Midwest Open Air Museums Magazine

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THE ILLINOIS AMISH HERITAGE CENTER

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A Timeline of Social Dance - Part I - 18th & 19th Centuries
Does Black Leather Come from Black Cows?
Christian Herschberger's Pennsylvania Forebay Barn
Firearms in Early America

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Midwest Region of ALHFAM

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November 9-11, 2023

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INTERPRETING AGRICULTURE AT MUSEUMS AND HISTORIC SITES

INTERPRETING THE ENVIRONMENT AT MUSEUMS AND HISTORIC SITES

By Debra A. Reid

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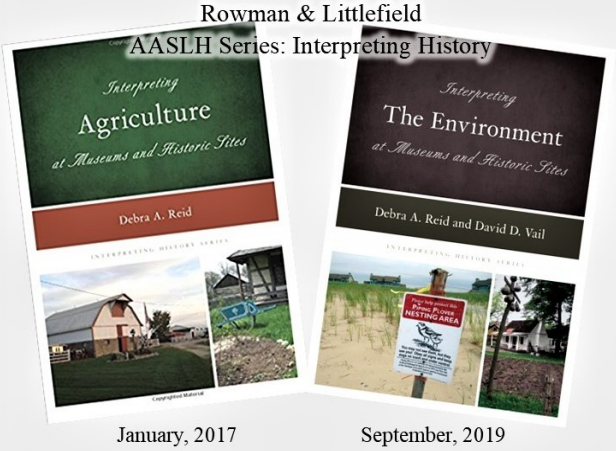

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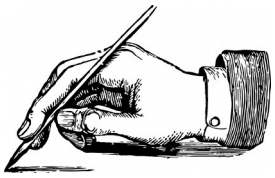
Cover Photo - Historic buildings at the Illinois Amish Heritage Center located three miles east of Arthur, Illinois. From the left are the 1865 Moses Yoder House, 1860s Moses Yoder workshop, and ca. 1920 Miller Amish German School. Moses Yoder was one of the three first Amish families to settle in the Arthur area. Initially founded as the Illinois Amish Interpretive Center in Arcola, Illinois in 1995, it opened at its new campus in 2016 with the moving of two historic Amish houses to the site (Photo by Tom Vance)

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

Editor's Notebook

By Tom Vance



The REO Speedwagon at Sauder Village

THE 2023 ALFAM meeting at Sauder Village was as spectacular as I thought it would be. It was a great time with good friends, interesting and educational sessions, great food and entertainment, and a welcoming host in Sauder Village. The Heritage Inn at Sauder is a wonderful and inviting place to stay. The breakfast area is located under a life-size reproduction white oak tree. The after-hours hospitality was held there also and included good conversation and some great sing-alongs. Then there were the conversations in the nearby hot tub.

The Friday evening Salted, Smoked, & Pickled Opening Reception was held at the 1920s Main Street. Food and drink were available in the Speakeasy and all of the 1920s shops along the Main Street were open and staffed.

One of my favorites on Main Street is the 1917 REO Speedwagon truck parked in front of the Ford Garage. Manufactured beginning in 1915, REO is the founder, Ransom Eli Olds' initials. The Speedwagon could travel at 22 m.p.h., which was faster than any other truck of the time.

The band, REO Speedwagon, formed at the University of Illinois, Champaign/Urbana, in 1967 at the same time I was attending school there. Several of us would go see them at the Red Lion Inn on Saturday nights when they were still a local band.

The ALHFAM meeting next year will be hosted by Howell Farm in New Jersey. ALHFAM is an international living history museum organization and the 2023 annual meeting drew participants from all over the United States, Canada, and even Iceland and Germany.

MOMCC, while maintaining some autonomy, is the official Midwest Region of ALHFAM. MOMCC is the only region that hosts two conferences a year and has a magazine publication. As with the national organization, MOMCC fosters inter-museum communication and information sharing. Through the conferences, happy hours, and other activities, members can network, meet, and get to know other open air museum professionals in the region.

The MOMC 2023 fall conference will be held at Tillers International on November 9-11. This will be a tthree-day workshop intensive event. This is an opportunity to get immersive training in a specific area. Topics include hand tool woodworking, assessing historic artifacts, horsepower magic, care and butchering of chickens, the farmer, miller, and baker, collections, oxen power, historic dance, forging iron, and making buckets.

The 2024 spring conference will be held at Bishop Hill State Historic Site northwest of Peoria, IL. Bishop Hill was a communal Swedish town founded in the 1840s. Todd DeDecker and Brian "Fox" Ellis are planning a great con-

The plowing contest *is a part of every ALHFAM meeting, shown here at Sauder Village in June, 2023. 2023 Plowing contest winners from the Midwest region include Chris Cullis of Sauder Village, first place in the Apprentice Division, Ryan King of Conner Prairie, second place in the Apprentice Division, Debra Reid of the Henry Ford, third place in the Expert Division, and Betsy McCabe, fifth place in the Apprentice Division. Not shown is Emaly Allison who took second place in the Novice Division.*

Midwest Open Air Museums Coordinating Council

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

President's Perspective

By Gail Richardson

WHERE has the summer gone? Fall is around the corner. College students and School kids are back in session. Historical sites will be preparing for the upcoming fall events and then the holidays. The ALHFAM conference at Sauder Village was a great success. Everyone who attended said it was a great conference.

The MOMCC Fall conference is going to be workshop intensive at Tillers International located in Scott, Michigan. The theme is Living history: Preserving the Fodder of History Outside of the Silo.

The dates are November 9th-11th, 2023. Please see the MOMCC website for more details and to sign up. There is a limited availability for most workshops.

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.

Don't forget to check out the MOMCC Magazine, if anyone has any interesting articles for the magazine, please contact Tom Vance. He would love to hear from our members.

See everyone soon,

Until then,

Gail Richardson

MOMCC President

MOMCC Fellowship Application

2023 MOMCC Workshop Intensive Fall Conference

Tillers International, Scotts, Michigan

November 9-11, 2023

Preserving the Fodder of History Outside of the Silo

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.

MOMCC

2024 Spring Conference

Call for Workshops and Sessions

Bishop Hill IL

March 21-23, 2024

Seeking Utopia:

A Look on How Innovations and Traditions Help Some Utopias Thrive

Join us at the Utopia on the Prairie as we look at the ways that technology advances, combined with traditional crafts, help utopias and other historic sites survive and prosper. Investigate the various ways these places have evolved over the decades. For this particular conference, we will emphasize hands-on workshops, where participants will learn about traditional handicrafts.

The conference organizers seek speakers, sessions, and workshop proposals relevant to this broad theme. Sessions and workshop topics may include, but are not limited to:

- **How traditions and technological innovations combined help living history museums thrive**
- **Historic crafts, trades, and classes**
- Topics related to the successful operations of living history museums
- Programming in the Present and Future in our new social climate
- Staffing and volunteer issues
- Working with Schools and Students
- Working with boards, administrations, staff and community
- Marketing in a changing digital world
- Exhibit design
- Managing collections
- Disaster Planning and Preparedness
- Private/Public Partnerships
- Fundraising

Session proposals should be submitted not later than October 13, 2023

Submit to Todd DeDecker, Program Chair, PO Box 92, Bishop Hill, IL 61419

bhha@mymctc.net Phone 309 927-3899 www.bishophillheritage.org

MOMCC 2022 Annual Meeting Minutes

November 11, 2022

Osthoff Resort

Elkhart Lake, WI

President Gail Richardson called the 43rd Annual Meeting to order at 12:30 p.m.

The minutes from the last annual meeting were previously published in the magazine, and copies provided on the table for those present. Jon Kuester moved and Kate Garrett seconded to approve the minutes as presented. Motion carried.

The Treasurer's Report was published in the fall issue of MOMCC Magazine. The 2021-2022 fiscal year ended with a small profit. The current Year-To-Date information reflects a shortfall from this conference for the beginning of the 2022-2023 fiscal year. Treasurer Debra Reid has a frugal budget planned for this year. Kate Garrett moved and Jon Kuester seconded to approve the Treasurer's Report. Motion carried.

Editor Tom Vance reported the winter issue of the magazine will be out soon, and encouraged members to submit articles. Short pieces on anything going on at sites such as programs or other activities are also welcomed.

The ALHFAM conference will be held June 23-26 at Sauder Village in Archbold, OH. The theme for the conference is "The Future is Now! Rethink, Rejuvenate, Regenerate". The hotel at the site can be booked now, and there are other hotels available in the area. MOMCC will be sponsoring the opening Salted, Smoked, and Pickled reception. Friday will be-off site professional development, Saturday the Sauder Village site visit, and sessions on Sunday and Monday. The National Threshers Reunion will be taking place in the area around the same time. There is still a little bit of time to submit session proposals.

Past President Mike Follin was the head of the nominating committee for the fall election. Incoming Treasurer is Tom Kranc, incoming Secretary is Sue Chemler, and incoming Member-at-Large is Kyle Bagnall. Leaving the board are Deb Reid, Jim Patton, and Dawn Bondhus Mueller.

The 2021 Candace Matelic Award went to Gary Foster for his article "Reflections on Whirligigs – Whimsies in the Wind".

Becky Crabb did a presentation on the upcoming conferences.

-**Spring 2023** will be a virtual conference held March 9-10 from 12 pm to 6 pm CST. There will be a keynote, sessions, resource groups, and happy hour.

-**Fall 2023** will be held November 9-11 at Tillers International in Scotts, MI. It will be an all workshop conference, with resource groups and the business meeting.

-**Spring 2024** will be held at Bishop Hill, IL the second or third weekend in March. This small town has seven museums, 18 pre-Civil War buildings, and a heavy Swedish culture. The hotel will be around 20 miles away.

Those in attendance were asked if they wanted the MOMCC Happy Hour to continue. The consensus was yes, and there will be a Doodle poll sent to the membership to determine the best night. Happy Hours will start again in January.

The meeting was adjourned at 12:52 pm.

