

The TOOL SHED

NUMBER 51

APRIL 1988

A Journal of Tool Collecting published by CRAFTS of New Jersey

ZLUKY HONORED AT FEBRUARY MEETING

The announcement that Herb Kean came forward to make at the meeting on February 7th turned out to be the presentation of a plaque to President Stephen M. Zluky. Its inscription read:



"Stephen Zluky....in appreciation of his devoted service to crafts for the past ten years....1977 thru 1987....from his fellow craftsmen". Steve is a charter member and has been an officer continuously since the inception of CRAFTS.

His earliest contributions to CRAFTS (according to Vol. 1, No. 1 of the Tool Shed) included compiling a list of suggested names for the fledgling organization, and speaking at its second meeting, February 19, 1978, on "Buying Tools at Auction".

The plaque, expertly fashioned by Harry O'Neill, displays a one-half scale replica of a "Sandusky center-wheel, ivory-tipped rosewood plow plane". It is mounted on a chestnut shield in the exact shape of the first plaque of the Massachusetts Institute of Technology (M.I.T.), the first trade school, begun in the late 1800's. Mounted above the plane is a carved ivory brace—the CRAFTS logo.





**Collectors of Rare and Familiar Tools Society
of New Jersey**

President _____ STEPHEN ZLUKY, Whitehouse
Vice President _____ JOSEPH G. HAUCK, Lebanon
Secretary _____ BARBARA FARNHAM, Stockton
Treasurer _____ JOHN M. WHELAN, Murray Hill

The purpose of CRAFTS of New Jersey is to encourage interest in early trades and industries and in the identification, study, preservation and exhibition of tools and implements used and made in New Jersey as an integral part of our heritage.

Membership in CRAFTS is open to anyone who shares the above interests. Annual dues per person or couple 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, N.J. 07974.

The Tool Shed

Published five times a year for members of CRAFTS of New Jersey.
Editor: Frank W. Kingsbury, R.D. 1 Box 316, Glen Gardner, NJ 08826. Articles, especially about New Jersey tools and trades, are encouraged and may be sent to the editor.

**APRIL 10 MEETING TO FEATURE
JOHN D. ALEXANDER, JR.**

The April meeting of CRAFTS of New Jersey will be held on Sunday the 10th at the Hobart Masonic Temple in High Bridge.

As our afternoon program, John Alexander of Baltimore will speak and show slides. He has entitled his presentation "17th Century New England Turned Chairs". It will be an informative and interesting Sunday afternoon.

As at previous meetings, the talk will be followed by refreshments and the "What's It?" event conducted by Harry O' Neill. Bring an unidentified tool or two for our super CRAFTS members to identify.

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**SPEAKER'S PROFILE
JOHN D. ALEXANDER, JR.**

Chairmaking is the special avocation of our speaker, John D. Alexander. He has lived in Baltimore, Maryland all of his life, where he practices family law. On April 10th he will speak and show his slides (with two projectors) on "17th Century New England Turned Chairs". He has been making chairs for over twenty years, and has published a book, MAKE A CHAIR FROM A TREE: AN INTRODUCTION TO WORKING WITH GREEN WOOD. It is published by the Taunton Press, Newtown, CT 06470 and has gone into several printings. The book is copiously illustrated and informative.

John has spoken and given demonstrations at E.A.I.A. meetings at Rochester, N.Y. and at Landis Valley, Pa. He is a member of the E.A.I.A. Grants and Aid Committee with Carl Bopp, one of our CRAFTS directors and an active contributor to the TOOL SHED.

Let's learn why John's favorite woods for chairmaking are white oak, red oak, ash and hickory, and how he utilizes both green wood and kiln dried wood together in chairmaking. Many of the tools and methods of construction will be illustrated in this talk on early chairmaking. Don't miss it!

* * *

CONGRATULATIONS to CRAFTS members, William A. Gustafson and Suzanne Gustafson for being appointed the new Co-Editors of "THE CRISTMILL", the quality, informative publication of the Mid-West Tool Collectors Association, Inc., according to the February 15th letter to M-WTCA members from Vice President Gale Zerkle.

CRAFTS of New Jersey meets at the Hobart Masonic Lodge in High Bridge.

- * Tailgate sales will begin at 1:00 PM in the large parking lot.
- * The regular meeting will begin at 2:00 PM.

Directions: Take I-78 to the Route 31 Exit at Clinton. Go north on Route 31 two miles to a traffic light. Turn right at the light and go about one-half mile to Dennis Ave. (the Roselle Savings Bank is on the far left corner). Turn left and go up the hill to the Masonic Temple.

THE "TOOL SHOP" WHITNEY HOUSE ANTIQUES

This most unique shop has more to offer than your average antique shop. Whitney House Antiques has been serving the antique collector of North Jersey for several years now. It offers a full line of American country furniture and accessories, but what sets it above the rest is the "Tool Shop".

