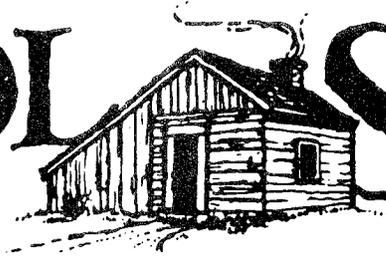


# The TOOL SHED

NUMBER 49



NOVEMBER 1987

A Journal of Tool Collecting published by CRAFTS of New Jersey

## THE WONDERFUL WORLD OF WOOD

by Frederick A. Shippey

Recently, I perused a book entitled A Yankee Way With Wood, written by Phyllis Meras. What caught my attention especially was a singular preference for wood expressed by two men who have pursued woodworking skills in New England. The first man has been a wooden tub maker for sixty years. This octogenarian utilizes only one kind of wood—Vermont Native Pine.

The second man carves game birds and birds of prey. As a boy, he was a tireless but promising whittler. During the last forty years, his superior carving skills have impressed three Presidents of the United States. Moreover, his marvelous birds have been ordered and shipped overseas to citizens of five European countries. This second New Englander chose but one kind of wood for carving—Basswood.

Both men have accumulated many years of experience in working within an appropriate medium. Each craftsman has chosen to use but one kind of wood. There are adequate reasons for this amazing practice. Hence, it is appropriate to look into the favorite kinds of wood chosen by several other craftsmen: the chairmaker, the clockmaker, and the sash and door cabinet maker.

### I

The chairmaker is likely to utilize a variety of woods. He cannot escape the obligation. Statements by Salaman and Watson indicate that no one makes a Windsor Chair from just one kind of wood. In the Dictionary of Tools Salaman cites some difficulties which confront the craftsman. This English writer delineates the tools and methods employed in the making of a Windsor Chair. Further, Salaman explores an inventory of the various kinds of wood

which can be utilized in making this fine piece of furniture.

In Country Furniture A. A. Watson expands the discussion respecting the Comb-Back Windsor Chair. He calls attention to the possible use of some eleven different kinds of wood required by this special project: Ash, Butternut, Chestnut, Hickory, Mahogany, Maple, Pine, Poplar, Walnut, White Oak, and Whitewood. This is surprising information.

What Watson really has done is to classify prominent sub-areas which together describe the total process involved in making this grand chair. The proposed five categories are: first, the Comb or Crest Rail can be made from Hickory, Maple, Pine, Walnut, or White Oak. Second, the Spindles usually are lathe-turned from Ash or Hickory. Third, the Arms and Back Piece can be fashioned from Ash, Hickory, Mahogany, Maple, or White Oak. Fourth, the chair Seat can be made from Butternut, Chestnut, Pine, Poplar, or Whitewood. Fifth,

[Continued on page 8]

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CRAFTS TO MEET ON NOVEMBER 15  
AT MASONIC TEMPLE IN HIGH BRIDGE  
— JIM HILL TO SPEAK—

The next meeting of CRAFTS of New Jersey will be held on Sunday, November 15 at the new meeting site, the Hobart Masonic Temple in High Bridge.

Tailgate sales will begin at 1:00 p.m. in the large parking lot. The formal meeting will begin at 2:00.

The speaker for the afternoon will be Jim Hill of Clarksville, Md. (see

[Continued on page 2]



Collectors of Rare and Familiar Tools Society  
of New Jersey

President \_\_\_\_\_ STEPHEN ZLUKY, Whitehouse  
Vice President \_\_\_\_\_ HARRY J. O'NEILL, Annandale  
Secretary \_\_\_\_\_ BARBARA FARNHAM, Stockton  
Treasurer \_\_\_\_\_ JOHN M. WHELAN, Murray Hill

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.

NOVEMBER 15 SPEAKER:  
JIM HILL

Jim Hill, who will be the featured speaker at CRAFTS November 15 meeting, is known to our members and to tool collectors everywhere as the country's foremost authority on measuring devices. Many of us have had the pleasure of seeing at least part of his vast collection.

Jim first began to develop an interest in tools when, as a young man in Maryland, he came into possession of his grandfather's woodworking tools. A little later, after Jim had started a millwork and custom furniture business, he began picking up old tools for use in his work.

From this, it was just a short step to collecting antique tools; and once that began, he gradually "drifted into" specializing in measuring devices. He "drifted" about as far as one could go, and he now has the most dazzling collection of such devices anywhere.

Jim is aided and abetted in his collecting by his wife Ray, who is constantly on the lookout for new acquisitions and who attends all the auctions that Jim can't get to. For her own part, Ray collects kitchenware and "things" related to spinning, weaving, and knitting. Currently her interest is centered on rake and spool knitting devices.

