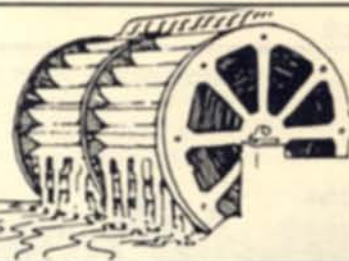


# MILLWORK



Summer, 1994

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Vol. 8 - No. 2

## What's New!

We've had a busy summer! Take a look below and on the next page to see what we've been up to. We hope you enjoy this edition of MILLWORK.



### We've Been Busy

The museum staff was busy this summer planning and implementing a children's week-long Summer Apprentice Workshop. In this pilot program, children spent five days participating in a multitude of historic activities. They learned traditional dairy skills, cooked on a 1920s style kerosene cookstove, tried their hand at woodworking skills, made quilts and cider, did laundry the old-fashioned way, and much more. The program was designed by the museum's new educator, Roger Ree, and was funded in part by the United Way, which also provided a number of scholarships for children to attend. Museum Executive Director, Jane Shepherd, has applied for a New York State Council on the Arts (NYSCA) grant to further develop the program in 1995.

### Hanford Mills Museum, the Publisher

The next time you visit the Museum Shop, look for Hanford Mills Museum's new publications. NYSCA funding made possible the publication of a series of three new booklets, entitled Workers, Millpower, and Buildings. Using illustrations done by Anita Carroll-Weldon, these books take a closer look at the three topics listed above. In Workers, you can learn about specific mill jobs. In Millpower, the water power system is followed from the surrounding hillsides and into the mill. Buildings takes you through mill history to see how the site changed and gives you clues on telling the buildings' ages. The books sell individually or as a set in the Museum Shop, or can be ordered through the mail (see page 9).

### Party Time!

Get out your calendar and mark two dates on it. For any of you who have done volunteer work for the museum in the past year, there will be the traditional Hanford Mills Museum Volunteer Dinner on November 6. On December 10, the Members' Holiday Gathering will be held in the John Hanford Farmhouse, and the Museum Shop will be opened for Christmas shopping. The museum will be sending out invitations for both these gatherings with more information about times so keep an eye out for them in your mail. And don't forget the Ice Harvest on February 4, 1995!

### In Memoriam

We are sad to report the death of Richard T. Applebaugh on June 9, 1994, at the age of 89. Dick was born in Pennsylvania, attended Rensselaer Polytechnic Institute in Troy, New York, and then came to Oneonta, NY, to work as the assistant to the president of the Oneonta division of the New York State Electric & Gas Corp. After leaving NYSEG, he ran his own insurance and real estate agency until he retired in 1970.

Through the years, Richard Applebaugh has been active in many area organizations, including Hartwick College, the Rotary, the Boy Scouts, and the Oneonta Chamber of Commerce. He had also served on the boards of a number of these organizations.

Richard Applebaugh has also been a supporter of museums. He provided funds for the restoration of the Swart-Wilcox House in Oneonta for use as a museum, and was a strong supporter of Hanford Mills Museum from the very beginning. He was on the museum Board of Trustees from 1978 to 1981. He has also made many other contributions to the mill including donations of money and artifacts for the museum's collections. Hanford Mills Museum has also been mentioned in his will.

Richard Applebaugh was an important part of the life of Hanford Mills as a museum, and we will miss his help and interest in the site.







*Once a common sight, mills like Hanford Mills Museum (photo c. 1895) are rare today. Members of the Society for the Preservation of Old Mills work to save and operate the few mills that still survive.*

## **Society for the Preservation of Old Mills**

By Jane Shepherd

This year Hanford Mills Museum, along with Caverns Creek Grist Mill in Howes Cave, NY and Rondout Woodworking of Saugerties, NY, co-hosted the 1994 Annual Conference for the Society for the Preservation of Old Mills (known as SPOOM). Nearly 200 people, real, true mill lovers, from all over the nation attended the two day conference, headquartered at the Oneonta Holiday Inn. The conference ran from Friday, September 9 through Saturday, September 10.

