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"HISTORIC HUMAN TOOLS": HENRY CHAPMAN MERCER
AND HIS COLLECTION, 1897-1930

BY

Donna Gail Rosenstein

A thesis submitted to the Faculty of the University of Delaware in partial fulfillment of the requirements for the degree of Master of Arts in Early American Culture.

June, 1977
"HISTORIC HUMAN TOOLS": HENRY CHAPMAN MERGER
AND HIS COLLECTION, 1897-1930

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PREFACE

Henry Mercer collected almost 25,000 tools, implements, utensils, and other cultural artifacts during a thirty-three-year period of his lifetime. To house his collection, he constructed a nine-story "castle," of fireproof reinforced concrete. Subsequently, he arranged the objects in the museum into categories based on an anthropological classification system. Mercer's collection, at the Mercer Museum of the Bucks County Historical Society, is viewed today by an enchanted, but often mystified, public. Unfortunately, almost no scholarly material has been written about Mercer's collection or his collecting philosophy until this time. This thesis is the first comprehensive analysis of the Mercer Museum, focusing on the development of Mercer's own collecting, between 1897 and 1930.

The introduction deals with the early years of Mercer's life, to 1897, mentioning some of the influences and interests which affected his later collecting. A great deal of biographical information (for example, his family background) is omitted because I did not feel it was directly applicable to the subject of the thesis. I used secondary sources almost completely for this section, none of which, unfortunately, cited specific sources for their information.
Chapter 1 describes the history of Mercer's collection. It explains how Mercer conceptualized the collection and how he presented the objects to the public so that their importance in depicting human history was readily apparent. General trends and specific changes in his collecting philosophy are emphasized. The most quality and lack of material available during certain years of his collecting prevented an absolute uniformity in the text, however. For the early years of Mercer's collecting, I primarily referred to newspaper articles concerning the general activities of the Bucks County Historical Society. Mercer's own papers became much more numerous after about 1916, when he seems to have saved, organized, and dated practically everything he wrote and received—including copies of his own letters.

The information presented in chapter 2 is the result of numerous lists and statistics I compiled about Mercer's collection from the museum's records. Appendix F, a forty-page chart analyzing the artifacts in the collection between 1897 and 1930, is the first survey of its type which has been assembled for the museum. I hope this chart will serve not only as an extension of my thesis, but also as a general reference guide to the collection.

Chapter 3 is an attempt to assess the impact of the Mercer Museum and the collection since 1930, in comparison with Mercer's own intentions for them. The information extends in scope to the 1970's, bringing many of the activities and events concerning the collection to the present.
The content footnotes, illustrations, and appendices are an integral part of the thesis. I include them to help put Mercer and his collection into a more comprehensible perspective.

As evidenced by my footnotes, the "Fonthill Manuscripts" were my most valuable source of information. This manuscript collection comprises the personal papers and notebooks that Mercer had kept at his home, "Fonthill." As part of a museum studies internship, I spent many days last summer (1976) organizing and cataloguing these manuscripts. The manuscript collection is now arranged, numbered, and inventoried, and is located in the Library of the Bucks County Historical Society.

I found through my research that it was often impossible to note specific influences on Mercer or to place him in a historical context. More information on Mercer and his collection is constantly turning up, and I hope my thesis can provide the basis for further research on both Henry Mercer and the Mercer Museum. It is not a biography or an interpretive essay about Mercer, nor does it answer all the questions that the existence of the museum poses. I primarily intend it for people who, like myself, chance upon the Mercer Museum, feel like they have discovered it for the first time, and wonder how it got there.
I would like to express my sincere appreciation to the staff of the Bucks County Historical Society for their interest and help. Special thanks go to Lynne Poirier, Chief Curator of the Mercer Museum.

I would also like to thank T. Catherine Adams, for her help with photography.
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INTRODUCTION

The Mercer Museum of the Bucks County Historical Society, in Doylestown, Pennsylvania, now contains almost 40,000 tools, utensils, implements, and folk art objects. The museum bears the name of the man who not only compiled most of the collection, but also planned and supervised the construction of the concrete museum building which holds it. This brief introduction to Henry Chapman Mercer suggests many of the early influences and interests he had which affected his later collecting.

Henry Mercer was born in Doylestown, Pennsylvania, on June 21, 1856. As a boy, he attended the Tennant School, near Hartsville, Pennsylvania, and Mohegan Lake School, near Peekskill, New York. When he was nineteen years old, he entered Harvard University. Between going to these different schools, he took several trips to Europe with his aunt, Mrs. Timothy Bigelow Lawrence. During these years, she became both a good friend and a great inspiration to him. She consequently provided him with connections and a great deal of the funds for his later projects.

Mercer graduated from Harvard in 1879 and, at the urging of his grandfather, Judge Henry Chapman, he enrolled in the University of Pennsylvania Law School. In 1881, he was admitted to the Court of Common Pleas and began reading law for a Philadelphia law firm.
He may have kept this job until the late 1880's, but his interests actively turned to more scientific pursuits. He took a few subsequent trips to Europe during these years, and read mainly historical and scientific books. He attended the first meeting and became one of the founding members of the Bucks County Historical Society in 1880. Reflecting his early interest in local history, Mercer wrote a paper entitled, "The Doans Before the Revolution," which he read before the members of the Society in 1881.

Mercer joined a raging archaeological controversy in the early 1880's, about a locally discovered stone bearing ancient pictographs. In 1885, he published a book on the stone, entitled, The Lenape Stone, or the Indian and the Mammoth. He must have become convinced that archaeology was the right field for him from the success of this publication and the enthusiasm he gained from his research.

Through the next decade, Mercer enthusiastically devoted most of his time to the studies of archaeology and anthropology. From 1891 to 1894, he was involved in the systematic archaeological investigation of primitive man on the Eastern seaboard, especially in the Delaware Valley. He also did some archaeology in England, Spain, France, and Germany during these years. From 1893 to 1897, he served as the Archaeological Editor of the American Naturalist. During this time, he explored caves in the Delaware, Ohio, and Tennessee Valleys, and wrote several articles for the Naturalist concerning his findings in these caves.
In 1894, Mercer was appointed Curator of American and Prehistoric Archaeology at the Museum of the University of Pennsylvania. He headed the Corwith Expedition to the Yucatan, Mexico, in 1895, to find evidences of a pre-Mayan population in the caves there. Unfortunately, the expedition failed to find this evidence, and the book he published on the subject in 1896—The Hill-Caves of Yucatan—contained mainly negative conclusions. During his stay in the Yucatan, Mercer also briefly studied the crafts and customs of the modern Maya. He came to realize that the study of a modern culture could lend much insight to the study of older cultures, an insight he was able to make use of, later, in studying the historic tools he collected. In 1896 and 1897, he resumed archaeological work in caves in the eastern United States, especially in and around Bucks County.

In the summer of 1897, Mercer quit his curatorial position at the University Museum, presumably to recuperate from an illness caused from overwork. By this time, his attitude toward the archaeological study of prehistoric people had changed markedly—his earlier passionate enthusiasm had developed into cynical disillusionment. He was finding that the broad questions he wished to answer during his archaeological career were largely insoluble. These were primarily questions concerning the correlation of human with glacial history in North America and the length of man's existence there. He felt stifled by the lack of factual material available to archaeologists, which he considered necessary in drawing definite conclusions. After the poor reception of his Hill-Caves of Yucatan, Mercer became convinced that nobody
wanted to hear negative evidence and his work in prehistoric archaeology soon abated.

The shift from studying the material culture of prehistoric people to his more famous pursuit of collecting the tools, implements, and utensils of people in historic times was actually a continuation of Mercer's anthropological leanings. At first, he apparently began to amass "old relics of former days in Bucks County" as a hobby and probably as a means of relaxation while recuperating from the illness which had caused him to quit his curatorial position. But, his characteristic incessant drive, added to his several previous years of archaeological experience, soon turned this activity into an overwhelming obsession.

With an urgent sense of mission and concern for preservation, Mercer began to collect as many of the material artifacts of his ancestors as he could. The broad sense of time he had possessed as an archaeologist allowed him to perceive these objects in a panoramic overview. He found that he could apply anthropological methods of classification to them. Consequently, in his search from broader cultural implications, he continually reorganized and attempted to clarify the vast accumulation of objects which came to constitute his collection. The development and changes in Mercer's philosophy toward his collection and his many attempts to classify the objects in it are presented in chapter 1.
CHAPTER I

HISTORY OF COLLECTION AND MERCER'S ATTITUDE TOWARD IT

1897 to 1910

In 1897, Henry Mercer began his historical collection. He also began developing certain conceptions about the collection's cultural significance, which reflected, to some extent, his previous archaeological experience. The years from 1897 to 1910 mark the initial development of both Mercer's collection and his philosophy about it.

The exact date and circumstances under which Mercer began collecting "colonial relics" are unknown. Little is recorded about Mercer's activities in Doylestown during the few months when this probably happened (that is, between March and May, 1897). The best sources covering the early months of his collecting are newspaper articles. Mercer, himself, spoke about his early collecting during the dedication of the first museum building, in 1907. He also wrote some notes about it in later years. Unfortunately, the information from the newspapers and the notes written by Mercer do not often correlate with each other.
In March, 1897, the collections of the Bucks County Historical Society consisted primarily of Civil War relics, local archival material, and prehistoric artifacts from Bucks County. Henry Mercer often assisted in the cataloguing of the Society's archaeological collection at that time, part of which he had acquired himself while working at the University Museum.

During this month, or prior to this time, a few historical objects were apparently donated to the Historical Society, including a gridiron, two flax hetchels, and a coffee mill. Mercer wrote in his notes regarding these objects:

> When Indian work was all done we decided to arrange other articles. There being no catalogue and no numbers for them. The General [Davis, the President of the Society] had already pasted label on gridiron. We therefore wrote and pasted descriptive labels on the objects hung up and placed on exhibition—without any special interest in them. During March this was done—and probably finished by 1st of April.

Mercer thought that the turning point in his collecting occurred in mid-April, 1897, upon a visit to Charles Layman. He explained that he had gone to the man's farm in search of a pair of tongs for an "old-fashioned fireplace." He failed to locate the tongs, but found instead a crumbling and decaying pile of agricultural tools and household utensils. The condition of these objects convinced him, he said, that they should be preserved. He strongly felt that they, like objects of a prehistoric culture, had at one time played a significant role in the daily lives of the people who used them. He apparently bought several articles from Mr. Layman at this time.
The Daily Democrat, a Doylestown newspaper, reported that there had been an auction at the home of Charles Layman, of Doylestown, on April 5, 1897. The accumulation "embraced some old-style farming utensils, an old knife box dated 1773, old china, spinning wheels, and other antiquities." Although Mercer's name was not mentioned in the article as one of the "dozen relic hunters that were present," the article does state that Judge Yerkes, a good friend of Mercer's, was at the auction in search of pair of andirons. Whether Mercer was present on this day or visited Mr. Layman later in the month, as he seems to think, is uncertain.

The newspapers do not mention Mercer's name in connection with the historical objects at the museum during April or May. On May 1, the Bucks County Intelligencer, another Doylestown newspaper, reported that a number of objects donated by George W. Fackenthal, of Reigelsville, Pennsylvania, and those of the Shewell family, of Painswick Hall, enabled the Society to begin "a department devoted to colonial Bucks County." Fackenthal had donated a steel bear trap, a lard lamp, two sickles, three pewter plates, and a powder horn. The Shewell family gave the Society a leaf fork, tin kitchen, four flax hetchels, a crane, shingle knife, scythe, and toast grill.

On June 1, 1897, for the first time, the Daily Republican quoted Mercer in reference to the objects in the colonial department. Mercer reported that 323 objects had been brought and arranged for the department, and this was the result of three weeks of work.
This seems to indicate that Mercer did not begin to take a primary interest in the Society's colonial department until some time in May.

The specific objects that were included among these 323 are not known. By this time, it is certain that Mercer, himself, was collecting for the colonial department. For example, he had recently added to the Society's collections several objects that he had found in the wagon-house garrets of Tobias Nash, of Wormansville, and Christian Myers, of Stover's Mill.¹⁰

In June, Mercer was very definite about his collecting philosophy. He sought to explain some of his reasoning behind the collection to a reporter for the Daily Republican on June 1:

If we are going to collect old furniture, porcelain and candlesticks, why not go a step further, and gather hoes, axes, tin kitchens, scythes, forks, plows and beehives, any and all things, in a word, illustrating the daily life of a people at a given time. Take this extra step and we find that we are out of mantel decoration and bric-a-brac and knee-deep in science. The same wide field opens that would present itself, for instance, in weapons, tattooing implements, native forges, and canoe paddles. We want everything. The tools by which man conquers nature, eats, lives, and enjoys life. Let us come to Pennsylvania, and go back 100 years, proposing to represent in this way the manner in which the region was won from nature by our ancestors, before modern immigration, steam and machinery turned everything upside down.

To gather these things is to rescue from destruction a heterogeneous mass of what people are too apt to call trash, ... which yet tell more of the life that has passed than continental money, old deeds and the category of objects thus far valued by the collector chiefly for decoration.¹¹

Thus, Mercer was trying to save these colonial tools and implements at a time when they were still available. He was also certain of their importance in depicting history in a way that he felt neither
historians nor anthropologists had approached, and which, assuredly, had never occurred to collectors.

Unfortunately, few people were able to understand his intentions. He came under a great deal of criticism, and was told that the objects were worthless. The secretary of the Historical Society, Alfred Paschal, complained that he could not find room to write out his reports. Mercer was forced to remove the objects to his home and to a few empty barns, where he subsequently sorted and catalogued them. He knew that these objects had to be presented to the public in such a way that their specific functions were understandable and their overall cultural significance undeniable.

The initial exhibition of these objects to the public occurred on July 20, 1897, during the summer meeting of the Bucks County Historical Society. For the meeting, planned to be held outdoors at Galloways Ford, near Parkland, Mercer announced that he was going to display a number of primitive objects and show practical illustrations of the old-time methods of harvesting and spinning.

The night before the meeting, he arranged some two hundred to three hundred objects "in a beautiful glade," hanging them in trees and draping them over bushes. Unfortunately, an incessant rainstorm caused the exhibition to be moved to the pavilion at Parkland just before the meeting, and it became "considerably mixed in transportation." In the pavilion, the objects were hung up or spread on tables in front of the audience.
Mercer talked at length about the objects he had displayed there, "without notes, being so brim full of his subjects he required no reminder of what to say." He spoke about the axe—the main article used in felling the forest and building the cabin—about food products, arts and crafts, and articles for learning and amusement. After his talk, methods of using a sickle and a scythe, of spinning flax and wool, and of blowing a dinner horn were also demonstrated.

Convinced of the dire need to preserve these objects, fearing that if they were destroyed the way of life they represented would also be lost, Mercer increased his collecting pace. He roamed the countryside of Bucks County, using farmhouses and their outbuildings, disused workshops, and junkyards as his "archaeological sites." In these places, he searched, rummaged, and gathered together objects. He also attended auctions and country sales, occasionally buying "penny lots"—that is, groups of obsolete utensils and objects usually valued only as scrap iron or kindling wood. He recorded in his notebook all available information he could find out about the objects he acquired—names, dates, origins, functions and processes in which they were involved. During the summer of 1897, Mercer obtained a large number of tools and implements used for agriculture, woodworking, and domestic crafts. These objects came to form much of the nucleus of his later collection.

Realizing the need to classify and explain this group of objects in such a way that they would be considered a viable historical collection, Mercer compiled his catalog, *Tools of the Nation Maker*, between
July 20 and September 20, 1897. It contained the names, classification numbers, donors, and as much information as he had been able to gather about the 761 objects he had acquired thus far, almost all of which were from southeastern Pennsylvania.

In its introduction, Mercer explained the reason for entitling the catalog, *Tools of the Nation Maker*:

But in the largest sense the story of Eastern Pennsylvania and of its Bucks county is that of the whole Nation.

As the Kentuckian may trace the path of that chief of American pioneers, Daniel Boone, westward from the Schuylkill and Nemahany, so the loghouses of Redminster and Plumstead, and the tools which made them, and came from them, differing unessentially in make and use from the contemporary tools of New England and the South, stand for the beginning of the Nation. They belong to a past claimed now by many millions of humanity, and are the inheritance of North, South, East, and West.  

On October 7, 1897, hundreds of people crowded into the courtroom of the Bucks County Courthouse for a special meeting of the Bucks County Historical Society. Henry Mercer was being given a second opportunity to describe and explain these tools and implements representing "Colonial Life in Bucks County." In the courtroom, he had arranged the "Tools of the Nation Maker" collection. Most of the objects were suspended on a vertical frame twenty feet high and forty feet wide, which had been covered with heavy paper. These artifacts were arranged in groups, each group designated by a sign pertaining to the function of the objects within it:

1. Felling the Forest
2. The Log Cabin
3. Food
4. Agriculture
5. Domestic Craft
6. Man and Animals
7. Learning and Amusement

Quite evident from this display is the cultural approach which Mercer found helpful in arranging his objects from the beginning, and continued to use in classifying his collection through the 1920's.

Other objects were organized and displayed on tables in front of the frame, including local pottery, lighting devices, guns, and rifles. On the floor, heavier implements such as plows and spinning wheels were placed. Grain cradles were set up in the prisoner's dock and the radiators were topped with wooden mouldboard plows. Sheaves of wheat, pumpkins, tree boughs, and green vines were "so disposed as to attractively surround the exhibit" (see figures 1, 2, and 3).

Basing his talk on the recently completed Tools of the Nation Maker catalog, Mercer once again explained the uses and significance of these objects. He stressed the need to "rescue" and preserve the tools and implements which represented trades and handcraft processes, as they had been, and were being, rapidly discarded during this industrial period. Mercer's own words provide a clear insight to his thinking at this time. The following quotes are from the introduction to the catalog:

Mechanical improvements in human handicraft at the beginning of the nineteenth century have suddenly transformed the American farmer from a pioneer relying for
equipment upon his own skill and industry to a husbandman abundantly supplied with labor-saving devices.

