The TOOL SHED

NUMBER 53 SEPTEMBER 1988

A Journal of Tool Collecting published by CRAFTS of New Jersey

## THE AGRICULTURAL MUSEUM OF THE STATE OF NEW JERSEY

by Tom Harrington
Director/Curator

A new museum is coming to New Jersey in the near future—a museum of great interest to CRAFTS of New Jersey members. It is the Agricultural Museum of the State of New Jersey. Construction of the new 30,000 square foot exhibit building is scheduled to begin this summer. When completed, the museum building will house exhibits featuring an outstanding collection of tools and equipment for agriculture and the trades, household utensils, and scientific instruments.

The Agricultural Museum is a new museum that has a long history. The collection has its genesis in 1929 when Hunterdon County historian, Hiram Deats of Flemington, donated a patent Deats plow and two cultivators to the New Jersey College of Agriculture (now Cook College). Deats hoped that the plow, patented by his grandfather, John Deats in 1828, would be the core of a museum of agricultural implements at the College. The dean soon appointed a young agricultural engineer named Wabun Krueger, who had recently arrived from Wisconsin to work with New Jersey's rural electrification project, to develop the collection. Krueger took his appointment seriously and over the next three decades assembled a collection that has attracted attention nationally. With access to farms throughout New Jersey, "Krueg" endeared himself to farmwives with his workshops on repairing and maintaining sewing machines and pressure cookers. Farmers remember him crouched down drawing plans for barns in the dirt while he smoked his pipe. He always had his eyes open for new additions to the college's collection.

(continued on page 2 )

## CRAFTS PICNIC

by Ken Vliet, Picnic Chairman

On Sunday, September 18, 1988, CRAFTS Members will be gathering along the Black River near Pottersville, New Jersey. The event, our annual CRAFTS Picnic, will be held at the Brady Life Camp on McCann Mill Road. There are open fields for softball, walking, horseshoes, and maybe a wrench-toss. Several large trees surround the buildings and parking area, providing shade on the hottest days. Should it rain, there are a covered pavilion and a large, windowed building to gather in.

It is always appreciated when members share their hobby of tool collecting and again members are invited to please bring out your favorite types of tools for a small display or demonstration.

If by any chance anyone would like to swap and sell, trading will begin about 10:00 A. M. until 12:00. Swap and sell will close between 12:00 and 12:30, when a catered picnic will be served. The club will be providing Birch Beer and Coffee. Members should plan to bring one dessert for the table. Please make a note to bring your own chairs to sit on.

Directions to Brady Camp and for registering (Please make it early) are on the picnic flyer.

* * *

CRAFTS of New Jersey

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.

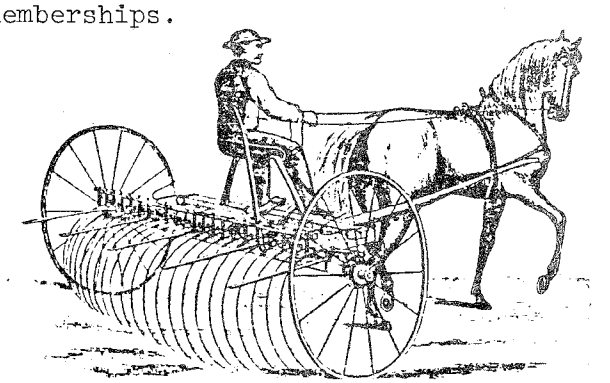
The Tool Shed

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.

AGRICULTURAL MUSEUM (continued from page 1)

The current effort to build an exhibit building owes much to Wabun Krueger. A Cook College committee was appointed in 1983 by acting dean George Nieswand to explore options for "Krueg's" collection. They found financial resources in a New Jersey Agricultural Society account set up to honor Krueger upon his death in 1979. It was then that curators from the Smithsonian Institution, Canada's National Museum, and the renown General Foods Collection were hired to evaluate the collection. The curators were very impressed and recommended the formation of a new museum.

The current museum is a private not-for-profit organization that makes its home at Cook College in New Brunswick. A board of trustees has overseen the design of the exhibit center by Short and Ford of Princeton, and hired a professional staff to catalog the collection and develop exhibits. The Kean administration and the state legislature has provided capital funds. The Museum will be supported by an endowment and memberships.



*The wooden-tooth sulky rake became popular during the 1850s. By the next decade, however, most sulky rakes were fitted with spring-teeth.*

CRAFTS of New Jersey members would be interested in every aspect of the museum's collection. With some 3,500 pieces, (not including over 15,000 photographs), the tools and equipment come from every corner of New Jersey. Indeed, what impressed the international curatorial team was the regional nature of the collection. Most of the implements were made and used in New Jersey. These include a complete harness maker's, tinsmith's, and broom maker's shop, just to name a few. There are walking plows, harrows, flails, rakes, and cradle scythes for those interested in agricultural tools, as well as a large variety of planes and other hand tools. The collection is particularly strong

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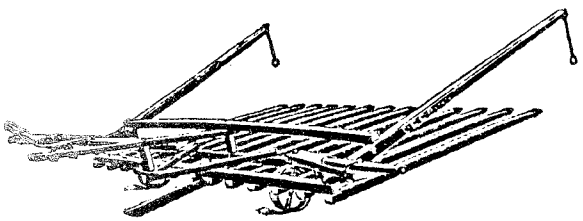
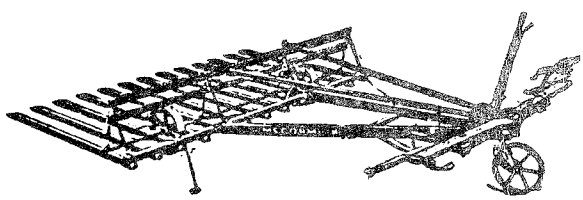




