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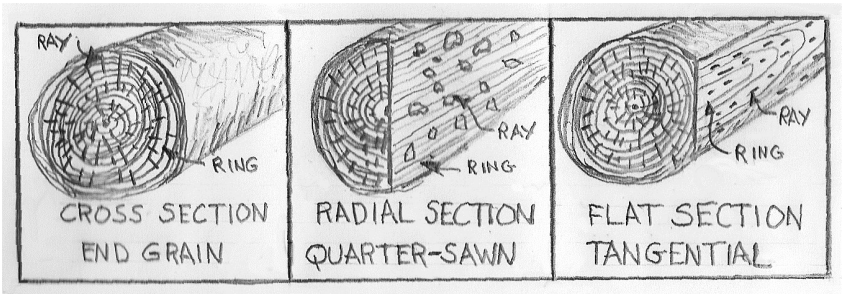
TOOL WOODS

by Herb Kean

One cold morning at Schupp's Grove many years ago, I came across a grimy plow plane. "How much?" I asked. The owner said he was looking for $40, but with all that black paint on it he would take $30. Turns out there was no black paint at all. The plow was ebony. I've had similar windfalls with tools of boxwood, rosewood, apple and other premium woods. It pays to know your woods, not only for value, but for the satisfaction of being able to completely identify a tool.

There are many wood identification books on the market, but few supply what the tool collector needs. Hoadley's *Identifying Wood* is one of the best, but requires time and effort to learn the wood technologist's language. We don't need to identify all the world's woods, just the twenty or so that were used professionally in tool making. This article tries to describe these woods and their uses with minimum buzzwords.



Trees grow with longitudinal cells and horizontal cells. These cells make up wood grain**.** The horizontal cells are called **rays.** The longitudinal cells appear as tiny holes, called **pores,** when the wood is cut in the cross section.

A tree is made up of **earlywood** and **latewood**. Earlywood is formed at the start of the growing season and has larger pores than latewood. These earlywood pores make up the **annual rings**. If the pores are readily visible to the naked eye in cross section the wood is termed **open grain.** If 5X magnification is needed, the wood is termed **tight** or **close grain.** When a log is sawn lengthwise through its center (i.e. quarter-sawn) to expose a **radial section,** the annual rings appear as parallel lines. If the log is sawn lengthwise to expose a **flat or tangential section** (i.e. tangent to the annual rings), the rings wander as in a contour map.

The rays run outward from the center of the tree. In a cross section they are seen as thin lines running from the core to the bark. In the radial section they become irregular flecks, and in the flat section they are tiny straight lines. Rays are an important identification and usually need 5X.

Two last definitions: The **sapwood** is a band of wood next to the bark. It is usually much lighter in color than the remaining **heartwood**. The number of rings in sapwood varies among species.

I believe that with just these terms you can identify the 20 or so common tool woods. I've found other woods in tools: oak, cornier, elm, honey locust, luan, moradillo, padauk, satinwood, sycamore, teak, and wenge, but they are insignificant tool woods

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Feb. 1, 2015 - meeting
High Bridge, NJ, Masonic Lodge

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

NEW MEMBERS

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President's Corner

Hello CRAFTS members, I hope you have all had a happy Thanksgiving with family and friends. It is usually around this time that I reflect on all the things I am happy for. Sometimes we forget the many things we should be grateful for. I just saw two videos - of deaf people hearing for the first time. One a baby and another a 40 year old women. The baby went from crying to smiling and the women could not stop crying for joy. It made me realize how we take so much for granted. As president of CRAFTS I am very thankful for the many members who support and help our club throughout the year. I know I get caught-up in the moment and often forget to thank them, so I wish to offer a very heartfelt thanks for all you do. Also I would like to thank the one person behind the scenes who supports me, allowing me the time to be an active CRAFTS member –my wife Donna. Without her encouragement I would not be capable to give so much to CRAFTS and its members.

On another note we are working on our upcoming 2015 CRAFTS auction. There are some changes to the auction and I have listed them on pg. 10, so please look them over. As this auction is what funds our meetings and other CRAFTS events it is important we do well financially and these changes will assist this endeavor.

CRAFTS was again blessed with perfect weather for our picnic and the turnout was outstanding. We had a terrific tailgating session all morning. I thought the displays were outstanding and I was happy that everyone displaying received a prize. The Weathervane makers display by Charles Hildebrant was one of the finest I have ever seen.

Above two pictures of weathervane display by Charlie Hildebrant.

