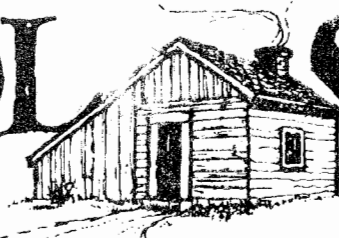


The TOOL SHED

No. 27



June - Aug. 1983

A Journal of Tool Collecting published by CRAFTS of New Jersey

CRAFTS SPRING AUCTION

by Robert Fridlington

When Alex Farnham reviewed the first CRAFTS auction for the Tool Shed back in 1979, he pointed out that despite extensive publicity the turnout had been small. But each year the attendance has grown. This spring's auction, held in High Bridge on April 30, was the biggest and best yet.

Preparations for the sale had been made along the lines of previous years. Procedures had been streamlined and bottlenecks eliminated. Then came auction day.

It was apparent well before the 10:00 a. m. starting time that this year was going to be different. The hall was packed. Tools had to be removed from the display tables to make room for more chairs. Even then it was standing room only. Everyone accepted the temporary confusion with good grace, and auctioneer Herb Kean got started at the appointed time.

This year's sale broke all previous records. The unofficial totals at the end of the day listed 459 lots sold, including many specials. More importantly, there were 153 bidders, a big jump from last year's "record" number of 83.

Some of the buyers had come a long way. Among the states represented in the audience were N.Y., Pa., Md., Va., Conn., R.I., Mass., Vt., and Michigan.

The most important of all the records, however, was the sales total. The unofficial figure was slightly more than \$25,700— an increase of more

than 50% over last year.

From first to last, the bidding was brisk, and those members who consigned tools must have gone home happy. As a prices-realized list will accompany this issue, there is no need to summarize the successful bids.

(continued on page 5)

LAST MEETING OF 1982-1983 YEAR TO BE HELD ON JUNE 12th

CRAFTS of New Jersey will hold its final meeting of the 1982-83 year on Sunday, June 12, at East Jersey Olde Towne in Piscataway.

The meeting will begin with the "Swap & Sell" at 1:00 p. m. The formal program will begin at 2:00.

The afternoon's program will feature Mr. Bruce Humphries who will present a lecture-demonstration on "Carving Wooden Eagles." The business portion of the meeting will include the annual election of directors and officers.

Harry O'Neill and Chuck Granick will report on the April 30 auction, which was the most successful auction CRAFTS has held, and the meeting will conclude with the "Whatsit?" session.

Except for the July 4 festivities (see page 2), this will be our last meeting until fall. The first meeting of next season will be in September.



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.

CRAFTS TO CELEBRATE
FOURTH OF JULY AT
EAST JERSEY OLDE TOWNE

Members of CRAFTS will this year once again demonstrate early tools and crafts at East Jersey Olde Towne's old-fashioned Fourth of July Celebration.

Over the past few years the displays and demonstrations by the CRAFTSMen have become a popular feature of the holiday festivities at Olde Towne. Just before last year's celebration, the CRAFTS program was the subject of a lengthy article in the New York Sunday Times.

Unfortunately, three of the regulars from previous years have moved away and will not be present this July. We are looking for some volunteers to replace them.

If you are interested in participating in this most enjoyable activity, please get in touch with Steve Zluky. The demonstrations usually run from about 10:00 a.m. until 2:00 p.m.

THE OIL WELL SUPPLY CO.

In last November's Tool Shed (No. 24) Bob Fridlington described a broad axe that he had recently acquired with an elaborate stamping on its side.

The axe was an "Oil Well" Chief," made, or perhaps sold, by the Oil Well Supply Co. of Pittsburgh, Pa. Bob stated that he would appreciate any information about either the axe or the company.

Well, Carl Bopp, this paper's roving correspondent in South Jersey, has responded. While perusing an old copy of The Scientific American, he spied the following advertisement and sent it in.



Carl also says that he has sent for the illustrated catalog (as per the ad), and he will be in touch with us again as soon as he receives it.

MEMBERSHIP REMINDER

On July 1, 1983, CRAFTS of New Jersey will begin a new membership year. So now is the time to remind the slow and the forgetful about dues.