The "Tool Shop" consists of the largest selection of antique tools in New Jersey. It has over 2,000 museum quality tools that are attractively displayed for the collector and craftsman. The variety ranges from simple 19th century moulding planes to the much sought after Stanley No. 55. Cooper's, cobbler's, farrier's, and wheelwright's tools are also represented as well as the special collectible item such as miniature carriagemaker's tools.

The proprietor of this unusual establishment is Linda Mariconda. Yes, indeed, a woman selling tools of the masculine trades! Linda is one of the few women dealers of antique tools in the U.S. She used to buy tool chests to refinish and sell. She would sometimes purchase them full of tools and after some time had quite an impressive collection of woodworking tools. She would clean them up and bring them into her shop. They sold as fast as she brought them in. More and more of her clientele kept returning for tools, which she personally selects from private collections and estates. Hence, the "Tool Shop".

All items offered are meticulously cleaned, researched and identified. Tools are cleaned and restored to their original condition, being careful not to destroy their patina. Every tool is attractively displayed and arranged to please the eye.

In order to make these items of Americana available to a greater number of collectors and users, Linda is now offering a complete Mail-Order Catalogue. A yearly subscription and two supplement publications cost three dollars. Request along with subscription cost can be sent to: Whitney House Antiques, P.O. Box 136, Pompton Lakes, N.J. 07442.

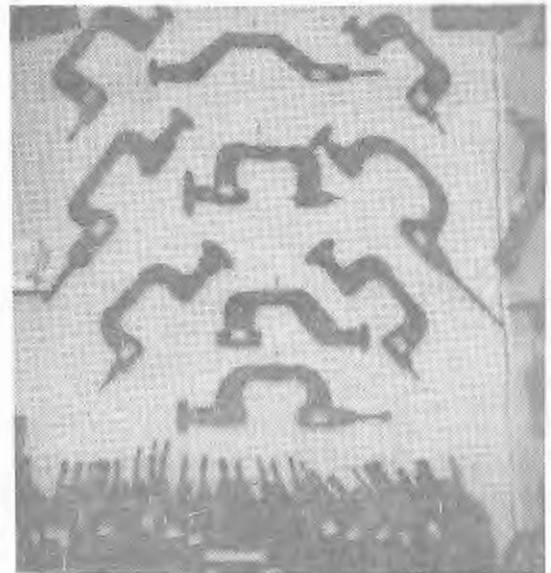
A visit to Linda's shop is both pleasurable and educational, and well worth the trip. Whitney House Antiques is located just off Route 15 in Lafayette New Jersey in Sussex County. The building was previously occupied by a local inventor and later was used as a saw sharpening shop. It lies on the bank of the Paulinskill River and is adjacent to an 1850 grist mill and general store. The mill has been converted into The Lafayette Mill Antique Center housing 40 antique dealers, which in itself is worth a visit.

Linda belongs to two tool organizations: Early American Industries Association and CRAFTS of New Jersey.

* * *

FOR SALE: Three complete blacksmith shops and one complete cooper's shop. All must be sold as one lot. \$15,000. For information contact Linda Mariconda 201-839-0980.

* * *



Early 18th & 19th Century Braces
"Tool Shop", Whitney House Antiques

LETTERS

Dear Editor:

In response to Bill Gilliland's essay (letter in the February issue) bemoaning the absence of big time spenders among tool collectors, I have to admit that we are solidly in contact with reality. As for the decoy and baseball card collectors...well, not being a psychiatrist, I'm not licensed to diagnose mental illness. But it is a fact that several folk art collectors, who bought at retail in an overheated market, have lost big money recently when they tried to liquidate their "investments" too soon. Most of the tool collectors I know are sober lads, always looking for a bargain. The Law of Supply and Demand is still on the books, and if the tool market isn't heating up fast enough to satisfy the life style of the dealers, that just proves that the supply is still adequate.

Another factor which may have escaped those of you who concentrate on antiques is that the user market is being satisfied to some extent by a substantial increase in the supply of high quality new tools. Some of the old Stanley classics are available once again, albeit not by Stanley. For example, I am the person who persuaded a well-known mail order house to reintroduce the Stanley No. 100 & 100 $\frac{1}{4}$ toy planes. I was driven to this extremity after attending an auction where a No. 100 fetched \$35. I thought that was "practically insane", to borrow a useful phrase from Crazy Eddy. These repros started out quite cheap but have gradually increased in price, presumably in consequence of the downward drift of the dollar. They come painted a Kelly green, much to the credit of Honest Ol' Kunz. But that's not difficult to remedy. My complaint against

that fella who made the fake Stanley No. 1's is that he did such a poor job. Maybe CRAFTS should sponsor a project to turn out a limited edition of Stanley No. 1's, so that each of us could have one at modest expense. After all, when the Post Office discovered that they had printed a stamp with a defect on it some years back, they kindly went ahead and printed a lot more "to meet the demand".

