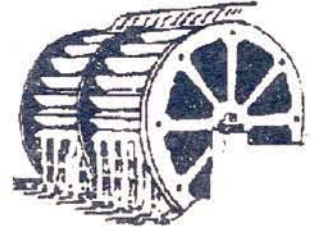


MILLWORK



Fall, 1997

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Vol. 11 - No. 3

What's News?

The Mill Gets a New Coat

If you visited the Mill early this summer, you might have been shocked to find the front all painted white. Don't worry, we didn't change its color. That was just the primer coat. This summer the Mill building was completely repainted, front and back. It was first power washed to remove loose paint, scraped and then primed. Now it's back to its usual barn red color.

Under the Spreading Black Locust Tree?

This summer, Interpreter Tres Loeffler, completed the reconstruction of the Hanford Forge with the help of other museum staff. After a winter of research, the building's location and design were pinpointed. Tres did a lot of work on preparing the timber frame which was erected in July. Then came the work of sheathing it, putting in a chimney and building the forge. You can see Tres demonstrating his blacksmithing skills during special events. And just like when the Hanfords were running the mill, all the museum's boxes are now branded in the Forge. If you need a blacksmith forged item, please contact the museum for information on prices for reproduction work.



Endowment Fund Growth

Not too many years ago, some very forward looking folks affiliated with Hanford Mills Museum realized that to insure the future of this premier historic site it was necessary to establish an endowment fund. An Endowment Fund was created, and for a number of years many people and businesses contributed to aid its growth. The O'Connor Foundation presented the Museum with a matching challenge to encourage the continued growth of the fund. The Museum met that challenge. Each time the challenge has been met, a new one has been presented. This work by both the Foundation and the museum staff, board, members and friends has produced good growth for the future funding of the museum.

Once again we are pleased to have a matching challenge from the O'Connor Foundation. For every dollar the Museum raises

Con't. on page 2

Robert Bishop, A Friend

It is a natural thing in life to lose your parents, aunts, uncles, grandparents, and loved ones. It is often sad and leaves us a bit lonely. When we lose someone who was truly our friend, regardless of kinships, that indeed leaves a void in our lives. Hanford Mills Museum has lost a good and dear friend who we will truly miss. Bob Bishop served on the Board of the museum for many years, volunteered for numerous special events, and came often just to visit the mill site. When Hanford Mills Museum was first purchased for a not-for-profit museum, Bob was a motivating factor in the project. Because of his love for the history of the region, he made many aspects of the museum a reality. To his wife and family we express our heart felt sympathy, for we understand your grief. We too shall miss this good and fine friend. Bob Bishop died on June 30 at the age of 79. He died at home following an illness of several months.

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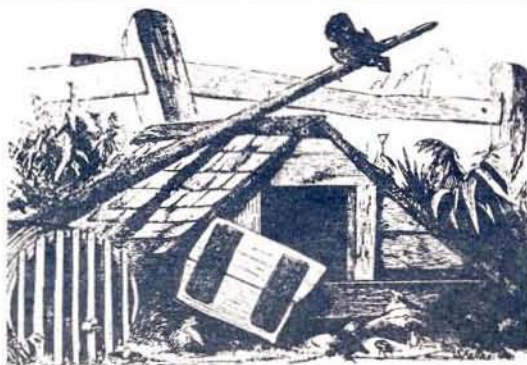
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Old Buildings

by Jane Shepherd

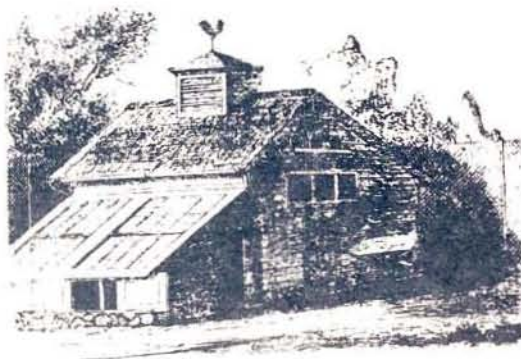
As you journey about New York on the back roads and byways, you will see a large selection of old and weather weary buildings crumbling into disrepair and dilapidation. There is a certain nostalgia and romance that we all feel when spotting a particular type of building. Maybe a featherless chicken coop brings back memories of visits to grandparents or growing up on the farm. Long empty pig pens, dairy barns, and horse stables recall to many, certain smells, sounds, and summer afternoons. Large numbers of these long unused structures ornament our rural countryside. Many are falling down or are extremely weary from their many years in the weather. Several years ago, Gallery 53 in Cooperstown, New York became extremely interested in these structures. They produced an exhibit of photographs by Richard Walker and a book of the photographs titled An Agricultural Legacy: Farm Buildings of Central New York written by Gilbert Vincent.