For the past seven years or so, the two Hills have been working on a book to be entitled "Measures and Makers," which will be a history and catalog of American rule makers. Everytime they thought the work was finished, some new information turned up, and the research process had to be put in motion again.

Now they are near the end—truly!— and they book will go to press within the next few months.

[Editor's Note: For a related item concerning Jim Hill, see Auction Notice on the opposite page.]

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**TOOLS**

[Meeting, continued from page 1] profile in the column to the right). The title of his talk will be "Measuring Devices." No one knows more about the subject, so it should be an interesting and informative session.

For those who have not yet been to our new meeting place (the site of last spring's CRAFTS Auction and last month's Palmer Auction), here are the directions:

Take I-78 to Clinton. From Clinton take Route 31 north two miles to traffic light. Turn right at the light and go about one-half mile (a bank is on the far left of the corner). Turn left and go up the hill to the Hobart Masonic Temple.

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It is with sadness that we note the deaths of three long-time members of CRAFTS.

Carl Stenzler  
Benjamin Alexander  
Jesse L. Ruble

They were good men and good friends. We will miss them.

JOHN M. WHELAN RECEIVES CRAFTS 1987 PRESIDENT'S AWARD

The CRAFTS President's Award, given each year in recognition of outstanding service to CRAFTS of New Jersey, was presented to John M. Whelan at the organization's September 20th meeting.

Whelan, CRAFTS Treasurer for the past five years, was praised by President Steve Zluky for his "commitment, hard work, and unselfish service." Jack Whelan, Zluky said, is "a good friend, a willing co-worker, and one of this organization's most valuable assets—he makes the engine run." The Society, as a gesture of appreciation and regard, presented Whelan with a John Cogdell molding plane.



John M. (Jack) Whelan and His Cogdell Plane

A native of New Jersey, Jack was born and grew up in Lyndhurst, Married his high-school sweetheart Helen (who is the unofficial Assistant Treasurer), and prepared for his future CRAFTS responsibilities by getting a Ph. D. in chemistry.

Although he has been picking up user tools for most of his life, his greatest enjoyment was in making tools for his own use. He began collecting antique tools seven or eight years ago and joined CRAFTS shortly thereafter.

He presently owns about 500 wooden planes (his primary interest is 18th century English), as well as the "usual assortment" of metal and tran-

sitional planes. His interests extend far beyond planes, however, as is indicated by the size of his collection—1710 items. How can he be so precise? Because each tool is cataloged and the catalog is up to date (we should all be so organized!).

After Carroll Palmer resigned as Treasurer, Jack was persuaded to take the job. Persuaded? "I was coerced," he says, "but ever since I accepted, I have really enjoyed

Jack not only presides over CRAFTS' routine business, but he and Helen are mainstays of the CRAFTS Auctions, doing everything from handing out bidding numbers to balancing accounts at the end of the day.

To both Whelans, Jack and Helen, our warmest congratulations.

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— AUCTION NOTICE —

On Saturday, November 14, approximately 300 lots of antique tools and related items from the collection of Jim Hill will be sold at auction at the Howard County Fairgrounds in West Friendship, Md., fifteen miles west of Baltimore. Additional lots from members of PATINA will also be auctioned after the Hill items are sold.

The preview will be the morning of the auction, from 8:00 to 10:00. The auction will start at 10:00 a.m.

The tools to be auctioned represent a wide range of trades and crafts, including woodworking, tinsmithing, shoemaking, agriculture, etc.

Among them are wooden planes (many Baltimore makers, transitional planes, more than fifty rules (some rare and two small ivory), saws, braces, axes, hand augers, hay knives, and tinsmith's rollers, seamers, and crimpers.

To reach the Howard County Fairgrounds, take I-70 and exit onto 32 South. Go one block to blinking light, and turn right onto 144. Go to the top of the hill, and turn right onto Fairgrounds Road.

For further information call auctioneer Allan Hill (no relation to Jim): 301-489-4918.

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FRANK KINGSBURY NEW  
EDITOR OF "TOOL SHED"

In his column in this issue Herb Kean makes a plea to let the old-timers "fade away." The process has already begun. With this issue, Bob Fridlington retires as editor of "The Tool Shed" after nine years of egregious editorial blunders, misnumbered issues, and one issue that was skipped altogether.

The new editor is one of those "younger fellows" that Herb calls on to step forward—Frank Kingsbury, who will be assisted (and censored) by his wife Mary Alice.

Frank has made a solemn promise to include articles on tools other than wrenches and to improve the quality of the publication.

