN WINTER – *American Agriculturist*

DEPARTMENTS

- 4 EDITOR'S NOTEBOOK – By Tom Vance
- 5 THE FALL CONFERENCE IN PHOTOS
- 6 PRESIDENT'S PERSPECTIVE – By Gail Richardson
- 8 2022-2023 BOARD OF DIRECTORS
- 11 2021 CANDACE TANGORRA MATELIC AWARD

Cover Photos - Missouri Town 1855 Christmas. Clockwise from top left: the 1842 Squire's House; the village oxen, Weber and Studebaker; making taffy in the Blacksmith's house; Belznickel hands out treats to visiting children. (Photos courtesy of Jackson County Parks and Recreation Department)



MOMCC is the Midwest Regional Affiliate of

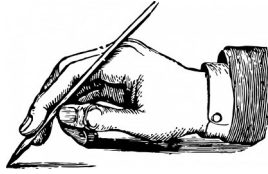
ALHFAM



The Association for Living History, Farm and Agricultural Museums

EDITOR'S NOTEBOOK

By Tom Vance



IN this last issue of 2022, we say Hail and Farewell to three early pioneers of MOMCC and the living history, open-air museum profession.

Bob Benz passed on May 26th. I knew Bob from the earliest days of MOMCC. He attended some of the very early planning meetings before the meeting in Des Moines, Iowa in 1978 when MOMCC officially became an organization. Bob was an active member in those first years and served as president of the organization in 1986 before he moved to Vermont to assume a position at Billings Farm.

Bob started his career as a historical restorationist at Living History Farms in Des Moines where he moved and restored a number of historic structures. In Vermont, he applied his skills to the restoration of the 1890 Farm Manager House at the newly established Billings Farm and Museum. He also created many working reproductions of early farm machinery in his 27 years as museum curator.

Dave Donath passed on November 25th. Dave was the Site Manager of Old Wade House in Greenbush, Wisconsin in the early years of MOMCC. We visited and held a meeting at Old Wade House during the 1981 fall conference at Heritage Hill State Park. We made a return visit to Old Wade House for the Thursday evening reception at the 2022 fall conference. The reception was held in their visitor center which houses an amazing carriage collection.

Dave obtained a B.A. and M.A. in history in Vermont before obtaining his doctorate at the University of Wisconsin and then going to work for the Wisconsin Historic Sites at Old Wade House. He went on to be director at Strawberry Bank in New Hampshire and then president of the Wood-stock Foundation that operates Billings Farm and Museum.

Steve Riddle passed on November 21st. Steve worked for the Illinois Historic Sites, first as volunteer coordinator at Cahokia Mounds State Historic Site and then as Site Manager of Vandalia State House State Historic Site. Steve was site arrangements chair for the 2015 MOMCC spring conference in Collinsville, Ill. which was hosted by Cahokia Mounds. I was program chair for the conference and worked closely with Steve in planning the event.

Steve raised and trained Border Collies which led to the hobby of sheep herding. He participated in historical reenactments all over the Midwest and worked with his wife Tracy to run their historical crafts business, "The Shepherd's Wife," which could be seen at reenactments and historic events around the region.

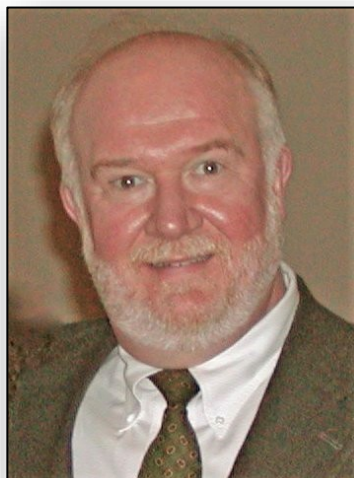
Be sure to check out the 2023 ALHFAM conference that will be held here in the Midwest at Sauder Village on June 23-26. It is an opportunity to attend an ALHFAM conference close to home and at one of the Midwest region's premier sites. Watch the ALHFAM website (alhfam.org) for more information. □



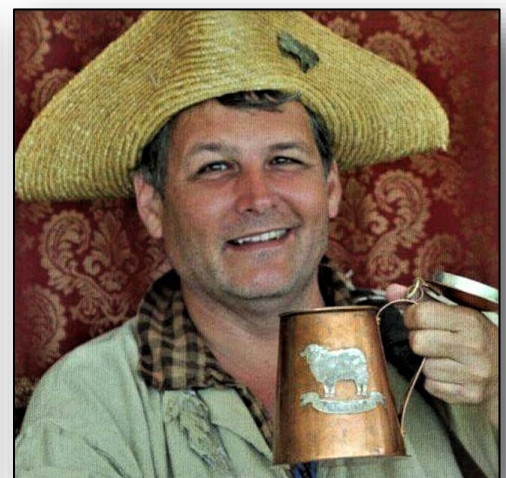
I'm joined by my wife Susan in a reproduction stagecoach at the Old Wade House visitor center and carriage museum during the 2022 MOMCC fall conference.



Bob Benz



Dave Donath



Steve Riddle

THE 2022 MOMCC FALL CONFERENCE AT THE OSTHOFF RESORT IN ELKHART LAKE, WISCONSIN



PRESIDENT'S PERSPECTIVE

By Gail Richardson

FIRST of all, let me thank everyone who worked hard to make the recent Fall Conference a great success. The hospitality was warm and inviting, and the sessions and workshops were informative and educational. Of course, the attending members always make an awesome conference. It was great to see both familiar and new faces at the conference. Your continued support of the organization is much appreciated.

The board says goodbye to Dawn Bondhus secretary, Deb Reid treasurer, and Jim Patton, member at large. Thank you for your years of service, wisdom, thoughtfulness, guidance, and dedication to the organization. It will not be forgotten.

Welcome to our new board, Sue Chemler, secretary, Tom Kranc, treasurer, and Kyle Bagnall, member at large. Thank you for your support for them while they are transitioning into their new roles. While the board manages the business of the organization, it is you, the members, who elect us to serve you. Your communication with the board is essential to help us direct the future path of the organization. I want to remind you that the board members are listed in the magazine, and we encourage members to contact any of us via email or phone with your concerns, suggestions, and ideas for the betterment of the organization.

I want to mention that ALHFAM has started the STP (skills, trades, and preservation) initiative for members. They have a tutorial to demonstrate how simple it is to produce a video using your cell phone. I want to encourage you to visit the ALHFAM site and watch the tutorial. All MOMCC members are also automatically members of ALHFAM.

Spring will be here before we know it, so mark your calendars for the 2023 Virtual Spring Conference, which will be held on March 9th & 10th.

I want to wish the board and all our members a "Safe and Blessed New Year!"

Until then,

Gail Richardson

Educational Specialist/SV Beekeeper
Sauder Village



MOMCC FELLOWSHIP APPLICATION

2023 MOMCC Workshop Intensive Fall Conference

Tiller's International, Kalamazoo, Michigan

November 9-11, 2023

Living History: Discovering Cultural Connections

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 15, 2023

Please visit www.momcc.org for the full application
including necessary qualifications and selection criteria.

Conference Coordinators Needed

GIVE a special gift to MOMCC and yourself in the New Year. MOMCC provides magazines, conferences, workshops, and a professional exchange of ideas. The board is looking for an interim conference coordinator and conference team to help plan 2023 gatherings. It's time to give back – we want you!

Planning MOMCC conferences and workshops is a rewarding, collaborative experience. Currently, we're looking for one coordinator to fill an interim term through 2023, and another coordinator, plus several team members. Please consider joining our team as our organization moves into an exciting New Year, and beyond.

Position Responsibilities

1. Serve as liaisons between conference chairs and the Board.
2. Represent the Board's interests in discussions and decisions with conference chairs.
3. Act in an advisory manner, assisting conference chairs in organizing the conferences. In essence, conference coordinators serve as Board representatives throughout the planning process.

4. Every four years, coordinators present to the Board conference guidelines for review. An active review process is conducted annually.
5. Perform other duties as assigned by the Board.

Planning Includes

1. Searching for and proposing future host sites.
2. Contacting and procuring future conference chairs.
3. Working with conference chairs on a regular basis, providing assistance to ensure high quality conferences.
4. Distributing a Call for Papers and press releases.
5. Overseeing progress and final reports to the Board.
6. Organizing Board members' duties at conferences, including session hosts, registration table, and other activities requested by local organizers.
7. Facilitate the process of session evaluations and conference surveys.
8. Write thank you notes to speakers, including evaluation feedback.

Contact Becky Crabb at: rebeccacrabb696@gmail.com

MIDWEST OPEN AIR MUSEUMS COORDINATING COUNCIL

MOMCC Officers and Board of Directors

Gail Richardson, *President*

Ann Cejka, *Vice President*

Tom Kranc, *Treasurer*

Susan Chemler, *Secretary*

Mike Follin, *Past President*

Board Members-at-Large

Kate Garrett

Elmer Schultz

Kyle Bagnall

Conference Coordinators

Becky Crabb, Spring

OPEN, Fall

Website, Social Media

Ed Crabb

Andi Erbskorn

Magazine Editor

Tom Vance

MOMCC was established in 1978 with the goal of furthering the interchange of materials, information, and ideas within the history museum field.

