Midwest Open Air Museums Magazine

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Mackinac State Historic Parks

In This Issue:

Midwest Open Air Museums Coordinating Council
Midwest Region of ALHFAM

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

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Vol. XXXXIV, No. 2
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FEATURE ARTICLES

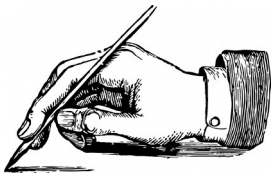
DEPARTMENTS

Cover Photos - Mackinac State Historic Parks (clockwise from the top left) American Soldiers fire their muskets in front of the 1859 soldiers' barracks at Fort Mackinac (photo courtesy of Mackinac State Historic Parks); The buildings of Fort Michilimackinac were reconstructed based on decades of archaeological excavations and historical research. (Photo by Kyle Bagnall); Military interpreters demonstrate the operation of an artillery piece at Colonial Fort Michilimackinac (photo courtesy of Mackinac State Historic Parks); The water-powered sawmill at Mill Creek Discovery Park transformed lumber production at the straits in the late-18th century. (Photo by Kyle Bagnall).

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

Editor's Notebook

By Tom Vance



EDITING and writing for MOMCC Magazine is fun, rewarding, and challenging, all at the same time. This is my eighth year in my current stint as editor. I was also editor from 1986 to 1992. With the demands of my job at the time at a growing and developing living history site, it hard to imagine how I did it all then.

When I started in 1986, I did the type setting on an IBM Wheelwriter typewriter. It was state-of-the-art at the time. It had a playback function that could make corrections within a line, and it was labor intensive. The headings were all done with press-on letters. Finally, after a couple of years, I started having the printer do the typesetting. Fast forward 40 years and computers and Microsoft Publisher have revolutionized the process.

Another revolution in writing and publishing is the internet. Research information that took hours and hours at the library can now be accomplished in a short time. And artificial intelligence is now taking all this to a new level.

Editing and writing articles is very rewarding. I'm constantly gaining new knowledge about a diversity of historical subjects. When you write about a topic, it forces you to clarify your thoughts on the subject. I have written on a variety of topics for the magazine from chickens to cattle, from 19th century eclipses to grain cradles and Upland Southern dialect. Most topics I know nothing about when I start.

The internet provides access to a world of research information. Most 19th century books, catalogues, and periodicals have been digitized and are available from several sources. My favorite is Internet Archive. If you know the name of the book or periodical, you can just type the name in Google Search followed by Internet Archive.

The plowing contest *is a part of every ALHFAM meeting, shown here at Genesee Village, New York in 2017.*

I found this butter churn dog treadmill at Faust Park Historical Village in Chesterfield, Missouri.

For the current article on butter churns, for example, I searched the *American Agriculturist* from the 1840s through the 1880s, searched farm implement and Sears catalogs up through the 1940s, and also looked at some secondary sources on the history of butter churns. Then by tracking the occurrences, I produced a chart of when certain churns were available.

I have also produced a Power Point program on butter churns which greatly expands the photos and information beyond what will fit into six pages.

So, I have gone from knowing virtually nothing about butter churns to being an "expert" in the field, all from writing an article. I have done this many times over the past eight years that I have been editor.

You have probably guessed by now where I'm going with this. I'm telling you that you don't have to be an expert in a field to write an article about it. Pick a topic that would enhance your job knowledge and your interpretation. There's nothing like being a published author to enhance your professional standing, both with those at your site and with your fellow professionals in the field.

Another way to enhance your professional knowledge is to take advantage of everything that MOMCC and ALHFAM have to offer. When I started at Lincoln Log Cabin in 1974, my background was biology and forestry. My first MOMCC and ALHFAM meetings were in 1978. The MOMCC meeting that year was in Des Moines, Iowa and was the charter meeting for the formation of the organization. The 1978 ALHFAM meeting was at Upper Canada Village. My second ALHFAM meeting was at Old Sturbridge Village in 1980.

What a way to start my living history career! Most of the ideas I implemented in the development of Lincoln Log Cabin came from the conferences and from the sites visited during the conferences. I also have developed a network of friends and colleagues around the country that I can call on for ideas and advice when needed.

So, if you aren't, get more involved, read the magazine, write an article, attend a conference. ❑

Be a Published Author!

Write an article for MOMCC Magazine

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

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

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

President's Perspective

By Gail Richardson

IT'S hard to believe that summer is right around the corner. The spring virtual conference was a success. Thank you to all those members who attended.

Congratulations to the three MOMCC fellowship applicants for the 2023 ALHFAM national conference at Sauder village on June the 23 – 26. There were a lot of great applications, and the Board had a hard time deciding.

The Fall conference is going to be workshop intensive at Tillers International in Kalamazoo, MI. The theme is Preserving the Fodder of History, Outside of the Silo. The dates are November the 9th - 11th, 2023. A reminder post card has been sent out and information has been posted on our website www.momcc.org.

For each conference, including the 2023 fall 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 for the fall conference must be received by October 15th, 2023. Please visit the MOMCC website for the full application including necessary qualifications and selection criteria.

Congratulations to our new fall conference coordinator Jeanette Watts for helping facilitate and organize conferences for now and into the future. Please give her a great welcome aboard as well as your support as she takes on this task. We also want to thank the retiring fall conference coordinator, Monique Inglot, for all her hard work and years of service to the organization.

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

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.

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

The Wonderful Isle

The Story of Mackinac State Historic Parks

By Kyle Bagnall, Mackinac State Historic Parks

Beauteous Isle! I sing of thee,
Mackinac, my Mackinac;
Thy lake-bound shores I love to see
Mackinac, my Mackinac.
From Arch Rock's height and shelving steep
To western cliffs and Lover's Leap,
Where memories of the lost one sleep,
Mackinac, my Mackinac.

Thy northern shore trod British foe,
Mackinac, my Mackinac,
That day saw gallant Holmes laid low,
Mackinac, my Mackinac;
Now Freedom's flag above thee waves,
And guards the rest of fallen braves,
Their requiem sung by Huron's waves,
Mackinac, my Mackinac.[1]

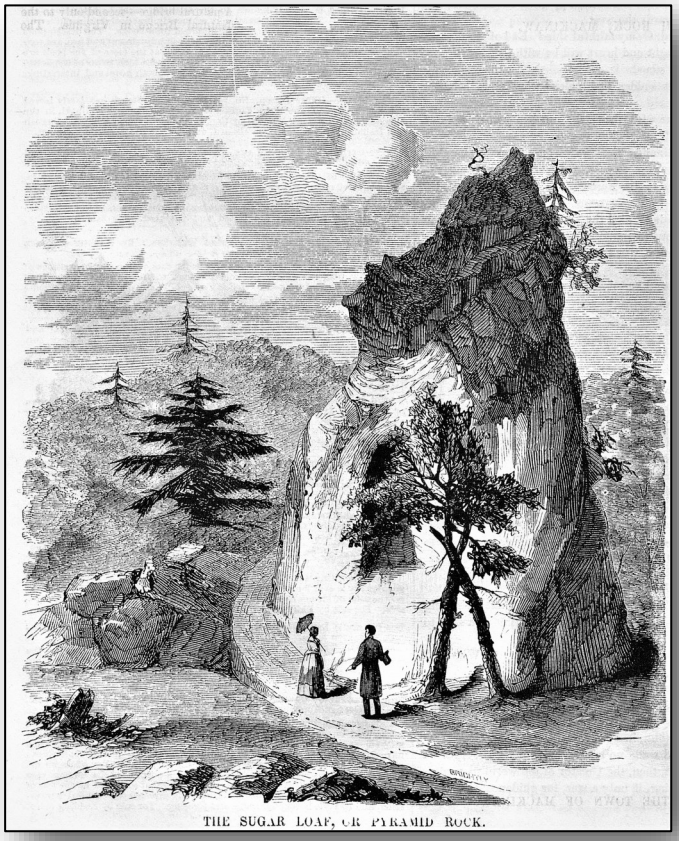
-Anonymous (1865)

This rhyme was reportedly found "written on a stone, placed on a water-worn shelf," near the base of Arch Rock, along Mackinac Island's eastern shore. Penned to the tune of "O Tanenbaum," the verse parodied other popular Civil War songs, including "Michigan, my Michigan," composed a few years earlier. The poem evokes scenes of natural grandeur, military conquest, and patriotic symbolism at a special place with long tradition, which continues to inspire visitors today.

Historical Précis

European settlement on Mackinac Island began in 1779, during the American Revolution. Fearful of invasion, British troops dismantled their wooden fortification on the mainland (at today's Mackinaw City), relocating to the high limestone bluffs of Mackinac Island. American forces finally gained control of Fort Mackinac in 1796, only to surrender the post to British invaders during the War of 1812. As the above poem suggests, a failed attempt to recapture the island occurred in 1814, resulting in 75 American casualties. During the battle, Major Andrew Hunter Holmes was one of thirteen U.S. troops killed in action. After the war ended, Americans again hoisted the Stars and Stripes above Fort Mackinac, where they remain flying today.

Through the mid-1830s, troops stationed at Mackinac protected the valuable fur trade. For the better part of two centuries, millions of dollars of pelts and trade goods had passed through the Straits of Mackinac. In 1837, Michigan finally achieved statehood, becoming the 26th state in the union. This period coincided with the collapse of the international fur trade, causing a rapid decline in the region's military significance.



Sugar Loaf *is a sea stack shaped by ancient lake waters. Standing 75 feet tall, the limestone pillar is one of Mackinac's most popular natural wonders. This image appeared in* Ballou's Pictorial Drawing-Room Companion, *Vol 8, no. 18, May 1855.*

A commercial fishing industry briefly flourished at Mackinac in the mid-19th century, harvesting vast quantities of whitefish, lake trout, and other species. In just a few decades, however, overexploitation of a seemingly inexhaustible resource led to the untimely collapse of Great Lakes fisheries. Fortunately, steamboats which sailed on the inland seas carried more than fishermen. As ship traffic increased, tourists began making their way to Mackinac Island, drawn by the healthful atmosphere, fantastic rock formations, Native American legends, and historical charm. This influx of new visitors resulted in rising de-

mand for food, lodging, and other amenities for paying guests. As the decade turned, the 1860s seemed destined to be profitable at the straits. Just one year later, however, the nation plunged into Civil War, bringing the island's fledgling tourism industry to a screeching halt. An intense period of national conflict, mourning, and uncertainty led to quiet times at Mackinac.[2]

Mackinac National Park

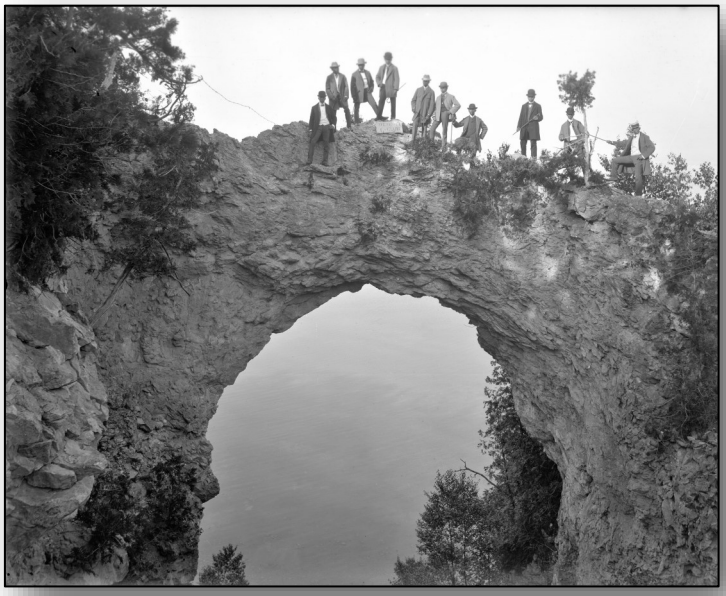
After the Civil War, Americans increasingly turned to nature for recreation, inspiration, and healing. In 1872, Congress preserved some 2 million acres of public land in Wyoming Territory by creating Yellowstone National Park, the country's first. At the time, Mackinac was well on its way to becoming the most fashionable resort in the Upper Midwest. Located between Michigan's two peninsulas, the northern island was already a popular tourist destination, and much easier to reach for most eastern travellers.

An effort to preserve much of Mackinac Island as the second national park was led by U.S. Senator Thomas White Ferry. The son of Protestant missionaries, Ferry was born on the island in 1827, in the Mission House. After nearly two years of debate, President Ulysses S. Grant authorized the creation of Mackinac National Park on March 3, 1875. At its inception, the park consisted of 1,080 acres, or nearly half of the island's total area.[3]

In his 1895 guide book, *Mackinac, Formerly Michilimackinac*, Dr. John R. Bailey described the island's rise in popularity. "After 'the late unpleasantness,' he wrote, "summer travel increased with years of peace and prosperity, railroads … projected their roads to both sides of the straits, more steamers were placed in commission, new hotels, boarding houses, and private cottages erected, until finally, the island has become one of the noted and most celebrated of the world's resorts." [4]

Decades before the National Park Service was created, one of Mackinac's many benefits was the presence of the U.S. military. Operating with virtually no budget, the post commandant served double duty as park superintendent, charged with maintaining the park for the public benefit. In his new role, Fort Mackinac's post commander oversaw policing the park, enforcing regulations, and directing limited resources for responsible management.

