

BALCONY GROUNDBREAKING

On October 29th, 1987, the Trustees of the Charles River Museum of Industry sponsored a Groundbreaking Ceremony at the start of work on the Boiler House balcony. Museum President Fred Bailey awarded plaques to Senator Carol Amick, Waltham Mayor William H. Stanley, James Baecker of the Massachusetts State Department of Environmental Management, and Walter Keyes and Keyes Associates, architects and engineers of the project, in recognition of their contributions of time and effort to make the construction of the balcony possible. Following the presentation of the plaques, President Bailey, Trustees John R. Beaver, Fred Ruland, and Walter Keyes ceremonially broke ground in the Boiler House with a chrome plated shovel.

In addition to the honored guests, the Museum's Board of Trustees, Corporators, and Staff members, Waltham City Councilmen and key City Hall Staff members were also in attendance in recognition of their roles in making the project and the reception possible. Members of the Museum's Volunteer Association helped to prepare for the Groundbreaking and also attended.

The contractor, A.R. Rahimi of Lowell, had begun the day before to cut holes in the Boiler House floor to pour footings for the wood columns that will support the balcony. Rahimi expects the balcony to be completed by the end of December. From the outset Rahimi and his staff have shown determination both in getting the balcony built in a timely fashion with attention to detail and in sensitivity toward the needs of the Museum.

Now that construction is under way, the Boiler House is filled with



photo Dan Holbrook/CRMI

Officers and Trustees of the Museum join to celebrate. From left to right: Elizabeth Drolette, Secretary; Herbert Ahrens, past President; Walter Corcoran; Walter Keyes; Jean Salvucci; Fred Ruland; William Moonan, Treasurer; Louis Nocera; John Beaver; Aldie Johnson; Fred Bailey, President; Dan Fenn; Phillip Connor; Thomas Neville.

the sounds of jack hammers, saws and hammers, rather than the motors of the museum's machine tools. Despite the level of noise and dust, the sounds are music to our ears, after we waited so long to see the balcony become a reality.

Gail Fowler Mohanty

FAREWELL & WELCOME!

Jane Donohue, the Museum's Development Coordinator for the past year, has moved across to the opposite corner of the Waltham Common, where she is now Marketing Coordinator at the **Waltham Savings Bank**. Jane's enthusiasm will long be remembered, and she leaves a Development Office well established for her successor.

Doyne Dawson joins the Museum as Development Coordinator with a substantial career in fundraising, museum and academic administration, and teaching. Doyne has been Associate Director for Development and Public Affairs at the **Higgins Armory** in Worcester, and has done development and research work at the **MIT Museum**. He has taught at **Reed, BU, and MIT**.

WISH LIST

- metal shelving
- table saw (loan or gift)
- large paper cutter
- LEGO blocks, Erector sets, other construction toys of all kinds
- golf bag and clubs (for an exhibit, not staff holidays)
- Macintosh computer, printer
- dehumidifiers
- Model T Ford radiator (new)

CURATORIAL REPORT

The Ford Motor Company Fund has provided the Museum with a 1987 Mercury Topaz "body in white." (See photograph back cover.) This is a bare "unibody," unpainted and unadorned by any trim or running gear. This basic structure of a modern automobile will provide an excellent comparison to our Model T chassis, which will help us document the evolution of the moving assembly line. The Ford Fund has also provided us with video footage of both the Model T assembly line in operation and the robot welding machines which assemble the modern unibody.

From the Commonwealth Edison Electric Company came a Sturtevant single-cylinder vertical steam engine. It was manufactured in Boston at the turn of the century, and had been used most recently in the 1st Street Cambridge generating plant to train steam engineers for their licensing exam, but had fallen into disuse. One of our volunteers, Bud Hansen, heard about it through fellow steam enthusiasts, and brought its availability to our attention. The Edison Company's John Roderick arranged delivery of the engine to the Museum, where it will be the next restoration project of Bud and another volunteer, Walter Bush.

A recent purchase was a replica drawing frame, which Old Starbridge Village (OSV) had built under the direction of Theodore Penn for a textile mill exhibit that OSV had planned, but later cancelled. The drawing frame, one of the machines used in the manufacture of thread, was the result of exhaustive research.

Gene Cabuzzi, of the City of Waltham Water Department, donated ten volumes of 1904 street maps indicating the exact dimensions of each building then standing in the City and the hookup of sewer service to the premises. Mr. Cabuzzi also donated a photo album of the construction of the reservoir that was once on the hill where Brandeis University now stands.

We have received donations of Waltham watches from Ada Butiglieri of Waltham and Bea Carlson of Melbourne, Florida.