Continued from pg. 1

The clearest view of pores and rays requires slicing the wood with a sharp razor blade. Not likely any of us would do this to a tool unless it could be done on a hidden part. Cleaning the surface with #0000 steel wool will have to suffice. This will also help in determining the true color, as most tools have an aged surface (patina) that deepens the natural color of their woods:

Here are the woods:

APPLE

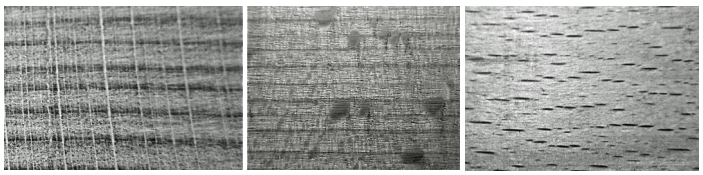
There are thousands of varieties of apple (genus Malus). Malus domestica was brought to America to the first orchard in Boston in 1625. Only the crabapple, once known as the common apple (Malus sylvestris), is native to America. Exchanges of the two have produced the thousands of varieties known today. Apple has a tight grain and its color is pinkish or grayish brown to a deeper reddish brown. Sapwood is lighter in color. Annual rings can be seen with the naked eye, but pores and rays are hard to see even under 5X. It is a great wood for turning. Tool usage includes an occasional primitive brace, wooden planes, and tool handles, particularly for saws. It can be used as a substitute for boxwood, but not for rules as it is not as stable as boxwood.

ASH

Not many tools use ash; a plane or two, Dutch and English braces, and some handles. Ash has large pores like hickory and oak, but no rays are visible to the eye (unlike oak). The heartwood is very light tan. The subtle difference between ash and hickory (other than color) is in the pores. Pores in ash are predominantly in the earlywood. In hickory they are also seen scattered throughout the latewood. The difference can be seen in the end grain. Ash has a tight cluster of large pores (two or three deep) right at the ring line, while hickory has the pores more distributed between the ring lines.

BEECH, American

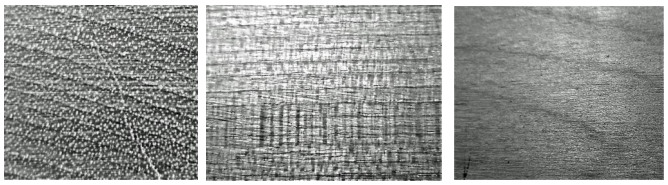
American beech (Fagus grandifolia) is native to the eastern United States and is the most commonly used tool wood, particularly in wooden planes. Heartwood is tan in color, but can patinate to a deep walnut. There is not much color difference between heartwood and sapwood. The key to recognizing beech is its rays, which show as prominent flecks in the radial section and thin lines, which are about 1/16" long, in the flat section. In the cross section annual rings can just be seen with the naked eye, but pores are visible only with 5X. Also in the cross section rays, which are wider than the pores, show as prominent light lines. This and the fact that radial-section ray flecks are easily visible to the naked eye help differentiate beech from birch and maple. Photos of beech in its 3 sections are shown.



Above left is beech cross section. White vertical lines are the rays, much larger than the pores. Dark horizontal lines are the annual rings.
Above center is beech radial section. Dark horizontal lines are the annual rings. Dark spots are the rays.
Above right is beech flat section. Short dark horizontal lines are the rays. The annual rings are not seen here.

BIRCH, Yellow

Yellow birch (Betula lutea) is native to eastern North America and was used mostly in early New England planes. Heartwood is light reddish brown and sapwood is tan. In cross section annual rings can just about be seen with the naked eye. Also in cross section pores can be seen under 5X, but rays are hard to see even with 5X. Yellow birch is sometimes confused with beech and maple. In cross section, yellow birch rays are narrower than the pores. On the other hand maple rays are the same size as the pores, and beech rays are considerably wider than the pores. Photos of birch in its 3 sections are shown below.



Above left birch cross section. Near horizontal lines are the annual rings. Rays very difficult to see. Pores much wider than the rays.
Above center is birch radial section. Dark horizontal lines are the annual rings. Vertical lines are the rays.
Above right is birch flat section. Annual rings wide apart and vague (only 3). Tiny, tiny horizontal lines are the rays.

BOXWOOD

Almost every tool collector is familiar with the hard homogenous grain of boxwood. When the light-yellow-to-buff, straight-grained wood ages and darkens it takes on the patina of maple. However, boxwood's rays are much thinner than maple's. Boxwood's stability is an important characteristic. Turkish boxwood (Buxus alearica) was the preferred wood for rules and also had lesser uses for wear strips in wooden molding planes, plow planes and miniatures. Sometime after 1900 Turkish boxwood became scarce and expensive, so rule makers switched to Maracaibo boxwood (Gossypiopermum praecox) mostly from Columbia and Venezuela. Maracaibo has the favorable characteristics of Turkish boxwood and has the advantages of being a larger tree and easier to work. Boxwoods rays are so thin and close together they can be missed even under magnification. Maple replaced boxwood for most rules in the 1940s.