Already, though often less than half a century old, the disused homemade tools of wood or iron by which he felled the forest, expelled a weaker race, contended with the forces of nature, lived and enjoyed life, grew curious in his own eyes, while to the man of cities they are things unknown.19

As his colleagues in archaeology were digging for, and attempting to preserve the remains of, ancient civilizations, Mercer stated that here, the tools and utensils of their own civilization—the viable archaeological evidence of the future—were being destroyed or discarded. He sought to save and study them before they were lost, and he encouraged the members to do the same:

The historian has overlooked them. The antiquary has forgotten them. But when we realize the value of the associations that perish, as they pass away in our midst, we commend them as heirlooms to be saved from destruction and set in a place of honor.20

Mercer closed his "extremely interesting talk" by saying that if everyone would band together, they could as a result, amass a "vast collection of the most valuable relics of our forefathers' time."21

After the lecture, the processes of breaking and spinning flax were demonstrated by local women.

In addition to Mercer's own collecting, numerous private donations were made to the Historical Society because of increased public interest in these objects. Thus, Henry Mercer's collection, the "Tools of the Nation Maker," increased rapidly after the October 7 courthouse meeting. Interest in the collection was stimulated by several illustrative talks which Mercer gave in the local area, including:
1. "History Presented by Common Objects"—Teacher's Institute, October 26, 1897
2. "The Tools of the American Pioneers"—Franklin Institute, December 3, 1897
3. "History in Human Implements"—The Southampton Farmers' Club, January 4, 1898
4. "Fresh Studies of Pioneer Tools"—meeting of the Bucks County Historical Society, August 10, 1898

Members of the Society, excited about this new approach to history, began writing and delivering papers for annual meetings on subjects relating to the tools and craft processes represented in "Tools of the Nation Maker." This also became the name for the new "department" of the Bucks County Historical Society, which officially opened to the public in mid-January, 1898.

In the summer of 1898, Mercer broke off his connection with the Historical Society and did not rejoin it until at least 1914. It appears that he left the Society because of a dispute with Alfred Paschall, the secretary of the Society and the editor of the Bucks County Intelligencer at that time. Mercer vaguely hinted at the reason for this dispute in his "Notes on the Moravian Pottery at Doylestown," in 1914:

... if this collection, or myself, or some unaccountable faith had not stirred up another hornets' nest in this society... I would have put all my efforts into the collection and never turned aside to make pottery.

As reflected in this statement, Mercer turned most of his attention in 1898 and for the next several years to pottery. He became involved in the design and manufacture of ceramic tile and
built his own tile studio, named "Indian House," just inside the gates of his home, "Aldie." In 1904, Mercer received his largest public commission—the design of the interior pavement for the State Capitol in Harrisburg, Pennsylvania. Actually, this order appropriately suited his "Tools-of-the-Nation-Maker" concept, for he was able to incorporate the crafts, trades, and activities that were embodied in his collection into decorative mosaic tiles which he designed for the Capitol floor (see figure 4).

With much force the collection of implements in the Bucks County Historical Society suggested to the writer the building of a Commonwealth by the individual work of thousands of hands, rather than by wars, treaties, declarations of independence or moral ideas held up as examples to mankind. These were the thoughts sought to be symbolized, or represented in the clay patterns scattered across the pavement of the Capitol.30

The yearly income which Mercer received by manufacturing tiles provided him with substantial funds to continue some of his other projects. He continued to gather objects for his collection during and after 1898, all of which he stored and displayed at "Indian House." Inside the building, he had removed the second-story floor to open up a space for the installation of these objects.31 Then, he literally covered the slanting rafters and most of the walls with these "relics of a bygone age in Bucks County." Similar to the exhibit at the courthouse, he grouped the implements according to the type of human activity they represented (see figures 5 and 6).32

In 1904, a new building for the Historical Society was proposed. Between 1904 and 1907, a Georgian brick building was erected through the generosity of William and George Elkins, of Philadelphia,
to house the Society's collections. The "Tools of the Nation Maker" collection was removed from the courthouse and went on permanent display in the meeting room of the new museum building on May 28, 1907. During the official dedication of the building, Mercer once again extolled the virtues of these objects. He first thanked the Elkinses for realizing the value of the "tools, implements, and utensils standing for the past age," then expressed his hope that more of the members were coming to this realization.

During his talk, Mercer went around the room pointing out various parts of this "collection of time-stained tools and implements which hangs around you." The objects were again assembled into categories, like the courthouse exhibit, with a few changes. Categories that were repeated were: "felling the forest," "building the log cabin," "preparing food," relationship of man to animals, pottery, and objects for learning and amusement. Lighting devices were now included under food preparation, while agricultural implements were placed with tools showing the relationship of man and animals. Mercer also formed a new category containing objects for the production of clothing, as well as a group of "utensils, home and hand made, produced by the man of the land on his own farm before the factory existed" (see figure 7).

By this time, Mercer was quite eloquent about the "Tools," and certain of his conviction about their significance. As opposed to the talks at the courthouse and at Parkland in 1897, he stressed the "Nation Maker" concept above all:
... do you think you are any nearer the essence of the matter there [in Independence Hall, Philadelphia] than you are here when you realize that ten hundred thousand arms, seizing upon axes of this type, with an immense amount of labor and effort made it worth while to have a Declaration of Independence by cutting down one of the greatest forests in the North Temperate Zone. Perhaps these things can be included or adequately described by history but a sight of the actual object conveys an impression otherwise indescribable. Moreover a multitude of words have passed out of the language and become obsolete since these objects ceased to be used and this too is history.35

He also explained the function of his collection as a novel approach to archaeology:

... the archaeology of the museums of Europe and America begins at the past, presents us with the remains of men thousands of years old, and pretends to lead us to the present. ... Here we look from the present backward to the past. ... This therefore is archaeology turned upside down, reversed, revolutionized.36

In addition, Mercer presented a broader concept of his collection than ever before. He felt that “beginning at the doorstep of our grandfathers we go back to Roman and Egyptian times.” He was beginning to suspect now that his collection not only represented tools which American pioneers used to build a commonwealth or even a nation, but could also “broaden our view of human life in general, of all cultures, in all times up to the present.” This is a concept which Mercer came to develop more fully during the second decade of the century, and his collecting patterns shifted to reflect this.

Although the “Tools of the Nation Maker” collection was now in a permanent room in a museum built expressly for the Historical Society, Mercer was still dissatisfied with it. At the end of the talk given at the dedication of the museum building (1907), he expressed
a desire to replace the wooden floor of the building with a fireproof pavement, to replace the combustible ceiling with a fireproof roof, to hang objects all over the beams and support them upon columns. These ideas anticipate several of his subsequent plans for his new museum building of 1916.37

That Mercer was intent on understanding the cultural significance of the mass of objects that composed "Tools of the Nation Maker" is apparent in some of his ideas expressed during the following years. In a paper entitled, "Bucks County Historical Society; Its Aims and Purposes," read before the Historical Society on October 5, 1909, he fervently expressed his desire for the collection to be studied, described, and written about, since there was no information about these types of objects in encyclopedias and history books:

The matter is absolutely fresh, and new, and all our own. What we want to do is call in laborers, mechanics, artisans, and farmers of the old generations, who can look back upon their youth and give us descriptions of what these things mean, and get those descriptions on record.38

In November, 1910, Mercer announced his tentative plans to establish an outdoor museum to house his collection, to include historic buildings preserved from areas in Pennsylvania. Besides an octagonal schoolhouse, a springhouse, and several cigar store Indians, Mercer also hoped to include "many ancient buildings of genuine historic value that will represent types of the earliest days of Pennsylvania's settlement."39 These novel plans antedate the construction of every other outdoor museum in the United States. It is uncertain how well known his ideas were nor his influence on later collectors...
who did develop open-air exhibit areas. This plan was never realized, because, at this time, Mercer was beginning to formulate his plans for a new museum building, to adjoin the 1907 Elkins Building.

1911 to 1918

Mercer's "New Museum," to be built entirely of fireproof concrete, was to house both the "Tools of the Nation Maker" collection and his private collection of tools and implements. The construction of this building and the installation of the collection within it are described in this section.

By 1910, several engineers and builders in America were utilizing poured, reinforced concrete as a construction material. Its plasticity and durability, added to its low cost, prompted bold experiments in building, using various construction and reinforcement techniques. Henry Mercer, who was neither an engineer nor a builder, managed to gain some of the most novel effects with this material that were known at that time. He was then constructing "Fonthill," his concrete dream house, and was soon planning the construction of a new, concrete pottery. Besides recognizing its flexibility and durability, Mercer also wanted to take advantage of the fireproof quality of reinforced concrete. The destruction of part of "Indian House," where much of his collection had been stored, heightened his conviction that concrete had to be used as a building medium in order to insure the safety of his collection.
In a small, black notebook dated "Hallow 'Een," 1910, Mercer began to describe the plans for his third concrete building—what he called the "New Museum for the Historical Society of Bucks County." In the notebook, he drew floor plans with measurements and compiled notes about the construction. He did not publicize his plans, however, until he was sure that they were viable. Even after he was elected president of the Bucks County Historical Society in 1911 (after the death of General Davis), he only hinted at his plans for the building and collections:

The question of what we are going to do with this room [in the Elkins Building], where what we see before our eyes is liable to burn down . . . remains to be discussed at another time. New specimens are coming in from various unrecorded sources. Sometimes by the wagonload. Some of us feel unwilling to let anything pass into the bonfire or melting pot which in type or make stands for a time earlier than 1820. We are running into duplicates. What of it. Save them. Until we are able to show in an adequate manner what it all means for this town and county to have the finest collection of its kind in the United States.43

Also at about this time, he began compiling research material on Pennsylvania German stoves and decorated iron stove plates. Between 1910 and 1915, in addition to much the same types of artifacts as before, Mercer acquired numerous stove plates which he donated to the Historical Society in 1916. His 1914 book, entitled, The Bible in Iron, or Pictured Stoves and Stove Plates of the Pennsylvania Germans, contained descriptions and illustrations of the stove plates in this collection.44

Mercer presented his plans for the "New Museum" to the Board of Directors of the Bucks County Historical Society on April 10, 1913.
According to these plans, he proposed to build, finance, and present to the Society a concrete, fireproof building in which "the priceless contents of the society's Museum, the product of at least fifteen years research and hard work will be absolutely immune from destruction by fire." He also explained that he was willing to donate his private collection to the Society, "much of what the public has never seen, gathered at odd moments through a series of years, which otherwise would have been destroyed."

The board members accepted this initial proposal, and the construction of the building began immediately. Later that year, the board further agreed that they would not sell or otherwise dispose of any of the land to be used for the construction of the new building. In return for this, Mercer planned to provide an endowment to permanently pay the salaries of a janitor and a "skilled curator," to care for and maintain the building.

Mercer personally supervised all the details of the construction of the new museum building. During the next three years, he employed from seven to twelve unskilled workmen (varying during different times of construction) to mix and pour concrete for each successive level of the museum, following his explicit instructions (see figure 8).

When completed in 1916, the nine-story, fortress-like "New Museum" stood 115 feet high to the top of the weather vane and seventy-one feet wide. According to Mercer, it had cost $38,944.99 to construct, "including plumbing, cement windows, and heating."
apparatus, but not a commission to himself as architect. His building supervisor, William Labs, estimated that they had used 700 to 800 tons of cement, 1600 tons of sand, 4000 tons of stone, fifty tons of iron for reinforcement and doors, approximately 6000 panes of glass for windows, and 2700 pounds of putty to hold them in place (see figure 9).

Besides being a highly innovative architectural structure and a permanent monument to the talent of Henry Mercer as its designer, this building was considered the first in the world to be constructed around, and for, a museum collection. It was, above all, designed for the safe storage and preservation of the collection. Only when these objectives were attained were the roof, steeples, dormers, chimneys, and the shape of the window mullions considered "from a decorative point of view."

The inside of the highly functional building consisted of varying levels of floors and ceilings, to accommodate different sizes of objects and types of exhibits. Mercer purposely provided numerous vistas and halting places on the various levels where visitors could get an impressive view of many objects. A large open court rose through the center of the building to the sixth floor, encircled by galleries. Windows to the outside provided natural light into thirty-three "vestibules" and thirty-six "alcoves" situated along the galleries. Inside these sixty-nine small rooms, Mercer hung or otherwise arranged the majority of objects from his collection.
In the years preceding the completion of the new building, Mercer had devoted a great deal of time attempting to classify the objects in his collection in such a way that their placement in these exhibit rooms would be easily understood by visitors. In the end, he used a system of classification similar to those of his two earlier exhibits—the "Tools of the Nation Maker" at the courthouse in 1897 and the opening exhibit in the Elkins Building in 1907. He grouped most of the objects in the concrete rooms according to similar functions, crafts they represented, or their relation to one of man's primary needs (for example, food, clothing, shelter). He also planned to retain certain rooms for local artifacts of a botanical and an archaeological nature, as well as a library archives.

By April 11, 1916, two months before the public opening, Mercer had completed the arrangement of objects in nine vestibules: "Dr. Erdman's Room, Kitchen, Stair Room, Stove Room, Carpenter, Furniture, Spinning, Animals, and Learning and Amusements."50 "Dr. Erdman's Room" was furnished by Dr. W. S. Erdman, of Buckingham, containing crockery, clocks, and other "household effects."51 The "Stove Room" contained Mercer's huge collection of stoves and stove plates. As he had informed Dr. Benjamin F. Packenthal, Jr., a vice-president of the Society, in a letter in 1915, it was truly a "monumental affair."52 The room he called "Animals" showed tools and implements used in the care and domestication of animals. He had also arranged specimens in four alcoves, which he called household, brickmaking, blacksmith, and Indian.53
An article in the *Daily Democrat* on June 17, 1916, described the layout of the exhibits on view for visitors at the opening of the new building. Two enormous oak doors provided the main entrance to the building from Pine Street, and led the way directly to the great central court and the ground floor exhibits surrounding it. These exhibits included tools and implements used in dairying, butchering, and applebutter making, and machinery "used in barns of our ancestors."

The second-story rooms comprised exhibits of potters' tools, harvesting and reaping tools, doctors' instruments and medicinal herbs, distilling implements and equipment, tools for handling and care of domestic animals, wearing apparel, and plows. The third story contained exhibits of the basket- and broommaker, locksmith, steel engraver and jeweller, log cabin builder, cooper and shingle splitter, wheelwright, pumpmaker, shoemaker, saddler, farmer, painter, mason, well digger, light and fire making, hunting, fishing and trapping, and advertising devices. The fourth story held exhibits of the brickmaker, carpenter, blacksmith, furniture, amusements, and punishment. Also on this floor were finished examples of pottery, china, glassware, pewter, copper, and tin, as well as a bake oven and a grain mill. The fifth floor contained the stove room and a room with Indian objects. A miscellaneous group of objects were stored on part of the fifth and all of the sixth floor, to be used for future additions to the collection. The remaining stories of the museum contained only a few rooms, which were closed to the public in 1916.
Many of the larger objects Mercer hung over the balconies of the galleries, so they could be seen from many points of view and would not occupy floor space. On a page dated 1911 in his notebook, Mercer listed some of these larger objects and their tentative arrangement in the new building (see appendix A). He later added a sawmill and a gristmill, but the specific number of objects he initially hung from the museum galleries is unknown.55

At various talks about the collection in 1916, Mercer, as always, encouraged members to donate objects which they had stored away, to fill in gaps in the collection, "for there is in fact no time just now to do anything else."56 As in earlier talks, Mercer urged local residents to help to preserve and record the last vanishing traditional information about these historic objects. One way of helping to explain the collection, he suggested, was to get people who knew something about old craft processes to talk about them at the annual meetings. These talks could be "more original and valuable than many other things that get upon our records."57 Above all, he hoped that

... there will always be a few persons at least in our county who can spare enough time from their law or business to care for these things, which are entirely in their hands, to guard them in this building ... to preserve the endowment from waste and loss, to save the grounds from land speculators, and to see that no sinecurist ever holds a salaried position here.58

Discouraged by the lack of enthusiasm shown by local residents in the collection at that time, he hoped that future generations might "take up the subject upon a much broader and detailed basis." He also
thought that the Historical Society had a right to try and get members from outside the county to help gather information about the objects. After all, he reasoned, the collection contained articles which could have been used by people not only in Bucks County, but throughout the United States.59

Mercer became the curator of the museum in 1916, and from that time, one of his primary concerns was to explain the collection. To students, scholars, and collectors, he directed his Museum Guide of 1918. In it, he admitted his gradual realization that the present total of 12,428 objects in the museum were significant not only as tools of the makers of this nation, but comprised the tools of the whole human race.60 He now felt that they represented the relation of man at all times and in all countries to his chief needs.

Because of the number of objects which could be included under this new interpretation, Mercer explained in the guide that he had had to set arbitrary limits on his collection. He was confining his objects to the United States, except for the purpose of special illustration and comparison.61 Theoretically, he also collected objects which in type or date preceded 1820,

... at the introduction of the steam engine and machinery, when the Patent Office put things on record and the innumerable machines which began to transform human life came to be fully described in print.

In contrast to the collection, which covered all cultures at all times, the archaeological and the archival material at the museum were to remain fairly local, Mercer did not deem it necessary to
compete with the "vast Museums and Libraries" covering these subjects already.

Mercer stated in the 1918 guide that the studies of both archaeology and history were made clearer and more interesting by the existence of the collection and the system of classification he had devised for it. Archaeologically, the artifacts closed the "gap between the past and the present," being modern in date, but very old in type. Historically, the study of these implements and handmade products provided greater insight into the history of mankind.