The next issue will carry his name in the publisher's box (and we hope that the box will carry Joe Hauck's name as Vice President!). Until that time, and for the benefit of all members who want to send Frank an article, we will give you the information here:

Frank Kingsbury  
Frosty Hollow Farm  
Box 316, RD #1  
Glen Gardner, NJ 08826

"The Tool Shed" was born ten years ago this issue, as the brainchild of Larry Fuhro, who was the first editor. It has seen good times and bad, but we hope that it has brought some small enjoyment and perhaps a bit of information to its readers.

We wish Frank Kingsbury every success,

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APRIL AUCTION  
by Joe Hauck

I hope that the Carroll Palmer Auction whetted everyone's appetite for the CRAFTS Spring Auction, which will be held in April. April? Why, that's next year! Yes it is, but it's not too soon to start.

I will be giving out consignment sheets at the November 15 meeting. As usual, we are looking for quality items. Complex and early molding planes are in big demand but short supply. If you have a nice item but

are really unsure of its value, an auction is often a good way to sell it.

So let's go through the collection, accumulation, or whatever you call it and start thinking about what you want to put in.

April is just around the corner.

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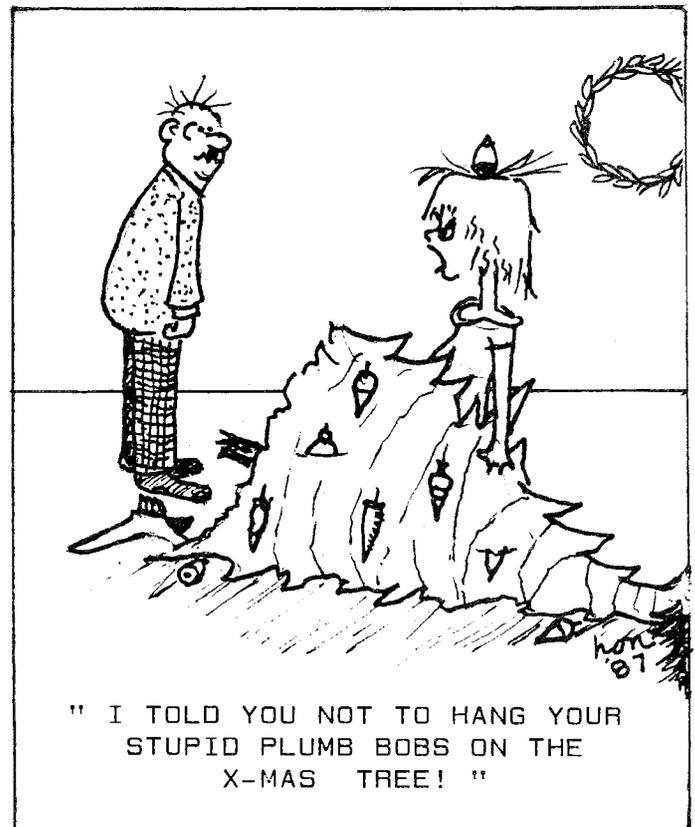
E. W. CARPENTER BRACE  
SETS RECORD AT PALMER AUCTION

As Alex Farnham points out in his article in this issue, the "star" of the Carroll Palmer Auction, conducted by CRAFTS on October 17, was a wooden brace marked E. W. CARPENTER / LANCASTER. The new owner took it home with a bid of \$3,000.

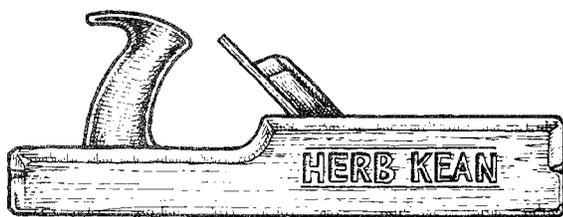
As auctioneer Herb Kean announced, amid the applause of the assembled tool buyers, the \$3,000 price tag set a record for an American brace sold at auction.

It also seems likely that the \$3,000 is a record for an American brace sold under any circumstances.

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## Kean Kuttin's

### CRAFTS — A Genesis

I doubt that the expression "Thank God It's Friday" ever started with a married man. There were times when I would just as soon skip Saturday altogether, as it was chore day. Fix the shutters, cement the crack in the basement, rake the leaves, cut the lawn—all of the necessities of middle-class suburban living.

But some of us figured a way out of this dilemma. My particular technique stemmed from my prior training in getting out for the Friday night poker games. It was all in the presentation!

If you were merely going to a poker game to drink beer, eat bologna sandwiches, and tell lies, it wouldn't sell. You had to present something that had pizazz, like the Bi-Weekly Fathers Club or the West Side Civic Organization. Now you had a weapon. How could anyone prevent you from attending such a necessary function as these grand titles alluded to?