Membership

We welcome membership and participation from administrators, volunteers, interpreters, curators, historians, educators, maintenance/facilities staff, gift shop workers, facilitators, docents, and anyone else with an interest in history and public education. Membership is \$30 per year for individuals, \$35 for families, and \$50 for institutions. Membership application can be found at www.momcc.org.

Our Purpose

The purpose of MOMCC is to further promote excellence and to provide a forum for the interchange of materials, information, ideas, and consideration of issues within the open air, interactive, and historical museum profession.

MIDWEST REGION: The Midwest is defined as the eight states of Illinois, Indiana, Iowa, Michigan, Minnesota, Missouri, Ohio, and Wisconsin.

OPEN-AIR MUSEUM: Interpreting life as material culture in the context of buildings, objects, and open space. A site or facility that interprets history through exhibits, living history interpretation, and/or educational programs.

Resource Committees

Interpretation, Music, Art, and Material Culture

Leadership and Supervision

Agriculture, Gardens, and Foodways

Media Resources

2022-2023 MOMCC Board of Directors

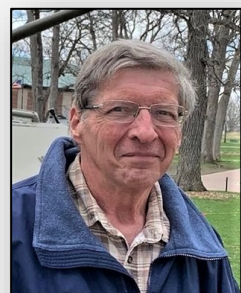


PRESIDENT

Gail Richardson has worked at Sauder Village for 18 years as Foodways Supervisor overseeing cooking and food-related activities and helping with collections in the winter months. Her current title is Educational Specialist and Sauder Village beekeeper. She has been active in MOMCC for the past 13 years and has served as vice president before becoming president.

VICE PRESIDENT

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

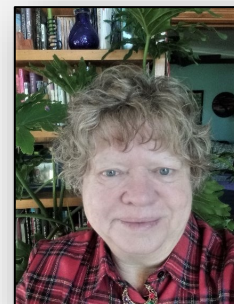


TREASURER

Tom Kranc is originally from Chicago but has been a resident of Northwest Indiana where his wife and four children were volunteers at Buckley Homestead for many years. Tom received a BS degree in accounting from Calumet College of St. Joseph in Whiting, Indiana. He retired in October 2021 after working as an accountant for 44 years.

SECRETARY

Sue Chemler holds BFA's from the University of Illinois in Art Education and Art History, plus a graduate certificate in Museum Studies from Northern Illinois University. Her art is textiles. She has taught at all levels and worked with Scouts and museums to create innovative programming. She currently volunteers at the School of the Art Institute, Fashion Resource center. She has been involved with MOMCC since 1986.



PAST PRESIDENT

Mike Follin received his undergraduate degree in Cultural Anthropology and Communication from Capital University and his graduate work was at Ohio State University in the field of Research and Performance of American History and Folklore. He recently retired as Coordinator of Interpretive Services in Public Programs at the Ohio History Connection, where he had been for 35 years.

MEMBER-AT-LARGE

Kate Garrett has been a heritage interpreter at Kline Creek Farm located in West Chicago for the past nine years. She started as a volunteer at Graue Mill in Oakbrook, Illinois, then worked at Living History Farms in Iowa and the Baseball Hall of Fame in Cooperstown before returning to DuPage County, Ill.





MEMBER-AT-LARGE

Kyle Bagnall received his B.A. in Public History from Western Michigan University in 1993 and served as manager of historical programs at Chippewa Nature Center in Midland, Michigan from 1995-2017. He then served as manager of Midland's Whiting Forest of Dow Gardens for five years before moving to Mackinac State Historic Parks in 2021 as park naturalist and site manager for Historic Mill Creek Discovery Park. Kyle has been a member of MOMCC since 1997 and served on the board from 2012-2016.

MEMBER-AT-LARGE

Elmer Schulz lives in Cuyahoga Falls, Ohio after working at various museums throughout Northeastern Ohio since the late 1980s. He is currently serving as a museum and interpretive/education consultant. He is a past board member and has attended, hosted, and presented at numerous MOMCC conferences.

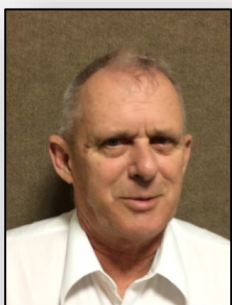


SPRING CONFERENCE COORDINATOR

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

FALL CONFERENCE COORDINATOR

Position is currently vacant. See page 7 for job description.



CONFERENCE REGISTRAR

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

MAGAZINE EDITOR

Tom Vance served as site manager at Lincoln Log Cabin State Historic Site south of Charleston, Illinois, for 28 years before retiring and then becoming a historical consultant. He is past president of MOMCC, was editor of the magazine from 1986 through 1992, and has been current editor since 2016. He holds an M.A. in Historical Administration from Eastern Illinois University.





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THE CANDACE TANGORRA MATELIC AWARD

The Midwest Open Air Museums Coordinating Council (MOMCC) established this award in honor of MOMCC's first president, Candace Tangorra Matelic. It recognizes the best article published in the *Midwest Open Air Museum Magazine* each year.

2021

Article: "Reflections on Whirligigs - Whimsies in the Wind"

Vol. XXXXII, No. 4, Winter, 2021

Gary Foster was born in southern Kentucky and was an archaeologist and sociologist with research areas in cemeteries, urban snakes, and agricultural history. The author was exposed to whirligigs in the folklore/folk life program at Western Kentucky University in 1977, and later by Roy Underhill, *The Woodwright's Workshop* (PBS) in 1981. He has researched and experientially learned about whirligigs since 1982, offered public lectures on whirligigs, exhibited his pieces in Midwestern museums, and met several times with Vollis Simpson of North Carolina, a preeminent whirligig maker until his death in 2013.



2020 – Kristie Hammond "Fun is Universal—History and Interpretation of the Bilbo Catcher"	2011 – Daniel E. Jones "Broom Corn: An Introduction to the Plant that Swept America"
2019 – Rob Kranc "A History of Radio"	2010 – Susan Odom "Practical Perspective: Turning History into a Business"
2018 – Andrew Kercher "When it Comes to Our Collection, The 'D' Word is Something We Embrace"	2009 – Kim Caudell "Murder Ballads in a Nutshell: Britain vs. America"
2017 – Todd Price "Telling a Story Through a Lens – The J.C. Allen Photo Collection"	2008 – John C. Bielik "Paper Marbling as a Hands-On Activity"
2016 – Stephanie Buchanan "Learning and Leading: Incorporating Youth Volunteers Into an Agriculture Program"	2007 – Barbara Ceiga "Putting Visitors First: Journey from the Practical to the Profound"
2015 – Alex Stromberg "Being Disney"	2006 – Laura E. Daughterty "Pictures of the Past: Conserving and Preserving 19th Century Photographs"
2014 – Kyle Bagnall "Project Passenger Pigeon"	2005 – Merrilee Garner "Community Collaboration: Schools, Museums, Historical Societies and You"
2012 – Gordon Bond "The Downside of Family-Friendly"	2004 – Debra A. Reid "Living History's Long Row to Hoe"

MISSOURI TOWN 1855 CHRISTMAS

By Jay Clasen, Missouri Town 1855

MISSOURI TOWN 1855 is a Living History Museum located near Blue Springs, Missouri in Lake Jacomo Park. It was developed by the Jackson County Parks and Recreation Department in the early 1960s, and represents a typical crossroads village that might have appeared in western Missouri before the onset of the Civil War. It features authentic rural architecture and period appropriate livestock – working oxen, swine, sheep, and occasional equines – and is populated by a permanent staff supported by an active volunteer cohort.

Missouri Town 1855 has 24 structures original to seven surrounding counties and that were built between 1822 and 1860. The buildings were dismantled from their original location and then relocated to Missouri Town 1855 between 1963 to 1975. Among the structures are a blacksmith shop, tavern, livery, church, mercantile, schoolhouse, smokehouses, barns, chicken coop, law office, summer kitchen, and houses (with privies). The houses range from two-story Greek Revival style homes to two room, rustic cabins with unpainted timber exteriors.

On any day, one might find the blacksmith at his forge, the tinsmith at his worktable, a farmer working in the field and tending to livestock, a woodworker, a mercantilist tending to business, and women tending the garden, cooking, doing laundry, and other everyday activities typical of a rural pre-Civil War village.



The 1842 Squire's House entrance hall and sitting room are lavishly decorated for the Christmas event, including decorated trees, music, and Christmas activities.

An effort is made to interpret the diverse residents in Jackson County in 1855. Missouri statehood in 1820 drew settlers from the east, particularly the Upland South including North Carolina, Virginia, Kentucky, and Tennessee. Europeans from Germany, Ireland, and England added to the mix. All brought their traditions and lifestyles and sought an opportunity to better themselves and their families.

The Christmas Open House is a special time when the village is decorated and welcomes visitors and travelers from far and near. Whether due to nostalgia or to take a break during the hectic holiday season, families come to witness and bask in memories of simpler times. Houses are decorated in distinctive styles reflecting the different immigrant groups that brought their holiday traditions with them when they settled in western Missouri.

