PRESERVING THE FODDER OF HISTORY
OUTSIDE OF THE SILO

MOMCC FALL CONFERENCE 2023
TILLERS INTERNATIONAL, SCOTTS, MICHIGAN

REGISTRATION ENDS OCTOBER 18, 2023
**CONFERENCE SCHEDULE**

**Thursday, November 9th**

** Breakfast on your own **
8:30 – Welcome, Eric LaFary, Executive Director, Tillers International
   - Scotts Community Center (SCC); venue addresses below
8:30-9:15 – Keynote, Julie A. Reilly (SCC)
9:45–5:00 - Workshops (Tillers International Campus)
   ** Take box lunch with you to workshop venue **

- **Evening at Four Points Sheraton, Kalamazoo, MI**
  6:30 – Cash Bar
  7:15 – Dinner
  8:15 - 11:00 – Auction

**Friday, November 10th**

** Breakfast on your own **
9:00 – 12:00 Workshops Continue (Tillers Campus)
12:15 – Lunch (Scotts Community Center)
1:00 – 5:00 Workshops resumed (Tillers Campus)
5:30 – Supper (SCC)
6:15 – 6:30 Update; ALHFAM STP Initiative
6:30 – 8:00 MOMCC Business Meeting (SCC)
8:00 – 10:00 Bonfire (Tillers Campus)

**Saturday, November 11th**

** Breakfast on your own**
9:15 - 10:30 Resource Group Meetings
10:30 – 10:45 Break
10:30 – 11:15 Resource Group Reports (SCC)
11:15 – 11:45 Town Hall Format; Critique of Intensive Workshop Concept (SCC)
11:45 – 12:00 Dismissal (SCC)

**VENUE LOCATIONS**

- FOUR POINTS SHERATON 3600 E CORK CT., KALAMAZOO, MI 49001
- TILLERS INTERNATIONAL 10515 OP AVENUE E, SCOTTS, MI 49088
- SCOTTS COMMUNITY CENTER 8450 36TH STREET S, SCOTTS, MI 49088
The communities we serve are in an ongoing dialogue regarding numerous serious concerns. That living history is uniquely positioned to add a pertinent voice to these discussions is an exciting and sobering obligation. Research undertaken at our sites typically mirrors other public history formats which center on archival materials and historic objects. The established standards and protocols embraced in order to preserve tangible materials (restricting their use, handling and exposure to environmental degradation) have been adopted by living history sites without alteration. Largely overlooked are the elements of intangible heritage which living history sites are uniquely positioned to research, develop, propagate and preserve. These are the unrecorded skills, knowledge and underpinnings required for many of the objects in our collection to function optimally. Without these intangible skills, we have no way to accurately assess the rationale of the common culture of our past. Unlike the physical objects in our care, these intangible skills can only be maintained while in use; when put away they atrophy. The nutritional benefits of the fodder of common culture can only be realized when “fed-out” – it can only be preserved outside of the silo!

What resources are needed by living history sites in order to increase scholarship of intangible cultural heritage? What will the museum culture look like if the high level of connoisseurship and conservation practiced with material objects is to be applied to historic skills? How can we promote a more holistic approach to scholarship, which includes consideration of both tangible and intangible culture? In other words, how can the procedures and protocols of “conventional” fields of history be transposed into the acquisition and preservation of the skills within our intangible historic collections?

This will be the focus of our time together during MOMCC’s fall conference. It is a focus requiring involvement by everyone associated with living history, from every specialty. Two day intensive workshops will be aimed at exploring ways in which developing, practicing and preserving historic skills can be combined with more traditionally exercised museum disciplines in order to flush-out questions of historic cultures in unique ways. Throughout the conference participants will be asked to consider variations of two questions:

- What factors encouraged a specific solution to be chosen over competing alternatives at any given point in time?
- How are these historic cultural models pertinent to contemporary world challenges?