Well, CRAFTS was born in this creative atmosphere. Five guys were sitting together at a Pennsylvania auction, slapping their knees at the stories they had to tell to get away that day. One of the geniuses proposed a plan to continue the evasive action under the guise of a club (You could almost taste the bologna sandwiches).

During this period, I had my own plan for Saturdays. I sold tools all day. The idea about the "Club" was introduced during one of my Saturday Sales and was immediately welcomed by every man in the room.

Ed Bragg, one of the "doers" in the crowd, volunteered to start it off. No one thought he was really going to do it—just whip out a letter or two to prove that we had an important place to go on Saturdays.

But Ed called us together for our first Charter Member Executive Directors

Meeting (you couldn't beat that for class). It was a shocker when he gave us all copies of a proposed charter, etc. We were so dumbfounded that we never realized that meeting day was Sunday, and only five times per year.

To this day I think Ed was a double-agent and was well paid off by the Wives Club. How else did he get all that money to buy his mansion in up-state New York, and why did he move away so quickly?

So there we were—leaderless, meeting on the wrong day, and still raking leaves. It wasn't a pretty sight.

Steve Zlucky was the only one among us who didn't complain. It seemed that his background dictated hard work and no crying. Perfect for President! We convinced him to make the sacrifice for the good of "mankind." We also made all kinds of promises about the help he would get.

I'm proud to say that the "dirty dozen" (there were twelve of us by then) came through. And why not? If we had a legitimate Club that collected legitimate things, then we could go to legitimate Saturday auctions. How sweet it was.

We even started an auction of our own. This required many Saturdays of preparation, and of course the big event itself was on a Saturday. We were on a roll. It was now necessary to attend auctions in far-away places, with hotel room bull-sessions and the whole bit. Good club members participate, don't they?

I don't know where we lost control, but little by little, people started writing books and getting serious. The Executive Directors Meeting became an actual meeting, and the auctions became work. It looked like we had gone full circle.

We now call upon our leaders to bring us back to the Promised Land—back to the hidden Saturdays. Tools are nice, but they have taken over our lives. Let's get back to the fun days—the days of the tall stories and the bologna sandwiches.

How about some of you younger fellows stepping up and letting us old-timers just "fade away"? (We'll make it worth your while.)

\* \* \* \* \*

## PALMER TOOL COLLECTION AUCTIONED BY CRAFTS

by Alexander Farnham

When one spends the major part of one's life acquiring a collection piece by piece, what provision does one make for its final disposition? C. Carroll Palmer, who purchased his first antique tool (a pair of hand-wrought calipers) for 10¢ in 1934, solved this dilemma in a way which he felt would benefit both his heirs and his fellow collectors.

He requested that his tool collection be auctioned off in its entirety by CRAFTS of N. J., which he had helped to found in 1977. Through such a sale he hoped that CRAFTS members, as well as others, would have a chance to acquire the tools he had enjoyed so much during his lifetime.

Born in New Jersey, Carroll Palmer spent most of his life there. However, in 1982 Carroll, who was a widower, remarried and moved to Williamsburg, Virginia. He was a courteous, soft-spoken gentleman who took tool collecting quite seriously.

In 1935, two years after its founding, he became a member of the Early American Industries Association and was on its board of directors from 1942 to 1958. He also served on the board of directors of CRAFTS and was its treasurer from its founding in 1977 until he went to live in Virginia.

The Hobart Masonic Temple in High Bridge, N.J., was rented for the auction, and Herb Kean, one of the best tool auctioneers, volunteered his services. Herb sold the entire day with only a short break, when Steve Zlucky, CRAFTS President, took over.

Approximately eleven hundred tools and related objects were to be sold. A large number of the lesser ones were combined to consolidate the number of lots. There were tools purchased during a period of more than fifty years, and there were also tools used by his father and grandfather, both of whom were carpenters.

At 10:00 a.m. sharp Herb Kean started selling. The first item sold was a broad axe marked J. BEATTY / CHESTER, PA. The \$20 it brought was an indication of how the sale would proceed. Though not as common as axes made by his father, William Beatty,

John's are numerous enough not to be greatly sought after by most of today's knowledgeable collectors. In the third edition of my TOOL COLLECTORS HANDBOOK I list a Beatty axe sold in 1975 for \$37.50, a fairly standard auction price for those days. Other common tools also brought far less than they would have ten or fifteen years ago.