This exhibit is now housed at Hanford Mills Museum. Visitors



THE OLD

Chicken Coops



THE NEW

to the site will see numerous panels of photographs each featuring farm buildings such as well houses, smokehouses, privies & outhouses, dairies, spring houses, ice houses, milk houses, granaries, corn cribs, chicken houses, pig houses, sugar houses, hops kilns & barns, and even cheese factories. Once these photos are

seen and enjoyed often it stimulates notice of other buildings in our countryside as well. Along with the exhibit, the book of photographs is available at Hanford Mills Museum gift shop. In the book, Mr. Vincent tells us: "The names of the farm folk who designed and built this rich and varied agricultural architecture are largely forgotten. In their time the accomplishment was simply part of a day's work; another of the remarkable skills in which a farmer must be adept to do his job. While the creators are unknown, their humble functional creations are in a small way being preserved and honored through the research and photography contained in this publication."

If you are interested in purchasing this delightful and informative booklet An Agricultural Legacy: Farm Buildings of Central New York, you may do so at the Museum's Gift Shop or by mail. The cost is \$5.00. Please add \$1.50 for shipping and handling if you wish to order by mail. Be sure to come by the Museum before October 31 to see the exhibit or after we reopen in the spring.

Endowment - con't. from page 1 for its Endowment Fund, the O'Connor Foundation will donate another dollar, up to \$50,000. The principal of the Endowment Fund is never used. The Museum puts it in the bank and the Fund works to generate interest for the future of the site. Only the interest earned each year by the Fund is used. It is used for general operations and preservation work at Hanford Mills Museum.

In the recent past, interest from our Endowment Fund has been used to paint buildings, repair some flood damage, pay personnel, and promote the museum's education programs.

Your gift to the Endowment Fund will help it grow, so that it can produce more interest for the museum for many years to come. As the Museum's Endowment Fund grows, the Museum will rely less heavily on outside funding sources. We

wish to encourage you to send a gift to the Hanford Mills Museum Endowment Fund this autumn, or stop by the Museum for a visit and leave your Endowment gift with staff. Once again, it is only through the dedicated giving of our friends and members that Hanford Mills Museum continues to be a premier historic site interpreting the heritage culture of our region, state, and nation.

Out With the Outhouse

by Alene Alder

Although wealthier homes had the luxury of indoor toilets in the late nineteenth century, most houses in East Meredith did not install bathrooms until about 1930. The privy ranked as the most common and necessary outbuilding. Although the installation of indoor plumbing eventually eliminated the outhouse, many people have vivid memories of dealing with the lack of modern conveniences. This past year, I have done oral interviews with several elderly East Meredith residents for my thesis on East Meredith between 1920 and 1940. They shared memories of the time before their family installed a bathroom, and the excitement of finally getting one. Charlie Haynes recalled that: "In 1910, you might say, I think there were only two or three bathtubs and toilets in the whole village."

Although most people had running water in the house prior to 1920, it usually ran only to the kitchen sink. The John Hanford house, now owned by Hanford Mills Museum, originally contained a bathroom with only a bath tub but no toilet. Most families had neither.

Without indoor plumbing, taking a bath could be quite an endeavor. One had to heat water either on the stove or in an attached reservoir, and then carry it to the bath tub. Since the water was usually pumped into the kitchen and heated on the cook stove, most people took baths in the kitchen. Margaret Parris Schmitt remembered: "When I was a little

girl, my mother would take a wash basin and put water in that and put it near the stove, and [I] would stand in there and then she would wash me."

Shirley Adair VanDeusen recalled: "On Saturday night the kitchen door was shut and each kid had his bath and then went to bed. And then we were ready for church the next day." In Elma Hetherington Mitchell's family, where one took a bath changed when one got older:

When we were little, we washed in the kitchen and then after we got older we carried the bath water upstairs, took it in our rooms. It was a metal round tub, good sized tub. Well you didn't haul it up with water in, you took the tub up first and then you carried the water up after in pails. You had to dip it out of



Most outhouses were no fancier than this one.

the reservoir and put it in a pail. Yes, I presume that's why they had Saturday night baths instead of taking them as often as we do now.

Because of this difficulty, people took baths only once a week, usually on Saturday evening so one would be clean for church. "Must have smelled terrible!" Shirley VanDeusen exclaimed when she thought about it in today's standards. However, with different technology available there were different standards of hygiene.

When most families added a bath tub, they included a toilet. The John Hanford house seems to be an exception to this, having a tub long before a toilet. Most of the informants clearly remembered their family installing a restroom sometime around 1930. Only Jean Henderson Kelso, her family being one of the first to install one, had an indoor toilet all of her childhood.

Most children growing up in East Meredith were not as lucky as Jean. They had to use the privy. "We had a privy. Yeah, it was fastened on to a back woodshed." Florence Beames Wiedeman recollected Shirley VanDeusen recalled: "How I hated that. Of course I didn't know any better, really because I was brought up with it."

By 1940, most people had done away with their outhouses and added a modern bathroom to their homes. Today, people take their indoor bathroom for granted, but only seventy years ago they were a rare luxury in East Meredith and other rural communities.



Coming Attractions!

by Mark Watson

As our summer season draws to a close, Hanford Mills Museum invites you to our final special events: The Third Annual Quilt Show from October 4th through 13th, and the Sawyer's Holiday to be held Saturday, October 11th. As usual, the Quilt Show will decorate the historic John Hanford Farmhouse. Dozens of quilts, historic and contemporary, will highlight this ten-day show. As a special bonus, the Town of Meredith's commemorative quilt, celebrating Delaware County's bicentennial will be proudly displayed. The Town of Meredith is cosponsoring this event as part of the year long celebration of Delaware County's bicentennial. Please take this opportunity to view these quilts, as well as the interior of the Hanford Farmhouse.