As summer visitation skyrocketed, challenges mounted for national park managers. Reports from the period reflect great frustration, as tourists peeled bark off birch trees and carved into smooth beech trunks. Even limestone wasn't immune to vandalism, as visitors inscribed their names into Devil's Kitchen and broke pieces from "rock-osities" such as Sugar Loaf and Arch Rock. In 1886, Captain Greenleaf A. Goodale wrote, "nearly every white-birch tree near the park roads has been stripped of its outer bark up to the lower limbs."[5]



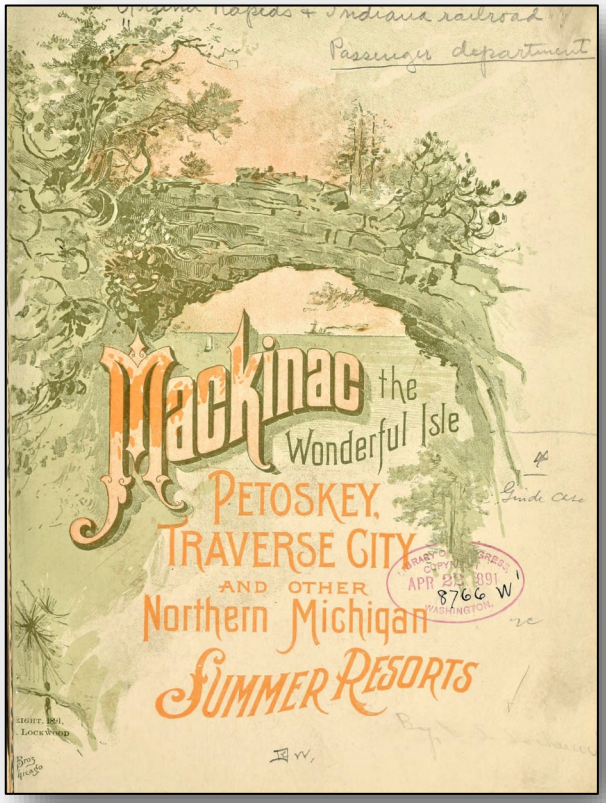
Members of the Detroit G-Club Pose on Arch Rock, *146 feet above Lake Huron. For decades, daring visitors paid to have their picture taken atop Mackinac Island's most famous natural formation. The dangerous practice is now prohibited for visitor safety and to preserve the delicate limestone archway. This image was taken in 1902 by Mackinac Island photographer, William Gardiner.*

Tourism at Mackinac

Although enthusiastic guests exasperated managers, Mackinac Island's popularity continually increased during the national park era. Local hotels proliferated, carriage operators thrived, and curiosity shops lined main street, selling every knick-knack imaginable. Visiting in July 1891, Marquise Clara Lanza described the scene as follows, "Along the street a line of booths made patches of color with Indian curiosities – miniature canoes, bows and arrows, boxes manufactured of sweet-scented grass, and embroidered moccasins...The street was filled with vehicles and pedestrians. The chariot drivers and hotel runners kept up a stream of comment and criticism."[6] Several photographers opened local studios, selling stereo prints and cabinet cards, taking portraits, and lugging their equipment all over the island to capture in-the-field poses.

Simply getting to Mackinac Island was a large part of the experience for Victorian era travellers. Attracted by the cool northern climate, visitors journeyed from eastern cities, the Great Lakes region, and far abroad. Cool lake breezes were especially attractive to urban dwellers, eager to escape pollution, crowded conditions, oppressive heat, and "bad air," which led to hay fever and consumption.

Transportation networks, led by the Detroit and Cleveland Steam Navigation Company, offered first-class accommodations for excursions on the Great Lakes. In 1883, the decades-old firm added a new steamer, the *City of Mackinac*, to its already impressive lineup. Built in Detroit,



Mackinac, the Wonderful Isle *was printed by the Grand Rapids & Indiana Railroad in 1891. Steamship and railroad companies published tourist guides and novellas to promote adventure-filled services. Richly illustrated, these booklets offer a unique glimpse of Victorian era tourism in the Great Lakes region.*

the "floating palace" offered a 200-foot cabin on the promenade deck, a dining saloon, social hall, ladies' cabin, and two bridal chambers. Each of its 59 staterooms was heated by steam, featuring mahogany and cherry furnishings, rich curtains, and plush carpets. The *Detroit Free Press* boasted, "The cabin skylights are of ground and stained glass, and the effect of the colored rays of light which pass through is in beautiful harmony with the handsome furnishings and decorations inside…"[7]

When tracks of the Central Michigan Railroad finally reached Mackinaw City in December 1881, they offered even greater access to the tip of Michigan's mitten. Across the straits, tracks were also completed to Marquette, along the shores of Lake Superior in the central Upper Peninsula. The Grand Rapids and Indiana Railroad arrived at the straits in 1882, extending their line from Cincinnati, Ohio all the way to Mackinaw City.

A significant event in Mackinac's tourism history was the construction of Plank's Grand Hotel, which opened its doors on July 10, 1887. The height of fashion and opulence, the huge, white edifice featured a fabulous view of the Straits of Mackinac from the comfort of a 660-foot front porch, advertised as the longest in the world. The accommodation was funded by the Mackinac Island Hotel Company, a joint venture of the Michigan Central Railroad, Grand Rapids and Indiana Railroad, and Detroit and Cleveland Steam Navigation Company.[8]

Fort Mackinac & Mackinac Island State Park

The U.S. military operated Mackinac National Park for two decades. After twenty years of enforcing park rules, negotiating land leases, and conducting military exercises, the United States decommissioned Fort Mackinac in 1895. As the U.S. Army prepared to leave the island, residents were aghast at the prospect of losing their special status among America's parks. To lessen the blow, officials arranged for public lands, including Fort Mackinac, to be transferred from the national government to the State of Michigan, for the express purpose of being maintained as a state park.

Michigan's first state park was officially inaugurated on September 16, 1895. The job of protecting Mackinac's natural wonders and some 40 historic structures was entrusted to the Mackinac Island State Park Commission, with commissioners appointed by the Governor of Michigan. Automobiles have been banned on Mackinac Island since 1898.[9]

The 1859 Soldier's Barracks *contain interpretive exhibits and period settings depicting U.S. Army life at Fort Mackinac in the 1880s. Inside the fort, a total of 14 original historic structures dating from 1780-1889, are maintained by Mackinac State Historic Parks. (Photo by the author)*

By the turn of the 20th century, Fort Mackinac's historic buildings were badly in need of repair. Funds were appropriated and repairs periodically conducted over the next several decades. Early museum displays were displayed in several buildings, and a fenced deer park was established in a cedar grove behind the fort. During lean years of the Great Depression, Civilian Conservation Corps workers conducted various projects across the island. The modern era of historical restoration, professional museum exhibits, and live interpretive programs had its genesis in the late-1950s.

Since 1958, preservation and programs expanded beyond the fort to historic downtown Mackinac, including the Beaumont Memorial, McGulpin House, and The Richard & Jane Manoogian Mackinac Art Museum, the Biddle House featuring the Mackinac Island Native American Museum, and the adjacent Benjamin Blacksmith Shop. Mission Church is Michigan's oldest surviving church building. Built in 1829, it is one of the earliest examples of a New England Style church in the Midwest.

Today, Mackinac Island State Park has grown to encompass about 1,800 acres, or 82% of the island's landmass. Guests now enjoy more than 70 miles of roads and trails by foot, bicycle, or horse-drawn convenience. Since 2009, Mackinac State Historic Parks (MSHP) has operated as an autonomous agency within the Michigan Department of Natural Resources.

Colonial Michilimackinac

On June 4, 1909, the Mackinac Island State Park Commission accepted responsibility for a 20-acre parcel of land near the tip of Michigan's Lower Peninsula. Since the 1850s, the site had been known as Wawatam Park, first appearing on survey maps when the village of Mackinaw City was platted. The sandy point along the Lake Michigan shore was known to be the former site of a 18th century fort, originally constructed by the French in 1715.

For many years, Michilimackinac State Park was maintained as a campground and day-use area, popular for car camping and picnics. In 1933, initial efforts were made to reconstruct the cedar palisade and a few buildings in old fort, but money was tight, and research was limited. Life at the straits changed dramatically, however, when the Mackinac Bridge opened for business in 1957.

The buildings of Fort Michilimackinac *were reconstructed based on decades of archaeological excavations and historical research. Occupied from 1715-1780, the mainland outpost included a small civilian population within the fort walls. (Photo by the author)*

The water-powered sawmill *at Mill Creek transformed lumber production at the straits in the late-18th century. The original structure remained in operation for about 50 years. Reconstructed buildings include a working sawmill, British workshop, and millwright's house. (Photo credit: Mackinac State Historic Parks. See also, the photo of the sawmill on the front cover)*

With a burgeoning interest in historical preservation (and a new funding model, using revenue bonds to finance projects), archaeological test excavations were completed in 1959. Fort the past 64 years, Fort Michilimackinac has slowly risen from the sand, with buildings reconstructed on their original locations as archaeological research progresses. Today, the site is one of the longest continuously operating archaeological projects in the country.

Guests visiting Colonial Michilimackinac enter through a modern Visitor's Center, located under the Mackinac Bridge. There, visitors plan their day, purchase tickets, and enjoy various amenities. Adjacent to the center is a day use area along the lakeshore and the 1892 Old Mackinac Point Lighthouse. The lighthouse is another MSHP site which features restored structures, tower tours, fog whistle demonstrations, and interpretive exhibits about the station's story, straits area shipwrecks, and local maritime history.

Historic Mill Creek Discovery Park

Located about four miles east of Mackinaw City, Historic Mill Creek opened for guests in 1984, making it the newest site managed by the Mackinac Island State Park Commission. The park features a reconstructed water-powered sawmill, originally built about 1790, to supply lumber for customers on Mackinac Island. Between 1790–1840, various owners operated a sawmill and gristmill, grew fields of valuable hay, raised a large cattle herd, and maintained an apple orchard. By the 1860s, the site had become overgrown and was essentially abandoned, remaining quiet for the last half of the 19th century.

Activity returned to Mill Creek in 1914, when Willis G. Durrell, of Cincinnati, Ohio, opened a limestone quarry adjacent to the old mill pond. For eleven seasons, workers at the Mill Creek Quarry produced material for road construction and high-quality agricultural lime, sold throughout lower Michigan. A relatively modest operation, the site closed in 1923, eclipsed by larger quarries in nearby Afton and Rogers City.

Programs and exhibits at Historic Mill Creek Discovery Park highlight both cultural and natural history. The 625-acre site offers 3.5 miles of nature trails, sawmill and sawpit demonstrations, and naturalist presentations. Since 2008, adventure experiences have provided unique perspectives of the North Woods on the eagle's flight zip line, nature trail climbing wall, and forest canopy bridge. Five stories above the forest floor, guests also enjoy one the best views of the straits atop the treetop discovery Tower.

