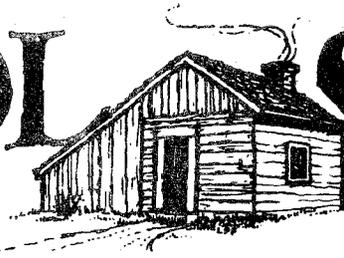


# The TOOL SHED

NUMBER 16



APRIL, 1981

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A Journal of Tool Collecting published by CRAFTS of New Jersey

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## NEW MEETING PLACE FOR APRIL 5th MEETING

The next meeting of CRAFTS of New Jersey will be held on Sunday, April 5, from 2:00 to 5:00 p.m. The meeting will be held at East Jersey Olde Towne, located in Johnson Park, Piscataway. Directions to East Jersey Olde Towne are given below.

The program for the April meeting will feature Charles and Walter Jacob, who will speak on "Stanley Tools and Products." They will also display a portion of their superb collection of Stanley tools. Anyone who saw the Jacobs' display of Stanley Gage planes back in November of 1978 knows that we are in for a treat. On page 3 of this issue the Jacob brothers tell how they got started collecting Stanley tools.

Harry O'Neill will preside over the "Whatsit?" session, and Charles Granick will bring us up to date on the previous day's CRAFTS auction. The afternoon's program will conclude with the "Swap & Sell."

Directions. To reach East Jersey Olde Towne, take I-278 to River Road (Rte. 18) in Piscataway, just as though you were going to the old meeting place. But instead of turning north, you now turn south.

Continue south on River Road (about two miles) to the second light, at Hoes Lane. Turn right into Johnson Park and East Jersey Olde Towne. There are signs at Hoes Lane for EJOT and the Middlesex County Park Administration Building. You cannot miss it.

## CRAFTS TO HOLD AUCTION ON APRIL 4th

CRAFTS of New Jersey will hold its spring auction on April 4, at the Taylor Hose Company, 7 Maryland Avenue, High Bridge, N. J. The auction will begin at 10:00 a.m. The preview will be held from 8:00 to 10:00 a.m. on the day of the sale.

There will be something for everybody, from the beginning collector to the advanced: cooper's tools, pattern maker's tools, shipwright tools, New Jersey tools, broad axes, saws, slicks, and pickaroons.

Among the items to be auctioned are a lot of nice primitives, including a primitive bit stock and pad. There will also be two cage-head braces and two goose-wing axes.

For those whose interests run to the

more colorful, there will be lots of box-wood and brass. Also up for sale will be two Ultimatum braces and an ivory and silver caliper rule.

Approximately 25 Stanley planes should satisfy the Stanley buffs. But if you are looking for something a little larger, how about a treadle lathe with a jig saw attachment or a 60" wooden square? This is going to be an outstanding auction. Don't miss it!

The auction manager is Chuck Granick. Herb Kean and Steve Zlucky will be the auctioneers. Refreshments will be available.

Proceeds from the auction and the food sales will go to the CRAFTS publication fund.

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Collectors of Rare and Familiar Tools Society of New Jersey

PRESIDENT Stephen Ziuky, Whitehouse
VICE PRESIDENT Harry J. O'Neill, Annandale
SECRETARY Robert Fridlington, Cranford
TREASURER C. Carroll Palmer, Plainfield

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 five dollars for the membership year of July 1 to June 30. Membership fees may be sent to the Treasurer: C. Carroll Palmer, 725 Pemberton Ave., Plainfield, N.J. 07060. The Tool Shed

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

\*\*\* IMPORTANT NOTICE \*\*\*
MEETING RESCHEDULED

CRAFTS June meeting, which was previously announced for June 7th, has been rescheduled for the following Sunday, June 14th.

Bob Cameron will talk on tinsmithing and tinsmith's tools. This will be the last meeting of the 1980-81 year.

Remember - June 14th!

\*\*\*\*\*

TWO CRAFTSMEN
FEATURED BY EXXON

CRAFTSMen Bob Pearlman and Carl Peterson were the subjects of an article entitled "Tools of the Past" in the January, 1981, issue of Horizons, a publication of Exxon Research and Engineering.