For a double treat, plan on attending the Sawyer's Holiday. Remember, this is a one day program which illustrates changing technology in the sawing industry. Watch as Hanford Mills Museum staff members experiment with an early pitsaw. Compare this to the Museum's circular saw. We also will have our shingle mill

and drag saws operating that day. Portable bandsaw distributors have been invited to display the latest in sawing technology. Please call for additional details. As usual, tours of the mill complex will be available, as will the exhibits in the Feedmill, White Barn and 1915 Garage. A visit on the Sawyer's Holiday will offer the sawing demonstrations and the Quilt Show. The hours for the Quilt Show and Sawyer's Holiday are 10:00 a.m. to 5:00 p.m. Concessions, as well as a bake sale, will be sold on Saturday, October 11. The well stocked Gift Shop will be open every day until the last day of museum operation, October 31.

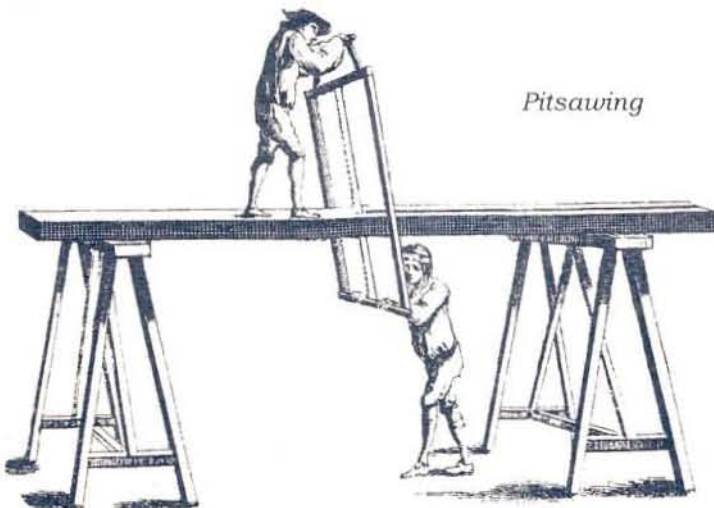
It's not too early to start thinking about winter. A look at the fall colors tells us that winter will be here all too shortly. Please mark February 7, 1998 on your calendars and get ready for the annual Winter Ice Harvest. Last year, more than seven hundred people



Marking the ice field with an ice plow.

months supplied households and industry with the only form of cooling food products. Upstate New York and other areas' dairy industries required large amounts of ice to help preserve milk in storage and transit. Ice harvesting is a largely forgotten craft in the 1990s, but Hanford Mills Museum brings it back to life each year--and you can be a part of it! Each visitor can walk onto the millpond's frozen surface, accompanied by museum staff, and cut a block of ice with an authentic ice saw. The cake is floated down a channel to a ramp where it is hoisted upon a loading dock. From there, horse drawn-sleighs, furnished by the Delaware Valley Draft Horse Club, convey the cargo to our Ice House. Insulated by dry sawdust, the ice remains until needed, during our July Fourth celebration as well as during our day camp, the Summer Apprentice Workshop, held during late July. In fact, as this article is being written, some of last February's crop remains in the Ice House. This is a truly Special Event.

Pitsawing



came to witness and participate in this once vital seasonal activity. Before mechanical refrigeration, ice cut during winter



Meet George Dudley... "A Masterhand With the Brush"

by Caroline de Marrais

Not every worker who had a job at Hanford Mills was hired to work with wood. Some were hired to drive horse teams and some worked in the gristmill. At least one worker was hired to keep Hanford Mills painted. This summer, as the museum repaints the Mill again, we take a look at the life of one of the mill's first painters, George W. Dudley.

We know little about George W. Dudley's life before he came to East Meredith. Local history tells us he was born somewhere in England about 1860. He came to the United States when he was around the age of eighteen. We know nothing about his education or why he came, but we do know he learned the trades of painting, wallpapering, plastering and carpet laying. He first appears in East Meredith records in Elizabeth Hanford's diary dated March 10, 1885: "Dudley went to Josiah's to Paint Kitchen." He also worked at the Mill in 1894, 1896, 1897 and 1901. George earned a good reputation with his work as the Delaware County Dairyman newspaper of September 30, 1892 suggests: "... George Dudley swings the best painters' brush and covers the most surface for the least money."

We may not know why George Dudley chose East Meredith, but he came to stay. Sometime in late 1888 or early 1889, he married Sarah E. McKee, older sister of Rose McKee (who married millworker and newspaper correspondent, Richard Stinson, in 1898 - see Millwork volume 8, number 1). She, like her sister, was a

dressmaker. Local friends knew her as Satie as this entry from Elizabeth Hanford's diary, dated January 13, 1890, illustrates: "Satie Dudley out with Baby for the first." This was the Dudley's first child, a girl they named Anna Belle. On October 22, 1895, their second and last child, a son they named Arthur, was born. This news item from the Delaware County Dairyman on November 22, 1895 gives an idea of George's excitement:



George Dudley & his family pose on the porch of their East Meredith home, c. 1895.