On Friday, there was a series of presentations and roundtable discussions. Jim Kricker of Rondout Woodworking did a slide presentation and talk on specializing in the restoration of old mills. Craig Boyko, proprietor of Caverns Creek Grist Mill, spoke on "Marketing Your Mill." Charlie Michaels of Fly Creek Cider Mill in Fly Creek, NY talked about "Thirty Years of Cider Making." Gretchen Sorin, Director of the Cooperstown History Museum Studies Graduate Program, conducted a roundtable discussion about "Mills as Museums." The annual banquet was held Friday night at the Holiday Inn, with Duncan Haye as guest speaker. Mr. Haye, with the challenge of unfriendly AV equipment, spoke about mills with both woodworking and gristmilling equipment on the same site.

On Saturday, the entire group toured the region, visiting three locations: Hanford Mills Museum, Caverns Creek Grist Mill and the Bleinheim-Gilboa Power Plant. The staff at Hanford Mills Museum was kept busy with tours and sales in the gift shop. All the folks with the Conference were very friendly and wanted to know more than the usual details about our mill. Saturday evening a chicken barbecue was held at Hanford Mills. Tables were set up throughout the mill, giving a rustic atmosphere to the evening's meal. The group, Unclaimed Freight played a folk version of rhythm and blues that everyone enjoyed. For dessert, the staff fired up a gasoline engine to power the museum's ice cream maker, and everyone was thrilled.

Since the Conference, we have received numerous letters from all over the United States from folks thanking us for the truly wonderful time that they had in New York. We received plenty of publicity from the Conference and gained many new friends. Being chosen as the location for the 1994 SPOOM Conference was a pleasure and an honor for us.

## **1994 Endowment Fund**

This year's endowment fund enhancement drive is slated to begin in mid-October. The President of the Hanford Mills Museum Board of Trustees, John Willis, will make the plea and direct the endowment fund program. Each year, Hanford Mills Museum makes an endowment fund request of the community and the museum membership. As this fund grows it assures the future success of the museum and its mission. Every contribution to the endowment fund results in an increase in the interest it generates. This interest is used to help pay for special and general operations at Hanford Mills Museum.

The endowment fund dollars raised this year will be matched by the A. Lindsay & Olive B. O'Connor Foundation. For every dollar donated to the endowment, the O'Connor Foundation will add another dollar. Each time the Foundation has presented Hanford Mills Museum with an endowment match challenge, it has been met successfully. Museum members, Board of Trustees, staff and the community can be very proud of that accomplishment.

This year's endowment letter from the President of Hanford Mills Museum's Board of Trustees will be sent out in mid-October. Be looking for yours. By contributing to the Hanford Mills Museum Endowment Fund, your gift will continue to give for many years. This year, please make a special investment in the future of Hanford Mills Museum - please give to the endowment fund.





**"The Mill Was Nothing Strange to Me" - Horace Hanford's Son Remembers**

*Editor's Note - In 1985, and earlier in 1977, Horace Hanford's son, J. Ralph Hanford was interviewed by museum staff. He knew a lot about what happened in the mill in the 1920s and 30s, and sometimes knew why things were done. Ralph Hanford died in 1990, but his memories still help us tell the mill's story.*

**1985 ~ Keith Bott** - How long did you live in East Meredith?

**Ralph Hanford** - Well, I was born in 1902 and I lived there until I finished school which was 1924, so 22 years.

**Keith** - How frequently did you visit the mill?

**Ralph** - I went down there several times every day and then when I was in high school and, I guess, early college, I used to work in the mill in the summer making those milk boxes. ... Joe Sprague was next to me and Bill Flower was over in the corner. He was an older man.

**Keith** - What were the boxes made of?

**Ralph** - Well, I guess it was pine. ... We used to either make or buy these boards and then saw them all up. They had an iron handle. ... We used a little blacksmith shop in a little shanty next to the pond and had a forge in it and they used to bend those things there. Then they had galvanized strips around the ends to keep them from splintering. Then we used to buy rolls of that stuff and then cut it off and then punch nail holes in it.

**Keith** - What other machines were there?

**Ralph** - Well, there were two punches and there were two circular saws. ... Sawed up and shaped and a depression cut along the edge for the steel binders and so ..., in the box shop, we would get those pieces and just put them together. Well, before that, they also made a hand hole in the ends. ... They looked about like one of those cardboard boxes.