Respectfully submitted,
Dawn Bondhus Mueller
MOMCC Secretary

MOMCC 2022-2023 Financial Report & 2023-2024 Budget

End of Year - September 1, 2022 to August 31, 2023

Prepared by Tom Kranc, Treasurer

	Actual - Year Ended	2022-2023	2023-2024
Income	**Aug 31, 2023**	**Budget**	**Budget**
Membership Dues	$ 4,275.00	$ 4,000.00	$ 4,030.00
Advertising (Magazine)	288.80	500.00	500.00
Magazine Sales	725.00	0.00	500.00
Auction	536.00	1,000.00	1,000.00
Fall 2022 Conference	4,250.00	0.00	0.00
Fall 2023 Conference - Tillers	1,090.00	10,000.00	10,000.00
Spring 2022 Conference	0.00	1,200.00	0.00
Spring 2024 Conference - Bishop Hill	0.00	0.00	5,080.00
Misc. (incl. donations)	100.00	100.00	100.00
Interest	2.22	1.50	2.40
Total Income	$11,267.02	$ 16,801.50	$21,212.40
Expenses			
Magazine Expenses	$ 3,796.00	$ 3,600.00	$ 3,800.00
Membership Service			
Printing/copies	0.00	25.00	25.00
Postage (mail 4 magazines, ballots, dues renewals)	937.15	1,000.00	950.00
Supplies	0.00	0.00	25.00
Liability Insurance (paid for three years)	0.00	0.00	775.00
Fall 2022 Conference	4,036.85	0.00	0.00
Fall 2023 Conference - Tillers	210.00	7,500.00	7,500.00
Spring 2022 Conference – Bishop Hill	0.00	0.00	4,480.00
Marketing (GoDaddy; 3 yr. web domain; 3 yrs pd, 2020)	0.00	250.00	0.00
Board Member reimbursements	0.00	750.00	0.00
Credit Card Fees (Affini Pay)	236.92	300.00	300.00
Wild Apricot website	1,512.00	1,188.00	1,557.36
MOMCC Conference sponsorships, 4 @ $25	0.00	100.00	100.00
Audit	0.00	250.00	250.00
Matelic Award	200.00	200.00	200.00
ALHFAM Fellowship	1,350.00	550.00	1,350.00
Disaster/Outreach Fund (restricted)	0.00	250.00	250.00
Zoom Subscription	449.70	0.00	463.19
ALHFAM donation for reception	500.00	0.00	0.00
Memorial Donation	100.00	0.00	75.00
Miscellaneous	79.00	0.00	100.00
Ohio business Contin	0.00	0.00	25.00
MOMCC Archives (The Henry Ford, $200/yr.)	0.00	200.00	200.00
Total Expenses	$ 13,407.62	$ 16,163.00	$ 22,425.55
Net Income (Loss)	$ (2,140.60)	$ 638.50	$ (1,213.15)

Assets/Fund Balance: Unrestricted, Checking & Savings - $12,796.05; Temp Restricted - $5,258.66; Restricted (Endowment) - $13,572.02; Total - $31,626.73.

Tillers International

Sharing our rural heritage with the world

By Jim Slining, Tillers International

Editor's Note: *This article originally appeared in the Fall, 2021 issue of the magazine when the fall conference was first scheduled to be held at Tillers International.*

SOME of us attended the wonderful virtual conference "Draft Animals in the Past, Present, and Future" which was organized by ALHFAM member Claus Kropp. One thread permeating the comments at this meeting was that draft animal power is viewed worldwide as a "throw-back;" that it is viewed as part of history and therefore has no serious role in the world of today. This assessment is not new for anyone involved in rural development. Although much of the farming practiced in the world today is accomplished through human or animal power, the global poster child for "successful" farming is "Big Agriculture" as practiced in the United States. It is the predominant sentiment even while this model of agriculture is increasingly brought into question by scientists and American consumers alike. How might history be studied and presented so as to demonstrate its applicable pertinence to contemporary life?

Tillers International is a non-profit organization whose purpose is to help improve the lives of farming communities worldwide. Its origins reach beyond its official birth forty years ago, to when its founder Richard Roosenberg completed his commitment to a Peace Corps effort in Benin, West Africa. Visiting living history museums upon returning to Michigan, he quickly identified America's agricultural story as one bursting with powerful low-cost concepts, many still suited to specific circumstances yet today. Under Dick's visionary leadership (he retired several years ago, though is still an active Board member) Tillers has continued to develop its physical infrastructure, moving its campus to rural Scotts, MI in 2001. Now, with Eric LaFary as Executive Director, Tillers continues to refine its focus. Although not a typical public history site, the manner in which Tillers attempts to catalyze cultural models from America's rural past for contemporary application is relevant to living history.

Public history in this country often presents the past as a topic unto its own; the methods through which people "back then" strived for an improved civilization are offered up comparatively. "They didn't have technology back then, so they had to use this crank to get water from a well" is an all too typical interpretation I heard a number of years ago. Imagine a similar presentation a hundred years from now: "Before they had autonomous vehicles, they had to steer cars by hand." Would that conjured image of toil and drudgery experienced by unsophisticated humans living in 2023 accurately reflect what we are feeling as we are actually living it?

Blue and Hershel, *the old wise masters, faithfully travel along a road they helped to make well-worn.*

When history is studied with the goal of identifying concepts helpful in solving specific current problems, the general premise is changed. Instead of assuming cultural practices at a given place and time resulted for the want of another choice, one might begin by asking "why was this choice historically adopted as best over all the competing ones". An important parallel question is "what cultural paradigm organically developed to support an enduring livelihood for the community in question?" Assessment of historic practices is hindered when the intangible skills necessary for the optimal performance of simple tools, machinery, and live sources of energy have disappeared through disuse. Attempting to replicate these skills is difficult. Another culture may have approaches to work activities vastly different from our own. The language defining parameters such as "efficiency" or "quality" are often unique to a given place in time.

The conditions realized by many of the world's rural inhabitants are quite unlike that of the United States. Electric power and other public utilities are commonly unreliable or nonexistent. Poor roads and transportation make sourcing materials and parts difficult. Cash is scarce, which limits the purchasing power of many individuals. Among other effects, this makes warehousing merchandise and

parts on speculation infeasible. Labor is often inexpensive and may be comprised of a generous quantity of woman and children. In such an environment so called "power agriculture" (tractor farming) is unrealistic, even if it is greatly desired. Intermediate models are necessary, which can provide greater security in the immediate term.

Comparable conditions can be found in specific examples from America's rural past. Tillers studies agricultural history as broadly as possible. Perhaps ironically, this broad picture grows clearer with the notice of each increasingly small detail. We focus on farming models (or paradigms) with particular attention to understanding the contributing conditions required for their success. The goal is to loosely apply modified aspects of an historic model to that of a developing community whose environment might favor its acceptance. Successful models must generally function with inexpensive inputs. Again, the tools of affordable farming systems are basic in nature and typically require a skilled user if their potential is to be realized.

Training of trainers *class at Tillers Mozambique. Attention to yoke construction for greater comfort can result in greater and more durable power in the field. Construction methods are often adapted to local conditions. Here, traditional steam-bent wooden bows are replaced with those made from PVC pipe.*

There is another twist. Because the communities where these models are to be introduced do not have easy access to expensive shop tools and replacement parts, any field tools introduced may best be made locally in a manner conducive to inexpensive, versatile hand tool processes which encourage affordable local repair. The tradespeople in these small communities generally understand hand-tool technology. These finely developed skills are comprised of the rote mechanical techniques hand-tools require, but also the ability to work within the appropriate paradigm necessary for such tools to function optimally.

Test plots at Tillers *are used to understand how elements of various historic farming models might be beneficial in use today. Also of interest is the testing of new concepts in tools and processes. The buildings in the background support this effort.*

As an illustration of the powerful role cultural paradigms play, consider this example. Modern US agriculture requires large machinery to withstand the time constraints of monoculture. When hundreds or thousands of acres of a single crop is planted, the opportunity to prepare and plant fields is short lived. Combine harvesting must also be accomplished during a small window of time when grain is at its optimal condition. The system was developed for application in the flat, large fields of America's Midwest. It is able to flourish with limited labor input so long as a robust quantity of (often borrowed) capital is available. Big agriculture typically has a couple of huge spikes of labor and machinery requirements in a given year, each of a short duration. Obviously, this model is not hospitable to technologies containing limited power and speed. Historically however, diversified, mixed crop/livestock farming was intricately designed to accommodate the limited availability of human and animal power by spreading it evenly over a large portion of the year. It is a sophisticated system appropriate where small fields (undulating terrain), sufficient labor, and limited capital exist.

To summarize, Tillers' model is comprised of understanding the "place" where our international partners live, comprehending America's rural history so as to recognize models which may fit that place, and finally collaborating with that community's farmers and artisans in creating farming systems whose tools can be produced and repaired

locally and affordably. To accomplish this, Tillers relies on its four collaborative elements: a research collection of historical farm tools, an experimental farm, and a vibrant effort supporting the advancement of traditional (hand-tool/low cost) supportive trades. That's three. While all of these arms support our rural development work, the fourth is directly responsible for the on-site effort, outcome measurement and evaluation, and administrative functions required to keep various projects focused and on track. The research and training Tillers conducts empowers our own staff as well as visiting international partners, international field workers and interns, and a variety of American small farmers, future farmers, tradespeople, and hobbyists – we welcome them all. Our purpose is to help (mostly) small farmers here and abroad thrive and flourish to provide safe and secure (long-term) food supplies.

Concerns about the environment and global warming, supply chain vulnerabilities, and food safety/security are prevalent within the communities living history sites serve. There has never been a better opportunity to demonstrate our importance to those communities. This relevance converges with the credibility and interest currently extended to "intangible cultural heritage." If our patrons are to seriously embrace historic practices as having value for contemporary problem solving, living history professionals must first demonstrate confidence in their subject. Historic skills have long been proven to have a positive impact with our presentations. The experience at Tillers demonstrates the potential of intangible skills as a research tool; the ability for accurately practiced historic skills to flush out numerous questions concerning history, questions not easily exposed by other means. Accomplishing this will require re-imagining many museum disciplines. Protocols developed to verify provenance and enhance object cataloguing, preservation, scholarship, and education are currently practiced with material culture. We need to adapt them for use with intangible culture for reasons of accountability, credibility, and protection. What will these standards and protocols look like? What additional training will museum professionals require to permit dialogue with this additional (intangible) cultural classification? What resources are needed to broaden our understanding and mastery of practices left dormant for generations or centuries? Tillers International will be hosting MOMCC's Fall Conference, November 9-11, 2023, where we will be exploring these conundrums. Come join us in this effort. ❑

Plowing with cattle in Madagascar – *Limited power is a fact when using humans or draft animals for work. This fact is a greater consideration with small breed sizes in many parts of the world. Oxen are expensive. Encouraging neighbors to share teams of cattle is one solution. Designing tools which can function with small power inputs is another.*

About the author – Jim Slining is a lifelong student of historical work processes and their interrelationship with broader cultural paradigms. These considerations shape his role at Tillers International which includes working with a collection of historical farm tools, as well as involvement with the draft horse and blacksmithing programs there.

Blacksmith (left) and Woodwork shops *are designed and furnished to train students in hand-tool work skills.*

Part I – The 18th and 19th Centuries
A History and Timeline of Social Dance

By Jeanette Watts, Dance Historian, Instructor, and Author

WE have many tools in our tool chest to help people understand and connect to the past. These tools include physical artifacts or reproductions that people can actually touch. We can show them how these items were used and let THEM try using them. The more physically active people can be, the easier it is for them to learn. The question then becomes, what to teach?

We mostly teach people how our predecessors worked – carding, spinning, weaving, churning butter, cooking, plowing, woodworking, and shooting black powder guns and cannons. How often do we represent how people used to play?

I've seen living history museums out West where a dealer teaches people how to play Faro. As former artistic director of the Old West Festival, I held a participatory spelling bee and cowboy poetry. But only rarely do living history museums engage people with one of everyone's favorite pastimes: dancing.

At any given era in our history, there is only a small set of vocabulary encompassing the dances of the time. There is, of course, an overlap. Grandparents don't stop doing the foxtrot because their grandchildren are doing the mashed potato. The farther back in history we go, the slower the pace of change. But we are already used to picking a date and committing to it – the year the house was built or the year the town was incorporated. Sometimes we shake things up. For example, Ohio Village in Columbus used to present the 1860s, today they present 1898.