The article explained how they became interested in tools, described their collections, and pointed out that both men are members of CRAFTS of New Jersey.

Bob was recently appointed Assistant General Counsel of Exxon Enterprises, and Carl is a financial analyst with Exxon Research and Engineering's Financial Division.

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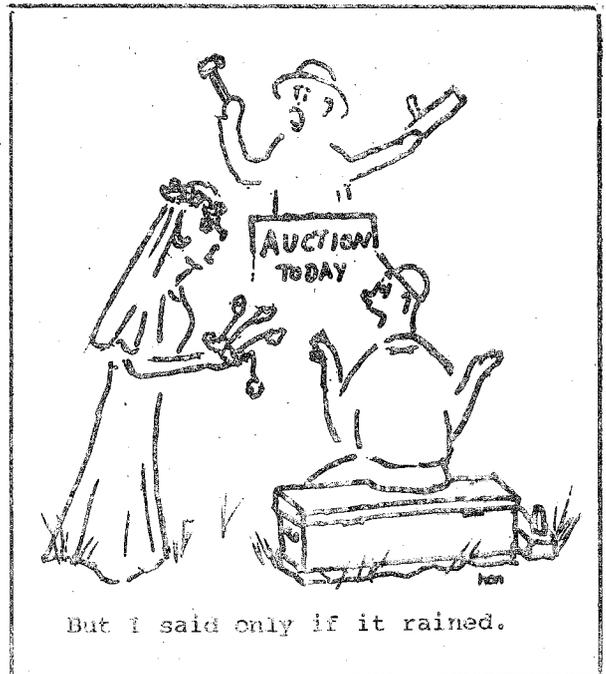


CRAFTS' new meeting place in East Jersey Olde Towne comes along just in time. At last February's meeting, seventy-eight persons were wedged into the Field Homestead to hear Herb Kean's discourse on cooperating. Our new accommodations will be much more spacious.

Many of the seventy-eight who were present in February cast covetous looks at Bob Whitacre's beautiful Mockridge & Francis three-arm plow plane, which Bob had produced in response to Mort Berman's queries (see Tool Shed, January, 1981). Interestingly, this plane was of an entirely different style and manufacture than the one Berman owns, though both are Mockridge & Francis.

Bob was able to answer two of Mort's questions. First, the Mockridge & Francis mark is inverted on the

(Continued on page 6)



But I said only if it rained.

## COLLECTING STANLEY

by Walter and Charles Jacob

(Ed. note: Walter and Charles Jacob's collection of Stanley tools is recognized as one of the premier collections in the United States. As many members have expressed interest in the Jacobs' forthcoming talk at the CRAFTS meeting of April 5, we asked the brothers to tell us how they got started collecting. Here's what they had to say.)

Our fascination with Stanley tools began in 1958, when as boys we became interested in woodworking and inherited our father's tools. We started repairing and making furniture while in high school and soon found that we really liked this work as a profession. When graduation day came along, we decided that this was the field that we both wanted to go into, so we started buying more tools.

We recognized that Stanley made a good grade of tool and started buying those shown in a 1958 Stanley catalog that we had sent for several years before. Soon we realized that Stanley had made more tools in their earlier years than were shown in their catalog. We started going to local auctions to obtain the different style planes that we thought we could use in our shop. Then we found a 1920s catalog that showed many more models of planes than we ever dreamed Stanley made. This started us off to try and find the other models.

After two years of doing part-time work for other people and doing our own repair work on furniture, we both decided that to be cabinetmakers we should know more about wood as a material. Thus, we decided to enroll in a 4-1/2 year course leading to a B.S. degree in Forestry, with a major in Wood Products Engineering and a minor in Forest Management. While at college we still pursued Stanley tools whenever we could.