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CHERRY, Black

Native to the eastern United States (Prunus serotina) black cherry is a medium-pinkish-brown wood that darkens to a deeper brown with age. It was used in fine furniture much as Cuban mahogany was used earlier. It has fine texture with straight, close grain. Radial sections show pronounced ray flecks. Its primary use in tools was levels, as it became a substitute for Cuban mahogany after 1860. Cherry's sapwood is a light tan which is sometimes seen as a stripe in levels. It is infrequently seen in non-impact handles of finer chisels.

COCOBOLO

Cocobolo is actually one of the rosewoods (Dalbergia retusa). Working with this wood carries a risk of allergic reactions. The colors of this wood vary dramatically from shades of brown through red and yellow, with streaks of black or purple. Sapwood is a pale yellow. The pores are spaced more apart than the other rosewoods in this article and rays are narrow and closely spaced. Annual rings and rays are hard to detect. Cocobolo is commonly found in brace heads and grips.

EBONY, Ceylon

Ceylon ebony (now Sri Lanka ebony), also known as East Indian ebony (Diospyros ebenum) is basically black, sometimes with gray or dark brown streaks. Sapwood is light gray. The pores are harder to pick out than the rosewoods. Rays are almost undetectable even under 5X. It sinks. There are now international trade prohibitions. It was used for Ultimatum braces, tool handles, measuring tools and premier planes.

EBONY, Macassar

Macassar ebony (Diospyros celebica) is named after the primary port of exportation on the island of Sulaweri, Indonesia. It is a very dark-brown ebony with medium-brown stripes and a buff colored sapwood. Growth rings are indistinct, pores are small and rays are not visible without 5X. It is scarce and expensive. Like Ceylon, it sinks. It is used similar to Ceylon.

EBONY, Gaboon

Gaboon ebony (Diospyros crassiflora) is named after the west African state of Gabon, but also comes from surrounding countries especially Cameroon. It is the blackest of the ebonies, usually jet black and sometimes with grayish-brown streaks. Growth rings are indistinct, and rays are not visible without 5X.

The 3 ebony species above are difficult to differentiate. Unfortunately, wood can vary drastically even within a species, based on growing conditions and locale. To get down to the nitty-gritty of which ebony is which, more characteristics and higher magnification are needed. It's beyond this article.

HICKORY

Hickory (Carya ovate) is native to the eastern United States. Heartwood is a light to medium brown and the sapwood is buff. Pores are large in diameter in the cross section, and the openings in the longitudinal cells are unusually long in the lengthwise sections. No rays are visible to the naked eye, which differentiates hickory from oak. It is among the hardest and strongest of American woods and is commonly used where shock resistance is important. It is used almost exclusively in impact handles (axes, hammers, etc.) I do own a hickory plane and a brace, but these are exceptions.

HORNBEAM, European

European hornbeam (Carpinus butulus) has a yellowish-brown cast. It has wide rays about the width of those in oak, which show in the radial section as flecks, sometimes 1/4" wide by an inch long. You'll have to look closely as the color of the rays is almost the same as the base wood. The wood is common in European tools, particularly German and Austrian planes and braces.

LIGNUM VITAE

Lignum vitae (Guaiacum officinale) is one of the heaviest and hardest woods in the world. It sinks like a rock. The color varies, many times in the same piece, from olive brown to reddish brown with yellowish-brown stripes. It generally becomes very dark with age. The grain is tight and is distinctly interlocking or reversing, and the wood has an oily feel. Pores can just about be seen at 5X. A dusty, some say spicy, odor can be detected even without scuffing. It was found in Central America and northern South America. The tree is on the brink of extinction, and its scarcity has led to the use of verawood, or Argentine lignum vitae (Bulnesia arborea and sarmientai), which have similar characteristics. It was used for ship propellers and bearings. For tools it is used for handles, mallet heads, boxing in Philadelphia wooden planes, and is common in Sheffield brace heads.

MAHOGANY, Cuban

This wood (Swietenia mahogani) is no longer available. It was the standard for the finest furniture of the Colonial and Federal periods. Cuba banned its export in 1946 due to over-harvesting and scarcity. Cuban mahogany can be found in antique levels. It is considerably heavier than the mahoganies that have replaced it. It is tighter grained and much darker and borders on sinking.

MAHOGANY, Honduras

Honduras mahogany (Swietenia macrophylia) grows from southern Mexico to central South America. It is also called Brazilian and Genuine mahogany.