The following is a general timeline of popular dances as they were in fashion, which would be easily accessible to today's museum visitors. This is a two-part series: this article will cover the latter half of the 18th and the 19th centuries and part two will discuss the 20th century.

The 18th Century – the Minuet

Our story starts when we were still colonies, then colonies in rebellion, and then a young republic. The dance du jour for the 18th century was the minuet. The minuet, like so many dances that preceded it in court ballrooms, was one man, one woman, minimal hand contact, and some fancy footwork. It has been described – not always unfairly – as very fancy walking. The thing that is really interesting about the minuet, is that it was done one couple at a time. It started with the highest-ranking person (male, I believe) in the room, who danced this short little two-minute dance. Then the next-highest ranking male and his partner of choice did the dance. Then the third-highest ranking person followed. This could (and did) go on for two hours. People watched everyone dance, took their turn dancing, and then watched everyone else. It was Dancing with the Stars for your peers. After taking all those expensive dance lessons to learn to move gracefully, this was the payoff.

"The Victory Ball, 1781," *by Jean Ferris, painted in 1929. (Credit: Virginia Museum of History and Culture)*

If this sounds tedious to our modern ears, early participants also tired of it. According to Kate Van Winkle Keller and George A Fogg in their book *The Richmond Assemblies 1790-1797*, "The members of the Assembly were more interested in dancing than proving their place in society. They did not want to sit through several hours of minuets." The reprint of the *Rules of the Richmond Assemblies*, November 1790 states specifically, "The dancing shall commence with minuets, of which there shall not be more than four."

The Country Dance

Once the minuet was done, people were no longer performing for each other – it was time to relax and just dance together. Country dances were wildly popular well before John Playford started printing dance manuals in 1651, and 100 years later, there is no change in popular demand. In 1750, John Johnson publishes *A Choice Collection of 200 Favourite Country Dances*. Every year for the rest of the century and beyond, there are new publications with new country dances. The public appetite for country dances was insatiable.

Country dances were performed in long lines, a line of gents facing a line of ladies. (As we all know, these are

times of strict gender roles. Today we don't care who is in which line – face a partner across the line.) Each dance is a collection of figures, usually involving four people. Everyone in the lines gets a turn being the active couple, and by the time the music stops, everyone has spent some time dancing with everyone else in the line.

The Cotillion

When not doing the minuet or country dances, there was another dance form that wasn't hugely popular, but would grow into something much bigger later on: the cotillon or cotillion.

Cotillions are set dances for four couples in a square and are structured like a song: there are verses and choruses. The verses (called "changes") would each involve one move. For example, verse one would be everyone turn your partner with two hands, verse two would be all four ladies go in the center for a right-hand star, verse three would be all four gents go in the center for a right-hand star, verse four would be all four ladies go in the center and take hands in a circle, etc. There would be around nine verses. Each dance in the book would have sheet music and a description for a different chorus. To describe a fairly simple chorus: head couples go forward and back, set, then those four people circle all the way around. Then the side couples do that, then all four couples turn their partners. These are the same figures as country dances, just done in squares of eight people instead of long lines.

The 19th Century – Waltzes

Much is made about the waltz that appears around 1800, but it is a very confusing term since waltz can refer to music in ¾ time, and not necessarily to the couple dance. For example, some country dances are waltzes. In 1800, Thomas Preston's *Twenty Four Country Dances for the Year 1800,* included Prince of Wirtemburg's Waltz

"The Cotillion Dance," *by John Collett, London, 1771. (Credit: The Colonial Williamsburg Foundation)*

"Wilson's description of German & French Waltzing," *an illustration from A Description of the correct Method of Waltzing by Thomas Wilson, published 1816, London. (Credit: British Library, UK)*

and Mozart's Waltz. The Duke of Kent's Waltz, perhaps the most enduring of all English Country Dance waltzes, was published in 1802. In Jane Austen's books, she refers to waltzes in the context of country dancing. In each year's collection of new country dances, there would be a sprinkling of dances in waltz time.

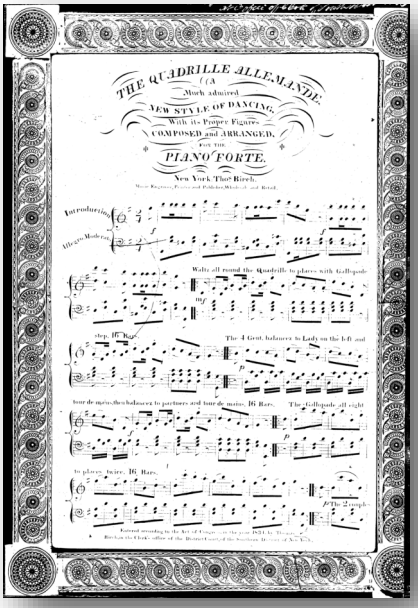
To keep it confusing, in 1816, Thomas Wilson published *A Description of the Correct Method of Waltzing*, which is the first publication in English to describe the new couple dance. Anything done in this newfangled dance craze of having a partner in constant close proximity, regardless of time signature, was considered waltzing. In 1817, *Paine of Almack's Fifth Set of Quadrilles* included sheet music for a waltz and a polonaise (a Polish Grand March with a particular kind of footwork), with no dance instructions, presumably because couples were just dancing without an organized set dance.

But, reviewing a large selection of publications from 1800 to 1830, the waltz is just a fad dance that wasn't catching on all that much. The same year that Thomas Wilson wrote about waltzing, the majority of dance publications shifted to a permutation on the cotillion – quadrilles.

Quadrilles, Gallopade

The quadrille was also performed by four couples in a square, with the gents on the left and the ladies on the right, executing figures from country dances such as turning by two hands and right-hand stars and left-hand stars and ladies' chain and right and left. But the dance did not use the musical structure of long verses and choruses. Quadrilles were much shorter sequences, frequently with less movement of all four couples at once, and more time

with the head couples doing a short series of figures. Then the side couples repeated the same moves. Quadrilles were often written as a set of five or six of these short dances, each with a separate piece of music.



"The Quadrille Allemande – *A Much Admired New Style of Dancing," by Thomas Birch, 1834. (Credit: Library of Congress)*

Quadrilles did not magically erase the existence of cotillions – the two existed side-by-side. In 1820, many publications of new cotillions were coming from Philadelphia and New York, but perhaps the existence of the song "Quadrilling: A Favourite Song" in 1820 gives a hint of things to come.

About 1825, new words show up on dance manual titles. Gallopade was essentially doing a chasse (a side-stepping shuffle), with a partner. It is not available in print, but I am speculating from context that GMS Chivers' 1825, *The Celebrated Imperial Gallopades* was a collection of quadrilles that included gallopades. Another dance appearing at this time, the mazurka, is the polish version of the four-couple square, with different figures and footwork than the French and English dances.

While new cotillions were still being written, the 1830s (and early 1840s) were the heyday of quadrilles. The Quadrille Allemande, The Fairmont Quadrilles, the Nahant Quadrilles (which I've done in Nahant!), The Military Quadrilles, The Flower Quadrilles, The Crow Quadrilles. Like the country dances of yore, the public appetite for new dances was insatiable.

"And then: 1844. The polka craze!"

This quote from the Polka Nation concert program notes, kind of says it all: "In March of 1844, the polka craze hit Paris. There were reports of uncontrollable crowds dancing wildly in the streets across the city and throughout the night." (Chambers, 1996)

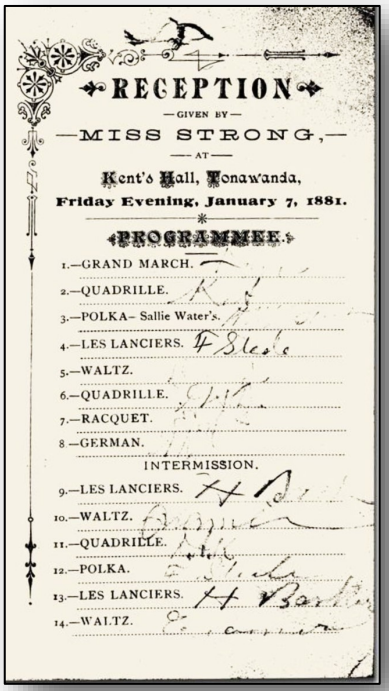
To illustrate how quickly the polka spread: on May 6, 1845, the *Galena Semi-Weekly Advertiser* had a listing on page 3: "*Music – The Beethoven Collection of Sacred Music*, edited by E. Ives, W. Alpens, and H.C. Timm, to which is prefixed a new method of instruction. Also, a lot of piano music, containing some of the popular "Polka Dances, &c. to be found at BURLEY'S Bookstore." By 1846 the same newspaper is advertising polka boots, not to mention polka cravats and polka gauze.

The new dance did not require eight people in a formation, and knowledge of the sequence of figures that make up a quadrille. All that was needed was one other person, some music, and space in which to travel. So, you can see the appeal. Besides, after all those quadrilles, it was time for something new.

By 1845, everything was being retrofitted, applying the polka concept any way possible. There were polka quadrilles, of course, applying the polka steps and music to the quadrille formation. Another tactic was to apply the couple dancing idea. The mazurka was turned into a couple dance, also known as the Cellarius Valse Mazurka. The waltz that was being done in quadrilles is now performed, according to George Saunders, in small circles of couples (sounds like a quadrille set, doesn't it?) without those pesky figures to do.

For music lovers, Johann Strauss (The Waltz King) debuted his first works, including at least two waltzes and a polka, in October of 1844. He was the right person with the right talents at exactly the right time. This might be the first time we see a seriously symbiotic relationship between music and dance, and a composer's career shot him to stardom for writing DANCE music.

New dances don't immediately erase old ones. A ball card (a listing of the evening's dances) in the 1860s included mostly set dances, with an occasional couple dance. A ball card in the 1870s or 1880s, started with a new dance called a promenade or grand march. It was a dance where everyone can see who is there and what they're wearing. Then the ball card has an action-packed evening of quadrilles, with a chance to do all those other dances you've been learning: schottische, polka redowa (kind of like mazurka), gallops (gallopade, but you get to switch sides once in a while), and waltzes.


RECEPTION
— GIVEN BY —
— MISS STRONG, —
— AT —
Kent's Hall, Tonawanda,
Friday Evening, January 7, 1881.
PROGRAMME.
1.—GRAND MARCH.
2.—QUADRILLE.
3.—POLKA– Sallie Water's.
4.—LES LANCIERS.
5.—WALTZ.
6.—QUADRILLE.
7.—RACQUET.
8.—GERMAN.
INTERMISSION.
9.—LES LANCIERS.
10.—WALTZ.
11.—QUADRILLE.
12.—POLKA.
13.—LES LANCIERS.
14.—WALTZ.

Ball Program, January 7, 1881 – *Reception given by Miss Strong at Kent's Hall, Tona-wanda (NY) listing various dances in order.*

German Cotillions

Meanwhile, a new dance phenomenon came into play in this era because the young people had dance skills they wanted to use – it's called The German, or German Cotillions. These are dance party games that were about playing with your skill sets while at the same time goofing off with your friends. Germans could be done at the end of a ball, or the ball would pause for a midnight supper, and then the dance floor would be taken over by the youth playing dance party games while the adults retired for the night. A German could also be the entire evenings' dance, most likely a private dance at someone's home, rather than a public ball thrown by the local Masonic lodge or baseball club.