After graduation, we built a new shop and set up a full-time business of furniture conservation. Our love for Stanley tools by this time had become strong enough that we were not only buying tools for our shop but collecting them as well. We became so involved that we were going to over 200 auctions a year and to all of the major flea markets in the area. This all was taking place when most collectors of tools wouldn't even consider Stanley as being collectible. Suddenly the 1970's came around, Stanley became recognized, and everyone started collecting.

Our collection today covers everything Stanley has made in their tool line. This includes planes, spoke shaves, rules, tapes, levels, squares, screwdrivers, mitre boxes, etc. As far as planes are concerned, we need only a few models to have a complete collection of one of each number. In many cases we have several design changes on a particular model—such as first production, second production, etc.

The interesting part about Stanley is that we are still discovering many things that we did not realize Stanley made. Its history is a fascinating story of a company that has been in business for over 100 years, since tools started taking a major change in design from Old World standards.

Our talk to CRAFTS on April fifth will cover a broad range of subjects. It will include something about the company's history, who it bought out, what it made, the people behind the tools, and the materials used and why.

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Any CRAFTSman who has a fine, favorite, or unusual Stanley tool or any other Stanley product is asked to bring it to the April 5 meeting for the Stanley display.

## WHAT EVERY CRAFTSMAN KNOWS

by Frederick A. Shippey

An extraordinary picture is found in Charles F. Hummel's book, With Hammer in Hand. Significantly a similar one was enlarged and reproduced in color on the dust jacket. This illustration (used several years earlier by Eric Sloane) shows the interior of the reconstructed Dominy woodworking shop at Winterthur Museum. What astounds members of CRAFTS and EAIA is the photographer's subject matter. Many readers have perused hundreds of pictures of tools and of fine furniture. Usually one topic or the other is featured.

Not so respecting the Hummel illustration. An unhurried examination of the Dominy woodworking shop yields the discovery of not two but three kinds of objects: (1) a cluster of eighteenth and nineteenth-century tools; (2) a tilt-top tea table; and (3) something else. That "something else" is what every craftsman knows! The tools and the table are seen in what appears to be a cluttered workshop. From the outset, this perplexing scene troubles the casual observer. A miscellany of strange objects invests it with unexpected complexity. However, the experienced craftsman quickly discovers what else is in the picture.

He discerns not only the sawdust and shavings on the traditional plank floor but also perceives an imposing accumulation of accessory devices scattered around the shop. He knows that the latter are essential for the making of the attractive table on display. The "something else" in this picture comprises a dozen or more adjuvant items—work benches, vises, templates, bench hook, miter box, and so on. The discovery proclaims that much more is required than the mere use of what Salaman calls "primary tools" (adze, axe, hammer, chisel, saw, plane, etc.) in order to produce a

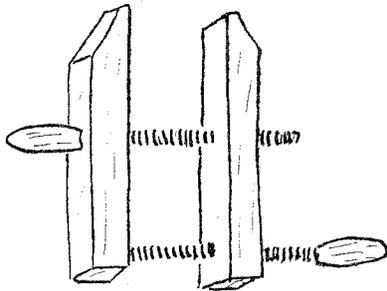
fine tilt-top tea table. Truly, secondary implements are needed in making almost anything out of wood.

Hence the purpose of this brief article is to call attention to the "something else" which definitely is involved in the use of primary woodworking tools. Off camera and behind the scenes, there exists a large inventory of accessory devices, contrivances, and implements which enable the craftsman and artist to accomplish great work. Some are regarded as secondary tools; others are jigs and mechanical apparatus. But both are needed to bind, convert, cradle, guide, hold, lay out, miter, split, squeeze, steady, test, tighten, or otherwise yield practical benefits in woodworking processes. Both are intended to facilitate admirable artistry and craftsmanship.

In several recent CRAFTS meetings we have witnessed the utilization of some of these adjuvant devices: e. g., Chuck Granick, in making dovetail joints; Erna Stenzler, in wood sculpturing; Carl Sunberg, in selected features of blacksmithing; Herb Kean, in the use of the axe (hatchet) and draw-knife in coopering; and Fred Shippey, in sticking moldings with nineteenth-century wooden planes. The point is simply that accessories contribute in a secondary way to the skill of the artist and artisan. Each of the programs cited above demonstrated the use of primary tools in combination with auxiliary implements. Unfortunately, such an essential contribution by the latter usually goes unrecognized. It is seldom lifted to public attention. It remains unmentioned.