There are international limits on exporting the wood. Heartwood can vary from pinkish to reddish brown with well-defined pores. A ribboned appearance is common in this mahogany, caused by changes in grain direction in adjacent areas. Honduras is not as heavy as Cuban mahogany or the rosewoods, nor does it have the swirling dark stripes of the latter. Rays are obvious under 5X in contrast to walnut and rosewood. Honduras is used in levels, measuring tools and English plane infills.

MAHOGANY, East India

Around the early 1900s a few manufacturers imported padauk from the Andaman islands off the coast of India. Commercially they re-named it East India mahogany. It turned out weak for plane handles and its use was discontinued.

MAPLE

Maple (Acer saccharum) is called sugar maple, hard maple or rock maple, and is native to northeastern North America. It is a sandy-colored wood, occasionally taken for boxwood. Sapwood's color ranges from nearly white to off-white. Rays in the flat section are thin lines about 1/64" long. They show as flecks in the radial section. Maple was used in large measuring tools including those for lumber and barrels. Maple was substituted for boxwood in Stanley carpenter rules in the 1940s. The last Stanley wooden rule, a maple caliper rule, was made in 2001. Maple was also one of the woods used when manufacturers sought substitutes for rosewood and cocobolo, such as for brace heads and plane handles. Maple can be found in primitive wooden braces, chisel and other handles and cooper's howels and crozes. The figured birdseye and tiger grains, the result of either unfavorable growing conditions or distorted growth, are seen sometimes in measuring tools. Signed planes in maple are rare.

ROSEWOOD, East Indian

East Indian rosewood (Dalbergia latifolia) is one of the premier tool woods. It is native to India, Sri Lanka and Indonesia. It has a medium-brown to purplish-brown color with dark-brown (almost black) stripes. Growth rings and rays are indistinct. Pores can easily be seen under 5X. . It was used for plane handles and knobs, levels, measuring tools, premier planes and braces.

ROSEWOOD, Brazilian

Brazilian rosewood is medium brown to orangey brown with swirling jet –black stripes. Sapwood is yellowish. It has a rose-like scent, which is the origin of the name. Growth rings are indistinct and rays are not visible without magnification. The lumber is restricted from being imported or exported. In tools it was used similar to East Indian. Stanley planes (except some Victors and transitionals had rosewood handles and knobs until the 1940s when Stanley switched to hardwoods

The difference between Brazilian and East Indian rosewood is subtle when color is not a strong enough clue. Brazilian is heavier, more aromatic when abraded and has tighter grain. Unfortunately, these three characteristics are not easy to evaluate in a finished tool. If you can't get a good look at the end grain, where under magnification East Indian has many more pores than Brazilian, you may have to accept the fact that you can only identify it as rosewood, nothing more.

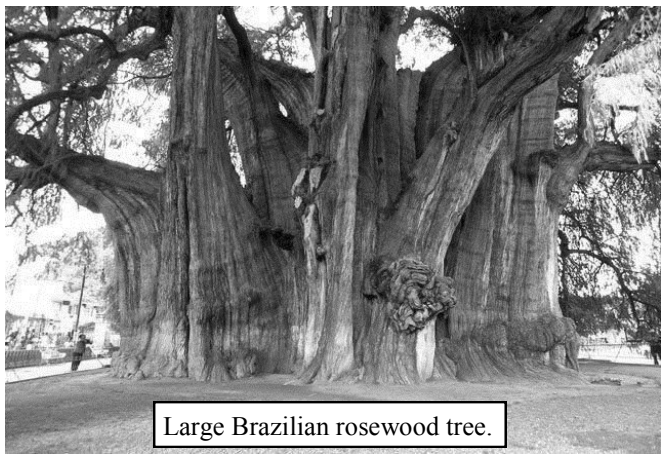
ROSEWOOD, Honduras

Honduras rosewood (Dalbergia stevensoni) is a lighter color pinkish brown to orangey brown with less figure and also straighter grain than the rosewoods above. It is heavier than East Indian, and is used in premier planes and levels.

WALNUT, Black

Black walnut (Juglans nigra) is native to the Eastern United States. Heartwood is straight grained and pale brown to dark brown in color without any reddish cast. Sapwood is pale yellow to almost white. Although color is the best means of telling walnut from mahogany, end grain under 5X will help. Walnut rays are hard to see whereas mahogany rays are obvious. In cross section walnut has large earlywood pores grading to medium in latewood. This produces the telltale shaded look to the grain in the flat section. The winter of 1709 in Europe devastated English walnut trees, and the use of American walnut in lieu of English walnut was forced upon English furniture makers. Actually, American walnut was superior. Except for some infills in English planes, a few measuring and homemade tools, walnut is not used on many other tools.

The best way to learn these tool woods is to examine samples large enough to see all three sections. Some may be available from commercial sources, but some are no longer found, except in old tools.