A ball program depended mainly on who was throwing the ball and who had control of what dances were being done. After all, the history of dance is the history of annoying your parents, but the parents and other authority figures are the ones paying for the hall, the musicians, the food, and the decorations! But by the 1890s there is a clear shift away from quadrilles towards more couple dances. In 1895, every other dance was a couple dance: quadrille, waltz, quadrille, schottische, quadrille, polka. By 1900, the couple dances – with LOTS of waltzes – are occasionally interrupted for a quadrille. Some dance cards refer to the polka, other dance cards refer to its new permutation, the two step. (Based on ball cards in the author's and other collections)

Once again, a short break to acknowledge a musician's contribution to dance history – John Phillip Sousa: The Washington Post, 1889; The Liberty Bell, 1893; and Stars and Stripes Forever, 1896. His copious collection of marches is the BEST two step music. This is not just music to march to.

In 1897, William Krell published Mississippi Rag, and in 1899 a composer named Scott Joplin published a piece of music called Maple Leaf Rag. These are portents of things to come, but that's a tale for another century and will be discussed further in Part II. ❑

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***The Author** at a Regency Ball in 2023.*

About the author – Jeanette Watts teaches workshops on historical dances from 1500-1968 for museums and re-enactors all around the United States. She is also the author of six published books. Jeanette is available for hire at Jeanette@wattses.com.

Does Black Leather Come From Black Cows?

19th Century Leather Tanning & Dying

By Norman Walzer

MANY years ago, when interpreting the Lukins-Ferguson cobbler shop at Lincoln's New Salem Historic Site, an earnest 1st or 2nd grader asked whether black leather came from black cows? My response was a brief discussion of how tanning leather removes the hair and the desired color is added later using dyes made from natural plants and other materials available. And, in fact, shoes came in a variety of colors in the early 19th century although the popular colors were black and brown, especially for men's footwear.

Pair of ankle high black leather shoes *made with Wax Calf leather (smooth side in). (Photo by the author)*

The interest shown by that youngster led to this article discussing various steps in leather tanning and dyeing processes along with the types of plants and chemicals used in the early 19th century based on period sources. These processes and materials are often overlooked until a patron of a museum or event poses a basic question that leads to a more complete discussion of common items, in this case leather items.

This information can also help in maintaining collections of early leather articles. Leather had many uses making it important for curators and others to recognize the need to preserve and/or restore these collections (Waterer, 1972). This simple overview is not intended to recommend preservative and restorative commercial products or be a technical discussion of tanning methods. Instead, it acquaints readers with waxes and finishes used in making leather items in early periods and can help readers understand ways to maintain current collections.

Vegetable Versus Chrome Tanned Leather

Veg (vegetable) tanning with bark, plants, and other locally available materials was common in the early 1900s. Tanning involves several steps including the removal of the hair, stretching the hide, and applying a finish suited for intended uses. Different tanning processes yield different characteristics such as flexibility and durability that allow the leather to meet the demands of final uses. Tanning processes are described in more detail elsewhere (Naomi, 2022; Leather Naturally).

The type of animal and intended uses of the hide affected the tanning process used. Cattle, horses, sheep, and hogs were common in the Midwest, and each type of leather was best suited to a specific purpose. For instance, skins from sheep and hogs produce lighter weight leather than those of horses and cows. Veg tanned cowhide, depending on the age of the animal, is typically thicker and heavier so was used in belts, harnesses, saddles, footwear, and other items requiring strength. Veg tanned leather absorbs water so it can be carved, tooled, and colored with dyes or other finishes as desired but after a relatively time-consuming and thus expensive tanning process.

A quicker, and less costly, tanning process using alum and chromium salts was invented in Sweden in 1858 with subsequent patents by William M. Norris (1897) and August Schultz (1920). Chrome tanning removes the water and makes the leather more flexible and resistant to wear and deterioration from continued usage. It can be split into several layers yielding a top grain plus several layers of suede which is well-suited for clothing, bags, and other uses.

Chrome tanned leather is water resistant, although not waterproof as first thought (Standage, 1900, 145). Both types of leather can be dyed although veg tanned leather is sometimes dyed later when final products are being made as in the case of handmade belts and bags. Dyes are usually applied during the chrome tanning process. While black and brown leather were common in the early 1800s, other colors were also available, especially in ladies' footwear, pursues, bags, and other accessories (Higgins, P. & Blaser, 2007; Dooner, 1993; Aikins, 2005).

Commonly used materials in making the dyes and leather finishes are discussed later but many ingredients

are no longer readily available for those interested in restoring and/or replicating historic products.

Cod oil and lampblack applied to vegetable tanned calf leather, (waxed calf leather) was a relatively common finish for footwear in the mid-1800s. This process was especially useful in making less expensive (unlined) footwear by placing the top grain (smooth) side of the leather next to the foot. This eliminated the need for a time-consuming and expensive lining. Users smoothed the flesh side of the leather when it became rough by applying wheat paste or another compound with a rubbing stick. This temporary polishing process had to be repeated often to maintain a smooth finish.

Common Ingredients in Local Finishes

A variety of locally grown materials were used in making dyes and leather finishes depending on the region and intended use of the finished product. Dyes penetrated the leather providing a permanent color. The final finishes not only protected the leather from the elements and deterioration during usage, but also helped to maintain flexibility and prevented the leather fibers from cracking. Leather that has cracks or breaks is difficult to repair and may require adding a new replacement piece of leather which can be difficult to match. Cosmetic leather fillers are now available as is discussed later.

Because leather dyes and finishes differ widely, several are briefly discussed next with sources for additional information. Standage (1900) provides an extensive list of recipes for common boot blackings; paste and liquid to be polished by brushing; blacking and compounds for special leathers of boots and shoes; and miscellaneous blackings, dressings, polishes, renovations, and other treatments in use more than 100 years ago.

According to Standage: "*The common qualities of boot blackings are made with lamp or carbon blacks, but the better qualities are made with bone-black, because on treating this animal black with sulfuric acid, the phosphate and carbonate of lime, and during this action the black pigment swells up (intumesces) considerably, and thereby becomes very finely divided, and thus gives a better polish when submitted to the friction of brushing.*"

Hand-sewn period style bill pouch *made from two light (2-3 oz.) leathers with different Chrome tan finishes. (Photo by the author)*

He also lists several recipes for types of blacking to use on various leather finishes that are shown in Exhibits 1 and 2. Stale beer and vinegar are relatively common in blacking preparations. We should note, however, that blacking usually differs from leather dye used to color natural leather early in the process. Blacking is more of a predecessor to current polishes used to shine footwear.

Millswood (1855) provides recipes for interesting common items used in the mid-1800s in his *New Receipt Boo*k. Other early footwear makers, such as O'Sullivan (1834, 54), describe methods for blacking, and waterproofing footwear. O'Sullivan is especially proud of Russian Sable Grease (Exhibit 1) but also provides recipes for coloring leather in pink or red, blue, green, and purple. To finish off the colors, he recommends: "*Take the whites of three eggs, beat them to a gloss, half an ounce of gum Arabic dissolved, a half-penny-worth of Sal ammoniac; beat them all together. This will be enough for twelve skins.*"

Left – Tobacco pouch made from suede (Chrome tan) leather and latigo lace draw string. ***Middle*** – Deerskin bag with latigo tanned lace used for coins or other small items for everyday use. **Right** – Chrome tan finish, period style folding pouch for paper money, bills, or other business items. (Photos by the author)

Common Ingredients in Leather Treatments

Beeswax is a common ingredient mentioned in 19th Century treatments and processes for working with leather, partly because it was readily available. It was used by shoemakers in a mixture of resin and pitch added to thread to make it stronger. Strands of linen, hemp, or other materials were wound together and attached to a boar bristle (hog hair) as a substitute for a needle to guide the thread through holes made with a stitching awl. The flexibility of the hog bristle helped in sewing the irregular shaped pieces of a shoe together.

A mix of cod oil, mutton suet, lanolin and natural wax referred to as Dubbin was used as a clear protective leather treatment to waterproof and soften leather. As noted, beer and vinegar are often mentioned as ingredients of shoe blackings. Later, applications of Neatsfoot Oil Compound and similar products were used to keep leather flexible with use but not to shine the leather. Today, it is common to use a two-step process: preserve the leather (keep it from hardening and breaking) followed by an application that polishes the surface.

A question sometimes posed during historical interpretations is when was shoe polish available? The answer is somewhat difficult since polishes evolved over many years. Blacking (a mixture of soot mixed with beeswax or lanolin) was produced very early. A disadvantage was that the blacking rubbed off on clothes. People used commonly available materials such as honey, champagne, grease, soda ash, and soot to shine shoes. Several receipts (recipes) used in the later 1800s are shown in Exhibits two and three).

More modern shoe polishes were available in the early to mid-1800s with Mason selling shoe polish (a form of blacking) in Philadelphia in 1832 and in tins by1851 (Freedley, 1867). The Day and Martin Company produced a form of blacking in liquid or paste forms by 1842. Well-known polishes such as Kiwi can be dated to 1906 so are relatively recent by historical standards.

Treating Aged Leather: Modern Approaches

Fortunately, today's curators have no difficulty finding modern products to condition and preserve leather goods in their collections. Some of these products may include modern chemicals, some of which have lasting adverse effects on the leather.

Careful use of saddle soap with glycerin is often an option for well-soiled leather with a hard finish but is not well-suited for leather with soft finishes since it can leave a residue. Likewise, Lexol is a common name in leather cleaners and conditioners that is used on finished leather products and is marketed for use on car seats or other hard surfaces.

James S. Mason & Co. Challenge Blacking *ca. 1863 advertisement. The ad portrays a "shoe blacking" competition between two shoe shiners. Created by artist Francis H. Schell, 1834-1909. (Credit: Library Company of Philadelphia)*

James S. Mason & Co*. Challenge Blacking, Ink & c, manufactory five story brick and marble building at 108 Front Street in Philadelphia. Mason & Co. occupied the building from its completion in 1851 until 1919. (Credit: Library of Congress)*

The Fiebing's Company markets many types of leather treatments including dyes, waxes, polishes, and a Neatsfoot Oil Compound that may sometimes be useful on extremely dried out leather. However, the fragile nature of leather and the difficulty with "undoing an application" makes it extremely important to take a conservative approach and seek expert expertise or assistance when restoring a leather item.

Leather fillers are available for surface patches to restore the appearance of leather items containing large cracks or gouges. Fillers can be sanded, dyed the original color, and then waxed or conditioned. Some conditioners are waxes with an antiquing component that makes the item appear older and blend better with other parts of an exhibit. Well-disguised reinforcements are sometimes needed to strengthen an item with deep cracks or breaks.

Mold and mildew are common with older leather items stored in damp and/or dark places. Over time, they deteriorate the surface of the leather and can seriously erode the grain side finish. Chemicals are available to remove the mold but are not likely to restore a badly eroded grain surface (Clark, 2022). Perhaps the best prevention is to keep the item in a well-lighted area.

