The TOOLSHED

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Hand Saw Restoration

A Presentation by Bob Garay
Written by Dave Nowicki

The November CRAFTS meeting featured a presentation on saw restoration by CRAFTS President Bob Garay. Following is most of the key elements in the presentation that collectors and woodworkers can use in the selection and restoration of quality hand saws.

The first rule of thumb is to start with a good saw. What's a good saw? about good usable saws. M maker of the saw will tell y saw. According to Bob, w monds or an Atkins saw When it comes to value, D for. They were all made over a very long period o other manufacturers like H New York, Richardson Br ers out of New Jers Wheeler Madden and Cl son from Middletown, N York, George Bishop in La renceburg, Indiana and ma others who were known make very good saws. Sa marked "Warranted Superi can also be very good since many of these were second line saws made by quality manufacturers. Within each saw manufacturers line there are some models that are held in high esteem. The Disston # 12 for example, is considered one of their top of the line saws. The handle on the #12 has a unique double curve at the bottom of the carved apple wood handle which is readily recognized by saw aficionados and they are actively pursued by collectors today. While the handle doesn't make the saw perfect, it can and does make the saw more comfortable to use. It's the steel used in these saws that makes them special. It was highly tempered, enabling it to hold an edge for a very long time before resharpening is required. Regardless of any other enhancements it's the steel that makes a

Vith regard to other enhance- about any saw with a rose- is a good indicator of a high where premium materials enhance the product. For Atkins #400 and #401 saws d handles. Disston's #95 and #115 also used rosewood for their handles. The age of the saw can also be an indicator of value. For example a saw with an eagle medallion and stamped H. Disston on the blade was made before the Civil War. We know that because in 1865 Hamilton Disston, Henry's son, joined the firm and it was renamed *Henry Disston and Son*. In 1871 another son joined the firm and it became *Disston and Sons*. Even though the H. Disston may be rusty and the handle might be cracked and worn the saw has value because it's pre Civil War, ancient in terms of American saws. Other very early American saw makers are Josiah Bakewell, Wheeler Madden and Clemson and Harvey Peace from New York. Johnson and Conaway, William McNeice, James Begbie and Jonathan Paul were all early Philadel-

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Richard Gagliardi – Luthier
See Pg. 2 for information
High Bridge, NJ, Masonic Lodge

Collectors of Rare and Familiar Tools Society
of New Jersey

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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 fifteen dollars for the membership year of July 1 through June 30.
Membership fees may be sent to: Hank Allen, 524 Harristown Road, Glen Rock, NJ 07452 (write check payable to CRAFTS of New Jersey).

CRAFTS of NJ meetings are held at the HOST Masonic Lodge in High Bridge, NJ. Take I-78 to Route 31 exit at Clinton. Go north on Rte. 31 two miles to second traffic light at the High Bridge exit. Turn right and go about half a mile to Dennis Ave. Turn left, then straight to the Masonic Lodge (on the left). Tailgate sales in the parking lot begin at 10 A.M., meeting starts at 1 P.M.

The TOOL SHED

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CRAFTS WEBSITE
www.craftsofnj.org

Containing general information about CRAFTS and its activities including: meeting schedules, Tool Shed articles, etc.

NEW MEMBERS

Bob Hornstra	Woodland Park, NJ
Joe Kisty	Fords, NJ
John Kornish	Staten Island, NY
John Letsche	West Milford, NJ
Michael Murphy	Winchester, KY
James Shomper	Philadelphia, PA
Darrell Sunday	Harrisburg, PA
Zach Tatti	New York, NY
Vivian & Wayne Wilkerson	Roxboro, NC

President's Corner

It is time for all of the snow to melt and bring on Spring. Of course with Spring comes all the antique tool activities we all enjoy so much. Getting up early and going to the flea market is one of my favorite. Nothing better then to be on the playing field when the sun comes up and everybody is just putting things out on their tables. I guess it is a lot like fishing but I usually do better at the flea market than I do on the lake. Ask Herb, he been fishing with me.

Looking forward to the upcoming CRAFTS Auction, as we have a lot of great tools entered this year. Also Lee Valley donated some tools to liven up the auction with a tool raffle. See Pg. 11 for some photos of these tools. The Auction day features early morning tailgating by CRAFTS members and as usual I am expecting a good turnout. We are set for our April 6th CRAFTS meeting with a presentation by Richard Gagliardi, who is a master luthier. See his information below.

Lastly I asking members to consider helping out the club by writing an article for the Tool Shed. As acting editor I am finding it tough to get anybody to contribute something of interest for our members. You don't have to be an "expert" in any field. Even a short one page article about something special to you will interest our readers. I often help with photos if needed and even contribute my editing skills. Drop me a line.

Now lets get on with some Spring weather!!!