Stated another way, we will consider how to preserve the fodder of history outside of the silo.

### KEYNOTE ADDRESS

**Deciphering the Embedded and Intangible from Objects**

What kinds of information do we currently glean from objects? How do our backgrounds, education, and training affect what we take away? Is it possible to learn even more from objects? Perhaps about makers? About the actual process making? About why an object is precisely the way it is? Keynote presenter Julie Reilly will share a perspective on objects and what they bring to us based on a long career as an objects conservator, anthropologist, museum professional, and lover of tools.

**Julie A. Reilly, Executive Director, Williamstown & Atlanta Art Conservation Center**

Julie Reilly is an objects conservator, conservation educator, and non-profit administrator. She is currently Executive Director of the Williamstown + Atlanta Art Conservation Center, in Williamstown Massachusetts. She has filled leadership and conservation positions at the Intermuseum Conservation Center, Omaha by Design, Joslyn Castle, KANEKO, the Ford Conservation Center, the Winterthur Museum, the Colonial Williamsburg Foundation, the National Park Service Applied Archeology Center, and the Smithsonian American History Museum. She was Adjunct Associate Professor for the Winterthur University of Delaware Program in Art Conservation, where she trained conservators, and served as Adjunct Professor in the University of Nebraska’s Museum Studies program, where she trained museum professionals. She holds an MA in Anthropology with specialization in Anthropological Conservation from George Washington University and is a graduate of the Getty Museum Leadership Institute. Reilly is currently a Fellow Member of the American Institute for Conservation and an associate editor for the Journal of the American Institute for Conservation. Reilly has been honored to conserve and care for some of the finest collections of tools from the Smithsonian American History Museum, the Colonial Williamsburg Foundation, the Winterthur Museum, and many private collectors.

What I think we can claim for agrarianism is that it is a cultural contract fashioned to work in a specific time and place and that it has great durability and adaptability. Its job description is to function in such a way that it honors and maintains the earth, sustains and perpetuates the community, shelters and benefits the citizens thereof, and respects the commonwealth for what it is: the common wealth.

-Maurice Telleen
PROFESSIONAL DEVELOPMENT WORKSHOPS

INTRODUCTION TO WORKSHOPS

The historic skills at the center of these workshops are important, if by "skills" our view is broader than the sheer mechanics of any given job. Relying on comparable materials and tools to replicate the known work of a given place cannot be faked. It will flush out all manner of questions which may not be otherwise apparent. These questions concern work processes and attitudes, but also other seemingly unrelated questions concerning the intangible culture whose elements often organically grow, mature and transform synergistically.

The requirements of living history go far beyond the historic skills portrayed. Unique curatorial, programming, research and collections skills are also needed. How can we enhance conventional museum disciplines to best support the unique requirements of living history? What is necessary to maintain a high level of integrity in practitioners of historic skills? How can long established practices of connoisseurship and accountability be modified to accommodate the cataloging and preserving of intangible "objects"? How might the knowledge and insights of skilled interpreters be incorporated into further research and publication? Here is a golden opportunity to enhance the perspective through which you approach your work. The workshop format is ripe for these and other conversations among your peers, as you spend two days together, working to better understand history.

Read the workshop descriptions carefully, and notice that each is ripe to explore parallel topics as well.

If registering by mail, be sure to submit your top three choices in order of preference. All workshops will run two full days and will be strictly limited to 10 participants. Early sign-up is encouraged.

A) BEGINNING HANDTOOL WOODWORKING
- PRESENTER - JIM CRAMMOND

Like most trades and practices, woodworking can be broken down into a few basic fundamentals from which a wide variety of woodenware can be shaped. Unfortunately, many casual users have never experienced the pleasure of using tools properly sharpened and tuned. Fewer yet have been exposed to the work paradigm historically embraced when simple hand tools were the "industry standard".