You can save our overworked Treasurer, Jack Whelan, a tremendous amount of time and effort if you give him your \$7.00 before he has to ask you for it.

Bring your money to the June meeting, and Jack will gladly accept it. If you will not be at the June meeting, please put your check in an envelope and mail to:

Mr. John M. Whelan
38 Colony Court
Murray Hill, NJ 07974

THE DISTAFF SIDE:
CLEANING YOUR COLLECTION
by Dorothea Connolly

As anyone who has a collection seems to spend a lot of time cleaning, I thought you gals might like to know some of my cleaning tricks. If an article is precious enough to be collectible, it is precious enough to receive a little special care and attention.

GLASS: Glass pieces should always be handled with love and care. Before washing, place a towel in the bottom of the sink. Then add warm water, detergent, and one-half cup of vinegar. Wash gently, rinse with one part vinegar and three parts warm water, and air dry. Never put a delicate glass in hot water, and never put a glass in the water bottom-side first, as it might crack from expansion. Always put it in the water on its side.

A small nick in the rim can be smoothed by using an emery board. Scratches on glassware will disappear if you take a toothbrush and toothpaste, scrub it, and air dry after rinsing.

To remove the film from bottles, put one-quarter cup of rice in the bottle, add vinegar and swish it around several times. If it does not come clear, add more vinegar and let it stand overnight. Swish again, rinse and air dry.

To remove stains from bottles, simply fill them with water and drop in an Alka-Seltzer or denture tablet. Let it stand for 24 hours and brush out with a baby-bottle brush.

If a bottle is cloudy and you cannot clear it up with the procedure described above, put some clear mineral oil in it, swish it around and pour out the excess. The bottle will stay clear for about six months and you can repeat the process when necessary.

CAST IRON: I have a lot of cast iron, and I have found that cleaning it is not nearly so intimidating as many people think.

Begin by using naval jelly or standard oven cleaner on the outside. Spray it, let it stand for several hours, and rinse. I clean the inside with a Scrunge or the like and wipe it clean.

Then I put a small amount of suet inside (some people use peanut oil) and put it in an oven at 110 to 120 degrees for two to six hours, rubbing it occasionally with suet. This way you build up a nice coating. Once the coating has been achieved, do not wash it with anything harsh. And do not use safflower oil; it will gum up the surface.

BRASS: Stains on brass can be removed with a paste made of three parts baking soda and one part water. Simply rub, rinse, and dry polish.

SILVER: Polishing tarnished silver is a chore that no one enjoys. If you put a few mothballs in a small paper cup inside your silver chest, the silver will not tarnish so quickly. If you do not want your silver smelling like your closet, try putting a piece of chalk in your silver chest. Adding a few drops of ammonia to your silver polish will help a lot when it comes time to remove tarnish. And if you are out of silver polish, you can use toothpaste.

PEWTER: Pewter has its own special glow. Cigarette ashes added to pewter polish usually cleans up pewter beautifully. If you run out of polish, you can simply rub the pewter with a cabbage leaf. And if you run out of cabbage leaves, you can always fall back on the method used by our forebears. In colonial days they used wood ash mixed with water.

TINWARE: To remove surface rust from tin, dip a raw potato, cut in half, into cleansing powder and rub the rust away. But you should always be

(continued on page 6)

A PLANE SPELLING LESSON

by Larry Campanell

As one of the world's worst spellers, I spend a lot of time looking up the correct arrangement of letters. As a tool collector, my perplexity is compounded when I try to spell some of those funny sounding words that are used to describe the shapes made by moulding planes.

Take the word "scotia," for example, or "cavetto." Or try "cyma reversa" and "cyma recta." They might as well all be in Latin and Greek as far as I am concerned.

Now to get to the subject at hand. There is a word for a moulding shaped like that in Figure 1. This can be called a quarter round, but it is also known as a plain ov---(?). The same word is used for the shape shown in Figure 2. This is a quirk ov---(?). When this shape is stretched out, as in Figure 3, it becomes a Grecian ov---(?).