Richard Gagliardi – Luthier

Richard Gagliardi is a violinmaker, repairer, and restorer of violins, violas, cellos and bows. He has had violins in his hands since an early childhood age of 8 years old, playing the violin. He studied and continued playing through grade school and high school but was also good with his hands at woodworking. After graduating high school in 1975 he attended and graduated from Professional Violin Making School of America in Salt Lake City, Utah from 1976-1980. After graduation he apprenticed in two well established and esteemed violin shops in New York where he also learned how to re-hair and repair bows. In 1986 he opened his own shop in New Jersey and has since become one of the areas foremost artists in the maintenance, restoration and conservation of fine violins, violas and cellos. His expertise has been applied to the restorative work on Stradivari's as well as Guarneri's, Amati's and other fine Italian instruments from the 16th and 17th century. His ability to play an instrument gives him a distinct edge over many other repair shops. His specialties include proper instrument set up for optimal tonal qualities and cosmetic restorations.
Richard has prepared an interesting and fun presentation for CRAFTS. His topics that he plans to cover and discuss will be: Instrument making, Repairs and restorations, Bows, Trade tools and woods used. There will be a question and answer forum. Members are encouraged to ask questions and are invited to bring their old fiddles and bows.

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The quality of a saw can often be determined by the handle. Top left is a Disston D-8 thumbhole, top right is a Disston No.12, bottom left is a Atkins Perfection and bottom right is a Atkins 400 with rosewood handle.

phia saw makers. Saws by all of these makers are rare and almost always worth restoring. Just before today's meeting Bob found a saw for sale in the parking lot made by Mondon, another pre-Civil War saw maker from Port Jervis, NY. This one had a medallion on the right side of the saw, instead of the more conventional left side. In terms of the process of saw manufacturing, early saw makers wrote their own rules, standardization came later in the 19th century. Other indicators of an early saw are the raised or conical nuts on the handle as these are found from the late1860s to the 1870's. Also, the vine carving on the handles of early saws was done with chisels and gouges and not as they were later, with a rotary file. Saw design for American saws originated with the English and they were brought to this country by the immigrants. As a matter of fact, until Henry Disston proved the quality of his steel, many American made tools were regarded as inferior to those manufactured in England, France and Germany. In addition to the selection of the premium wood used, early saw handles were works of art from the carved lambs tongue at the base of the handle opening to the hooks and chamfers at the top of the handle and are another way that you can spot a good saw in a pile. The steel is another sign of quality. Bob

Some of the products used to restore a hand saw.

demonstrated how to bend the blade and strike it with his thumb to make it sing. And sing it does as the sound produced is a melodic tone that can be raised and lowered in pitch by further bending the blade. It's the sound of good spring steel. If it sounds dull the saw may have lost its tension. Saw handles with cracks and missing horns means that the saw requires further evaluation. These things can be repaired but the time and effort required may not be justified if the saw is common and a better one can be easily and cheaply found.

Restoration

A saw from the Civil War era, 1870 and earlier is considered historical and from that perspective requires that any work undertaken should be minimal and meant to preserve and present the saw accurately. From a collectors point of view these saws are usually not considered for use in order to protect their history. It is important to remember that we as collectors are in fact preserving historically important artifacts for future generations. As an example of how far one can go in restoration Bob showed an H. Disston brass backed saw with a stamped eagle and a triple

Disston 1840's brass back double eagle triple cove saw. The replacement handle will match the original exactly allowing for a restored rare saw.

cove handle which was broken with much of it missing. The saw itself is a very rare example, thus Bob asked Isaac Smith, a contemporary saw maker, to make a replacement. Research needed to be done to insure the correct shape as well as the type of wood used in the original. When Isaac completes the handle it will be sent to John Porrit, an antique finishing expert, to properly distress and color the new wood to look correct for the period. That's a significant effort in terms of time and money but for a rare saw of that age and quality it is well worth it.

Saw Plates

User quality saw restoration takes a slightly different tack. Saws from the 20th century, most with little historical value, are great candidates for light restoration. Today there is a resurgence of handsaw use in the woodworking community. Restoring the handle, the saw plate and a thorough sharpening are usually all that needs to be done to get a saw back into the hands of a craftsman. In the case of a backsaw the stiffener or back may require some work as well. Bob has replaced the saw plate with one from another saw but has not put in a new modern day saw plate as a replacement. Others restorers have done so, and can be a viable option. The question you have to ask is: is

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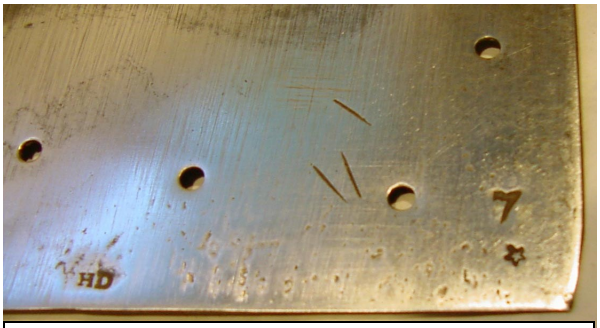
(Continued from pg. 3)

the saw worth it. The advantage to using a new saw plate is that you can choose the type of steel, for instance a 1095 steel which will hold its sharpness for quite a while. The question of whether it is economically feasible to go to the trouble of replacing the saw plate was raised and Bob replied that a good restored tenon saw can command a retail price of $125.