Participants in this workshop will begin learning the names and uses of various tools, tool care, and their appropriate use. Exploration into material preparation will evolve into exploration of basic joints, as time allows. Upon completion, the importance of proper wood selection and the ability to recognize the traces left by various historically based woodworking tools will help historic tradespeople replicate period work. Researchers, curators and registrars will hone skills necessary to "read" the story within historic objects. Taking this workshop will equip you with the vocabulary to delve deeper into the plane truth of historic objects.

THE VARIABLE ROLE OF SKILL
- "Workmanship of the better sort is called, in an honorific way, craftsmanship."
- "There are people who say they would like to see the last of craftsmanship because, as they conceive of it, it is essentially backward-looking and opposed to the new technology the world must depend on." On the other hand there are also people "who tend to believe that craftsmanship has a deep spiritual value of a somewhat mystical kind." Craftsmanship may be defined as "workmanship using any kind of technique or apparatus, in which the quality of the result is not predetermined, but depends on the judgement, dexterity and care which the maker exercises as he works ... I shall call this kind of workmanship The workmanship of risk ..."

-Workmanship of risk can be compared with "Workmanship of certainty (in which) the quality of the result is exactly predetermined before a single thing is made."
Excerpted from: The Nature and Art of Workmanship, David Pye

B) SHAVE 'EM TO SAVE 'EM: SPINNING AS A CONSERVATIONIST ACT
- PRESENTERS - MICHELLE EVANS & SARAH WITHROW, CONNER PRAIRIE

Rare livestock breeds are best conserved by giving each breed a job. The Livestock Conservancy initiated the "Shave 'Em to Save 'Em" program with this in mind. The idea is to enhance the wool market for those breeding and raising heritage breeds, while at the same time providing a forum for practitioners of textile arts the opportunity to understand the traits of wool from a variety of breeds. For those involved in living history and attempting to relearn and understand the nuances of heritage skills, having access to (and experience with) period correct materials is crucial. Participants of this two day workshop will be provided with wool samples from up to nine breeds to wash and card. Information about the various breeds will be provided, as well as details of how to prepare to work with wool in the workshops. This hands-on workshop will also be minds-on, with lots of time built into the schedule for participants to express their critique (and learn from the insights of others) of the considerations and requirements of these wool types. Also discussed will be perceptions gleaned about the impact and importance material selection has in (re)learning historic skills, and ways living history sites can promote the continued existence of these resources. The focus of this workshop is on the comparative properties of various breeds’ fleece (rather than an introduction to spinning). Participants should therefore come with some spinning experience.

For more information on The Livestock Conservancy's "Shave 'Em to Save 'Em" initiative, refer to:
https://livestockconservancy.org/index.php/involved/internal/SE2
C) **DISCOVERING EVIDENCE OF INTANGIBLE CULTURE WITHIN HISTORIC ARTIFACTS**

- PRESENTERS - JULIE REILLY, WILLIAMSTOWN ART CONS. CENTER; RUSS ALLEN, IND. RESEARCHER; ROB BURDICK/JIM SLINING, TILLERS INTERNATIONAL

How can tangible objects provide insights useful for regaining the intangible elements of culture? This two day workshop will consider ways in which messages imbedded within historic objects might be revealed. The workshop will begin assessing a variety of historic farm tools for category of use, designer’s intent (Russ Allen will lead a patent search discussion to aid us with this often nebulous effort), identification of the tool’s various components (subsystems), and suitable environmental and methodological conditions required for successful use. Conservator Julie Reilly will then address conservation procedures to identify and preserve important evidence of the object’s use. Evidence uncovered with the objects at hand will provide basis for discussion: what theories and questions might they suggest of intangible skill(s) required if the tool is to achieve its full potential in use; what experiments and processes could be conducive to relearning and testing those skills? The discussion will conclude by considering what these objects and identified skills might be able to contribute to the world currently. Rob Burdick will present several examples on the second day to illustrate how Tillers International incorporates historical elements of design and use into tools for current applications. Criteria useful in determining a tool’s success will be discussed (from both historic and current perspectives) before participants join those of the two draft animal workshops for a series of field trials.