This is Mackinac

The ongoing mission of Mackinac State Historic Parks is to protect, preserve and present the parks' rich historic and natural resources for the education and recreation of future generations. In 2023, a variety of new programs, exhibits, and initiatives will continue bringing that mission to life for visitors of all ages. For more information, visit www.mackinacparks.com, and look for frequent updates on Facebook and Instagram. ❑

End Notes

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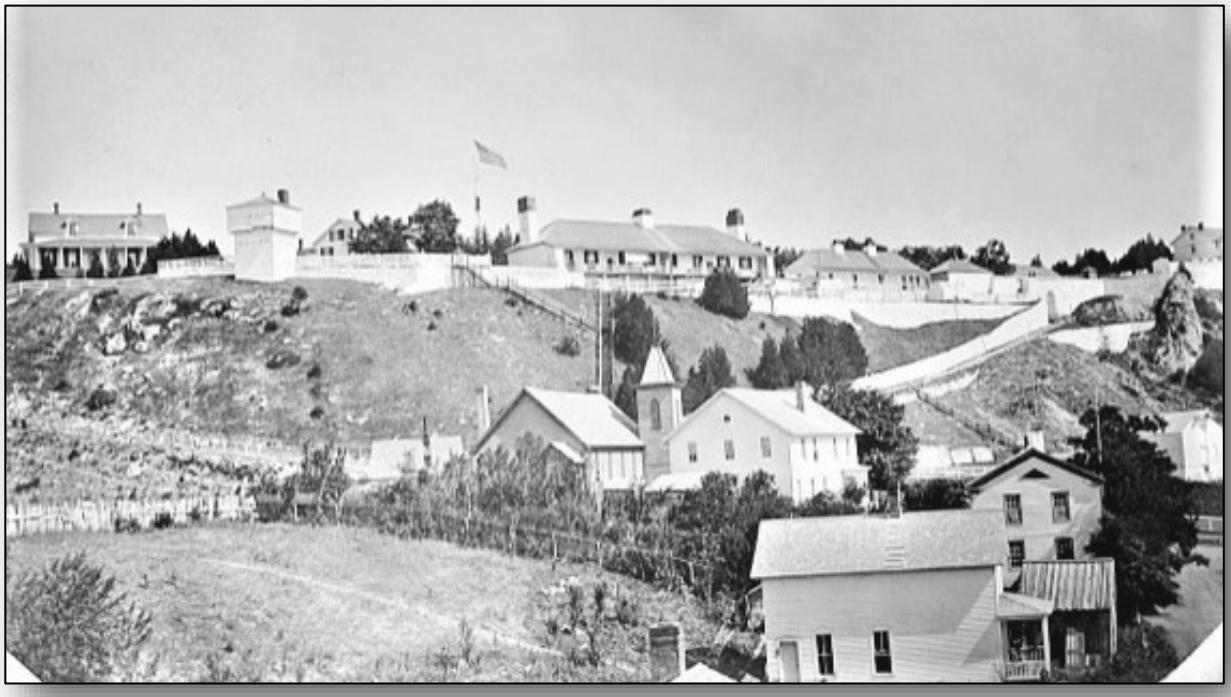
About the author – A lifelong Michigander, Kyle Bagnall has served as park naturalist for MSHP since 2021. As a Boy Scout, he served from 1984–1989 as a member of the Mackinac Island Scout Service Camp, setting his path for a long career at nature centers and historical museums.



Fort Mackinac ca. 1889 *– Visible features include a cattle pasture, Trinity Church, and Commanding Officer's house (at left, outside the fort wall). The image was taken after selected fort buildings were painted brown (in 1888), but before a sanitary sewer system was added, in 1889. Photo by William Lanphier Patton. (submitted by Jim Patton)*

Time to Dance: Interactive History at Its Best
Why Your Museum Should be Dancing

By Jeanette Watts, Dance Historian, Instructor, and Author

LEARNING is something human beings do best when they can be active, not passive. Children in particular want to be in motion; that's why they get recess at school. But adults have been known to nod off while reading educational materials from a book; even when it's interesting, or contains information that they need to pass an exam or succeed at a meeting the next day.

Maybe that's why history gets a bad reputation. A history museum is filled with cool things from the past, which I look on with glee and joy, but many a child (and adult) just sees as a thing in a case with a card to read.

This is part of why living history is so important for engaging visitors. A musket in a case or a cannon in the town square is okay; watching re-enactors firing them never fails to draw a crowd. Farms are a treasure trove of living history: I have seen demonstrations on sheep shearing, sheep herding, spinning, weaving, braiding straw to make hats, getting the seeds out of cotton after it's been picked, planting a kitchen garden, harvesting broom corn. The list goes on.

But almost always, I have been a passive observer while someone else does the cool thing. I don't walk away from the demonstration with a skill set I can reproduce if asked to do it again. Notice, also, that while this works for plantations and farm museums, the thousands of house museums in towns and cities across the country do not have those activities as part of their program.

Do you know what the people on the farms AND in the mansions were doing? They were dancing!

Dance is a hugely significant part of the lives of our American forebears. According to Virginia Humanities, the settlers of Jamestown in 1607 brought their musical instruments with them, and compared the dancing of the American natives who met them to their own hornpipes and Morris dances. George Washington, and every president since then, has held an inaugural ball.

First Lady Dolley Madison is reputed to be the one to introduce the waltz ("the hugging process set to music") at the White House. The first dance in Boulder, Colorado was held by miners. There were no women present. Same with "fort hops" held out west in places like Fort Laramie. According to National Park rangers, the soldiers would wear a sash to distinguish who was dancing the gents' part and who was dancing the ladies' part.

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

By the 1890s, newspapers all over Illinois printed the ball program the day after a ball, along with a description of what everyone was wearing. Soldiers in World War I left for the war knowing how to one step, and learned the foxtrot while they were stationed overseas. I firmly believe part of the reason we won World War II is because we had the swing music. Is there any morale booster better than dancing a black-American invented dance to Boogie Woogie Bugle Boy? Victory was hard, but inevitable. After the war, teenagers ran home from school to turn on their local version of American Bandstand, so they could pick up ideas from watching their fellow teenagers dancing.

But where is dance as part of museum programming? It checks all the boxes. It is interactive learning, not passive. Don't show people a demonstration of Virginia Reel; line them up and teach it. Whenever there is live music, there is an opportunity to engage with visitors on a higher level. Instead of watching the musicians play, they become part of the music. When there isn't live music, recorded music is available online that can be streamed from multiple sources, or purchased in CD form.

The process of discovery, when people find out that they can dance, is profound. It connects then to the music, to each other, changes their perception of themselves, and, importantly, their relationship to the museum that first showed them that they can dance.

Dance is significant, no matter what era your museum represents. Every age before the 1970s was dancing. It was

done in the country as it was in the cities. Laura Ingalls Wilder describes dances in her books. Louisa May Alcott describes dances. F. Scott Fitzgerald describes dances. It was done by every economic class.

No matter where the immigrants came from, they brought their dances with them. Irish and Germans brought jigs and waltzes. Enslaved peoples on plantations were dancing. When the slave owners forbade them from dancing to drums, they created the percussion with their hands and kept dancing. Step dancing today is the direct descendent of pattin' juba from over 200 years ago. It was the enslaved peoples who invented the fad dance of the 1890s, the cakewalk: it was a strut designed to make fun of the people in the big house. The people in the big house saw it, and thought it was so cool they started doing it.

Knowing a single dance can enrich the experience of museumgoers. All the fourth grade classes that take a field trip to their local history museum can do the Virginia Reel as one of the stations they visit (see MOMCC magazine, Spring issue 2023) and come home excited because they just found out learning about history is an active, not a passive, experience.

A little bit of dance knowledge can go a long way. While visiting Ohio Village in Columbus, Ohio, there were three musicians playing wonderful 1890s dance tunes in the picnic pavilion. I asked someone to dance with me. Once I taught her how to two step, we split off and asked someone else to dance. There were four of us filling the empty space of the pavilion. The four of us split up and asked people to dance. There were eight of us. Then there were sixteen of us. As long as the band continued to play, the picnic pavilion was filled to capacity with museum guests, practicing an era-appropriate dance to the era-appropriate music for the museum. It was beyond memorable: it was magical.

That magic can be translated into operating funds for any museum who holds galas as part of their fundraising. A gala director is under pressure to find new themes to generate excitement and increase ticket sales from the year before: Michael Buzinski from the Alaska Aviation Museum reported a **quadruple** in fundraising at their gala when they threw a 1940s dance-themed event and had swing lessons followed by a night of Big Band music.

Final food for thought: the 250th anniversary of the birth of our nation is in three years. Americans will be celebrating all over the country. Every museum will be needing programs for the occasion. Every museum can show visitors how the Continental soldiers danced.

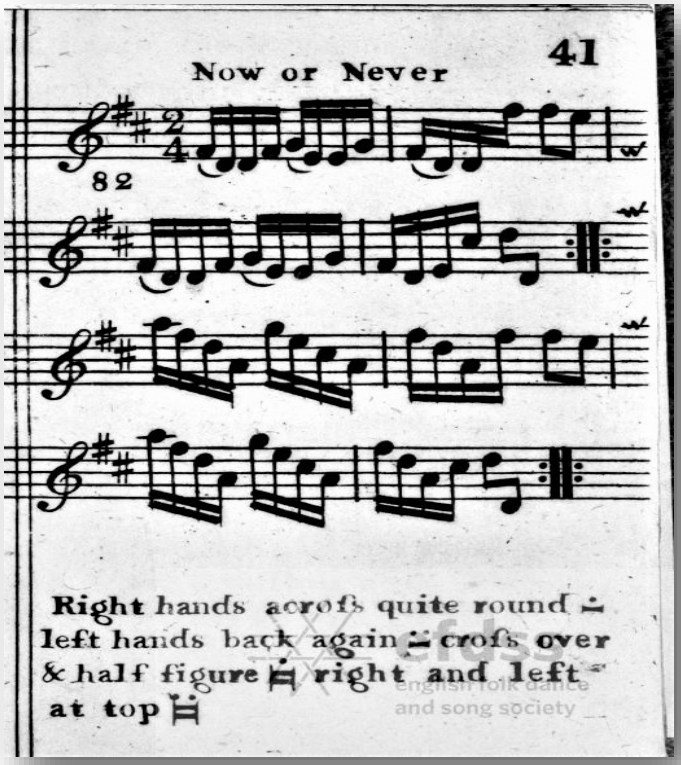
Decoding Dance Instructions from 1776

ARE YOU ready for the United States' 250th Birthday? Three years isn't a lot of time, but it is plenty for those who plan ahead.

Dancing offers a wealth of possibilities for interactive programming to present at 250th birthday celebrations. Showing people how to do the Minuet or teaching country dances from Playford or Thompson's dance manuals, gives a real sense of connection to the past. We are doing exactly what they did, to the music they used, making the same mistakes they did, and giggling about as much as they did.

Reading the primary source materials can be bewildering, however, for anyone not well-acquainted with what today we call English Country Dancing. (Modern English Country dancers do not usually dance period dances, but they do use figures that can be traced to the 18th century.) The directions are sparse and give no indication of how long it takes to execute each move if you do happen to know what each term means.

For example, Now or Never, a simple dance published in 1776 in *Twenty four Country Dances for the Year 1776* by Charles and Samuel Thompson reads "Right hands across quite round. Left hands back again. Cross over and half figure. Right and left at top."



Now or Never music and instructions from Twenty Four Country Dances for the year 1776 by Charles and Samuel Thompson. (Credit: Vaughn Williams Memorial Library)

Not much information is included so let's start at the beginning and work our way through the directions.

A typical reader in 1776 knew that this dance would be performed by a line of ladies facing a line of gentlemen. The end of the line closest to the music and the caller are called the top of the set, the end farthest from the music is the bottom.

The two people at the top of the line (head couple/top couple/first couple) would start the dance with the next two people in line (second couple, or twos). [Figure 1] In 1776, ONLY those four people closest to the music would be dancing at first. In our impatient modern times, the entire line counts off, either being ones or twos, and all will follow the directions for the head couple. [Figure 2]

"Right hands across" means that the first and second couples turn and put their right hands into a right-hand star, the first lady shaking right hands with the second gent, and the first gent shaking right hands with the second lady, and this star moves clockwise. [Figure 3]

"Quite round" means all the way around until dancers are back to their original places. Often the directions are to dance right hands across halfway round, meaning just that: stopping halfway around the circle.

"Left hands back again" means the same four people turn halfway around, shake left hands with the same person they just shook right hands with, and the left-hand star turns counterclockwise all the way around until all dancers are back in place. [Figure 4]

"Cross over" is a direction for only the head couple(s): they dance forward and pass each other by the right shoulder. The head lady turns to her left and dances behind the second gentleman, while the head gent turns to his right to dance behind the second lady. They end up below the second couple, and in the opposite lines. [Figure 5]

"Half figure" means half of a figure eight. The head lady crosses in front of the head gent in the middle of the set between the second couple, the first lady dances clockwise around the second lady while the first gent dances counterclockwise around the second gent. They end up below the second couple, in their own lines, and below the second couple. [Figure 6] This is called the progression (see the next page).

"Right and left at top" is the last part and is another very common figure. For one last time, the first couple is going to dance with the second couple. All four dancers move forward and take right hands with the person in front across the line (their partner). All four people keep traveling forward, passing right shoulders, to change places. Once they pass each other, they drop hands. [Figure 7]

Now all four people turn towards their neighbor. Ladies face each other, gents face each other. It is a quarter turn. All four dancers take left hands with their neighbor, and travel forward to change places. [Figure 8]

Once again, everyone takes a quarter turn to face the partner. This is the end of a HALF Right and Left. For a full Right and Left, do it all again, right hand to partner, [Figure 9] left hand to neighbor, everyone returning to their starting position. [Figure 10]

This is the end of the first repetition of the dance. What the dance directions do not say is that the dance now starts over, from a progressed position (see sidebar). The musicians repeat the tune over and over while dancers repeat the dance. When the head couple runs out of people to dance with, they stop being ones, and dance back up the line as twos. [Figure 11a-c]

The beauty of Playford and the Thompsons' manuals is that there is music published with each dance (unlike other period sources, like Asa Willcox's *Book of Figures* from 1793, which gives only a brief description). So, the music provides a budget for how long each figure takes.

Right hands across quite round = 8 counts

Left hands back again = 8 counts

Cross over and half figure = 8 counts

Right and left at top = 8 counts

This is a very brisk pace: frequently right and left takes 16 counts, but the rapid right and left does show up in several dances. (Many thanks to Astrid Otey for reading the music for me and checking my facts!)

