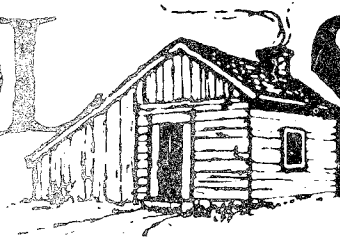


# The TOOL SHED

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## KEAN RECEIVES PRESIDENT'S AWARD

Herb Kean of Morristown, N.J., has received the CRAFTS President's Award for 1986. Given annually in recognition of outstanding service to the Society, the Award was presented at the September meeting.

President Stephen Zlucky, citing Kean's "enthusiastic participation and imaginative leadership," stated: "Herb Kean was instrumental both in getting the organization started and in making it the success it has become."



A founding member of CRAFTS, Kean has served on its Board of Directors since its inception. He has also been one of the organizations more visible members—a frequent speaker at the meetings, a regular contributor to "The Tool Shed," and, of course, auctioneer par excellence at the Spring Auctions.

Assisting in these activities is the charming Doris Kean who, Herb says, loves to accompany her husband on long tool-buying trips.

To both Herb and Doris, heartiest congratulations.

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## BYRON BEIHOFFER TO SPEAK AT NOVEMBER 16 MEETING

CRAFTS of New Jersey will hold its second meeting of the 1986-1987 year on November 16 at Clinton Historical Museum Village in Clinton.

Tailgate sales will get underway at 1:00 p.m. (or earlier), and the formal program will begin at 2:00. The featured speaker for the afternoon will be Mr. Byron Beihoffer of Chatham, N.J., who will speak on "Birds in Wood Sculpture."

To reach the Clinton Museum, take I-78 and turn off at Exit 15, marked CLINTON-PITTSTOWN. Do not turn off at Clinton-Washington exit. Turn right onto route 173 East (West Main St.). Proceed about a quarter of a mile and turn at first left (Clinton House on Corner). The Historical Museum Village lies directly ahead.

The remaining meetings for the current year will be held on February 1, April 5, and June 7. Mark your calendar now, so you won't forget.

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### C. Carroll Palmer

It is with great sadness that we note the death of C. Carroll Palmer of Williamsburg, Virginia.

Palmer was one of the founding members of CRAFTS, and he served as a Director and Treasurer of the Society until he moved to Virginia four years ago.

A member of the Early American Industries Association since 1935, he served as director of that organization from 1942 to 1958. He was also Chairman of the old Sprague Chapter No. 1 of EAIA.

Carroll was proud of CRAFTS; we were privileged to have him as a member. We will miss him.

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Collectors of Rare and Familiar Tools Society  
of New Jersey

President \_\_\_\_\_ STEPHEN ZLUKY, Whitehouse  
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Membership in CRAFTS is open to anyone interested in early trades and industries, and the identification, study and preservation of tools and implements used and made in New Jersey. Annual dues are seven dollars for the membership year of July 1 to June 30. Membership fees may be sent to the Treasurer: John M. Whelan, 38 Colony Court, Murray Hill, NJ 07974.

#### The Tool Shed

Published five times per year for members of CRAFTS of New Jersey. Editor: Robert Fridlington, 8 Keith Jeffries Ave., Cranford, NJ 07016. Contributions, especially about New Jersey tools and trades, are welcomed.

DAVID W. LANING:  
A SOUTH JERSEY MANUFACTURER OF  
BLACKSMITH'S DRILLS

by Carl E. Bopp

The article reprinted below was found in Industries of New Jersey, Part III, published in 1882. The subject of the article, David W. Laning, operated an iron foundry in the City of Bridgeton, Cumberland County, that manufactured, among other things, blacksmith's drills.

Does any CRAFTSman have more information on Laning, or has anyone ever seen one of his drills?

"David W. Laning, Manufacturer of Blacksmiths' Drills, Verandas and Fencing, Vessel Windlasses, Chucks, etc., Depot Street near W.J.R.R. Depot. — Among the enterprises here located that have added no little to making Bridgeton a desirable centre, is that of Mr. David W. Laning, general iron-founder. The plant of his works are located on Depot Street, adjoining the West Jersey and Cumberland and Maurice River Railroads Depot, thus affording very superior facilities for shipping to any point the productions of its works. It comprises two buildings, the main structure being of two stories, 45 x 50 feet, and the other of one story and the same dimensions. He manufactures blacksmiths' drills, iron verandas and fencing, vessel windlasses, chucks, plow castings, of various patterns, and all kinds of castings generally. His business is growing and during the past year amounted to \$15,000, with every indication that during the present it will increase fully fifty per cent. The works employ twenty hands, and with the increase of business this number will be enlarged. The works were established thirteen years ago, but it has been only during the recent years they have been running steadily. The head of this enterprise, Mr. D.W. Laning, was born in Fairfield Township, this county, seventy-two years ago. He has been in the iron trade, as clerk, manager and proprietor, for about fifty years, the greater part having been spent in Philadelphia."



## LETTERS

● Thanks go to those CRAFTSmen who participated in the Harvest Jubilee at the Clinton Museum on October 5th. Considering the short notice, their action was not unlike the Colonial Minutemen.

Ken Vliet demonstrated his wood-working dexterity and ingenuity. Frank Kingsbury proved to be a man of many (small metal) vises, as well wrenches.

We hope that the notification will be a little more timely next year, so more CRAFTSmen will be able to enjoy this pleasant affair.

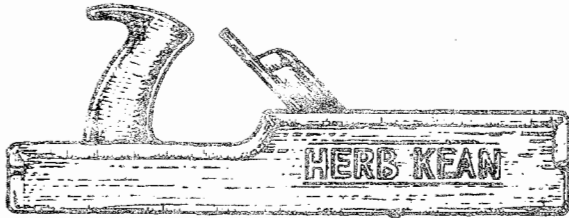
— Les Beyer  
Edison, N.J.