When the Museum Guide was issued to the public in 1918, the collection was only loosely arranged. Mercer realized that the objects had to be catalogued and exhibited in a more systematic way, in order to better illustrate their significance to man:

The collection must be classified and labeled so as to bring out the superior importance of some things which, though trivial in appearance bear on the master wants of mankind. Then comparatively unimportant objects, whose interest is merely decorative or derived from chance association or secondary need, must take their proper place and everybody will see that such a thing as a pebble labeled 'found on the beach at Ticonderoga,' or a cane 'made from the doorsill of Penn's brewhouse' will have no scientific value whatever.62

1919 to 1930

Between 1919 and 1930, Mercer classified, labeled, and catalogued the objects in his collection. In the process, he became a leading authority on handmade tools and handcraft processes. The scientific classification of the collection assumed the utmost importance to him. The collecting urge—the obsessive drive to acquire
the objects that would fill in all the gaps in the collection—
became all-encompassing and consumed much of his time. He was pos-
tive of his conviction that these objects were of major importance
in allowing for man's survival and thus, in determining his history.

Through the 1920's, the Bucks County Historical Society con-
tinued to acquire objects through the recommendation or approval of
Henry Mercer as its president and curator. In 1923, the number of
objects at the museum surpassed 20,000. Mercer was becoming acutely
aware, however, that most of the objects recently obtained resulted
only in "amplifying or supplementing" what was already in the col-
lection rather than in "filling up the numerous gaps represented by
many old fields of industry or effort not yet shown." He attempted
to resolve this situation in a few ways.

First, he sent some of his assistants outside of the local
area to gather artifacts. In 1916, William Labs and Frank Swain
(the manager of his tile works) travelled to the southern United
States to gather artifacts for the museum. Horace Hann, who became
Mercer's assistant curator, travelled to North Carolina at the end
of 1917, and to New England during the following year. In 1919, Hann
almost travelled to the Southwest, to get a set of Spanish American
utensils "before it is too late," but these plans never came to
fruition.

As a result of the resolution adopted by the Bucks County
Historical Society in 1916 allowing for the acquisition of comparative
artifacts from other countries, Mercer organized and financed an expedition to China in 1921. Headed by Rudolph P. Hammel, the team took photographs and collected artifacts for the next several years. In addition, between 1922 and 1923, an expedition to Africa was planned and carried out by Dr. Amandus Johnson to document African craft tools and processes. Both the Chinese and the African collections were later donated to the Society.65

In his further efforts to fill in gaps in the collection, Mercer compiled lists of "Forgotten Trades" and "Tools Needed for the Museum" which he apparently sent out to his staff, members of the Society, and other interested people so that they could help him acquire these objects. Appendix B contains two examples of these lists.66 Among these "forgotten trades," one of his major concerns during the early 1920's was the lack of mining tools in the collection, since every tool in the museum was made either by or with iron.67 He felt that the museum was "miserably incomplete without a reasonable showing of these master implements which seem to me to be at the bottom of everything.68

With assistants to travel and purchase artifacts, and to care for the business of the museum, Mercer was able to devote most of his time now to labeling, describing, and systematizing the collection. By January, 1920, he had numbered all the objects in the museum and had entered their numbers and descriptions into a new "folio manuscript" catalog.69
During the next year, he began preparing plaster of Paris labels for each room and alcove, designating what trade, craft, or major subject they represented. He also labeled specific objects or groups of objects in the rooms. This labeling system was an attempt to explain the collection to the visitor. More importantly, Mercer also desired to organize his collection more scientifically. Since he considered that every object in the collection was a type of tool, he felt that the museum should illustrate "human history" by means of these tools. By rearranging several groups of objects in the museum from their initial locations in 1916, he was able to impose what he considered a more "scientific" classification system on them (see figures 10 and 11).

By 1921, each alcove or room was labeled with a number and the name of a trade or industry. The general classification of the museum represented the relationship of these objects or "tools" to the chief needs of man—food, clothing, shelter, transport, etc. Mercer planned to show these general classifications by large, red-letter labels.

Also in 1921, Mercer printed a chart outlining the classification system he had devised for the objects in the collection. Called A Classification of Historic Human Tools, as shown in many types used from the first to the nineteenth century, it listed the primary and secondary needs of man and their various subordinate branches (see appendix C). Quite a unique effort, it was actually the culmination of Mercer's attempts over several years to classify the
the objects in his collection and organize the exhibits in the museum. To the visitor, it explained the arrangement of rooms and objects in the museum. To the scholar and antiquarian, it was an anthropological method of classifying the objects, as "the tools by which man, since the beginning of history, has helped himself to contend with the forces of Nature and supply the needs of his life." Moreover, with this chart, Mercer was able to partially justify to himself the several years he had spent accumulating these objects.

The rationalization for this classification chart became even clearer when Mercer issued a series of leaflets or guides to the objects in the museum over the next few years. Each guide represented one of man's primary needs. In them, he described the objects in the museum which pertained to that need, listing the numbers of the rooms which contained these objects and explaining how they were important to man.

In his annual report to the Historical Society in January, 1922, Mercer stated that these leaflets were intended to direct visitors, especially students, to specific objects in the collection they might want to study in greater detail. Because the objects in the museum were often scattered, due to their size, he realized that many people found it "a jumble, without beginning or end," and would "carry away nothing distinctly." The leaflets would help to "force a series of clear impressions" upon the visitor, if he took them one by one and went home between times. Furthermore, Mercer had been told
that "to follow a paper up and down stairs through a picturesque and varied background of this sort may ease the brain and prevent headache."

Mercer felt satisfied with the arrangement of the collection in 1921, that correlated with the system outlined in the classification chart and the guide leaflets. He felt that, in a basically scientific way, the exhibits helped to simplify the matter of classifying human needs. More importantly, his exhibit techniques prevented a problem common in the study of archaeology—giving too much attention to certain objects because they survived better than others. The arrangement made the view of every object in the collection easy and convenient to visitors:

We are not willing that people should go away disappointed, because this is not a museum of souvenirs—things which fail to tell their own story but get, by chance, an artificial meaning because they are associated with persons or events. A rocking chair, for instance, considered remarkable not because it is the first seat of its kind, but because Franklin sat on it.

Because of poor health, Mercer spent most of the last decade of his life in relative isolation at "Fonthill." His scholarly and scientific research, however, did not abate. In 1920, he compiled a several-page report containing notes on old houses in Bucks County. These studies culminated in a major paper he read before the Bucks County Historical Society in 1923, entitled "The Dating of Old Houses." In 1924, he read another well-researched paper on "The Origin of Log Houses in the United States." In the mid-1920's, Mercer planned a series of scholarly articles illustrating various
tools in the museum. From April, 1925, through part of 1926, he published the first few parts of the series in Old-Time New England, the bulletin of the Society for the Preservation of New England Antiquities. The final installments, along with the first few already printed, appeared later in his book, Ancient Carpenters' Tools.

During the 1920's, Mercer watched a growing public interest in so-called "antiques," particularly furniture, but also glass, pewter, pottery, clock, guns, Pennsylvania German cultural material, and "illustrative magazine articles devoted with numerous advertisements to these subjects." He felt that the motives behind this collecting craze were often personal and sometimes selfish, and he lamented that the people doing the collecting were mainly "aroused bric-a-brac hunters and house decorators," whose interests were less than scholarly. Even in 1916, some of the objects which Mercer acquired "could only be secured at preposterous prices," because the "craze for old-fashioned things have taken firm hold on the general public." During the 1920's, he purposely avoided much publicity about the collection and the museum, "on account of the avarice of dealers, who are putting prohibitive prices on all antiquities." He also blamed the increasing interest and subsequent rise in prices of antiques on the popularity of the automobile.

Disappointedly, Mercer reported in 1925 that the majority of visitors to the museum were sightseers, interested observers, and dealers or heirloom sellers, trying to get "information to enable them to sell relics at the highest possible price." Only a few special
students and investigators had requested entrance to any of the exhibit rooms for further study, "seeking information for the sake of science or illustrated articles."

The major purpose for writing a new museum guide in December, 1927, was to discourage the 1920's public from considering the museum a "confused gathering of souvenirs, relics, or antiques, intended to rouse the collector's envy or the dealer's avarice." It was an attempt to again explain the museum as "a classified record of human progress shown in the Tools of Industry." At this time, he wrote, the collection consisted of 23,186 "ancient tools and utensils, imported here by Colonists, or chiefly copied from European types used in the United States until about 1820..." In it, Mercer restated much about the scope and meaning of the collection as he had in the 1918 guide. He also included a "guide chart," containing an orderly listing of the numbers and names of the seventy-three existing exhibit rooms (see figures 12 through 16). A list of objects displayed upon the galleries and walls of the central court was also included (see appendix D and figures 17 and 18).

As in the more detailed and scholarly guide leaflets of 1921, this "guide chart" was intended to help organize the collection for visitors. Mercer now felt that the ordinary visitor to the museum wanted "no more than a few vivid impressions," which he got here in a "varied environment, which it is hoped is nowhere found wearisome." The student, with the curator's assistance, could still study selected specimens in the alcoves and rooms.
In conjunction with research and writing about the tools and craft processes represented in his collection, Mercer maintained a regular correspondence with friends and acquaintances, inquiring and advising them on matters relating to these subjects. One of Mercer's regular correspondents in the late 1920's was Dr. Franz M. Feldhaus, of Berlin, Germany, a historian of European technology. Although Mercer mainly wrote to him about tools and their functions, he also devoted space in some letters to attitudes toward his museum. He explained to Dr. Feldhaus in a letter in 1928, that he had purposely done away with the showcase and the square box shape of the white-plastered room common to most museums. The whole point of this museum, he wrote, was to show the actual tools.\textsuperscript{86} He called his museum practical and self-explanatory, especially for students, as he did not pretend to "explain matters to hundreds of people who walk by simply to get thrills as in all museums."\textsuperscript{87}

Mercer realized that a book had to be written covering the history of hand tools and handicraft processes for people to really appreciate the significance of this collection:

\ldots books are continually interested chiefly in new inventions and improvements, and fail to show the common everyday tools of their day and yet it is these common everyday tools that my museum shows.\textsuperscript{88}

He attempted to illustrate and explain many "common, everyday tools"—particularly those pertaining to the construction of the house—in a book he originally entitled, How Was the House Built, A Handbook of the Tools of the Lumberman, Carpenter, and Joiner. When the book was published in 1929, it bore the title, \textit{Ancient Carpenters' Tools}.\textsuperscript{89}
It contained comparative examples of relatively modern and ancient tools, as well as contemporary European and Far Eastern examples. Discouraged by the apparent lack of public interest in his scientifically classified collection, he told Frank Swain, upon completing this book, that it was "a long job, done at last, but I am afraid it is all to no purpose."\(^\text{90}\)

In 1930, Mercer still believed strongly in the importance of rescuing and preserving all the relics of American industry and acquiring a better understanding of the basic part they played in the country's—and the world's—history. He considered that many of his later attempts to accomplish this were failures, however, as seen in his statement about Ancient Carpenters' Tools. On March 9, 1930, he died a disillusioned and cynical man. At the time, his collection comprised almost 25,000 artifacts.
CHAPTER II

DESCRIPTION OF MERCER'S COLLECTION

In attempting to draw some conclusions about the collecting patterns of Henry Mercer, it may be helpful to first present a few statements about the numbers of objects he obtained during certain periods of time. Although it is virtually impossible to generalize about the approximately 24,800 objects included in the museum's collection when Mercer died in 1930, some very general remarks are here presented:

1. The first 1179 objects in the museum accession books constitute the initial group of objects acquired by Mercer between April, 1897 and March, 1898. He donated them to the Bucks County Historical Society at that time to form the basis of the Society's "Tools of the Nation Maker" collection. Of this group, 761 were described in his "Tools of the Nation Maker" catalog of 1897.

2. Between March, 1898 and 1916, just after the initial "Tools of the Nation Maker" collection, about 1010 additional objects were accessioned. Most of these were private donations from residents of the Bucks County area. They included such objects as military items, paintings, and old currency. Only a few donors gave objects to the Historical Society which applied to the "Tools of the Nation Maker" collection.
3. It is certain that Mercer added only about one hundred objects to the "Tools of the Nation Maker" collection between March, 1898 and 1916, including several duplicates of a group of objects he obtained from a New England dealer in 1907. Approximately 1140 additional miscellaneous objects were added to the "Tools of the Nation Maker" collection at the museum during this time. It is uncertain whether these were donated by Mercer or by other people. These objects were accessioned in 1916.

4. Mercer compiled his own, private collection separate from the Bucks County Historical Society between 1897 and 1916. He kept a careful record of these objects at his home. He donated this entire collection of about 1125 objects to the Historical Society after the new museum building was completed in 1916.

5. Between November, 1916 and the end of 1919, about 6925 new objects were donated to or acquired by the Historical Society through Mercer's control as its president and curator. Approximately 9400 additional objects were donated to the museum or were acquired by Mercer and his staff from 1920 to 1930. Although many of the objects obtained between 1916 and 1930 were not specifically acquired by Mercer, they can be considered a part of his collection, since he controlled the museum's collecting policies during this time.

Appendices E and F are attempts to organize and analyze the types of objects which Mercer was collecting during his lifetime. Appendix E is a list of the groups of artifacts which constituted the
museum's collection by 1930 (when Mercer died). Of the museum's holdings, military items are about the only types of objects not included in this list, as Mercer did not actively collect this type of material. The various artifact collections in the list are divided into seven major divisions: "Food," "Shelter," "Clothing," "Transportation," "Mental Culture and Amusements," other collections, and special collections. The first five divisions are loosely based on Mercer's 1921 classification chart, "Historic Human Tools." "Other collections" include groups of artifacts which fit either into several of the five major divisions or did not fit into any of them. "Special collections" mainly include ethnographic collections obtained by the Historical Society in the 1920's for comparative purposes.

To make the distinctions clearer, the collections included under "Food" are further subdivided, according to systems set forth by both Mercer's 1921 guide leaflet on Food and the lexicon system presently being utilized for classifying the museum objects.¹

The names of the eighty-nine artifact collections listed in appendix E originate from various sources. Most of them are from the "guide chart" of Mercer's 1928 Museum Guide, and are designated on the list by quotation marks. Names of other collections were taken from his guide leaflets and the classification chart, or were arbitrarily named because they constitute a large or significant collection in the museum.
Because of the various sources used, this list may appear somewhat confusing. Unfortunately, the process of trying to systematize so many objects encourages subjectivity. The fact that several of Mercer’s initial exhibits have been changed or rearranged since his death attests to this point.

Appendix F involves a further analysis of the artifact collections listed in appendix E. It serves as a locator file for these collections and supplies more specific information about the objects within each collection. First, the present locations of the collections in the museum are listed (as of January, 1977), and are compared to their locations in the 1928 Museum Guide. Also included are the types of objects and an approximate number of objects each collection comprises. In addition, an attempt has been made to ascertain the major years these objects were obtained (by Mercer on his own or as a part of the museum collection while he was the curator). Whenever possible, further information about special objects or large groups of objects obtained at one time have been listed. The articles and books mentioned under "Additional Comments" contain information about and sometimes photographs of specific objects in the museum collection. The abbreviation "T. of N. M." refers to the Tools of the Nation Maker catalog written by Mercer in 1897, and "H. C. M." refers to Henry C. Mercer.

Several problems arose in attempting to compile these lists, especially in trying to reach an accurate count of the objects in each collection. As expected, the original accession books contained no record of the locations of objects in the museum. No room inventories
were even attempted until the 1950's, and since then, a few different inventories may have been done for the same room or the same group of objects. The locations of objects have changed so often that, even for rooms which were inventoried at one time, it is often difficult to ascertain the present locations of these objects. Objects have been constantly moved in and out of the museum's fourteen storage areas, none of which have ever been inventoried. Some items originally accessioned and entered into the books have been destroyed or disposed of, sold, given back to their owners, or loaned and not returned since their original entry. Furthermore, until about 1972, temporary help was used for cleaning the locked exhibit rooms and a large number of other individuals were permitted access to these rooms. These factors have further contributed to a confusion in the record, causing both the relocation and the removal or theft of objects.

Besides the problems involved in attempting to count the specific objects in the collection, it is also difficult to distinguish trends in Mercer's collecting, because of the nature of the acquisitions themselves. Until 1916, Mercer seldom collected groups of related objects at one time. Many of his acquisitions were from "lots," composed of numerous miscellaneous objects, which he bought at very low prices from local "junk dealers," for example, Abraham H. Rice of Bethlehem, Henry K. Deisher of Easton, and Levi Yoder of Silverdale. In addition, a great number of objects in the collection were bought at estate sales or were donated by local residents. Even when obtained in groups, they were extremely varied in nature. Attempts by Mercer to
solve this problem—to actively collect unique groups of related objects—were discussed in chapter 1.

Although the objects in almost all the artifact collections described in appendices E and F were obtained at different times, over several years, from various people and geographical locations, a few general conclusions can be drawn from this information. From the beginning, Mercer was clearly collecting and attempting to preserve any and all things illustrating the daily life of a people at a given time. As a matter of fact, the original 761 objects he collected and described in the Tools of the Nation Maker catalog were so varied that, by the 1920's, they could be found in almost every exhibit area of the museum.

The major emphasis of his early collecting consisted of agricultural tools and implements, kitchen utensils, lighting devices, and woodworking tools—objects which he could acquire easily, at an extremely low cost, at country sales, from junk dealers, and from local farmers. These objects—broken and obsolete tools, implements, and utensils—were the types one would expect to find stored in barns, piled in junkyards, and ending up at country sales during the 1890's and early 1900's. These, and other objects of a basically general nature which Mercer felt should be saved because they were obsolete and would soon be destroyed, comprised the bulk of his collection to 1916.

A few specialized collections, however, were also acquired during this time. In 1897, Mercer obtained more than 100 pieces of local redware from disused potteries in Bucks County. During 1907,
he acquired a great deal of marine equipment from some antique dealers in Massachusetts, especially J. and W. R. Wing, of New Bedford. Between about 1912 and 1918, he accumulated the bulk of his collections of "house hardware" and stove plates, due to his particular interest in these objects at that time.

After the completion of the new museum building in 1916, Mercer began to acquire more groups of specialized objects at one time, which formed the basis of new exhibit rooms in the museum. Between 1916 and 1919, he acquired most of the milling equipment in the museum, as well as tools and equipment for distilling, hatmaking, and tinworking, fire-fighting equipment, chairs, and a large group of objects from the Singer pottery, in addition to those he had obtained in 1897.