Equally important, however, is to protect leather items from direct sunlight or even bright lights that can darken natural leather. Heat also tends to dry leather so placing leather items away from bright direct lights and heat sources can help preserve them. Especially troublesome is when part of a leather item exposed to lights becomes darker, but other parts do not. It may be useful to rotate exhibits, when possible, to avoid or minimize discoloration. Even then, it is important to regularly examine the item and treat it accordingly to avoid or minimize further deterioration.

Comments

The many uses of leather in earlier periods make them an important part of a historical collection, and a part that needs attention. While numerous products for use on leather are currently on the market, it is especially important to carefully examine their ingredients and potential effects on leather finishes.

The relatively fragile nature of leather and the difficulties of restoring it makes careful attention to its condition even more important so that future generations will be able to appreciate the many uses of leather goods and the roles they played in everyday life.

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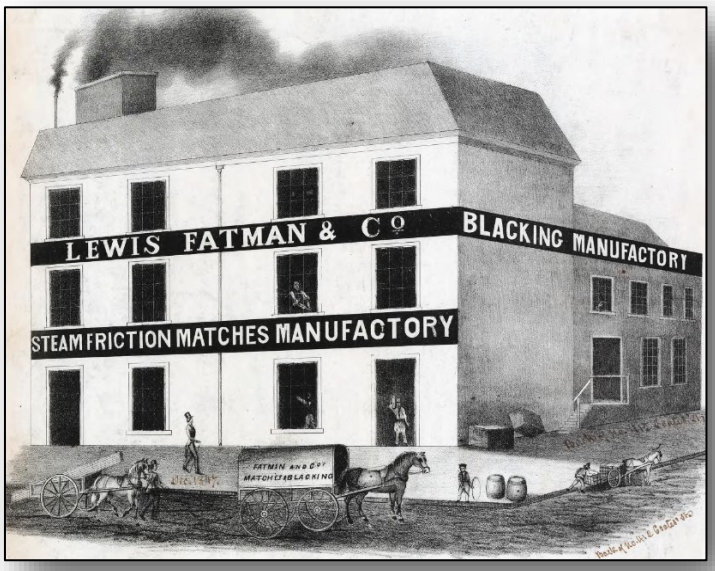

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Exhibit 1. Russian Sable Grease

Preparation: Take a quarter of an ounce of Spermaceti Powder, half an ounce of Tallow, half an ounce of Venice Turpentine, half an ounce of Linseed Oil, one pound of Treacle, one pound and a half of Ivory Black, three ounces of Sulphuric Acid, and one pint of cold water; stir them all up well together.

This unparrelled *(sic)* composition has been proved by persons of the first respectability in the leather trade, who acknowledge its many singular virtues: not only for producing a brilliant jet black lustre, *(sic)* but in preserving the leather free from all cracks. N.B. This Recipe is from the best in London and Paris.

Source: J. O'Sullivan, 1854. *The Art and Mystery of the Gentle Craft...,* page 52.

Exhibit 2. Formula No. 4. Fluid Blacking

Ingredients:

7 lb. bone-black
7 lb. treacle
½ gallon boing water
42 oz. oil of vitriol
1 pint of fish oil
Stale beer or vinegar, q. s.

Method of Preparation.—Mix the bone-black, treacle and water, then add the acid and allow it some hours to rest, then mix in the oil, and if required reduced to the desired consistency with beer or vinegar.

Source: H.C. Standage. *The Leatherworker's Manual*, page 5.

Exhibit 3. Formula No. 3. Paste Blacking

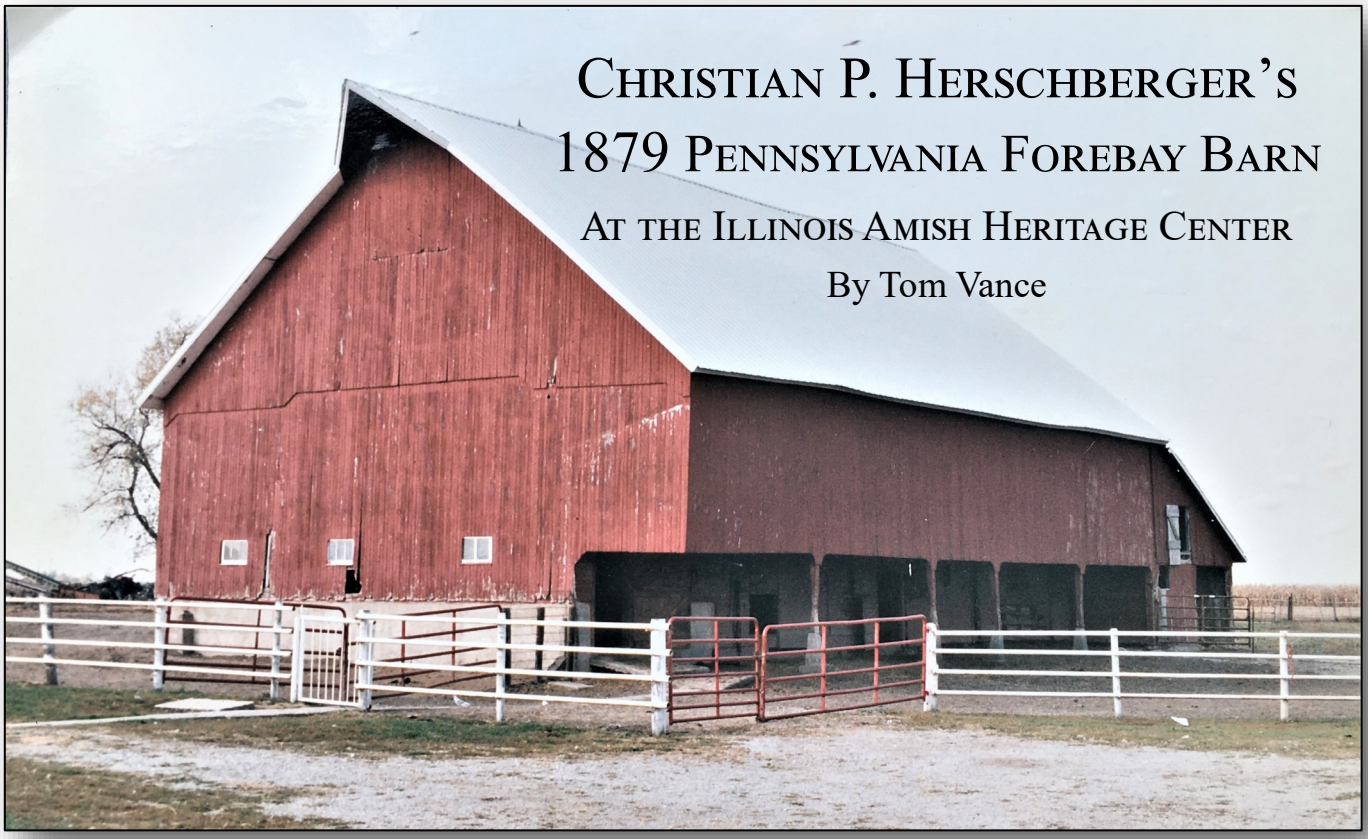
Ingredients:

10 lb. bone-black.
2 ½ lb. sulphuric acid.
1 fluid pint cod-liver oil.
2 lb. treacle.
2 ½ oz Prussian blue, powdered.
stale beer, q. s.

Method of Preparation...Mix the acid with the bone-black and well stir the mixture, then put in the treacle and well incorporate that body, and finally reduce to a suitable consistency with beer; vinegar may be used instead of beer, but there is no advantage in adding vinegar unless a salt of iron is used as a component of the blacking. The Prussian blue increases the richness or depth of the black. It should be mixed with the bone-black by sifting it therewith.

Source: H.C. Standage. *The Leatherworker's Manual*, page 4. ❑

About the Author – Norman Walzer, Ph.D. has had leatherworking as a hobby for more than 60 years, starting as a child working with his family to show pony hitches in parades and events. As a teenager, he mended harnesses in a small leather repair shop on the farm. These positive experiences led to volunteering in the Lukins-Ferguson cobbler shop at Lincoln's New Salem State Park for several decades plus demonstrating at many historic events such as Jubilee College, Bishop Hill, Old Mill Fest, Belvidere Pioneer Days, Trail of History, Hoover Downtown Days (IA), and Macktown Living Museum. He retired after spending 50 years in higher education, collect historic leather tools, and reproduces period leather products. He is on the MOMCC Newsletter editorial board.



Christian P. Herschberger's 1879 Pennsylvania Forebay Barn

At the Illinois Amish Heritage Center

By Tom Vance

CHRISTIAN P. HERSCHBERGER, born in 1844, came to Arthur, Illinois in March of 1873 and purchased 200 acres of land two and a half miles west of town. The first Amish families had settled in the Arthur area in 1865, and Christian and his family followed soon after. He began construction of a large Pennsylvania forebay barn (the forebay is the projecting overhang on one side of the barn) in 1876 and completed it in 1879. He then began construction of his house after the barn was completed. Christian's daughter, Anna, married Amzy Milo Miller. They acquired and lived on the farm after Christian's death in 1919, and the Miller family descendants continue to live on the farm today.

The Miller family recently donated the barn to the Illinois Amish Heritage Center (IAHC) located three miles east of Arthur, Illinois. The barn was dismantled in February and March of 2022 and then was reconstructed in a traditional barn raising in October of 2022 by Firmitas Timber of Galesburg, Illinois.

Above photo – *The Christian Hershberger barn was built between 1876 and 1879. The barn is a Pennsylvania forebay barn with a first story threshing floor. The Pennsylvania barn was developed in Southeast Pennsylvania from the Schweitzer barn, brought there by Swiss and German immigrants in the 18th century. The Amish brought the Pennsylvania barn with them when they migrated west. (Credit: Illinois Amish Heritage Center)*

The Illinois Amish Heritage Center began operation at its current location in 2016 with the moving of two historic Amish houses to the site. These include the 1865 Moses Yoder House and the 1882 Daniel Schrock house. Moses Yoder's 1860s workshop and the Miller German Amish school were subsequently moved to the site, and construction of a museum/visitor center is planned to begin next year. (See cover photos and information)

The barn built by Christian Herschberger comes from a long history of forebay barns dating back to early "Schweitzer" barns in eastern areas of Switzerland. Swiss and German immigrants brought the Schweitzer forebay barn to America by the early 1700s when they settled in southeastern Pennsylvania in Lancaster, Berks, York, Chester, and other counties. (Ensminger, 2003)

In this area, the Schweitzer barn evolved into the Pennsylvania forebay bank barn to meet the changing needs of agriculture from grain based to more diverse and extensive grain and livestock operations.

Pennsylvania vs. English barns

Barns were originally designed for grain processing. The word barn meant "a place for barley." Livestock was housed in separate outbuildings or allowed to roam on "free-range." The three-bay ground barn, also called an "English" or "Yankee barn," and common in early New England, included the central threshing floor where grain was processed and bays on each side for the storage of

West side of the Herschberger-Miller barn *showing the location of the threshing floor with newer replacement doors. The vertical siding, concrete foundation wall, and outside hay door and roof extension were added in the 20th century. The original horizontal siding was retained on part of the west wall. (Photo by the author)*

processed and un-processed grain along with hay. The threshing floor remained the central focus of barns through the 19th century.