Large Brazilian rosewood tree.

Early Stanley Bailey Planes

By Mick Dowling

I do like planes, and an early focus of my collecting was to acquire an example of each 'Type' of the Stanley line of Bailey Style Bench Planes.
Not to be confused with the Stanley system of numbering tools, by 'Type' I mean the various improvements, and design changes made over the production life of the tool, that can be used to identify *the time period of production*. Over the years collectors have identified through studying the features of many examples, the claims of improvements mentioned in catalogues, and information gleaned from advertisements, to arrive at 'Type Studies' for many of the various Stanley lines of planes.

Roger K Smith published the most comprehensive study in the first volume of his two volume Patented Transitional and Metallic Planes in America (PTAMPIA).

The Bailey style of Bench plane initially invented by Leonard Bailey is generally accepted to have advanced with improvements (or toward the end of production, regressed) through 20 Types, over production from 1867 through to the end of US production some time in the early 1980s. Improvements/refinements are still being made from time to time on UK produced Bailey planes.

Some of these improvements were often little more than gimmicks. For example; 3 years after the introduction of the Lateral Adjustment Lever in 1885, the bent up leg that engages the blade was replaced with a disc, to reduce friction. The 1933 introduction of the kidney shaped hole in the Lever Cap was claimed to prevent the Lever Cap from loosening.

Surprisingly the earlier planes can be relatively cheap to purchase. Collectors seem fixated on paying premium prices for the Sweetheart era planes, but planes made 30 or 40 years earlier in a similar condition often sell for half the price. This article reflects some findings I have on these early planes.

A quick roundup of the first 5 types;

Type 0 - 1867. The earliest production of Baileys conventional frog style planes were a line of planes otherwise identical to the Type 1, except with 3 screws attaching the frog to the base. Patrick Leach refers to these as "Type 0" at his website ***supertool.com*****.** The exact production period is not known, but presumably late 1867. These are just about the most un-common of any Stanley plane.

Type "0" Bailey plane with the third frog screw behind the frog. Photo courtesy of Patrick Leach.

Type 1 - 1867–1869. Leonard Bailey's production made in Boston Massachusetts for no more than 2 years from 1867. Very late in 1867 you'd imagine, as the patents on the iron and back iron are dated Dec 24 1867. It's likely that any plane from this period was assembled by the great man himself.

Type 2 - 1869-1872. The first production by the Stanley Rule and Level Company, after it had reached an agreement with Leonard Bailey to shift himself and the manufacture of his line of planes to Stanley's New Britain Connecticut plant. These planes seem to be quite common. I have paid as little as $76 for a No.5 size.

Type 3 - 1872-1873. Has the one size fits all frog that was fitted to all plane sizes from No.3 through to No.8. This type was in production for a very short period of time, perhaps only a year.

Type 4 - 1874-1884. Return to the conventional frog. Common enough and show up in the wild. The No. 4 ½ size first introduced in 1884, in particular seems to be common here in Australia, whilst being almost unheard of in the US.

A Type 1 No.7 comes into my possession.

Early in 2012 I managed to get ahold of a No.7 plane, Type-1. A close inspection of this plane ultimately led to the writing of this article, and shows that the now familiar design was in it's early days, not entirely put to bed. The main distinguishing features of the Type 1 plane are as follows;

- The base casting has the minimal frog seat, generally referred to as 'I' shaped.
- Sizes 5, 6, 7, 8, and 10 have a square front to the cast seat for the tote.

- The front knob is short with a very slim waist, and has a pronounced bead at the base.
- The lever cap has a solid back, and is fitted with the banjo shaped spring on the rear.
- The top of the frog has noticeably rounded corners. The frog is attached to the base with round head screws.
- The right hand thread brass depth adjustment nut is solid, i.e. not recessed. The earliest examples are of a three-piece construction. Stamped into the nut is BAILEY, WOODS & CO. BOSTON. PATENTED AUG. 31, 1858, AUG. 6, 1867. After a short-lived partnership with a Mr. Woods, there was a not entirely successful attempt to remove the name WOODS from the die used to stamp the nut, so the bottom of the name is still partly visible.

The adjusting nut is actually made up of three parts, the knurled outer part (largest diameter), a smaller nozzle-shaped inner part that screws into the outer part, and the

I acquired my No.7 Type-1 from a prominent eBay dealer. Unfortunately when the plane arrived I found that there was an old crack in the left cheek. There was some negotiation with the dealer, and I was able to negotiate a refund of half the purchase price.

Further close inspection revealed no other defects, but I did begin to notice some minor deviations from the published type studies. Clearly it would be foolish to base sweeping conclusions about early Bailey planes based on observing one example, but there are enough deviations to be of interest to an early Bailey tragic like myself.