During the 1920's, Mercer was chiefly concerned with "filling up the numerous gaps represented by the many old fields of industry or effort not yet shown." He also felt by this time that all civilizations showed basic similarities in their material culture. As a result, he acquired ethnographic collections from Africa, China and Japan, Korea, and the Philippines, to compare with the bulk of objects in his collection which, in type or make, resembled those of European origin. In addition, he resumed collecting groups of woodworking tools, in connection with his research for Ancient Carpenters' Tools.
Probably the largest single collection in the museum, acquired almost completely by Mercer, is of fireplace equipment and kitchen utensils. Pottery, woodworking tools, lighting devices, and agricultural tools and implements also comprise major collections. The African collection, obtained entirely in 1923, is quite sizeable. Other large collections include fire-fighting equipment, medical equipment, marine equipment, stove plates, "house hardware," shoemaking tools, and clock-making tools.

By the time the new museum building opened in 1916, Mercer clearly intended his collection to serve as an inventory of all the material objects (or "tools") used by man "from the dawn of civilization to the introduction of steam as a motive power." He felt that the more objects that were available and visible for study, the more accurately they could be compared and fit into a cultural context. He wanted the objects in his collection to represent different steps in their development, as evidenced in a letter he wrote in 1923 to a Mr. Maier, of Philadelphia, who wished to give a piano to the Bucks County Historical Society:

"... owing to the fact that we already have several in the collection, I would ask you to kindly allow me to investigate the date of the maker so as to see whether the instrument might represent some step in the history of pianos not shown here."

Once Mercer had committed himself to collecting the tools, implements, and utensils which he felt represented "the relation of Man at all times and in all countries to his chief needs," his desire to make the collection as complete as possible became and remained a frustrating obsession.
CHAPTER III

IMPACT OF COLLECTION

As a tribute to Henry Mercer, the museum of the Bucks County Historical Society was renamed "The Mercer Museum" after his death. This subtle change in the status of the museum represented a distinctly different attitude toward Mercer’s collection than Mercer had originally intended. Many people considered the building and its contents as more of a memorial to the oddity of Dr. Mercer than, as Mercer had hoped, an invaluable resource to "stimulate the interest of our people" in the history of man through the tools he had made and used.1 With a few exceptions, it appears that many of Mercer’s other ideas about his collection and his intentions for its future have been in marked contrast to the collection’s actual impact on the public since that time.

In 1909, Mercer felt that the subject matter of his collection was "in itself sufficient to keep alive ten historical societies for the next 100 years."2 He assumed that people not only locally, but throughout the state and the country, would realize how important were the collection and preservation of objects such as these and would start museums similar to his own in Doylestown. Mercer’s actual influence on later museums and collectors, however, was miniscule. In 1898, the Lebanon County Historical Society, Lebanon, Pennsylvania, was formed, at least partially based on the inspiration of Mercer’s collection.
So, too, in 1922, was the Monroe County Historical Society, in Stroudsburg, Pennsylvania.

With the exception of Henry Ford, it is unknown to what extent Mercer influenced any of the great collectors of American crafts, folk art, and household objects of the 1920's and 1930's. Ford visited the Bucks County Historical Society in 1922, having become "much interested in the development of farm machinery—some of the old type of plows, and perhaps a fanning mill, reapers, flails, threshers, and other implements of early farm life in this country." During his tour of the museum, Ford made complimentary remarks, but added that it seemed "rather crowded." Before he left, he mentioned that it was the only museum he had ever been sufficiently interested in to visit, and he hoped to someday have a museum that would rival it. Ford began his own serious collecting during that year (1922), and the influence of Mercer's collecting philosophy can be clearly seen in a statement that Ford made in 1926 about his own collection:

"We are trying to assemble a complete series of every article used or made in America from the days of the first settlers down to the present time. When we are through we shall have reproduced American life, and that is, I think, the best way of preserving at least part of our history and our tradition."

In 1929, Ford opened Greenfield Village and the Edison Institute to an enthusiastic public. It did, indeed, rival Mercer's museum in sheer number of objects. In contrast with the Mercer Museum, however, Ford's museum was more spread out and included objects manufactured and used by Americans through the twentieth century.
The American Association of Museums, a national organization formed to promote professional standards in museums, recognized Mercer's accomplishments in the 1920's, realizing that the museum was very much ahead of others in the country in depicting history in terms of the daily activities of the people. Laurence V. Coleman, the secretary of the American Association of Museums in 1924, entreated Mercer to speak at a session of the newly organized history section of the association:

You know how few and far-between are the men in historical museum work who can come to us with real, vital messages and so you will understand how important it is to us that a few key people give us their interest.7

Unfortunately, Mercer could not attend this meeting because of poor health. Despite this early recognition, mention of Mercer and his museum appeared only once in Museum News, the publication of the American Association of Museums.8 Moreover, mention of the museum has been generally lacking in books describing museums of the United States.

To Mr. J. Carroll Hayes, corresponding secretary of the Chester County Historical Society, Mercer wrote in 1925 that he hoped when old people, foreign or American, came to look at objects in museums and found that their memories were revived concerning technical processes, uses, or purposes of these objects, that some intelligent person with a pencil and notebook would do his best to ask questions and to get on record what these people had to say.9 This statement epitomizes Mercer's belief in the importance of oral history in the study of material culture. Based on his earlier ethnographic studies in anthropology, Mercer realized the usefulness in obtaining information about tools and traditional craft processes by people still alive who had actually used
the types of tools that were now in the museum and had practiced the crafts represented in the museum. He passionately felt that, if this were not accomplished soon and quickly, all the people who knew about these things would die out, and the information would be lost forever. Some of the members of the Bucks County Historical Society did begin to research material and write articles based on this method while Mercer remained the curator of the museum, but their enthusiasm abated soon after Mercer's death. Fortunately, traditional craftsmen still survive today, and the usefulness of oral history in folklore and folklife studies is again being recognized.

In organizing his collection in the new museum building, Mercer was primarily intending it as a resource tool for historians, anthropologists, and scholars. It seems in reality, however, that many of these people have not really been able to fully appreciate his efforts. Traditional historians have continued to prefer using documents rather than artifacts for their research, although some are now becoming aware of the significance of material culture studies. Anthropologists, although able to comprehend his attempts at a classification system, usually deal with a different subject matter—prehistoric and non-Western cultures. Students of these and other related fields, however, have always enthusiastically flocked to the museum, and what Mercer predicted in 1907 may well come true:

... the collection will be worth its weight in gold in a hundred years, when students of these things will be compelled to come to Doylestown to study American history from this fresh point of view.
Although his collection was not originally intended for specialized collectors (Mercer was often suspicious of them), they have always formed a large and interested segment of the museum's attendance. Tool collectors have been aware of and appreciated the museum's contents since the 1930's, as have collectors of Pennsylvania German material culture, pottery, folk art, and household utensils. References to the Mercer Museum and to Mercer's book, Ancient Carpenters' Tools, have often been made (and hailed) in the publication of the well-known society for tool collectors, The Early American Industries Association, founded in 1934. Ancient Carpenters' Tools has been reprinted five times and The Bible in Iron three times, attesting to their popularity among collectors and scholars. Other articles by Mercer—"The Dating of Old Houses" and "The Origin of Log Houses in the United States"—have also been reprinted recently.

The main appeal of the Mercer Museum has always been as a novelty to the general public, despite attempts by Mercer to prevent this as early as the 1920's. The concrete museum building has become widely known as a novel artifact in and of itself, rather than, as Mercer had intended, a protective shell for the collection. Furthermore, Mercer's exhibit techniques and anthropological classification system have been often misunderstood by visitors to the museum. To Mercer, a "tool" meant anything that helped man to contend with the forces of nature and to supply the needs of his life. Many people, however, have failed to understand that, based on this concept, he would view a dated sgraffito pie plate or a Windsor chair in the same light as a plow or a blacksmith's hammer. The lack of comprehension within the Historical Society

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in the 1950's concerning Mercer's intents caused a move away from his anthropological point of view toward a more "decorative-arts" emphasis. Not only were the ethnographic collections put away in storage, but two period rooms were installed on the ground floor of the museum—a mid-eighteenth-century parlor and a bed chamber dating from about 1800.

Since about 1972, several attempts have been made to restate and clarify some of Mercer's original concepts about his collection. The two period rooms have been removed. Interpretive labels and pictures have been placed in front of several rooms and along some areas of the gallery. The Bucks County Historical Society has been publishing a series of craft booklets, entitled the "Tools of the Nation Maker Series," in which various tools and crafts in the collection are explained and illustrated. In addition, the Historical Society received a grant from the National Endowment for the Humanities in January, 1977, to install an orientation exhibit in the entrance to the museum. In this way, visitors will receive an adequate explanation of Mercer and his collection before they enter the interior of the museum.

Outside of the local area, the Mercer Museum has not been widely recognized, except by people with specialized interests. A few reasons seem to account for this. First, as already suggested, Mercer became quite smug about his museum during the 1920's, in an attempt to keep away a public who failed to understand the museum's purpose. Thus, the museum was never widely publicized, even in Mercer's time. Second, based on Mercer's own policies in the 1920's, the museum does not loan objects to other museums or for special functions, a means by which many
other museums have, over the years, become more widely known. Appendix G contains the section of Mercer's will explaining the rationale behind this policy. Finally, the endowment which Mercer promised to provide after his death proved to be inadequate because of the Great Depression of the 1930's. Since then, the Historical Society has had very little money for the museum's upkeep, let alone for public relations outside the Bucks County area.

During the past few years, the Mercer Museum has been gaining wider recognition because of conscious attempts by the staff to make its facilities more available to the public. The increasing availability of photographs and slides of specific objects in the collection has made writers, collectors, and students more conscious of the museum's holdings. The Historical Society has been participating in the Work-Study Program of Temple University, Philadelphia, Pennsylvania, and the summer work projects of students in the Art Conservation Program at the Henry Francis du Pont Winterthur Museum, Winterthur, Delaware. In addition, the annual "Folk Fest," held on the grounds of the Mercer Museum, has helped to attract visitors from outside the local area.

That the Mercer Museum was and is unique goes without saying. Mercer directly attributed the unique quality of his collection to his timing, for he felt that the opportunity for this collection occurred just at this point in time and would "certainly never occur again."

It was also thought that such a complete, authentic, and valuable collection containing such a mixture of cultural influences, could only be compiled in the culturally diverse environment of Bucks County.
It is the unusual background and personality of Henry Mercer, himself, however, which is personified in the collection. Certainly, his dedication to his archaeological studies in the 1880's and the 1890's most directly affected his later concepts and his methodology. He must have also been affected to some degree by the Arts and Crafts Movement of the 1890's. Like the supporters of that movement, he protested against the ugliness of the industrial age and professed a philosophy of returning to the past similar to theirs. In addition, Mercer lived in a time when well-to-do, cultured men like himself could become what were called "gentleman scholars," devoting themselves to scholarship, sciences, and the arts in a very general way. Mercer very naturally fit into this role, as he was considered—and considered himself—a scholar, a scientist, and an artist.

It is difficult to ascertain the complete significance of Henry Mercer's accomplishments concerning his collection and museum. Fortunately, as unusual a character as he has been considered, he was like other great American collectors in at least one important way. Similar to people like Henry Ford, Electra Havemeyer Webb, and Isabella Stewart Gardner, Mercer had a museum built specifically for the safekeeping of his collection, which still stands today as a memorial to his efforts.
NOTES TO INTRODUCTION


2 The Lenape Stone was published in New York by G. P. Putnam's Sons.


5 There is indication that Mercer also left the University Museum because of a dispute with Stewart Culin, the Director of the University of Pennsylvania. Mercer wrote a letter to Mrs. Cornelius Stevenson, Secretary of the University of Pennsylvania, on November 17, 1898, concerning this situation. A section of the letter read: "For a year or more previously [that is, summer, 1897 and before] ... I observed that my jurisdiction over cases, specimens, labels, arrangement, etc. was given over to the Director and that by degrees the whole room on owing of the pressure, want of space, etc. etc. and of attracting attention was rearranged. ... At last in order to avoid difficulties, I decided to cease to visit the building. ... I feel sure that certain clearly defined changes in government are necessary such as that each should have its own room and each Curator his own jurisdiction." This letter was dictated to Frank Swain by Henry Mercer, and can be found in the Fonthill MSS, bound series 10, vol. 6, p. 148, Library of the Bucks County Historical Society, Doylestown, Pa.
NOTES TO CHAPTER 1

1 Mercer spoke about his collecting at the dedication of the new museum building on May 28, 1907, which appears in printed form as "Tools of the Nation Maker," Bucks County Historical Society Collection of Papers, vol. 3, p. 409-81. Other notes about his collecting appear in a notebook containing a chronology of events in his life, which he wrote in April, 1918 (Fonthill MSS, bound series 9, vol. 22), and on the front inside cover of a hard-bound volume of his 1897 Tools of the Nation Maker catalog, which he probably wrote in the 1920's (Fonthill MSS, bound series 9, vol. 9). The Fonthill MSS are located in the Library of the Bucks County Historical Society, in Doylestown, Pa.

2 Mercer wrote in his notebook of events in his life (April 1918): "March 1897. Frank Swain remembers my frequent visits to B.H.S. museum in Court House, arranged Ind. collection ... from my collection and Mr. Rufe. Other 3 cases full of small articles belonging to society." An article in the Daily Democrat (Doylestown) stated on March 27, 1897: "A reporter for the Democrat called at the Society's room in the Court House on Thursday afternoon and had an hour's talk with Henry C. Mercer, Esq., who was engaged in classifying the Rufe exhibit. Among other things Mr. Mercer said: 'The Mssrs. Rufe have, by their generous contributions to the Bucks County Historical Society, at once made the archaeological collection a fact of importance..." (The Democrat is in the Library of the Bucks County Historical Society.)


4 Mercer, Notes on front inside cover of Tools of the Nation Maker, 1920's.


6 Mercer wrote in his notebook of events of his life (April 1918): "Apr. 27 ... After Layman's 1st load 2 or 3 more loads taken to museum. Then loads brought to Ind. House and cleaned ... abt. 4th load began cataloguing in Museum."

7 Doylestown Daily Democrat, 6 April 1897. Library of the Bucks County Historical Society.
Doylestown Bucks County Intelligencer, 1 May 1897, Fonthill MSS, bound series 7, vol. 4, p. 84.


Mercer's Tools of the Nation Maker catalog lists #64, Large Steel Trap, "found in overhauling Stover's Mill, near Wormansville, Tohickon creek, May 22, 1897" (Doylestown: Office of the Bucks County Intelligencer, 1897, p. 9). The Daily Republican (Doylestown) reported on June 1, 1897, that, among other things, Mercer had recently purchased from Tobias Nash: a clamp "used by an old broommaker," a "primitive loom on which suspenders were woven," a tar pot from a Conestoga wagon, and a wooden shovel. (Fonthill MSS, bound series 7, vol. 3, p. 2).


Invitation sent to members to "attend a Special Meeting of the Bucks County Historical Society in the Court House, Doylestown, Pennsylvania, on Thursday, October Seventh, 1897." from General W. W. H. Davis, President of the Historical Society. Fonthill MSS, bound series 7, vol. 1, p. 125.


Mercer, Introduction to Tools of the Nation Maker (catalog).

In this statement, Mercer did not take into account a few early collections of American tools and utensils, although he was probably aware of them. Among these were Edwin Atlee Barber's...
collection of pottery (including a number of pieces of Pennsylvania German redware and stoneware, as well as potters' tools); Irving Lyon's collection of New England furniture; and the collections of household utensils, tools, and implements at the Essex Institute, Salem, Massachusetts, and in Deerfield, Massachusetts.


22 Doylestown Bucks County Intelligencer, 26 October 1897, Font-hill MSS, bound series 7, vol. 4, p. 105.

23 Ticket for the Franklin Institute, December 3, 1897: "Mr. H. C. Mercer will deliver a lecture on 'The Tools of the American Pioneer (with Illustrations)' . . ." Fonthill MSS, bound series 7, vol. 1, p. 79.


25 Doylestown Bucks County Intelligencer, 10 August 1898, Font-hill MSS, bound series 7, vol. 2, p. 69. This lecture was the result of information Mercer had gained on a recent trip to Ireland and Great Britain.


27 Mercer wrote in his notebook of events of his life, on the page for 1899: "Left Historical Society. Row w. Paschall. Decorated stove plates published in April, signed April 7th—After this row w. Paschall—then summer meeting resolutions and I leave B.H.S."

28 Mercer, "Notes on the Moravian Pottery at Doylestown," Font-hill MSS, unbound series 9, folder 4, p. 1. A revised version of this manuscript was read as a paper at a meeting of the Bucks County Historical Society, and appears in printed form in the Bucks County Historical Society Collection of Papers 1 (10 February 1911): 132-57.

29 Mercer first became interested in pottery in the summer of 1897. On his collecting trips, he came across a few disused potteries in upper Bucks County, "cluttered with unburned ware, some of which had stood on drying racks for many years. The potters' tools lay abandoned, workbenches buried in dust; the tubs and buckets containing pigments were dried out, and hoops falling off and their contents spilled on the floor." (Mercer, quoted in "The Mercer Mile: The Story of Dr. Henry Chapman Mercer and his Concrete Buildings," edited by Helen H. Gemmill, Journal of the Bucks County Historical Society 1
After unsuccessfully attempting to restore Herstine's pottery, near Kintnersville, he tried to make his own pottery with the help of Mr. Herstine. He was dissatisfied with his results, however. As revealed in his "Notes on the Moravian Pottery at Doylestown," Mercer felt that if the art of the Pennsylvania German potters was to be restored, it should be turned into some purely ornamental direction, since the utilitarian redware had been replaced in the nineteenth century in most homes by "the modern so called china ware." His efforts turned to manufacturing tiles, since fireplaces were being reintroduced by modern architects into some of the finer homes in the area, and "an immense demand for ornamental tile had suddenly sprung up." A complete history of Mercer's "Moravian Pottery and Tile Works" is described in his own words in "Notes on the Moravian Pottery at Doylestown," Bucks County Historical Society Collection of Papers 4 (10 February 1911): 152-87. This appears in longer, manuscript form in the Fonthill MSS, unbound series 9, folder 1.