**Keith** - Where they already stenciled at that point?

**Ralph** - Yes, there used to be, as I told you, between the mill and the, I call it, the store house, ... about twenty feet from the pond was this little blacksmith shop and they had a piece of iron with this SFSD something else on it. They'd heat those red hot, put them on a couple pipes that were stuck in the wall. One fellow ... would shove the board on top of it, another fellow would pull the handle down and burn that in. Then, ... in the room which is next to the boiler room where Joe Pizza used to keep dogs, they had a mechanical machine to print and impress it. ... But, for most of my life the SFSD was burned in.

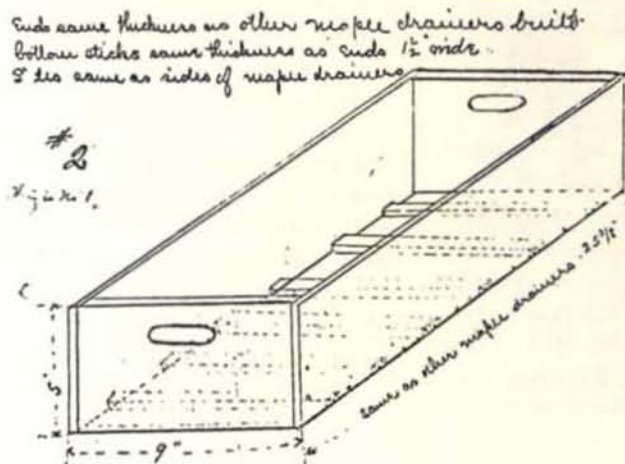
**1977 ~ Ralph Hanford** - You were asking about the box contract with Sheffield Farms. I don't know when it started but as long as I can remember, we made those boxes, it was just a natural development. Sheffield Farms was in Hobart. We had relatives in Hobart. We used to go up there so my father and Will Sheffield knew each other for many years .... Originally, we used to burn the Sheffield Farms stencil in the end of these boxes and we had a little forge, and they would heat this thing with the stencil on it up to

red heat .... That was very impressive to a child because it made smoke and there was a red-hot iron and things of that kind. In later years they bought a machine which printed the stencil on with black paint or ink so it wasn't as spectacular. ... But this was a contract which I'm sure was very beneficial to Sheffield and was one of the things that kept the mill running because it provided a great deal of work for several people making these boxes.

**Richard Kathman** - Do you have any memory of the dates when the box contract started to fall off?

**Ralph** - Well, I would think it was in the early 30s. The office of Sheffield was then in New York City and I remember my father going to New York City and talking to a purchasing agent over there. And it appeared the purchasing agent was ... looking for a little rake off. My father was not about to give any rake off to anyone for things of that kind. He was not built that way. And then soon after that, they began to make these boxes of metal and later of plastic, and they could turn them out in probably a fifth of the time it took to make one of

*Con't. on page 8*



Sheffield Farms also ordered milk bottle drainers like this one, drawn by a Sheffield employee for the Hanfords.



## A "Good Fellow" - Mill Worker William E. Cain

By Caroline Meek

Many of the Hanford Mills employees came from families that had been in the area for a very long time. Not all of their workers came from this pool of "first" families, however. Trying to piece together the lives of these men is more difficult, since they were usually not as well known by the local community. William E. Cain is one of these men.

According to William's gravestone, he was born in the year 1870. We know nothing about his family, and his early life is a mystery. His work at Hanford Mills and on local buildings, suggests that he may have had some training in carpentry.

In 1893, at the age of 23, William started working for D.J. Hanford at the mill. It is the first known reference to him in East Meredith. According to the mill's time books, William started on November 7, and until November 30, 1896, he worked full time. The time books also suggest that D.J. Hanford may not have known his new employee well. For the first month William's last name was recorded as Kane, then next as W.C. Cain. It wasn't until April of 1894 that the Hanfords got his name completely correct.

While the Hanfords did not keep records about what each of their employees worked on, they did occasionally record their pay rates. That, at least, gives some idea of different men's work skills. When William first started, the Hanfords paid him a low 77 cents a day, while other workers received \$1.00 and \$1.25 a day, so he would not be considered a skilled woodworker. By January 1896, however, he was making about 85 cents a day. Other workers were still receiving \$1.00 and \$1.25 a day, but William was no longer at the

bottom of the pay scale. One other worker was making about 69 cents a day.

Our research to date has shown William Cain's name only appeared once in the local newspaper, the Delaware Dairyman. In the April 12, 1896 edition, the following was printed: "George Gunn still continues to handle the levers that control the saws in Hanford Bros.' mill. George is a sawyer hard to beat. L. Smith, James Smith, Howard Dibble, and Wm. Kane are working for the firm and are all good fellows." Again, William's name is recorded incorrectly.