When cleaning a saw plate don't use an orbital sander because it leaves circular scratches which are difficult to remove. Sanding by hand takes longer but it leaves a much better finish. By sanding along the length of the saw, any scratches left over will be in the same plane as the original factory sanding and look more uniform. With a heavily rusted saw plate Bob begins with a razor to scrape off some of the rust followed with about 120 grit, sandpaper and uses it dry, i.e., without a lubricant. Underneath on a flat workbench he puts down newspaper as this process is very messy. Along with rubber gloves a dust mask is recommended or you'll be tasting rust for the next several hours. Care is taken working around where the etch is with only fine sandpaper on a flat sanding block. Working with finer grits and finally 600 grit paper will determine how visible the etch is. Saws with fancy etches were oftentimes second line saws, marked with a "Warranted Superior" medallion and were not as good as those with the manufacturers name in the saw medallion, i.e., Henry Disston and Sons. Wax, like Butchers Wax, makes a good finish for a saw plate and helps protect against rust. If the etch is light it might be partially restored by using a brass aging fluid which darkens the steel. Because the etch is actually slightly below the surface, when you lightly sand the saw plate with extra fine sandpaper on a sanding block it removes the surrounding darkened area leaving the deeper etch. On some saws with a high polish, instead of wax, Bob uses a product called Glidecoat as a final sealer on the surface of the saw plate to protect against rust. It leaves a very smooth surface and resists moisture and rust.

Removing the saw nuts can cause wood chips to splinter off the handle if you are not careful.

Another example of extreme restoration of saws that have been well used but are now too small at the nose, others possibly damaged or maybe severely pitted can be cut down to make a handy toolbox saw. Many thought that Bob was committing a sacrilege when he took a saw that was pitted and too thin at the toe and promptly cut off four inches to make it usable again by reshaping the toe. You could even put in a new nib to make it look more authentic by taking a saw with a nib and overlaying the shortened blade, trace the outline and file in the new nib. After all this is just decoration. Panel saws came in a variety of lengths and now Bob's 26 inch saw just became a 22 inch panel saw. You have to remember that millions of saws were manufactured and everyone with any kind of workshop had at least one and most had several different types.



Removing a handle often uncovers a surprise stamping. Here is a "HD" possibly for Henry or Hamilton Disston on a No.7 saw. The "star" is a rare find.

Saws with good saw plates or good handles can be repurposed, using the good parts on another saw. Carbide spade drill bits, available on eBay, are great for drilling new holes in the saw plate when replacing a broken handle. Saw plates that are very wavy, kinked or dented are problematic and may be beyond the skills of the average user to correct. There are skilled mechanics out there, known as saw doctors, who can repair some of these problems if that saw plate must be used. Sometimes working the saw by careful repeatedly bending in the opposite direction of the bend will remove the problem. Remember it is spring steel so it is supposed to spring back to its original position, but meticulous bending in the opposite direction of the original bend may help to straighten the saw.

Handle repair

If the handle needs to be removed, care must be taken when taking off the saw nuts or damage to the handle or worse, to the nuts themselves can occur. As saws age there is a tendency for the handle to loosen and the user to tighten up the saw nuts. This causes the wood to slightly mushroom around the screw and medallion as well as the nut and when you remove either, chips of wood are likely to break off around the hole. Sometimes running a knife blade, like an Xacto knife, around the screw or nut will alleviate that problem. If it's an early saw with split nuts the potential for problems is even greater. The split nut stem is brass, which is thin and has a tendency to become brittle. Through use, the steel of the saw plate will catch on the stem. Removing the nut usually will not release the stem. Also, driving the stem out will begin to strip the threads, or worse can cause the stem to snap off. If you don't have to take the handle off, the advice is; don't. A screwdriver for removing saw nuts needs to be modified by making it much thinner at the tip because the slots, whether on a straight or split nut, are much narrower than a regular screwdriver blade. When removing split nuts, Bob likes to use a brace

Modifying a standard screwdriver bit to fit split nuts is easy with a file.

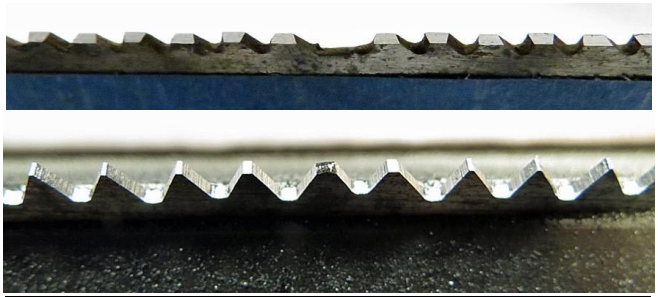
Replacing the top horn put this saw back into action.

and bit because of the control it gives. Pushing on the brace and going back and forth loosens the nut and without excessive force you can remove it. Be sure to mark the saw nuts and bolts to be sure you put them back together into the same holes. Also check that they are put back in the same orientation as they were in originally, especially the medallion.