"Among the new arrivals in town is a young painter at George Dudley's. He registered at the Dudley home Oct. 24. George has looked over the lists of all the common names that he could get hold of to find a front name for the youngster, but could find none suitable. He is now, with the assistance of Alex Palmer, carefully going through the Sacred volume in pursuit of a suitable appellation." Besides raising children in East Meredith, the Dudley's were active members of the community and the church. The Dudley's helped the Aid Society raise money to build a new church in 1895 by having a poverty social, raising eight

dollars (the equivalent of approximately 4 to 6 days work at the mill). George was also known for attending local religious camp meetings.

By 1893, the Dudley family purchased a building lot from Doctor Van Vechten. It wasn't until the next year, that George took out a mortgage on the property and began to build. Elizabeth Hanford kept close watch on the construction since she lived right across the

street. George Dudley's friends, Alex Palmer and Oscar Briggs, started the cellar on April 5, 1894, the foundation was poured on June 18, and carpenters began work on July 30. George couldn't paint his new home until August 5, 1895. For some reason, George appeared to be dissatisfied with the house, for in 1899, he sold it to Mary Mitchell, bought the lot next door from Alva Every, and built a new house.

George Dudley did not only work on the Mill buildings and his own home. He also painted, wallpapered and carpeted the new church in 1895. In 1898, he painted Thompson's general store. And when Elizabeth Hanford's family home lost its roof in a wind and rain storm in 1901, George helped them re-plaster and re-wallpaper. Unfortunately, East Meredith was not large enough to support a full-time painter. George took on one other job, a job that eventually won him a reputation throughout the area - that of town constable. This humorous story comes from the Delaware County Dairyman newspaper on

Con't. on page 6

Dudley - con't. from page 5

May 21, 1897:

Last Friday evening this place was entered by a man whom some said was slightly deranged; others called it a case of over-indulgence in the ardent. But all admitted that he was an object of suspicion and the town was in danger. The police board was hastily convened, and prompt and concerted action was taken. "Colonel," "the watch dog of the treasury," was called from the bone he was caressing, and chained to Thompson's safe, the museum of curiosities on High street was carefully guarded, sentinels were posted in every kitchen where there was good feeding, to prevent said kitchens from being looted by the ruthless invader. The gatling guns in the tower of the "Farmers' Friend," corner of Meridale and Main streets, were manned by a volunteer force, a chestnut rail was laid across the entrance to the cemetery, sheds were locked, hens were enticed into cellars, the Every wall on Main street was strengthened by the addition of a few boul-

ders, and numerous other precautions were taken. But the man who fitted nicely into the niche, "the man of destiny" who rose to the high attitude that the occasion demanded was officer Dudley. Taking his life in one hand, grasping a two year-old sapling with the other, with a bound copy of the constables' guide in one hip pocket, in the other an accident insurance policy, he boldly advanced on the suspect, and in chaste and beautiful language he informed the intruder that there was a wide and hospitable county south of this where the weary wayfarer might rest, and where "hand-outs" were plenty. And in the kind and persuasive manner peculiar to this officer he conducted him to the frontier (village limits). The town was saved; we breathed again. The Lord reigneth, and the government at East Meredith still lives.

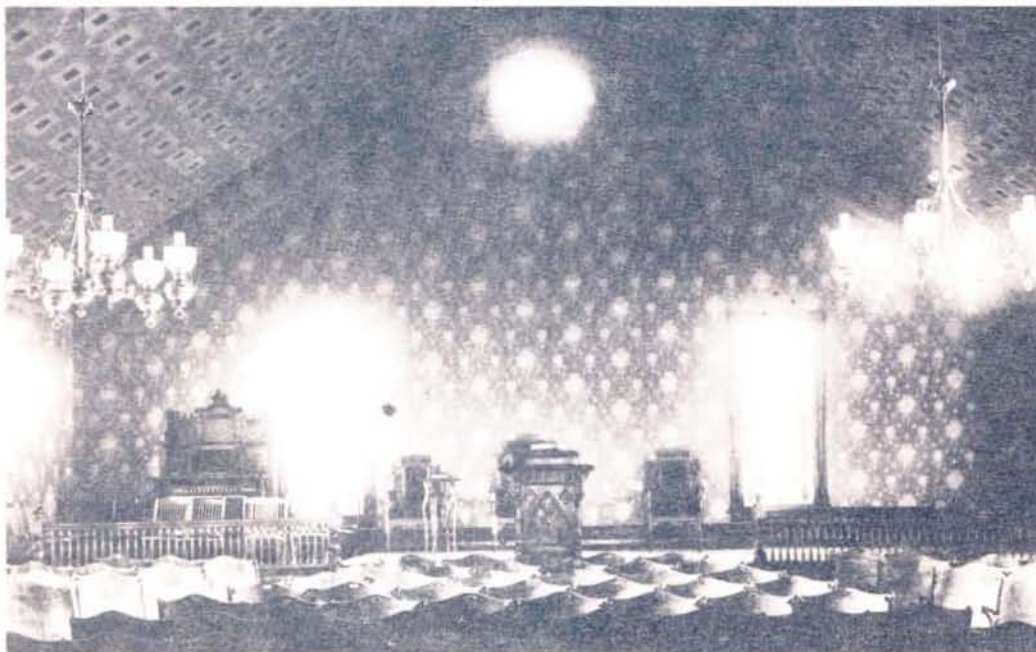
Obviously, it was a "slow news" day, and you must take the description with quite a few grains of salt, but it does give us an idea of what George Dudley's constable job was like. He was