*During the late nineteenth and early twentieth centuries, farmers with large hay fields used two-wheeled sweep-rakes to gather hay. The sweep-rake collected about a half ton of hay before it was full.*

IN MEMORIAM

Marilyn Boyajian
Dec 9, 1987

F. Dallas John, 79
March 20, 1988

Harry M. Goehner, 73
June 2, 1988

William N. Gilliland, 69
June 11, 1988

Harold Rae, 74
July 8, 1988

Words are inadequate to express our sorrow and concern over the loss of these valued members of CRAFTS of New Jersey.

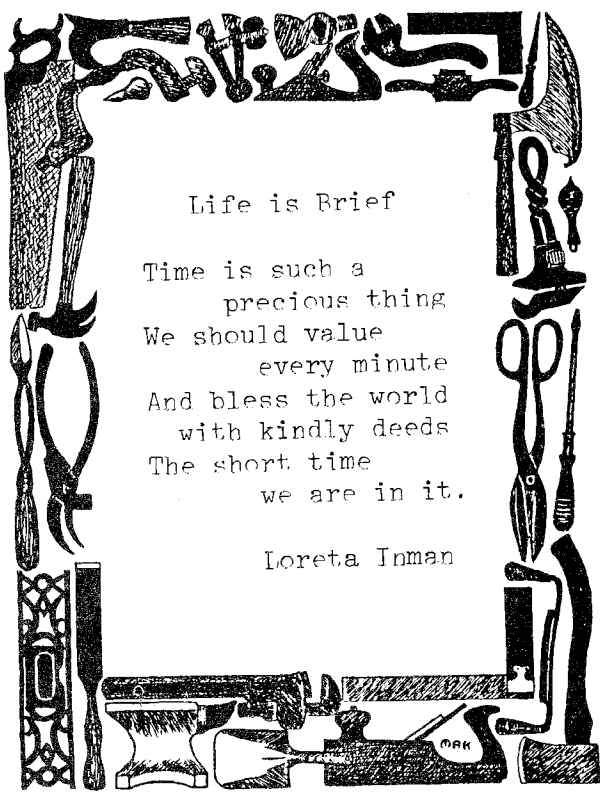
F. Dallas John of Lahaska, Pennsylvania, was a retired teacher and operated Oaklawn Metal Craft of Lahaska. He received a bachelor of science degree from Millersville Normal School and a master's degree from Ohio State University.

Harry M. Goehner of Madison, New Jersey, was a retired engineer at New Jersey Bell Telephone Company from 1945 until his retirement in 1975. During World War II he was a captain in the Army Signal Corps in Europe and in the Pacific. He had previously worked as an engineer for CIBA Pharmaceutical Company in Summit. Mr. Goehner was a graduate of Newark College of Engineering.

William N. Gilliland of Morristown was dean of arts and sciences at Rutgers University, Newark from 1965 to 1969. From 1970 until his retirement in 1984 he was a professor of geology there. He was previously a professor of geology and chairman of the geology department at the University of Nebraska, Lincoln for 16 years. He was a petroleum geologist and a consultant to oil companies. During World War II he was a first lieutenant in the Army Air Force assigned to photographic intelligence in Guam.

Mr. Gilliland received a bachelor's degree in 1941 and a doctorate in 1948 from Ohio State University, Columbus. He was in North Carolina attending the convention of the Midwest Tool Collector's Association when he suffered a heart attack which resulted in his death.

Harold Rae, who had been scheduled to speak at our June 5th meeting on bookbinding, was unable to be there due to illness. He retired in 1978 from the customer service department of his brother's firm, the Rae Publishing Company in Cedar Grove. During World War II he served in the South Pacific in the Marine Corps and was a veteran of the battle of Guadalcanal. In 1949, Mr. Rae received a bachelor of science degree in forestry from the University of Utah. He later served as a forest ranger. An Eagle Scout, he also was a Scout leader in Montclair. He was a resident of Tewksbury for three years prior to his death.



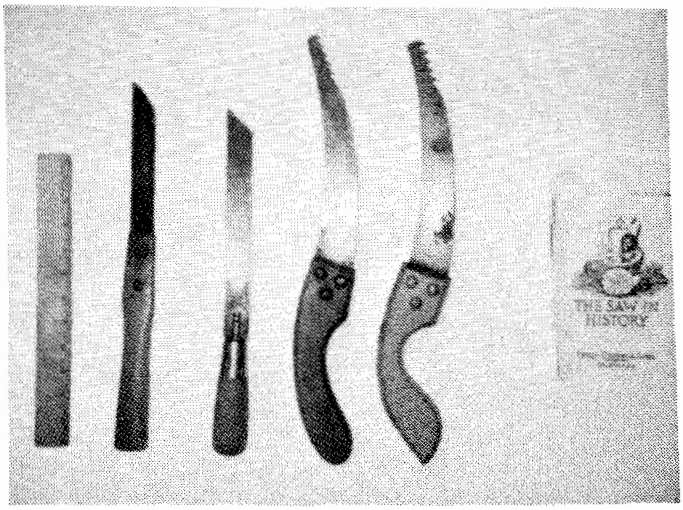
## AN IDENTITY SEARCH

by Don Wallace

The four saw-like implements pictured below were acquired at a flea market in northeast Philadelphia last winter by "Whatzit Wally", the author.