In the case of a broken handle you can splice in a new piece of wood, on the horns for example, of the same variety as the wood in the handle. Finding old wood for apple wood or rosewood handle repairs can be difficult but many saws, like the Disston No.7, use beech and this wood is readily available from old planes. It is important to get a good match of grain and color for the replacement part. Sometimes wood putty (Plastic Wood) can be used for minor chips and to fill in cracks. Along with the putty, Bob recommends that you use a little super glue under the putty as well as some super glue on top of the putty which strengthens the repair and eliminates the porosity. When taking a saw apart be sure to look at the underside of the saw nuts. Sometimes you'll find patent information there. Under the handle on the saw plate you might find initials (Disston saws have been found with HD, perhaps Henry or Hamilton Disston?) or "made for" in the case of a saw made for Hammacher Schlemmer (a New York hardware dealer). Usually a "X" is stamped under the handle on the upper corner for Disston No.12 & No.9 saws. Modifying handsaw handles, especially on those from the fifties, will make them more ergonomic and fit the hand better, like those on earlier saws. When cleaning, a little alcohol and some medium steel wool can be used to initially remove dirt and grime. If you decide to remove the finish a wood stripper like Citrus-Strip works well. It's a little slower than methylene chloride based strippers but it's much better for your health. For removing heavy stains a paste of water and oxalic acid crystals can be used. Aniline dyes and wood stains can be used to homogenize the color of a handle, along with other finishes. Bob likes using a home-made "French Polish" to finish off the handles.

Sharpening

The difference between a rip saw and a cross cut saw is the way the teeth are filed. On a rip saw the teeth are filed straight across at a 90 degree angle. Those angles are called the rake and fleam. A ninety degree rake angle is very aggressive with the cutting edge of the tooth attacking the wood head on. Thus you may want to increase the angle by as much as six degrees from ninety degrees to make it easier to start the saw. For cross cut saws you increase the rake angle by about fifteen degrees from ninety, slicing the wood at a "relaxed" angle. You also turn the file to a twenty degree angle for filing your fleam angle. This is the angle that gives the teeth a knife edge, as compared to a "chisel edge" of a rip saw tooth. Before you sharpen the teeth you need to Joint them by running a file across the top of the teeth. This leaves a flat spot on the top of each tooth. The saw filer adjusts the pressure on the file to reshape any teeth that are too large or too small (Cows and Calves). A magnifying lens and a good light source are necessary to file saws. The set in a saw refers to the slight bend outward at the tip of the tooth. When using a saw set do not try to set more than the top one third of each tooth. If you try to set the tooth to low you risk snapping the tooth off. A Stanley No.42 sawset is what Bob prefers but others can be used just as well. Saw setting is not necessary on every sharpening. Bob told us that many of the saws he sees are over set. Hybrid saws, so named because they are filed with some of the characteristics of both a crosscut saw and rip saw are for those who want to use only one saw for cuts across and with the grain of the wood. When it comes to using files the rule of thumb is to use smaller files for smaller teeth. Because we were running short on time Bob wasn't able to elaborate on the methods of filing or the files used for each saw type but the internet is loaded with information on saws, files, and sharpening methods.



Above top shows a broken tooth when first jointing the teeth. Above bottom shows the same tooth after shaping and re-jointing again. The last step will bring the tooth back up to full size with the rest of the teeth.

This was a meeting which will be appreciated by me for a long time. I found that Bob provided some great information for those who are thinking about rehabbing a saw. Bob has an obvious passion for saws and, as a former teacher, he knows how to pass along his knowledge. It was a great afternoon for collectors and users alike.

More information on saw restoration can be seen at Bob's webpage—**www.takeadiptools.com**

CRAFTS meeting February 2014
Ashley King on Clocks

Ashley King's mechanical abilities were developed early in his childhood. He could disassemble and repair one-lung hit-and-miss gasoline engines, and by the age of eighteen had amassed a collection of thirty of these heavyweights. He once found a model T ford body in a barn and took it home, later to find that it was a rare body style and could sell it for a lot of money, which started him on the path to buying and selling antiques. Another thing he found that he liked was history. Not the traditional history that was taught in school but the real history that wasn't necessary revealed through school studies. For example, everyone was taught that Columbus discovered America but the facts don't support that hypothesis. What about Leif Erickson and others before him? These revelations sparked in him an intense interest in finding the truth in everything. When he went to Europe after joining the Air Force his life changed and his mechanical abilities were to come in quite handy. He was taken to an antique shop nearby where there was a clock on every wall and in every available space. He was enamored and two months later he owned the shop. He decided to stay after his enlistment was up, which led to his owning several more antique shops around Europe. Tall case clocks were purchased from a contact in London by the truckload for $200 each. Flea markets in Germany were a treasure trove for old clocks and they weren't expensive, only a few dollars each. Clocks and antiques were to get him started in a business that would last until today. Ashley was recalling the "OLD" days when he was buying and selling quickly for a profit. During this time he remembered going into a basement in Germany and saw a bird automaton much like the ones you'll see with one or two birds, maybe even three, but this one had twelve birds and he could have bought it for the equivalent of $1000. Today it would be priceless. His German partner had a warehouse which held thousands of clocks. In Austria Vienna regulators were sold in lots of ten for twenty dollars each for one weight clocks. Two and three weight clocks were only slightly more, for as many as he wanted. The time period was 1969-70. The antiques business really kicked off in 1980 and prices started to increase. He wasn't accumulating at the time but did manage to save a few things like the first clock he ever bought. By then Ashley really started thinking about the history of clocks.