The most obvious difference is the tote. The front of the tote is squared off and matches the shape of the seat casting beneath it. (See photo below.) Every other Type 1 tote I have seen (not that many) is rounded at the front, the same as on every Stanley plane tote made since. Some of Baileys earlier Split Frame Planes feature a square fronted tote, as

Square front of type-1 rosewood tote.

Type "0" plane showing squared off front of tote and rear projection on frog for third screw.

did his Vertical Post planes, and the Type-0 shown in photo above.

I spent a lot to time wondering about these square front totes, until it occurred to me that totes on just about all wood bodied planes have a square front. So this design was simply carried over to the early cast iron planes. The real question may well be, why the change to round front totes?

Another feature that I first thought was a modification is that the seat for the tote is tapped with 3 holes. The usual vertical hole at the front, the angled hole for the long threaded rod towards the rear, and an ***additional*** vertical hole at the rear. I believe this additional hole is for an entirely different shaped tote.

Additional fixing hole. Round head screw is shown to indicate location only.

Perhaps Leonard had yet to settle on the tote design, and was experimenting with a screw through the heel of the Tote. He had used this fixing arrangement on some of his earlier Split Frame Planes where the tote is fixed with a short screw at the front of the tote and at the rear with a short screw through a projecting heel at the rear of the tote. Leonard also resurrected a similar tote shape, and a Heel n' Toe fixing arrangement on his 1875 Victor line of bench planes.

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There may well have been Bailey Type 1 planes that left the factory with a Heel n' Toe fixing, but have yet to show up.

Further evidence that the additional hole is not a unique feature of my Type-1 is found in other early Baileys that I own. Of the six Type-2 planes that I own, four have a cast in dimple in the location of this additional vertical hole, so it looks like this was part of the design to tap a hole in this alternative location.

Bailey Victor with Heel n' Toe fixings for the tote.

As some Type 2 planes don't have this dimple, it would seem that at some stage of production of the Type 2, replacement or additional patterns for the base casting were made. It's not drawing such a long bow to assume that this change of patterns occurred when production was taken over by the Stanley Rule and Level Co., and they had a number of new patterns made for each size, discarding Baileys original patterns.

All Type 2. From the top, a No. 5 has no dimple., a No. 6, and a No. 8 both have dimples for 3rd hole.

A further minor deviation from the type studies is that the front knob of my Type 1 is held in place by an all thread rod, rather than a plain rod threaded at each end. Only ever seen this on one other early Bailey plane, a Type 2. Although this all thread rod is also common on No.1 size planes, and the 98/99 side rebate planes.

An Earlier Bailey follows me home.

In early 2013 an odd looking cast iron base showed up on eBay, described only as 'Very old Stanley plane, body pre-lateral'. A No.8 sized plane, it had all sorts of issues. The rear of the plane has been shortened by an estimated 100mm, and holes were tapped in the base probably to attach a conventional frog. However, I was confident that I knew what it was, so I purchased it.

The base is from one of Baileys Vertical Post planes, produced between approximately 1862 and 1867. Vertical Posts are the link between Baileys complicated Split Frame planes, and the Type 0, and Type 1 Baileys. They are exceedingly rare. The frog of this style of plane pivots on pins through the cheeks, and as the rear of the frog is raised the cutter projects further through the throat of the base. Not such a good design as the scarcity of examples would indicate that they weren't big sellers. This base also has the square fronted tote seat and tote, and 3 tapped holes.

Got an early Bailey? I'd like to compare notes.

My No.8 size Vertical Post plane base.

Credits - The following people allowed me to use pictures and information of their planes for this article

Patrick Leach - Stanley Blood and Gore website; http://www.supertool.com/StanleyBG/stan1.htm

Larry Meeker from his website. http://www.patented-antiques.com/

Roger K Smith kindly allowed me to use Split Frame Baileys from his Patented Transitional & Metallic Planes in America. PTAMPIA.

Clarence Blanchard has kindly allowed me to use a Bailey Victor from a Browns Tool Auction Catalogue.

Graeme Plaw - Discussion during Correspondence.

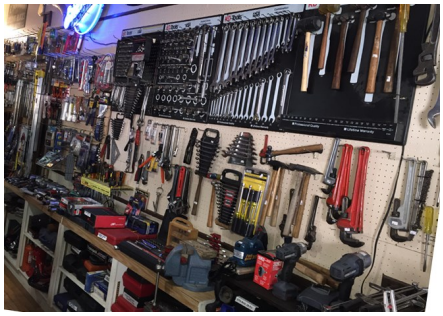
This article was first published in the February 2014 edition of The Tool Chest, the official journal of the Hand Tool Preservation Association of Australia Inc.