Let us explore the matter on a broader basis. Reference can be made to the accessory paraphernalia necessary for the work of the carpenter, cooper, chairmaker, cabinet maker, pattern maker, and kindred woodworking fields.

Also included are artists who utilize wood as a medium. The contribution of accessories is made chiefly to facilitate artistry and craftsmanship. They serve as helpers—never as ends in themselves. A selected list would include at least thirty devices: bench, bench clamp (V block); bench hook, block hook, burnisher, C clamp, carver screw, chamfer guide, corner clamp, dogs, donkey's ear, glut (oak wedge), hand screw, hold down, hold fast, miter block vise, miter box, mullet, pusher stick, rope clamp, saw horse, shaving horse, shooting board, steady rest, stops, template (pattern, vise, wedge bar clamp, wedges, and wobble saw wedges.

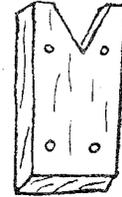


Hand Screw

Today, most of these implements can be purchased in a local hardware store or ordered from a tool catalogue. But in earlier days, many accessories were improvised by hand in a wood-working or blacksmith shop. As an apprentice, I made a burnisher from a discarded three-corner file. Indeed, across the years I have made at least a dozen different kinds of these adjunct devices. The reader can do the same. Remember, necessity is the mother of invention.

It may come as a surprise for some people to learn that it is virtually impossible to use primary tools without the help of accessories. Some provision must be made to hold the stock while the wood is being worked upon. This is what every artisan and artist knows! There are at least thirty-five processes in woodworking which require the use of one or more auxiliary

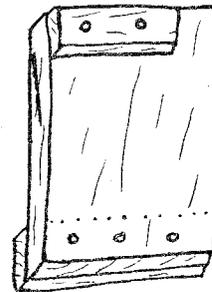
devices. Consider how you would hold or handle the stock during the following processes: assembling, attaching hardware, bending wood, boring, carving, chamfering, doweling, drilling, fastening, fitting joints, framing, gluing, grooving, hanging, hewing, housing out, layout work, indexing, mitering, molding, mortising, planing, rabbeting, repairing, sanding, sawing, scraping, screwing together, sculpturing, shaping,



Bench Clamp (V Block)

sharpening, squaring, testing fits, trimming, turning, and others.

During most of these processes the artisan wants to have both hands free in order to manipulate the primary tools. Two hands usually are needed to handle tools skillfully. In a great many cases, it would be impossible to hold the stock manually, hence a relevant jig has been improvised. Moreover, in gluing up some stages of cabinetry, a dozen or more hand screws are utilized—the grip of each one exceeding normal



Bench Hook

human strength. Further, the clamps must continue in position and in tension until the glue has set. Still further, before the primary tool can be applied to the stock, the latter somehow must be held firmly in place on the bench, shaving horse, or whatever. Other illustrations can be provided. However, these suffice for the present introductory

(Ed. Cor., continued from page 2)  
wider planes. And second, there is still at least one M & F three-arm plow reposing within the confines of the Garden State.

After John Kebabian mentioned in EAIA's Shavings that David Laurent had written a piece for the Tool Shed (November, 1980) on wheelwright's hooked reamers, we received a number of requests for copies.