Historically clocks have been powered by springs, weights, water and electricity. Battery powered clocks date back to the early eighteenth century. This is the second thing that piqued my interest and electrically operated clocks are also one of Ashley's interests. Those battery clocks were not very reliable due to the poor battery technology at that time and a reliable power grid was yet to be realized. It wasn't until Henry Warren, in 1915, invented a self-starting synchronous motor that made reliable electric clocks possible. A synchronous motor spins at the same rate as the cycle of alternating current powering it. While a reliable power grid did exist in much of this country there were many irregularities in the frequency developed by each, making the power grids incompatible with each other. Not only was accurate timekeeping a problem but you couldn't transfer power between them. Henry Warren's resolution to this was to invent a "Master Clock" which was installed at the Boston Edison Company. It had two movements, one was driven by a traditional spring and pendulum. The other one by his self-starting synchronous motor connected to the power plant. The pendulum was adjusted twice a day based on time signals from the Naval Observatory. As long as the motor driven clock hands were the same as the pendulum clock the power was considered to be uniform. By 1947 Warren "Master Clocks" were regulating ninety-five percent of the nation's power lines. Henry Warren went on to found Telechron which manufactured synchronous clocks based on his motors from 1912 to 1992. Ashley King discussed many different types of clocks, their place in the clock world along with many tips on repair and refurbishment. He also answered specific questions to those who brought in clocks and were looking for information on them. I found Ashley to be an interesting and engaging speaker. By the questions asked, the rest of those attending the meeting thought so as well. He graciously remained well after the meeting was over to take various clock repair questions form CRAFTS members.

CRAFTS AUCTION FEATURING MANY RARE SPARKLERS

Right- Patent ratcheting universal wrench as patented and produced by James C. Hawes, Brooklyn, New York.

Above - Surveyors brass parallel rule & angle gauge made by W. Davenport early 1800's.

Above - Thacher Rotary Slide Rule No. 4012. Early Type 2, S/N 1073. Over 3000 stamped numbers. Excellent

Above - FISHER 1868 patent bevel by Disston & Morss. combines a bevel, level and inclinometer in a single tool.

Above - Geo. Wheatcroft plated Sheffield style brace - Rare Newark, NJ maker.

Above - Victor circular plane made by Leonard Bailey 1880-88. In fine complete condition.

JIM ABER

Jim Aber died on Christmas day 2013, survived by his wife Reggie, son Brian and daughter Robyn. He was a founding member of CRAFTS in 1978 and gave the club its name. (Incidentally, we still have 20 members who joined then.) He also named the Fine Tool Journal.

A Fine Arts graduate of the Rhode Island School of Design, he was Art Director for several NYC advertising firms. He also did free-lance work and received many awards and citations for his advertising campaigns and creative artwork.

He had resided in Glen Rock since 1958. One day in the 1960s walking to the NYC bus he spotted a box of tools that had been placed at the curb for trash. His interest in tools was sparked and never diminished. After that, he drove frequently to New England to search for tools and also found them at NJ garage and barn sales. There were no organized antique tool auctions in those early days and very little published about antique tools. So he had to learn.

Jim spent years researching tools and crafts, spending many of his lunch times in NYC museums and libraries. He created brochures on 13 crafts and would transcribe talks at CRAFTS meetings and bind them with covers of his design. All of his research, some 12 cartons, are now in the Museum of Early Trades and Crafts where the Robert J. Aber Research Center was established.

He was a participating member of EAIA, Mid-West, ATTIC, and ETC on Long Island. Jim and Reggie had special relationships with the Kielors and Fountains on Long Island and with the Farnhams in NJ. Archie Kielor was a legendary collector whose collection took seven days to auction. Several of his great tools have reemerged in CRAFTS auctions. Ethelle Fountain is still a CRAFTS member and sends a note with her dues every year.

Quiet and unassuming, beyond antique tools he was a renaissance man. He could play almost any musical instrument and played the piano by ear. He could play anything you could hum. He had collections of collections including antique toys, inkwells, his own woodcarvings and more. He was always willing to volunteer his artwork to community organizations. His drawings of Glen Rock homes and businesses were published in his *Glen Rock Sketchbook*, which was sold to benefit the Glen Rock Business District. His artwork is displayed prominently in local homes and businesses.