Navigating this landscape is better with a little guidance; I am scheduling workshops on dancing in the colonial era so that we are all ready when the 250th anniversary arrives. Contact me to schedule one at your institution! ❑

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

Illustrations by Michael Watts.

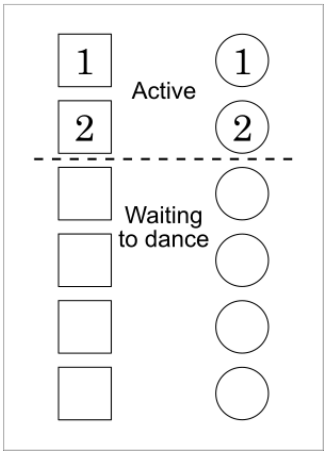
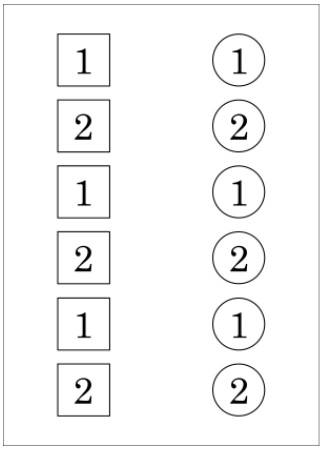


Figure #1



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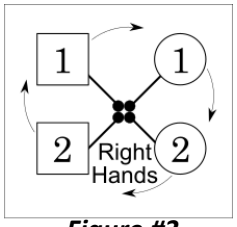

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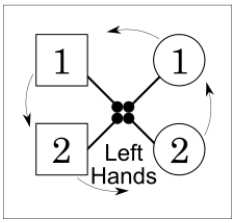

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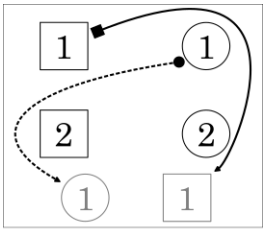

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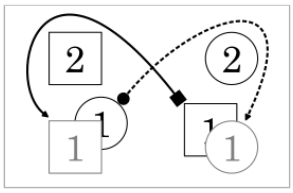

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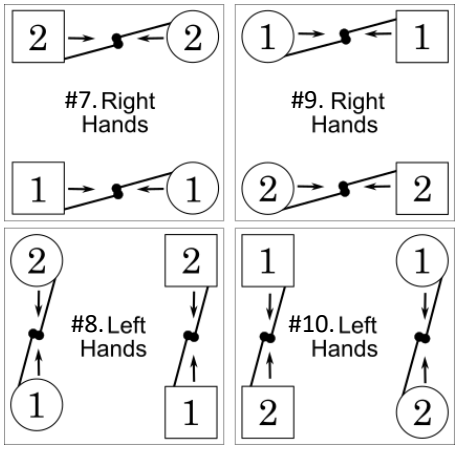


Figures #7–10

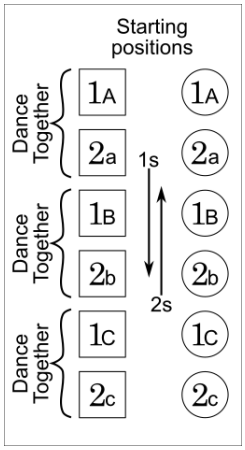


Figure #11a

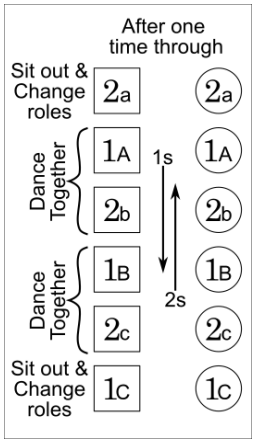


Figure #11b

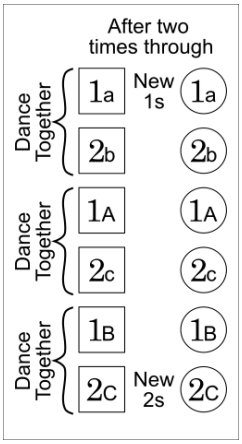


Figure #11c

What does dance "progression" mean?

The first couple in the line is couple number one. The next couple in the line is couple number two. Historically, only those top two couples would dance. For the modern, impatient world in which we live, the entire line counts down from the top, and couples alternate ones and twos all the way down the line.

Modern contradance callers have solved the question of establishing who is dancing with whom with the direction "Hands four from the top." This has been adopted by every contradance, English Country and Scottish Country dance group. It is beautifully efficient. No one dances this way, it just establishes ones and twos.

The first couple is also called the active couple. Most of the calls in a dance are directed to them, although frequently the first gent is dancing with the second lady, then the first lady dances with the second gent.

Sometime during the course of one iteration of the dance, the first and second couples will end up swapping places. It is not always at the end of the dance; the first couple should not assume that once they have progressed to the next place, the dance starts over.

Once the dance *does* start over, the first couple looks down the line and dances with a new second couple. They will keep progressing down the line dancing with new second couples until they reach the end of the line. At that point, they stop being ones, become twos, and now begin progressing up the set instead of down the set. Feel free to contact me with any questions. ❑

Paper Patterns

Making Everyone a Seamstress

By Susan Chemler

***Editor's Note**: This article is based on a presentation given by Susan at the 2022 Fall Conference in Elkhart Lake, Wisconsin.*

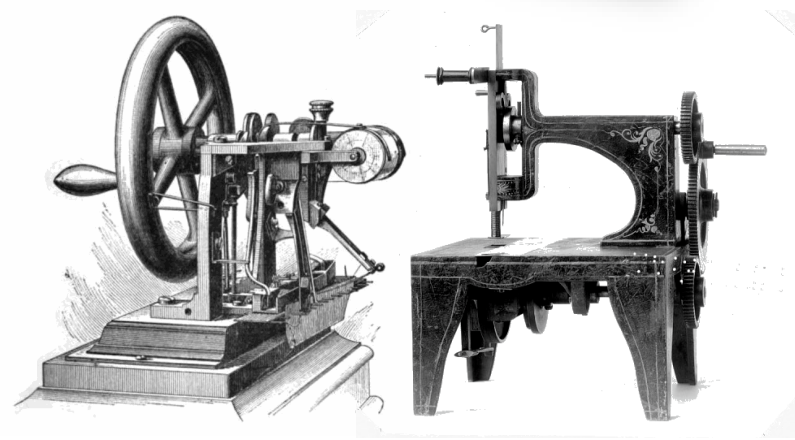
GROWING UP with a sewing machine made garment construction a way to have new clothes but also to express my creativity. A piece of tissue paper had so many possibilities in this process but when did it start to work the magic? This article highlights some key developments in making and using paper patterns in clothing design and construction.

The "Progressive Era," roughly the 1880's to the early 1920's, brought substantial changes in America. Urban areas were attracting larger businesses; new inventions made life easier; travel became a leisure pastime rather than just a necessity; and more importantly, women's roles changed.

Economic conditions across the United States also changed substantially during the 1870s-1880s. A growing middle class of business assistants, not owners, kept the businesses running, kept track of the money, and managed the factory operations. These professionals made a salary sufficient to purchase housing and some luxuries. These luxuries eased the workload at home allowing women time to pursue other interests.

Sewing was done at every economic level, from mending to creating garments. At first, sewing was by hand, but as technology progressed, inventions made sewing faster, and paper patterns made assembly of a garment easier. Magazines provided inspiration for clothing as well as ideas for household management. While there were many pattern companies and women's magazines during this time, the two largest, Butterick and McCall's, still exist today – Butterick producing patterns and *McCall's* publishing a magazine. There are a few others, but these two are the most recognizable.

Three terms – tailors, dressmakers, and seamstresses – are used throughout this article and each terms needs to be clarified. *Tailors*, typically men, measure and design clothing for men – mostly suits, vests, pants, jackets, and coats. They may have seamstresses, male and female, who sew the garments together. *Dressmakers* are usually women who measure, design, and fit women's garments. The designs used are current fashions and the undergarments are fitted to complete the overall look. They also may have seamstresses to sew the garments together. Both professions, earn a salary for their work and take years to learn their trade. *Seamstresses* are "sewers of seams," who work for a professional or who sew for home, family, or friends.



***The first sewing machines** – Elias Howe patented the machine on the left in 1846. Isaac Singer added a foot treadle to his machine which was patented in 1851. (Credit: National Museum of American History)*

Technology that enabled women to sew at home

Prior to the 1860's, most women hand sewed their clothing which was a time-consuming endeavor. The wealthy had dressmakers and tailors who created their clothing. Only the occasional mending or adjustments were done by hand, either by themselves or a servant. New technology changed that situation with a machine that could do the sewing for anyone who wanted to create a garment.

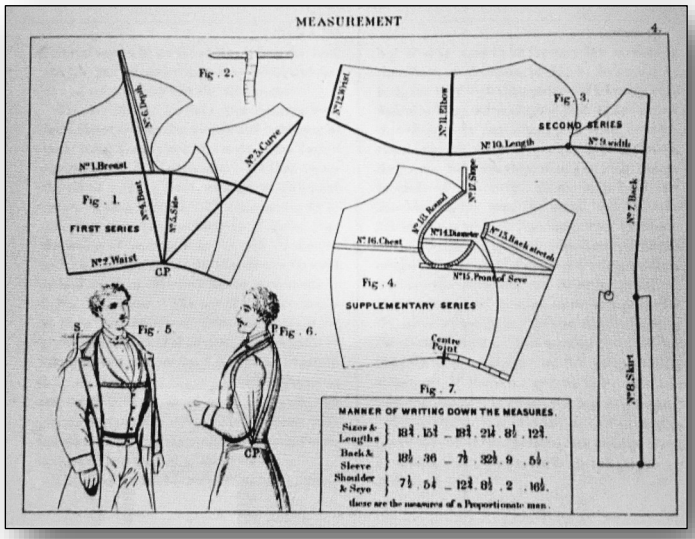
Starting in the early 1800s, inventors began designing such a machine. Elias Howe claimed the honor of designing the first reliable sewing machine, patented in 1845, and with a "locking stitch" (thread from both top and bottom are looped with the needle, making an unraveling stitch). Howe's machine was a hand crank model. Isaac Singer perfected the technique and powered his 1851 model machine with a foot treadle. Other inventors joined the fray to perfect the machine with each applying for patents for specific improvements.

The sewing machine was the first invention to have a patent war, the great Sewing Machine War of the 1850s, that lawyers called a "patent pool." Nine patents joined to become the Sewing Machine Combination, each receiving a percentage of the sales of machines and paying licensing fees for new technology. (Palmer) The patent group lasted until the last patent expired in 1877. Singer was the last survivor with machines utilizing all the latest advances. The next great idea from the Singer Company was the "hire-purchase plan." This was the first installment payment plan in the United States which made the sewing machine more readily available to seamstresses.

Initially, these machines were used in factories to produce "ready wear" clothing, mostly for men and children. The machines were one of the highlights of the 1876 Centennial Fair in Philadelphia, and with Singer's payment schedule, it was very appealing to the everyday seamstress. (Emery, 33) When the patents expired in 1877, other companies competed with Singer by creating cheaper versions of their sewing machines. Soon mail-order companies such as Sears, Roebuck and Company, and Montgomery Ward, had the machines in their catalogs. The growing middle class and even rural America could now purchase a sewing machine.

Evolution of the paper pattern

Now that the sewing machine made the assembly of garments easier and faster, what does a seamstress sew? This is where graphic history becomes important. Several guides for dressmaking and tailoring methods were published in the early 1830s. Methods of measurements to create the perfect pattern to fit the customer, however, were often confusing for the average seamstress. Many were technical journals containing the latest alterations to last year's designs, lines of suits, and coats. Dressmakers used the periodicals



Early drafting system *– Measurement chart from* The Handbook of practical cutting on the Centre Point System *by Louis Devere, published in 1866.*

showing the latest designs from France and elite society. Suggestions of colors and trims were in the descriptions but with no directions. They were expected to know how to make these alterations.

About the time the sewing machine was being introduced in the 1850's, some women's periodicals began to include drafting sheets of clothing patterns. *Godey's Lady's Book, Peterson's Magazine,* and *Frank Leslie's Gazette of Fashion* in the United States inserted patterns in their issues. These were drawings of pattern pieces, all on one sheet, that had to be enlarged and sized before sewing. There was no guarantee that they would fit together, and no size was given so it was trial and error. These were probably not for a general seamstress, but rather for the dressmaker who worked with this type of pattern on a regular basis. (Emery, 24-28)

Women's periodicals *exploded on the market after the Civil War. Most publishers at first didn't think a magazine just for women would sell that much. They were wrong! These magazines sold patterns, some had an insert for subscribers of a pattern. Cost for subscription was low, advertising paid for the printing cost and by end of 19th century a periodical postage was set up for publications with a large subscription base.*

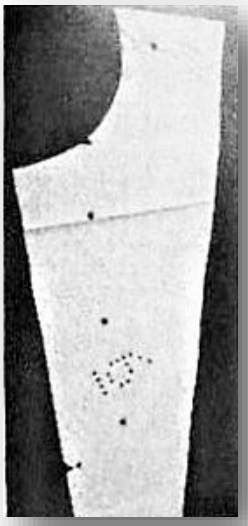
Creation of patterns with individual pieces: This is where it gets interesting.