30 Mercer, Preliminary Note to Guide Book to the Tiled Pavement in the Capitol, n.p., 1907.
32 Doylestown Bucks County Intelligencer, 1 September 1901, Fonthill MSS, bound series 7, vol. 3, p. 12.
34 Ibid, p. 472.
36 Ibid, p. 479.
37 Ibid, p. 480.
40 The leading engineers and builders using this technique at the turn of the century were Ernest Ransome of San Francisco, Julius Kahn of Detroit, Schmidt, Garden, and Martin in Chicago, and the various branches of the Ferro-Construction Company. They were using variations of reinforcing techniques developed in the late nineteenth century by Hyatt (American), Ransome (American), Wayss (German),

1 The fire at "Indian House" occurred on March 27, 1912. Several hundred wooden drying racks burnt and about 40,000 tiles were destroyed in the fire. The Daily Democrat (Doylestown), on March 28, 1912, reported that "Mr. Mercer's collection of curios" was not damaged. Library of the Bucks County Historical Society.


4 The Bible in Iron was published in Doylestown by the Bucks County Historical Society.

5 Doylestown Daily Democrat, 11 April 1913, Fonthill MSS, unbound series 6, folder 20.


11 Doylestown Bucks County Intelligencer, 17 June 1916, Fonthill MSS, unbound series 6, folder 21.


The article in the Bucks County Intelligencer on June 17, 1916, also mentioned the existence of a heater in the basement of the building, to warm the well and the galleries, and a steam plant for the principal rooms.


In 1919, Mercer even thought that perhaps changing the name of the museum to the "Bucks County Historical Society and Antiquarian Institute" or the "Bucks County Historical Society and American Antiquarian Institute" might increase membership from outside the county. Neither of these came to pass, however. The museum continued to be called the Bucks County Historical Society or just the "Historical Building" during his lifetime, and Mercer continued to lament the lack of scholarly interest in his collection. Letter from Henry Hercer to B. F. Fackenthal, Jr., 11 February 1919, B. F. Fackenthal Collection, folder 70.


The Bucks County Historical Society adopted a resolution in 1916, allowing for the acquisition of "models, machines, implements, and objects" from other nations "illustrative of the arts, habits, customs, skill, ingenuity, and progress of the inhabitants."


Doylestown Bucks County Intelligencer, 19 January 1920, Fonthill MSS, unbound series 6, folder 22.


Mercer was apparently quite dissatisfied with the African collection. Dr. Johnson brought back many more ceremonial objects than tools and implements.

Fonthill MSS, unbound series 13, folder 11.
67 **Doylestown Daily Intelligencer**, 21 January 1922, Fonthill MSS, unbound series 6, folder 22.


69 **Doylestown Bucks County Intelligencer**, 19 January 1920.

70 Mercer, "President's Annual Report," **Doylestown Bucks County Intelligencer**, 17 January 1920, Fonthill MSS, unbound series 6, folder 22. Mercer described his interesting rationale for making and using these plaster of Paris labels in this annual report (1920): "We received a severe shock from the printer who declined to print on paper our labels for less than about a dollar and a half each. This obliged us to circumvent the difficulty by making ourselves out of plaster of Paris. And when you look at these labels and realize the outrageous expense which they have saved, you may wish to congratulate us. The black letters are cast separately in five sizes and then recast upon a white background in a fireproof durable manner that ought not to curl up and fade like paper but should last indefinitely."

71 **Doylestown Daily Democrat**, 16 January 1921, Fonthill MSS, unbound series 6, folder 22.

72 Chart: A Classification of Historic Human Tools, as shown in many Types used from the first to the nineteenth century. H. C. M. 1921. Mercer Museum of the Bucks County Historical Society.

73 These guide leaflets were issued in pamphlet form, on the following subjects: Food (August 1921); Clothing (September 1921); Tools (January 1923). Mercer also intended to publish leaflets on shelter and transportation.

74 **Doylestown Daily Intelligencer**, 21 January 1922, Fonthill MSS, unbound series 6, folder 22.

75 Letter from Henry Mercer to Haley Ruste Bell, Center Bridge, Pa., 2 July 1921, carbon copy, Fonthill MSS, unbound series 6, folder 15.

76 **Doylestown Daily Intelligencer**, 21 January 1922.


82 Doylestown Daily Intelligencer, 21 January 1922.


84 Mercer, "President’s Report for 1927," Fonthill MSS, unbound series 6, folder 2h.


86 Henry Mercer to Franz Feldhaus, 1 March 1928, carbon copy, Fonthill MSS, unbound series 25, folder 50.

87 Henry Mercer to Franz Feldhaus, 28 April 1928, carbon copy, Fonthill MSS, unbound series 25, folder 50.

88 Ibid.

89 Ancient Carpenters’ Tools was published in Doylestown by the Bucks County Historical Society.

NOTES TO CHAPTER 2

1 The lexicon system that is presently being used at the Mercer Museum was devised by Robert Chanhall, Director of Data Services at the Margaret Woodbury Strong Museum, Rochester, New York. Similar to Mercer's system in the 1920's, the lexicon classifies objects according to their function rather than their form or materials.


4 Henry Mercer to Paul Maier, Law Office of Cahill & Maier, Philadelphia, 15 November 1923, carbon copy, Museum Correspondence, Library of the Bucks County Historical Society.

NOTES TO CHAPTER 3

1 Doylestown Daily Democrat, 11 April 1913, Fonthill MSS, unbound series 6, folder 20, Library of the Bucks County Historical Society, Doylestown, Pa.


5 Doylestown Daily News, 10 September 1925, Fonthill MSS, unbound series 6, folder 15.


7 Laurence V. Coleman to Henry Mercer, 28 March 1924, Fonthill MSS, unbound series 25, folder 25.

8 The article in Museum News was called "Toward a More Accessible Collection: Cataloguing at the Mercer Museum," by Robert R. MacDonald, vol. 17 (February 1969): 22. Robert MacDonald was the museum's curator at that time.

9 Henry Mercer to J. Carroll Hayes, West Chester, Pa., 12 March 1925, carbon copy, Fonthill MSS, unbound series 25, folder 35.

10 This method of documenting tool usages and craft processes is not only evident in Mercer's Tools of the Nation Maker catalog and in later accession books, but also in several papers he read during meetings of the Bucks County Historical Society and in his "Historical Notes," a collection of notes, correspondence, and photographs concerning crafts, old houses, and tools, that he compiled during the 1920's. The "Historical Notes" are in the Fonthill MSS, unbound series 12.
11 Classes in American folk culture in the Cooperstown Graduate Program, Cooperstown, New York, and a history class called "The American Craft Tradition," taught at the University of Delaware, Newark, Delaware, by Frank McKelvey, are examples of courses where the techniques of oral history are taught and used.

12 At least two exceptions to this are evident. A quite scholarly article about the Mercer Museum appeared in the journal, Agricultural History, by Bernhard Ostrelenk, vol. 3 (January 1929): 29-32. Reference to Ancient Carpenters' Tools as a "standard work on hand tools through the nineteenth century" is made in Eugene S. Ferguson's Bibliography of the History of Technology (Cambridge, Mass.: Society for the History of Technology and M.I.T. Press, 1963).


14 Mercer made this quite evident in his letter to Dr. Feldhaus, on February 9, 1928. See note 81 to chapter 1.


16 These books were both reprinted in Doylestown by the Bucks County Historical Society, in 1976.

17 The "Tools of the Nation Maker" Craft Series includes the following publications: Elizabeth A. Powell, Pennsylvania Pottery, Tools and Processes (Doylestown: Bucks County Historical Society, 1972); Elizabeth A. Powell, Pennsylvania Butter, Tools and Processes (Doylestown, Bucks County Historical Society, 1974). The next booklet to be published will concern the tools and craft of the hatter.


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20 Harman Yerkes, "Introductory Address to Annual Meeting of the Bucks County Historical Society," Bucks County Historical Society Collection of Papers 2 (7 October 1897): 484.
SELECTED BIBLIOGRAPHY

I. PUBLISHED MATERIAL

A. Books


———. The Bible in Iron, or Pictured Stoves and Stove Plates of the Pennsylvania Germans. Doylestown: Bucks County Historical Society, 1911; 2d ed. revised, corrected, and enlarged by Horace M. Mann, 1941; 3d ed. revised, with further amendments and additions by Joseph E. Sandford, 1961.


B. Articles


· "Tools of the Nation Maker." Bucks County Historical Society Collection of Papers 2 (7 October 1897): 480-89.


C. Other

Mercer, Henry C. A Classification of Historic Human Tools as shown in many types used from the first to the nineteenth century. 1921. Chart in the Mercer Museum of the Bucks County Historical Society.


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II. UNPUBLISHED MATERIAL

Manuscripts Located at the Bucks County Historical Society, Doylestown, Pa.


Library. Fonthill MSS.


Library. Museum Correspondence.


**APPENDIX A: PLACEMENT OF LARGER OBJECTS IN "NEW MUSEUM" OF THE BUCKS COUNTY HISTORICAL SOCIETY**

<table>
<thead>
<tr>
<th>Large Object</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Conestoga Wagon</td>
<td>Window platform</td>
</tr>
<tr>
<td>Stage Coach</td>
<td>Lower west room</td>
</tr>
<tr>
<td>Dearborn Wagon</td>
<td>Lower west room</td>
</tr>
<tr>
<td>Whimsy &amp; Daylight Stage</td>
<td>Suspended</td>
</tr>
<tr>
<td>Sleigh</td>
<td>or</td>
</tr>
<tr>
<td>Sleigh</td>
<td>Lower west room</td>
</tr>
<tr>
<td>Chaise</td>
<td></td>
</tr>
<tr>
<td>Sulky</td>
<td></td>
</tr>
<tr>
<td>Order from Large</td>
<td>2nd story upper room</td>
</tr>
<tr>
<td>&quot;</td>
<td>Smaller</td>
</tr>
<tr>
<td>Roof of Order from Large</td>
<td>Lower west room</td>
</tr>
</tbody>
</table>

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APPENDIX B

FORGOTTEN TRADES

The colonial farmer acquired the mechanical skill to make many necessaries, but the ability to work in several of the special trades remained beyond his reach. The relics of these latter are not therefore to be sought on farms, but rather in old quarters of cities or large towns.

The following with several important exceptions is a rough list of the forgotten mechanical apparatus and tools to be looked for in Philadelphia, Kensington, Camden, Chester, Bethlehem, Reading, Easton, Allentown, Trenton, New Castle, West Chester, Lancaster, York, etc., etc. Some survive in certain departments of modern work, others are to be found as junk or in old cellars, lumber rooms, sheds and disused work shops, while some are still valued and in possession of superannuated workmen.

(1) COMB MAKER

Cows horn, splitting knives, press, saws, tongs, draw knife, clamp vice, double saw and files, polishers, dyes, tortoise shell, ivory

(2) CORK CUTTER

Special knives

(3) TANNER AND CURRIRR

Tanners shaving and paring knives for hide, beam board of lignum vitae, tanners horse for scraping off hair, fleshing knife, press, beating hammer, graining tools

(4) CUTLER

Grindstones, forge, anvils, tools, etc.

(5) DISTILLER

Primitive moonshine still from West Virginia

(6) Dyer

Brass and copper caldrons, stirring poles, dyes, cochineal, kermes, gumlac, matter, archil, carthamus, Brasil wood, indigo, log wood, Prussian blue, galls, walnut peel, alhmac
(7) **ENGRAVER**

Graver, scraper, burnisher, oil stone, sand bag to lay plates on, oil rubber, charcoal, waxed plate, drawing pencil

(8) **ETCHING**

Box wood, plates, water globe for reflecting light, light screen, silver paper, wax ball.

(9) **GLASS BLOWER**


(10) **GOLD BEATER**

Crucible, moulds, rollers, hammers, sheeps skin, vellum, fish bladder, beating block, marble in a wooden frame, three hammers, catch hammer, soldering hammer and finishing hammer

(11) **GUN SMITH**

Mandril for barrels, twister, gun flints, gun locks for flints, etc.

(12) **BARBER**

Curling tongs, wigs, razors, scissors, combs, powder, pomade, curling pipes, etc., painted pole, shaving mug, and shaving basin.

(13) **HATTER**

Hatters felting bow, hurdle with dust cracks, bow pin to twitch the bow, basket, cloths, hammers, cards, heating apparatus, heating bowl

(14) **IRON FOUNDER**

Ladles, sand smoothers, flasks, casters sand, files, etc.
(15) **JEWELER**
Crucible, forge, rollers for flattening wire, gravers, scraper, stickers, lamp, blow pipe, rings in sizes, shears, spring tongs

(16) **LACE MAKER**
Lace bobbins

(17) **SAILOR**
Rope knots, rope twisters, splicers, etc.

(18) **MUSICAL INSTRUMENT MAKER**
Tools, etc.

(19) **NEEDLE MAKER**
Wire drawers, steel plates with various holes for drawing wire, furnace, anvil, hammers, punch, lead block, files, plank roller loaded with stone to polish rolls of needles, dryer box, emery stone, drying meal

(20) **OPTICIAN**
Spectacles, glasses, tools, blow pipe, etc.

(21) **PAINTER**
Easel, palette, brushes, paint, arm rest staff

(22) **PAPER MAKER**
Wire screen, felt interlay, press, sizing

(23) **PENNER**
Pot, crucible, moulds, copper, ladle, lathe, etc.

(24) **PIN MAKER**
Brass wire, draw dies, grind stone, spinning wheel for twisted pin heads, shears, anvil, hammer

(25) **PLUMBER**
Old plumber worked in lead, casting, wooden table for sheet lead, melting box with slit pipe, moulds, solder, apparatus, grozing iron or soldering iron
(26) **PRINTER**
Old tools, ink balls, etc.

(27) **WEAVING**
Old stocking loom, knitting needles, other looms already in collection

(28) **STONE CUTTER**
Cutters box to sit in as he saws, sand top table, chisels, wooden hammer, markers, marble saw, etc.

(29) **CANDLE MAKING**
Rods for dipping called Broaches. Moulds of pewter.

(30) **TAILOR**
Shears, scissors, parchment, measures, goose or iron, goose stand, often in form of a horse shoe

(31) **TIN SMITH**
Shears, anvil, hammers, solder, rosin, hot point

(32) **WIRE DRAWER**
Plate with holes, spindles to pull the wire, rollers to flatten the wire

(33) **WOOL COMER**
Comb, three rows of parallel teeth with handle nearly perpendicular, comb pot to warm combs with fire of charcoal, hour glass, etc.

(34) **SHIP BUILDER**
Pit saw. Look for this in old wooden ship yards in any part of the United States. Must have been used for special sawing of ship ribs until the introduction of the gasoline motor saw about 1900.

(35) **SAW MILLS**
Old water saw mill, wind saw mill, steam saw mill
Accordian introduced from Germany, 1828
Amputating Saw and Knife
Arrastra Mill for grinding ores, very old, stones dragged around turn-style by horses

TOOLS OF--

Baker, Bakers tally
Book Binder, dies for gilding, tools, wheels press, etc.
Brewer, tools etc.
Brass Founder, Furnace tools etc.
Brass and Iron wire
Brush Maker, Axle, knife
Birch Brooms, measures, etc.
B low Pipe
Bucket Pump and bucket hook for maple sugar
Buckwheat Huller, old wooden mill
Blacksmith work bench and vise, bellows in form of a tube
Bootblack

Carver, Wood
Comb maker, clamps, saws, files, cow horns, press, furnace
Clock Maker
Calico Printer, stamps for muslin
Coffin Maker
Chain Pump
Cigar Maker

Die Sinker
Dentist
Dugout Canoe, write to Wilbur's Law Agents, near Dismal Swamp, S. C., Virginia, and any Bayou in Louisiana

Enameler

Felling saw for cutting down trees
Fuller, fuller's stock
Fur Trader

Glazier
Goldsmith

I am a Burner, apparatus used at the old lime kilns

Malster
Miner, barrows, shovels, picks, headlamps
Minstrels, Negro, bones and castanets
Oil Mill, linseed or flaxseed, stone cone shaped cylinder or round vertical stone turning on pivot

Plasterer, hod, trowels etc.
Planchette
Printer, ink dabber

Toll Gate, Well Sweep, Windlass Well, Carpenter's vise, old grindstone

Salt Maker
Sign Painter
Soap Maker, vertical mill stone revolving on horizontal
Ship Builder
Silversmith
Saw Maker

Tanner, Bark Mill
Type Founder, Die Maker
Trepen Saw

Undertaker
Umbrella Maker

Wall Paper Printer

Special in North and South Carolina and Virginia.

Dugout Canoe, near Dismal Swamp
Hunting Torches
Fishing Torches
Hominy Mortars, and making of hominy
Old Miner's lamps and tools
Hatter's Tools, bow for felting etc.
Primitive tools for making pitch and turpentine
Animal traps, coon traps etc.
Winnowing Basket, also known as "farmers" in the South
Slaves hopples and whip
Banjo origin of, made by Negroes
Beaten bread otherwise known as Maryland Biscuits, special clubs for beating
Old Apothecary's outfit
Cotton Press for pressing cotton in bales
Linseed oil mills also cotton seed oil mills
Corn Quern
**APPENDIX C**

**Historic Human Tools**

As shown in many types used from the first to the nineteenth century.