Ralph Koujurnjian of Waltham gave us a Simplex time clock, which complements a collection of time clocks and time recorders we have on loan from the Simplex Company, through the good offices of Thomas Smith.

Daniel Holbrook



HONORED VISITOR

One of the things that makes working at the Museum a privilege is the opportunity to meet men and women who participated in the events we seek to interpret.

Edgar Roy spent most of his working life employed by the Warren E. Collins Company of Boston helping to develop, among other things, the first iron lung and the kidney dialysis machine. His skills as a machinist and woodworker, which served him well at the Collins Company, also served him at his hobby, antique cars.

His restoration of a 1911 Simplex, a luxury "sporting" automobile made in New York between 1904 and 1919, inspired him to what is perhaps the most amazing of his life's feats. Starting in 1955, he has constructed seven 1/6th scale models of the car. Most of us think of model cars as childhood kits, precast and needing only glue, paint, and a few hours' work to make them complete. Well, Edgar Roy has put the lie to that. He has devoted well over 20,000 hours of meticulous labor to these models (the equivalent of almost 10 years of 40-hour work weeks).

These cars are not just perfect replicas in appearance. They work. The engines run, the brakes brake, the clutch and transmission operate. The tires, cast from a rubber mold of Mr. Roy's making, are true to the original tread pattern.

GALLERY TALK II
Each issue of SHOPTALK
features an object
from the museum's collection

BELL GIVES LESSON IN COOPERATION

On September 4, 1987, the Museum received a gift with a long and colorful history, the huge bell that for decades rang to call workers to the Boston Manufacturing Company (BMC) textile mill in Waltham.

This donation to the Museum's collection is significant, not only because it is an artifact of the mill in which the Museum is located, but also for other reasons. The bell is a symbol of factory life and the regulation of time by mill owners.

The BMC bell was heard for a large part of a century for a great distance by those who lived in Waltham. The sound of the bell was as much a part of community life as was the Charles River or the Waltham Common. Also the story behind the bell, its travels and its return home, demonstrates the power of cooperation. The bell was preserved and restored in large part by community members, some of whom now live in the renovated BMC mill.

The bell was originally cast for the Boston Manufacturing Company by the Henry N. Hooper Company of Boston during the spring of 1858. The textile company purchased the Hooper bell because its original Revere and Sons bell had cracked. The bell was used by the BMC to call employees to work, to signal the start of the school day for children, to mark the noon hour, and to announce the end of the work day. During the early twentieth century, the city also used the bell to call children home at nine at night. Just when the bell fell silent is not certain, but, according to some sources, the bell could be heard tolling until the late 1920's. Sometime in the late 1950's the Hooper bell was removed from the bell tower and sold to Able Building and Wrecking Company on Newton Street in Waltham.

The bell was discovered in the wrecking company's yard by Charles LeBlanc, a Waltham resident who had come to Massachusetts from Margaree, Cape Breton Island, in the 1920's. (Mr. LeBlanc and his wife, Mary, now live in the mill.) When he saw the bell, he thought of his home, where the church had been struck by lightning and burned to the ground. The parishoners were in the process of rebuilding the church and were looking for a bell for their steeple. The people did not want just any bell. They wanted a bell which could be heard over the entire island of Cape Breton. Upon finding the 800 pound bell, LeBlanc thought he had discovered just such a bell.

But this is just the beginning. The Henry N. Hooper Company bell will be incorporated into our exhibits and will ring once again. Once the bell is installed properly in its new home, we hope to see you viewing it in the Boiler House!



photo: Bill Edmunds

In February, 1987, the Museum contacted Saint Michael's parish church and by March the parish had agreed to donate the bell to the Museum. A local rigger, Cecil Donovan of Vandon Services, a member of the parish, agreed to remove the bell from the steeple and to store it until we could retrieve it. Fred C. Bailey, President and Trustee of the Museum, and Richard Gordon, Corporator of the Museum, donated the funds to pay for the nominal rigging costs. Trustee Donald Hyde drove to Margaree to pick up the bell. Ideal Concrete Block a company founded and run by one of Waltham's prominent Canadian families, the Burgoynes, loaned the Museum the services of a truck with a crane and an employee to remove the bell from the van and bring it into the Museum.

Gail Fowler Mohanty

GIZMO!

Do you have a thing-a-mabob, a whatchit, or a widget that's been around the place for years, and nobody knows what it is? Send us a photo, and we'll do our best to identify it.



Here is an artifact from our collection. Its identity is revealed somewhere else in this issue of SHOPTALK, if you can find it.