even called to other towns as this news story from October 29, 1897 tells us: "Officer Dudley is getting a national reputation. Squire Stebbins, of Davenport, had a warrant issued for one of Davenport's bad men. Davenport officers were shy on making the arrest. A telephone message brought Officer Dudley down and he arrested Davenport's bad man." The story is still tongue-in-cheek and East Meredith was not a hot bed of criminal activity, still ... it seems that George Dudley did make a reputation for himself.

In 1905, however, George and his wife sold their home to Frank P. Bouton, and left East Meredith for Oneonta (10 miles away). There, George continued as a painter and wallpaperer, while his wife started to work as a dressmaker again. There are few indexes to Oneonta records, but sometime between 1912 and 1922, George's wife died, and it is likely that their daughter, Anna Belle, married. Their son Arthur had several jobs, including helping his father paint, working at a garage, and finally getting a job as a janitor.

A 1933 Oneonta city directory tells us that George Dudley had retired by then, and it appears he may have died around 1934.

While George W. Dudley was not in East Meredith very long, he left his mark on the village. He was remembered fondly as a painter and a constable. It is likely that many paint and wallpaper jobs we see in East Meredith's historic photographs are his work. Hanford Mills Museum salutes one of its first painters.



This photograph, which shows the interior of the new Presbyterian Church, was taken by Horace Hanford very soon after George Dudley finished painting and wallpapering it in 1895.



If These Walls Could Speak: Hanford Farm Buildings

by Caroline de Marrais

How often have people wondered "if these walls could speak," what would they say? We want to know what people did here and why. Since these walls do not speak plain English, we think we will never know. But walls and buildings do speak to us, we just have to learn to translate what they say. Since their language is different from ours we can never fully understand all they can tell us.

How can they tell us what they know? Some examples of their language can be found in the ways the wood for building them was cut, how they were constructed, paint colors, markings left on walls and floors, and depressions they have left in the ground after they are gone. They have also left messages in historic photographs and old diaries, newspapers and other records. These paper documents were made to record human happenings, but the buildings in the background also leave messages that might be quite different from what the photographer or writer intended to leave. As you might guess, Hanford Mills Museum buildings have many stories to tell.

The mill building is a confusing hodge-podge of additions that tell enough tales to fill a book, but that is not the focus of this story. If we look at the Hanford Farmstead, it would seem that these buildings had a more straightforward farm story to tell, but their appearance is deceiving. The farmhouse, itself, is deceiving. It looks as if it has been there for a long time, but it is the second farmhouse to stand on that location. The first house was probably built about 1848. It was home to a number of mill owners until D.J. Hanford bought it in 1860. D.J. raised his family in it, but



Left, The Dairy Barn, c. 1885. (Photograph courtesy of Jean Kelso.) Right, shows the same Dairy Barn in 1890 after it was expanded. Note that the doors are in the same place in each photograph.



when John Hanford took over the farm in 1900, he may have felt it was too small and old fashioned. In 1909, John moved the old house over one lot north, where it stands as a private home with additions and vinyl siding. It is difficult to tell how old it is. In its place, he built a modern, large farmhouse - the one you see today. It's hard to believe now, that it was once considered up-to-date.

You might say the Farmstead's Dairy Barn speaks to us from the grave, because it is gone now. All that remain are photographs, local memory, and the ramp that led to the main door. This barn was probably built about the same time as the house. In photographs you can see that it closely resembled its cousin the Pond Barn (which still stands). In the 1840s, when it was built, it was meant to be used as a multi-purpose barn. Farms in that time did a little bit of everything. It would have housed a few cattle and horses, some of the farm's equipment, with lots of room for loose hay storage. As D.J. Hanford's farm grew through the 1870s and 80s, he began to specialize in butter production, like many other Delaware County farms.

D.J.'s mill business was also growing. He needed more room for delivery horses and mill equipment. His solution was to build the White Barn for mill use. Then sometime between 1885 and 1890, he enlarged his Dairy Barn. The barn grew much bigger with a different roof pitch and a fancy cupola. While the rest of the building changed, the barn still had the same door arrangement on the front, telling us that the old barn was still hidden inside (see photograph above). The barn grew again between 1902 and 1910. D.J.'s son, John, was running the farm then, and dairy technology was changing. John shipped milk instead of butter, and he needed a place to keep milk cool. He also had to put in milking machines and a silo to hold feed so he could milk cows year round. He put an addition on the front of the barn and an ice house that would provide ice to chill his milk. After sale of the farm in 1945, the Dairy Barn was neglected. Its main sections were balloon framed and needed constant care. By the 1970s, the barn was in such bad repair, that it was torn down by its last owners.