William worked a half day on November 30, 1896 and then he left. Does the half day worked suggest that D.J. fired William or does it tell us there wasn't enough work so he was let go? We don't know. We do know that there were no hard feelings between D.J. and William, because William came back to work from December 3, 1901 to November 29, 1902 and then from September 30, 1916 to April 11, 1917.

What was William Cain doing the rest of his time? Besides working in the mill, William was known as a carpenter, house painter and paper hanger. According to local history, he built a house just north of East Meredith, and then sold it on October 11, 1899 to mill worker, Charles Miller. He also worked for the East Meredith Co-Op Creamery in 1901, presumably before he went back to work at the mill. Either William helped by building the creamery or worked inside making such items as butter, casein and pot cheese. In a 1905 state survey, William told the census taker he was a barber. He held many jobs while he was in East Meredith.

On April 2, 1906 William married Carrie Smith, the

creamery manager's sister. They probably met while William was working at the creamery. They were married in Kingston, New York. Since Carrie's family came from the East Meredith area, this may



William E. Cain

suggest that Will came from the Kingston area, and still had family there.

By 1915, William built another house in East Meredith across from the mill pond. He made it of concrete blocks, molded to

look like stone. There was only one other house of this style built in East Meredith. In that year, a state census recorded that Will was a painter. By 1922, however, William decided to move on. He sold his house to a retiring farmer, Oliver Rathbun, then he and his wife moved to Laurens, New York. To this date, we have no information on what William may have done for a living at his new location. William died there in 1946, at the age of 76. His wife, Carrie, followed him in 1958, at the age of 81. They had no children.

While much of William E. Cain's life is lost in the past, he came to East Meredith and made an impression. He was remembered in the newspaper, mill records and even remembered by the houses he left. We may not know much about you, William E. Cain, but we remember you.



## The Arts and Crafts Movement in America

By Jim Havener

*Editor's Note: Jim Havener teaches museum studies part-time at Hartwick College in Oneonta, NY, has a furniture restoration business, and is also an avid collector of Arts and Crafts furnishings. Hanford Mills could typify both the problem and the solution mentioned in Jim's article. While the mill was moving more and more toward repetitive machine work, it also provided opportunities for individual craftsmanship. Unfortunately, Hanford Mills never became a part of the Arts and Crafts Movement.*

Could furniture and other household items serve as vehicles for social reform? Many Americans thought so as the 20th century dawned. Rampant industrialism began to blight the rural landscape. Workers felt demoralized in repetitive factory jobs. A widespread Arts and Crafts movement arose in this country. Exponents preached that "handcrafted" objects held a power to restore beauty and a sense of personal fulfillment increasingly absent from modern lives.

Arts and Crafts proponents believed that to transform ordinary homes into better ones, objects needed to be handcrafted. They must be simple in design with their only decoration inspired by nature. They should be made by an individual or a group of craftsmen who were involved from design to completion. They should also be affordable to the middle classes. If these conditions were met, reformers felt it would be possible to rediscover a pride in labor, harmony with nature, and the essential humanity that industrialism had stripped away.

Articulated by the English Arts and Crafts movement in the 1880's, these concepts found fertile ground in America's puritan work ethic, deep ties to the land, and respect for the individual. Unlike the English, Americans democratized craft with machine technology and entrepreneurial spirit. Gustav Stickley, Elbert Hubbard, and Charles Limbert were a few leaders who promoted a widespread effort in America from 1900 to 1920.

The major marketing arena for the movement was the American home. Long considered a reflection of economic and social status, the home mirrored moral and social trends. The Arts and Crafts movement signaled an emergence from the stuffy attitudes of the Victorian era. The new vision of one's home pursued egalitarian contentment and moral fulfillment through simple, functional, and quality objects.