Each house typically reflects the tradition of an immigrant's heritage. The event incorporates Americanized German, French, and English traditions along with traditions that originated in colonial times. With this polyglot of traditions, our Christmas Open House is a wonder that opens the eyes of adults and children alike.

The first building a visitor sees is the "Colonel's House," a large, two-story Greek Revival structure that oversees a large farm. Colonel is an honorary title and not necessarily a military rank. He would have had hundreds of acres of hemp, tobacco, corn, and other cash crops under cultivation. His wealth is evident in the bounty he shares with the village, particularly in the worker's house and schoolhouse. His house would be decorated lavishly to impress the



Christmas caroling in the 1842 Squire's House. (All photos credit: Jackson County Parks & Recreation Department)



The ca. 1855 Colonel's House was constructed in the Greek Revival style.



The ca. 1850 Blacksmith's House is seen on the left along with the blacksmith shop, center, and livery, right.

friends and colleagues that he would entertain at Christmas.

The schoolhouse is a small building. Missouri Town is a small village with few children, not all of whom attend school. It seats 12-15 children, almost all boys. The building and teacher are provided by the Colonel mostly to ensure his children receive a basic education. School is in session beginning at the end of farmer's harvest and ending in the Spring with the onset of the planting season.

Nearby is the Mercantile. Unless extremely devout, the mercantilist would be open on Christmas Day to make any last-minute sales. He would stock exotic goods, such as fruits, candies, nuts, and small trinkets for gifts, that are not normally offered on a daily basis. Any decorations would be sparse and simple. He might close early to spend the evening at home.

Up a slow slope is the woodworker's two-room home. One room is the living quarters for the family. It includes an iron stove, dining table, two beds, and a China closet and is sufficient for the worker's family. Adjoining through an open door is the workshop where the woodworker repairs windows, crafts furniture, and completes other tasks. He has a complete complement of woodworking tools including a lathe, fence auger, and a selection of saws, axes, hatchets, auger bits, and molding planes.

The woodworker's wife and daughters would be busy cooking a special meal for Christmas dinner. The woodworker would be finishing some last minute touches on a project with help from his sons. Later, they might dress up and attend church services.

Their Christmas décor is simple. A small cedar tree standing on a side table with a few tapers, a string of popcorn, and paper decorations. Small gifts are tied to the branches – knives for the boys and cloth dolls for the girls. Mother would get a small kitchen implement, a handkerchief, and other practical gifts. The father might receive a pair of gloves or a honing stone.

Back on the single road through town, one next encounters the blacksmith's house. This house is also a two-room building. One room would be a kitchen and dining room, and the other a bedroom. It has plastered walls and painted floors. It too has a china closet, but also built-in shelving for everyday dinnerware, reflecting the increased earning potential of a man in a critical business.

Christmas is celebrated with a table-top cedar tree showered with pretty ribbons, pinecones, and some apples. They do not share gifts on Christmas; that would happen on December six, St. Nicholas Day, when Kris Kringle arrives to bring gifts. Befitting their German heritage their Christmas meal could be roasted rabbit with apple and sausage stuffing, and stollen for dessert.

The Blacksmith would be working this day. Many of the men in the village worked on Christmas Day, unless it fell on Sunday.

Nearby is the livery. Travelers could board their horses or mules while they walked around the town or planned to stay the night. It had a manger that ran from one end to the other that could feed several animals and a central hallway large enough to store a wagon or sleigh. Above was a large loft for storing feed bags, hay, and boxes of miscellaneous goods. Opposite the feeding area was storage for tools, collars, yokes, and other needed items. Since it was not a residence, the proprietor felt no need for decoration.

Across from the Livery is a small building that is used as a Lawyer's Office. The lawyer would come occasionally throughout the year. He would prepare year end reports for the businessmen of the town, deal with small claims, estates, probate, debt collection, and other legal issues that did not require a judge. Missouri Town was just one stop on the circuit that he travelled when not needed in court. Since he would plan to ride home to his family when his work was over, he did not bother to decorate the building for Christmas.

A church stands nearby. It was originally built by a small Baptist congregation. It is constructed in a common cruciform configuration patterned after the floorplan of European cathedrals. There is no decoration on the walls at any time, including Christmas. Christmas is a minor event in the religious year, far out shadowed by Lent and Easter. Still, the preacher might have a small gathering and preach a Christmas sermon for those not celebrating at home.

A short walk away is the Tavern. It is the busiest building in Missouri Town. It serves as a stagecoach stop, restaurant, and provides lodging for travelers. The owner is a County Judge and landowner. The Tavern has quarters for the Judge, a commercial kitchen, a large dining room, a room for the live-in staff, and two sleeping rooms for travelers on the second story – one for women and children, the other for men. In the yard there is a chicken coop and smokehouse. Nearby are a vegetable garden, and several herb gardens.

When in residence, the judge could have dinners for friends and business associates and hold business meetings. His quarters are large enough to host several people. It has a large hearth with a chimney that connects to the women's sleeping area on the second floor. There is quality furniture, an armoire, melodeon, table, and china closet in the room as befits a gentleman of his stature. There would be modest decoration only in the dining room and Judge's quarters. At the Christmas Open House, the dining area is open to visitors where they are offered a cup of Friendship Tea instead of Wassail.

Attached to the village is a large two-story farmhouse referred to as the "Squire's House" in recognition of its importance. The first story has a large kitchen, room size hallway, and impressive sitting room. The kitchen has abundant room for several cooks and servants to work simultaneously. It has a large hearth, table for 10, cupboards and other accoutrements. The sitting room is large enough for a large party. It has a piano and multiple cushioned chairs facing a fireplace. The floor has a carpet and the tall windows have decorated curtains.

The second story has a large master bedroom with enclosed closet, smaller bedrooms for the children, and an attic and storage area.

The Squire, as a market farmer, would have farmed hundreds, if not thousands, of acres. A typical market farmer would grow hemp, tobacco, corn, wheat, and other necessary crops. Close to the house is a summer kitchen and the largest barn at the site.

The sitting room and central hallway in the Squire's house is decorated lavishly. A large tree brimming with tapers and decorations greets visitors. The stairs to the second level has a cedar garland. The sitting room abounds with another tree, decorations, music, and enjoyable conversation. The exterior is draped with garlands as well.

Young visitors and their parents at Christmas are most excited to see and talk with the Christmas Spirit that roams the town. Over the years Missouri Town 1855 has been visited by a Santa Clause, a Father Christmas, and for the past

20 or so years, the Belznickel. All bring treats to good boys and girls, the difference being that the Belznickel also carries a bundle of sticks to discipline the bad children. Several men have had the honor to be the Christmas Spirit, and all can testify that there can be no greater honor than to receive smiles and laughter from the children. □

References:

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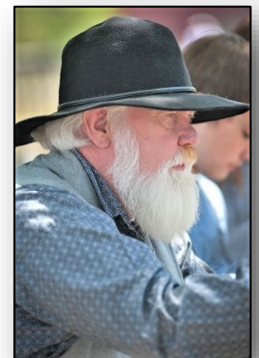
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About the Author: Jay Clasen has been a volunteer and occasional staff member since 1986. He has a BA in History/Education from the University of Iowa. He most enjoys interaction with visitors, especially children.



Belznickel hands out a treat to a young visitor.





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PUTTING THE “FUN” IN FUNDRAISING AT SAUDER VILLAGE DEVELOPING LOYAL AND DEDICATED SUPPORTERS

By Maureen Bernath, Sauder Village

FUNDRAISING means something different in every organization. In the world of museums of various sizes and serving a variety of audiences, a one size fits all approach does not work well. The formula for successful fundraising depends on the ability to successfully execute the various facets of the fundraising process. Sauder Village may be able to do more than some other organizations, but we also admire the accomplishments of other museums that are doing what we wish to have the time and space to do. Here is a snapshot of some projects that are currently part of fundraising efforts at Sauder Village.

First, we plan to mail two solicitation pieces to potential donors each year. The fall/end of calendar (fiscal) year solicitation for funds to our Experience Fund is a key element of our fundraising efforts. The Experience Fund is used for daily operations within the historic village. Some examples of uses include funding interpretive staff in our buildings, maintenance of the Historic Village, caring for farm animals, and many other things. Each fall, an ask letter to support the Experience Fund is sent to over 4,000 previous and potential donors.

In the spring we send out a solicitation for a specific project. The past few years have involved asking for help with the 1920s fire station, updates to the Grist Mill, and support for our farm friends. Spring 2022 involved a solicitation for funds to make much-needed updates in the Historic Village in preparation to host the ALHFAM Conference (summer of 2023). Although the 1920s fire station was a spring solicitation, the overall project of the 1920s was a large capital campaign. A campaign of that size took many months of planning, identifying prospects, working with teams across the Village to make connections, and asks for that project.