Con't. on page 8

Farm - con't. from page 7

Besides the Dairy Barn, and like most farms, there were many small outbuildings - all with their own part of the story to tell. The largest farmstead outbuilding, known as the Wagon House, was much smaller when it was first built. It may have been constructed at the same time as the house. The first section was built with lumber from an un-and-down sawmill. It may have been used for storing gardening equipment, perhaps the family wagon or carriage, and winter housing for pigs (in a basement room). D.J. put on an addition sometime after 1881 (built with circular sawn lumber) and a door for chickens was cut in the side. In earlier times, most farmers let their chickens free range and find shelter wherever they could. This chicken door may reflect changing ideas in chicken management. The addition also made room in the basement for more pigs. The final addition made to the Wagon House came in 1909, when John Hanford moved his father's home and built his own.

He took a back shed room from the old house and added it to the front of the Wagon House to make it large enough to store most of his farm equipment. This addition gave us clues about its origin. The size of the room and the pitch of the roof matched a picture of the addition when it was attached to D.J.'s house. Interior construction showed that it had been attached to a one story building (see photograph below), and that building had been brown (today the addition preserves the original color of D.J. Hanford's home!). This was not the final change, however. When the farmstead was used as a summer home (1945-1988), the Wagon House needed a new roof, which they added, and in the process, they removed the cupola (which had been used for ventilation). Today, this Wagon House still holds much of John Hanford's original farm equipment.

Right next to the Wagon House, and probably just as old as its original part, is a brick smoke house. Smoke houses were used to smoke meat to

store for later use. The smoke house appears in an 1870s photograph of the Farmstead, but its appearance has changed since then. At sometime in its history (after the Hanfords switched to a circular sawmill), the roof either deteriorated or caught fire. Today's roofline is the same as the 1870s, but the design is slightly different, with a decorative vent built on top. By the time John Hanford was running his father's farm, he no longer had much pork to smoke, and the smoke house was used communally by many people in the village. Charlie Haynes (now a trustee emeritus of Hanford Mills Museum) supervised its use.

Behind the Smoke House is a building now known as the Chicken Coop. It is difficult to say when this building was built. The building is not in the 1870s photograph, and the rough cut lumber that is visible suggests it was built after the change to a circular saw in 1881. It is very likely that it was built about the same time as the addition to the Dairy Barn between 1885 and 1890, to

be used as a creamery for producing butter. With a growing herd, D.J. needed a place to let cream rise, to churn butter (probably with a dog treadmill), and to pack the butter into tubs and firkins. Then, as his farm continued to grow, D.J. built a larger creamery (more about that below) in 1891 and changed his old creamery to a chicken coop. In the 1890s, chicken management was becoming "high-tech" and the old creamery made a perfect chicken coop to fit modern ideas of chicken raising. After the sale of the farm in 1945, the coop's last job was as a storage shed, but today the



This photograph was taken in the mid-1870s. There is the house (the main section is painted a dark color), with a privy and pig shed behind, and what appears to be the smoke house on the far right.

Con't. on page 9

Farm - con't. from page 8
Museum is restoring it as a chicken coop.

The Creamery just referred to, was built in 1891: "C.O. Hanford is the 'Master Workman' on D.J. Hanford's new creamery." Delaware County Dairyman, June 19, 1891. This new creamery had modern equipment, likely a cream separator and a churn run by a water turbine with water piped from the Mill. By 1909, it was obsolete. Farms were shipping milk instead of butter. A creamery was no longer necessary. John Hanford used the old creamery for the kitchen wing of his new house. He may have even moved it towards the road a bit. This is suggested by a large, rectangular depression behind it, in line with the old turbine pit. If you look at the Hanford Farmhouse, there are many clues to the difference in age between it and the kitchen wing. All the house's windows have one pane of glass hung over another, except the kitchen wing, which has older windows. The foundations are different, with the difference hidden on the kitchen wing with a fake, tin "stone foundation." The floor in the kitchen is slightly higher, and there are marks on the ceiling where shafting hung. And last of all, while pictures taken of the house right at completion show that the chimney for the kitchen wing was always nearest the main section of the house, there is a footing for the chimney on the back wall where the creamery had a chimney (see photograph above). Originally, the museum staff thought the Hanford Farmhouse was built all at the same time, but the Creamery has told us differently.



This photograph, taken soon after the creamery was built, shows the original location of its chimney. The original house is on the left, and the chicken coop and wagon house are on the right. The photograph was taken from behind the mill.

remains standing is the garage. This is the newest building, constructed sometime around 1917, when John bought his first automobile. It is typical for its time - just large enough to fit the car - similar in design to many low-cost garage building kits. It is interesting that John Hanford felt he must have a new building for his auto. Was there no room in the Wagon House or Dairy Barn for a car, or was neither building considered a suitable place to store an automobile?