Meet Your Dealer - Dan Rossi
Get A Grip & More

Americans have always made great products. Our ancestors built this nation with their bare hands, ingenuity and innovative tools. Get A Grip & More is a place to find many of these innovations plus a wonderland of tools, antiques, electronics and so much more.

Dan enjoys being surrounded by times of the past and sharing his love of the "hunt" with others. The concept and dream of owning his own business, has been building in his mind since he was a little kid. He fondly remembers asking his father to buy a box of candy he saw at Shoprite, a local grocery store. He was confident he could sell the candy for a profit and raise money on his own for a summer camp he really wanted to attend. He was 10 years old.

After working for others and getting his fill of corporate America, he made a decision to take the risk and pursue his dream. He enlisted Ivy, a close friend and owner of Revamper Designs, to aid him in creating a shopping experience that would embrace the hardware store of the past and celebrate American workmanship of years gone by. He also wanted to offer some of the necessities and enjoyments of everyday life. He pictured a unique evolution of the traditional hardware store. Get A Grip & More was born.



With his education in business, and starter inventory, he began to look for a space for the store. He found himself in the quaint town of Washington, NJ. Here he could make his dream a reality in a downtown setting. So pen went to paper and he started to design the store and build the walls. In February 2012 all the sweat, painting and design stopped and the doors opened. Within a few months it was clear he would need a larger space. Just about one year later and with the help of an incredible crew, he moved from a small 1000 sq. ft. selling space to an amazing 3000 sq. ft. sales floor with an ever growing back stock of rusty relics! The store lives in an incredible building built in the late 1800's. It is the original home of The Ford Furniture Company, the first furniture store in town with an incredible 50,000 sq. ft.

With a down home friendly atmosphere and a wide range of items, Get a Grip is a truly unique place to visit. Ivy of Revamper Designs, creativeness, and her uncanny ability to think outside the box to mend and mold each item into a congruent space that flows with purpose, really helped form and bring the vision to life. From hammers to pottery, sawzalls to oil lamps, woodworking planes to stereo receivers, industrial hardware to antique clocks, they strive to have what you need and/or things you have always wanted.

GET-a-GRIP is located at:
37 E. Washington Ave. Washington NJ 07882
908-223-1325
www.getagripandmore.com

CRAFTS 2015 Auction News

CRAFTS is now accepting lots for the auction scheduled April 11, 2015.
To get a consignment form and deliver lots contact:
Steve Zluky - 908-534-2710 or **Wylie McVay - 908-329-7443** email - dwmcvayjr@gmail.com

All items or lots should have auction **value of $40** or will be grouped together to make this minimum.

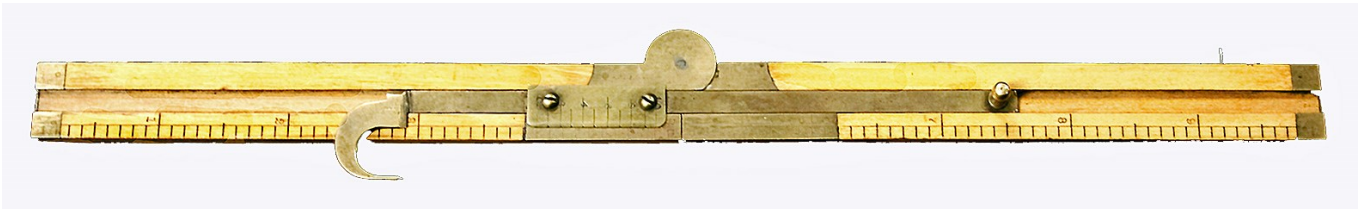
The CRAFTS auction committee is busy planning the upcoming spring auction. This is a major endeavor and one CRAFTS counts on as its only fundraiser. As costs are going up in all areas we are making some adjustments to our auction event.

There will be a **10% buyers premium** on all purchases
Commissions -

20% - $0- $39
10% - $40 - $500
5% - $500 +

Reserves can be placed on tools of $500 + value. Commission paid on high bid if not sold.
Credit card purchase add 3% surcharge

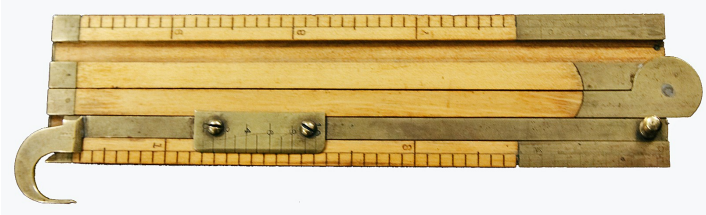
What's It? Here we have an instrument which has the following features:



-2f, arch joint, boxwood & brass; measures exactly 12" when fully open. Numbers from '1 to 10' covering the full 12" length, each with graduations in the 10ths.