Second, we always include stewardship as a critical component in fundraising. We send a Christmas card to our Well Diggers – donors who make an annual gift of \$1,000 or more to Sauder Village. We also send out two “update” letters each year from our CEO sharing our accomplishments during the past few months and reiterating our genuine appreciation for their support. In addition to sending receipts to donors, we also make additional touchpoints at the time of the gift including calls from the CEO or myself or thank you emails. We typically decide between a call or email based on the size of the gift and/or our relationships with the donors. Stewardship is one of the most important pieces of our fundraising efforts.



The fall solicitation for the Experience Fund helps fund interpretive staff in the historic buildings. (Photo credits: Sauder Village)

Special events also play an integral role in fundraising at Sauder Village. We host an appreciation dinner at Founder’s Hall each summer to thank donors and help share the impact they have made at Sauder Village. This year included a video showcasing meaningful guest experiences and thanking donors. The video has been shared on social media and can be viewed online at: <https://saudervillage.org/membership-support/giving>.

An annual golf outing raises money for our Junior Historian program which includes local youth, ages 12-18, who volunteer throughout the Historic Village. They work in the historic buildings, farms, and gardens helping interpretive staff. The golf outing has been held for 25 years and is a great place to connect with current donors and cultivate new ones. It is a fun way to network with donors and keep them connected with the Sauder Village mission.

A key element in successful fundraising is to not stretch your resources so thin that many activities are just “okay.” Starting a project requires assessing if the bandwidth exists to execute the project well. When taking on a new project, it is important to do an internal assessment on how well you and your team can manage the project and if you can truly “knock it out of the park”.

It is important to have a plan for fundraising for your organization and always remember that appreciation and gratefulness to donors can go a long way in maintaining their support and creating repeat giving.



The Annual Golf Outing raises funds for the Junior Historian Program

About Sauder Village

Sauder Village, Ohio's largest living history destination, is a permanent educational resource that preserves the cultural heritage of the Great Black Swamp from 1803 through 1920 in a unique "walk through time" experience. Since 1976, history has been made relevant through costumed interpreters, farmers, and artisans who personally engage visitors in the stories and activities of our ancestors who forged a thriving community out of a desolate swamp. The 235-acre complex includes the 98-room Heritage Inn, an 87-site campground, the 350-seat Barn Restaurant, the Doughbox Bakery, and banquet seating for 750 in Founders Hall, draws nearly 300,000 people to the site annually. Proceeds from the retail and hospitality areas, along with admissions,

memberships, and donations, contribute to the financial support for this 501(c)(3) organization. Sauder Village will be hosting the 2023 annual conference of the Association for Living History, Farm and Agricultural Museums (ALHFAM) on Jun 23-26 this summer. For more information on Sauder Village, visit: www.saudervillage.org. □

About the Author – Maureen Bernath is the director of development at Sauder Village. She previously worked in various fund-raising and professional development roles at different universities. She holds a B.A. in marketing and public relations and an M.A. in strategic leadership. She grew up in Archbold where she enjoyed spending a lot of time at Sauder Village.

SAUDER VILLAGE WELCOMES NEW PRESIDENT AND CEO

By Kim Kreiger, Sauder Village

Sauder Village, located in Archbold, Ohio, welcomes Dr. Kiersten F. Latham as the organization's new President and Chief Executive Officer. Kiersten succeeds Debbie Sauder David who has retired after 22 years of service to Sauder Village, Ohio's largest living history destination.

Kiersten has spent her career working and teaching at all kinds of museums – history, art, anthropology, natural history, science, archives, and living history. She has extensive experience in many facets of museum administration including interpretation and collections, and is a published author in the cultural heritage field. She even worked one summer as a costumed interpreter and in the collections department at Sauder Village.

"Kiersten has the training, experience, and personality needed to lead Sauder Village and help continue to make Erie Sauder's vision a reality," shared Dan Sauder, Sauder Village board member and Erie Sauder's grandson. "I especially appreciate her passion and love for Sauder Village and its mission. I realize the significance of having someone outside the Sauder family leading the Village, and I think Kiersten is up to the task. This is an exciting and pivotal time for



Kiersten F. Latham, new President and CEO of Sauder Village, Archbold, OH.

Sauder Village and I look forward to seeing what's next."

Kiersten began her role as Sauder Village President and CEO in mid-August and is excited about the opportunity to continue to make Erie's vision grow and thrive into the future.

"It feels as if everything I have done up until now has led to this moment," Kiersten shared. "The culmination of my experiences – in practice, as an academic, and as a human being – have brought me to Sauder Village, where I hope to make a positive difference in people's lives, with kindness, respect, creativity, and joy."

Debbie David spent 22 years at Sauder Village. Over the past two decades, Debbie and her leadership

team created and implemented a Master Plan to keep Sauder Village a vibrant place into the future. The plan included the opening of Natives and Newcomers, Pioneer Settlement, Inn and Campground additions, the 1920s Main Street and more. Debbie has been available to Kiersten as a mentor and advisor throughout the balance of 2022 and will join the Board of Trustees in 2023. □



European Pressed Cookies

By Letha Misener, House on the Hill Cookie Molds



To study a carved cookie mold is to look through a window into centuries past. Partaking of these unique little cookies becomes a communion with history and art passed from family to family through the ages.

From the 15th Century through the 20th Century, the German speaking peoples of Europe turned natural resources into an elaborate art. They combined wood carving, baking, and storytelling into nourishment for the body and the soul. Artisans carved detailed figures and designs into blocks of fine-grained woods including apple, pear, plum, and boxwood. (Hudgins; Harding, 5). Even a small cookie (3 ½" X 3 ½") might depict a complete Nativity scene with a stable, Mary, Joseph, the Christ Child, shepherd, donkey, cow, and star! [Fig. 1] Then the *Lebkuchle*, gingerbread baker, (Hughes, 165) used these beautiful molds to shape dough for baking. The result was a minutely detailed sculpted cookie, often described as – too pretty to eat!

Several pleasing cookie flavors are associated with the carved cookie boards, presses, or molds (all three names are used interchangeably). The German names for these cookies are *Lebkuchen*, *Springerle*, *Spekulatius*, a favorite Swiss cookie called *Tirggel*, and the Dutch windmill cookies similar to *Spekulatius*, called *Speculaas*. (Thomas).

German Lebkuchen, Gingerbread

The oldest cookie variety is gingerbread, made popular by sales at Medieval Fairs. "Most famous were the fairs of Champagne near Paris held in the 12th and 13th centuries. They lasted anywhere from sixteen to fifty days. At these fairs, gingerbread was baked in the form of St. Anthony's beloved pig." (Hale, 96) So common was the sale of molded gingerbread at fairs that they were often called "gingerbread fairs." (Wilson, 39) Early gingerbreads included a combination of honey, spices, and bread crumbs or rye flour. By 1415, the *Lezelterinmungen*, (gingerbread bakers) had a prestigious guild, with separate sleeping quarters away from the lowly bread bakers. (Wilson; Harding 5)

In Germany, Nuremberg became well known for molded gingerbread cookies, called *Lebkuchen* based on the Latin word *libum*, the name for a special cake spread with honey and offered to the Roman gods. (Bragdon, 9; Hark and Preston, 175) Nuremberg's geographic location gave local



Fig. 1 – Nativity scene Springerle.

bakers access to the choice ingredients used in this spicy cookie. The abundant apertures in the area produced one of the main ingredients used in *Lebkuchen* – honey. (Renn, 35) The area was a wheat growing region, "Producing flour that was soft and light enough to model." (Iaia, 9)

Nuremberg was a junction of trade routes from Hungary in the east and Venice and the Mediterranean in the south. All kinds of spices were commonplace there. Nuremberg merchants, in fact, were so well known for their spices that they were named *Pfeffersacke* (pepper sacks). From early on, Nuremberg's *Lebkuchen* packed all the variety of flavorings available to local bakers – cardamom, cloves, cinnamon, white pepper, anise, and ginger – into one recipe. (Bragdon, 9)

Competition among bakers led to cookies as large as six feet in diameter and weighing up to 150 pounds. (Jarrett 7; Merinoff, 164; Weaver) These spectacular cookies were then decorated with tinted icings and even gold dust or gold leaf. (Jarrett and Nagle, 7; Mayer) Many families commissioned freelance woodcarvers to produce replicas of their family crest. In 1759, Franz Anton Surauer, had his portrait painted holding a cookie press carved with the family crest. (Horander, 36) [Fig. 2] The importance of the carved cookie molds is shown by the inheritance papers of the wealthiest gingerbread baker in Prague listing 500 carved molds. (Wilson) The significance of gingerbread throughout old world Europe is shown in a quote from Shakespeare's play, "Love's Labor's Lost:" "Had I but one penny in the world, thou shouldst have it for gingerbread."