They appeared to be an evolutionary series of saws, but for what purpose? After our pathological guessers at the subsequent CRAFTS meeting exhausted all possibilities, the question remained unanswered.

Frank Kingsbury challenged me to research deeper into this great mystery. So, I stopped into the empty offices of the old Disston Saw Works on State Road just north of where the Tacony-Palmyra Bridge crosses the Delaware, not far from where the tools were fleaced. This strategy was prompted by the Disston logo impressed on the wooden handle of the straight second saw from the left. Its attachment to its blade seemed handmade and possibly home-rigged. Even though it cleverly allowed for the blade to be angled by unscrewing the handle, then snugging it up again, it seemed too awkward to have been designed and manufactured that way.



It was well worth the visit, but the senior gentleman at Disston had no idea what these "saws" were. This was a very disappointing dead end, but serendipity prevailed and I did manage to acquire a second generation copy of a copy (that may not be redundant) of "The Saw in History", from the gracious secretary who was most helpful, if not informative. She was the only human being in a large, empty office that may have housed 30 or 50 clerks and administrators in Disston's heyday. It was sort of sad, just a few executive offices in use at the corner of the building's second floor. Many of the old buildings on what once was a huge bustling and thriving factory complex of many acres are now rented out to other small businesses or organizations...a printer, a drum cleaning operation, etc.

If anyone possesses a 64-page copy of "The Saw in History", it would be a nice collector's item. The first edition published in April 1915, was reissued every two or three years. This was a copy of the ninth edition copyrighted in February 1926.

Well, now, wouldn't you know, I stopped in to visit Carl Bopp the following week, and he had since seen a picture of the saw on the right, in an old Disston catalog. It didn't take him long to produce the evidence--a line drawing of that curved saw with no set in the teeth. It's a weather stripping saw! And there was another one at tailgate on our June 5th meeting. For now, I'll assume the straight saws are earlier versions, or for related tasks, but let us know if you know better.

Description from "The Disston Saw, Tool and File Manual", 1942:

> "The Disston No. 1 Bead Saw for weatherstripping is used for scoring window frames, door frames, etc. preparatory to inserting metal or other weather stripping. Disston steel blade, 10" long, 1½" wide at handle, curving to point; 5 teeth at point of blade have ¼-inch spacing. Curved hardwood handle; orange lacquer; 3 screws."

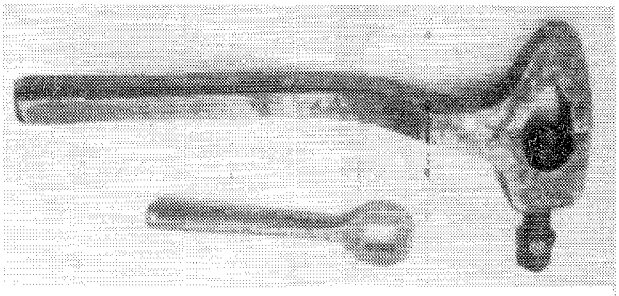
I'll have to pause again the next time I pass Disston's deserted plant to see the stone wall made of grinding wheels, according to Carl.

* * *

## WHATSIT WRENCH IDENTIFIED

by Alexander Farnham

Knowing of our worthy editor's interest in wrenches of all kinds, I was elated to discover, illustrated in a tool catalog, a 'whatsit' I had brought to a CRAFTS meeting some time ago. Pic-



tured in the lower right-hand corner of page 782 in the 1877, 1000-page, CHAS. A. STRELINGER & CO. CATALOGUE, is a hand rail wrench designed to be used by stair-builders. Exactly how this tool was used is a mystery to me and I would welcome any information on the subject. The one I own appears to be blacksmith made. It is marked M SCHERINGER and is accompanied by a small wrench used to turn the bolt which screws into the teardrop-shaped hole in the head of the wrench. No dimensions are given for the wrench illustrated in the catalog. The one in my collection is 6½" long. Though no one was able to identify this wrench when displayed at a CRAFTS meeting, I feel sure there must be at least one member who has either used one or has seen one used.

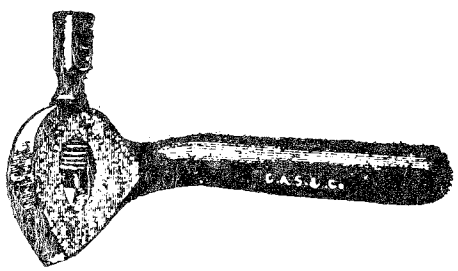
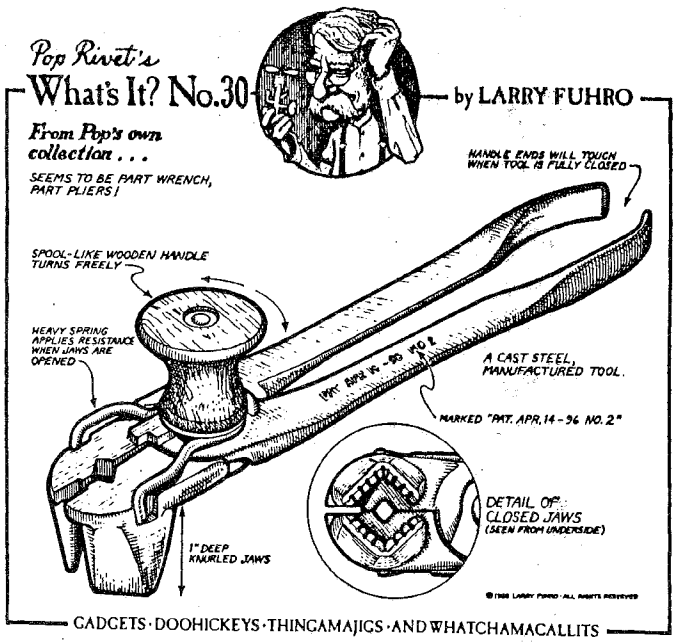