**Primary**

- Food
- Shelter
- Clothing

**To Make Tools**

**Secondary**

- Transport
- Art
- Amusement

- Utility
- Religion
- Commerce

- Government
- Pure Science
- Applied Science

77

Ground Floor

(Beginning under the stairway)
1. Bathing
2. File Making
3. Dairy
4. Animal food
5. Apple Cookery
6. Milling, etc.
7. Kitchen—Cooking
8. China and Glassware
10. Cider Press and Fire Engine
11. Pewter
12. Flasks, Decanters and Bottles
13. Mining and Quarrying
14. Library Annex

First Gallery or Second Floor
16. Clothing (Female)
17. Clothing and Uniforms (Male)
18. Clothing (Female)
38. Spinning and Weaving
39. Embroidery
40. Doctor and Surgeon—Lighting and Fire Making
41. House Hardware, Locks, etc.
42. Plows and Door Panels
43. Lumbering and Shingle Making
44. Clock Making
45. Basket and Broom Making

Third Gallery or Fourth Floor
46. Blacksmith
46½. Iron Casting
47. Curator's Room
48. Brickmaking
49. Mental Culture, Amusements, Etc.
50. Chairs
51. Furniture
52. Tailor and Laundry
53. Bread Oven and Baking
54. Rear of Bread Oven and Hominy Mortars
55. Pump Making and Ice Cutting
56. Carpenter's Tools
19. Linens
20. Threshing
21. Reaping
22. Cooperage and Distilling
23. Comb Making
24. Agriculture, Domestication of Animals, etc., etc.
25. Library
26. Copper Engraving, Etching, Wood Engraving
27. Archive Room
28. Shoemaking
29. Potters Querns
30. Embroidery
31. Hat Making

Second Gallery or Third Floor
32. Mason and Slater
33. Firemarks, Bag Stamps, Wall Paper, etc.
34. Marine Room
35. Fishing and Trapping
36. Firearms and Hunting
37. Wheelwright and Saddler

South Tower
57. Stoves, Stove Plates and Firebacks
58. President's Room
59. "Ten Plate" Stoves
60. Pottery and Potter's Tools
61. Stove Plates
62. Herbarium
63.
64. African Collection

Roof Gallery
65. Cider Mill, Fences, Fire Apparatus, Log Wheels, Paving Tools, etc.

North Tower
66. Archaeology
67. Chair Painting, Brush Making, Marble Working, Tinworking, Plumbing, Cigar-making, Scissor Grinding, Wire Drawing, Brass Lathe
68. Salt Making
69. Hearse
70. Gallows
71. Philippine Collection
72.
73. Store Room
"OBJECTS DISPLAYED UPON THE GALLERIES OR WALLS OF THE CENTRAL HALL,"
FROM GUIDE TO THE MUSEUM OF THE BUCKS COUNTY HISTORICAL SOCIETY, AT
DOYLESTOWN, PA., U. S. A., December 1927

DISPLAYED UPON THE GALLERIES OR WALLS OF
THE CENTRAL HALL

"Well-sweep," pump stock and auger handles, stage coach, toll
gate, sleighs, Conestoga wagons, log sled, log wagon, Dearborn
wagon, "buggy," chaise, bicycles, baby carriages, bier, whale boat
and equipment, cod fisherman's ("dory") boat and equipment,
"killick" anchor, dug-out canoes, agriculture, digging, planting and
cultivating tools, hay rakes, bean huller, wheel flax break, clover
header, Indian-corn shellers, grain fans, grain querns, Norse mill,
grist mill, Chilian mill, oil mill-stone, water pestle, cider press, saw
mill, churns and butter making, log manger, "gum-tree" bee hive salt
and feed boxes, ox yokes, wagon harness and broom making, rope
making, baskets, vanes, lye hoppers, turpentine tools, turners great
wheel, charcoal burners ladder, horse mounting block, fire engines,
tobaccanist and tavern signs.
APPENDIX E

ARTIFACT COLLECTIONS IN MUSEUM

DURING MERGER'S LIFETIME, 1897-1930

I. Food

A. Animal
1. "Fishing and Trapping"
2. "Firearms and Hunting"

B. Agriculture
1. "Threshing and Winnowing"
2. "Reaping"
3. "Tools for the Culture of Seeds"
4. Animal Husbandry ("Domestication of Animals")

C. Food Preparation and Processing
1. Butchering ("Animal Food")
2. "Dairy"
3. Milling ("Tools for the Reduction of Grain")
4. Fruit Preparation ("Apple Cookery")
5. "Salt Making"
6. Fireplace Equipment and Kitchen Utensils
7. Baking Equipment and Utensils

D. Food Service
1. "Flasks, Decanters, Bottles"
2. Redware and Stoneware ("Pottery")
3. Tinware
4. China
5. Pewter, Britannia, and Other White Metals

E. Drink

1. Pump Making (part of room called "Pump Making and Ice Cutting")

2. Distilling (part of room called "Cooperage and Distilling")

II. Shelter

A. "Mining and Quarrying"

B. "Mason and Slater"

C. "Lumbering and Shingle Making"

D. "Brickmaking"

E. Woodworking ("Carpenters' Tools")

F. "House Hardware"

G. Weather Vanes

H. Lighting Devices ("Light and Fire Making")

I. Furniture (two rooms: "Furniture" and "Chairs")

J. Stoves and Stove Plates

K. Clocks ("Clock Making")

L. Brooms (part of room called "Basket and Broom Making")

M. Bathtubs ("Bathing")

N. Other Household Adornment

1. Prints, Painting, Engravings

2. Textiles (including objects from two rooms: "Linens" and "Embroidery")

3. Miscellaneous (statues, etc.)
III. Clothing
A. "Spinning and Weaving"
B. Shoes ("Shoemaking")
C. Hats ("Hatmaking")
D. Clothing
   1. Women's ("Clothing - Female")
   2. Men's ("Clothing - Male")
   3. Accessories
E. "Tailor and Laundry"
F. "Comb Making"

IV. Transportation and Communication
A. Saddler and Harnessmaker (part of room called "Wheelwright and Saddler")
B. Wheelwright and Wagon Builder (part of room called "Wheelwright and Saddler")
C. Vehicles
D. Paving and Highway Tools
E. Signs
F. Wooden Shop Figures
G. Printing, Papermaking, Other Communication Devices

V. Mental Culture, and Amusements
A. Religion
B. Education
C. Musical Instruments
D. Amusements (toys, games, dolls, puppets, etc.)
VI. Other Collections

A. Coopering (part of room called "Cooperage and Distilling")
B. "Blacksmith"
C. Tanner
D. Potter
E. Tinmith ("Tinworking")
F. Surveyor
G. "File Making"
H. "Copper Engraving, Etching, Wood Engraving"
I. Medical Equipment ("Doctor and Surgeon")
J. Baskets (part of room called "Basket and Broom Maker")
K. Weights and Measures
L. Marine Equipment ("Marine Room")
M. Fire-fighting Equipment
N. Weapons
O. Law and Government
P. Very small collections (most of these were originally in the same room)
   1. Bagpipe Making
   2. "Brushmaking"
   3. "Chair Painting"
   4. Charcoal Making
   5. "Cigar Making"
   6. Glassblowing
   7. Goldsmith
   8. "Marble Working"
9. "Plumbing"
10. Ropemaking
11. "Scissors Grinding"
12. Turpentine Making
13. "Wire Drawing"

VII. Special Collections

A. "Archaeology"

B. Ethnographic Material
   1. "African Collection"
   2. Chinese and Japanese
   3. Korean
   4. "Philippine Collection"

C. "Herbarium"
### APPENDIX F - ARTIFACT COLLECTIONS
IN THE MERCEER MUSEUM, 1897-1930

#### I. FOOD

<table>
<thead>
<tr>
<th>Present Location In Museum</th>
<th>Types of Artifacts</th>
<th>Approx. No. of Artifacts and Source of Data</th>
<th>Major Years Obtained</th>
<th>Source of Special or Large Groups of Artifacts</th>
<th>Additional Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>1) Fishing and Trapping (ANIMAL)</td>
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<tr>
<td>Room 35 (same as 1928 guide)</td>
<td>Fish nets, gigs, lamps, lines, calls, decoys, snares, pigeon nets, knives, eel, fish, and lobster traps</td>
<td>Fishing equipment, 1897-1930; current count (January, 1977)</td>
<td>275 to 350</td>
<td>Boats and equipment from J. &amp; W.R. Wing, New Bedford, Mass.; 22 fox traps from Wm. Chew, Bushington Co., N.J. (acquired 1914)</td>
<td>&quot;Old Methods of Taking Fish,&quot; by W. Fritz, ECHS Collection of Papers 5 (1921) 361-75.</td>
</tr>
<tr>
<td>Room 36 (same as 1928 guide)</td>
<td>Rifles and muskets, powder and priming horns, pistols, matchlocks, flintlocks, percussion caps, bullet molds</td>
<td>1897-1930; 5 in T. of N. M.; most firearms after 1917</td>
<td>375 to 450</td>
<td>Some bought by H. Mann, 1917, N. Ca.; powder horns from G. Roberts, Sharon Hill, Pa.</td>
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</tbody>
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</thead>
<tbody>
<tr>
<td>Room 20</td>
<td>Flails, winnowing</td>
<td>130 to 150</td>
<td>1897-1930; most before 1917; 8 in T. of N. M.</td>
<td>Acquired individually</td>
<td>&quot;Ancient Methods of Threshing in Bucks Co.,&quot; by H.C.M., BCHS Coll. of Papers 5 (1921) 315-23.</td>
</tr>
<tr>
<td>(same as 1928 guide)</td>
<td>baskets, sieves, shovels</td>
<td>Room inventory-1957</td>
<td></td>
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</tbody>
</table>

3) **Threshing and Winnowing (AGRICULTURE)**

4) **Reaping (AGRICULTURE)**

| Room 21                    | Scythes, sickles, hooks, hay forks, rakes, clover headers | 350 to 400 | Largest number of objects obtained early; latest date for most is April, 1916; 28 in T. of N. M. | Acquired individually |                                   |
| (same as 1928 guide)       |                                                      | Room inventory-about 1960 |                                    |                  |                                   |
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<tr>
<td>5) &quot;Tools for the Culture of Seeds&quot; (AGRICULTURE)</td>
<td>Gallery (name taken from guide leaflet: Food, 1921) Plows, harrows, rollers, corn shellers, grain fans, clover hullers, cutters, hay rakes</td>
<td>120 to 150</td>
<td>Scattered, throughout early years</td>
<td>Acquired individually</td>
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<tr>
<td>6) Animal Husbandry (AGRICULTURE)</td>
<td>Room 24 (originally called &quot;Domes- tication of Animals&quot;) Ox shoes, bits, stirrups, sheep-herd's crooks, fowl crates, bee- hives, harnesses, horse yokes and hopples, sheep and dog yokes, goose yokes, calf weaners, branding irons, con- estoga team bells, whips, sheep shears, scald troughs,</td>
<td>550 to 600</td>
<td>1897-1930; about 1/5 in T. of N. M.</td>
<td>Acquired individually</td>
<td>&quot;Horse Hop- ples,&quot; by H. Gross, BCHS Coll. of Papers 5 (1919): 186-89.</td>
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<tr>
<td>Animal Husbandry (Continued)</td>
<td>jumping sticks, horse rings, horn combs, hog catchers, milk cans, chicken coops, curry combs, scrapers, cow chains, piggins, nest eggs, bee gums, feed troughs</td>
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<td>Adja-</td>
<td>Animal tread mills,</td>
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<td>cent</td>
<td>horse power farm</td>
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<tr>
<td>gallery</td>
<td>machines, harnesses, feed troughs, bee gums</td>
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</tbody>
</table>

7) Butchering (FOOD PREPARATION AND PROCESSING)

| Room 4 (originally called "Animal Food") | Meat choppers and grinders, sausage stuffers and presses, axes, "Animal knives, cleavers, saws, scrapers, dressing blocks | 165 to 180 | Most 1897-1906; about 7 in T. of N. M. | Acquired individually | Current count (January, 1977) |
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<tr>
<td><strong>8) Dairy (FOOD PREPARATION AND PROCESSING)</strong></td>
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<tr>
<td>Room 3 (same as 1928 guide)</td>
<td>Butter churns, workers, prints, cheese press and rack, molds, paddles, trays, scoops</td>
<td>240 to 275</td>
<td>Most 1897-1908; many new objects added 1917; 5 in T. of N. M.</td>
<td>Acquired individually Pennsylvania Butter, Tools and Processes, by Elizabeth A. Powell (Doylestown: BCHS, 1974).</td>
<td></td>
</tr>
<tr>
<td><strong>9) Milling (FOOD PREPARATION AND PROCESSING)</strong></td>
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</tbody>
</table>
| Gallery (originally called "tools for the reduction of grain") | Norse mill, pound mill, corn quern, called "tools for the parts of water power grist mill, mill grain"

   - Norse mill, grain quern, loaf sugar count
   - "tools for the parts of water power 1977"
## I. FOOD

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<td>In Museum</td>
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</table>

**Milling (Continued)**

10) **"Apple Cookery" (FOOD PREPARATION AND PROCESSING)**

<table>
<thead>
<tr>
<th>Room 5 (same as butter kettles, 1928 stirrers, cider guide)</th>
<th>Apple parers, apple 200</th>
<th>1897-1930</th>
<th>Acquired individually; 3 cider presses: Stover's Mill, built about 1830, obtained 1905 by H.C.M.; from Bucks Co., obtained 1906</th>
</tr>
</thead>
<tbody>
<tr>
<td>also strainers; cider contains scoons; cherry</td>
<td>Current</td>
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<tr>
<td>objects hooks, nickers, for fruit and pullers, fruit</td>
<td>count</td>
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<td>prepara-</td>
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<td>tion)</td>
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</tr>
<tr>
<td>Gallery</td>
<td>Cider press, other</td>
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<td></td>
<td>hand machines</td>
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"Gristmills of an Ancient Type Known as Norse Mills," by Horace Mann, BCHS Coll. of Papers 5 (1918): 68-75.
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</table>

"Apple Cookery" (Continued)

Roof

- Gallery
  - Apple grinder
- Room 2h
  - Cider Press

11) **Saltmaking** (FOOD PREPARATION AND PROCESSING)

| Room 68 (same as 1928 guide) | Tools and machines, pipes, cart for making solar salt (that is, evaporating salt from sea water) | 73 | November 5, 1926 | Obtained from Thomas Gale, Oalesville, N.Y. (near Syracuse); considered last commercial hand-operated solar saltworks in country—used since 1851 | "Making Solar Salt," by H. Mann, ECHS Coll. of Papers 6 (1929); 263-70. |

12) **Fireplace Equipment and Kitchen Utensils** (FOOD PREPARATION AND PROCESSING)

| Room 7 (originally called) | Jambs, lug-poles, tongs, shovels, cranes, trammels; 3 J. Drissel boxes | 800 to 1000 | 1897-1930; almost all obtained by H.C.M. | Acquired individually | "John Drissel and his Boxes," by John and |
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<tr>
<td>Fireplace Equipment and Kitchen Utensils (Continued)</td>
<td>---</td>
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</tr>
<tr>
<td>Other rooms, scattered</td>
<td>1. broiling (gridiron)</td>
<td>Room inventory-1954</td>
<td>obtained from small, local collections, &quot;junk dealers,&quot; and country sales; most obtained before 1917</td>
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<tr>
<td></td>
<td>2. roasting (spit, tin kitchen)</td>
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<td></td>
<td>3. baking (dutch oven)</td>
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<td></td>
<td>4. indirect heat, open (coffee roaster, griddle)</td>
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<td></td>
<td>5. boiling (pots, kettles, coffee pots)</td>
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<td></td>
<td>6. stewing (skillets)</td>
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<tr>
<td></td>
<td>7. frying (frying pans)</td>
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<tr>
<td></td>
<td>Also, spice and coffee grinders, cutters and choppers</td>
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</tbody>
</table>
## I. FOOD

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</tr>
</thead>
<tbody>
<tr>
<td>13) Baking (FOOD PREPARATION AND PROCESSING)</td>
<td>Room 53, 54 (same as 1928 guide); Room 54 now closed to public</td>
<td>Bake oven and doors, hoes, waffle and wafer irons, peels, dough scrapers, pie iron crimpers and cooky molds, cooky cutters, springerle molds, mortars and pestles, drying trays</td>
<td>250</td>
<td>1897-1930; 5 in T. of N. M.; most obtained by H.C.M. locally from &quot;junk dealers&quot; and country sales</td>
<td>Group of cake molds from R. P. Hommel, Naga-saki, Japan, 1928; most objects are pie crimpers, cooky molds and cutters; &quot;Wafer Irons,&quot; BCHS Coll. of Papers 5 (1920): 245-50.</td>
</tr>
</tbody>
</table>

11b) Flasks, Decanters, Bottles (FOOD SERVICE)

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<tr>
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</tr>
</thead>
<tbody>
<tr>
<td>Room 12 (same as 1928 guide)</td>
<td>Most 19th century (patriotic); a few 18th century</td>
<td>90</td>
<td>1897-1930; many obtained individually locally, cheap by H.C.M. between 1897 and 1907; some donations to museum</td>
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</tr>
</thead>
<tbody>
<tr>
<td>Room 9 (exhibit in preparation); Originally Room 59</td>
<td>Beakers, goblets, bowls, food molds, colanders, cups, mugs, jars, crocks, jugs, pie plates, dishes, pitchers, pots, stove leg rests, sugar bowls, tea and coffee pots</td>
<td>650 to 800 redware; 55 to 60 stoneware</td>
<td>Mainly 1897 and after 1917; scattered in between</td>
<td>From Singer pottery (Haycock, Bucks Co.): 18 pieces, 1897; 210 pieces, 1918; from Herstine pottery (Nocka-mixon): 25 pieces, 1897; 3 pieces from Headman pottery; 8 pieces from Bell pottery, 1928; pots and glazes from Diehl pottery, 1918; keg from Smith pottery, 1917; great deal of stoneware from H. Walton estate, 1920; many misc. objects added by H.C.M., 1917</td>
<td>Pennsylvania Pottery, Tools and Processes, by Elizabeth A. Powell (Doylestown: BCHS, 1972).</td>
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</table>