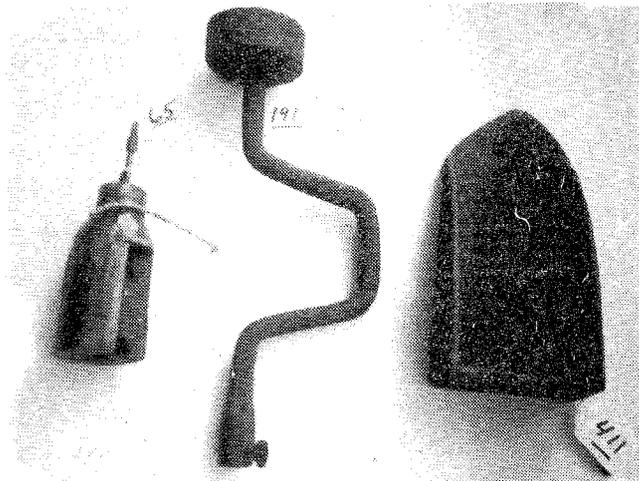
Shingle-splitting froes sold for an average of \$20 back then and were almost never accompanied by froe mauls, which are difficult to find. Two froe and maul sets were sold at the Palmer auction, one for \$25 and the other for \$27.50. Mortising axes, which brought good prices years ago, sold for as little as \$5; however, one marked W. BRADY did bring a bid of \$50. Hand-wrought iron wheelwright travelers sold for about what they did fifteen years ago. One with a short handle went for \$22.50, while a longer handled one brought \$25. A wooden traveler did better when it sold for \$40.

There were plenty of woodworking planes in the collection but not the preponderance one finds at most tool auctions today. The top price paid for a plane in the auction was \$400 for a 5"-wide crown molder made by Samuel H. Bibighaus of Philadelphia, which was missing its blade. The purchaser said prior to the auction that he could have a blade ground to the contour of the plane's sole.

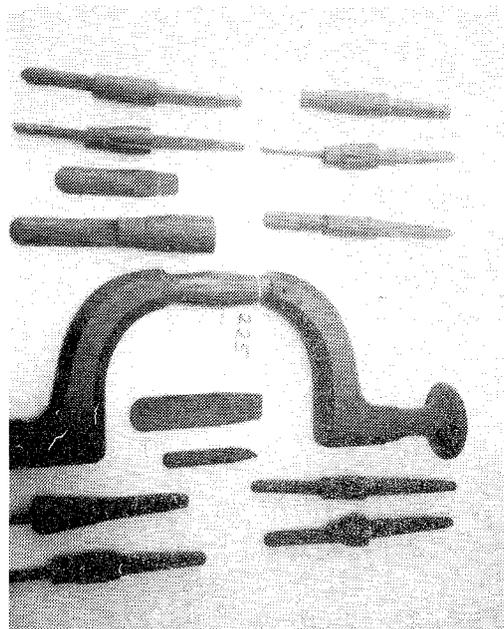
A plow plane made in New Brunswick, N.J., by S.C. Cook and marked with crowned initials brought \$115. A complex molding plane by Mockridge and Francis went for \$160, while one made by another Newark, N.J., manufacturer, George Andruss, only brought \$55. A toted plow plane made of boxwood by the Ohio Tool Co. sold for \$200.

Miniatures always seem to bring premium prices. A two-inch fruitwood chariot-shaped plane sold for \$225. One outstanding metallic plane in the sale was six inches long and marked BIRMINGHAM PLANE CO. It went for \$275. Unlike most recent tool auctions there were few Stanley tools sold. A Stanley #55, complete and in its original box,

[Continued on page 9]



Three of the primitives sold were, left to right:  
a dowel pointer with a blade made from a file, \$50;  
iron brace, \$20; roofer's nail hod, \$4.



This E. W. Carpenter wooden brace brought the top  
price of \$3,000.

[Wood, continued from page 1]  
the Legs and Stetchers can be lathe-  
turned from Maple or Oak.

In recapitulation, each prominent sub-area lists one or more kinds of wood which can be chosen. Further, the construction divisions specify the appropriate characteristics and properties of the wood to match the special needs of the chair parts. Obviously, a different kind of wood is needed for a Spindle than for a chair Seat. Usually an experienced craftsman chooses several kinds of wood which he prefers to work with. Hence he can select a different kind of wood for each of the five categories noted above. A veteran chair-maker has earned the right to choose appropriate kinds of wood.

## II

Charles F. Hummel's volume, With Hammer in Hand, provides a remarkable inventory of furniture and clocks which were produced by the Dominy craftsmen during the seventy-six year period, 1769-1845. Chapter VI covers more than a hundred pages. Here is recorded an enormous collection of significant data. The chapter is divided into two major parts: clocks and furniture. For our purposes here, I have abstracted relevant information on each artifact: code number, the date, the place, and the kinds of wood utilized by the Dominy craftsmen.