FIG. 3764. HAND RAIL WRENCH.

This tool is designed especially for stair builders; is made of malleable iron, with steel set screw. Price, each, $0 65.

* * *




Dear Frank (Editor):

I have two similar tools to the "What's It No. 30". One is marked "Pat. April 14, 1896 No. 1". The other is unmarked but is also shown in a drawing of Patent #558246, granted to George E. Wood of Southington, Connecticut on April 14, 1896. He called it a wagon wrench. Mine are 9 3/4" and 10" long and are too small for a wagon but are just perfect for a buggy or carriage or spring wagon. Since the one shown in the TOOL SHED is a No. 2, I assume it is larger and made to fit both a buggy and a wagon. It would not surprise me if there is also a No. 3, which would fit wagons only and would be too large for buggies.

Since Peck, Stow and Wilcox were also located in Southington, Connecticut, and made wrenches, sheet metal tools, etc., I wonder if they could have made these wrenches. Perhaps there were other facilities in Southington who could have made them.

George Wood's patent drawing shows the spring on top like the one shown in No. 30, and also one with the spring underneath. I have both types.

Sincerely,
Alfred W. Schulz

(Al is Secretary-Treasurer of the Missouri Valley Wrench Club and is in the process of updating the ANTIQUE WRENCH BOOK by Wullweber.)

* * *


## EXTENSION OF A WOMAN'S HANDS SHE DID MORE THAN COOK

The artistry achieved in textiles worked by American women resulted in some of the most beautiful craftsmanship of the 18th, 19th and 20th centuries. Into every piece which remains to us are woven the threads of their lives, their imaginations, their dreams and also the difficult realities of the New World.

With needle and yarn, with tiny scraps of cloth, and often on coarse homespun materials, they stitched the cultural and sometimes the political history of America into quilts and embroidery pictures. On fabric crude and fabrics rich and soft, they commemorated the birth of the nation (the original American flag was a patchwork).

Unlike their European ancestors and counterparts, they did not often work in rigid patterns, covering whole areas of cloth in elegant tapestry-like compositions. Their work was — free and spontaneous — like the other native folk arts and crafts; and like them, it bore the stamp of being distinctly American.

Weaving was done for centuries by individuals in the home and in small workshops, using simple looms to make fabrics for such things as clothing, bedcovers, and household linens. This was the daily routine of living: preparing the linen, cotton, and wool for spinning, washing, dyeing, and then weaving the prepared yarn or threads. They used cotton and linen for their warp (length of the material). Cotton and wool were often used together when weaving, producing linsey-woolsey.

Embroidery is one of the world's oldest arts. Any time a stitch is superimposed on fabric, there is embroidery. Nearly every cloth item sooner or later became a base for hand embroidery, including petticoats, dresses, purses, firescreens, bedclothes and book covers. Cross-stitch samplers were made as early as the 1500's. The purpose of samplers was to serve as a record of design and as a personal pattern book of stitches. The earliest dated sampler found in the American Colonies was made by Loara Standish, the daughter of Captain Myles Standish of Plymouth Colony some time before 1656.

For years women gathered at "sewing bees" to prepare material for rug making. Of all the tools, a needlewoman used, the most important and precious to her was the needle. If she lost her needle, she would look until she found it. A girl of 4 or 5 years would be taught the use of the needle and its importance to her life. All sewing was hand done until the middle of the 19th century when the sewing machine was invented.

Braided rugs are among the oldest of all the types of hand worked rugs, being found as early as the first quarter of the 19th century. Both rag rugs and braided ones used up whatever scraps and worn-out clothing were available, and were relatively easy to make. Today's women are quietly and unobtrusively creating their own designs in the tradition of their grandmothers and greatgrandmothers. While most of them are familiar with the revival of interest in the older work, they do not consider their humble efforts as worthy of notice. Their ancestors probably felt the same way. But the needlework of today's woman is as valid an expression of life and social order as that of long ago, and perhaps it will be their work that will grace the museums of the future.