D) **HORSEPOWER MAGIC; HORSEPOWER POWERED BY HORSES**

- PRESENTERS - RICK ESHIUS, TILLERS INTERNATIONAL; KEVIN WATSON, HOWELL FARM

Many currently at work in various history-related endeavors have never had the opportunity to work closely with a horse in harness, be it a buggy horse or heavy drafter. Many of the choices and solutions embraced by previous American cultures were heavily influenced by both the enabling and limiting qualities of the horse. Here is an opportunity to spend two days with these unique creatures. This workshop is intended to provide each attendee with a broad, hands-on knowledge of using horses for power. After introducing the horse and its general physiology and behavior, the functions of the harness and grooming/harnessing procedures will be discussed. This will be followed by various exercises driving a pair in various circumstances.

Finally, day two the horse workshop will join the oxen and farm implement groups on the field for trials of various tools in use. This will provide an opportunity to compare horse power with that of oxen, and the necessary considerations of “limited-power” farming. This interaction with horses will broaden the perspective by which all history professionals perform their work. Whether one is considering transportation, freight, farming and manufacturing endeavors or firefighting, the horse was central to “just getting along” in America through much of the 19th and well into the 20th century. Don’t miss this unique opportunity to get first-hand exposure to what was an historically central experience in Midwest America!

E) **COOP-ERATION IN THE COOP; THE CARE AND BUTCHERING OF CHICKENS**

- PRESENTER - MIC RUNYON, ARCHIBOLD, OHIO

Chickens: the iconic symbol of agrarian America. This workshop is designed to give an overview of the integral though changing role chickens historically played in both rural and urban homes. A look at the changing characteristics of breeds, poultry’s part in seasonal diets, economic impact as a source of steady cash income, care and raising considerations, and butchering will all be addressed and discussed in this two day workshop. Numerous active sites (because of staffing or site restrictions) find it difficult to have large animals on hand as part of their daily program. Poultry can often be accommodated even in those circumstances. Recent interest in (sub) urban flocks provide a relevant starting point in discussing other livestock commonly included in historical farming models. This workshop will provide “scratch” for thought (and increased confidence) in how to develop programming which demonstrate synergy between domestic and production farm activities.

F) **FROM THE KERNEL TO THE CRUMB; THE COMMUNITY OF THE FARMER, MILLER AND BAKER**

- PRESENTERS - ALISA CRAWFORD, MAIDEN MILLS; SHORT TOPICS - JON KUESTER & KEVIN BARNES

This two day workshop will have you stepping into the shoes of three tradespeople: farmer, miller and baker. This tactile workshop will expose first-hand the role historically evolving grains have in influencing tools, process and food culture. Discussions of the interdependence of these trades within each unique community and the importance materials play in accurate living history presentations will thread through each day.

Day One will be spent focusing on milling, including an historic overview of grain harvesting from the farmer’s perspective. The working environment of the miller will be experienced through a visit to a local historic mill.

On Day Two, participants will sink their hands into their newly gained appreciation for the influence grain selection has to finished bread, which will be baked in an earthen oven.

Whether you are an interpreter, educator or curator, your understanding of these trades will deepen as will your awareness of both the dynamic complexity of local food cultures, and of the ever-changing decisions required if a community is to flourish. In other words, this workshop can immediately impact programming at your home site.

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**INTANGIBLE HERITAGE, GONE IN A SINGLE GENERATION OF DISUSE**

In a recent Williamsburg blog, Historic Farmer Ed Schultz makes this statement about a horse-drawn hoe plow: “After many miles over the last 18 years, I have found it to be the ‘Cadillac’ of cultivators.”