When he could no longer draw he turned to painting and poetry. When his poems were published weekly in the Glen Rock Gazette he was named Poet Laureate of Glen Rock. When he died, 235 of his poems remained unpublished.

A memorial service will be held at the Community Church of Glen Rock on March 29. (Call me for info 201-444-9440.)

Hank Allen

Are We Going To Lose Traditional Craftsmanship?
By Bob Garay

As a retired shop teacher of thirty years I have seen the trend happening the entire time I taught. In fact when I started my teaching career a fellow shop teacher said to me "Why would you come into this profession? We will be closing the shops soon." He was right, and throughout my thirty years of teaching they steadily closed every shop in our school district. This matched the trend across New Jersey and the nation. Administrators and Boards of Education focused on college prep and teaching to the test, and young students were not learning traditional handiwork at home. At the same time our nations consumers on the whole does not respect quality handiwork and spend their purchasing power on cheap imports. This has caused the United States to lose its manufacturing, and any workers who do struggle to compete have to compromise with mass production practices over quality hand work.

Two guys leading todays renaissance in traditional woodworking, left-Roy Underhill & right-Chris Schwarz.

Yet as a dealer selling quality vintage tools, I do recognize a resurgence of interest in traditional handwork. Currently my sales have focused on selling quality vintage user tools in ready to use condition. I have sold thousands of tools to men and woman who want to use the tools in their pursuit of hands on woodworking and or metalworking. A common scenario is the professional worker who spends the majority of his day in an office and when he gets home he just wants to unwind in his basement shop. Of course using hand tools to build a piece of furniture for his family is a plus, and traditional practices with hand tools is safer, is not noisy and causes little dust. It is the perfect way to spend an evening especially when you consider the physical activity coupled with the minds on activity. Much better than sitting in front of a television all evening.

Two of the stimuli of this resurgence are Roy Underhill and Chris Schwarz. Roy is well known to most CRAFTS members for his Woodwrights Workshop PBS series. He currently is popular as ever and has a series of "Shop Class" episodes that can be seen thru the internet. Chris Schwarz is past editor of Popular Woodworking and currently is publisher at Lost Art Press. His book; ***The Anarchist's Tool Chest***, is a must read for all CRAFTS members. It explains the necessary hand tools for traditional woodworking practices. Chris stresses the usability of quality vintage hand tools. Below is a sampling of his thoughts from this book about how we need to pick up the charge of preserving traditional woodcrafts. It has guided my current thinking about the importance of CRAFTS and the work we do.

Following are excerpts from various pages in ***The Anarchist's Tool Chest***, by Chris Schwarz;

I think it is a bold *but fair statement to say that the craft of woodworking was cut down by the aftermath of World War II. The global reconstruction in Europe and the mass mechanization required to do it quickly girdled the bole of the woodworking craft. Chisels were put away. Moulding planes were burned. Saws were allowed to rust.*

To be sure, hand woodworking had been in decline (especially in the Americas) since the advent of the Industrial Revolution in the 19th century. But while Americans embraced industry, the English and the Europeans kept handcraft alive with the help of the medieval guild system. Before World War II, there were still lots of quality hand tools being made and used in shops. Even the infill plane maker Norris was hanging on until the war.

Up until 1945, hand tools were still the norm in the home. Power tools were too expensive and were reserved for industry. Heck, just look at Stanley's production history to see the whole thing play out. Up until the war, Stanley was still making a full range of high-quality planes and chisels. After the war things took a nose dive in New Britain, Conn. Today tool collectors draw a line between tools made before World War II and those made after.

……. We have become a culture that is obsessed with the price more than any other attribute of the things we buy. It doesn't matter if the item is ugly, poorly made or constructed of materials that cannot

be recycled. All that matters is if the price is low enough.

Because the price of our household objects has hit rock bottom, if an item breaks or starts to look dated, we can throw it away and buy something else. For the first time in human history, manufactured furniture is shockingly inexpensive.

Chris Schwarz teaching a class using traditional woodworking techniques.

So it's no wonder that artisans are exiting the craft. It's difficult to compete against furniture that costs less than what you pay for your raw materials.

*…….**What I care about is the craft of woodworking, which is closer to extinction now than at any other time in the history of the human race. How do we save it?***

I'm so glad you asked.

It's our duty as amateurs to pick up the mantle of the craft of woodworking from the professionals, who have been carrying this heavy burden for us for generation after generation. It is our turn to preserve the design, joinery and finishing skills that are now being transferred to CNC machinery.

How can we do this? Part of this is done by preserving the written woodworking knowledge about how to build stuff without computers or automation.

But those two tasks above are the easy things to do. The hard part is the important part. We have to acquire, store and redistribute the actual hand skills. But you can't deposit those into a book, a video or computer.