By this time, women's publications offered the all-in-one pattern sheet as a premium to subscribers, and within the magazine were advertisements for other patterns for mail order. The two most popular were *Godey's Lady's Book* and *Leslie's Lady's Gazette of Fashion,* which became *Mme Demorest's Monthly Magazine.* These patterns cost 25 cents and were for basic clothing needs: bodices, sleeves, skirts, overskirts, and children's clothing (sized by age). Customers sent in measurements and the company sent back a pattern. The *Mme Demorest* also had showrooms from New York to as far west as Wisconsin that sold patterns, fabric, trims, and notions, as well as other accessories for women's wear.

Enter Ebenezer Butterick – not the best tailor , but a good businessman. Following the Civil War, he began offering basic patterns for boys clothing with sizing based on the child's age. Wisely, he patented his patterns, something Demorest did not do. (Emery, 42-44) Butterick published a monthly magazine, *Metropolitan,* devoted to selling women's' patterns. The patterns were drawn, had an ordering number, the sizes available, and the cost. They were not for whole outfits, but skirts, bodice and sleeves, or jackets. The idea was more of a mix and match approach. If you didn't know your size, you could send measurements, and one was produced "just for you." It came in an envelope, roughly 7 x 9 inches, with a drawing of the item, a simple description, and very brief directions for assembly. (Durack)

The other "giant" of the paper pattern industry was James McCall, a tailor from Glasgow, Scotland. He came to America, worked for the Tailor Drafting System, and realized the need for easy patterns for the general public. In 1871, he began a magazine, *Catalog of the Bazaar Paper Patterns,* to publish his patterns. The patterns were advertised as full outfits, listing parts, sizes, and cost. There was no connection with *Harper's Bazaar* magazine which offered overlaying pattern pieces on a single sheet of tissue paper.

The actual patterns of any company during the early years, 1870's to 1890's, were of tissue paper cut out in the shape of the pattern piece. The earliest of the envelopes had a card with a simple drawing of the garment, drawing of the pattern pieces, and simple directions consisting of a sentence or two. Now we have a seamstress with a pattern, fabric, and a sewing machine, but not much information to guide her to construct the garment. Next comes the fun part.



***Pattern piece** with punched identification number 6. (Credit: Durack)*

The first item to address was identifying the pattern piece. Pattern pieces were cut with a bandsaw out of a stack of tissue paper. Tissue paper was inexpensive, sturdy, and could be folded into a small stack to fit in an envelope. Robert O'Loughlin in 1898 patented his method of using perforations or holes to identify each piece. (Durack)

There were several pattern companies that existed in 1900 including: Butterick, McCall's, Mary Manton, Pictorial Review Patterns, and Excella Corporation. The pattern designers of note, like O'Loughlin, did not work for only one company but designed a new idea, patented the design, and companies bought the right to use it. It wasn't a patent war like the sewing machine, nor were these changes made every year, but rather, as the need arose, a solution was found. Butterick and McCall's tended to purchase the pattern rights directly from the inventor, which is why they survive today. (Durack) We also know the names of the designers from the patents.

***E. Butterick & Co.'s** 1875 Summer catalogue showing interior pages.*

The next evolution of patents involved significant advances that addressed the problem of identifying the pattern pieces: not a difficult problem for pant legs, but are they front or back? In 1907, George Laub patented the idea of printed labels attached to individual pattern pieces and, the May Manton Pattern Co. purchased this patent.

William Ahnelt in 1907 created a chart of the pattern pieces and labeled them in the order of construction. *Pictori-*

al Review used this method. Alice Maxwell in 1908 created a guide chart of perspective drawings with labels keyed to the instructional sheet for construction, which was used by McCall's. Hannah Millard in 1919 came up with the method of pattern pieces and instruction sheet showing the sequence of construction in perspective drawings, used by Butterick.

This is the big one – in 1921, Francis Hunter patented the idea of all the pattern pieces printed on a single sheet of tissue with the text printed on them for identification and construction. In 1925, McCall's purchased and held Hunter's patent for the manufacture of what we today know as the tissue sheets, printed with the pattern pieces that are cut out from that one single sheet. Until the patent expired in the 1950's, there could be no standardization between all the companies in their pattern pieces. Today all companies, Butterick, McCall's, Simplicity, and Vogue use the large tissue sheet with all pieces printed and identified. (Durack)

The pattern envelope from Butterick included several new additions to the graphics; sizing, amount of fabric needed, and a direction sheet. Sizing in the beginning was not standard; each company used its own method. Patterns were purchased by size, one size/one envelope, and usually by bust or hip measurement. Children's sizes were still by age. The amount of fabric needed was listed from the beginning, but how to lay out the pattern on the fabric was new. The McCall's pattern had a drawing across the bottom showing how to lay out the pattern on the fabric in the most efficient way. The problem was fabric was not sold in only one width, so how much did you buy if the fabric was 18" wide or if it was 36" wide. There is a big difference. Today most fabric is 45" or 54," and the pattern envelope states how much is needed in those two widths.

The inclusion of a direction sheet was the last addition to the pattern envelope.. McCall's called theirs "Pinto Gravure" and Butterick called theirs "Deltor." These were layout diagrams and detailed instructions on how to put the garment together. At first, the directions were more verbal than diagramed, but that changed over time. Hannah Millard was the first to patent the assembly of garments with perspective drawings in 1919, and Butterick purchased the patent calling it the Deltor. Millard's method of perspective drawing of the construction became the standard in use today to illustrate how the pattern is put together.

Fifteen months later, McCall's came out with their Printo Gravure which printed the instructions in three panels on the envelope. This was patented by Francis Hutter for McCall's and was later printed on an included sheet called the "Cut and Sew Guide." Another variation was patented by Max Herzberg in 1925, where the directions, called the "Pictograf," were printed in detail on the pattern pieces in the order used. Herzberg worked for the Excella Corporation Patterns.

The problem with standardizing the pattern's directions was how the garment should be put together. There were different theories of thought: sleeve first, front, back, collar, etc. It wasn't until the 1950's that a standard method of overall construction was developed and grouped accordingly on the instruction sheet. This is the instruction sheet used today. (Durack)

Butterick "Pattern and Deltor" *from the early 1920s (left) and a McCall's pattern featuring their "**Printo Gravure**" (right).*

The manufacturers of patterns knew their customers, and women did not hesitate to ask questions and complain to the company. Of course, this was done by mail, so the response took time, but the number of letters was staggering. If seamstresses did not understand something, they sent a letter to the pattern company. Pattern companies understood their consumers were novice sewers, so their instructions had to be precise and clear. They understood the consumer was usually female who sewed for herself and her children, an 'amateur' (not a dressmaker), usually middle class or from a rural area, and unskilled in the art of cutting out pattern pieces.

The seamstress also wanted a garment that didn't look "homemade." Graphic design became important in how the instruction sheet looked. It explained the directions easily, so users could visually understand the construction method, and hopefully construct a pleasing garment. (Durack) My research suggests that women writing letters to the companies and receiving responses was the greatest reason for changes and improvements. The companies listened to their consumers and took the feedback seriously.

Marketing: Where and How

Purchasing patterns, fabric, and notions (thread, pins, buttons, needles, hooks and eyes, etc.) had to be available in the same location. Too many places to shop for the basic items could prevent a garment from being made. Most towns had dry goods stores (selling non-perishable items) which would have fabric and notions. Larger cities might have department stores that sold these items as well as readymade clothing and accessories.

Most pattern companies had "agents" that traveled the country convincing stores to carry their company's product/patterns. (Walsh, 304-306) Butterick had aggressive agents who visited small towns and encouraged shopkeepers to carry their patterns, or at least the *Metropolitan Magazine* so customers could mail order patterns to sew from the store's fabric selection. Butterick had a building in New York that contained a store on the street level, offices and printing facilities on upper floors, and two floors with staff just to answer letters from customers. (Walsh, 309-311)

***The Butterick Building** in New York City, 1905. (Credit: Museum of the City of New York)*

Department stores in larger cities existed by the 1870's and were a comfortable place for women to shop on their own. Initially, most were upscale, offering up-to-date fashions, their own dressmaking department, café, and restaurants, as well as accessories, millinery, shoes, and fine jewelry. Many offered patterns and fabric as well as a dressmaker to create them for the customer. In Chicago, Sears Roebuck & Co. and Montgomery Ward were the big distributors of just about anything someone might need from their mail-order catalogs, including sewing machines, patterns, and fabric. This was helpful to those in rural communities who could order up-to-date items that a local dry goods store didn't or couldn't carry.

***Mail-order patterns** were a feature of the pattern catalogues and magazines.*

Probably the most influential source for the newest designs were the women's periodicals. *Godey's, Harper Bazaar, Mme Demorest, Peterson's,* were established periodicals by the 1860's, containing drawings of the latest fashions, womanly advice, serial novels, and editorial reviews - all aimed at the elite. There was a need for a women's magazine that spoke to the average woman, the middle-class woman. Butterick realized this and in 1875 discontinued the *Metropolitan Magazine* and created the *Delineator* as a general woman's monthly magazine with a special section on fashion that highlighted the patterns, fabric choices, and colors, and where the garments could be worn. (Walsh, 311-313) McCall's also saw the benefit of this type of magazine to provide the average woman helpful hints, recipes, short stories, and fashion advice as well as featuring their patterns.

By the turn of the century, there were six major women's periodicals: *Ladies' Home Journal (1883), McCall's(1873), Delineator(1873), Women's Home Companion(1874), Pictorial Review(1899), and Good Housekeeping(1885)* – three of which are still published. (Waller-Zuckerman, 717-719) The subscription cost was low, usually 50 cents to $1.00 per year, five to 20 cents per issue. To keep this low price, advertising paid for the printing of the magazine – a novel idea at the time.

In 1879, the U.S. Postal Service created second class rates for periodicals with a certain number of subscribers, and these periodicals took advantage of this discounted rate. The founders of all these magazines were experienced with publishing, advertising, and marketing. The low price of these magazines made

them appealing to the growing middle class who had more leisure time, were becoming more literate, and were turning to magazines for education and entertainment. (Waller-Zuckerman, 720) *McCall's* and *Delineator* (Butterick) were the only ones that sold paper patterns in addition to the household advice and the latest fashion news.

After World War I, fashions became simpler with straighter lines. New fabrics were introduced such as Rayon, a substitute for silk, and the pattern business expanded. Both companies were introducing several hundred variations per month, advertised in the periodicals, and having a pattern catalog where their patterns were sold in stores. Directions were now printed in several languages: French, Spanish, besides English. Both boasted having the latest from Paris. Movie stars and Hollywood became inspiration for new designs, and a more active lifestyle gave pattern designers a new area of interest for fashion designs. The pattern envelope began having color drawings of the garments with variations for color and sleeves. During the Great Depression, many patterns were just for variations of a certain item, such as sleeves, and magazines carried articles for re-cutting a man's suit coat into a woman's size or how to construct clothing from feed sacks. Women had a new fashion sense, new homemaking skills, and a new outlook on the world through these periodicals. (Emery, 132)

Conclusion: Boom and Bust
Rise and Fall of the Home Seamstress

During the Depression and World War II, women sewed for necessity and for doing their part for the war effort. The 1950's brought a new image for the average woman – a young women finishing high school, getting a job for a few years, finding a husband, buying a house in the suburbs, raising children, and being domestic. Classes on the secondary level introduced a basic home economics curriculum with child rearing, sewing, and cooking as part of a movement to prepare youth for the future. Both Butterick and McCall's contributed classroom materials and sponsored national challenges or contests. They were creating new customers and it worked.

The 1950s through mid-1970s were the boom years of the home seamstress. Clothing had a more relaxed look – pants, bathing suits, shorter skirts, shift dresses, and ethnic styled clothes – and it was all easier to sew. As women stayed in the workplace after marriage, working to support a new lifestyle beginning in the 1980's, sewing turned to crafts rather than fashion.

Post 2000, home economics has taken a back seat to technology. There are more outlets to purchase cheaper garments, and less dependence on foreign fashion. Do-it-Yourself programs on television and the internet have increased the desire to sew what one observes. CosPlay (dressing as comic book characters) conventions and parties promote designing and sewing costumes. Quilting over the years has gone from basic bed coverings to works of art.