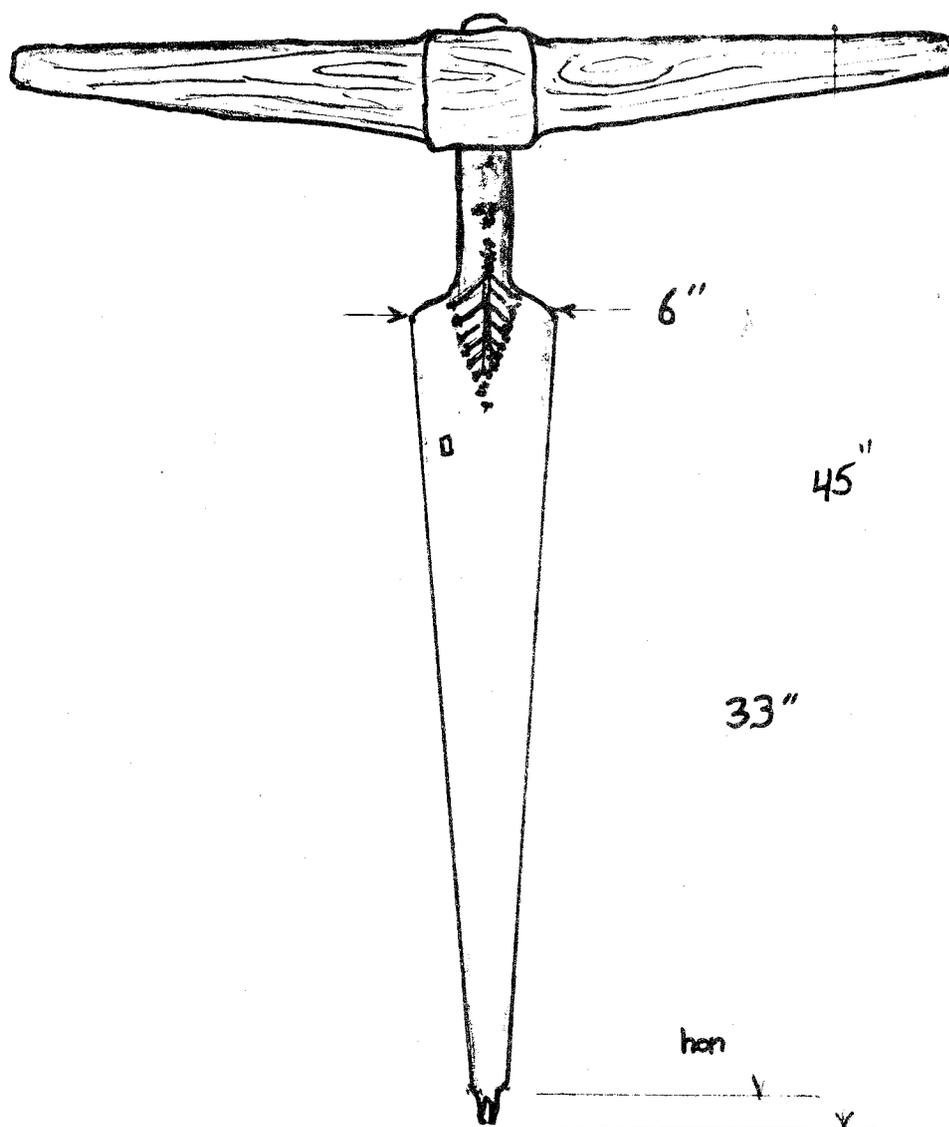
One of those who wrote was Lloyd D. Johnston, a gunsmith and blacksmith, of Beaverton, Ontario. Commenting on Laurent's speculation that it is more difficult to forge a ring than to forge a hook, Johnston disagrees. It is, he thinks, six of one and half-a-dozen of the other. He will, however, let us know definitely, as he has just

received an order from an historic site in Canada for five wheelwright's reamers.

In the midst of all the talk about hooked reamers, CRAFTSman Harry O'Neill dragged out (we use the term advisedly) the most impressive specimen that we have seen. At our request, Harry provided the drawings below at on the following page.