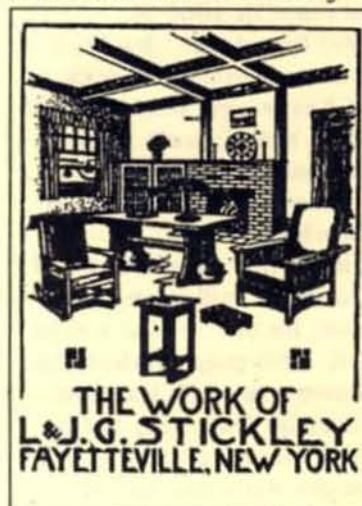
To replace repetitive factory labor, the reformers envisioned a new industrialism. Work could be artistic and fulfilling, and the products could be both beautiful and useful. Central to achieving these goals was the commitment to working by hand, an ideal that was to be tested in America's capitalist marketplace. Challenged by the affordability of machine-made objects, craft began to redefine itself as something not only functional but artistic. With its feel of human artistry, crafts appealed to buyers who wished to express themselves. Marketers sensed the trend. Advertisements and magazines extolled the virtue of craftsmanship. Consumers responded enthusiastically by buying from workshops, such as the Stickley family and the Roycroft Works in East Aurora, New York.

The reformers brought the beauty of nature to the objects they designed. A reverence for natural materials was paramount. A simple varnish emphasizing a wood's grain was preferable to elaborate inlays, carving or paint. Ceramists expanded their decorative focus beyond surface painting and

glazes by paying more attention to the texture and surface of the clay itself. Although ornament was generally frowned upon, decoration inspired by nature was encouraged.

In an age of growing global awareness, Arts and Crafts practitioners looked for inspiration in a broad set of visual sources. Increasing numbers of emigres introduced European techniques to American crafts. Still others looked to pre-industrial cultures on this continent, such as the bold geometry of southwestern tribal arts.

The Arts and Crafts proponents echoed the ideals and insecurities of a nation in flux at the beginning of the 20th century. The philosophy offered practical advice and lofty promise to individuals and communities. The overall premise of engagement in honest labor, respect for nature, and living a simple life would bring fellowship, beauty, and fulfillment to the individual. Strong and interesting parallels can be drawn between the Arts and Crafts yearning for personal fulfillment and the trends present in American society at the end of the 20th century.





## Where Did They Live? - Hanford Homes

By Caroline Meek

At some point on a visitor's trip through Hanford Mills Museum, many ask: "Where did the Hanfords live?" It sounds like a simple question, but it isn't. Besides D.J. Hanford and his sons, other Hanfords also lived in what is now East Meredith. Where did they live? Even D.J. Hanford and his immediate family moved often. So ... where *did* all these Hanfords live? Do you have time for a long story?

D.J. Hanford wasn't the first Hanford to move into the East Meredith area, and believe it or not, there was another "Hanford Mill" just down the road! Ira Burr Hanford was D.J.'s uncle. He grew up on Gunhouse Hill, about ten miles southeast of East Meredith. In 1838, at the age of 25, Ira married a woman named Mary, and they moved to land just a mile east of East Meredith. There, Ira and his family ran a growing farm (174 acres by 1860). Besides the farm, Ira also went into the sawmill business. Unfortunately, local records are poor when it comes to recording such businesses. We do not know when Ira built it, but by 1860, his water powered sawmill produced 210,000 board feet of lumber. Only one other recorded sawmill in Delaware County produced more in 1860 at 600,000 board feet. Ira built his sawmill on Kortright Creek, about 1 mile east of D.J.'s mill. Like D.J.'s mill, Ira's sawmill was seasonal, but unlike D.J., Ira did not expand into other woodworking areas.

Just as the early history of Ira Hanford's mill is shrouded in the past, its end is also a mystery. A 1869 map marked the mill's owner as J.H. Hanford. This may be Ira's son, Uriah Henry, if the cartographer made a mistake with the initials.

Henry, as he was called in the census, was definitely running the mill in 1870. Local oral history says that Ira had a partner named James Hamilton. Perhaps James bought the mill from the Hanfords, because James Hamilton was the owner of the land later when the mill was gone and there was only a farm. James' son, Willis sold the land to the Norberg family in 1917, and so it passed out of Hanford/Hamilton hands. So, where did the Hanfords live? Ira Burr Hanford and his family lived on Gulf Road ① and the new road east of East Meredith ②. (See map on page 8.)