Working with Museums, I have seen a greater variety of historic clothing sewn from reproduction patterns; both Butterick and McCall's have reissued some older patterns. The need for costumes at Halloween, and other times of the year, keeps the public sewing. (Emery) Paper patterns have given the average woman, and man, a chance to show their creativity, follow fashion trends, and create a finished garment that is all their own doing – an amazing feat for a sheet of tissue paper. ❑

Depression and Hollywood patterns – *Some patterns during the Depression were lower priced and simpler. For other patterns, Hollywood stars and their designers simplified the movie gowns and lent their picture to the packet. Paper dolls with the latest fashions were included in women' magazines.*

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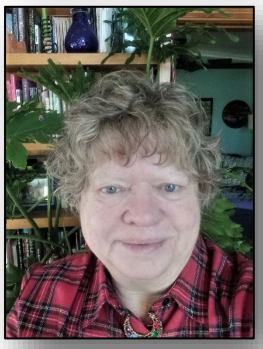


About the Author – **Sue Chemler** holds BFA's from the University of Illinois in Art Education and Art History, plus a graduate certificate in Museum Studies from Northern Illinois University. Her art is textiles. She has taught at all levels and worked with Scouts and museums to create innovative programing.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

American Agriculturist, December 1880

A Country House Costing $2,200

By S.B. Reed, Architect

These plans are prepared for a convenient and comfortable dwelling, especially adapted to the requirements of farmers…**Exterior** (fig.1),—The front has a breadth of 38½ feet. The foundations show two feet above the ground. An additional elevation of the whole building can be given by raising the ground a foot or more immediately surrounding the building. The outlines and projections are sufficiently diversified and angular to comport with rural surrounding. The details of the exterior finish are simple in design, and in all cases arranged to serve some practical purpose...**Cellar**.—For want of space the cellar plans are omitted. Provision is made in the estimate, however, for a cellar extending under the entire building, with stone walls six and a half feet high, and having five small windows, an outside entrance, and stairs lead in to the work-room above…**First Story** (fig. 2).—Height of ceiling in main house, ten feet; in wing, eight feet eight inches. A hall, parlor, living-room, bedroom, work-room, pantry and three closets, are embraced in the divisions of this story. The front entrance is from a pleasant piazza to the main hall, and from it each of the principal apartments of the first story are entered. This hall also contains the main flight of stairs leading to the second story. The space under the stairs is left open far enough to allow for a passage to the bedroom. The Parlor is of fair size, well lighted, and contains a marble mantel. The Living room is the most spacious apartment in the house, intended as the common gathering place of the family. Its interior arrangement is partially shown in figure 4, where views of one side and both of its ends are given. The side not shown has doors opening from the rear piazza and pantry, with a window between giving views to the rear. A large range, with elevated oven, is set into the fireplace, with a shelf above. The space between the chimney and end wall at the right, is filled out flush with the face of the chimney breast, and furnished with a fuel box below, and shelving with glass doors above. The fuel box has capacity for a barrel of coal, and is hung to balance weights, and operates like a dumb waiter, filled in the the cellar and runs up to where its contents may be easily reached, and passed to the range as required. An

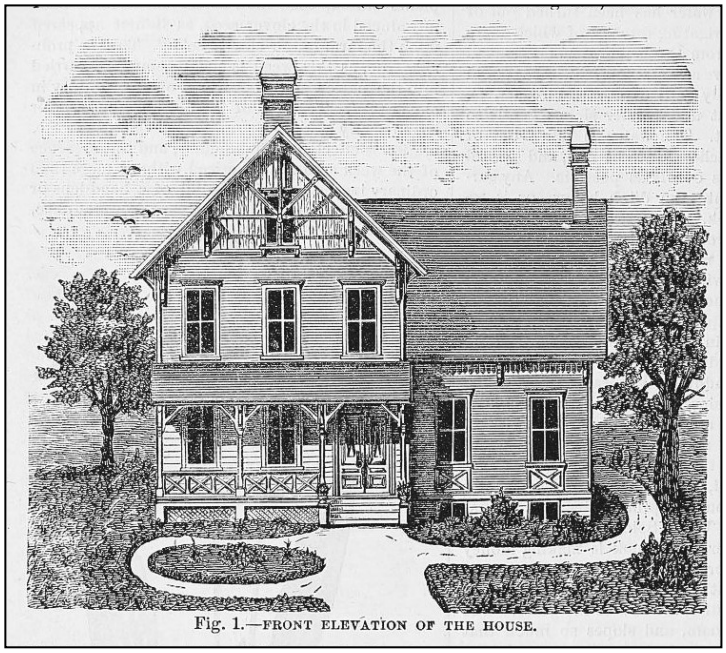


Fig. 1.—FRONT ELEVATION OF THE HOUSE.

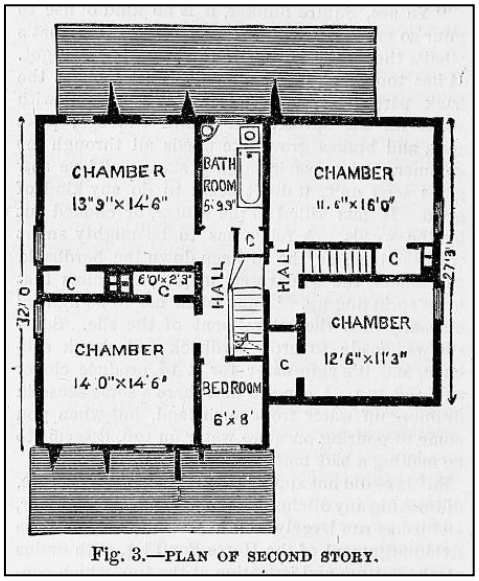


Fig. 3.—PLAN OF SECOND STORY.

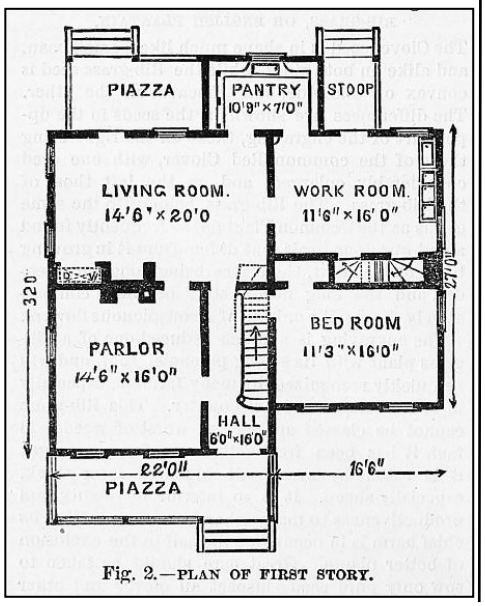


Fig. 2.—PLAN OF FIRST STORY.

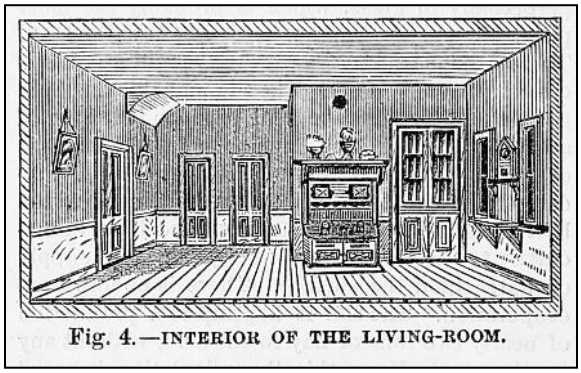


Fig. 4.—INTERIOR OF THE LIVING-ROOM.

opening is made through the hearth beneath the range, through which all the ashes fall into an ash pit, formed in the foundation of the chimney. By these arrangements it will be seen much of the heavy work is saved and the scattering of coal dust and ashes prevented. A ventilating register is placed in the chimney above the range, near the ceiling, to draw off the heated air and steam constantly rising from the range when in use. At the right-hand end of the room are two windows giving views to the side. Between these windows an ironing board is placed, and being hung with hinges, may be let down so as to occupy but little space when not in use. Above the latter a clock and lamp shelf is placed on small brackets of scroll work. The right-hand door opens to the parlor or sitting-room; the one next to it leads to the main hall, and the third in the center of the left-hand end opens to the work room. The work-room is designed as a sort of kitchen, where the coarsest work is done. It has two windows, and doors opening from the outside, a stoop, pantry, kitchen, and stairs from the cellar and the second story. This work-room contains a pump, sink, and three stationary wash tubs. The bedroom is pleasantly situated with outlooks to the front, and is sufficiently removed from the routine and noise of the general housework to insure its being quiet at all times. A person having many official or professional calls, requiring an office, might appropriate this room to that purpose, by simply changing one of the windows to a door or outside entrance. The pantry is of good dimensions, and conveniently arranged as shown in figure 5. It is entered from the dining room and work-room, and is lighted by a full-sized window. A wide plank extends around three of its sides, as a work-shelf, with a wash-tray inserted opposite the window. The space under the shelf is occupied by closets and drawers on two sides, the balance being left open for barrels, etc. Above are shelves, placed at convenient distance from each other, and enclosed on one side with sash doors…..Second Story (fig. 3).—Height of ceilings in main part, eight feet, and in the wing, 4 to 8 feet. There are five sleeping apartments, five closets, a bathroom, and two small halls in this story. The platform near the head of the main stairs is on a level with the wing floor. The stairs to the attic are placed over the main flight….The following estimate indicates the character of the work, and the cost of materials:

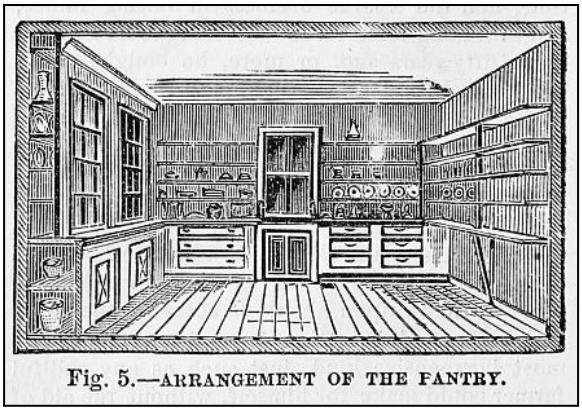


Fig. 5.—ARRANGEMENT OF THE PANTRY.

80 yards Excavation, at 25c. per yard		$ 20 00
1,350 feet Stone Work (complete) at 8c. per foot		108 00
4,000 Brick in chimneys (complete) at $12 per M.		48 00
850 yards Plastering (complete)at 25c. per yard		212 50
6,500 ft. Timber, at $15 per M.		97 50
Sills 4x8 in. 170 ft. long.	Ridges 3x8 in. 54 ft. long.	
Girders 4x8 in. 67 ft. long.	30 Beams 3x8 in. 22 ft. long.	
6 Posts 4x7 in. 21 ft. long.	26 Beams 3x8 in. 17 ft. long.	
3 Posts 4x6 in. 13 ft. long.	16 Beams 3x7 in. 22 ft. long.	
Ties 4x6 in. 275 ft. long.	34 Rafters 3x5 in. 18 ft. long.	
Plates 4x6 in. 100 ft. long.	18 Rafters 3x5 in. 20 ft. long.	
V'nda Timb'rs 3x8 in. 200 ft. l'g.		
150 Joists, 3x4x13 at 15c. each		22 50
300 Wall Strips, 2x4x13 at 12c. each		36 00
186 Siding, at 28c. each		52 08
Cornice materials		30 00
500 Shingling Lath, at 6c. each		30 00
78 bunches Shingles, at $1.25 each		97 50
250 ft. Tin, Valleys, Gutters and leaders, at 8c. per ft.		20 00
319 Flooring (inside), 9½ in. wide, at 28c. each		89 32
80 Flooring (outside), 4½ in. wide, at 15c. each		12 00
5 Cellar Windows, at $3 each complete		15 00
24 plain Windows, at $7 each complete		168 00
Veranda finish, $60; Stairs, $60; Mantels, $50.		170 00
28 Doors (complete) at $8 each		224 00
Closet finish, $50; Plumbing, $150; Painting, $150,		350 00
Carpenters' labor, not included above		300 00
Carting, $30; Incidentals, $67.60		97 60
Total		$2,200 00

Butter Churns

More Than Just Your Grandmother's Dash Churn

By Tom Vance

AFTER publishing three articles on cattle and milk cows in 2022, the next logical step seemed to be an article on butter churns. When it comes to churns, many of us think in terms of the traditional dash churn. Made of wood or stoneware, it lends itself to demonstrations and to hands-on participation on the part of visitors and school children. Another well-known and easy-to-use churn is the glass, hand-crank, Dazey-style churn. There were, however, a wide variety of other churn options that were available to the 19th and early 20th century people we interpret at our sites.

This article takes a look at the variety of butter churns available from the 1830s through the 1940s based on period catalogs, agricultural journals, patent information, and other selected sources. This study is a beginning point. It should be followed up by additional research into what types of churns were available in a particular area or locality. The type of churn used also depended on socio-economic status, the number of cows being milked, and individual preference.