Another Williamsburg experience comes from Kerry Shackelford, who was a long-time Journeyman cooper there. The Master of the Shop at the time was George Pettengell, who started an apprenticeship at the Whitbread Brewery at age 15. George was able to keep his broad axe sharp longer between dressings than anyone else using it. Same tool, same person sharpening it, but something in the way George worked dulled the edge more slowly. No one (including George) could discover what he was doing.

Such is the slow acquisition of intangible skills. How do we apply mechanisms now established for tangible collections to these intangible resources (research, acquisition, cataloging, practice, and preservation) to ensure their future study?
**G) COLLECTIONS REGISTRATION; ACCOUNTING OF OBJECTS WE DEARLY HOLD & THOSE WE CAN ONLY HOLD DEAR**

- **PRESENTERS** - TRACIE EVANS, SAUER VILLAGE; PETE WATSON, HOWELL FARM

This workshop will be presented in two parts.

**Part One: Practical Registration for Museum Professionals** (all day Thursday and Friday morning) This portion of the workshop will focus on the practical application of basic registration methods and activities. It will highlight good practices in registration and will include hands-on and step-by-step instruction in registration activities. In addition, this course will discuss legal and ethical issues such as ownership, deaccessioning, and abandoned property. This workshop is intended as both a basic course for beginning registration and as a refresher course for those who are (even occasionally) responsible for registration activities. Topics will include Basic Registration Activities, Registration Forms, Management Tools, Lexicons and Authority Lists, Legal and Ethical issues, and Questions & Answers. On Friday morning, we will look at the Past Perfect Collections Software. Using their Past Perfect 5.0 Evaluation software, we will explore basic navigation, tools and data input as it relates to registration activities. Participants are encouraged to bring their own laptop so they can practice themselves with Past Perfect. You may request a copy of the Evaluation software from the company’s website at: https://museumsoftware.com/demo.html

**Part Two: Registration of Intangible Objects** (Friday Afternoon) Living History has adopted its registration protocols from “conventional” public history. These procedures have a proven track record in maintaining professional (legal and ethical) standards in collections management. How can these carefully developed and long accepted practices be honed to maintain intangible cultural resources with similar care? The task for Friday afternoon’s survey portion of this workshop will begin by defining intangible resources as they relate to the living history context. The rest of the session will explore how to assess (in terms of “condition,” provenance, etc.), inventory, and preserve skills currently held in the museum’s care, as well as in future skill acquisitions.

**H) BOVINE BLISS; AN INTRODUCTION TO OXEN POWER**

- **PRESENTERS** - TIM HARRIGAN, MSU; ED SCHULTZ, COLONIAL WILLIAMSBURG

Oxen were once a common power choice throughout the Midwest. Their use has obviously diminished in America, though worldwide there are many working cattle. This workshop will provide an outstanding opportunity to understand how this choice of power affected other decisions made by farmers and loggers throughout America’s history. Like the draft horse workshop, participants will learn about the general physiology and nature of oxen, followed by an introduction to the types of yokes historically available and their proper fit. The participants will then actively drive the oxen, first unhitched, and then with various loads and obstacles. Finally the second half of day two will be spent in the field with the draft horse and implement class, assessing several field tools and comparing both types of draft power. This workshop will provide a foundation for budding ox drovers, but horse teamsters will improve their driving skill by having experience considering the character of another type animal. All interpreters and collections managers, curators and conservators will gain a wider perspective through which to view history and its associated (material) culture.

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**WORKSHOP LOCATIONS**

A - BLACKSMITH SHOP
- FORGED IRON
B - WOOD SHOP
- BUCKETS
- HAND TOOL WOOD
C - SHEEP SHED
- HOG BUTCHERING
D - DRAFT ANIMAL BARN
- DRAFT HORSE INTRO
E - COW BARN
- POULTRY CARE
F - EQUIPMENT SHED
- OXEN BASICS
G - EXHIBIT BUILDING
- IMPLEMENT EVAL.
H - GUEST HOUSE
- GRAIN/OVEN
- WOOL SPINNING
- REGISTRATION
I - Scotts Comm. Center
- May I Have this Dance (not shown on map)
1) MAY I HAVE THIS DANCE
- PRESENTER - JEANETTE WATTS, Historic Performance Consultant (DancingThruHistory.com)

The programming of many living history sites is heavy in various work activities. While these provide opportunities to show community interaction on an economic level, how do we depict how individuals and households engage socially? One great way to broach this aspect of community life in an immersive way is through dance.