Then there was Levi Olmstead Hanford, another of D.J.'s uncles and Ira's brother. Levi also grew up on Gunhouse Hill, married Elizabeth Brownell



*Levi Hanford stands in front of his 2nd East Meredith home with his family, about 1877.*

there and had a son, Charles. When Levi's father, Josiah died, he inherited the farm, and while other Hanfords like Ira and D.J. were moving away, Levi stayed. However, in the year 1864, leg, hip and spine problems helped Levi decide to leave and buy a store in East Meredith. They bought a federal style house and a dry goods store on the east side of Main Street in East Meredith. According to his wife's diary, they moved on January 12, 1865

when Levi was 42 and his son, Charles was 15. Three years later, in 1868, Levi sold his first house. He bought a small farm with a house on the same side of Main Street, three buildings south of his first home. While Levi still ran the store, he and his son also went back into farming but on a smaller scale.

In 1878, Levi put his store on rollers and had it moved down the street to the corner near his new house and farm. Just two years later in 1880, Levi rented the store and its stock to two men who later bought it. Levi and his son continued to run their farm, while Charles also did carpentry work and helped at his cousin's mill. Levi and his wife, along with Charles, his wife and children all shared the house. The last Hanford to live there was

Charles, who died in 1926. So, where did the Hanfords live? Levi Olmstead Hanford and his son, Charles, lived first in the oldest house on Main Street ③, then three buildings south ④.

D.J. Hanford had another cousin who also lived in East Meredith for a while. Unlike other Hanfords, George Grant Hanford took the long way round to reach the village. George was the son of another of Ira and Levi's brothers, Orrin S.

Hanford. George was born on Gunhouse Hill in 1842. George's young life must have been somewhat unsettling. George's mother, Mary, died when he was five, then his first stepmother, Sally, died when he was eight and the third, Lois, died when he was eighteen. Then George served in the New York Volunteer Infantry during the Civil War, returning unscathed. By 1865, the family had already moved to

*Con't. on page 7*



*Homes - cont. from page 6*

Fergusonville (about 5 miles northeast of East Meredith).

In Fergusonville, George may have worked with his cousin, another Orrin, in the house building business. In the mid-1860s, Orrin Hanford came to East Meredith and built twin houses on Main Street for brothers William and Isaac Brownell. William had a daughter, Mary, and in 1868 George married her. George took his wife "West" to an unknown location. According to the 1875 census, however, Mary was back home living with her father on Main Street with two small children. Maybe the "West" was too hard for Mary and her children or perhaps her father needed extra care in his old age. Whatever the problem was, Mary and the children returned. George followed, arriving by 1880. In that census year, the family was together again, finally living in East Meredith in the Brownell house on the west side of Main Street. George worked for his Uncle Levi on his farm and at D.J.'s mill (where he sawed off a finger). In 1890, he bought his own farm near the village of West Kortright (only about 5 miles south) and moved his family there. So, where did the Hanfords live? George Grant Hanford met his future wife at her father's house in East Meredith, and they lived there from at least 1880 to 1890 (5).

D.J. (or David Josiah) Hanford grew up on Gunhouse Hill, as most of his uncles had. He was born in 1834. His father was John Hanford, another brother of Ira, Levi, and Orrin Hanford. By 1855, when he was 21, D.J. came to East Meredith as an apprentice to the carpenter Andrew Brown. D.J. lived with Andrew as well as working with him. Andrew's house stood on the northwest corner of the

road to Meridale. Sometime around 1855, Andrew sold that house to Theodore Smith and information on where Andrew, his family and D.J. lived is contradictory. Oral history suggests Andrew Brown built a house west of his old home on the north side of Mine Brook, while a 1869 map suggests he bought a house on Main Street. So D.J. may have lived in one of those two houses.

By 1858, D.J.'s housing history clears. In that year, D.J. married Ann Elizabeth Flower and moved to a house on the south end of the village. He was already working in the mill that he would buy in 1860. When D.J. bought the mill, he also bought the mill house, situated at the west end of the site on Main Street and moved



*D.J. Hanford & family pose in front of the Mill house for the same photographer who took Levi's photo, about 1877.*

his family there. In 1894, D.J. and his third wife, Sarah, decided to leave their old home. Two of his sons, Horace and Will, along with their widowed sister, Elizabeth Barnes, remained in the old house. D.J. purchased the old Andrew Brown house mentioned above, north of Mine Brook. It was in this home that D.J. Hanford died in 1899.

D.J.'s oldest son and daughter, Will and Elizabeth, lived in the old family home until 1900, when the house and accompanying farm were sold. That

summer, Will had a new house built on the Bloomville Road on the south side of the mill site (the museum now uses this house as its offices). There, the bachelor Will lived with his sister until she died in 1904. At that point, Will moved in with his brother, Horace, and lived with his family until Will died in 1929.