-A caliper that transverses both legs (highly unusual & why?), with a circular hook on one end (what for?) and a 1-1/4" brass scale (numbering '0 to 10'), that moves along the legs. The scale is not consistent in length with the graduations on the main rule (10 on scale comes to slightly over 9 graduations on the rule).

-No maker's mark, no other numbers/markings and the back two legs are completely blank, as if unfinished.



If you know what it is and what it is used for, please email Stew May – stewart.may21@gmail.com

Raymond Wisnieski Passes Away

Ray passed away October 3d. It was somewhat unexpected, although he and his friends knew it was inevitable. Although he lived out in Long Island (Commack), he made it to almost all of the CRAFTS meetings, auctions and picnics. He was one of our best CRAFTS members starting from 1983. He was devoted to tools, especially the unusual ones. He wrote an article for the Tool Shed about some of these unusual tools. Not only was he active in CRAFTS but he was one of the original founders of the Long Island Tool Collector's Association. He left us at age 71. Right is Ray at a younger ag with a cooper's plane.

PLANE CRAZY

By Joe Hauck

Would You Like That Super Sized?

I was reminded of that line after looking at a few planes over the last several weeks. Most plane collectors use AWP as a bible to determine rarity. However, most citations deal with the number of surviving planes from a specific planemaker. Of course that continues to be useful information, but a few quick examples may expand your thinking on this. The first example is a beautiful astragal by Bensen and Crannell. Now this partnership made many, many planes, I personally have at least thirty and I have walked away from several hundred. The one pictured though is two inches wide and in terrific condition! So the maker is quite common but the form and condition are not.

A 2" wide astragal plane by Bensen & Crannell.

Another example along these lines is a bead plane by W. Cuddy, a New York City maker who rates two stars. Again great condition, and also two inches wide. I don't believe I have seen another one this size. A side note is that this plane's boxing is rather thin and not well supported. This leads one to two points; first if used, they stood a good chance of being easily damaged, and second it supports the theory that profiles were roughed out with plows, hollows and rounds and these wide planes were used to create uniform pieces of molding.

A 2" wide bead plane by W.Cuddy of NYC.

The last example from my collection has a faint mark it is a dado made by Newark Plane Rule and Level Co. a five star maker. It is also 1 and ¾ inches wide. So it is another example of a common form in a rare size.

A 1-3/4" wide dado plane by Newark Plane Rule and Level Co.

While the examples above are fairly scarce just think of how rare a run of these three common forms would be. Beads, dadoes and astragals start at 1/8th of an inch, so a run could encompass quite a few planes.

In a future article I'll start to describe a system that may be of some help in better determining the overall rarity of a specific plane. Of course rarity does not necessarily translate to desirability, then again if it was an exact science it would be far less fun to collect.

The TOOL SHED

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

TOOL EVENTS

Dec.13, 2014- Spicer-Steere Antique Tool Auction, Kingstown, RI. Bud Steere – Tool Manager 401-884-5049

Jan. 17, 2015 – Jacktown Annual Snow Show. Bangor, PA. 610-588-6900, www.jacktown.org

Jan. 24, 2015 – M-WTCA Area P Meet & Tool Auction, York, PA. Don Stark, Starkcd@aol.com, 717-367-5207. Jim Gehring- 800 248 8114, www.finetoolj.com

Feb. 1, 2015 – Crafts of New Jersey, Monthly Meeting, High Bridge, NJ. Bob Garay, takeadip@optonline.net

March 20 & 21 - Martin J. Donnelly Antique Tools auction, Indianapolis, IN www.mjdtool.com

Mar. 27-28, 2015 - 46th Intl. Brown Tool Auction, Camphill, PA. Jim Gehring- 800 248 8114, www.finetoolj.com

Mar. 29, 2015 – Tools of the Trade Show & Sale, Ontario, Canada. John Pirie 905-928-9412, www.ontarioantiquetools.com

Apr. 11, 2015 – Crafts of NJ Auction, Oldwick, NJ. craftsofnj.org, Wylie McVay - 908-329-7443 email - dwmcvayjr@gmail.com

Apr. 12, 2015 - Crafts of New Jersey, Meeting, High Bridge, NJ. Bob Garay, takeadip@optonline.net

Apr. 17 & 18 - Martin J. Donnelly Antique Tools auction, Nashua, N.H. www.mjdtool.com

May 16-17, 2015 – Jacktown Annual Swap Meet & Flea Market, Bangor, PA. 610-588-6900, www.jacktown.org

WANT ADS

HELP WITH TOOL COLLECTIONS – A retired shop teacher, I can assist you with a 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 porritt3@gmail.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