Purchasing the bell and bringing it to Margaree required the assistance of many of Waltham's Acadian residents. Several Margaree natives living in Waltham sponsored a benefit at the French American Victory Club to purchase the bell and to ship it to Margaree. Finally Saint Michael's Church had a bell which on a good day, could be heard over much of Cape Breton Island on a good day. However, each time the bell tolled, the church roof and steeple were damaged, as the bell was just too heavy for the structure. Shortly after hanging the bell, the church members decided to discontinue ringing it.



GALLERY TALK II
Each issue of **SHOP/TALK**
features an object
from the Museum's collection

GOING TO WORK

The Museum's second introductory exhibit evokes some of the primary experiences of industrial life--getting up on time and travelling from home to work.

The means of travel have differed from era to era--on foot and horse, by trolley, train, bus, and car. The means of waking up and regulating time have become more elaborate. The paraphernalia of dressing appropriately for work have altered. But the basic pattern remains the same.

To define this pattern, the introductory text for the **GOING TO WORK** exhibit reads:

"The Industrial Revolution created a new way to work.

"With the invention of the factory, hundreds--then thousands--of people came together in central work places to operate complex machinery that workers could not afford to own themselves.

"The factory management decided what the workers made. The workers did not own what they produced. Instead, they were paid cash wages for their labor.

"We take this arrangement for granted, but, at the beginning of the Industrial Revolution, it was a brand new idea.

"The Industrial Revolution invented new ways to get to work. At first factory workers came by foot and horsepower, then by the steam locomotive, electric trolley, bicycle, subway, automobile, motor bus, and super highway.

"Each new means of transportation made it possible for workers to live farther away from work, in big cities and wide suburbs that were never dreamed of before the start of the Industrial Revolution."

The brief **GOING TO WORK** exhibit consists of a group of photo murals suggesting a variety of ways workers have travelled to the job in different eras, along with the display of collections of key artifacts associated with the experience of going to work:

- (1) a collection of alarm clocks and some of the earliest cheap household clocks,
- (2) a collection of work shoes, and
- (3) a collection of lunch pails and lunch boxes.

The exhibit also includes an **EMPLOYMENT OFFICE**, with an associated education program, suggesting the ways people make career choices in industry and actually are processed into employment.

An additional element of the exhibit captures the reverse experience, **GOING HOME**, with its complex of attitudes and implications, from the euphoric "Thank God it's Friday!" to the stark "You're Fired!"

Mike Folsom

CAL GUIRY...



Photo Mike Folsom/CRMI

... he was the featured volunteer in the last issue of **SHOP/TALK**, but there wasn't room for his photo, and we got his home town wrong, to boot. Everybody knows Cal lives in Needham, not in Newton. He poses here with the Wilkinson planer he refurbished for the Museum.

PROFESSIONAL ACTIVITIES

Mike Folsom, Director of Exhibits and Public Programs, recently participated in a panel on "Teaching Technology" at the annual meeting of the **New England American Studies Association**. The purpose of the conference was to introduce high school teachers to recent research in the field of American Studies. Mike shared the panel with Maren Slunge who teaches American Studies at Clark University and who specializes in the history of photography.

In December, Mike will appear on Channel 57, **Public Television in Springfield, Massachusetts**, in several different roles on a program on the mill town of Ware. The program is based on an hour-long film made by **Morgan Wesson**, a former student of Mike's at MIT, who is now Curator at **Eastman House** in Rochester NY. In this documentary on the struggles of a textile community to survive, Mike appears as a visiting lecturer on the Industrial Revolution in a history class at Ware High School. Mike also served as consulting "Project Humanist" for the film, funded in part by the **Massachusetts Foundation for Humanities and Public Policy**. At the conclusion of the film, Mike joined Wesson and Ware Director of Community Development **Paul Guida** in a panel discussion on the making of the film and the future of Ware.

In January, Gail Mohanty, Director of Administration and Curator, begins her position as part-time Adjunct Assistant Professor in the **American and New England Studies Program of the History Department at Boston University**. She will be teaching a graduate seminar on "Technology and Material Culture." The course encourages students to look toward three-dimensional objects in addition to written resources to learn about the history of technology. Students will make use of the Museum's collections in this course.

SNEC/SIA EVENTS

The **Southern New England Chapter (SNEC)** of the national **Society for Industrial Archeology (SIA)** has the following events scheduled for the near future:

Saturday 23 January, Manchester Street and South Street electric generating stations, Providence, RI, 10 a.m.

Saturday, 6 February, the first annual **New England Industrial Archeology conference**, at Plymouth State College, Plymouth, NH, 10 a.m.-4:30 p.m.

Saturday, 27 February, **High Rise Archeology**, a tour of the Hancock Tower, Copley Square, Boston.

Saturday, 10 April, a bus tour of **Newton Upper and Lower Falls** (call the Jackson Homestead for details, 552-7238).