There is one last building that sat on the Hanford Farmstead that we should talk about. That is the Privy or the Out-house, which no longer stands. A plain, board privy can be seen behind the farmhouse in an 1870s photograph. Prevailing winds would tend to blow any odors away from the house. Of course, you had to move the privy once in awhile when it filled. We know that a later privy was situated over the old turbine pit hole in the backyard. In the future, the museum hopes to have an archeological dig of this pit (and perhaps search for other privy locations). Why would we want to do that?

Privies preserve much information about the lifestyles of the family that used it. They were used to throw away broken plates, used medicine bottles and other items, and people accidentally dropped things in (and, of course, they didn't want them back after that!). Privies preserve much of what might have been lost otherwise.

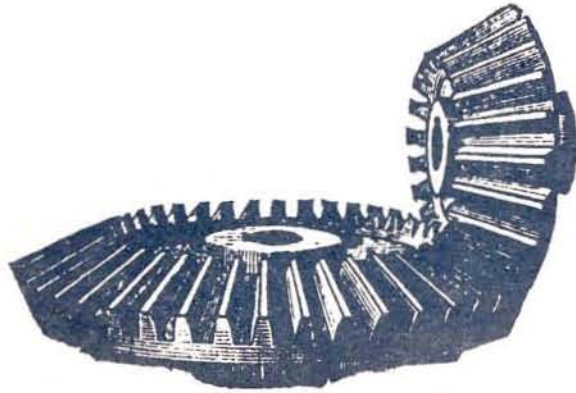
Why do we look so closely at what our Farmstead buildings have to tell us? Building dates and uses give us an idea of how the farm was used and how that use has changed. In these buildings we see the story of how a farm went from subsistence production, to shipping butter, then how it became a "modern" 1920s dairy farm sending milk to market by train. These walls do speak and we hope you think their stories are interesting. With their help we plan to restore the John Hanford Farmstead to the period of the 1920s/30s when it was a "modernized" dairy farm with evidence of its earlier years as something more simple. It pays to listen to walls.

The final outbuilding that



Projects From the Mill Foreman

by Robert Grassi



Left, this shows how two bevel gears fit together, and transfer power at a 90 degree angle.

Right, wooden cog teeth and keys fit into the iron bevel mortise gear to create an iron gear with wooden teeth.



The summer of 1997 has been a very dry one for us in East Meredith. In fact, for a good portion of the summer, we have not been able to run our mill completely on water power. We switched to electric motors by mid-June, as an auxiliary power source, for several shops in an attempt to conserve water. For the last three weeks in July and, as of this writing, the first weeks in August, we have not been able to operate our water wheel at all. We have had to rely solely on our two electric motors to provide power to operate the woodworking machines. The water level in the mill pond was 6 inches below the bottom of our forebay in mid-August. Many of you remember the drought of 1995, when we lost our water very early in June. We didn't really get it back until late September,

except for three days from thunderstorms. That year, the lowest level below the bottom of the forebay measured 18 inches. Last year, we had more water than we knew what to do with. It really makes one think how the Hanfords might have handled such situations, especially when they relied solely on water power from about 1935 to 1945. Horace and his employees must have experienced similar years of dry weather. By that time, they had abandoned the use of the steam engine as auxiliary power, their box business had really dropped off, and they were relying largely on their lumber, feed and retail businesses. This still included custom sawing and grinding that I suspect would have just had to wait until the water returned. After all, there is very little any of us can do about

the weather.

There has been a good side to all of our dry weather. With the water wheel temporarily out of service, I have been able to renovate our secondary drive system. Normally, I would have had to wait until after we closed for the season. The secondary line shafting I am referring to, runs parallel to and is powered directly off our main line (run by the water wheel). This drive system had a pair of iron bevel gears that transferred power to the second shaft at a 90 degree angle to the first. This second shaft powers machinery in our box room and our tub cover rooms. These iron bevel gears were housed in a plywood box which acted as a guard and a container for all the grease needed to lubricate them. I am sure you all have heard them at work for they were quite noisy and located at floor level on the water wheel observation deck.

There are several problems associated with these gears, other than the fact that they were noisy and they were not visible to our visitors. For one, they were greatly undersized for the work that they were asked to perform. Second, it was nearly impossible to keep these iron-on-iron gears properly lubricated unless they could operate continuously in an oil bath similar to a transmission in an automobile. Rather than rework the existing system, (which by the way, was installed by the museum staff in 1983) I chose to remove them and install a more appropriate bevel gear system. I used an iron mortise gear with inserted wooden cogs paired with an all iron gear. In the museum collection was the perfect

Con't. on page 11

Projects - con't. from page 10
 matched pair of bevel gears. Even the hole diameters and keyways matched perfectly to the existing 1 15/16 inch line shafting where they were to be placed. Unfortunately, the wooden cogs were in poor shape and, as with the wooden wedges that held them in place, quite a few were missing. The originals were made out of hard maple and we happened to have just the appropriate material in stock, sawn on our mill in years past, and well seasoned. The iron mortise bevel gear has 61 cogs and 54 wedges. Considering how much work was involved in the setups to make these cogs (each cog needed 18 separate tablesaw cuts and each wedge needed 6), I made a spare set of both cogs and wedges for future use when the current set requires replacement. Then each cog and wedge was carefully fit to an individual mortise on the gear.