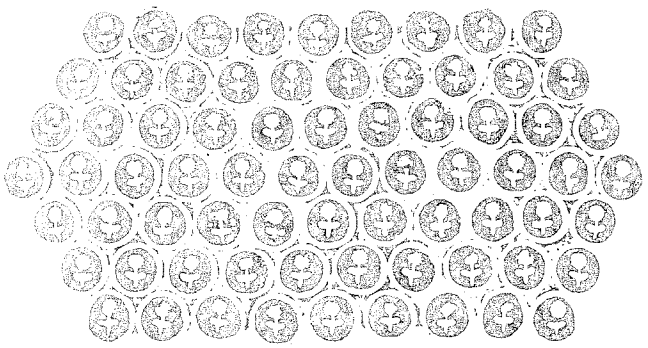
Toothbrush rug making is one of the lesser known crafts. It started during the Depression and was revived about 30 years ago. The completed rug resembles a braided rug, but each "braided" row is firmly stitched during construction to the previous one with the sharpened toothbrush handle acting as a needle.

Hooked rugs were not made before the 1830's, well after the first braided

(continued on page 7)

A WOMAN'S HANDS (continued from p. 6)

rugs. Several other techniques are sometimes mistaken for hooking. Hooked rugs look the same on both sides, as the hook leaves wide fabric loops on the back as well as the front so the design is repeated there. However, by the 1860's, hooked rugs were a popular activity, using burlap pieces with prestenciled patterns.



Circles embellished with light and dark embroidery form a geometric design.

Penny or button rugs were constructed of cloth "pennies" cut from men's woolen suits and appliquéd on coarse blanketing (Circa 1875 to 1900).

Knitting was the fireside occupation of Women and Children in Colonial America. By the age of six, children could not only knit, but were taught to "narrow" and "widen".

"My Crochet Sampler", a book published in 1840, defined crochet as "A species of knitting originally practiced by the peasants in Scotland, with a shepherd's hook". Even on the frontier, when time for ornamental work was limited, edgings were crocheted from spool thread for trimming underwear and handkerchief.

Lacemaker, Ruth Albisser has written: "The word 'lace' is derived from the Latin word 'laqueus', meaning noose and is used to describe a great variety of open-work fabrics. Lace as we know it began to appear at the end of the 16th century. While needlepoint laces are a derivative of embroidery, bobbin laces evolved from weaving. It is difficult to say which type came first, but by the beginning of the 17th century, both bobbin and needle laces adorned ecclesiastical linens and those of the Stuart Kings. For the next two centuries, lacemaking in Europe was a major industry, employing whole towns. Lace was valued more highly than jewels, and was worn only by the very rich.

"The lace era ended with the French Revolution of 1789. The few handmade laces that survived were cannibalized to become decoration on machine-made net. During the 19th century, some handmade lace was produced in lace schools, but they were unable to compete with machine made goods.

"The arts and crafts movement finally brought lacemaking out of the factory. Women of leisure sat in Victorian parlors and produced all manner of hand crafted items. The quickly made crocheted, knitted, tape and filet laces, replaced the laboriously made bobbin and needle laces."

Most American lacemaking was derived from European techniques and women eagerly copied imported examples. At the turn of the century, needlework magazines were filled with European lace patterns.

Tatting is a craft which originated about 1842. A delicate, handmade lace is formed by looping and knotting with a single cotton thread and a shuttle.

Editor's note: We welcome Dorothea's THE DISTAFF SIDE back and thank her for this review of many of the uses of fibers and textiles in our past. The "Extension of a Woman's Hands Exhibit" was on display June 18 to July 30 at the Township of Lebanon Museum, Musconetcong River Road, New Hampton where Dorothea is the curator. Many other types of arts, toil, and skills were represented and researched during this exhibit. MAK

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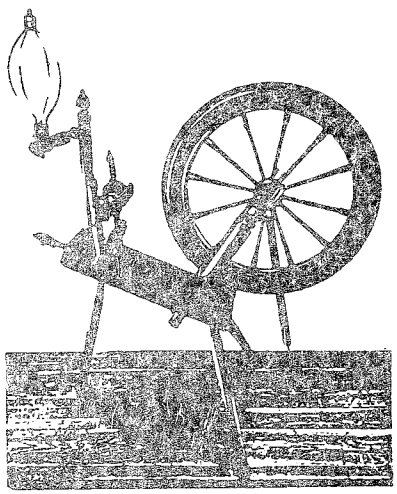
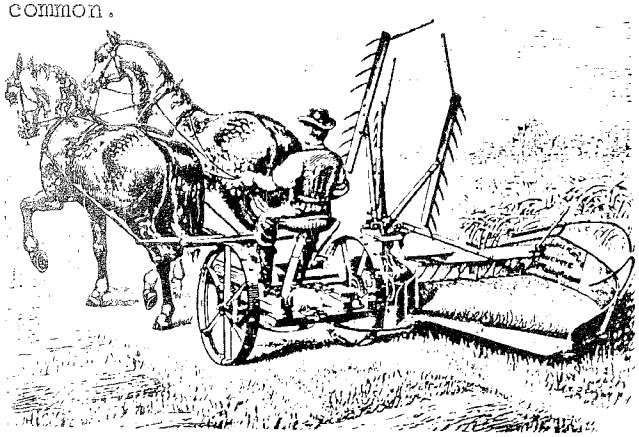


AGRICULTURAL MUSEUM (continued from p. 2) in 19th century horse-drawn field implements. A rare John Manny reaper (circa 1865) is included in this category. Carriage aficionados will find wheeled vehicles with extraordinary original finishes though currently in need of conservation. Collectors of household gadgets can look forward to wonderful spinning wheels and other textile equipment (including a rare vertical spinner). Food processing, a vital part of agriculture, is well covered with a variety of apple parers, cherry pitters, sausage stuffers and other gadgets both rare and common.