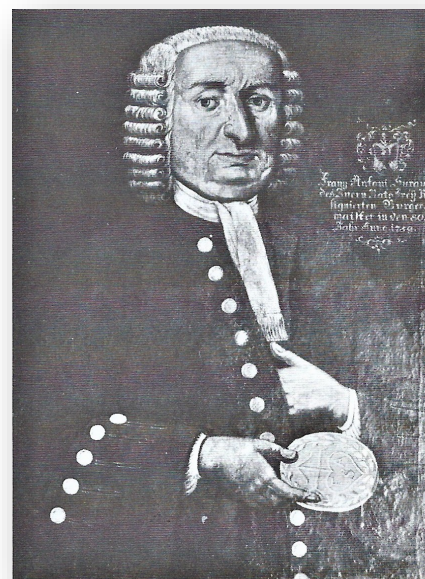


Fig. 2 – Franz Anton Surauer holding a cookie of his family crest in 1759. (Horander, 36)

German Springerle

The large molds of the *Lebkuchen* evolved into the smaller *Springerle* molds. The multiple design molds, each with its own individual frame, designed to be cut into individual cookies are characteristic of *Springerle* cookie presses. *Springerle* are also famous for a unique rolling pin, usually carved with 12 to 24 rectangular cookie designs on the cylinder.

Sarah Iaia, in *Festive Baking*, describes this traditional German cookie: "The brittle, egg-shell white, whisked-egg cookie called *Springerle*, which originated in Swabia in the fifteenth century, is traditionally flavored with anise – whole, powdered, or oil – and printed with wooden molds." (124) The pale white anise flavored *Springerle* cookies are strikingly different from the dark spicy gingerbread *Lebkuchen*, yet many of the molds were used for both types of cookies.

The German word *springen* translates as "to spring; to leap; to crack; to burst," while the German word *Springer* translates as: "knight." (Wichmann, 176) These terms explain the theories about the meaning of the name *Springerle*. One is that it could mean "a small jumping horse," referring to the many molds carved with a horse or mounted rider. Perhaps the simplest explanation, however, is that the cookies, when baked, do in fact "spring," or rise to double their height, forming the characteristic *fuss* (foot), or base. (Iaia, 125)

German folklore dates the *Springerle* cookies back to the ancient days when animals were sacrificed to pagan gods at the winter solstice. The poor made their sacrifices by token, in the form of animal-shaped baked goods (Hark; Renn). Later on, cookie images were chosen because eating a certain image might influence life events such as matrimony or the birth of a child.

The question arises, why did anise become the flavoring of choice for these unique cookies? This answer can be traced to an even longer period of time. Anise was highly prized by the Romans for its many medicinal properties. They used the herb to treat maladies from coughs to epilepsy to bad breath. The seeds were made into a spice cake to be eaten after heavy meals to aid digestion. The herb anise (not to be confused with star anise) is very similar to our North American wild flower, Queen Ann's Lace.

Anise was cultivated by the Romans as a garden herb (Seelig) and the seeds were used as a negotiable commodity to pay taxes. (Hylton, 347) Anise is also mentioned in the *King James Bible*, Matthew 23:23: "Woe unto you,

scribes and Pharisees, hypocrites! For ye pay the tithe of mint and anise and cumin and have omitted the weightier matters of the law." The herb was further spread throughout central Europe by Charlemagne, who ordered its cultivation on his farms (Seelig). Anise, seldom used today, was popular since it could be grown in home gardens while most spices came from China, making them costly and scarce.

The Springerle Baking Process

Springerle making is a time-consuming task using several techniques that are very different from the types of cookie baking done today, but the results are stunning and worth the effort.

We can start by explaining the unusual leavening agent named "hartshorn." The original substance came from grinding European red hart antlers, or "harts-horn." The substance currently used is ammonium carbonate, or Baker's Ammonia.

German folklore said that the eggs had to be beaten 1,000 strokes, all in the same direction, usually by the man of the house, or starting with the eldest son, and continuing on down the birth order. When this story was told in a *springerle* class, one class participant spoke up in a thick accent: "Das is true. If you do not all zee air vil come out." (Mayer)

The next step is to add the following: powdered sugar, butter, anise flavoring, hartshorn, and enough cake flour to make a stiff dough.

Then using a *Springerle* rolling pin or *Springerle* cookie molds, roll, press, and cut out the cookies, placing them on cookie sheets. Now to preserve the carved details during baking, the cookies must be left overnight to dry before baking! Wait at least eight to 24 hours, depending on the humidity. They are ready to bake in a 250°-295° F oven when the cookie tops look a little dry.

This unusual cookie recipe fits the method of baking used in the hearth ovens of the 1600s and 1700s. Following are notes taken during a class on hearth oven baking at the ALHFAM Conference in June 2005, taught by Susan McLellan Plaisted.

"The baking day process of producing baked goods using a hearth oven begins with building a fire inside the stone oven cavity. The heat from the stones later bakes the food. This first step takes about two hours. Next, the coals and ashes are raked out, swabbing out the oven floor with wet burlap on the end of a broom. The oven heat is checked by waving your arm inside the oven; the temperature should be about 400°-450° F. The first baking of bread is put in the oven directly onto the hot stone oven



Fig. 3 – St. Nicholas.

floor. When the first batch of bread is done, there is a second baking of bread. After the second baking, you bake large fruit cakes; the stones of your oven have now reduced in temperature to 350° F. When the third baking is done, smaller cakes are baked in little pans. After the fourth baking, the heat from the oven stones would again be reduced. There were many 'receipts' for what was called a 'slack oven.' This is when *Springerle* cookies could be baked."

This unusual method for preparing *Springerle* cookies complements the busy baking day schedule. *Springerle* cookies are made the day before and need to sit overnight. At the end of the baking day, the tired cook takes the already prepared *Springerle* and slides them into the oven.

Springerle cookies are decorated in two ways. After the cookies dried overnight, they could be "painted" with egg yolk, mixed with edible colors (Wilson, 11) which gives a deep rich color. The second method allows "painting" the cookies after they were baked, using vodka mixed with edible colors or gold dust; this gives a water-color effect. Most *Springerle* were eaten unpainted, as the beautifully sculpted cookies are very pleasing in their egg-shell white color.

German *Spekulatius* and Dutch *Speculaas*

German *Spekulatius* cookies originated in the Rhineland and are very similar to the Dutch *Speculaas koekjes* (cookies), a favorite in Belgium and Holland. (Merinoff, 20) These spicy nut and butter cookies were pressed in the shape of St. Nicholas; dressed as a bishop, holding his bishop's staff [Fig. 3] and traditionally made for St. Nicholas Day on December sixth. (Customs Around the World, Vitz, 103) In Holland, *Speculaas* are often made in the famous Dutch windmill pattern. The biggest difference between the two types of cookies is that the German *Spekulatius* use ground hazelnuts and the Dutch *Speculaas* include whole or ground almonds. (Thomas)

Swiss *Tirggeli*

Zurich Switzerland has been home to the famous *Tirggeli* for more than 400 years. The main difference between this thin spicy honey cookie and other honey and spice cookies is the inclusion of rosé flower water as one of its ingredients. Rosé flower water was a common old-world flavoring. This again owes its popularity to the fact that roses flourished in European gardens, allowing gardeners to extract a flavoring from the petals. *Tirggeli* also differs from other cookie recipes because it is baked in a very hot oven and should be lightly browned. *Tirggeli* molds were shallowly carved with very fine details. (Thomas)

History of Cookie Mold Carving.

The newly Christianized people of northern Europe adopted the Roman custom of making pastry molds. Bakeries in the monasteries and cloisters influenced the art of mold carving, and a large variety of cookie molds depict Biblical scenes or commemorate saints and feast days. "There are numerous examples of Christian cake prints from the Byzantine period; the Greek church still uses carved wooden prints to impress images of the saints on the prosphoron, the loaf of bread used during communion." (Weaver) "In 1556, the Abbess of Rosenthal sent her brother, the ruling Count of Nassau, a New Year's gift of *Lebkuchen*. In what shape this *Lebkuchen* was baked we do not know." (Hark 175) These early molds were formed of soft fired clay, which was easy to perfect with a carving knife. (Harding, 4)

Wood carving has been a German tradition since the Middle Ages, so it is easy to see the transition from clay molds to wooden molds during the middle of the 17th century. Cross-cut timber or *Hirnholzscheibe* was carved for the first wooden molds. Later, mold carvers in Austria, southern Germany, and Switzerland used blocks of fine-grain wood. These form-cutters or model-makers worked



Fig. 4 – Prancing Horse with rider.



Fig. 5 – Lady in her finery.



Fig. 6 – Horse-drawn carriage.



Fig. 7– Nativity.



Fig. 8 – Flight into Egypt.



Fig. 9– Paschal Lamb.

for wax-chandlers and gingerbread bakers, carving designs for both. Bees produced honey and wax for the honeycomb, so many artisans combined candle making and gingerbread or *honig* (honey) baking. (Harding, 5) Many bakers were also taught woodcarving so they could carve their own molds.

Many exceptional model-makers were also goldsmiths. After the Thirty Year's War, the demand for goldsmith work declined and many artisans turned to carving wooden cookie molds. (Harding, 5) It then became popular for the aristocracy of the 17th Century to commission models of their individual family crests. (Horander, 36) [Fig. 2] The goldsmith refinement and delicacy is shown in the elaborate molds of this period that were filled with finely detailed curved designs. Some designs were surrounded by a border of acanthus leaves but many had an open edge. Shapes were varied; round, diamond and rectangular. Molds were shallow and carved in the reverse or *intaglio* style. (Wilson) Attention to the carving of this mirror image was especially important when lettering was included in the design.