Worksheets-1974
## I. FOOD

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<tbody>
<tr>
<td><strong>16) Tinware (FOOD SERVICE)</strong></td>
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<tr>
<td>Rooms 18 and 19</td>
<td>Painted and plain--tea-pots, coffee pots, trays, spice boxes, canisters, etc.</td>
<td>160 Room inventories-1954</td>
<td>1897-1930; 6 in T. of N. M.</td>
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<tr>
<td>(originally in Room 67: &quot;tin-working&quot;)</td>
<td></td>
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<tr>
<td><strong>17) China (FOOD SERVICE)</strong></td>
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<tr>
<td>Storage; museum offices; &quot;country store&quot; (Room 6); (originally Room 8: &quot;China and Glassware&quot;)</td>
<td>Articles for food service</td>
<td>475 Room inventory-1955 (Room 15)</td>
<td>Mainly donations--not really part of H.C.M.'s collection</td>
<td>Hettie Walton estate, 1920; about 175 objects donated by Dr. Erdman, 1916 (part of original &quot;Dr. Erdman's Room&quot;--became Room 8: &quot;China and Glassware&quot;)--these objects returned in 1933</td>
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<tbody>
<tr>
<td>18) Pewter, Britannia, and Other White Metals (FOOD SERVICE)</td>
<td>Plates, tankards, standing salts, teapots, mugs, chalices, spoons</td>
<td>150</td>
<td>1897-1930</td>
<td>Several objects from Hettie Walton estate, 1920; many others bought at house sale of H. Y. Rich, Dyerstown, Pa. 1917</td>
<td></td>
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<tr>
<td>Room 16a (originally Room 11)</td>
<td>Pump stocks, auger handles, pump augers</td>
<td>100 to 150</td>
<td>1897-1930</td>
<td>Well sweep made by S. Lecher, 1907, after a type made and used in Austria-Hungary, and of a type used before invention of pump; obtained September, 1916</td>
<td></td>
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<tr>
<td>Gallery</td>
<td>Well buckets, well sweep, tree pump; wooden pump stock and barrel</td>
<td>Current count (January, 1977)</td>
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<tr>
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<tr>
<td></td>
<td>Whiskey stills, barrels, casks,</td>
<td>50</td>
<td>1897-1930; many added</td>
<td>Group of objects from Nagasaki, Japan and Peking, China, obtained by R. P. Hommel, 1928-30</td>
<td></td>
</tr>
<tr>
<td>Storage</td>
<td>tun, spigots, kegs, wine cooler, malt</td>
<td>Room inventory-1957</td>
<td>1916</td>
<td></td>
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<tr>
<td>(originally part of</td>
<td>shovel, whiskey taster</td>
<td>(Room 22)</td>
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<tr>
<td>Room 22: &quot;Cooperage and</td>
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<td>Distilling&quot;&quot;)</td>
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## 1) Mining and Quarrying

- **Room 1½**
  - Tools
  - Room inventory - 1956
  - 1917-1928
  - 1922: large groups of objects from Thomas Iron Co.; 1923: large group of objects from Claudio Finney, Oaxaco, Mex., near Natividad mine (considered oldest mine in San Juarez mining district)

## 2) Mason and Slater

- **Room 32**
  - Tools for slate, quarry, dressing
  - Room inventory - 1957
  - 200
  - 1920's
  - most from 1922 on; a few before 1920's
  - 1925: Swope (stone mason), Hinkletown, Pa. (used in 1880's)
II. SHELTER

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<tr>
<td>3) Lumbering and Shingle Making</td>
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<tr>
<td>Gallery</td>
<td>Shaving horses, pit saws, saw mill</td>
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</tbody>
</table>

4) Brickmaking

<table>
<thead>
<tr>
<th>Storage (originally Room U8)</th>
<th>Tools and equipment; molds</th>
<th>90</th>
<th>April 1916; 1925.</th>
<th>Most objects from G. Long, Doylestown, Pa.</th>
<th></th>
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</tr>
</thead>
<tbody>
<tr>
<td>5) Woodworking</td>
<td>Room 56</td>
<td>Room 56, Axes and planes (majority); adzes, augers, awls, bevels, benches, bits, boring machines, braces, chalk, chisels, compasses, drawknives, drills, files, gimlets, gouges, hammers, hooks, horses, lathes (great wheel and pole), levels, mauls, patterns, peg cutters, plumb bobs, punches, reamers, saws, screws, screw drivers, scribes, squares, stops and rests, taps and dips, tool boxes, whetstones, wrenches, vises</td>
<td>1500 to 2000</td>
<td>Early (1897-1899) and late (after 1920); Worksheets-1970's; some 1908-1917</td>
<td>Most local sales; many planes from C. J. Wister (clock- and watchmaker), Germantown, Pa., 1928; Chinese and Korean tools, late 1920's</td>
</tr>
<tr>
<td></td>
<td>1928</td>
<td></td>
<td></td>
<td>Ancient Carpenters' Tools, by H. C. M. (Doylestown: BCHS, 1929).</td>
<td>100</td>
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</thead>
<tbody>
<tr>
<td>6) House Hardware</td>
<td>Locks, hinges, door latches, screws, nails, bolts, keys</td>
<td>400 to 450</td>
<td>1897-1930; probably collecting many during second decade 20th century; adds to museum collection, 1917; adds more during 1920's</td>
<td></td>
<td>&quot;The Dating of Old Houses,&quot; by H.C.M., BCHS Coll. of Papers 5 (1923): 536-549.</td>
</tr>
<tr>
<td>Room 41 (same as 1928 guide)</td>
<td></td>
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<tr>
<td>7) Weather Vanes</td>
<td>Gallery 12</td>
<td>1897-1930</td>
<td>Acquired individually</td>
<td></td>
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</tr>
<tr>
<td>8) Lighting Devices</td>
<td>Room 40 (same as 1928 guide)</td>
<td>Lanterns, candle making equipment, lamps, candlesticks, snuffers,</td>
<td>1200</td>
<td>1897-1930; most before 1916; 57 in T. of N. M.</td>
<td>Several from Ireland, obtained by H.C.M., 1898; &quot;Light and Fire Making,&quot; by H.C.M.,</td>
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<tr>
<td>Lighting Devices (Continued)</td>
<td>fire starting</td>
<td></td>
<td></td>
<td>Many collected between 1897 and 1908, which became part of museum collection, 1916-17</td>
<td>Contributions to American History by the BCHS, no. 1 (Phila.: MacCalla &amp; Co., 1898).</td>
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<tr>
<td>originally gear, misc, light</td>
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<td>called ing gear</td>
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<tr>
<td>&quot;Light&quot; and Fire Faking)</td>
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<tr>
<td>9) Furniture</td>
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<tr>
<td>Storage; museum</td>
<td>Mainly chairs</td>
<td>200 chairs; 155 other</td>
<td>Most chairs bought second decade 20th century; 3 in T. of N. M.; other furniture, 1897-1930</td>
<td>Chairs bought locally, cheap; 2 dated blanket chests: Maria Kransi, 1823 (acquired 1908); Christina Heyer, 1775 (Goschenhoppen Region—acquired 1908)</td>
<td>This is not an attempt to list documented pieces (they were usually not recorded anyway); H.C.M. collected furniture more as something like an anthropological inventory than for showing the</td>
</tr>
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<tr>
<td>Room 57, 61; Room 58 (now a storage room); (same as 1928 guide)</td>
<td>Stove plates; ten-plate and Franklin stoves</td>
<td>400 stove plates; 25 stoves; about 25 fragments  Worksheets-1976</td>
<td>1897-1930; usually obtained in groups; mainly 1914; 2 in T. of N. M.</td>
<td>Most obtained locally--old houses</td>
<td>The Bible in Iron, by H.C.M. (Doylestown: BCHS, 1914)</td>
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extraordinary skill of craftsmen (chairs listed in accession books say, for example, "late windsor chair," "early kitchen chair")
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<tr>
<td>11) Clocks (Clockmaking)</td>
<td></td>
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<tr>
<td>Room 44</td>
<td>Tools</td>
<td>330</td>
<td>Mainly 1919 and after; obtained in groups</td>
<td>1925--several objects from a Bethlehem clockmaker; majority of objects from Chas. J. Wister, Germantown, watch- and clockmaker who also collected tools (objects acquired 1925)</td>
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<td>(same as 1928 guide);</td>
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<tr>
<td>some in storage</td>
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</table>

| 12) Brooms (Broommaking) |                    |                                          |                      |                                               |                     |
| Room 15                  | Brooms; clamps,    | 80                                       | Generally early; 4 in T. of N. M. | Acquired individually |                     |
| (same as 1928 guide--    | tools, broom       |                                          |                      |                                               |                     |
| "Basket and Broom Maker"; | corn, broom        |                                          |                      |                                               |                     |
| machine                  | Room               |                                          |                      |                                               |                     |
| inventory-1976          |                    |                                          |                      |                                               |                     |
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<tbody>
<tr>
<td>13) Bathtubs</td>
<td>Bathtubs—miscellaneous types</td>
<td>6</td>
<td>1897-1930</td>
<td>Acquired individually</td>
<td></td>
</tr>
<tr>
<td>Room 1 (same as 1928 guide)</td>
<td></td>
<td>Current count (January, 1977)</td>
<td></td>
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<tr>
<td>14) Prints, Painting, Engravings (OTHER HOUSEHOLD ADORNMENT)</td>
<td>Prints, paintings, engravings, woodcuts, lithographs; (mainly Currier and Ives)</td>
<td>100</td>
<td>1897-1930</td>
<td>3 Hicks paintings obtained by H.C.M.; many donations</td>
<td></td>
</tr>
<tr>
<td>Various locations: library, museum offices, storage room</td>
<td></td>
<td>Room inventory-1957 (Room 17); Subject Index cards</td>
<td></td>
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<tr>
<td>15) Textiles (OTHER HOUSEHOLD ADORNMENT)</td>
<td>Linens: sheets, towels, furniture cloth, pillow cases, quilts and coverlets, samplers, embroidery, show towels</td>
<td>115</td>
<td>1897-1930; Most are donations; H.C.M. 1897 by H.C.M.; acquired only about 5 quilts and coverlets</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Storage (originally Room 19: &quot;Linens&quot; Rooms 30, 39: &quot;Emb.&quot;)</td>
<td>Textile inventory-1976; Room inventory-1956 (Rm. 19)</td>
<td></td>
<td>1916 on (many accessioned 1917)</td>
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<tbody>
<tr>
<td>16) Miscellaneous (OTHER HOUSEHOLD ADORNMENT)</td>
<td>Rogers Groups and other statues; pottery and glass figurines; tin, glass, pewter objects other than food service and lighting; brides' boxes, hair art, glass domed ornaments</td>
<td>Room inventory-1976 (Room 49); other misc. inventories; Pottery Worksheets-1974</td>
<td>1897-1930; Rogers statues acquired by H.C.M. in 1924</td>
<td>Acquired individually</td>
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### III. CLOTHING

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<tr>
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<tr>
<td><em>1) Spinning and Weaving</em></td>
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<tr>
<td>Room 38</td>
<td>Cards, combs, flax</td>
<td>550</td>
<td>1897-1930; about 31</td>
<td>150 objects added by H.C.M. to museum collection, 1917; linen loom, Northampton Co., Pa., 1910; loom from Maine, 1898</td>
<td></td>
</tr>
<tr>
<td>(same as 1928 guide)</td>
<td>breaks, scutching</td>
<td></td>
<td>in T. of N. M.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1928</td>
<td>knives, scutching</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Storage</td>
<td>wheels, hetchels,</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(Rooms 62 and 63)</td>
<td>knitting tools,</td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Gallery</td>
<td>looms, spinning</td>
<td></td>
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</tr>
<tr>
<td></td>
<td>wheels, reels and</td>
<td></td>
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<tr>
<td></td>
<td>yarn winders, tape</td>
<td></td>
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<tr>
<td></td>
<td>looms (1 by J. Drissel)</td>
<td></td>
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<tr>
<td></td>
<td>Weaving loom</td>
<td></td>
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</tr>
<tr>
<td><em>2) Shoemaking</em></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Room 28</td>
<td>Workbench, pegs,</td>
<td>175</td>
<td>1897-1930</td>
<td>30 tools obtained from a shop in Lehigh Co., Pa.; 141 shoe lasts obtained May 1917; about 140 tools from Seibert, April 1917</td>
<td></td>
</tr>
<tr>
<td>(same as 1926 guide)</td>
<td>hammer, clamps,</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>trees, rubbing</td>
<td></td>
<td></td>
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</tr>
<tr>
<td></td>
<td>bones, knives, bees-</td>
<td></td>
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<tr>
<td></td>
<td>wax, hogs bristles,</td>
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<tr>
<td></td>
<td>string, hide forms,</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>boots and shoes</td>
<td></td>
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</tr>
</tbody>
</table>
### III. CLOTHING

<table>
<thead>
<tr>
<th>Present Location In Museum</th>
<th>Types of Artifacts</th>
<th>Approx. No. of Artifacts and Source of Data</th>
<th>Major Years Obtained</th>
<th>Source of Special or Large Groups of Artifacts</th>
<th>Additional Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>4) Women's Clothing</td>
<td>Dresses, cloaks, caps, corsets, lady's pockets, sunbonnets, shawls, bustles, hoop skirts, handkerchiefs</td>
<td>125 Textile inventory - 1976</td>
<td>1879-1930</td>
<td>Acquired individually</td>
<td></td>
</tr>
<tr>
<td>5) Men's Clothing</td>
<td>Coats, knee breeches, vests, trousers</td>
<td>25 Textile inventory - 1976</td>
<td>1879-1930; most not obtained by H.C.M.</td>
<td>Acquired individually</td>
<td></td>
</tr>
</tbody>
</table>
### III. CLOTHING

<table>
<thead>
<tr>
<th>Present Location In Museum</th>
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<th>Additional Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>6) Accessories</td>
<td>Fans, hair ornaments, jewelry, carpet bags, purses, umbrellas, spectacles and cases</td>
<td>150 Textile inventory and Room inventory-1976</td>
<td>1897-1930</td>
<td></td>
<td>Acquired individually</td>
</tr>
<tr>
<td>Room 49; Storage</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7) Tailor and Laundry</td>
<td>Shears, scissors, washboard, clothespins, frilling and crimping irons, clothes racks and dryers, needles, pins, buttons, hooks, pin cushions, about 9 sewing machines</td>
<td>195 Room inventory-1950's</td>
<td>1897-1930</td>
<td>Singer sewing machine (considered first in Bucks Co.), made 1851, acquired 1916; Roman bronze buckles, Sicily, obtained by R. H. Bell; Chinese clothespin, needles, from R. P. Hommel</td>
<td></td>
</tr>
<tr>
<td>Room 52 (same as 1928 guide)</td>
<td></td>
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</tbody>
</table>
### III. CLOTHING

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<thead>
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</tr>
</thead>
<tbody>
<tr>
<td>In Museum</td>
<td>Combs, hair pins,</td>
<td>120</td>
<td>Some before 1921, but most obtained during that year</td>
<td>Objects obtained from: P. F. Lane, Leominster, Mass.; G. W. Crouse, Reinholds Station, Pa.; G. Kromer, Netzingen, Wurtzberg, Germany, obtained in Bethlehem, Pa.</td>
<td></td>
</tr>
<tr>
<td>Storage</td>
<td>tools</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(originally</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Room 23)</td>
<td></td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>(room inventory-1956)</td>
<td></td>
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</table>
### IV. TRANSPORTATION AND COMMUNICATION

<table>
<thead>
<tr>
<th>Present Location In Museum</th>
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<th>Additional Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>1) Saddler and Harnessmaker</strong></td>
<td>Tools, harnesses, saddles, riding equipment</td>
<td>300</td>
<td>Saddler, 1897-1930; harnessmaker, most later years</td>
<td>August, 1926: large group of tools from D. Gehman, harnessmaker, Fountainville, Pa.</td>
<td></td>
</tr>
<tr>
<td>Room 23 (&quot;Leatherworking&quot;); (orig. Rm. 37: &quot;Wheelwright and Saddler&quot;)</td>
<td>Room inventory-1958</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>2) Wheelwright and Wagon Builder</strong></td>
<td>Tools</td>
<td>265 to 280</td>
<td>1897-1930</td>
<td>Usually obtained locally, cheap, by H.C.M.</td>
<td></td>
</tr>
<tr>
<td>Room 37 (same as 1928 guide, orig. with &quot;Saddler&quot;)</td>
<td>Room inventory-1958</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>3) Vehicles</strong></td>
<td>Sleds, sleighs, 2 Dearborn wagons, bicycles, stagecoach, carriages</td>
<td>40</td>
<td>Most added 1917 and later</td>
<td>Canoes obtained in N. Ca., 1916; Dugout Boat in Miss., 1917</td>
<td>&quot;Making a Dugout Boat in Miss.&quot; by F. Swain,</td>
</tr>
</tbody>
</table>
**IV. TRANSPORTATION AND COMMUNICATION**

<table>
<thead>
<tr>
<th>Present Location In Museum</th>
<th>Types of Artifacts</th>
<th>Approx. No. of Artifacts and Source of Data</th>
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<th>Source of Special or Large Groups of Artifacts</th>
<th>Additional Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Vehicles (Continued)</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>BCHS Coll. of Papers 5 (1918): 87-89.</td>
</tr>
<tr>
<td></td>
<td>2 Conestoga wagons, chaise, buggy, baby carriages, 2 dug-out canoes</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>4) Highway and Paving Tools</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gallery</td>
<td>Buckingham Mt. toll gate, 6 stone hammers, collection boxes, paving tools, miscellaneous tools, cobble stone fork, pebble fork</td>
<td>20</td>
<td>1897-1930</td>
<td>Acquired individually</td>
<td></td>
</tr>
<tr>
<td>(glass case, first floor); Storage (orig. part of Room 65)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>5) Signs</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gallery; Scattered rooms</td>
<td>Shop, tavern, hotel signs; turnpike, road signs</td>
<td>40</td>
<td>1897-1930; many accessioned in April, 1917</td>
<td>Most from Bucks County</td>
<td></td>
</tr>
</tbody>
</table>
### IV. TRANSPORTATION AND COMMUNICATION