Among these various lists of clocks are found the following: Tall-Case Clocks, Silent Clocks, Timepieces, One-Stroke Clocks, Eight-Day Strike, Eight-Day Strike and Repeater, and Eight-Day Repeater Alarm Clock. In later years, the Dominy clocks were made with Arabic numbers instead of Roman numerals on the dial. Forty-eight artifacts are presented under the "clock" section. Of this number, twenty-five clocks are made of but one kind of wood: twenty-three Pine, one Cherry, and one Mahogany.

The remaining twenty-three clocks were made with either two or three different combinations of wood. There were sixteen doubles: one Cherry and Tulip, two Walnut and Pine, one Mahogany and White Pine, and twelve Cherry and Pine. Also, there were five triples: one Oak, Pine and Tulip; two Cherry, Pine and Tulip; one Cherry, Mahogany and Pine;

and one Mahogany, White Pine and Cherry. Across the years, the Dominy clocks became treasured instruments of time-keeping.

With respect to the furniture section of Chapter VI, thirty items are numbered here. Only six items of furniture used a single choice of wood: one Apple, one Cherry, and four Mahogany. By way of contrast, four times as many clocks as pieces of furniture utilized but a single kind of wood. Further, nine kinds of wood were used in making furniture: Apple, Cherry, Hickory, Mahogany, Maple, Oak, Pine, Tulip, and White Pine. It proved interesting to discover that furniture utilized two, three, and four different kinds of wood during the time period 1769-1845.

Hummel's book shows an excellent range of furniture artifacts made by Dominy craftsmen: rocking chairs, arm chairs, slat-back chairs, corner chairs, side chairs, fiddle-back chairs, blanket chests, desks, desk and bookcase, various three-legged stands, breakfast tables, tea tables, and tilt-top tables. These excellent artifacts are amazing examples of the chairmaker's craftsmanship. The combination of hardwood and softwood yielded an amazingly adequate chair, chest, desk, or table. It appears that only a cabinet maker would have the requisite skill to make excellent clocks and furniture.

## III

During apprenticeship years, I gradually discovered the remarkable variety of kinds of wood stored in our huge carpenter shop. There were a dozen places where the lumber was stacked high and dry. Inside the building, upon overhead beams, numerous racks had been constructed upon which to store the new planks and boards.

There were eight different stacks of hardwood lumber in the shop: American Beech, American Mahogany, American White Oak, Birch, Red Oak, Rock Maple, Sweet Chestnut, and Whitewood. In addition, the shop had six stacks of softwood lumber: Douglas Fir, Idaho Pine, Red Cedar, Southern Cypress, Spruce, and Yellow Pine. The shop owners stocked these fourteen kinds of wood in order to serve the building contractors who needed custom millwork done respecting doors, windows, mantels,

THE TOOL SHED

This is the last issue of the Tool Shed under the editorship of Bob Fridlington. On behalf of Crafts, I want to thank Bob for his long service and efforts to promote our tool club. The Tool Shed is recognized by many tool collectors as a very outstanding publication. Bob's efforts are largely responsible for this. I know he will continue to aid our new editors Dr. Frank and Mary Alice Kingsbury. All information for the Tool Shed should now be mailed to:

Dr. & Mrs. Frank W. Kingsbury  
Box 316, RD 1  
Frosty Hollow Farm  
Glen Gardner, New Jersey 08826

President of Crafts

Steve Zluky

stairways, trim, veneer projects, and other special cabinet work.

What helped me to identify the fourteen kinds of wood were the practical comments of fellow workmen, plus personal experience on a half-dozen woodworking machines. It was suggested that I learn what to look for: grain, color, weight, hardness, texture, strength, bent-wood potential, annual growth-ring structure, ease of working with hand tools, and selected other special features. At least a half-dozen machines tell the mechanic something about the kind of wood that is being processed: rip saw, lathe, planer, jointer, tenoner, chain and chisel mortisers, molder, plus multiple-drum and disc sanders. Nearly all of the lumber was top-grade, kiln dried, clear of knots and defects, and straight-grained. It took me several years to truly recognize the various woods. What also helped was the use of the human senses, especially these four—sight, hearing, smell, and touch. The overall outcome was the emerging cluster of helpful clues.

Among the readers of "The Tool Shed" and "The Chronicle" are found many persons who are fond of old woodworking tools. Long before such artifacts appeared within civilization, trees were growing across the face of the earth. This unique material, above all others, has been of great service to man. Indeed, almost alone it possesses the power of self-renewal. Hence, the true lover of tools can take time out to appreciate the wonderful world of wood.

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[Palmer Auction, continued from page 6] brought \$250, while a Stanley #45 with one box of blades went for \$70.