The carved designs of this time were large, 8" x 12" up to 12"x 36." A single picture or design filled the wood block. Favorite patterns included prancing horses with the rider turned toward the beholder, ladies dressed in their finery, and horse drawn carriages. [Figs. 4, 5, 6] Popular church symbols included Adam and Eve, Madonna and

Child, Nativity, Flight into Egypt, Crucifixion, Paschal Lamb, Saint George and the Dragon, and Saint Nicholas. [Figs. 7, 8, 9, 10] "These figures strike us as true reflections of the period." (Harding, 6) The *Lebzelterstil* or gingerbread style reigned over Europe from 1600 to the 1800's.

Gingerbread pressed with hornbook (alphabet tablet) patterns were popular European treats at fairs during this time. "Hot spice gingerbread, impressed with ABCs, was reportedly sold in London streets for a halfpenny per slice until the 1800s." (Wilson, 39) [Fig. 11]

I mention'd different Ways of Breeding:
Begin we in our Children's Reading.
To Master John, the English Maid:
A Horn-book gives of Ginger-bread:
And that the child may learn the better,
As he can name, he eats the letter:
Proceeding thus with vast delight,
He spells and gnaws from Left to Right.
(Qtd. in Wilson, 40).

The first *Springerle* recipe appeared in a 1688 cookbook. (Wilson) The carving style changed slightly for these molds. *Springerle* molds often contain small minutely carved pictures with from four to 40 images on one block. [Fig. 12] Another unique type of mold is the *Springerle* rolling pin; these rolling pins also contain multiple tiny images. [Fig 13] While some *Springerle* molds were cast in pewter, the majority were carved in blocks of wood. (Hark, 172)

As Germans immigrated to America, they brought their cherished cookie boards and recipes. In New York, John Conger, a baker and mold carver, supervised a workshop that produced molds



Fig. 10 – St. George and the dragon.

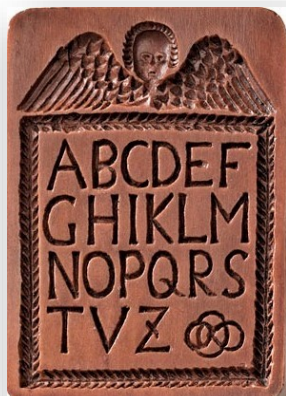


Fig. 11 – Hornbook or alphabet tablet.



Fig. 12 – Eight small figures carved into a block.



Fig. 13 – Carved cookie mold rolling pin.

from 1825 to 1845. "Conger molds have often survived in better shape than most because he used dense Honduran mahogany, which held up to repeated washings." (Weaver) Other American mold carvers included James Y. Watson, William Hart, and D. B. Lauder who produced molds until 1890.

Edith Horander's book, *Model: Geschnitzte Formen fur Lebkuchen, Spekulatius und Springerle*, lists the family names and carving marks for German model makers dating from 1631-1919.

Pressed cookie designs varied greatly. There were religious designs, portraits of royalty, portrayals of everyday life, Christmas themes, love themes for weddings, hornbook patterns, designs inaugurating a new bridge or sailing ship, war heroes, German pagan mythology, and bawdy jokes. These artisans recorded their times in the cookie molds that they carved.

Cookie molds even played a role in politics. In 1487, Emperor Frederick III ordered 4,000 gingerbread cookies bearing his image to distribute to the children in the town. And in 1795 to praise Napoleon's military prowess, a wood carver carved an image of Napoleon's Red Lancer. (Wilson) [Fig. 14]

Cookie Baking Calendar

Special designs and cookie flavors are associated with various times of the year. *Lebkuchen Herzen* (hearts) were sold on Saint Valentine's Day and during the fall *Oktoberfest* celebrations. (Iaia, 12)

The Advent Season, starting on the first Sunday after November 26th, is filled with German cookie traditions.



Fig. 14 – Napoleon's Red Lancer.

In Roman Catholic areas of southern Germany and France, such as Bavaria, Alsace, Lorraine, and Brittany, *Speculaas* cookies are pressed into Saint Nicholas designs on his feast day, December 6th. Hollanders also celebrate the feast of Saint Nicholas with a similar cookie, the *Spekulatius*. (Customs; Iaia, 11-14; Renn, 3)

Weihnachtsmarkt or *Kristkindlmarkt* (Christmas markets) are held in many German towns from December 1st to the 23rd. The stalls are arrayed with cookie favorites – *Lebkuchen Herzen* (hearts), *Lebkuchen Glucksschweinchen* (good luck pigs), and the famous *Nurnberg Lebkuchen*. Gingerbread horn books were a popular Christmas treat.

A Gingerbread Horn

For Christmas morn~

To Greet the Day

When Christ was born! (Qtd. in Wilson, 38).

Swiss Tirggel cookies are used to decorate Christmas trees. A German Christmas would not be complete without grandmother's *Springerle* cookies. (Iaia, 13; Wetherill, 22; Renn, 26)

European carved wooden cookie molds are a unique picture of centuries past. Many molds can be seen in museums in Europe and the United States. Replicas of some of these molds are available for modern day bakers to use in reproducing these fascinating cookies.

As Cooper Edens wrote, "If there is no happy ending, make one out of cookie dough." (Wetherill, 14) □

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About the author – Letha Misener has enjoyed baking and selling Springerle cookies at German festivals for almost 20 years. She recently purchased House on the Hill Cookie Molds, where she now replicates antique cookie molds. A traditional Springerle cookie recipe is available on her website: www.houseonthehill.net.



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STITCHING HISTORY FROM THE HOLOCAUST

THE IMPACT OF A MUSEUM EXHIBIT

By Jayne Kranc

LIVING HISTORY sites and museums contain many interesting exhibits that people enjoy seeing. Visitors often walk by and marvel at items, and then quickly move on to the next ones. Sometimes though, the story behind an item can be told and when it is, the related personal history connects us with the past in a more visceral way. That happened to many of the attendees at the MOMC 2022 fall conference.

Many MOMCC members who attended the fall conference in Wisconsin went to The History Museum at the Castle. A former Masonic Temple, it is a local history museum located in downtown Appleton, and operated by the Outagamie County Historical Society (OCHS). The museum had previously operated as The Houdini Historic Center, and the Houdini artifacts were the main focus of our tour, but something else touched many members. They got to see the award-winning *Stitching History from the Holocaust* exhibit.

Stitching History from the Holocaust was originally curated by the Jewish Museum Milwaukee and was on display at that Museum in 2014-2015 and again in 2018. It has traveled throughout the United States and was in



Paul & Hedwig, "Hedy," Strnad.
(Credit: Jewish Museum Milwaukee)

Appleton when we arrived. The exhibit uses the narrative of one couple's experience to explore the Holocaust. By concentrating on the story of one desperate couple, it brought home a tragic loss of talent to each visitor who saw it. Through the story of Hedwig and Paul Strnad, visitors could understand the connections between countries during the war, immigration law, and the difficulties imposed on people and Jewish history. The exhibit starts with the fashion industry in Czechoslovakia and ends tragically at a concentration camp.

In 1939, Paul Strnad desperately wrote to his cousin, Alvin, in Wisconsin seeking help for he and his wife, Hedwig, known as Hedy, to escape Nazi-occupied Czechoslovakia. Nine months after German forces occupied Czechoslovakia, he wrote, "You may imagine that we have a great interest of leaving Europe as soon as possible...By separate mail I have sent you some dress designs my wife [Hedwig] made. I hope the dress manufacturer you mentioned in your [previous] letter will like them."

Hedy was a talented dress designer and Paul hoped his cousin could use the designs to prove that the couple would have a means of livelihood if they got to America. Paul told Alvin that Hedy had been running a first-class dressmaking establishment in Prague for 17 years, and that she had an excellent reputation. He asked for help in obtaining an "affidavit from an American citizen" that would allow the couple to immigrate to the United States, where his wife might continue to work as a dressmaker.

Despite Alvin and Paul's efforts, and Hedy's talent, they were not able to get out. Instead they were sent to Theresienstadt, a holding center for Jews, and then transported to the Warsaw Ghetto, their last known address, where they either starved to death or were sent to a killing camp a few months before the liberation.

Paul and Hedy Strnad did not survive, but nearly 60 years later, the Strnad family in Wisconsin discovered the letter in their basement, along with a photo of the couple and a packet of eight of Hedy's dress designs. Burton



Hedy's dress & coat design (left) was translated into actual clothing on the right. (Photos by the author)



Strnad, the son of Paul's cousin, Alvin, donated the letter and photograph that were found, along with Hedy's designs, to the Jewish Museum Milwaukee. They displayed the photo, family letters, and dress designs. When a visitor suggested making dresses from Hedy's eight existing designs, a five-year project began that included historians, seamstresses, and researchers.