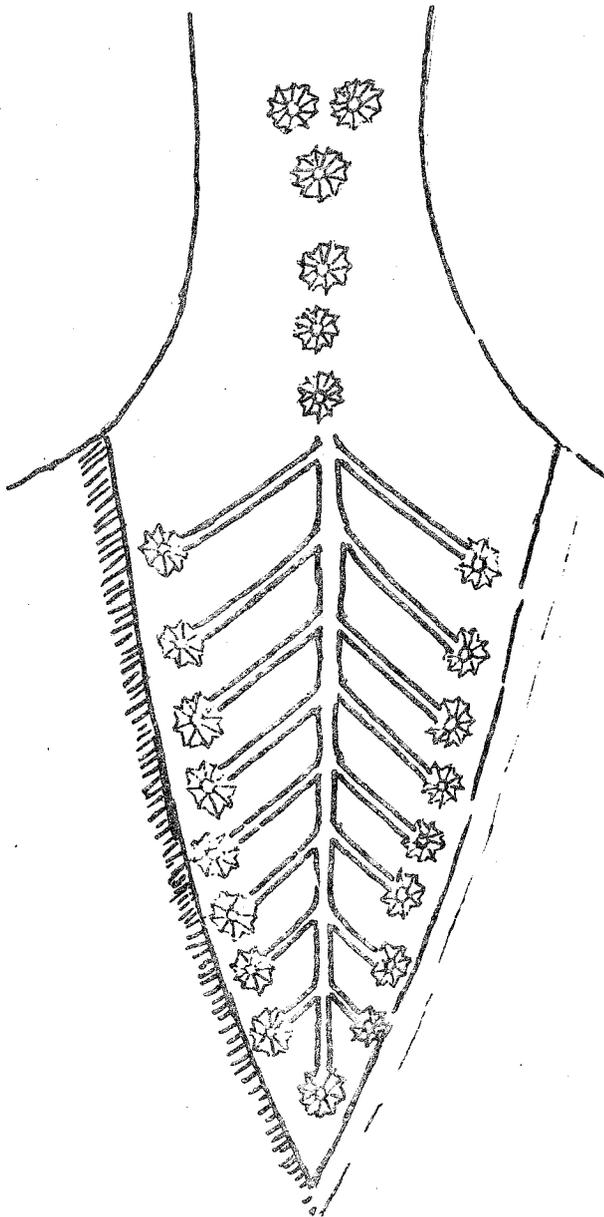
The reamer has an over-all length of 45 inches. The blade is 6 inches wide at the top, and the cutting edge is 33 inches long. The hook at the bottom is an open loop extending downward. is a massive tool, weighing forty pounds.

About 6 inches from the top edge of the blade, and about 1-1/2 inches in from the cutting edge, is a square



hole. There has been some conjecture about the hole being used to hang the reamer when it was not in use, but that seems improbable.

Easily the most striking feature of this tool is the large, elaborately forged and punch-decorated design that runs from the lower part of the neck down into the inside of the blade. This design is sketched in actual size below.



Is this a tree-of-life design? Whatever it is, one seldom sees a tool of this type with such elaborate decoration. Some blacksmith obviously took great pride in his work. It is an extraordinary tool.

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(Shippey, continued from page 5) article. The discussion is intended to be suggestive rather than exhaustive.

Finally, in summary and recapitulation, a quintet of observations can be offered. First, in the woodworking field, Salaman distinguishes between "primary tools" and auxiliary implements. Second, Hummel's picture of the Dominy woodworking shop dramatically calls attention to the utilitarian importance of adjuvant devices. Third, a compendium of at least thirty accessorial contrivances are noted above—many of which can be improvised by hand. Some are rudimentary in design, whereas others manifest considerable sophistication. Fourth, subsidiary devices aid in a secondary way to facilitate artistry and craftsmanship. Fifth, a selected



Hold Down

list of thirty-five woodworking processes reveals the need for the practical help available from one or more auxiliary implements. In a variety of ways, the aforementioned mechanical devices have proven to be well-nigh indispensable.

What every artisan and artist knows is that no one can make a tilt-top tea table, or any other beautiful artifact, without the aid of auxiliary devices, contrivances, jigs, or implements. Adequate recognition and appreciation of such unpretentious, practical assistance is long overdue.

\* \* \* \* \*

## THE PATTERN MAKER'S RULE

by Harry J. O'Neill

A pattern maker uses most of the tools used by woodworkers, but he also uses some that are unique to his trade. One that is perhaps used exclusively by pattern makers is the shrink(age) rule, sometimes called the contraction rule.