This two day workshop will center on teaching the vocabulary of country dances of the 19th century. Beginning with a very simple reel, participants will explore 3-person reels and the popular Virginia Reel. The class will work its way through the dance vocabulary that are the building blocks of the country dances of the first half of the century and the quadrilles of that century’s second half. Class time will alternate between movement and reading primary source materials, equipping participants to read and understand dance manuals from different eras.

Whether you are a curator considering how a furnishing plan might appear in use, an educator creating engaging school visits or an interpreter desiring to broaden your visitor’s understanding of a distant culture, this workshop will be beneficial for you.

THOUGHTS ON THE 1797 TOOLS OF CABINETMAKER BENJAMIN SEATON

- “The workmen who made these tools as well as those who used them often shaped and fitted their work by sight or touch, by the result of tool sizes, and by transferring with dividers or by direct comparison.”
- “For the modern student or craftsman, the Seaton tools offer evidence of a different way of work and manufacture – one that relied on years of on-the-job apprentice training that resulted in well-developed eye judgement, fine hand skills perfected through repetition, and relatively simple tooling. Varying levels of precision and surface quality were chosen after carefully weighing effort versus value. The old methods were developed over hundreds of years in competitive shop environments and were often extremely economical in terms of effort, time and materials.”

Excerpted from notes by Jay Gaynor and Peter Ross as published in The Tool Chest of Benjamin Seaton, 2nd Edition; edited by Jane Rees

J) FORGING IRON; AN INTRODUCTION
- PRESENTER - JOHN SARGE, TILLERS INTERNATIONAL

Through a series of carefully selected projects this two day workshop will familiarize each participant with the fundamental forging processes from which all wrought forms are produced. Successful completion of this workshop will provide the attendee with a sufficient general knowledge of blacksmithing to tackle many simple projects required around a typical living history site. Perhaps more important will be a firm knowledge of why the forging process was historically so widely embraced, along with the ability to determine where the characteristics these processes and associated materials are of benefit. Curators, registrars and conservators will be able to assess historic objects with greater depth and understanding; skilled not only to identify ferrous materials and forged elements but girded with the skills to recognize the forging processes used in their creation. Related information recorded in ledgers, day books, journals and diaries will take on new meaning for researchers, and educators may grasp new ideas for programming with this popular trade. Perhaps most importantly, all the individual disciplines necessary for the proper function of a living history site will be able to work together with an improved vision.

K) FROM THE ROOTER TO THE POOTER
- PRESENTER - RALPH RICE, ASHTABULA, OHIO

This workshop is the perfect opportunity to investigate common models of pre-industrial agriculture. Farms where hogs were not raised for cash incomes often raised one or more for home use. Were any benefits realized from hog raising beyond food for the table? Hog butchering is representative of many other common cultural skills which have greatly declined over just several decades. This workshop will make evident the complexities and interactions between farmyard (backyard) and household. The workshop will begin with discussion of hog husbandry. Butchering activities will include preserving methods and making sausage, rounding out activities typical of butchering day (spread over two days). Butchering is a topic which can be used to highlight how specialized contemporary thought has become. Is this a “foodways” or “domestic” activity or an agricultural one? Once again, a number of material objects grew out of this cultural activity. In all of these ways, this butchering workshop will encourage cross-discipline cooperation at any historic site.