The Pennsylvania barn is essentially an English barn with a basement added for livestock, a bank or ramp providing access to the threshing floor above, and a section of the upper level, called a forebay, protruding out over the lower level. The forebay and the bank are defining characteristics of Pennsylvania barns. The cultural traditions developed in southeastern Pennsylvania spread south and west across the country.

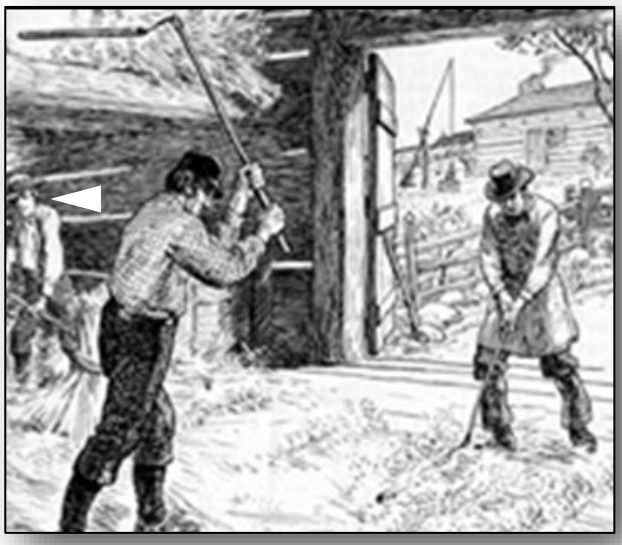
Enter the Amish

When the Amish immigrated to America starting in the early -1700s, they also settled in southeastern Pennsylvania, and they brought the Pennsylvania barn tradition with them as they moved west. The Amish farmstead at Amish Acres in Nappanee, Indiana features a large Pennsylvania forebay bank barn.

Pennsylvania forebay barns are found throughout Illinois Amish country. One thing they left behind, however, were the rolling hills of their former home in Pennsylvania so the bank barns were mostly replaced by forebay barns with the threshing floor incorporated on the lower level. Only one Amish-built bank or ramp barn is known in the Arthur area. The rest are forebay ground barns with the threshing floors located adjacent to the animal stalls.

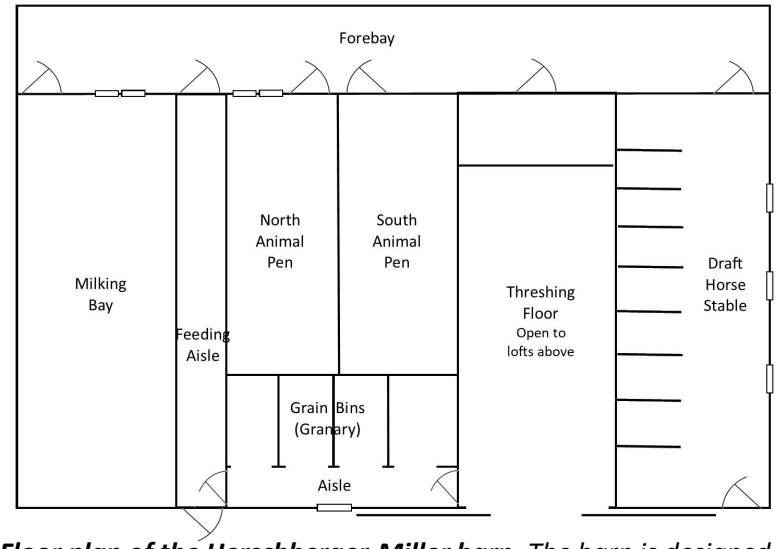
The threshing floor remained an important part of barns through the end of the 19th century. The widespread use of threshing machines by the early 20th century, however, diminished the need for threshing floors. The Pennsylvania forebay barn built on the Moses Yoder farm in 1936 does not include a threshing floor.

While the Herschberger-Miller barn is a modified Pennsylvania barn, it still has all the characteristics of a true Pennsylvania barn other than the second story bank or ramp. The forebay runs the whole length of the east



Flailing grain *with grain flails on a threshing floor as it had been done for centuries. After the grain is separated from the stems, it is separated from the chaff by tossing it in the air from a winnowing basket. Mechanical grain separators took over this task by the mid-19th century followed by threshing machines later in the 19th century. (Credit: The Roots of Progress.com)*

The threshing floor *in the barn is on the lower level. The granary and south animal pen are to the left, the horse stalls are on the right, and the hay mows are above on either side. The door at the far end of the threshing floor could be opened to provide a cross draft for winnowing. The floor of the threshing floor consist of 2"X12" white pine boards, grooved on both edges and filled with a wood spline tongue. (Credit: IAHC)*



***Floor plan of the Herschberger-Miller barn**. The barn is designed for efficiency in housing and feeding the livestock and processing grain and hay. The draft horse stable is on the south end of the barn, closest to the house, and the milking bay is on the north end of the barn. The granary, located on the west end of the animal pens, stored processed grain and animal feed. The granary is said to be the "heart and soul of the Pennsylvania barn." (Illustration by the author)*

side of the barn and is supported by posts. The forebay doors are Dutch style where the top half of the door opens to provide ventilation and light while the bottom half can stay closed to keep animals in or out.

In the Herschberger-Miller barn, as in most Pennsylvania barns, the horse stalls are on the end nearest to the house (south end) and the milking bay is located on the opposite (north) end. The threshing floor is in the bay next to the horse stalls. The next two bays are animal pens with the granary located on their west ends.

The granary is always next to the threshing floor and holds the processed grain. It was located in the forebay overhang in the early Sweitzer barns. Slots on either side of the bin doors allow boards to slide down to the height of the grain in the bin. The granary has been called the "heart and soul of the Pennsylvania barn."

Between the north animal pen and the milking bay is a feeding aisle for feeding the cows in the milking bay and the animals in the north pen. An opening to the loft above allowed hay to be dropped down into the aisle. The horses and the south animal pen were fed from the threshing floor.

The threshing floor is open to the hay mows above. Hay or grain wagons were pulled into the threshing floor for off-loading the hay or grain into the mows. This was done by hand at first until a track was installed with a hay fork or grapple. This track was extended outside of the south end of the barn in the 20th century.

The barn originally had horizontal siding which was replaced by vertical siding on the south, east, and north sides in the 20th century. The horizontal siding has been restored on the west side and vertical siding was returned to the other three sides in the restored barn.

The Herschberger-Miller Pennsylvania barn filled the needs of a diverse farming operation by the Herschberger and Miller families through the 19th and 20th centuries and will now keep those farming traditions alive for future generations at the Illinois Amish Heritage Center. ❑

Source

Ensminger, Robert F. *The Pennsylvania Barn, It's Origin, Evolution, and Distribution in North America*. Baltimore: John Hopkins University Press, 2003.

***The milking bay** showing the feed trough & hay manger.*

***The draft horse stable**. (Both photos by the author)*

***An Amish forebay barn southeast of Arthur, Illinois**. The external hay door with overhanging roof peak and the concrete foundation wall date this barn to the early 20th century. Also, the forebay is an extension of the main barn in both of these barns rather than an integral part of the main barn as it is in the Herschberger-Miller barn. (Photo by the author)*

***The Yoder farm Pennsylvania forebay barn**. The original barn on the Moses Yoder farm burned in 1935 and this barn was built to replace it in 1936. It is a Pennsylvania forebay barn, but does not have a threshing floor. The horse stalls are on the south end facing the house, and the milking bay is located on the east side, inside the doors under the forebay. It has a concrete wall foundation and outside roof extension and hay door typical of 20th century Amish barns. (Photo by the author)*

Firearms in Early America

The Role and Importance of Firearms in Everyday life

By Richard Hummel & Gary Foster

FIREAEMS have become politically and socially controversial in recent times. This has created strong opinions both for and against firearms, but in between is the neutrality of firearms in their historical contexts and their accurate and appropriate use in living history and open air museums.

Military sites have long included firearms as an integral part of their living history programs, but how many non-military sites interpret the role of firearms in everyday civilian life? This absence of firearms is, perhaps, politically correct, and naively unquestioned by visitors, but it also creates an incomplete picture of 18th through early 20th century life.

Firearms, mostly long guns (rifles), were tools no less common than plows, hoes, and broad axes. They served purposes that evolved as an area advanced from the early frontier period, to the homestead period, to the family farm and a well-developed society. On the frontier, hunting and trapping were often the primary source of food. Firearms were also an important defense against marauding persons and nuisance animals such as wolves, bears, mountain lions, coyotes, and so on.

During the homestead period, firearms and hunting continued to supplement the food raised and grown on farms. By the late 19th century, however, firearms began to play an increasing role in leisure activities such as hunting for sport rather than mainly for food. Another increasing use of firearms by that time was market hunting that ultimately decimated many wildlife populations such as the passenger pigeon and the American Bison.

The First Firearms in America

The first firearms in America were military models brought by various colonial military units. England, France, Spain, and the Netherlands all had a military presence in the colonies before 1800. The French brought their Charleville muskets, and the Brown Bess was the common military musket used by the British during the Revolutionary War. The colonist's long rifles, however, were very effective against the British muskets and their old-world military tactics.

When our country was formed and the constitution drafted, firearms were considered an important check on the powers of the federal government. Our country's defenses were relegated to the state militias rather than a central standing army and the right to bear arms was intended to keep a central army from taking over the government and thwarting the newly established democracy. With the War of 1812 and the British conquest of Washington D.C., however, the importance of a standing army was finally realized.

Shooting for the Beef *by George Caleb Bingham (1811-1879) was painted in Missouri in 1850. This painting depicts a rural frontier target match with the hapless prize looking on from the left. It is a work of art that depicts leisure on the American frontier, an activity little imagined, and yet it features firearms, denoting their centrality in frontier life including defense, hunting, and leisure. (Brooklyn Museum, Dick S. Ramsay fund, 40.342)*

The Flintlock Musket and Rifle

The technology of the early military and civilian firearms was single shot – shoot once and load, shoot once and load. The powder and the projectile are loaded down the barrel or muzzle and rammed tight with the ramrod. A swiveling "hammer" holds a piece of flint in a small vice on the hammer. When the trigger is pulled, the hammer with flint rotates in an arc causing the flint to scrape across the upright hinged, steel "frizzen," and generating sparks that fall into the pan below. The pan is filled with black gunpowder which ignites and burns through the tiny touch hole in the side of the barrel and into the powder chamber, exploding

The Flintlock Rifle firing mechanism – *The flint striking the frizzen creates a spark that ignites the powder in the pan which burns through a touch hole igniting the main powder charge.*

the main charge and propelling the ball or bullet through the barrel and out toward the target.

When American colonists began their westward migration from the Atlantic coast into Pennsylvania, Ohio, Tennessee, Kentucky and beyond, they were often equipped with American long rifles crafted by immigrant gunsmiths, especially from Germany and Switzerland. These long rifles evolved from the Germanic Jaeger rifle. This "evolved form" had a longer barrel, a smaller caliber which used less gunpowder, a slimmer stock, and was lighter in weight compared to the heavier Jaeger rifles from which it descended.