When the foundry pours molten metal into sand molds made from wood patterns, the metal shrinks, or contracts, as it cools. The amount of this shrinkage varies from metal to metal. The rates for four frequently cast metals are:

Cast iron,  $1/8$  inch to the foot.

Aluminum,  $5/32$  inch to the foot.

Bronze,  $3/16$  inch to the foot.

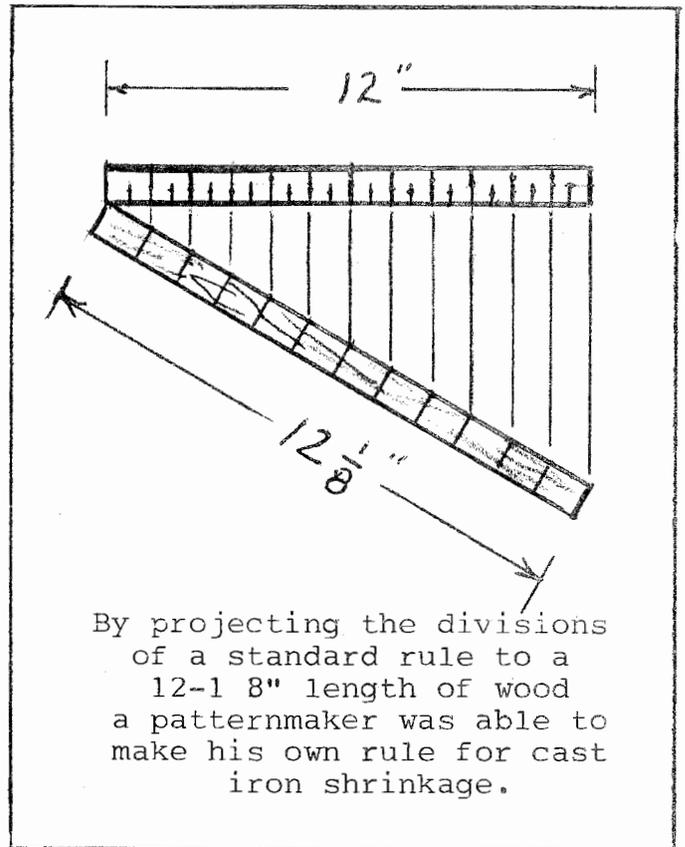
Steel,  $1/4$  inch to the foot.

For this reason, patterns are always made slightly larger than the dimension desired. That is, to obtain a foundry-poured iron bar one foot long, one would need a wood pattern  $12-1/8$  inches long to compensate for the shrinkage.

Originally, the man who made the pattern "figgered out" the shrinkage on each dimension. This was a long, laborious job. Somewhere along the line, the pattern maker developed a method of making his own shrink rule, thus doing away with the long "figgering out" process. There are still a few of these craftsman-made rules to be found today.

In the nineteenth century boxwood rules with brass ends were manufactured by Stanley and Lufkin. As the demand for more accurate patterns grew, the steel, machine-divided rules were developed. The common lengths were one and two foot.

As mentioned, there are still a few shop-made wooden rules around, but they are rare. The two-foot, brass-trimmed, boxwood rule makes a nice collector's item and is not too hard to find. The folding boxwood and brass rules, mostly of English origin, are scarce.



The British favored a steel rule with two different shrinkages (or contractions, as they put it) on the same rule. They added another half-inch or so to the length, made a hole, and hung them up. A hook appears in the end of some rules, much like a lumber stick.

Some pattern shops made a number of "shrink sticks." These were generally of mahogany and were made in two, four, and six-foot lengths with the shrinkage added. No graduations or marks were put on shrink sticks. They were used in combination with a two-foot shrinkage rule to obtain longer measurements for large pattern work.

Although shrinkage rules are not spectacular tools, many of them, particularly those made of boxwood and brass, are quite attractive. Moreover, they are a unique tradesman's tool and make a worthwhile addition to any tool collection.

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