L) BUCKET MAKING
- PRESENTER - CHUCK ANDREWS AND JOHN DAVENPORT, TILLERS INTERNATIONAL

Staved containers have been present in American culture from the beginning. That so many different specialty branches developed within the coopering trade speaks to the unique challenges found in this seemingly simple construction. While this two day coopering workshop will focus on bucket making, the woodworking skills highlighted transfer well to many other shapes found in 19th and early 20th century life. The importance of wood selection will be discussed, and made evident through the work at hand. This class will allow participants to realize the importance of repetition and shape recognition to successful practitioners of hand-tool processes. Understanding the unique story behind each historic object requires the ability to discern wear marks from tool marks, original elements from replacements or repairs. Time spent focused on this product and trade will enable all participants to return to work with additional perspectives.
**LODGING**

**FOUR POINTS BY SHERATON KALAMAZOO**

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**3600 E Cork St Ct   Kalamazoo, Michigan 49001**

T  +1 269-385-3922

FOR RESERVATIONS: CALL +1 800-368-7764

Group Code: MO2770

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**ROOMS; MEETING RATES**

• **DOUBLE OR SINGLE** •

$119.00

**Group Rate for MOMCC Fall Conference:**

Book by Oct. 18, 2023

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From East
Travel on I-94 W to Kalamazoo. Take
Exit 80 from I-94 W. Continue on S Sprinkle Rd.

**From North**
Take exit 36 from I-94BL E. Get on I-94BL W/
US-131 S. Drive from I-94 E to Kalamazoo. Take
Exit 80 from I-94 E. Continue on S. Sprinkle Rd.

**From West**
Continue on I-94 E to Kalamazoo. Take
Exit 80 from I-94 E. Continue on S. Sprinkle Rd.

**From South**
Follow US-131 N and I-94 E to Kalamazoo. Take
Exit 80 from I-94 E. Continue on S Sprinkle Rd.
Register Online: https://momcc.org/Conferences
For Assistance with Registration email crabbef@hotmail.com

Each of the twelve workshops has a capacity of 10 participants, and will be closed once full. Workshop fees are included in conference registration. Because the workshops are two days, single day registration will not be available at this conference.

Name: ___________________________  Email Address: ___________________________
Position/Title: _____________________  Site/Organization: _______________________
Address: ___________________________  City: _______________________________
State: ___________________________  Zip: _______________________________
☐ List Food Restrictions: ___________________________
☐ First-Time Conference Attendee  ☐ I Will Bring an Auction Item

WORKSHOP SELECTION

This conference consists of a two-day workshop intensive. Please indicate your first three workshop preferences.

- A - Introduction to Handtool Woodworking
- B - Spinning (comparison of period materials)
- C - Object Assessment (intangible evidence)
- D - Draft Horse Basics (intro. to draft skills)
- E - Chicken Husbandry (care and butchering)
- F - Grain to Bread (experimental processes)
- G - Museum Registration Skills
- H - Oxen Basics (beginning ox handing)
- I - Fundamentals of Historic Dance
- J - Blacksmithing (Material and process ID)
- K - Hog Butchering (joint spaces)
- L - Bucket Making (material selection)

*Indicate Your First Three Preferences By Marking “1,2,3” in the Appropriate Spaces*

REGISTRATION FEES

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*entitles registrant to all meals and meetings, but no access to programming during Thursday/Friday day*

Meals Only
☐ Thur. Lunch Only $15  ☐ Fri. Lunch Only $15
☐ Thur. Dinner Only $40  ☐ Fri. Dinner Only $20

Membership
☐ Individual $30  ☐ Household $35  ☐ Institutional $50

Conference Fee: ________________  Meal Total: ________________

Make Checks Payable to MOMCC and Mail to:
Ed Crabb • PO Box 8212 • Lafayette IN 47903

Register Early to Secure a Place in Desired Workshop
WATCH MOMCC.ORG FOR CONFERENCE UPDATES
From: Ed Crabb
PO Box 8212
Lafayette, IN 47903