Horace, D.J.'s second oldest son, shared the old family home until he married Mary Hamilton in 1897. In that year, he built a new home just south of the old house. After the deaths of his wife and his brother, Horace lived in this house until his own death in 1959.

D.J.'s youngest son, John, married Elizabeth Williamson in 1893, a year before D.J. moved. It is unknown where the new couple lived until 1896. They may have lived at home with the rest of the family. In 1896, John bought the meat market that stood across Main Street from his father's house. John ran the store and lived there until he purchased his father's farm in 1900, when he and his family moved back into the old family home. In 1909, however, he must have decided the house was too old, too small or both, because John moved his father's house one lot north. On the location of the old house, John built a new farmhouse where he lived until his death in 1938.

So, where did the Hanfords live? David Josiah Hanford and his three sons, Will, Horace and John, lived all over in East Meredith. D.J. Hanford first lived with Andrew Brown on the Meridale Road (6), then at Andrew's new home on the southeast corner of Main Street (7), then he lived on the south end of Main Street (8), then on the north end of the village on the mill site (9), and finally,

*Cont. on page 8*



*Ralph - con't. from page 3*

these boxes by hand. So it was just an art that was losing out to progress and making things in a different and more modern way.

Some of my fond memories, for instance, we used to, in the winter time, go up to cut trees in the woods and get them ready for bringing down to the mill. And we would go up and sometimes spend all night, sometimes just the day with the men and we would eat with them. That was very exciting for me at that time. Around the mill I used to help my father, and I later did it myself, putting together farm machinery that came unassembled, like mowing machines, circular saws, all sorts of farm implements. So I guess I got a big kick out of, when I got to the point when I could assemble those without my father watching over me. The mill was just nothing strange to me. Later when I

was in high school I worked summers making those milk crates which we used to sell chiefly to Sheffield Farms, and so I was very proud of the fact that I could ... make more of those boxes in a day than some of the regular old timers.

**Richard** - Was the mill a dangerous place?

**Ralph** - Well, I never thought of it being dangerous, although I was conscious of it. We had one saw ... where Frank Pizza cut off the end of a finger. ... My father sawed the side of the first joint of one of his fingers, and it was not set properly so that the end of the finger stuck off at an angle. And up until that time my father had been a clarinet player, and then he could no longer play the clarinet so he had to take up the trombone after that. ... The sawmill for sawing logs consisted of a large circular saw which was large enough to saw most of the logs. Once in a great while you would

get a very large diameter log and the lower saw was not big enough so there was another smaller saw which hung over the top of the lower circular saw, it could be started up when you needed to saw a larger log. Well, one time they were sawing a large log and it turned out there was a railroad spike in the log, and when this little upper saw hit the spike it broke the "A" frame which supported it and the whole thing came crashing down on the lower saw, and it was quite a mess, no one was hurt but saw teeth were flying all over the place. I think in general, comparatively few people were hurt in the mill. Well, as early as the late teens and early twenties, the State Department of Labor, I guess it was, inspected the mill once a year and insisted on guards being put around rotating pulleys and belts. Practically all of that was home-made and it was very effective and did a good job.