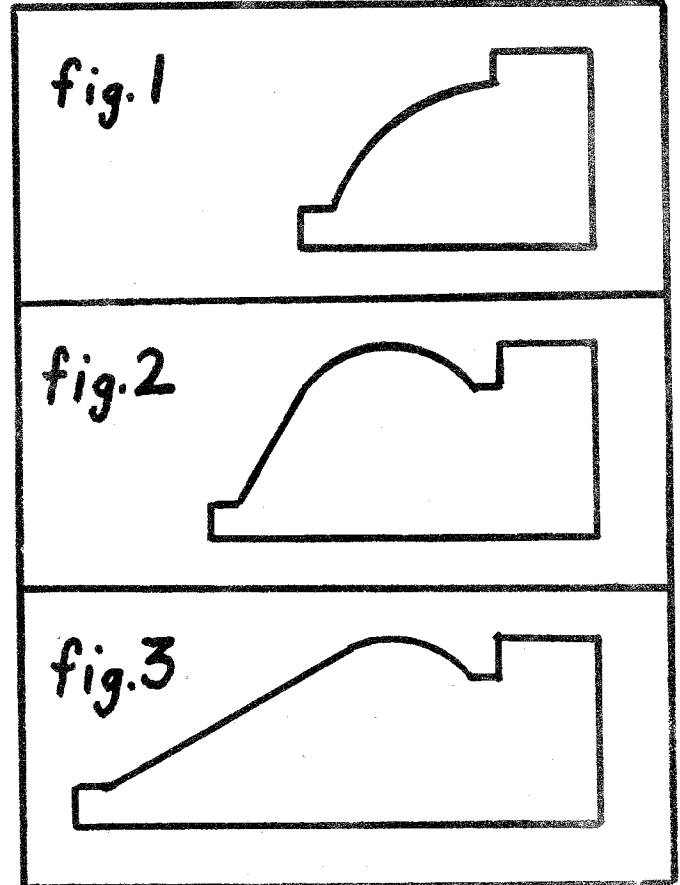
As you can see, I am not sure of the spelling. I was going to look it up in a dictionary, but that would only give me the correct modern spelling. As a purist, I wanted to use the same form of spelling that the oldtime planemakers and dealers used.

First I looked in Alex Mathieson & Sons (1899) catalog, and there it was spelled OVALO. I double checked in William Marples & Sons (1909) catalog, which had it the same way. But these companies were Scotch and English, and they may not have known how to spell it in American English.

So I glanced in the Arrowmammatt Works (1857), D.R. Barton (Mack & Co., 1894), and Chas. A. Strelinger & Co. (1897) catalogs, and they all spelled it OVALO. The Illustrated Sheffield List (1870) also had this spelling.

But I now made the mistake of looking in a later Illustrated Sheffield List (1876). One place in the list had

it OVALOE, and another place had it OVELOE. V.A. Emond & Co. (1889), Edward Preston & Sons Ltd. (1901), and Marshes & Shepherd (c. 1838-46) trade catalogs also used OVELOE.



The further I searched, the more confused I became. The Amasa Thompson (1827) manuscript renders it OVILO. The F.K. Collins (1838) broadside gives it as OVERLO in one place and OVELO in another. The John J. Bowles (c. 1840's) broadside also gives this latter spelling.

The John Willey (c. 1872-81) price list uses OVILA; but the J. Wilks (1829) price list says OVULO, as do the catalogs of Marsh Brothers (1849), Richard Melhuish Ltd. (1925), Herman Chapin (1853), and Sandusky Tool Co. (1877) and the Samuel H. Bibighaus broadside (c. 1852).

Let's see now. To use the spelling the planemakers and dealers used, is

it OVALO, OVALOE, OVELOE, OVILO, OVERLO, OVELO, OVOLA, or, maybe, OVOLO? At least everybody is in agreement on the first two letters.

But to heck with planes! I think that I'll just look for an ax— or is it axe?

(Auction, continued from page 1)

But it is impossible to write about an auction and not mention some prices.

Among the Stanley items, a Bailey Victor No. 3 brought \$160; a Stanley No. 2, \$140; a 6C, \$60; a 7C, \$40; a No. 96 chisel plane, \$175; and a No. 193 fiber board cutter, \$105. The top price of the day was \$950, which was paid for a No. 9 cabinet maker's block plane.