In charting the occurrence of types of churns over time, some interesting patterns emerge. Cylinder churns were popular throughout the period. Thermometer churns were popular early on and vertical rolling barrel churns seem to be more popular later in the period. The old-fashioned dash churn, interestingly enough, remained popular into the 20th century even though it was called "old-fashioned" by 1876.

Primary sources looked at include:

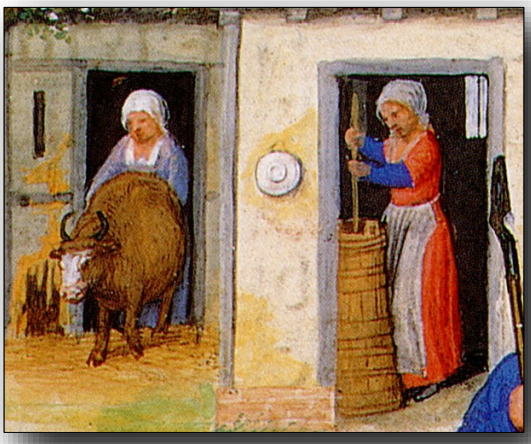
1750 – William Ellis, *The Country Housewife's Family Companion*
1838 – J. Breck & Co. Catalogue
1840 – Eliza Leslie, *The House Book*
1850 – *Report of the Commissioner of Patents, Agriculture, for the year 1850.*
1850 – Catherine Beecher, *Miss Beecher's Domestic Receipt Book*
1851 – A.B. Allen & Co. Catalogue
1852 – Parker & White Agricultural Catalog
1853 – E. Whitman & Co. Catalogue
1859 – Treadwell & Pell Catalogue
1861 – Charles V. Mapes Catalogue
1865 – Russel Erwin Manufacturing Co. Catalogue
1874 – R. D. Hawley & Co. Catalogue
1876, 1893 – Ames Plow Co. Catalogue
1888 – A. D. Perry & Co. Catalogue
1890 – Johnson & Stokes Catalog
1906, 1933 – Griffith & Turner Co. Catalogue
1908 – McClennen, McFeely Co. Catalogue
1919 – Haskell Implement Catalog
American Agriculturist – 1843,1846, 1850, 1863, 1865, 1867, 1872, 1873, 1880, 1884.
Genessee Farmer – 1846, 1848, 1858, 1864
Sears Catalogs – 1898, 1902, 1912, 1918, 1927, 1933, 1946, 1948.
Patent Illustrations – 1870, 1879, 1888, 1891, 1913, 1923, 1948.

Early history

The churning and consumption of butter dates back to ancient history. It is thought that the discovery of butter resulted from the rocking motion of nomads' pack animals carrying milk in skin bags – essentially the first "swing" churns.[1] A large pottery swing churn dating from the Beersheba culture going back to the Chalcolithic period between 6500-5500 BC is on display in the Israel Museum.[2]

Ferrell Jenkins, as reported in his travel blog, encountered a group of Bedouins in Petra, Jordan, who were churning butter in an animal skin as part of a living history re-enact-ment of their ancestors dating back to Biblical times.[3] Farmers in Syria today, still use goat skin swing churns to churn their milk into butter.[4]

Dash churns date from at least the Middle Ages. The earliest evidence is a 6th century dash churn lid from Scotland.[5]



16th-century wooden dash churn *– from the Da Costa Book of Hours by Simon Bening, 1515.*

Numerous illustrations from Medieval times show wooden dash churns in use. Barrel churns appeared by the mid-18th century, and various churn designs appeared throughout the 19th century.

Butter played an important role in American history. According to the *Butter Journal*, Americans were consuming an annual average of 18 pounds of butter per person by the end of the 19th century.[6] Commercial butter production began as early as the 1830s, but churning of butter at home, particularly in rural areas, continued through the mid-20th-century.

The Dash Churn

Dash churns were called by many names including, "up and down churns," plunger churns," "pumping churns," and "knocker churns," among others. They are, however, consistently referred to as "dash churns" in all of the primary sources studied.

Wooden dash churns were generally made from pine or white cedar with a maple handle or plunger. The pine churns were often painted, and the hoops could be iron or brass. The 1876 Ames Plow Co. catalogue description says, *"The Dash Churn…is the old-fashioned style, still preferred by some. It is made of two kinds of materials, pine and white cedar; the former painted blue, and later unpainted."*

An article in the October 1858 Genesee Farmer mentions churns made out of oak and local coopers probably made churns out of a variety of woods.

Charles Mapes' 1861 catalog advertises "a great variety of sizes" of dash churns. The Sears catalog of 1898, 1902, and 1912, advertises three-, four-, five-, and six-gallon churns costing 56, 70, 85, and 96 cents, respectively, in the 1898 catalog.

Although wooden churns are common in the sources studied, pottery churns were only found in two sources, the 1838 J. Breck & Co.'s catalog, and the 1912 Sears catalog. Based on the number of pottery churns found in antique shops today, they were widely used. The discrepancy may, at least in the 19th century, be due to local potters producing churns in most small towns and urban centers. Many towns would also have coopers making wooden churns.

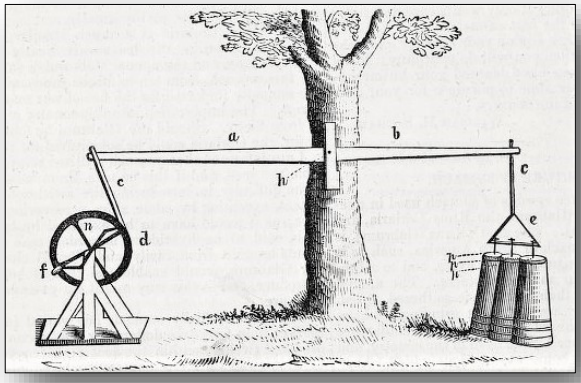
Using a dash churn *ca 1897. (Photo credit: Library of Congress)*

Catharine Beecher, in *Miss Beecher's Domestic Receipt-book* published in 1850 says, "*A stoneware churn is best, and a tin one is better than wood."*

In a letter from Fort Madison, Lee County, Iowa, in December 1850 to the *Report of the Commissioner of Patents, Agriculture for 1850*, Edward Johnstone reports, "*Old-fashioned churns [are] generally used."*

In the May 1864 issue of the *Genesee Farmer*, under the heading of DASH vs CRANK CHURNS, a reader wishes to know, "why dash churning makes better butter than crank churning." The answer from another reader in the June issue is:

"The crank churn has too much force inside, or at least those have had that I have seen; consequently, the butter is forced too quick, and observation teaches me that butter thus handled soon becomes rancid and has not at first that sweet taste which is desirable."



The Virginia Churning Apparatus, *reported in the* American Agriculturist *in October, 1843, involved three dash churns.*

Mr. Smith's contrivance *includes a Nonpariel washing machine as well as a wooden dash churn. (*American Agriculturist*, September, 1863, p.277)*

Revolving Churns

The Barrel Churn

The barrel churn dates to before 1750 in England. William Ellis in *The Country Housewife's Family Companion* published in 1750 says,

"A barrel churn is so late an invention, that the uses of it are known but in few counties in England…[but also known] for its being easily and quickly clean'd, as well as its being work'd with much facility and least waste of cream, and expeditiously producing the sweetest butter."

The early barrel churns *in the 18th century were horizontal revolving churns.*

The earliest barrel churns were probably horizontal rolling churns where the crank handle turned the whole churn. Vertical, end over end churns became popular in the late 19th and early 20th centuries.

According to Eliza Leslie in *The House Book*, published in 1840, *"Where there are two or three cows, it is best to have a barrel-churn, which is turned by a handle. If there is but one cow, a common or dash-churn will do very well."*

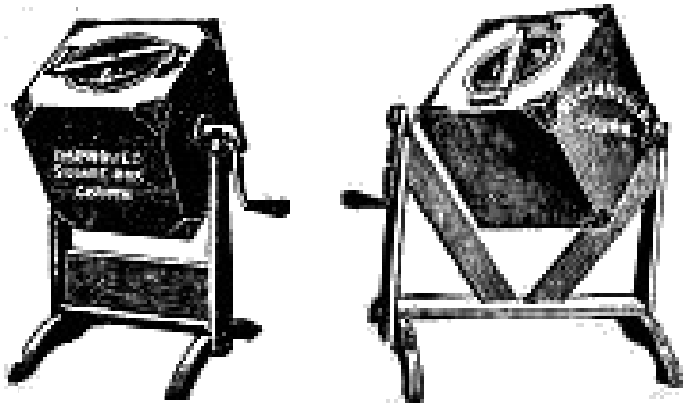
"The Favorite" *rolling barrel churn from the 1888 A.D. Perry catalogue came in sizes from five to 45 gallons. Prices ranged from $6.50 to $25.00.*

Vertical rolling churns are first mentioned in J. Breck and Companies 1838 catalogue, and then appear in Charles Mapes' 1861 catalog. They don't appear again until A.D. Perry's 1884 catalogue, but then appear consistently from 1898 through 1943. Those appearing in the Sears catalogs are Star churns; in other catalogues, they are listed as "Favorites" or Baltimore Favorites." Steel versions of the vertical barrel churn appear in the 1902 and 1906 Sears Catalogs.

Square Box and Rectangular Churns

Other types of rolling churns include the square box and rectangular churns, both of which appeared in an article and in an ad in the American Agriculturist in 1880 but didn't appear again until the Sears catalogs of 1898 and 1902. The 1880 ad for these churns includes no sizes or prices but says to "send postal for circulars" to Cornish & Curtis, Fort Atkinson, Wisconsin.

In the Sears catalogues of 1898 and 1902, the "Curtis' Improved Square Box Churn" is set straight in the frame and comes in sizes ranging from three to 40 gallons with prices from $3.43 to $20.40. The rectangular churn is a square box churn set diagonally in the frame and comes in sizes from seven to 60 gallons and ranging in price from $3.42 to $18.04. The accompanying information says that the rectangular churn received the "highest award, a cash premium and diploma, in competition with the world at the Dairy Fair held in Chicago." A rectangular churn is also shown as being operated by a single-dog treadmill in the 1898 Sears catalogue.



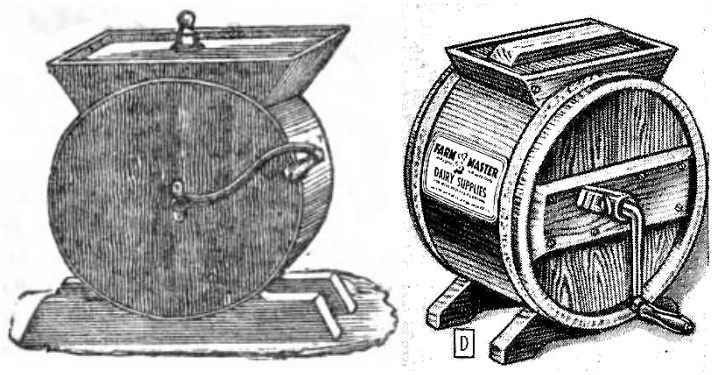
Curtis' Improved Square Box Churn *(left) and the* ***Rectangular Churn*** *(right) from the 1902 Sears catalogue. Both came in sizes from seven to 60 gallons, priced at $3.50 to $19.50.*

Paddle Churns

Paddle churns all contain interior paddles, also called dashers, that are operated by a hand crank and are horizontal in contrast to the later vertical Dazey-type churns of the first half of the 20th-century. They could be designed to sit on a table or could have legs to stand on the floor. Common paddle churns include the cylinder churn, thermometer churn, horizontal barrel churn and such brands as Gault's, Blanchard, Davis, and Union churns.

Cylinder Churn

Other than the dash churn, the cylinder churn was probably the most popular churn of the period studied. They appeared in the sources consistently from 1846 to 1946. The cylinder churn is a short, straight-sided wooden churn with a crank handle on the end. They were generally made of painted pine or un-painted cedar with a metal band on each end. Improvements in the cranking mechanism and other features were made over time, but the "Farm Master



***Cylinder Churns** (left) from the 1846 American Agriculturist; (right) the **Farm Master cylinder churn** from the 1946 Sears catalogue*

Cylinder Churn" of 1946 looks pretty much the same as its 1846 predecessor.

The 1853 E. Whitman and Company catalog sold Kendall's Cylinder Churns, and said of them: *"The sale of them for the last few years has been unprecedented by any other churn, and so general satisfaction have then given, that not one in a thousand has been returned…"* They came in five sizes with the quantity held by each not indicated, but rather stated in terms of numbers of cows:

No. 1, for 1 to 2 cows, - - - $2.50
2, 3 to 5 " - - - 3.00
3, 5 to 8 " - - - 3.75
4, 8 to 15 " - - - 4.50
5, 15 to 25 " - - - 5.50

Tredwell and Jones' 1859 catalogue describes it as: *…"a great favorite with the farming community, owing to its simplicity, nicety of work, and ease of cleaning*." The Ames Plow Company's 1876 catalog describes the Cylinder Churn as "*One of the most simple rotary churns, combining most of the advantages of all other churns of a cylindrical character. It is a light and portable style of churn and may be placed on a bench or table and operated by a child."* They advertised two kinds, blue painted and varnished, and they came in five sizes up to 20 gallons.