There is only one place that hard-won hand skills can be stored then accessed by future generations: that is in your hands and in your heart.

By absorbing and practicing these skills we can ensure they will not be lost – as long as we are willing to teach them freely to younger woodworkers. For most of human history, the important stuff about working wood was never written down or shared outside a tight-knit group of professionals. Most of their knowledge is gone. Read George Sturt's "The Wheelwright's Shop" for a first-hand example of this. I ask you to share what you know with anyone who will listen. Write a book. Start a blog.

But those tasks- difficult as they are – are not all I am asking of you.

If you honestly want to preserve the craft as more than an academic curiosity – perhaps to lay the groundwork for a craft revival, then try this: Consider living more like an 18th – century artisan and less like a 21st-century mega-consumer. This path isn't chockfull of fun. I know because I'm on it. During the last decade, my priorities have shifted to the point where now I:

Buy things that are well-made by skilled people who sell them for a fair price

Decline to purchase cheap goods that are designed to be discarded.

Whenever possible, make exactly what I need, instead of buying something that will suffice for now.

For me, this behavior has resulted in my questioning the institutions that encourage wasteful consumption, particularly large corporations and the governments in service to them. These institutions are the opposite of individual enterprise, and I worry about the way they work because I think they endanger our craft.

I call this practical skepticism, but its more proper name is "anarchism." So be it.

Herb Kean spends many Saturday mornings teaching Brian, his neighbor, woodworking. Here they are working on a jewelry box for his mother's birthday gift.

PLANE CRAZY
By Joe Hauck

Ithaca Molding Plane Oddities

While over the years I have narrowed the focus of my collection to the Hudson Valley I still have a few uncommon molders from other areas. One is a very unusual crow's bill plane made by N. Spaulding of Ithaca. Jack Whelan included it in his book "Wooden Planes" as fig. 10.17 and noted that he had not seen another American or English plane of this form. I purchased the plane 25 years ago at the Lambertville Flea Market, and had to buy twenty others that I didn't want in order to get it. The facing page in Jack's book shows fig. 10.21 a pair of these, unboxed, from Germany and states they were used to undercut a curved molding. Well I have been looking for its mate for 25 years and so far no luck. The long narrow boxing would seem to be very easy to damage and may add to the rarity of any survivors.

Crow's bill plane made by N. Spaulding of Ithaca, NY.

Last year I found several other unusual planes from Ithaca, two pairs that I couldn't resist came up at a country auction in a lot of ten (at least my batting average is improving). One pair is by A.M. Seaman, and I can't seem to identify its purpose and a second pair by Treman & Bros, Ithaca which I call "crazy rabbets".

The question comes to mind, who were they making these odd planes for and what were they used for? Ithaca would not seem to have the demand of a major city like NY, Boston or Philadelphia. Those cities were home to some premier makers who produced some unusual profiles demanded by a large and diverse customer base. Planemakers that come quickly come to mind are Marley of NY, Tileston or Gardner & Murdock of Boston, and the White family of Philadelphia. I must confess that though I own a couple hundred molding planes I have rarely used them. That fact combined with my limited cabinetmaking experience leaves me scratching my head when I encounter some of the less common configurations. After scouring several books I still need a little help on the following two pairs.

Set of R&L "winged" Treman planes.

The pair of "crazy rabbets" have very thin wing like extensions that are at an angle of 70 degrees to the body of the plane. Each plane is made from a single piece of beech. The cutting edge is 1 ½ inches along the bottom edge and the junction of the extension and the body has a large hollow to accommodate a deep reach into a recess. When placed side by side the front view is somewhat reminiscent of the front of the patented Tidey plane, also made in Ithaca. Coincidently Mr. Tidey is cited in AWP 4th edition as having been in charge of the plane making division of Treman Bros., an iron foundry in Ithaca. While the Tidey connection is very interesting I suspect the foundry and its associated patternmaking shop might explain the production in Ithaca of some of these specialized planes. The planes also bear an owner's stamp

W. Shaver (how appropriate!) and the lot also contained two more of his planes that only bear his mark, a rosewood razee jack plane and a rosewood smoother with a boxwood sole. Clearly Mr. Shaver was some sort of specialist.

Matching set of planes by Abram Seaman of Ithaca, NY.

The Seaman pair has me rather befuddled. Both planes have factory applied fences, one plane cuts a cove and looks like a rule joint plane but it can be followed by the other which using the fence and the previously cut cove as a guide can produces a flat ¾" wide. The wear pattern however indicates that the outer ¼ inch did not contact the stock therefore the cove and resulting flat were used to work stock that was 7/8 ths thick. The cove plane has a small recessed washer held by a screw next to the throat to prevent any drift of the blade. If this pair is for a rule joint then there would be another required to cut the reverse of the cove. Alternately it may be for some other use.

Screw holding cutter in place on Seaman plane..

MARKAY ZLUKY 1940-1913
Founding member of CRAFTS passes away.