The truly collectible antique is something which can no longer be made. Cuban & San Domingo mahogany is, for all practical purposes, extinct; which makes it difficult to reproduce the high style furniture that was once made of it. Even our native cherry and pine is no longer available in the dimensions and grain once cut from the forest primeval. The Wood family in Staffordshire made toby jugs using glazes with formulas long since forgotten. Antique objects made of silver, gold or brass contain impuri-



21 Feb. 1988

ties which are now refined out of these metals. Paint chemistry is quite different today than it was only a few years ago (and the quality has suffered accordingly). Labor-intensive objects cannot be reproduced today because the cost of labor would be excessive or the skills are no longer available.

Most of all, we are the mental prisoners of the age in which we live. We do not think like the people who made our antiques. For example, when the Victorians tried to reproduce 18th century furniture, they couldn't resist the temptation to put it together with dowels instead of mortise and tendon joints. Today, 8-day tall clock movements are being reproduced, but the makers are progressive machinists, not antiquarians, so they take liberties (such as steel stampings which are so easy to spot). So far, there are only a few tools which could be reproduced if only the price would rise a little higher. Patience, Herb, Ol' Boy! Too bad you won't be around to chart tool prices in the year 2088.

But bear in mind that each escalation in price will drive out a certain percentage of collectors. Which would you rather have: A moderately-priced fun marketplace with many buyers, or a high-priced one with only a few Beautiful People? High prices have driven me out of many categories of antique collecting. Tools are one of the few things I can still afford. In any event, I would rather be taken for a User or a Squirrel than a Nut. I don't need the Yuppies from Wall Street to charge in and dominate the marketplace.

Sincerely,
Lew Cooper

* * *

CORRECTION

In the Williamsburg article on page 1 of the February issue of the Tool Shed, we incorrectly said the dimensions of Anderson's Blacksmith Shop were 20 X 30 feet. They are 20 X 90 feet! We apologize to Colonial Williamsburg for this error.

Thanks to Carl Bopp

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Dear Editor;

Good Issue. However:

Apothecary (Editor's note; Refer to 'Wood Chips' in February issue.)

Apothec = a shop, storehouse, magazine.

Ary = Latin: "arius, a man (or male) belonging to 'or engaged in" as....

apothecary...." Sometimes written: 'potecary, pottecary, pothecary, etc.

Oxford English Dictionary.

I find no reference to "a pot he carries".

Ray (Townsend?)

* * *

Looking for a metal T-square with a graduated scale? The 'Mail Box' section of a 1983 issue of DARKROOM gave these instructions:

"The brand of T-square was Exact, made by Exact Level & Tool, of High Bridge, New Jersey. Bought at Michael's, at 314 Sutter, San Francisco, CA 94108 (415-421-1576) The store accepts prepaid mail orders or phone orders on VISA or Mastercard."

Contributed by Ken Jones
Levittown, Pa.

* * *

ANOTHER N.J. TOOLMAKER by Carl E. Bopp

In the back of the 1884 Camden City Directory, under FILE CUTTERS, is listed just one person--HASENCLEVER GUSTAV, 1102 S 3rd. To learn what type of files Hasenclever made, we must turn to the front part of the directory to find--"HASENCLEVER GUSTAV, dental file maker, 1102 S 3rd, h do." (His shop and home were at the same place.)

Now just when we think we know all there is to know about this toolmaker, a problem comes up. The problem is caused by looking in the 1882 - 1883 (one book) directory, where his last name is spelled with two s's, "HASSENCLAVER" and his first name is listed as "AUGUSTUS"!

It is hoped that all CRAFTSMen will check their collection of Dental Files and let us know what his name actually was.

THE SOFT-TREAD HORSESHOE
PATENTED 27 MARCH, 1900

We are beholden to Colonel Delbert L. Long, M.D., Director, U.S. Army Health Clinic, Picatinny Arsenal, Dover, N.J. for this fascinating patent and illustrations of a useful soft-tread horseshoe. Colonel Long's father and grandfather (the inventor) were both blacksmiths in Tyrone, Pennsylvania.

It's hard to believe, but Michael (Colonel Long's grandfather) at age 18 to 19, traveled west and made ice skates and sled runners for the Souix Indians. By doing so, he became a friend of the famous Indian Chief Sitting Bull.

The soft-tread horseshoe had as its object "to provide a soft or elastic tread shoe, so as to cushion the step of the animal and prevent jarring and slipping thereof when traveling over hard roads or roads made slippery by snow and ice. It is, furthermore, designed to provide improved means for securing the cushioning device to the shoe, so as to protect the former and permit of its being conveniently replaced, and also to provide soft and hard tread portions, both of which are exposed for contact with the ground."