<table>
<thead>
<tr>
<th>Present Location</th>
<th>Types of Artifacts</th>
<th>Approx. No. of Artifacts and Source of Data</th>
<th>Major Years Obtained</th>
<th>Source of Special or Large Groups of Artifacts</th>
<th>Additional Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>6) Wooden Shop Figures</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Gallery</td>
<td>Most Indians; also Punch, Buffalo Bill, etc.</td>
<td>19</td>
<td>During and after 1917</td>
<td>Some from Hance, Philadelphia, 1919</td>
<td></td>
</tr>
<tr>
<td><strong>7) Printing, Papermaking, Other Communication Devices</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Room 9</td>
<td>Embroidery stamps (&quot;patterns&quot;), fabric and wallpaper stamps and tools</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Room 17</td>
<td>&quot;Wallpaper and Fabric&quot; stamps and tools; 5 molds and 1 frame for paper-making, telephones, typewriters</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Room 33</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Room 49</td>
<td></td>
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<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Present Location In Museum</td>
<td>Types of Artifacts</td>
<td>Approx. No. of Artifacts and Source of Data</td>
<td>Major Years Obtained</td>
<td>Source of Special or Large Groups of Artifacts</td>
<td>Additional Comments</td>
</tr>
<tr>
<td>---------------------------</td>
<td>-------------------</td>
<td>------------------------------------------</td>
<td>---------------------</td>
<td>--------------------------------------------</td>
<td>---------------------</td>
</tr>
<tr>
<td>1) Religion</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Room 49</td>
<td>Church collection</td>
<td>20</td>
<td>1897-1930</td>
<td>Acquired individually</td>
<td></td>
</tr>
<tr>
<td>(same as 1928 guide)</td>
<td>boxes and plates,</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>crosses, rosaries,</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>pews</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2) Education</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(originally part of Room 49)</td>
<td>inkwells (majority of objects), desks,</td>
<td></td>
<td>3 in T. of N. M.</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>chairs, benches,</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>foot warmers, quill pens, lunch boxes</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>and bags, fraktur artist's color box</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>3) Musical Instruments</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Room 47</td>
<td>Zithers (majority of objects), trombone, violin, pianos, accordion,</td>
<td>62</td>
<td>1897-1930; tools: 1927-1928</td>
<td>Most objects made in Philadelphia; &quot;The Zithers of the Penn. Germans,&quot; by H.C.M.,</td>
<td></td>
</tr>
<tr>
<td>(originally part)</td>
<td></td>
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</tbody>
</table>
## V. MENTAL CULTURE AND AMUSEMENTS

<table>
<thead>
<tr>
<th>Present Location</th>
<th>Types of Artifacts</th>
<th>Approx. No. of Artifacts and Source of Data</th>
<th>Major Years Obtained</th>
<th>Source of Special or Large Groups of Artifacts</th>
<th>Additional Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>In Museum</td>
<td></td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td><strong>Musical Instru</strong></td>
<td><strong>mental</strong></td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Room h9)</td>
<td>pipe organ, flute,</td>
<td>Room inventory-1957</td>
<td></td>
<td>52 tools for making Irish bag-pipes (ca. 1865),</td>
<td></td>
</tr>
<tr>
<td></td>
<td>music box, cello,</td>
<td></td>
<td></td>
<td>obtained 1927-1928; tools for making guitars</td>
<td></td>
</tr>
<tr>
<td></td>
<td>banjo, barrel organ,</td>
<td></td>
<td></td>
<td>and musical instruments, from H. Goetz (Ger-</td>
<td></td>
</tr>
</tbody>
</table>

### 4) Amusements

<table>
<thead>
<tr>
<th>Room h9</th>
<th>Toys, banks, boxes, games, animals, magic lanterns and slides, dolls, puppets, babies' toys (rattles, etc.), whirligigs</th>
<th>150 to 200</th>
<th>1897-1930</th>
<th>Acquired individually</th>
</tr>
</thead>
<tbody>
<tr>
<td>Storage</td>
<td>Room inventories for Rooms h7 and h9; Worksheets (toys and dolls)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
## VI. OTHER COLLECTIONS

<table>
<thead>
<tr>
<th>Present Location In Museum</th>
<th>Types of Artifacts</th>
<th>Approx. No. of Artifacts and Source of Data</th>
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</tr>
</thead>
<tbody>
<tr>
<td>Room 22</td>
<td>Barrels and casks, tools</td>
<td>150 Room inventory-1957</td>
<td>1897-1930; 3 in T. of N. M.</td>
<td>Most local, obtained in small groups</td>
<td></td>
</tr>
<tr>
<td>(originally called &quot;Cooper-age and Distilling&quot;)</td>
<td></td>
<td></td>
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</tr>
</tbody>
</table>

### 1) Cooperage

- Room 22
- Blacksmith
- Room 46
- (same as 1928 guide)
- Gallery
- 2 large bellows
- Current count (January, 1977)

### 2) Blacksmith

- Room 22
- Blacksmiths' and farriers' tools
- Gallery
- 2 large bellows

### 3) Tanner

- Room 23
- Tools
- Gallery
- Chillean mill, wood fleshing beams, bark mill
- Room inventory-1958 (Room 37)
- 1897-1930
- Obtained mainly in groups, including 31 tools from Casselbury tannery,

- 150
- 250
- 200
### VI. OTHER COLLECTIONS

<table>
<thead>
<tr>
<th>Present Location In Museum</th>
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</tr>
</thead>
<tbody>
<tr>
<td><strong>Tanner (Continued)</strong></td>
<td></td>
<td></td>
<td></td>
<td>Montgomery Co., Pa., 1917; mills from N. Ca., 1917</td>
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</tr>
<tr>
<td>1) Potter</td>
<td></td>
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</tr>
<tr>
<td>Storage; Room 9 (Exhibit in Preparation)</td>
<td>Potter's wheels and parts, tools, molds and patterns, pug mill, querns</td>
<td>150</td>
<td>1897 and 1918</td>
<td>Group obtained from Herstine and Singer potteries, 1897; tools mainly from Singer pottery, 1918</td>
<td></td>
</tr>
<tr>
<td>5) Tinsmith</td>
<td>Tools</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Room 19 (orig. part of Room 67)</td>
<td>Current count (January, 1977)</td>
<td>60</td>
<td>Most from 1917</td>
<td>Including 18 groups of tinsmiths' patterns from L. Yoder</td>
<td></td>
</tr>
</tbody>
</table>
### VI. OTHER COLLECTIONS

<table>
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<tbody>
<tr>
<td>6) Surveyor</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Room 49</td>
<td>Telescopes, compas, chains, etc.</td>
<td>40  Room inventory-1976</td>
<td>1897-1930</td>
<td>Acquired individually</td>
<td></td>
</tr>
<tr>
<td>7) File Making</td>
<td>Blocks, rasps, hammers, files</td>
<td>30  Room inventory-1957</td>
<td>1924</td>
<td>Almost all from J. Werner, file-maker, Angelica, Pa.</td>
<td></td>
</tr>
<tr>
<td>Room 2</td>
<td></td>
<td></td>
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</tr>
<tr>
<td>8) Etching and Engraving</td>
<td>Tools, wood blocks, wood cuts</td>
<td>80  Room inventory-1956</td>
<td>Most after 1917</td>
<td>Obtained in groups, including 25 wood-cut blocks from J. Johnson &amp; Co., New York</td>
<td></td>
</tr>
</tbody>
</table>
### VI. OTHER COLLECTIONS

<table>
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<tbody>
<tr>
<td><strong>9) Medical Equipment</strong></td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Room 40</td>
<td>Canes, crutches, bleeding and cupping tools, medical and surgical tools and implements, optometry, apothecary, dentistry equipment</td>
<td>550 to 600</td>
<td>1897-1930; 7 in T. of N. M.</td>
<td>Usually obtained in groups, from retired doctors or widows of doctors; 111 druggists' bottles from A. H. Rice, Bethlehem, Pa., 1926</td>
<td>&quot;Cupping and Bleeding,&quot; G. Grimm, BCHS Coll. of Papers 5 (1918); 95-100.</td>
</tr>
</tbody>
</table>

**10) Baskets**

| (same as 1928 guide)      |                                                                                                                                 |                      |          |                                               |                     |
| Ceiling; Storage; Gallery; Various rooms |                                                                                                                                 |                      |          |                                               |                     |
### 11) Weights and Measures

<table>
<thead>
<tr>
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</tr>
</thead>
<tbody>
<tr>
<td>Alcove between Rooms 29 and 30 (not mentioned in 1928 guide)</td>
<td>Official weights and measures of Pennsylvania, about 1815</td>
<td>25 Room inventory-1957</td>
<td>1915</td>
<td>Mrs. Wallace donated these</td>
<td>Objects of a more general nature that could fall into this category have been included in others (for example, kitchen utensils)</td>
</tr>
</tbody>
</table>

### 12) Marine Equipment

<table>
<thead>
<tr>
<th>Present Location In Museum</th>
<th>Types of Artifacts</th>
<th>Approx. No. of Artifacts and Source of Data</th>
<th>Major Years Obtained</th>
<th>Source of Special or Large Groups of Artifacts</th>
<th>Additional Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Room 31 (same as 1928 guide--&quot;Marine Room&quot;)</td>
<td>Catch-all: tools and implements used by people on ships or making ships, esp. ships' carpenters' tools; harpoon, conch shell horns, diving equipment</td>
<td>300 Room inventory-1957</td>
<td>1897-1930</td>
<td>Diving equipment from F. Craemer, Philadelphia, 1919</td>
<td></td>
</tr>
</tbody>
</table>
### VI. OTHER COLLECTIONS

<table>
<thead>
<tr>
<th>Present Location In Museum</th>
<th>Types of Artifacts</th>
<th>Approx. No. of Artifacts and Source of Data</th>
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<th>Additional Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>13) Fire-fighting equipment</strong></td>
<td>Fire engines, hand pumps, hoses, hats, axes, clothing, buckets, badges; Fire engine pump</td>
<td>720; Inventory-1960's</td>
<td>1916 and 1919</td>
<td>Most from Volunteer Fireman's Association, Philadelphia, 1919; others from Doylestown Fire Co., 1916</td>
<td></td>
</tr>
</tbody>
</table>

| **14) Weapons (other than firearms)** | Bowie knives, hunting knives, daggers, sword canes | 30; Room inventory-1976 | 1897-1930 | Acquired individually | H.C.M. did not collect swords or other military items—all those in museum are donations. "The Bowie and Other Knives," by H.C.M., BCHS Coll. of Papers 4 (1917):612-16, |
### VI. OTHER COLLECTIONS

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<thead>
<tr>
<th>Present Location In Museum</th>
<th>Types of Artifacts</th>
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<th>Additional Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>15) <strong>Law and Government</strong></td>
<td>Slave whips, hopples collars, hand cuffs, leg irons, manacles, ballot boxes; gallows; Prisoners' dock, hearse, death &quot;tools&quot;: 4 coffins, 2 biers, coffin-carriers</td>
<td>100</td>
<td>1897-1930</td>
<td>Gallows last used 1885, Bucks Co.</td>
<td></td>
</tr>
</tbody>
</table>

16) **Small, Specialized Collections—Miscellaneous:** approx. 200 total objects

- **Storage**
  - Bagpipe making, brushmaking, chair painting and stencilling (approx. 30 objects), cigar making (approx. 30 to 40 objects), goldsmith, marble working (approx. 25 objects), plumbing, ropemaking, scissors grinding, wire drawing

- **Gallery**
  - Charcoal making, turpentine making

- **Room 11**
  - Glassblowing (most of this equipment obtained after 1930)
### VII. SPECIAL COLLECTIONS

<table>
<thead>
<tr>
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<th>Major Years Obtained</th>
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<th>Additional Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>1) Archaeology</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Room 66</td>
<td>Specimens from</td>
<td>50 to 75</td>
<td>1897--early, and 1920's--late</td>
<td>Some from Bell: Peruvian, Aztec, Roman, 1920's</td>
<td>Little is known about the thousands of unac­cessioned ob­jects in col­lection at present time; records are very confused about the collection</td>
</tr>
<tr>
<td>(same as 1928 guide)</td>
<td>North America,</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>South America,</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Central America,</td>
<td>Accession</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>miscellaneous</td>
<td>Books</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>other</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2) African Collection</td>
<td>Tools, religious</td>
<td>1060</td>
<td>1923</td>
<td>Dr. Amandus sold collection to H.C.M. under previous agreement</td>
<td></td>
</tr>
<tr>
<td>(ETHNOGRAPHIC MATERIAL)</td>
<td>material (major­ity of objects)</td>
<td>Accession</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Storage;</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>(originally Room 6th)</td>
<td></td>
<td>Books</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3) Chinese and Japanese</td>
<td>Mainly tools</td>
<td>250</td>
<td>1921-1929;</td>
<td>From expedition headed by R. Hommel</td>
<td></td>
</tr>
<tr>
<td>(ETHNOGRAPHIC MATERIAL)</td>
<td>and lighting</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Storage;</td>
<td></td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Scattered</td>
<td></td>
<td></td>
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### VII. SPECIAL COLLECTIONS

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</tr>
</thead>
<tbody>
<tr>
<td>Chinese and Japanese (Continued)</td>
<td>in various rooms devices</td>
<td>Accession Books</td>
<td>most after 1925</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1) Korean (ETHNOGRAPHIC MATERIAL)</td>
<td>Storage Miscellaneous, most are tools</td>
<td>92</td>
<td>1923</td>
<td>Donated by C. Hoffman, Kanakei, Korea</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(no mention in 1928 guide)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5) Philippine Collection (ETHNOGRAPHIC MATERIAL)</td>
<td>Storage Miscellaneous, most are tools</td>
<td>38</td>
<td>November, 1919</td>
<td>Donated by Mrs. A. Markley, Hatboro, Pa.</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(orig. Room 71)</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>7) Herbarium (not accessioned): collection of wood samples, roots, fossils, etc., donated by Moyer; originally listed as Room 62: &quot;Moyer's Herbarium&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Codicil to The Last Will and Testament of

H. C. Mercer, Dated this 17th day of April 1929.

In view of the fact that as President of the Bucks County Historical Society, and Curator of its Museum, illustrating the History of Industries by means of Tools, Books, Documents, etc. I have been frequently solicited by other societies, individuals and organisations to loan tools, implements and other specimens on exhibition at the Society's Museum at Doylestown, said specimens to be used in educational exhibitions, lectures or pageants or otherwise, and because after thirty years of collection and study of these specimens, and experience of similar loans, I am assured that the collections of the Bucks County Historical Society can nowhere be so well or intelligently or safely studied as where they are, classified in fireproof alcoves, and under supervision of the Curator. And because I am further convinced that owing to the recent revolution in rapid road transit by motor cars, these collections at Doylestown, are easily available for study to individuals from all parts of the country. And because no guarantee of insurance money could reimburse the Society, or the cause of science, for the loss of these specimens, or their injury through fire, mistake or carelessness, and because I further realise that by some hasty vote of the associated society, or order of an officer, the Society might subject itself to the dangerous risk of such a loan, therefore

I herewith, after much consideration, add to my last will and testament the following condition, namely, that all my endowment of all moneys therein named for the maintenance and development of the Museum
of the Bucks County Historical Society, shall remain
the property of the Bucks County Historical Society,
as ordered in said Will, unless said Society, by vote
or otherwise, shall loan the said collection, or any
part thereof, for exhibition, instruction, display or any
purpose whatsoever, to any person or persons or cause
or organization outside said Museum, in which case
said endowment money, shall thereby pass out of the
ownership of the Bucks County Historical Society,
and be transferred to the Trust Fund, named in this
my last will and testament, for the maintenance of my
Fonthill estate.

Henry C. Mercer

Witnesses
Russel F. Rickert
Norman T. Miller

April 17th 1929
Fig. 1.
(Bucks County Historical Society Collection of Papers, vol. 2, opp. p. 488)
Tools of the Nation Maker.

Fig. 2. Exhibit, right side, October 7, 1897
(Forks County Historical Society Collection of Papers, vol. 2, opp. p. 188)
Fig. 3. Exhibit, left side, October 7, 1897
(Pucks County Historical Society Collection of Papers,
vol. 2, opp. p. 786)
"Shelling Corn": Tile No. 163 in Capitol floor, Harrisburg, Pa.
(Courtesy Beth Starbuck, Moravian Pottery and Tile Works, Doylestown, Pa.)
Fig. 5. Indian House: A wall "covered with artifacts"  
(Fonthill MSS, Photograph Collection)
Fig. 6. Indian House
(Philadelphia North American Co., 6 July 1902, Fonthill MSS,
bound series 7, vol. 3, back cover)
Fig. 7. Exhibit of "Tools of the Nation Maker" in the Elkins museum building, ca. 1907-1915.
(Library of the Bucks County Historical Society)
Fig. 8. "New Museum": Under construction, ca. 1914-1915
(Office of the Bucks County Historical Society)
Fig. 9. "New Museum" completed; Elkins building in background.
/Library of the Bucks County Historical Society/
Fig. 10. "Tools for Law," 1928
(Fonthill MSS, Photograph Collection)
Fig. 11. "Music": Classified by Mercer under "Mental Culture and Amusements," 1928. (Fonthill MSS, Photograph Collection)
Fig. 13. "Carpenter," Room 56, no date
(Office of the Bucks County Historical Society)
Fig. 1b. "Furniture," Room 50 in 1928 museum guide; behind it is Room 51, "Chairs." Photograph has no date.

(Office of the Bucks County Historical Society)
Fig. 15. "Stove Plates," Room 57, no date
(Office of the Bucks County Historical Society)
Fig. 17. Interior view of museum, 1928
(Fonthill MSS, Photograph Collection)
Fig. 18. Interior view of museum, 1960's. (Library)
Fig. 19. Henry Chapman Mercer, ca. 1897-1908. (Fonthill MSS, Photograph Collection)