Markay was born August 11, 1940, and grew up in Hanover Township PA. After graduating from High school in 1958, she worked in banking until her retirement. in 1996. She and Steve moved to Whitehouse N.J. from Somerville in 1969. They were married for 47 years. Markay and Steve were founding members of CRAFTS of N.J. For many years she attended meetings, picnics and auctions of the club and helped in its activities. She was an avid collector of glassware, and a very talented artist. She played guitar and piano, but her favorite pastime was painting lovely porcelain. Her paintings of flowers were especially beautiful. MarKay passed away on December 5, 2013. She will be fondly remembered and loved by all who knew her for her strength, courage and compassion. She is survived by her husband Steve, sister Joan, and niece Markay.

LEE VALLEY DONATES TOOLS TO CRAFTS

Robin Lee, owner of Lee Valley, has graciously donated some of their new line of small high-quality tools to CRAFTS. These tools will be raffled off at our up-coming auction, April 12th. You can purchase your tickets for a chance to win these tools before the auction during the tailgating session or inside before the auction. Tickets will give you a chance to win the grouping of all five miniature tools shown to the right. This includes: router, shoulder plane, spokeshave, block plane, and corner plane. I tried them out and was amazed at the quality of their construction. All are new with original box and in perfect working order. Also being raffled off are a set of squirrel tail palm planes. They are similar in design and size to the Stanley 100 & 100-1/2 models but feature the blade-fixing mechanism of the Little Victor. All money raised goes to supporting CRAFTS activities. Check out these and more fine tools at Lee Valley's website - www.leevalley.com

The TOOL SHED

CRAFTS of New Jersey
15 N. River Styx Rd.
Hopatcong, NJ 07843

TOOL EVENTS

March 28-29,- 44th International Auction – Brown Auction, Camphill, PA. - (800)248-8114, - ceb@finetoolj.com
Apr. 6, - Crafts of NJ meeting, High Bridge, NJ. - Craftsofnj.com
Apr. 12, - Crafts of Ne, Auction, Oldwick, NJ, - craftsofnj.org. Greg Walsh - glwelsh@earthlink.net or (908)439-3266.
Apr. 25-26 - Martin J. Donnelly Antique Tools auction, Nashua, N.H. www.mjdtool.com
May 17-18 – Jacktown Show, Blue Mountain Antique Gas and Steam Engine Assoc. Bangor, PA. - www.jacktown.org
May 30 - EAIA & Antique Tool Auction, Pittsburgh PA. Mike Urness, (314)497-7884, - greatplanestrading.com
June 1 - Crafts of New Jersey, Monthly Meeting, - High Bridge, NJ. Craftsofnj.com
June 28 - M-WTCA Area P Meet - Black Angus, Adamstown, PA. Don Stark, Starkcd@aol.com, (717)367-5207
July18-20 – Jacktown Show, Blue Mtn. Antique Gas and Steam Engine Assoc. Bangor, PA. - www.jacktown.org
July 24-26 - MJD tools open house, auction. Martin Don nelly (800)809-0695, www.mjdtool.com
Aug. 24 - M-WTCA Area P Meet, Black Angus, Adamstown, PA. Don Stark, Starkcd@aol.com, 717-367-5207
Sept. 14 - Crafts Picnic, Brady Camp, NJ.—craftsofnj.org Tailgating for members free - Displays, contests
Sept. 19-20 - Martin J. Donnelly Antique Tools auction, Nashua, N.H. www.mjdtool.com

WANT ADS

WANTED – Member's email addresses. If you have not been receiving email notices from Stew May or dues acknowledgements from Hank Allen, please send your email address to hankallen@verizon.net.
HELP WITH TOOL COLLECTIONS – A retired shop teacher, I can assist you with tool collection. Finding buyers for your tools. Call Bob Garay (973) 398-5875 or email- takeadip@optonline.net.
VINTAGE TOOLS for woodworking, machining, leather working and more. See us at New England area tool meets, online at www-TimelessToolsand Treasures.com or email jane@janebutler.com.
NEED HELP disposing of your tools or home items? Entire or partial house clean-outs available. Call Steve Zluky at 908-534-2710.
JIMBODETOOLS.COM – The largest antique tool website on earth buying and selling fine antique tools. email jim@jimbodetools.com.
WANTED – Molding planes made of apple wood, & better molding planes from Hudson River valley makers. Joe Hauck 908-236-2072.
THE TOOL EXCHANGE –Australia's home of fine old tools for sale. Our website has over 18,000 photos of tools. We ship to over 30 countries. www.toolexchange.com.au
WVTOOLS: CRAFTS member and eBay seller concentrating on bitstock tools and more.
ANTIQUE TOOL RESTORATION - John Porritt - (518)392-0603 or email porritt@yahoo.com
WANTED - Bell System tools and electrician's pliers. Ted Davidson 609-731-6915
SAW SHARPENING - Restoration & sales of all types of saws Joe Federici - www.secondchancesawworks.com/