The highest priced lot was a wooden brace marked E. W. CARPENTER / LANCASTER which sold along with 12 bits for \$3,000. Emmanuel W. Carpenter (1790-1857) is best known for the planes he made, especially those on which he held patents. Most collectors who had the opportunity to view the Carpenter brace prior to the auction agreed that it would be the star of the sale.

Another wooden brace which brought a fairly good price had a breast pad and

and came with nine bits. It brought a bid of \$425. A fine Sheffield plated brace, marked BROWN & FLATHER, did very well at \$150.

Among the iron braces sold were two with cage heads which sold for \$75 and \$145. As an indication of how the antique market has changed, cage head braces were selling only a few years ago for as much as \$500. Another tool that brought less than in the past was a gutter adze which sold for only \$22.50. In my third edition of TOOL COLLECTORS HANDBOOK I list one sold in 1973 for \$37.50, and that was a fairly standard price then and for some years thereafter.



Left to right: large open scorp, \$30; open scorp, \$30; beautiful marking gauge made completely from burl wood, \$17.50.

Among the cooper's tools sold only a few did as well as in the past. Two cooper's crozes in good condition brought only \$20 and \$22.50. A howell went for a low \$20, a 66"-long jointer marked P. LAW brought a pathetic \$80, and a 24" drawknife only \$15. The only cooper's tools which brought prices similar to the past were a curved stave froe which went to Philadelphia for a \$60 bid and a hooping dof which brought \$50.

Scorps of various kinds sold for fairly low prices. Two closed scorps went for \$25 and \$27.50, while two open

scorps brought \$30 each. An unusual scorp with a straight blade, curved at the end, sold for \$15. Two lots of log dogs were sold for high and low prices. The first lot of the two brought \$25, while the second lot went for \$10, which is the lowest price I have ever seen one sold for.

Besides quite a few New Jersey planes, which sold for low to fairly reasonable prices, there were other tools manufactured in the state. A fruitwood spoke shave marked P. QUIGLEY / NEWARK, N. J. brought a bid of \$32.50. It probably would have sold for quite a bit more had an owner's mark not nearly obliterated the maker's mark. Another spoke shave made in Newark by George Wheatcroft went for only \$10, a low price for a fairly rare mark. A lath hatchet marked L. A. SAYRE CO., a Newark hardware dealer in business in the late nineteenth century, sold for \$30.

Some better prices were brought by some of the more unusual lots. A large jack, similar to those carried on Conestoga wagons but listed in the catalog as used to lift heavy timbers, went for \$135. It was dated 1877, and there was some discussion as to its actual use. Two wooden Conestoga wagon grease pots sold for \$37.50 and \$45.

A Pennsylvania-made twybil went for \$350, and a Bec D'Ane donkey-nose axe brought \$150. A goosewing axe by G. Rohrback sold for \$500, and one marked W. ADDAMS went for \$400. A fine bowl adze brought a reasonable \$65. Two wantage rods for measuring liquids were sold. One was hinged and went for \$75, while the other was not and brought \$140.

Perhaps like the Japanese our tastes are being influence by our smaller homes and diminishing open space, but whatever the reason miniature items seem to bring good prices. A bow saw with a six-inch long blade sold for \$45, about twice the price of a standard size one. A woodworker's square, less than an inch long and cast in lead with lots of detail, brought \$10 despite the fact that it looked like a prize from a Cracker Jack box.

Another small but quite usable tool that was sold was a patented screw driver with a handle about three

inches long into which the blade retracted at the press of a button, so that it could be carried in one's pocket without doing any damage. The interest in this tool was so strong that it took a bid of \$65 to own it.

Considering that there is no dearth of second-hand and discounted books on the market, the prices bid for those from Carroll Palmer's library seem remarkable.

A 1923 book on the wheelwright's shop brought \$45; a first edition of Henry Mercer's book ANCIENT CARPENTERS TOOLS, published in 1929, went for \$55; and a fifth edition of the same book sold for \$25.