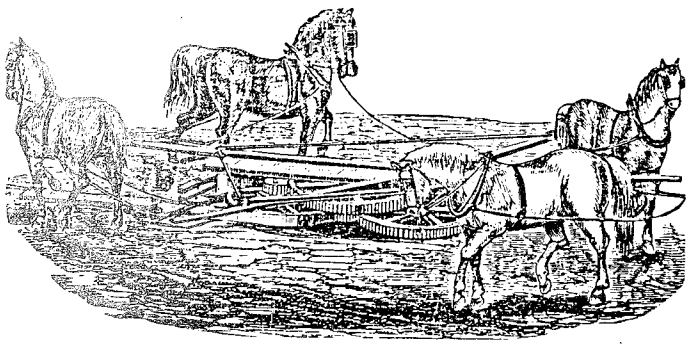


*The self-rake reaper became popular during the 1860s. Notice how the rakes lift and tilt after clearing the platform in order to miss the driver. (Smithsonian Institution.)*

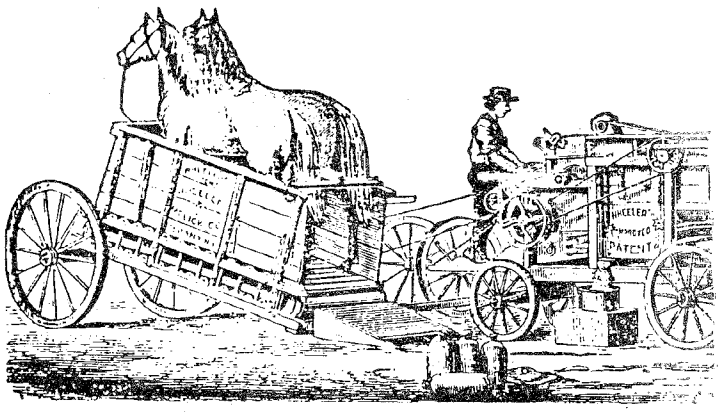
As a member of CRAFTS of New Jersey, I extend an invitation to fellow members to visit the Museum's storage facilities and enjoy this great collection. This will be a museum dedicated to an area of vital interest to CRAFTS and I urge you to support the Museum by joining as a member. For information about tours or membership, please call the Museum at (201) 214-0077.

Tom Harrington
Director/Curator

E. WHITMAN & CO'S HORSE POWER.



The above cut represents a Horse Power that is well known in this country. It has been a long time in use, and is still highly approved, being simple, strong and durable. We are manufacturing four sizes, as follows:



*Above: On small farms, the treadmill most commonly powered the threshing machine. Power transferred from the treadmill to the threshing machine by the belt in the center of the illustration. (Smithsonian Institution.)*

Below: Article from the Hunterdon Democrat, Page 39, column 6, July 7, 1988.

## Agricultural Museum To Rise Soon At Cook

**Construction will begin this month on the Agricultural Museum of the State of New Jersey.**

**At the June 14 meeting of the North Brunswick Planning Board, the museum trustees were given approval for the 30,000-square-foot building on College Farm Road on the Cook College campus of Rutgers University.**

**The Museum's construction manager, Thomas Farina, president of Design Interface of Princeton, said site work would begin this month.**

**Farina has projected a construction period of 12 to 14 months.**

**Lloyd Wescott of Delaware Township is vice president of the trustee board and several other Hunterdon residents are members.**

*Left: Before the age of portable steam engines, horse-powered sweeps were needed to drive large threshing machines. The power transferred from the sweep to the machine by a tumble rod. That rod is beneath the cover at the left. (Smithsonian Institution.)*

## BOOKBINDING AT JUNE MEETING

Herbert Nieder spoke and demonstrated the "ancient craft" of bookbinding at the June 5th meeting of CRAFTS of New Jersey using the tools and equipment of the trade.

There is an old Chinese proverb that says, "A picture is worth a thousand words." Don Kahn has provided us with some photos that show some of the equipment and tools that Mr. Nieder used to ably demonstrate the construction of a book before our eyes.

Getting set to bind a book.

Bookbinder's tools.

Stitching a signature (section) in place.

Trimming pages with a book plough.

# COMPASSES

Information and illustrations used in this article were provided by Robert S. Garguili. The text is quoted from pages 699 and 700 of the 1763 DICTIONARY OF ARTS AND SCIENCES, the title page of which is illustrated below. The use of f's as s's in the original gives it an obscure charm.

COMPASSES, or pair of COMPASSES, a mathematical instrument for describing circles, measuring figures, etc. The common compasses consist of two sharp-pointed branches, or legs, of iron, steel, brass, or other metal, joined at top by a rivet, whereon they move as on a center. No. 1. The principal perfection of this, as of all other compasses, consists in the easy and uniform opening and