A toted boxwood plow plane went for \$350; a beautiful rosewood plow, with eight irons, for \$425; an M. Deter moulding plane for \$375; a handled reverse ogee for \$150; and a 3" ogee for \$85.

Sheffield braces sold for \$80-\$90. A Robert Marples Ultimatum brought \$450, while a William Marples brought \$400. A chairmaker's brace went for \$160, and a primitive oak brace for \$300.

Brass and rosewood or brass and ebony gauges brought from \$50 to \$65. An attractive little rosewood fret saw brought \$150. Cooper's adzes ranged from \$35 to \$75, and a gutter adze sold for \$80.

There were a number of fine New Jersey tools sold. A Mockridge and Francis boxwood plow went for \$200, and an Eastburn moulding plane for \$70. A Lowentraut wrench brace (where do those things come from?) was taken home for the bargain price of \$80.

Unquestionably, the best buy of day was a New Jersey piece. A Mockridge and Francis crown moulder went for

(Continued on page 8)

THE B. MAN NAME STAMP ON TWO EARLY PLANES by Charles Granick

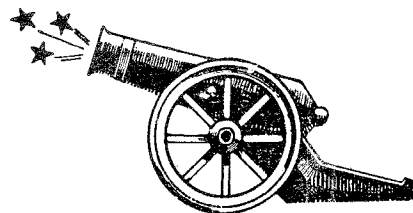
I recently acquired an exceptionally nice Francis Nicholson plow plane, which has a feature that might shed some light on the controversy over the maker/journeyman name stamps on eighteenth-century planes.

The new acquisition is a thumbscrew lock plow, and it bears the distinctive mark F. NICHOLSON/LIVING*IN/WRENTHAM. But the plane is also stamped, on both the heel and toe, B. MAN.

In the volume VII, no. 2, issue of "Plane Talk," the quarterly bulletin of BARS, Dick De Avila speaks of a similar plow plane made by Francis Nicholson's son John, which also has B. MAN stamped on it. In his article De Avila mentions that the married name of Francis Nicholson's daughter was Man.

The question remains: who was B. Man? Was he the owner? Or might he have been the actual maker? The odds seem extremely remote that he was a cabinet maker who had two virtually identical plow planes in his tool chest. Is it not more likely that he was a journeyman planemaker who worked first for Francis Nicholson and later for John, and who put his own name on the planes that he made for them.

If any member of CRAFTS has any information on B. Man, or if anyone has found a similar pattern of name stamps among the F. Nicholson/I. Nicholson/CE. Chelor "family" of planes, I would like to hear from you.



POP RIVET BREAKS THE ICE

Pop Rivet's "What's It?", No. 8— actually two "what's its"— in the last issue of The Tool Shed, drew several responses.

Three letters arrived in the same mail. One was from our old friend, Raymond R. Townsend, of Williamsburg, Va., who had written to protest the inclusion of a patented item as a "What's It?" (No. 8-1). By definition, says Ray, a "what's it?" cannot be patented!

A second letter was from Paul Morgan, of West Chester, Pa., who rather gently pointed out that the patent date "is an easy give away."

The third letter (name withheld) also brought up the matter of the patent. This writer stated, however, that he had been struggling with Pop Rivet's "What's Its?" for two years, and the inclusion of a patented tool had finally enabled him to identify one.

Paul Morgan, who knows his way around patents, identified No. 8-1 as an instrument for breaking ice, invented by one Isaac Giffing. As Paul noted, the slide provides the impact to break the ice. He also mentioned that the patent drawings show the instrument with a sharp, tapered point.

J. Lee Murray, of Warner, N.H., also wrote in and identified No. 8-1 as an ice breaker.

These letters were followed by one from Bob Nelson, of Cheverly, Md., who owns one of these gadgets. Bob, too, identified it, but he added that the bottom end of the one in his collection is "basically square."

And finally, Ray Hill, of Clarks ville, Md., actually sent us the patent papers (see drawings on opposite page). The feature of the tool that is patented, Ray points out, is the ball or weight that is dropped down the shaft to hammer the point into the ice to break it.

So, an ice breaker it is. But what

about the issue of patented "what's its?"