Alexander B. Tecoma, a senior draper at the Milwaukee Repertory Theater, took the designs to the costume shop and the dresses were made with careful attention paid to historical detail, including the use of techniques and fabric, such as wool, silk, and the natural synthetics rayon and acetate, that were used in the 1930s. Vintage zippers and covered buttons from the 1940s were used. Exhibited with the photograph and Paul's desperate letter, *Stitching History of the Holocaust* is a story that was brought to life through the contemporary creation of Hedy's designs and the piecing together of this couple's history.

The result is a stunning exhibit that deeply moved everyone who saw it. It reminds us all that individual items are important, but when they are put in context with a background story, they can be even more striking. The lives and dreams of the people who once owned the artifacts we care for can mean so much if we get their stories out on the floor along with the objects themselves. Educating people is amazing. Making them care is phenomenal. □

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About the author – Jayne Kranc has a degree from Mundein College in English and Communications and worked for Plitt Theaters in Chicago for eight years as well as volunteering as a Girl Scout leader for 34 years. Now retired, she was an interpreter at Buckley Homestead County Park for 34 years and now does substitute teaching for the Lake Central Indiana School system.





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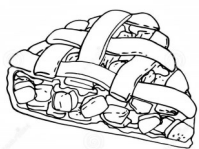
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Mincemeat – The King of Pies



By Susan Odom, Hillside Homestead

MINCEMEAT dates to the Middle Ages with the first mincemeat pies being oval or rectangular to represent the manger and often including a pastry baby Jesus on the lid. They were typically made of 13 ingredients to represent Jesus and his disciples. In addition to dried fruit such as raisins, prunes, and figs, the pie could include lamb or mutton to represent the shepherds and the spices cinnamon, cloves, and nutmeg for the gifts of the Wise Men.

After the Reformation, mincemeat pies shifted to a round shape and varied in size with the small ones being called “chewets.” The earliest reference to a small mince pie as a “minst pye” rather than a chewet occurs in a recipe from 1624 which called for “Six Minst Pyes of an Indifferent Bigness.” (Castelow)

The type of meat used varied during different periods with lamb or veal being preferred during the Medieval and Tudor period. By the 18th century it was more likely to be tongue or tripe and in the 19th century it was usually minced beef. (Castelow) Mincemeat recipes from 1796 call for either “neets” foot (feet of “neat” cattle) or beef. Recipes from 1837 call for bullock heart, tongue, or beef. Meat, however, was phased out of mince pies by the late 19th and early 20th centuries.

Many customs and traditions are associated with mincemeat. It was traditionally made on “stir-up” Sunday, the last Sunday before Advent, along with the Christmas pudding (which also originally contained meat). Stirring should only be done in a clockwise direction to bring good luck, and each family member should have a stir while making a wish. And to ensure good health and happiness in the upcoming year, one mince pie should be eaten each day for the Twelve Days of Christmas, from Christmas day until the 5th day of January. (walkersshortbread.com)

Mincemeat pie was an institution in the United States from the very first European contact to the mid-20th century. What is it exactly? Typically, it is a mix of:

- Minced meat such as beef or venison.
- Beef suet.
- Dried and candied fruits such as raisins and citron.
- Spices like nutmeg, mace, cloves, cinnamon, salt and pepper.
- Sweeteners like, sugar, brown sugar and molasses.
- Alcohol such as brandy, applejack, wine, or cider.



Mincemeat with Sherry – Stirring up mincemeat was done on “stir-up” Sunday, the last Sunday before Advent. Stirring was always done in a clockwise direction and each family member had a stir while making a wish. (Credit: The Arbuturian)

Everything is minced or ground up, making preparing the ingredients time consuming. Then it was mixed well and typically stored in crocks with various coverings and stored in a cold room through the winter. Mincemeat was commonly used in making pies, but could also be made into steamed puddings, cakes, cookies, etc. An amount to be used is scooped out of the crock and then the crock must be releveled and made neat and nice for continued winter storage in the cellar. William Woys Weaver offers this brief history of what Mincemeat pie is:

“It is peculiarly Anglo-American, in so far as it is a survivor of the Middle Ages that died out in the cookery of Continental Europe by the seventeenth century. Europeans now find it odd that we mix sugar with meat.

“Minced or pounded meats, indeed any food ground [minced] up to a fine consistency was once considered elegant, refined, a measure of high status not just because of the pleasing texture but also because of the extraordinary work that went into creating it. We find this texture in many dishes of medieval origin, haggis of Scotland, Mincemeat pies, and the old French pâtés baked in a crust to name a few.

“All of these types of dishes were referred to as Hash meats in English...In practice, we eat hash meat every time we eat sausage...even hamburger is hash meat...Mix sugar, wine, chopped apples, and raisins with hamburger and we step back in time to a typical mincemeat filling for pie.” (Weaver, 158-160)

Mincemeat was made at home, served at restaurants and taverns, part of special events – it was everywhere. Recipes ranged from simple mincemeat for everyday use to elaborate recipes for the wealthy. It is part of the cycle of fall/winter butchering as it is one of the preservation tools for meat – sort of an uncased fresh sausage with add-ins! It was usually made in a large quantity in the fall/early winter and stored for use all winter. “It was not unusual for a family to put up as much mincemeat for the winter as sausage. Both were stored in large crocks, but mincemeat kept better because alcohol was added in the form of wine, brandy, or apple jack...” (Weaver, 161)

I examined my collection of historic cookbooks to see how the recipes and techniques had evolved over the years. *American Cookery*, published in 1796 by Amelia Simmons, was the first American published cookbook for the new nation. The book includes a recipe for “Minced Pie of Beef” as follows:

Minced Pie of Beef.

Four pounds boiled beef, chopped fine and salted; six pound of raw apple, chopped also, one pound beef suet, one quart of wine or rich sweet cyder, mace and cinnamon, of each one ounce, two pounds sugar, a nutmeg, two pounds raisins, bake in paste No.3 three fourths of an hour. (Simmons, 24)

This recipe makes a large amount, obviously more than one pie, which indicates that it was a bulk amount being made ahead of time for storage and is a typical early rather simple recipe. Simmons instructs readers to use her pie crust recipe number three and to bake for 45 minutes. That sort of detail is curious to me. She does not offer any guidance on how to store it for the winter so must assume we know how to do that.

Miss (Eliza) Leslie, in *Directions for Cookery*, first published in 1837, included recipes for good mincemeat, the best mincemeat, very plain mincemeat, and mincemeat for Lent (without meat). Here is the recipe for the best mincemeat:

THE BEST MINCE-MEAT.—Take a large fresh tongue, rub it with a mixture, in equal proportions, of salt, brown sugar, and powdered cloves. Cover it, and let it lie two days, or at least twenty-four hours. Then boil it two hours, and when it is cold, skin it, and mince it very fine. Chop also three pounds of beef suet, six pounds of sultana raisins, and six pounds of the best pippin apples that have been previously pared and cored. Add three pounds of currants, picked, washed and dried; two large table-spoonfuls of powdered cinnamon; the juice and grated rinds of four large lemons; one pound of sweet almonds, one ounce of bitter almonds, blanched and pounded in a mortar with half a pint of rose water; also,

four powdered nutmegs; two dozen beaten cloves; and a dozen blades of mace powdered. Add a pound of powdered white sugar, and a pound of citron cut into slips. Mix all together, and moisten it with a quart of Madeira, and a pint of brandy. Put it up closely in a stone jar with brandy paper; and when you take any out, add some more sugar and brandy; and chop some fresh apples.

Bake this mincemeat in puff paste. (Leslie, 283)

Almost everyone loved mincemeat and looked forward to the next serving. But there were those who despised it, usually explaining it was too rich, too indigestible, and contained too much liquor. Perhaps it was a love/hate relationship with mincemeat. The strong arguments against it might just point to the fact that it was loved by most. It seems to be akin to messages we hear today that urge us not to eat so much fast food, pizza, and fatty sweets and yet we do. With the notable difference in that mincemeat is rooted firmly in a centuries-old tradition, whereas fast food seems to be born of the American experience, but that is another food story. This discussion of mincemeat in the popular culture of the mid to late 19th century provides an in-depth interpretation topic for visitors really interested in some back-story.

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About the author – Susan Odom owns and is the proprietress of Hillside Homestead, a small farm located in Suttons Bay, Michigan where she enjoys the homesteading life with a big slant to historic methods and occasionally offers tours, classes, and historical farm stays.



WINTER IN MICHIGAN

PHOTOS FROM THE LIBRARY OF CONGRESS

And The Burton Historical Collection, Detroit Public Library



Ice Boaters on Lake St. Clair circa 1900. (Library of Congress) Photos were originally researched and published by Emily Bingham on www.mlive.com on December 7, 2016 and updated December 18, 2020.