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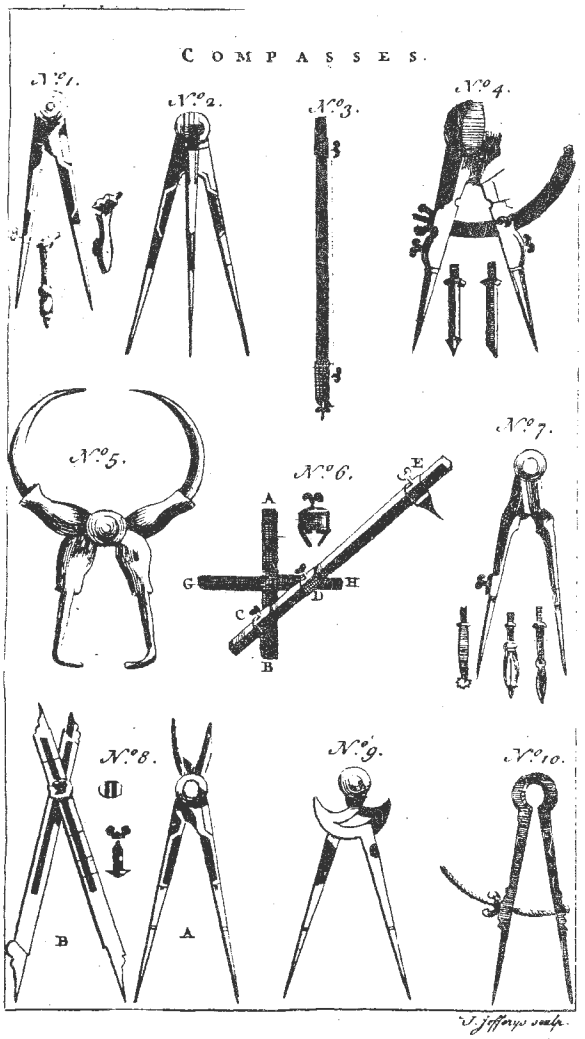
*Congeritur* VIRG.

VOL. I.

LONDON:

Printed for W. OWEN, at Homer's Head, in Fleet-ſtreet, MDCCLXIII.




shutting of their legs; one of which may be taken out, in order to make room for others.

There are now used compaſſes of various kinds and contrivances, accomodated to the various uses they are intended for; as,

COMPASSES of three legs are, setting aside the excess of a leg, of the same structure with the common ones: their use being to take three points at once and so to form triangles; to lay down three positions of a map, to be copied at once, etc. No. 2

Beam COMPASSES consist of a long branch or beam, carrying two brass cursors, the one fixed at one end, the other sliding along the beam, with a screw to fasten it on occasion. No. 3.

To the cursors may be screwed points of any kind, whether steel, for pencils, or the like. It is used to draw large circles, to take great extents, etc.

Clockmaker's COMPASSES are joined like the common compasses, with a quadrant, or bow, like the spring compasses; only of different use, serving here to keep the instrument firm at any opening. They are made very strong, with the points of their legs of well tempered steel, as being used to draw lines on paste-board or copper. No. 4.

Cylindrical and Spherical COMPASSES, consist of four branches, joined in a center, two of which are circular, and two flat, a little bent on the ends: their use is to take the diameter, thickness or caliber of round or cylindric bodies; such as cannons, pipes, etc. No 5.

Elliptic COMPASSES consist of a cross A B G H, with grooves in it, and an index C E, which is fastened to the cross by means of dove-tails at the points C D, that slide in the grooves; so that when the index is turned about, the end E will describe an ellipsus, which is the use of these compasses. No. 6.

German COMPASSES have their legs a little bent outwards, towards the top, so that when shut, the points only meet. No. 7.

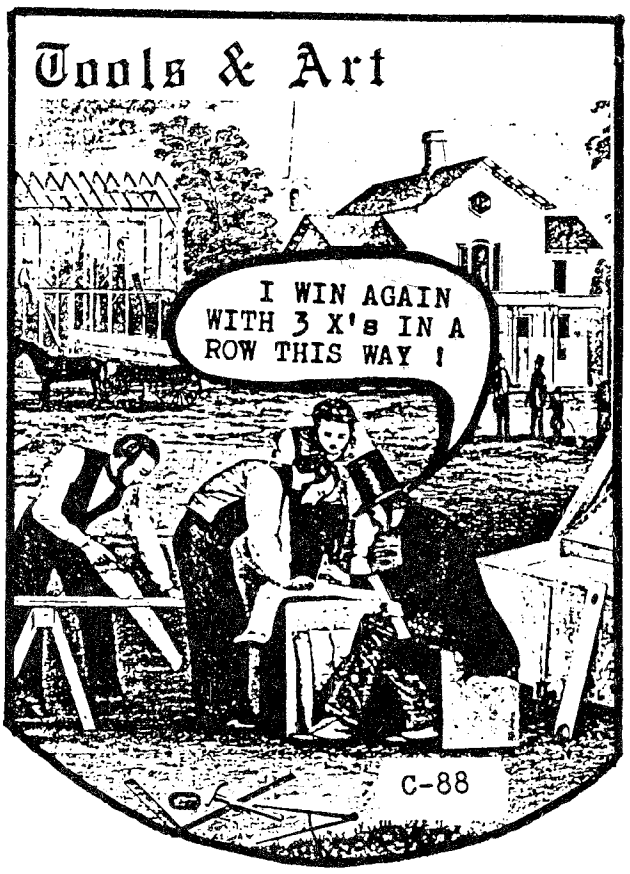
Lapidary's COMPASSES are a piece of wood, in the form of the shaft of the plane, cleft at the top, as far as half its length: with this they measure angles, etc. of jewels and precious stones, as they cut them. There is in the cleft a little brass rule, fastened there at one end by a pin; but so that it may be moved in manner of a brass level: with this kind of square they take the angles of the stones, laying them on the shaft, as they cut them.