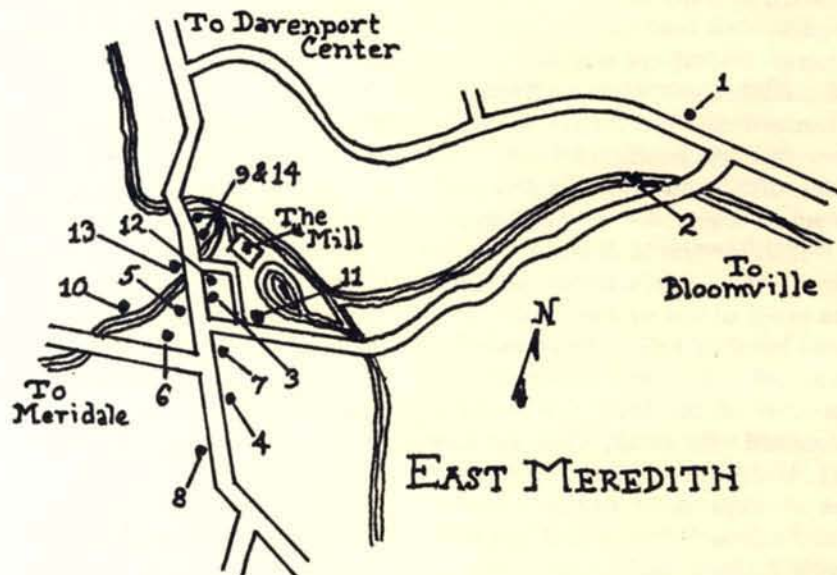
*Homes - con't. from page 7*

back on the Meridale Road on the north side of Mine Brook ⑩. Will lived in his father's home ⑨ until he built his own on the mill site on the Bloomville Road ⑪. There he lived until his sister died and he moved in with Horace ⑫. Horace also lived with his father ⑨ until he built his house on Main Street one lot south of his father's ⑫. Last of all, John lived with his father ⑨ until he married, then he lived above the meat market he bought on Main Street ⑬, then he returned to his father's house ⑨, moved it and built his own on the original location ⑭.

So, you see, the question doesn't have an easy answer. There are really at least fourteen answers. Hanfords lived all over East Meredith, and we may have even missed a few stray members of the family. While you can't find anyone with the last name of Hanford in

East Meredith today, there were many in the northern part of Delaware County a hundred

years ago. I guess you could say, the Hanfords have found new places to move to.



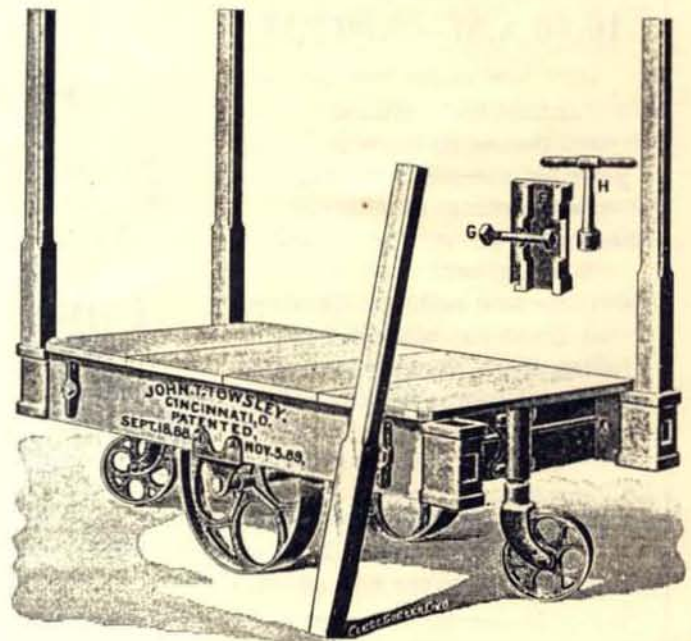


## Patent Factory Truck.

*Editor's Note: At Hanford Mills Museum, the operating machinery has center stage. We shouldn't forget the other tools that make woodworking easier to do. The Wood-Worker magazine from the turn-of-the-century carried numerous ads and articles about the "factory truck" which shows its importance in woodworking factories. If you keep your eyes open when you visit Hanford Mills you will see them all over the place, and even one with the Towsley name. This article comes from a November, 1890 edition of The Wood-Worker.*

The demand for improved wood-working machinery of greater capacity has been the means of bringing out many other devices in this line, which lighten the burden of labor and reduce the cost of manufacture. The factory and wareroom truck has taken a prominent part in the late improvements. The truck illustrated in this connection is a superior one in many ways. It is shipped "knock down." The body of the truck serves as a packing box in which to ship the iron work and posts, thus securing a low rate of freight and safe delivery. The frame work is made of two-inch dry maple, bolted together, the platform being 2x4 feet. The

standards are placed in iron sockets, bolted to wood-work and usually extend 30 inches above platform. They can be removed for loading and unloading cut stock. This will also be found very convenient in handling long lumber. The iron work is substantial and thoroughly machined; the center wheels are 16 inches in diameter with wide face, and are placed across the truck in such a manner as to carry the entire load. The axle is of steel, of large diameter; the seven-inch castor at each end serving as a guide wheel, the truck is easily handled under a load of 18 to 20 hundred pounds. Mr. J.T. Towsley, of Cincinnati, Ohio, is the manufacturer.



PATENT FACTORY TRUCK.

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# MILLWORK



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