As far as Pop Rivet is concerned, it really is no issue at all. When he began this series, he stated clearly and forcefully that no patented items appear. He presumably had a moment of weakness. But, Pop says, never again!

And what about the other illustration (8-2)? Did everyone ignore that one? Not quite.

Bob Nelson said that he could not specifically identify it, but he thought he could come close. Since every tool made by W.H. Horn & Bro. that he has run across was either for shoe making or leather working, Bob guessed that the mysterious 8-2 fell somewhere in that area.

It was not a bad guess, because Lee Murray identified it as a currier's hide scraper, which has the blades missing.

The blades, according to Lee, would fit into the slots in the ring. The leather-covered, padded end would fit under one's arm when the tool was being used (which, of course, is why it is padded). With the swivel feature, the blade could be turned to any angle desired.

This was the first time that Pop Rivet included two items in a single issue. And we got two identifications.

We send our thanks to all of those who wrote in.

(Distaff, continued from page 3)
careful not to scour severely or to scratch the article, as the tin coating (over iron) will be damaged.

TOOLS: I cannot close without adding something for the men. To prevent tools from rusting, place charcoal, chalk or moth balls in your tool box. They absorb moisture, and they do make a difference.

I. H. Griffing,

Ice Pick,

Patented Aug. 5, 1856.

*N^o 15,183.
Fig 1.*

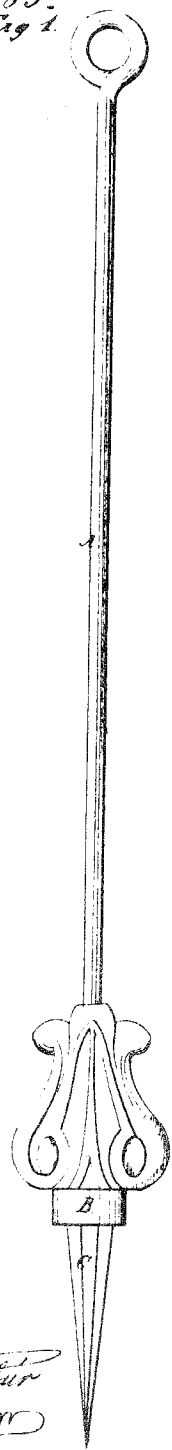
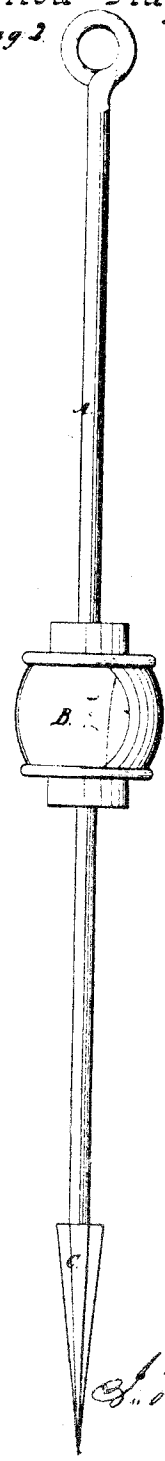


Fig 2.