EXPLANATION OF ILLUSTRATIONS

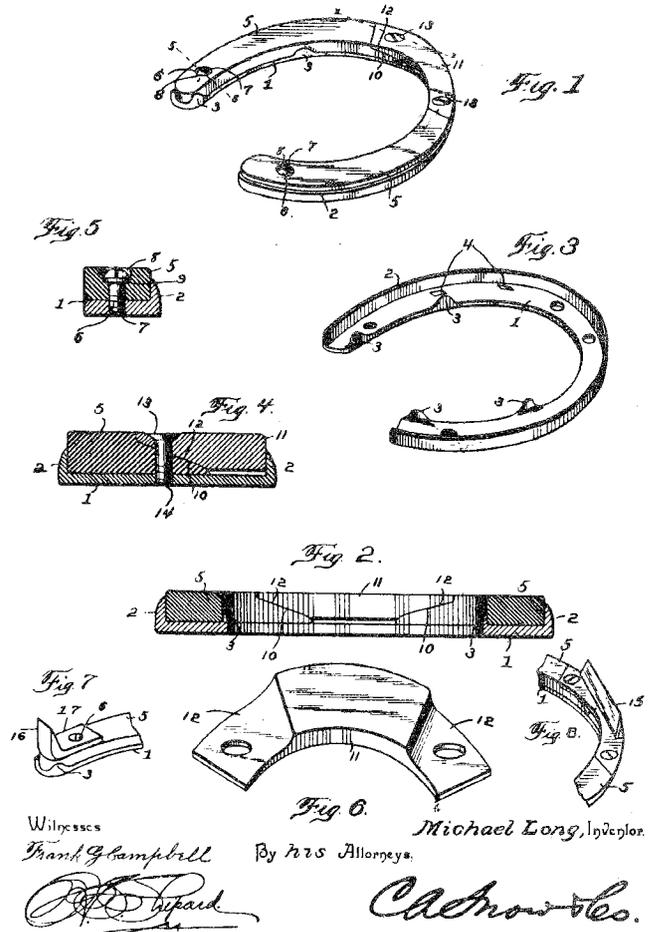
- Fig. 1. An inverted perspective view of soft-tread shoe (bottom)
- Fig. 2. An enlarged transverse sectional view (open end)
- Fig. 3. A detailed perspective view, cushioned strips being removed
- Fig. 4. An enlarged detail sectional view taken on line x-x of Fig. 1 (across toe)
- Fig. 5. An enlarged transverse sectional view taken on line 5-5 of Fig. 1 (across heel)
- Fig. 6 An enlarged detail perspective view of the metallic toe-plate for securing the adjacent ends of the cushioning strips
- Fig. 7. Detailed Perspective views showing toe and heel calks mounted on the cushioning strips. These can be added with the same screws that hold the rubber strips.

No. 848,028.

Patented Mar. 27, 1900.

M. LONG.
SOFT TREAD HORSESHOE.
(Application filed Dec. 28, 1899.)

(No Model.)



Witnesses
Frank Campbell
By *WRS* Attorneys.
Michael Long, Inventor.
Caen

For a more detailed description, a two page specification and a copy of the patent, is available upon request. Just enclose a self addressed stamped envelope.
—the Editor

* * *

One morning while shaving, the man complained that his razor wouldn't cut and that he was going to ask for a refund. "Now don't be silly," his wife said. "You're not going to convince me or the store owner that your beard is tougher than our linoleum."

SOME NEW JERSEY CRAFTSMEN
CIRCA 1820

by Larry Brundage

A recent study of the 1820 Products of Industry Census for New Jersey has brought forth a few pleasant surprises. I have read a number of these census returns, and "scant" is a mild word, when it comes to finding data on what one assistant marshall called "minor manufacturers not worthy of noting". The census taker used a printed sheet in the following format:

Name of the County, Parish, Township, Town, or City where the manufacturer exists.	
Raw Materials	1. Kind
Employed	2. Quantity annually consumed
	3. Cost of annual consumption
Number of Persons	4. Men
Employed	5. Women
	6. Boys & Girls
Machinery	7. Quantity
	8. Kind of machinery
Expenditures	9. Capital invested
	10. Paid annually in wages
	11. Contingent expenses
Production	12. Nature and names of articles manufactured
Value of Production	13. Market value of articles manufactured
General remarks	14. Concerning the establishment as to its actual and past condition; the demand for & sale of its manufactures

Now the majority of fellows who trudged from cotton mill to bar iron forge to distillery, duly asked, and generally got, answers to the above dull questions. When number 14 was asked, the mill owner often told a tale of woe about poor business that would have taxed a fast court reporter doing shorthand. Fortunately for us, the fellow who took the census in Franklin, Somerset County, did

not follow his instructions and decided to do it his own way. A sample of his handiwork shows that he thought the smaller manufacturers were worthy of his note. In and out of shops, mills and probably a few taverns, he wended his way about, noting for posterity the names and trades of a typical village in this country. He wasn't given many answers, since, then as now, people are cautious, thinking that the tax collector would not be too far behind. The following is a sample of his work, written as I found it:

A list of mechanics and answers for the different manufacturers in the township of Franklin in Somerset county New Jersey. november 22, 1820. Page 166
George Long, shoemaker
Robert Eastburn plainmaker, two hands and no further.
Benjamin Martin, Hatter, two hands.
Ralph Voorhies, carpenter.
Collins Test plainmaker, journeyman to Robert Eastburn.
Robert Pumpton, plainmaker to Robert Eastburn.
(Both Test and Pumpton were in the same box on the sheet, which leads me to feel he interviewed them in their workshop.)
Uriah Dehart, shoemaker.

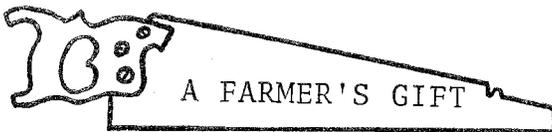
On page 163, to my surprise, I saw this name:
Richard M. Tilburn, plainmaker, no stock. This term, no stock, was written after many of the people in the census, and I am not sure if it means no raw material or, finished goods. So, the above tells us who was working for Eastburn in 1820 and that Tilburn moved from Massachusetts sometime after the 1810 census. Page 362 of American Woodworking Planes by Emil Pollak shows two wedge profiles from Tilburn's planes, and I would say that the "B" design is from tools made in New Jersey. What brought him to Franklin? Did he work for Eastburn, or compete with him? I overlaid his wedge shape on Eastburn's and it is different, so I can not be sure, but he might have made planes on a piecework basis. Where Eastburn's journeymen came from and any other data is a blank for now. Sadly, the 1790 through 1820 New Jersey censuses are missing, and a search of other publications has not been productive. I then

(continued on page 9)

SAGA OF THE BLANK HAND SAW by Frederick A. Shippey

Up in Rensselaer County, across the Poestenkill Creek, there lived three middle-aged brothers—early emigrants from Ireland. Seventy years ago, farmers who settled in this part of rural America, espoused the custom of helping one another during busy periods of the annual harvesting season.

Such labor oriented get-togethers emerged spontaneously in order to fill silo, to dig potatoes, to thresh grain, and to butcher in Autumn. These and kindred activities enabled neighboring families to become better acquainted. People swapped work without ever involving the exchange of money. This was an exciting process which involved the four boys and two girls who were growing up on the Shippey farm.

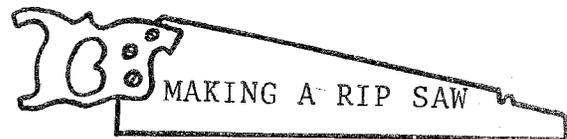


One day our Irish neighbors left a special package on our back porch. Somehow they learned that my father had apprenticed me (at age 16) to work in a large sash and door shop in upstate New York. The shop specialized in custom mill work for home builders. It employed a score of men (plus two teen age apprentices) at benches and on wood-working machines. My first job paid 23¢ an hour, yielding \$9.98 per 44-hour week. I walked five miles daily to and from the shop. Eventually I saved enough money to purchase a second-hand bicycle. This employment began sixty years ago. Unfortunately, low wages kept me from buying much needed tools. None of us had money in those days.

Some months after I began work in the city, the Irish neighbors left a strange package at the Shippey farmhouse. My father handed it to me after I got home from work. I was curious about the parcel. The brothers indicated that back home in Ireland, it was an old country custom that when a boy

entered apprenticeship to learn a trade, the neighbors saluted him with a special gift. Knowing that modest pay would be what a lad would receive in the early years, the neighbors gave the apprentice a woodworking tool. These Irish friends insisted that I accept the tool along with their good wishes for a satisfying and useful life. I hiked the mile round trip to their farm to say thank you. In those days, it was a man's world.

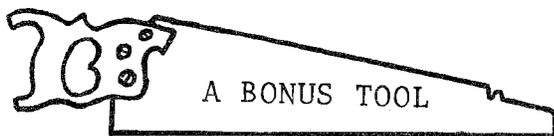
Next day, I carried the strange package to the shop. I showed it to Gus, the head cabinet maker. He smiled when he saw what it was—a hand saw with no teeth! The blade was blank on both edges. I had never seen an unfinished carpenter tool before. Have you ever seen a hand saw with a "nib" perched on the back edge but no teeth to use in cutting wood? I asked Gus what I should do with this blank saw. In response, he reminded me I already had a fine cross-cut saw in my tool box. Hence I should make the blank tool into a rip saw. The next day I bought a Nicholson tapered, three cornered file.