Many mills, particularly those set up with water turbines, took advantage of this style of bevel gearing. They had some real advantages over iron-on-iron setups. Several of these we have already discussed and were determining factors in the use of the gears in our mill (lubrication and noise). Equally important, are that the wooden cogs are easily replaced when worn and less expensive than purchasing a new all iron bevel gear. Iron-on-iron bevel gearing remained popular in low power, low speed applications such as in the elevator drives in our gristmill at Hanford Mills. Iron mortise bevel gears and their wooden cogs and wedges were still available for purchase well into the early part of this century.

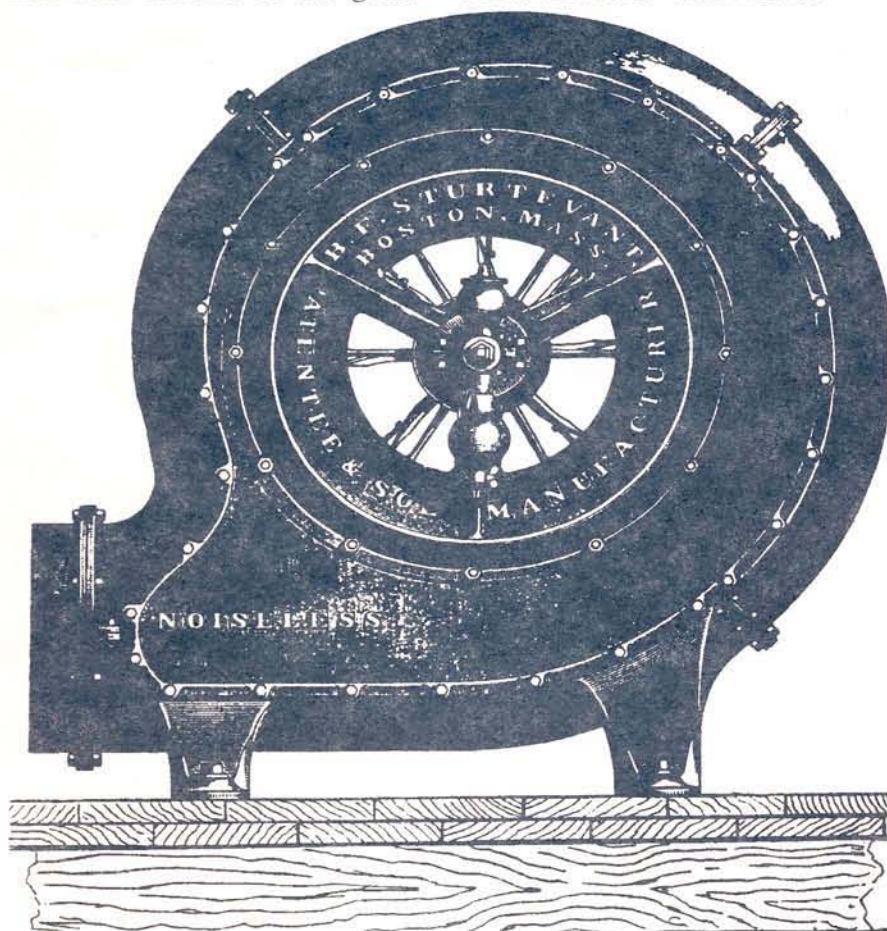
Another project under way in the mill is the return of the sawdust blower system for the sawmill as it was last run by the Pizza brothers. This will be

reinstalled in the basement of the mill. We recently received a generous donation of a Sturtevant blower (D.J. Hanford purchased a similar Sturtevant blower in 1886). I plan to install the donated blower directly under the head saw of the Sawmill, and drive it off the main line. We will return the metal spouting and direct it to the sawdust room. There is physical evidence in the basement that tells us the path of the original spouting. The present basement sawdust room will need some repair in order to be returned to active service. Again, physical evidence exists that shows us where a partition wall once stood. We will rebuild this wall. All of the staff are looking forward to these changes. Our present system of sawdust collection from the head saw is not only historically incorrect, it is quite a dangerous undertaking for museum staff to remove the sawdust,

Museum staff have installed a Sturtevant blower similar to the one pictured here.

sometimes after only one log was sawn. The new blower system and the wall to be returned to the sawdust room will be a welcome addition to our ongoing interpretation of how this mill was truly operated historically.

We invite you all to come see our most recent projects in the mill and, as always, we welcome all your comments. Hopefully, our recent dry spell will end and our water will return soon to power our water wheel.



Don't Forget the Mill In Winter!

Members' Holiday Party



December 6, 1997 - Visit the Museum for an old-fashioned holiday party. Meet old and new friends, try loads of tasty snacks and enjoy the holiday season.

Watch your mail for information on times, and bring along your own favorite holiday snack to share if you wish.



Winter Ice Harvest

February 7, 1998 - Come help the museum fill its ice house. Try your hand at cutting ice or watch the draft horse teams pulling the bobsleds. See a mule powered ice plow at work. Hot soup and drinks will be available. This event starts early, so set your clocks - open from 9 a.m. to 4 p.m.

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