*Witnesses:
Chas. S. Tucker
Herbert P. Carr*

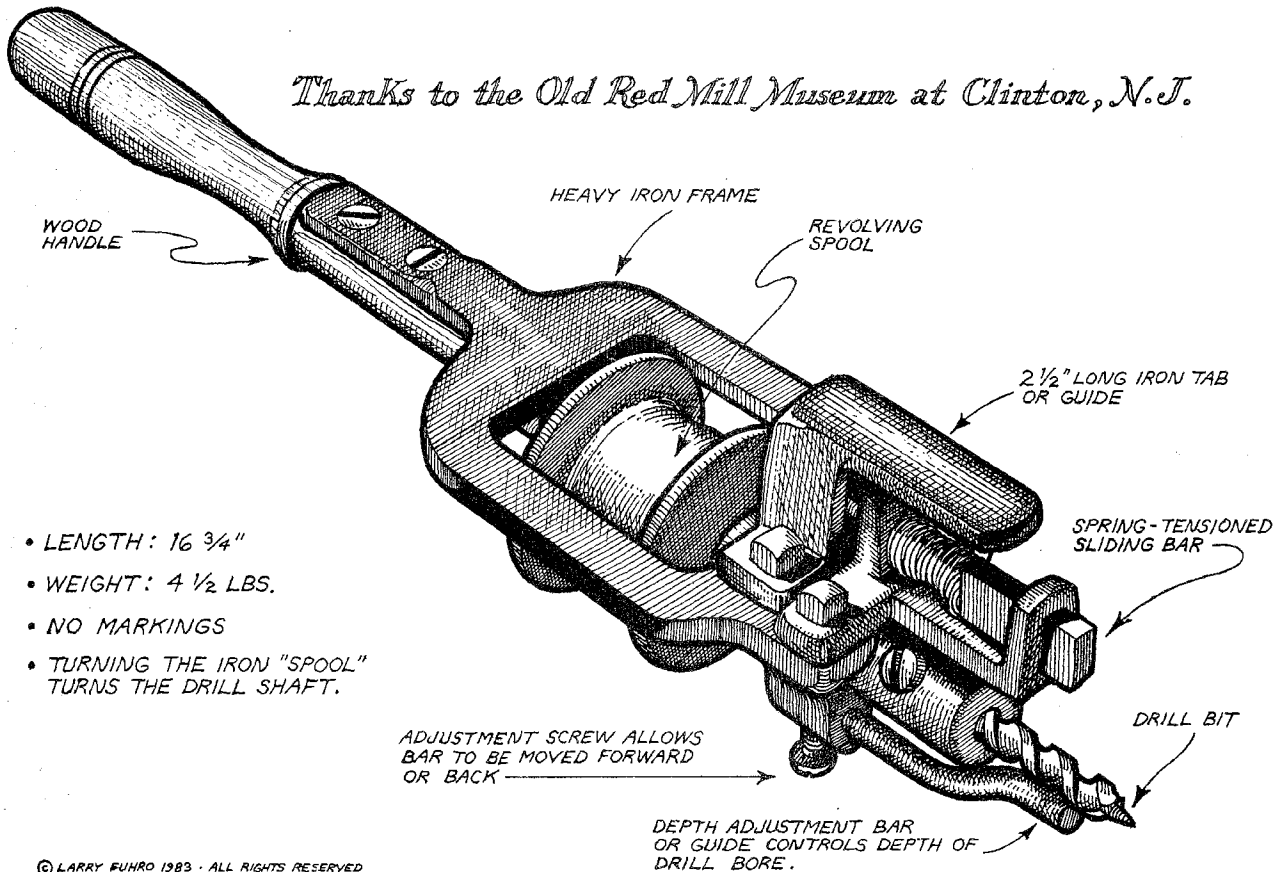
*Inventor:
I. H. Griffing*

Pop Rivet's
What's It? No. 9



by LARRY FUHRO

Thanks to the Old Red Mill Museum at Clinton, N.J.



- LENGTH: 16 3/4"
- WEIGHT: 4 1/2 LBS.
- NO MARKINGS
- TURNING THE IRON "SPOOL" TURNS THE DRILL SHAFT.

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GADGETS · DOOHICKEYS · THINGAMAJIGS · AND WHATCHAMACALLITS

(Auction, continued from page 5)
only \$500. There were a lot of second thoughts after the gavel fell on that one.

The great success of the auction is a tribute to many people. The Auction Committee, consisting of Steve Zluky, Harry O'Neill, Chuck Granick and Herb Kean put in long hours and did a magnificent job. The set-up crew, including Lew Cooper, John Dempsey, Don Lipsey and Ken Vliet, performed yeoman service.

On the day of the auction Bill Gustafson, Joe Hauck, Dom Micalizzi, Ken Vliet, and Dave Weinbaum worked as

runners, when they would rather have been in the audience bidding.

And special thanks go to three special people: Jack Whelan, Helen Whelan and Markay Zluky. They worked nine hours without letup on Saturday and, then, nine hours more on Sunday, just to make the books balance. And they did!

Finally, a special tip of the hat goes to our own auctioneer, Herb Kean. As usual, he was in good form and good humor. Without him, there would not have been an auction.