The Jaeger rifle

The American long rifle, *also called the Pennsylvania or Kentucky rifle, evolved from the shorter, heavier European Jaeger rifle (top). (Credit: National Firearms Museum)*

Gunsmiths in the Lancaster region of Pennsylvania are generally credited with developing the Pennsylvania long rifle in the early 1700s. (Schreier, 2023) The iconic name "Kentucky" rifle became popular as the gunsmiths migrated west and in particular after the 1821 song "Hunters of Kentucky" memorialized them at the battle of New Orleans. ("Ky rifle vs PA rifle," 2012)

But Jackson, he was wide awake,
And wasn't scared of trifles,
For well he knew what aim we take,
With our Kentucky rifles.

Henry Hawken was an early Lancaster gunsmith. His sons, Jacob and Samuel, established a gun shop in St. Louis in 1820 providing western pioneers with half-stocked, heavy-barreled rifles known as "Plains Rifles." These became favorites of the mountain men and fur trappers. (Schreier, 2023)

Percussion

By the 1830s and 40s, the flintlock mechanism was being replaced by percussion caps which reduced the arming time and the problem of wet powder. The percussion system also uses a hammer that rotates in an arc when the trigger is pulled. That hammer strikes a cone-shaped percussion cap that fits over a hollow "nipple" that connects to the powder chamber inside the barrel. The percussion cap, when hit, causes a tiny explosion through the nipple to the powder charge within to discharge the bullet or ball. Conversion kits became available during this period to turn flintlocks into percussion rifles or muskets, and many military and civilian guns were converted.

The Percussion rifle *– replaced the flint, frizzen, and pan with a percussion cap that fit over a nipple. Kits for the conversion of flint to percussion were widely available in the 1830s-40s.*

Percussion was the predominant technology during the Civil War. The powder and bullet were wrapped together in a paper cartridge that could be waterproofed by adding bees wax to the outside. The cartridge along with percussion caps greatly speeded up the process of re-loading. One requirement for joining the army during the Civil War was having enough teeth to tear open the paper cartridge.

Another technological advancement with the Springfield musket (so named for the Springfield, Massachusetts armory) was "rifling." Spiral grooves, or rifling, were cut on the inside of the barrel which gave the new bullet-shaped projectile a spin, creating greater accuracy than the previous round ball, smooth bore muskets. These technological advances made warfare much more deadly than in the past. During the Civil War, 33 factories in the North manufactured 1.3 million Springfield rifles in a four year period. (Schreier, 2023)

The Self-contained Cartridge & Repeating Rifles

The next evolution involved invention of a self-contained cartridge combining igniting primer, powder, and bullet within a brass or copper casing. The beginning of the Civil War saw the invention of two such cartridge firearms, the Henry repeating rifle and the Spencer repeating rifle. Both of these guns could fire multiple rounds in the same time that the muzzle-loading muskets were re-loaded once.

If repeating rifles had been more widely adopted by the North, they could have substantially shortened the duration of the war, but the military establishment was initially against them with the reasoning that such rapid fire would waste ammunition. There were also logistical problems of supplying ammunition. After Christopher Spencer visited the White House and convinced President Abraham Lincoln to test fire his Spencer rifle, the military adopted them on a limited basis.

Spencer also made appeals to brigade and regimental leaders including John Wilder, commander of the renowned Wilder's "Lightening" Brigade, a mounted infantry consisting of Indiana and Illinois regiments as well as Eli Lilly's artillery regiment. Wilder had looked at the Henry rifle but then decided on the Spencer rifle which his troops

John Wilder's Spencer Rifle *on display in the museum at Chickamauga Battlefield National Military Park.*

initially purchased themselves. Their initial purchase was 1,400 rifles. The Spencers made a tremendous difference for the brigade in such battles as Hoover's Gap and Chickamauga. (Franco, 2022)

Major James Connally of the 123rd Illinois wrote home to his wife after the battle of Hoover's Gap stating:

"Presently the enemy got near enough to us to make a charge on our battery, and on they came; our men are on their feet in an instant and a terrible fire from the 'Spencers' causes the advancing regiment to reel and its colors fall to the ground, but in an instant their colors are up again and on they come, thinking to reach the battery before our guns can be reloaded, but they 'reckoned without their host,' they didn't know we had the 'Spencers,' and their charging yell was answered by another terrible volley, and another and another without cessation, until the poor regiment was literally cut to pieces…" (Angle, 1959, 92)

The 1860 Henry rifle was developed by Benjamin Henry and manufactured by the New Haven (Connecticut) Arms Company. It fired a 44 caliber, rim fire, copper cartridge, and held 16 cartridges which prompted the Confederates to call it, "*That damned Yankee rifle that they load on Sunday and shoot all week."* ("1860 Henry")

The Henry rifle

"The Gun That Won the West"

After the war, Oliver Winchester renamed the company the Winchester Repeating Arms Company and improved the design of the Henry rifle. The 1866 model Winchester repeating rifle was manufactured and sold until 1899. Subsequent models included the 1873, 1876, 1886, 1892, 94, and 95. The model 1873 was one of the most successful and was marketed as "*The Gun That Won the West*." In the 1876 and later models, Winchester increased the size of the caliber for the purpose of big game hunting, including the buffalo hunters of that period.


AMERICAN AGRICULTURIST. 411

"THE KING OF MAGAZINE RIFLES."

THE BEST AND MOST RELIABLE ARM IN THE WORLD—

WINCHESTER REPEATING FIRE ARMS.

Every Variety of Metallic Ammunition at Lowest Prices.

Prices { Sporting Rifle, Octagon Barrel.... $25.00 $30.00 $35.00
" " " Round " 23.00 30.00 33.00
Carbine..... 22.00 27.00 27.00

HOTCHKISS REPEATER.
THE FINEST AND BEST MILITARY ARM.

Prices { Carbine..... $22.00
Round Barrel..... 25.0
Octagon " 27.00

If you are not able to get either one of these Rifles of your dealer, send direct to the manufacturers.

WINCHESTER REPEATING ARMS COMPANY,
New Haven, Conn., and No. 245 Broadway, N. Y.

Maynard's Rifles and Shot-Guns.

Our New Off-Hand Rifle.

For hunting and target practice, at all ranges, the "MAYNARD" more completely supplies the wants of hunters and sportsmen generally, than any other rifle in the world, as many barrels can be used on one stock; and for ACCURACY, CONVENIENCE, DURABILITY, and SAFETY, is not excelled. The following are some of the scores recently made at Walnut Hill, by members of the Massachusetts Rifle Association: J. N. Frye, President, in All-Comers' Match, 15 shots, 200 yards, without cleaning, 5454555555554455—71; L. L. Hubbard, Executive Officer, 200 yards, off-hand, 4555555555—49; O. M. Jewell, 300 yards, off-hand, 5455555—94; O. M. Jewell, 200 yards, off-hand, 5555555—95. For illustrated price list, address

MASSACHUSETTS ARMS COMPANY, Chicopee Falls, Mass.

GREAT WESTERN GUN WORKS, Pittsburgh, Pa.

Send stamp for Catalogue.
Rifles, Shot Guns, Revolvers, sent c. o. d. for examination

$14 SHOT GUN! The Best Double-Barrelled Shot-Gun in the world for the money. Warranted genuine twist, with Rank, Belt Box Wads, Box Caps and Wad Punch. Also our celebrated Kentucky Rifle for $12, warranted or no sale. Send for Illustrated Catalogue and Price Lists to James Brown & Son, Enterprise Gun Works, 136 & 138 Wood St., Pittsburgh, Pa.
ESTABLISHED, 1848.

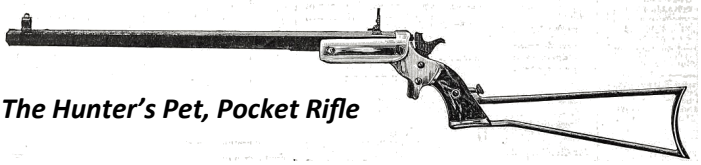
The Oldest Bee Paper in America—Established in 1861.
AMERICAN BEE JOURNAL.

STEVENS' PATENT
Breech-Loading Sporting Rifles.

Double and Single Barrel Shot Guns, Pocket Rifles, Pocket Pistols, and the noted Hunter's Pet Rifles. Special attention is called to our Double Breech-Loading Guns. They are simple in construction and manufactured with great care from the very best material. They are pronounced by experts "the best gun in the market for the money." Our Shooting-Gallery Rifle is the Favorite everywhere. Send for Catalogue. J. STEVENS & CO., Chicopee Falls, Mass.

Firearms advertisements *in the* American Agriculturist, *September, 1880, include Winchester Repeating Fire Arms, Maynard's Rifles and Shot-Guns, Great Western Gun Works, Steven's Patent Breech-Loading Sporting Rifles, and the $14 Shot Gun by James Brown & Son. Of Pittsburgh.*

The Winchester Repeating Arms Company ran an ad in the September 1880 edition of the *American Agriculturist* listing Winchester repeating firearms for sale. Included were models 1866, 1873, and 1876 in the Sporting Rifle with either octagon or round barrel, plus the smaller Carbine. Prices ranged from $22 to $35. In the ad, Winchester also offered the Hotchkiss Repeater rifle.



The Hunter's Pet, Pocket Rifle

Subscriptions Promotion – *In the December 1884 edition of the American Agriculturist, a full page ad encourages enterprising readers to sign up subscribers to the magazine in exchange for various premiums including firearms. These included the J. Stevens & Co. "Hunter's Pet, Pocket Rifle" which could be had for selling 20 subscriptions at $1.50 each or $18.00 cash. Also included was the Belgium-made "Famous Flobert Parlor Target Rifle" for selling six subscriptions or $4.50 cash.*

Firearms and Westward Migration

Expanding westward migration in the 19th Century brought an increased demand for firearms by pioneers that was partially supplied through the sale of decommissioned military arms. Obsolete, large-bore military muskets were converted to single-shot shotguns by shortening barrels and fore stocks, and sometimes boring out barrels to remove rifling for smooth shotgun bores.

After the Civil War, hundreds of thousands of rifles were declared surplus and put on the market. A surplus Springfield rifle sold for as little as $1.50. (Schreier, 2023) They were still being offered for sale as late as the 1902 Sears, Roebuck Catalog which listed a "Cut Down Musket, made from U.S. Springfield Musket, Model 1863, altered to a shotgun," for $2.75. The same catalog also offered surplus Spencer 8-Shot Repeating Rifles for $3.65. Wilder's Brigade originally paid $35 each for their Spencer rifles. (Franco, 2022)

Small advertisements for firearms began to appear in the *American Agriculturist* by 1870s including Whitney's Patent Breech-loading double barrel shotguns, Great Western shotguns and rifles, J. Stevens & Co. "Hunter's Pet, pocket rifles," and shotguns, and Maynard's rifles and shotguns. Most didn't list prices, but the Sharps Rifle Company listed sporting rifles for $30-$38 and Creedmore rifles for $90-$125. Remington ran a large ad for "Sewing Machines, Firearms, Agricultural Equipment," in the January 1875 edition of *American Agriculturist*.

Single-shot arms were a limitation in many situations where a firearm was needed. Reloading a single-barrel muzzle loader takes more than a few seconds. As a remedy, 19th Century gunsmiths created various forms of multi


[JANUARY, AMERICAN AGRICULTURIS

THE BAKER GUNS.

Three-Barrel GUN. Two Shot and One Rifle.