Equine Tow Truck A team of horses attempts to pull a stuck car out of the snow in this undated photo. (Burton Historical Collection)



This stranded car is a Hupmobile built from 1909 to the late 1930s by Hupp Motor Car Co. of Detroit. Undated photo. (Burton Historical Collection)



A steam shovel clears snow from railroad tracks in the Upper Peninsula town of Calumet. Date unknown (Burton Historical Collection)



Snow Scene on Copper Range R.R. Train caught in a snowdrift near Calumet Michigan. Postcard is post-marked March 4, 1910. (Burton Historical Collection)



Ice skaters gliding on the frozen channels of Belle Isle in Detroit, circa 1900-1906. (Library of Congress)



A 1912 Packard 30 Model UE is out for a chilly ride on Belle Isle on March 16, 1912. (Burton Hist. Collection)



A horse-drawn sleigh takes a passenger down Lafayette Avenue in Detroit in January 1897. (Burton Collection)



A Detroit streetcar moves along a slushy Woodward Avenue, circa 1900-1910. (Library of Congress)



A Detroit girl stands next to a small sleigh. Undated photo. (Burton Hist. Collection)



U. S. Mail leaving Cheboygan Mich., for Pointe Aux Pins and Walkers Point.

A U.S. Mail dog-sled is ready to leave Cheboygan for Pointe Aux and Walkers Point in this postcard, postmarked 1911. (Burton Historical Collection)



Winter scene, Oak Street, Calumet – The newspaper in the foreground is dated April 11. This postcard is post-marked July 1907. (Burton Historical Collection)



A snowy street in downtown Cheboygan – dated February 23, 1922. (Burton Historical Collection)



Lumberjacks pose atop a felled tree (left) and with a towering pile of logs (right) at unknown locations in the Michigan forests, circa 1880. (Library of Congress)



A steam-powered snowplow attempts to make its way through an enormous drift in this undated photo. (Library of Congress)



A horse-drawn wagon loaded with snow attempts to clear the road in Detroit in 1905. (Burton Historical Collection)

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A MERRY MOONLIGHT "STRAW RIDE" IN THE COUNTRY

American Agriculturist, February 1881



A MERRY MOONLIGHT "STRAW RIDE" IN THE COUNTRY. —Drawn and Engraved Expressly for the *American Agriculturist*.

A "Straw Ride."

Every season has its peculiar pleasures, and I am not sure but winter has the largest share. There is the coasting — what fine sport where a good hill is near with plenty of sleds and boys and girls. Many, I dare say, reckon skating as the highest delight which the cold of winter brings. The pleasure of gliding swiftly on the ice, on river, lake, or pond, exceeds even that of bathing in its cooling water during the sultry mid-summer days. Then there are the "pitched battles," and the fort building when the snow packs well into balls. Even the face-washing in the snow,

when gently indulged in, has its rewards. I shall not soon forget the snow captain we made one day at school. It took so much snow to construct him, and so many helping hands, in shaping his gigantic head and limbs, and strange looking body. A thaw came — there is usually one in January, as the almanac tells us — and when all the snow banks and artificial mounds were gone, our old snow man, though much reduced in size, stood an ill-shaped, mud-stained monument to our school-day fun. The winter of the farmer's children is not so dreary as the thermometer would lead one to suppose.

Sharp, cold weather makes the blood run more freely, and gives a quickness of step that is a joy to see.

The hand sled upon the hillside, or when quickly fastened to the rear of a passing sleigh, is a source of great pleasure to the sport-loving lad; but there is toil, often very hard, mingled alternately with the fun. If a boy coasts he must draw his sled to the top of the hill before he can ride down again. If he is taken far by a "tie-behind," he knows that when ride is over, he must either run his chances of a return sleigh, or play horse to his own until he reaches home. The highest type of

sleighing for the young is found in the "Straw Ride." It is a "hit or miss," "hurrah boys," wide awake time, and the more engaged in it, the merrier. If there is a young reader who fails to appreciate the picture on [the previous] page, he must live where they have no snow in winter, or his early education is sadly at fault. Suppose the children have been kept busy with their studies all the week; the sleighing is of the very best; the moon is bright. Now, with two fast going horses hitched to a large bob-sled and a great wagon box put on, filled with clean

straw and well stocked with robes and blankets, we have the elements for a real good time. Let the driver bring such a sled before the door and what child is not ready to take a part in the exercises! When all hands are in, the long whip be snapped, and with laugh and shout the merry load starts off. The miles seem short as they pass over the hill and into the valley to return it may be the "river road." The hours fly by like minutes, and possibly midnight is not far way when all have reached home, and are snugly in bed dreaming of the "Straw Ride." I can not see such

a merry load of children fly by without thinking that the snow – as it falls on some still night, covering with pure whiteness the hill and plain, the house-top and the evergreens – is a benediction of peace and joy. I cannot but believe that if rightly used such a covering of the earth is an important element in the proper education of the youth. "Straw Rides," and other merry, healthful sports, are a part of the right living, – that children may have more of them is the wish of UNCLE HAL.

American Agriculturist, Feb, 1881, 70.

ON THE POND IN WINTER

American Agriculturist, January 1880

On the Pond in Winter

It is not necessary for me to say to the boys and girls that ice furnished fun "for the million." Just because it is so smooth and slippery – if it were sticky as mud or dough, then half the joys of the out-of-door sport of winter would all be spoiled. How splendid it is that when the water gets to a certain coldness it passes in that beautiful, solid, crystalline form which we know as ice! And then the feet are shod with narrow strips of steel, and away go the happy skaters for a race. That boy or girl who has not lived where ponds and rivers, lakes and mill-ponds, "freeze over," or living there, has not joined in the fun of a skating party, does not know how near the expert, easy, graceful skater comes to the joy of a fast-flying bird. The artist has given you a scene upon the ice that none can fail to appreciate. The small boy with his old "swan-neck" skates and awkward strides; the graceful older brother and sister, or friend, with better skates and greater skill, the patient adjustment of the straps, etc., are all shown to life; but there is one thing which though just as natural as all these, has been left out, and well it may – the fall! How it hurts to have the feet move on much faster than the head, until – and it don't take long – the stars shine with a particular lustre, and one looks to see if he is out of sight. Again, the skating may be attempted before the ice is ready, and the bold and fearless youth often finds himself a wetter if not wiser boy. If the pond is shallow, and the bottom is soft, and muddy, why! It is not so dangerous; but then it is to say the least, provoking. But what would skating be without a fall, a bump – a regular *thump* – and a little danger now and then! UNCLE HAL.



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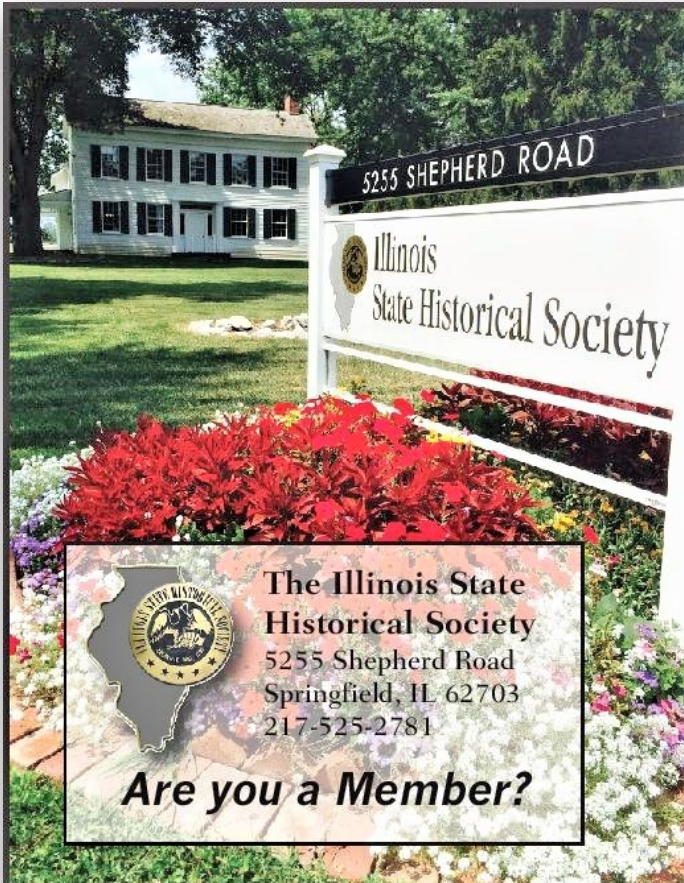
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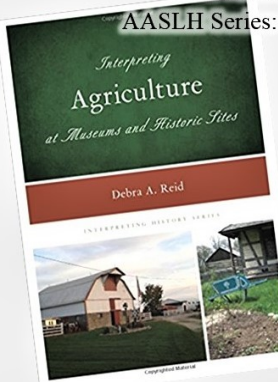
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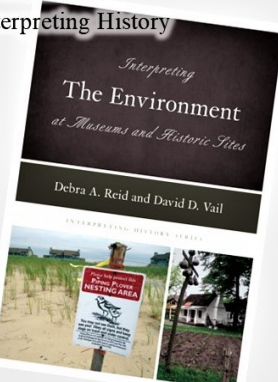
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Traditional carved cookie molds from House on the Hill, Top row from the left: Joseph and Mary Nativity; St. George and the Dragon; Santa with bag; Hornbook, Alphabet Tablet; Middle Row: Eight panel, Simple Charms; Stuttgart Spinner with Puppy; Heartland Rose; Buck; Bottom row: Snowmen; Diamonda; Starry Night. (Photos by the author)