When I asked Gus how I could file uniformed sized teeth along the blank blade, he encouraged me, first of all, to find a piece of broken saw blade of the proper tooth shape and size. This band saw fragment (about six inches long) was clamped in front of the blank hand saw blade—with its points being held even along the blank edge. I began the filing at the start by turning the saw upside down with the handle end located to my left. Then I started at the handle end and filed each tooth carefully to size, and at a proper angle to the saw blade, holding the file level up and down and square cross-wise. After a number of these new teeth were filed in, I loosened the saw vise and moved the "templet" to the right but lapping over one tooth space already cut. Hence the "templet" served as a sample which eventually

stepped off the total saw length. Because it required many hours of labor to bring the tooth-cutting task to completion, I gradually developed a great fondness for this emerging tool of spring steel.

After I had filed 136 rip saw teeth (at six points per inch) on the bottom edge of this 26" saw blade, I consulted Gus about how to set the teeth properly for kerf clearance. I had planned to borrow (and did) an adjustable hand saw set. Beginning at the handle end of the blade, I set every other tooth. Then I switched ends and set the remaining teeth in the opposite direction. Several pieces of scrap wood were utilized to test the sharpness and straightness of the saw cut.



Now I was ready to throw away the used six inch, three cornered file. This was truly a worn-out tool. But Gus refused to let me discard it. Instead, he urged me to keep the file and convert it into a useful burnisher. He showed me how to remove the file marks by means of the shop's grinding wheel, plus whetting the three sides patiently on an oil stone. When the file marks had been removed and the worn out tool had been prepared to function as a burnisher, Gus showed me how to "turn" the cutting edge of a sharpened scraper blade to achieve an appropriate finish on cabinet work projects.

I have never forgotten the creative process by which the Irish farmer's gift became an excellent rip saw which I still use today. Further, as a bonus, Gus showed me how a worn-out file can be converted into a useful cabinet maker's tool. Two fine results emerged from a single span of action. During the depths of depression in the nineteen twenties, nothing was ever thrown away. This is the saga of the interesting blank hand saw.

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CRAFTSMEN CIRCA 1820

(continued from page 7)

checked the Pennsylvania census for the three "plaimmakers", and living in Philadelphia's 6th ward was Richard M. Tilburn in the 1830 population census. He was then probably working in a plane shop or maybe doing something else. On page 361 of American Woodworking Planes, a J. Tilburn is listed as having been a planemaker in Philadelphia in 1837. He is probably Richard's son. In the 1840-50 census the only Tilburn in the city was a Richard H. Tilburn who lived in the Southwark area of Philadelphia. Some time in 1986, I examined the 1850 Philadelphia population census in its entirety and if Richard H. had been a toolmaker of any type, I would have noticed, so when possible, I will see what he did for a living. This data shows that Tilburn, as many other planemakers, moved about to where the grass is greener. I hope documents will surface that will provide background on men like Tilburn, Test, and Pumpton, adding meat to the beach bones.

Going back to the 1830 New Jersey census, I examined all the names there were. Eight males were living in Eastburn's home, and three females; ages as follows:

Males: 1, 10-15; 2, 15-20; 2, 20-30; 1, 50-60; 1 free black aged 55-100

Females: 1, 10-15; 1, 15-20; 1, 40-50

In 1840 only Robert Eastburn, Sr. is listed in his New Brunswick home. I believe that the two 15 to 20 year-olds in his 1830 household were the apprentices he was looking for in 1810 as noted in Pollak's article on the Eastburns in the June 1982 E.A.I.A. Chronicle.

Franklin in 1820 was a lively town, and to insure that none of the hard working mechanics would have dry throats, ten distillers converted cider to apple jack, 664 barrels to be exact, at 32 gallons per barrel. The town's workers were 14 blacksmiths, 19 carpenters, 2 chairmakers, 1 clockmaker, 1 cider cooper, 1 coachmaker, 6 coopers, 2 curriers, 1 harnessmaker, 2 hatters, 6 masons, 1 silversmith, 17 shoemakers, 1 stonecutter, 1 tallowchandler, 2 tanners, 2 tailors, 1 tobacconist, 1 turner, 1 watchmaker, 9 weavers, 4 wheelwrights, and 1 willow basketmaker. (continued on next page)

CRAFTSMEN CIRCA 1820

(continued from previous page)

The following are the names of the "mechanics in wood". They probably bought planes from Eastburn and Tilburn, and maybe some of you might have a plane or tool with one of these names on it.

Carpenters: Nelson Applegate, William De Hart, John Gasper, Dennis Handlieu, James Hays, Job Hunt, Abraham Low, Aaron Manley, Christopher Nevius, John M. Nevius, Jacob Probasco, Peter Sedam, William Sedam, Henry Solomon, William Stines, Garret Thompson, Abraham Voorhies, Ralph Voorhies, Peter Webster.

Clockmaker: John Cortleyou.

Coopers: John Brooks, William Dugal, Henry Faust, Thomas Miller, William Pack-er, Jacob Walter.