Please come back, Pop Rivet,  
wherever you are!

Harry O'Neill  
Annandale, N.J.

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## Kean Kuttin's

At the recent CRAFTS picnic, we had a mini-auction consisting of 30 lots. It was great fun, and some fairly nice tools changed hands.

However, fun is not the criterion for commercial auctions today. They are serious business. The Friday and Saturday night social-style auctions are taking a back seat to the business style. But this doesn't mean that you should shy away from the big ones because you are new to the game. If you pay attention to a few cardinal rules (coming later), you'll have fun at very low risk.

If you want an insight into auctioning, you must learn to recognize and control its prime characteristic—emotion. Sure, technique, knowledge, luck, and timing are all part of it, but emotion is the thing that auction-goers have the most trouble with. No one is immune from the pull of ego, embarrassment, frustration, fear, etc. Auctions tend to bring these emotions out more than you would think. So if you are a novice, you can start off realizing that everyone, including the auctioneer, is a little nervous and under the gun. You won't feel so intimidated if you believe that you're in the same boat as the rest.

Today's auctioneers no longer embarrass the naive bidder in order to get a laugh. They want your business and they'll help you. They will even make sure that you don't bid against yourself (very common) or unknowingly drop out.

And stop worrying about any stories you might have heard concerning manipulated auctions. Current laws are making great strides toward eliminating this problem. Some states demand full disclosure of all details relating to absentee bids. Although New Jersey does not yet require this, many auctioneers now follow the concept of disclosure, as it puts all bids on an equal basis and

develops credibility for the auction house. Reserve bids (minimums) are no longer dragons either. They bring in many "sparklers" that consignors would not otherwise release, and consequently we are getting higher quality auctions. It's true, reserves eliminate "steals" (winning on an extremely low bid), but with the degree of experience among the bidders in a modern auction, "steals" rarely occur anyway.

And now back to the CRAFTS picnic auction. One-hundred-thirty people attended the picnic. Naturally, some had no interest in an auction. These few politely positioned themselves far enough away so their conversations did not disturb anyone. The bulk of the people were interested, but not enough to bid. This was almost preconceived, as everyone in this category sat to the auctioneer's left, as that area was further away. The two dozen or so participants in the auction all sat directly to the right of the auctioneer. During the entire auction, not one bid was received from the left side.

I take the above as an excellent example of what I call "audience contagion." No words are spoken, no agreements implied—but the audience, or segments of it, respond as a group. This happens (sometimes to the detriment of the auctioneer) when the crowd senses an advantage and collectively takes it, with no communication between them. A weird phenomenon, but quite strong.

At the picnic auction the bidders were knowledgeable, interested, and, above all, emotionally loose. Oh sure, some were having trouble bidding in front of their families (it's not easy explaining why you lost), but the majority were jumping right in whenever values were to be found. Most pieces were unrestricted, with the remaining ones against low minimums. Everything sold. There were some great buys, and some that went at "fair retail." A perfect mix.

It was a shame that I didn't have time to do some confidence building for those on the brink of bidding. I think they would have enjoyed themselves more. But I'll try to make up for it by listing three simple rules for auction-goers. With these, and some knowledge of the item you are bidding on, you will

[Continued on following page]

[Kean, continued from preceding page] get into very little trouble, and you will enjoy auctions a lot more.

(1) Get there in plenty of time to do a thorough inspection of all the items you're interested in, or even possibly interested in. Sometimes an item is going so cheaply that you might choose to get in on it; but if you have not inspected it first—beware!

(2) Write down the price you're willing to pay for each item. Put an asterisk next to any item that you are going to allow yourself to "go crazy" with. Stay within your recorded limits for all other items!

(3) If you are not confident enough to open the bidding, at least get in as soon as the opportunity presents itself. This will prevent you from losing to a "quick hammer." Besides, it's more fun to bid than to just sit there like a lump.

If you can do all of the above, you're already better than most auction-goers. But even if you can't, remember: AUCTIONS CAN BE FUN!

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## EDITOR'S CORNER

### Good Guys (and Gal) Awards

The Editor's "Good Guy" Awards for November go to the following:

— Alexander and Barbara Farnham, who once again hosted the CRAFTS Fall Picnic and allowed 130 people to totally disrupt their lives. Our warmest thanks.

— Frank Kingsbury, who put away his wrenches long enough to organize the Fall Picnic. Great job.

— Jack Keabian, for permitting CRAFTS to reprint his copy of the E.M. Boynton saw catalog. The reprints will be sent to members soon. Jack's interest and generosity are deeply appreciated.

— Alexander Farnham, CRAFTS Publications Chairman, a second Award for getting the Boynton catalog into print. Alex had to perform magic to get the cover reproduced.

### Phila. Planes

In Joe Hauck's article "Overstamped Planes" in our last issue (September, 1986) reference was made to a plane in Joe's collection marked "R.A. PARRISH Philadelphia." Wrong! The plane is actually marked "R.A. PARRISH/PHILAD<sup>A</sup>."

We make this correction partly in the interest of accuracy and partly because we have been told that Henry G. White was the only wooden-plane maker to use a stamp that did not abbreviate the word "Philadelphia."

### Reprintings

The June 1986 Chronicle of the Early American Industries Association reprinted two of Carl Bopp's articles on the National Saw Company that originally appeared in these pages (April and June 1984). The same issue reprinted Larry Fuhro's "What's It?" drawing from April 1982. In September 1985 the Chronicle reprinted Bob Cameron's article on a so-called planemaker's float (June 1982).

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