The Thermometer Churn

The Thermometer Churn is designed to regulate the temperature of the cream or milk being churned. This is achieved by the use of a double bottom of two sheets of zinc or other metal which allows either warm or cold water to be introduced. A thermometer on the end of the churn gives the temperature of the cream or milk which should be 62 degrees. The water is introduced through a funnel or a slot on the churn side and drawn out by a tube when the correct temperature is reached. About forty revolutions per minute is recommended for churning.

The Parker and White Agricultural catalog offers Crowell's Thermometer Churn in seven sizes, from one to 16 gallons. The thermometer churn appears consistently in the sources from 1848 through 1864 and then only twice more in 1876 and 1893.

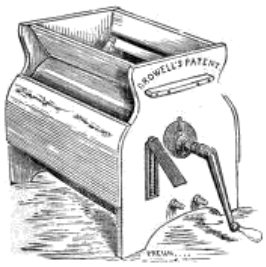
Spain's Barrel Churn

Spain's Patent Churn is a horizontal paddle barrel churn. The illustration below is from the 1890 Johnson & Stokes catalogue, but it carries a patent date of June 18, 1875, imprinted on the crosspiece.

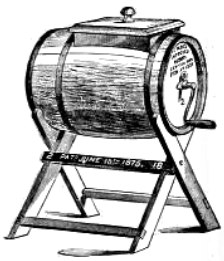
Gault's, Blanchard, Davis, and Union Patent Churns

A series of companies produced patent paddle churns throughout the period. Gault's Patent Churn appears in the 1838 J. Breck & Company catalogue. A letter to the Editor of *The New England Farmer* in June of 1834, and quoted in the catalog, says, "…*They are the best churns I have ever seen in use. They are very convenient to keep clean, bring the butter very easy, and require not more than 15 to 20 minutes to do a churning."* One unique feature is that the paddles are attached to the lid rather than the churn.

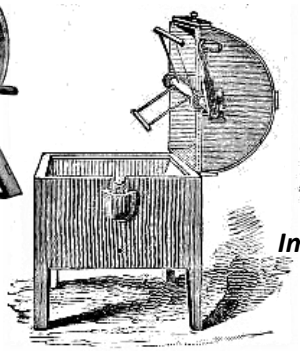
Gault's churns only appear in 1838, 1846, and 1853. Similar churns appear in subsequent years. The Blanchard churn appears in 1874, 1880, and 1888; the Davis churn appears in 1876 and 1893; The Union churn appears in *American Agriculturist* in 1880 and 1884 and then again in Sears catalogues in 1898, 1902, and 1912. Single appearances are by the Dasher churn (not to be confused with the dash churn) in 1867 and the Durham churn in 1893.



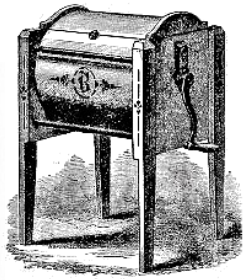
Crowell's Patent Thermometer Churn



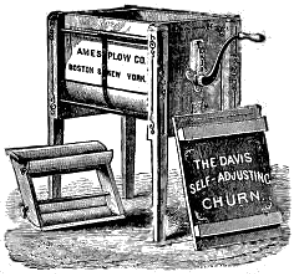
Spain's Patent Churn



Gault's Patent Churn



Improved Blanchard Churn

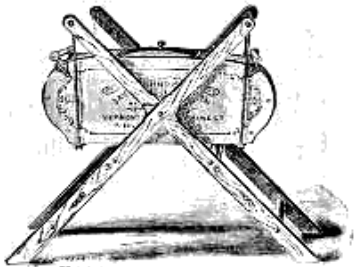


Davis self-adjusting Churn

Union Patent Churn

Swing Churns

Swing churns were the earliest type of churn dating back thousands of year. They were replaced by the dash churn by the Middle Ages, but then reappeared in the latter part of the 19th century. A patent was issued to F.G. Butler in1879, and the Davis churn was made and sold by the Vermont Farm Machine Company through at least 1913.



The Davis Swing Churn *from the 1906 Griffith & Turner catalogue.*

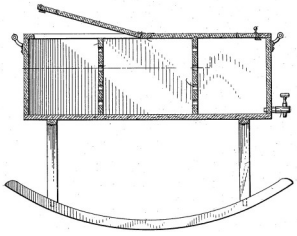
An ad for the Davis Swing Churn in the 1884 *American Agriculturist* claims it is "*The most popular churn on the market."* According to the 1906 Griffith Turner catalog, "*The round ends of the Churn cause the cream as it strikes against them to slide up and over, turning a complete summersault, consequently the cream is thoroughly agitated."* The churn came in capacities of eight to 60 gallons (which would churn four to 30 gallons) and prices ranged from $7.00 to $25.00.

The Creamery Swing Churn Company of Louisville, KY, in addition to their regular swing churn, made a foot-powered version. Swing churns date from the 1879 patent to the 1906 Turner & Griffith catalog.

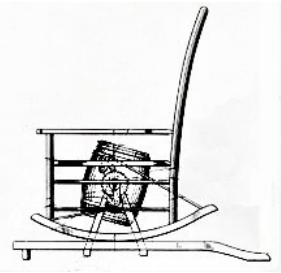
Rocker Churns

A rocker churn is a rectangular box set on rockers that allowed it to rock from end to end. There is often a fixed dasher in the middle of the box. These churns were easy to build which resulted in a variety of homemade designs. A patented design from 1877 included a false metal bottom where warm or cold water could adjust the temperature of the cream. Another design was patented in 1923. A 1904 ad by the Rocker Churn Manufacturing Company of Forsyth, Georgia offered rocker churns in sizes of eight to 60 gallons. No rocker churn ads, however, were encountered in the sources examined.[7]

A 1913 patent featured a barrel churn connected to a rocking chair that turned the churn as the chair rocked. Swing and rocker churns are also well suited to being operated in connection with a rocking chair.



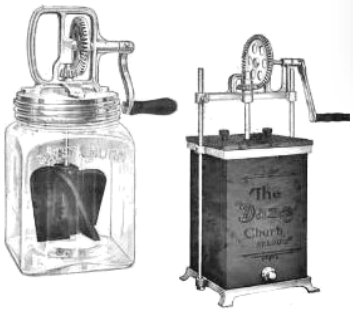
1923 Rocker Churn *patent illustration.*



1913 Rocking chair, Barrel Churn *patent illustration.*

Vertical Paddle Churns

One of the most prominent vertical churn companies was the Dazey Churn Company of St. Louis. Nathan Dazey worked in the hardware business in Ft. Worth, Texas in the 1880s-90s. He took over a company making glass churns in 1904, improved the churn, and patented it in 1906. He moved to St. Louis shortly thereafter. Dazey also made a metal churn that was square with a double chamber that held hot or cold water. The first patent for a square metal churn was in 1891 by A.C Richardson. Dazey patented their own model in 1907.[8]



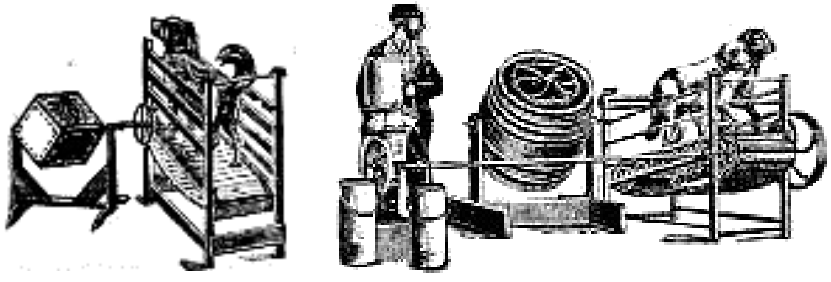
Left – *Dazey glass and metal churns from a 1921 company ad.* ***Above*** *– Churning with a metal churn in 1936, Emmet Co. Iowa. (Credit: Library of Congress)*

Other churns on the market included the Elgin and the Farm Master churns sold by Sears, the Lightning churn, The Sunbeam Mixmaster, and the Dandy churn. Various vertical metal and glass churns appeared in the catalogues from 1907 up until 1948.

Treadmill Churns

The New England Farmer, in 1832, said the following about the dog treadmill churn:

"The dog churn is in general use in many counties, particularly upon the borders of the Hudson. In Orange we hear this in operation on a summer morning at every farmhouse. It is a great saving of labor to the family, which has a barrel of milk to churn daily. In one place I saw a sheep



Single and double dog power *tread mills with rectangular and barrel/dash churns from the 1898 Sears catalog.*

The Churn Chart

Churn Types	1750 Pub	1832 NEF	1838 CT	1843 AA	1846 GF AA	1848 GF	1850 AA	1851 CT	1852 CT	1853 CT	1858 GF	1859 CT	1861 CT	1863 AA	1864 GF	1865 AA CT	1867AA	1868 PT	1873 AA	1874 CT	1876 CT	1879 PT	1880 AA	1884 AA	1888 CT	1890 CT	1891 PT	1893 CT	1897 PH	1898 CT	1902 CT	1906 CT	1907 PH	1908 CT	1912 CT	1913 CT PT	1918 CT	1919 CT	1923 PT	1927 CT	1933 CT	1936 PH	1943 CT	1946 CT	1948 CT
Dash Churn																																											
Wood				X					X		X	X	X	X	X	X					X							X	X	X													
Stoneware			X																														X										
Revolving Churns																																												
Barrel	X		X										X		X									X	X					X	X	X		X	X	X	X	X		X	XX		X	
Square Box																							X							X	X												
Rectangular																			X				X					X		X	X	X											
Hexagonal																												X									X						
Paddle Churns																																												
Barrel																							X			X																	
Cylinder					X			X	X	X	X	X	X		X	X					X		X			X		X		X	X	X			X	X	X	X		X	XX			X	
Thermometer						X	X	X	X	X	X	X	X		X	X					X							X																
Gault's			X		X					X																																		
Blanchard																				X			X		X											X								
Davis, Durham																					X							XX																
Union, Other																							X	X						X	X				X		X	X					
Swing & Rocker																																												
Oscillating																			X																									
Swing, Davis																						X		X	X									X			X						
Rocker																						X																X					
Rocking Chair														X											X											X								
Vertical Paddle																																												
Tin																											X					X				X		X	X	X			X
Glass																																		X		X		X	X			X	X
Electric																																											X
Powered																																											
Treadmill		X										X							X				X						X														
Belt Operated																															X							X	X				
Combination churn & butter worker																												X			X												

Key to Abbreviations
AA = *American Agriculturist*
CT = Seed/ implement Catalogue
GF = *Genesee Farmer*
PH = Photo
PT = Patent illustration

treading the diagonal platform, and another tied at hand to relieve him."

Dog treadmills were found operating a variety of different churns in the ads including the dash, vertical barrel, rectangular, swing, and patent paddle churn. Treadmills were listed in the 1859 Tredwell and Pell catalog, in photographs listing 1872 and 1882 patent dates, and in the 1898 Sears catalog that featured both one and two dog models.

Powered Churns

Many of the churns discussed came in sizes up to 80 or hundreds of gallons. These, due to their size, were belt driven from different sources such as steam engines or, in the 20th century, gas or electric engines. Dazey was offering electric-powered churns by World War I.

Conclusion

Limited space did not allow for the inclusion of some varieties of churns or such items as butter workers, butter molds, etc. Hopefully this information will provide a starting point for further research and for the enrichment of butter churning activities in our living history programs. ❑

Endnotes

1,2. "History of Butter," Milky Day, Blog, Sept. 4, 2009. Accessed June 11, 2023, https://milkyday.com/blog/2019/09/04/history-of-butter/.

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4, 6. "The History of Butter," Butter Journal, accessed June 12, 2023, www.butterjournal.com/butter-history.

5. Wooden butter churn lid dating 585-63 accession record, National Museums Scotland, nms.scran.ac.uk/database/record.php?usi=000-100-103-159-C.

7. "Swinging, Revolving & Rocking Churns," Wooden Butter Churns Page 1 – Doug & Linda's Dairy Antique Site, Accessed Jun 12, 2023, https://www.webpal.org/SAFE/aaarecovery/2_food_storage/ Eggs/Wood_Butter_Churns_1.html.

8. Sam Moore, Dazey Butter Churn of St. Louis, Farm Collector, Accessed Jun23, 2023, https://www.farmcollector.com/equipment/dazey-butter-churn-zmlz13octzbea.

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Mackinac State Historical Parks Interpreters – Seasonal interpreters present daily programs at Mackinac State Historic Parks. Historic sites include Fort Mackinac, Colonial Michilimackinac, Historic Mill Creek Discovery Park, and the Biddle House, featuring the Mackinac Island Native American Museum. (Photos courtesy of Mackinac State Historic Parks)