Proportioned COMPASSES are such as have two legs, but four points, which, when opened, are like a cross, as not having the joint at the end of the legs like common compasses: some of these have fixed joints, others moveable ones: upon the legs of the latter of which are drawn the lines of chords, sines, tangents, etc. as on the sector No. 8. where A represents the simple kind, and B, that marked with sector lines. Their use is to divide lines and circles into equal parts; or to perform the operations of the sector, at one opening of them. See articles SECTOR, PROPORTION, and PROPORTIONAL.

Sailor's COMPASSES, a kind much used by seamen on account of their usefulness in working traverses. Its construction is represented, No. 9.

Spring COMPASSES, or DIVIDERS, those with an arched head, which by its spring opens the legs; the opening being directed by a circular screw, fastened to one leg, and let through the other, worked with a nut. Those compasses are made of hardened steel. No. 10.

* * *

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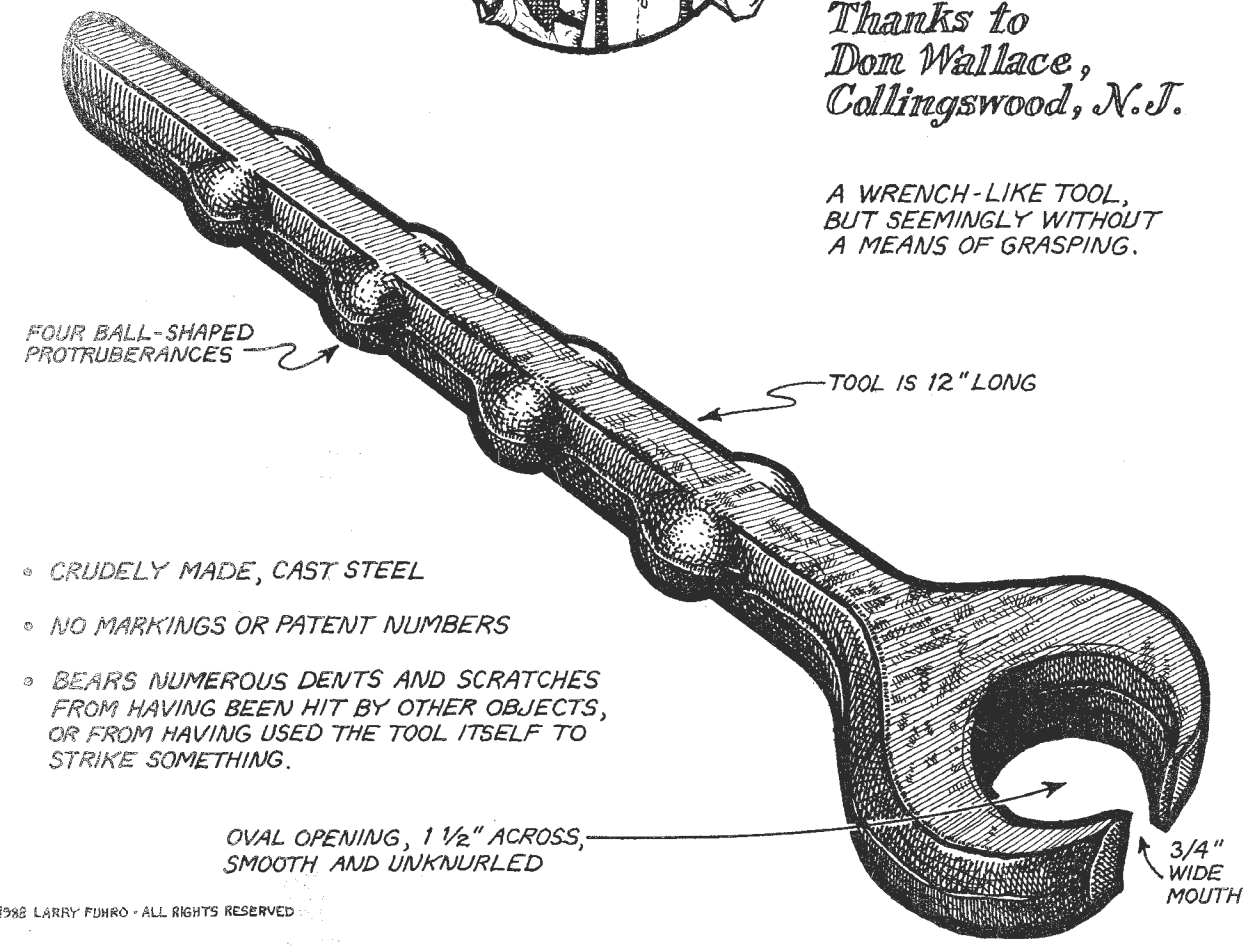
Beware: The perpetrator of terminalogical inexactitudes deals in enlarged verisimilitudes called stretching the truth.

Pop Rivet's

# What's It? No.31

by LARRY FUHRO

*Thanks to Don Wallace, Collingswood, N.J.*



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Copied from the 1988 FARM MUSEUM DIRECTORY, A GUIDE THROUGH AMERICA'S FARM PAST, page 27 (of 48 pages). It lists museums featuring antique farm equipment by state (10 museums are listed for New Jersey). The directory is published by Stemgas Publishing Co., P.O. Box 328, Lancaster, PA 17603.