Cider cooper: Josiah Stout.

Coach maker: Garret Heighter

Chairmakers: Campbell Dunham, Garret Heighter.

Joiner: John Faust.

On the chance that some of their handiwork has survived, the following names of blacksmiths working in Franklin might prove useful: Joseph Brokaw, Robert Clark, William Conover, Frederick Davis, Lewis Heath, Cornelius Handie, Joseph Johnson, Frederick Outcault, William Ross, Jacob Stelle, Eliza Stout, Christopher Van Nostrand, Abraham Voorhies, Ralph Voorhies.

A census taker was required to know how to write, but spelling--different is the word! I am sure that some of the names in this article are misspelled and corrections would be appreciated.

What I would like to locate is more economic information on what a small mechanic's costs were, and his income. Only one person gave data on his costs and sales in Franklin. He was the cider cooper, Josiah Stout. He employed four hands, no wages stated. His stock cost \$500.00, added expenses were \$200.00 and sales were \$1500.00. From studying other states, I find that carpenters, joiners and smiths were paid \$1.50 per day, in general. If Stout's costs were \$700.00, that left \$800.00 to pay wages and make a profit for himself. He either paid his hands very little, or he is fudging on the figures, "cooking the book" it appears.

We have much to learn about our ancestor's lives in respect to actual living conditions, costs and actual wages earned. Hopefully we will uncover more in the future.

* * *

NOTE: The above article is proof positive that one does not have to live in the area, to mine fruitful information from the past. CRAFTSMAN Larry Brundage lives about as far west of New Jersey as you can go--Corona del Mar, California!

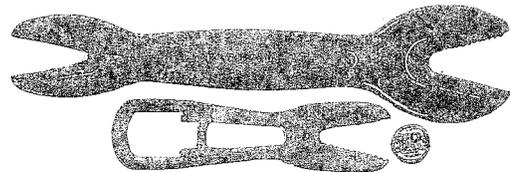
Carl E. Bopp.

* * *

NEW JERSEY GOES TO WASHINGTON

Have you visited the National 4-H Center in Washington, D.C.? There are two New Jersey-made antique wrenches in a display there (with other early implements used in New Jersey) donated by Frank W. Kingsbury. The New Jersey suite (a lounge and two bedrooms) has recently been decorated with memorabilia representing the state.

The wrenches are both alligators, manufactured by Roebling of Trenton.



The 10" double end wrench ("1" and "No. 2") reads "THE ALLIGATOR WRENCH". My other similar wrenches are inscribed "JOHN A. ROEBLING'S SONS CO. TRENTON N.J." with a neat logo (a rubbing in the illustration) of a monogram, J A R in a circle and "ALLIGATOR WRENCH PAT. FEB. 8, 1898".

The smaller 5½" alligator wrench is stamped:

ROEBLING
TRENTON, N.J.
ALLIGATOR PAT.

The top and bottom lines of the above inscription are curved to form an elliptical shape.

AN IRISH FLEA MARKET by Harry O'Neill

On either side of the Irish roadways are small congregations of nondescript auto vans surrounded by the things that make a country flea market, not unlike our own; furniture, glassware, household articles, tools?, etc.

This phenomenon is the result of ancient history. When Oliver Cromwell invaded Ireland in the seventeenth century, he evicted the native farmers from their lands with little or no warning and no compensation. The land was given to his loyal English followers.

They took to the roads with their personal possessions. A few lucky ones retained their horses or mules if the invaders found them unfit for military use.

With no place to go, they drew up to the side of the road near a town, and sold or traded their meager possessions. Being farmers with many skills, they managed a survival existence. Tinsmithing seemed to predominate, and they would travel from farm to farm, mending tin ware. They became tinkers along with trading. With the passing of years, the need for mending declined and they became more traders than artisans. Trading horses and mules also became one of their skills.

Horses and mules as a means of travel were eventually replaced with old automobiles which were built into vans and loaded with anything that might be sold or bartered.

I saw many rag tag groups parked along the Irish roadside. No road in Ireland is over two lanes wide. Occasionally I would see a single van surrounded with the usual collection of salable "junk" and all the comforts of home around it—clothesline, chairs, tables, and wash tubs.

I was traveling on a tour bus and was unable to stop to inspect one closely; not even a photo (with tools in mind, of course). By talking with the local villagers (they speak English) I was able to piece together this short but strange centuries-old bit of flea-market history.

The local police do not bother these people except in rare cases. Then the

police inspect the vans, easily finding defects, and order the owners to make necessary repairs within one week. This leaves plenty of time to pack and move to another location. The meager housing built for these nomads was unsuccessful, but, having tradition on their side, they are left to themselves.

After a century, they are still called tinkers. Who knows what tools lurk amid this roadside "junk"?