FIG. 1

FIG. 2

FIG. 2

We make the best double gun in the world for the money —choke-bore, rebounding locks, extension rib. Our $35 gun has the best twist barrels, and the best material throughout. All guns sent on trial and guaranteed. Price—Best English Twist Barrels, $35. Damascus steel, $50 to $300. Send stamp for Descriptive Circular.

A new feature in the Gun line. It is light, compact; from 8 to 10 lbs. in weight. The Rifle is perfectly accurate. It has proved a great success for all kinds of shooting. An owner of this valuable gun cannot make a mistake and take the wrong one when he goes out for game. All guns shipped on trial and guaranteed. Price $75 to $250.

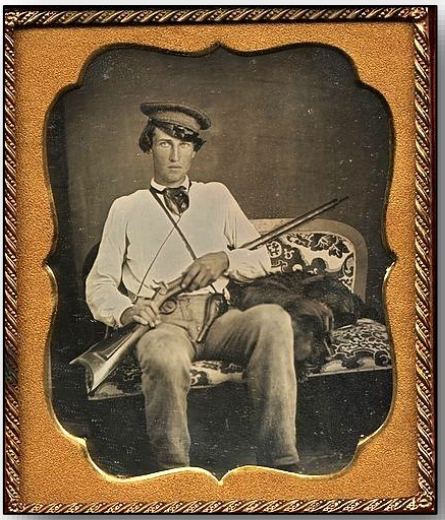
W. H. BAKER & CO., Syracuse, N. Y.

The Baker Guns *– W.H. Baker & Co. of Syracuse, N.Y., offered a three-barrel gun, two shot and one rifle, in the January 1880 issue of the* American Agriculturist.

-shot (most typically 2-shot) arms: double-barreled shotguns, double-barreled rifles, double-barrel rifle-shotgun combinations, triple-barreled rifle-shotgun combinations (two barrels of one bore and one barrel of another). They were heavier, more expensive, and rare among surviving guns from the 19th Century.

In the January 1880 issue of the *American Agriculturist*, W.H. Baker & Co. of Syracuse, N.Y., advertised a "twin-barrel" shotgun for $35, and also a "three-barrel gun, two shot and one rifle, price $75-$250." The 1902 Sears, Roebuck & Co. catalog offers "Our $17.10 Belgian combined rifle and shotgun," with a 38-55 caliber rifle barrel and 12-guage shotgun barrel.

The case could be made that the double-barreled shotgun was actually the gun that "Won the West." (Schreier, 2023) This idea is certainly supported by the vast numbers of shotguns manufactured and imported in the late 19th century making them affordable and indispensable to pioneers headed west.



An 1850s Hunter *with his muzzle-loading double-barrel shotgun. (photo credit: Library of Congress, Occupational Daguerreotypes collection)*

Martha Maxwell *– 1870s CDV photos of renowned taxidermist Martha Maxwell with her double-barrel shotgun on the left and with an 1870s Evans lever action repeating rifle on the right. (photos credit: National Cowboy and Western Heritage Museum)*

298 SEARS, ROEBUCK & CO., Cheapest Supply House on Earth, Chicago. CATALOGUE No. III.

THE NEW DAVIS HAMMER AND HAMMERLESS GUNS.

THE DAVIS HAMMERLESS GUN FOR . . . $19.50

$15.75 BUYS THE DAVIS DOUBLE BARREL BREECH LOADING SHOTGUN.

Made by N. R. DAVIS & SON, Assonnet, Mass.

No. 6R130

Best quality twist barrels, choke bored, extension matted rib, double bolt, one on the lug of barrel and nitro cross bolt through extended rib, patent fore end. Full pistol grip stock, stock and fore end checkered. All parts nicely fitted. Cocks by the opening of barrels, and by the action of closing them the sears and triggers are both blocked by a positive motion, thus avoiding all danger from jarring off or prematurely pulling off, by trigger or otherwise, and is absolutely safe. Safety can be used as automatic or independent, a very desirable feature for rapid firing. Gun can be put together or taken apart with hammers in any position, and without any extra operation. Hammers may also be let down without snapping, which is always preferable. Fine twist barrels, American walnut stock.

No. 6R130 12-gauge, 30 and 32-inch barrels, 7½ to 8 pounds.

Our price.....$19.50

Weight, packed for shipment, about 15 pounds.

SEE OUR PRICES FOR LOADED SHELLS.

No. 6R133

AMERICAN MACHINE MADE.

A genuine Davis American made gun for $15.75. This gun is guaranteed by the manufacturer to be equal in material and workmanship to any $22.00 gun on the market. The illustration is engraved from a photograph and will give you some idea of the appearance of this gun. Bar rebounding locks, strongest and most simple lock made, double bolt, one on the lug and a cross bolt on the rib. The barrels are genuine twist, double thickness over shell chamber, fine selected imported walnut stock, fancy checkered full pistol grip, fancy rubber butt plate, latest style low circular hammers, best and latest top snap break, strong, long extension rib, large firing pins, case hardened mountings, choke bored.

No. 6R133 12-gauge, 30 or 32-inch barrels, 7¼ to 8 pounds. State length wanted. Our special price.....$15.75

We have a few of these in 10-gauge, with 30-inch barrels, 8¾ to 9½ pounds, same price as 12-gauge. Weight, packed for shipment, 14 pounds.

HOW OUR BELGIUM GUNS ARE TESTED BY THE BELGIAN GOVERNMENT. All our Belgian guns are tested by the government of Belgium in the following manner: After the barrels are first made and before they are brazed together, reamed or chambered, they are sent to the government proof house where

Shotguns made in Belgium *were less expensive than American-made guns. The 1902 Sears, Roebuck catalog included 17 pages of shotguns and six pages of rifles.*

In the latter days of westward migration, the 1880s and after, American importers (Sears, Roebuck, Montgomery Ward) offered bargain-priced arms from Belgium's world-renowned armaments center, Liege, and the arms-crafting shops of Birmingham, England and Suhl, Germany. All three sources had firearms for sale at prices not matched by U.S. makers.

A large number of shotguns were advertised in the *American Agriculturist* by 1880, and the 1902 *Sears, Robuck & Co. Catalog* featured 16 pages of breechloading single and double barrel shotguns, both with hammers and hammerless. Prices varied from $3.98 - $5.95 for single barreled shotguns and from $20 to $77.62 for double barrel shotguns. Davis double barrel shotguns immported from Belgium, on the other hand, sold for only $15.75 to $19.50.

A total of 23 pages of firearms in the 1902 Sears catalog speaks to the important role that firearms were still playing in American life in the first decade of the 20th century. By the 1927 Sears, Roebuck catalog, however, this had all changed. The 1927 catalog offered only two pages of firearms – one page of "Famous Shotguns" and one page of "Standard Rifles." By 1948, Sears, Roebuck & Co. offered only four styles of J.C. Higgins 22 caliber rifles and one J.C. Higgins pump shotgun. This attests to the decreasing role played by firearms as American culture evolved into a modern society.

The End of the Firearm Era in America

Subsistence hunting and trapping had mostly disappeared by the early 1950s. It was a passing that abandoned food tastes, palate preferences, and heritage recipes. Urbanization along with advances in food technologies, grocery stores, and fast foods were changing American tastes.

The use of firearms shifted to sport hunting, keeping our historical hunting traditions and our forebearer's taste for wild game alive. Such heritage foods can be prepared using heirloom recipes for a culinary time journey that binds generations. Modern palates sense the tastes of our forbearers, offering a connection with the past.

Firearms and Open Air Museums

Firearms as material culture, do not stand alone. Associated with them are oral histories, stories, and lineages of ownership, all contributing to the historical dynamics of specific guns, including their uses in notable American events, Indian skirmishes, claiming and settling the West and frontier territories, and in military campaigns and events, including the Civil War. Firearms from historical periods have much to represent.

With historic sites interpreting rural history/life practices, the most appropriate firearms are inexpensive rifles and shotguns used to control pests, euthanize hogs for butchering, and hunting for family food consumption. Such firearms most commonly survive as well-worn, often inoperative and put away in sheds, barns, and other remote storage spaces.

Display of firearms appropriate to the historical period of a site is an honest acknowledgement of their necessity and use on homesteads. Display, however, is another matter to consider. Firearms should be displayed in a secure manner, and in an area not accessible by visitors. The veritable flintlock over the fireplace may be quaint, but historically the gun might have been kept by the door for quick access to scare off varmints.

Firearms are the most likely collection items to be stolen, so if not constantly attended, should be locked in place in some manner and probably removed from the historic building overnight depending on the level of security. At the fur-trader's cabin at Sauder Village, early trade guns are kept in a stand-up rack behind the counter and the interpreter brings them out to talk about them with visitors. Another consideration is to use reproduction firearms rather than originals, especially if they will be used in a firing demonstration.

The display and use of firearms is not necessarily appropriate at every historic site or open air museum. Where they are used, however, they can add much to the interpretation, not only in the evolution of the firearms technologies, but also how that intertwined with the evolution of American life throughout the past three centuries. ❑

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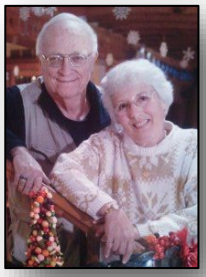

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Target practice on the farm *– An image supporting the centrality of firearms in rural America is of an informal target shooting session on a farm in rural Hutton Township, Coles County, Illinois before W.W. I. The prone shooter is Paul Sargent, regional landscape artist, with his brother and friends waiting their turn. They are shooting U.S. Krag military rifles from the Spanish-American War, an arm widely sold to U.S. civilians through the Department of Civilian Marksmanship. (Photo credit: Eastern Illinois University, Booth Library Sargent Archive)*

Ensign Hummel, *great-grandfather of one author on the left, and his cousin, Nate Kline, concluding a rabbit hunt in Granger in Northern Indiana on Thanksgiving Day, 1916. Ensign holds a "Zulu" shotgun, converted from a French military musket from the 1870s, and widely sold in the U.S. as a utility shotgun. It was the cheapest in hardware and general stores up to W.W.I., retailing for $3-5 dollars. It is possible he first acquired that repurposed foreign military arm as early as 1874, when he and his wife, Sarah, newly married, homesteaded in Grand Island, Nebraska. Nate Kline represents that other extreme of the sporting arms spectrum, holding a state-of-the-art Winchester Model 1911 semi-auto shotgun, costing 10-20 times the price of the military musket-turned-shotgun. Ensign was a farmer on an 80-acre spread in Granger, Indiana, while Kline was a successful lawyer. Their respective armament likely represented their relative economic circumstances. (Photo credit: Hummel family archive)*

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The Illinois Amish Heritage Center is located three miles east of Arthur, Illinois on Illinois Route 133. Top is a panoramic view of the site showing, from the left, the 1865 Moses Yoder house, 1860s Yoder workshop, the ca. 1920 Miller Amish German school, the 1879 Herschberger-Miller barn, the pavilion, and the 1882 Daniel Schrock House. Shown below are the Herschberger-Miller barn (see page 24) and the 1882 Schrock house. Construction on a 9,600 square foot visitor center and museum facility is scheduled to begin in the spring of 2024. The Amish Heritage Center is the gateway to the Illinois Amish country. (Photos by Tom Vance)