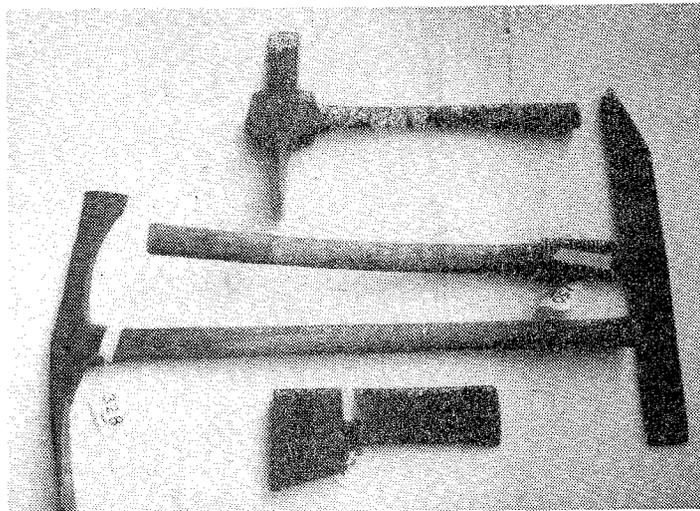
A 1924 book on clocks written by Wallace Nutting sold for \$30; and a copy of AMERICAN WOODWORKING TOOLS by Kebabian and Whitney, which recently could be purchased new from EAIA for \$22, brought \$25 at auction. WITH HAMMER IN HAND by Charles Hummel, which can be bought from EAIA for \$19, also went for \$25.

Henry Kauffman's book on early axes, which sold at discount for \$4 a few years ago, went for \$40 at the auction. A copy of the first edition of AMERICAN WOODEN PLANES by the Pollaks even though their revised second edition carries far more information.

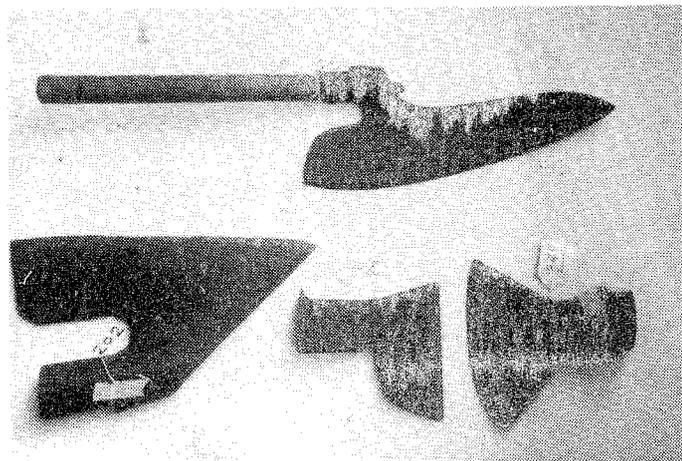
What interested me most were the prices paid for copies of books that I had authored. A well thumbed through copy of my EARLY TOOLS OF NEW JERSEY went for \$15, as did a much used set of my first, second, and third editions of TOOL COLLECTORS HANDBOOK. The \$15 paid for these latter books was almost twice the amount for which they originally sold.

Collecting second-hand books seems to be on the rise. I cannot explain the prices paid for Carroll Palmer's collection of books; but the prices paid for his tools bear out what many have said recently. If it is unusual or of extremely fine quality, price is no obstacle. If it is just run of the mill, there is little interest in it.

\* \* \* \* \*



Top to bottom: double-bladed mortising axe, \$70; American twybil, \$350; Bec D'Ane axe, \$150; mortising axe head, \$45.



The goosewing at top by G. Rohrback brought \$500. At bottom left, goosewing marked ADAMS, \$400; center, bearded axe, \$20; right, Irish cooper's axe, \$17.50.

Pop Rivet's  
**What's It? No.27**



by **LARRY FUHRO**

*From the C. Carroll Palmer collection ...*

THREE WOODEN BLOCKS ON THIS SIDE ARE NUMBERED IN PENCIL; "3", "4", AND "5".

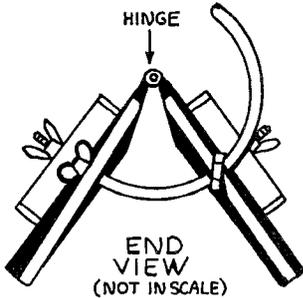
PIECE IS APPROX. 6.5" LONG AND 3 1/4" WIDE. IT IS UNMARKED & NICELY MADE AND CAN EASILY BE HELD IN ONE HAND.

SQUARE HEAD OF BRASS SCREW. TWO ARE MOUNTED THROUGH WOODEN BLOCKS ON THIS SIDE. NUMBERED IN PENCIL; "1" & "2"

HAND-CUT BRASS WING NUTS TIGHTEN DOWN ON WOODEN BLOCKS, THREADED ON 1 1/2" LONG, SQUARE-HEAD BRASS SCREWS.

IRON WING NUT HOLDS SLIDE IN PLACE.

FLAT SURFACE



CRESCENT-HEAD SCREW HAND TIGHTENS ON SLIDE.

HALF-CIRCLE IRON SLIDE. THE PIECE OPENS & CLOSES BY THE ACTION OF THIS SLIDE.

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**GADGETS · DOOHICKEYS · THINGAMAJIGS · AND WHATCHAMACALLITS**

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TO CRAFTS —

Happy Anniversary!

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