* * *

ANOTHER SMALL SCULPTURE

Dominic Micalizzi has furnished us with a picture of another (see pictures in February Tool Shed) statue of a workman. Its source was the same as the previous ones. The Chimney Sweep is done in porcelain and is about 5 inches in height. He is fully equipped for his task, and standing on the peak of a roof, just in front of the site of his employment, a chimney!



THE CHIMNEY SWEEP

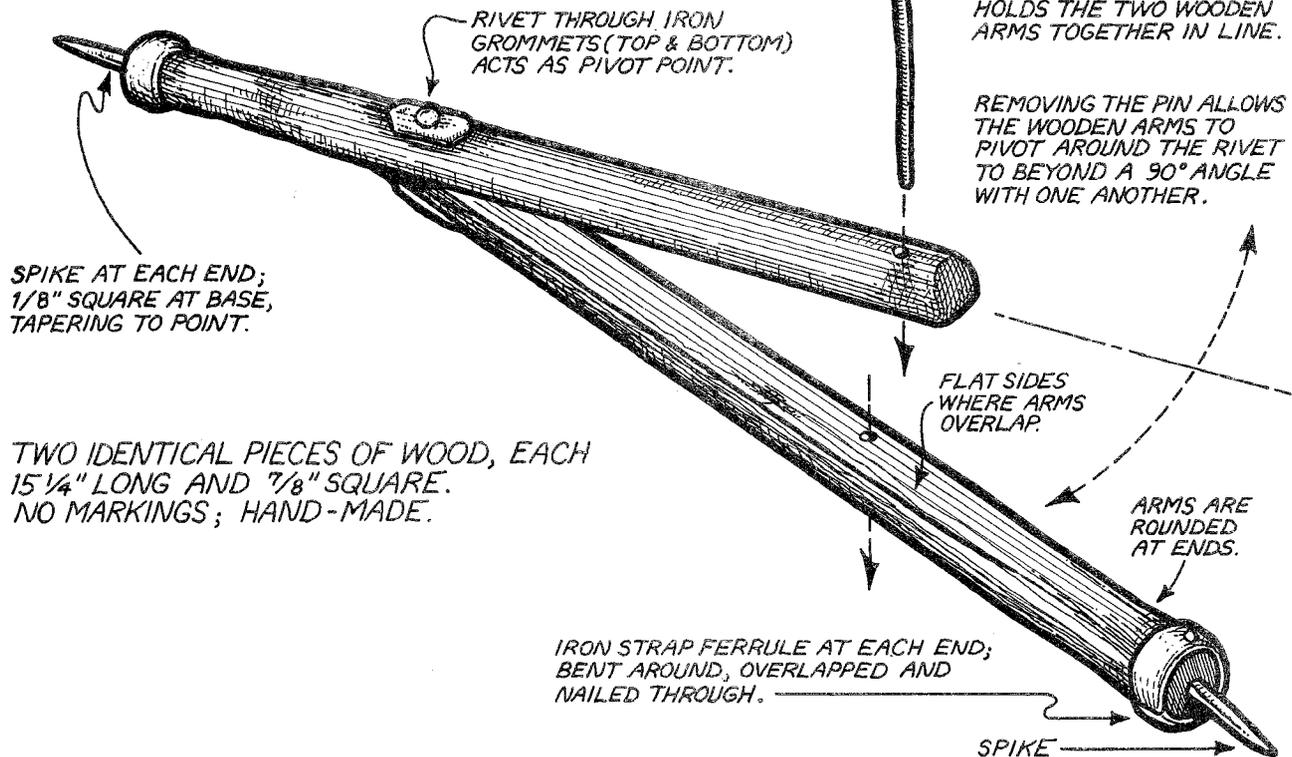
Pop Rivet's What's It? No.29



by LARRY FUHRO

From Bob Nelson,
Cheverly, Md.

A SIMPLE PIECE...
BUT A MYSTERY NEVERTHELESS!



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GADGETS • DOOHICKIES • THINGAMAJIGS • AND WHATCHAMACALLITS

* Holiday Inn

Clinton, NJ
Interstate 78, Exit 15

AUCTION

Antique & Primitive
TOOLS

SATURDAY, APRIL 9 - 10 A.M.

THE BIG EVENT is rapidly approaching—the one we all anticipate—our CRAFTS Tool Auction! It has been growing year by year, so we are holding our 1988 auction of antique and primitive tools at the Clinton (N.J.) Holiday Inn.

Not only does this new location give us a place that's convenient to, and high

ly visible from I-78—one that has a prestigious sound to the name—but we will have more room than before for display, seating and for parking. Also, the selection of food should be more varied and readily available. It sounds GREAT! What will these CRAFTSMen think of next?

THE EDITOR'S LAST WORD—The June Tool Shed is bare! Your article, letter and/or pictures are needed. The DEADLINE is 4 weeks before the next meeting or May 7th.