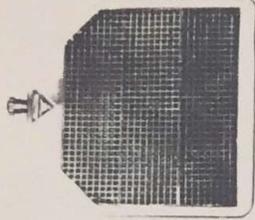
For additional information about **SNEC and its fairs**, call **Peter Stott, 332-5548**.

The gizmo in this issue of **SHOP/TALK** is a shuttle from a tape loom. The shuttle swivels back and forth in a semi-circular motion to weave ribbon and other very narrow fabric. The gear sticking out at lower left meshes with indentations in the shuttle which can be seen just below the center of the photograph.

JAMES DONOVAN

We regret the passing of **James Donovan**, founder and for over 50 years **President of Artisan Industries** of Waltham. Jim was a member of the Museum's Corporation and he donated to the Museum innumerable technical services from the repertoire of precision machinery and skilled trades that his metalworking shop employs. The Museum would not have survived without the variety of contributions made by Jim and the staff of **Artisan Industries**, and we are devoted to Jim's memory. Jim's son, **Andrew Donovan**, now **President of the firm**, is a **Trustee of the Museum**.

Mike Folsom



EDUCATION PROGRAMS FUNDED, PROMOTED

With grants from **Honeywell Bull**, the **Globe Foundation**, and the **Cabot Corporation**, the Museum's education programs are being launched in earnest. A brochure describing 10 individual programs has been mailed to more than 3000 teachers from K through college in history, social studies, industrial arts, and allied fields within **Route 495**. The first regular scheduling of tours and activities will begin after the first of the year, even while exhibits are still being installed. Anyone who would like a copy of this brochure can obtain one by calling the Museum office.

In addition to the Museum staff's own development and promotion of our programs, we are talking about a collaborative effort with the new **Paul Tsongas Education Center** in Lowell. **Ed Pershey**, Director of the Tsongas Center, is considering working with the Museum and the **Society for Industrial Archeology** to build his statewide programs using the industrial history curriculum which the Society and the Museum developed in 1982 and 1983.

Trustee Education Committee Chair, Joan Sheridan, who is **Director of Social Studies** for the **Waltham School System**, has toured the Museum with **Carol Chaet**, **Director of Social Studies** for the **City of Cambridge schools**, and is working with her to establish a collaborative program on the ethnic history of their industrial communities.

Mike Folsom

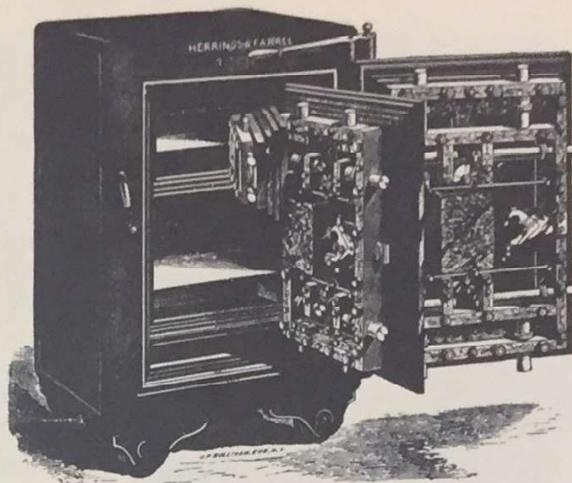
Your donation is vital to the Museum's success. Each gift, no matter the size, has an impact. If each of SHOP/TALK's 2500 readers were to give a \$25 donation, we would be \$62,500 closer to opening our doors and sharing our "hidden treasure" with the people of Greater Boston. Your support is vital. All who donate before the Museum's Opening will be acknowledged as Founders.

[] YES, I will support the Museum's opening campaign drive with a donation of . . .

___ \$25 ___ \$50 ___ \$100 ___ \$150 ___ \$200 ___ \$250 ___ \$500

Name: _____

Address: _____



The Charles River Museum of Industry, 154 Moody St., Waltham, MA 02154 (617) 893-5410

AIRMAIL FROM DETROIT

A 1987 Mercury Topaz body poses with Gail Mohanty, the Museum's Director of Administration and Curator, shortly after its arrival by air freight. The robot-welded "unibody" is a donation from the Ford Motor Company Fund. The body was plucked off the Detroit assembly line "in white," before it is painted. It will join a Model T chassis in our AUTO PLANT exhibit.



photo: Roland Perry/Raytheon

The Charles River
Museum of
Industry

154 Moody St., Waltham, MA 02154

(617) 893-5410

NON-PROFIT ORG.
U.S. Postage
PAID
Permit No. 57401
BOSTON, MA

MS. ELIZABETH CASTNER
685 TRAPELO ROAD

WALTHAM,

MA 02154