The TOOL SHED

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THE BOW DRILL
By Bob Garay

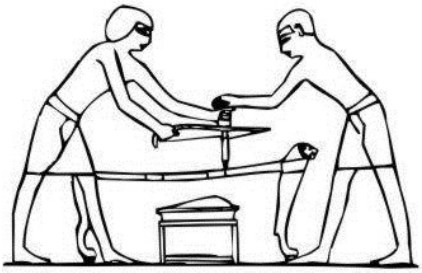
The potter's wheel and the bow-drill, both of which were in use in widely separated countries as long as 6,000 years ago, were the precursors of the machine-tools of today.

The earliest type of drill was the hand drill which consisted merely of a smooth cylindrical stick having at one end a pointed flint. To drill a hole the stick was rotated between the palms of the hand. This type of drill, but without the flint insert, was also the earliest known method of making fire.

Next came the strap-drill, which was the earliest mechanized form of drill. A thong or strap was passed around the middle of the drill and the drill was rotated by pulling the thong backwards and forwards. This method necessitated the use of two operators for, whilst one was pulling the thong the other had to press down upon and steady the drill by means of a socketed holder on top. The next improvement was the bow-drill. In this, the thong was still used to rotate the drill, but the two ends of the thong, were attached to the ends of a bow and so enabled one operator to manipulate it. These two principles, that of the bow-drill and the strap drill, were later adapted to the lathe.

Inuit using bow drill with chin pressure to drill ivory.

The bow drill is one of the oldest types of drills developed by craftsman. There is much evidence that it was widely used during the Egyptian times 3000 BC to drill holes in wood and stone. From the Old Kingdom we have illustrations which show carpenters were using bow drills to bore holes in timber. A number of carpentry bow drills have been found that were used by the ancient Egyptians. The bow was much wider at one end to allow for a handhold, and the drill-stock was made of wood, and sometimes contained a discharge hole to help eject the drill bit. The capstone bearing was of wood or hard stone, and had a hole in one end for the insertion of the drill-stock. The first known depiction of the bow drill is in the 5th dynasty tomb of Ty at Saqqara; however, the tool must have existed earlier since a number of bored wooden objects exist from the Early Dynastic Period.



Drawing of hieroglyphics found in Egypt.

Hand-powered stone borers were also used by the ancient Egyptians for the hollowing of stone vases and representations are found in Egyptian art. The use of bow-powered coring drills as a method of cutting rock is inferred from marks observed on ancient Egyptian stonework, and includes pieces of waste rock, as well as finished and unfinished stone objects. Traces of verdigris, either copper or bronze, as well as abrasive, have been found in core holes in both Egypt and Crete.

Modern Bow Drills

The bow drill was a dominant boring tool until the invention of the brace during the Middle Ages. When it

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November 6 - CRAFTS Meeting
Coopering
Presented by Justin Bergey

Collectors of Rare and Familiar Tools Society
of New Jersey

President……..……BOB GARAY, Hopatcong
Vice President……..……...DON KAHN, Hackensack
Secretary……ANNETTE VLIET, Danielsville, PA
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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 the Treasurer:
John Whelan, 38 Colony Court, Murray Hill, NJ 07974 (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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Articles, especially about early tools and trades, are encouraged and may be sent to the Editor.

CRAFTS WEBSITE
www.craftsofnj.org

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

New Members

Wictor Kuc, Albuqueque, NM
Bob Horgan, Philadelphia, PA
Quentin Schwartz, Eugene, OR
Rich VanHandel, Fair Lawn, NJ
Alex Horn, Philadelphia, PA
Howard Utter, Branchville, NJ
Walt Bartle, Flemington, NJ

President's Corner

I am glad to report that our picnic was another success with the most gorgeous weather possible. Much thanks go out to Ken Vliet for the planning ahead to prepare this event and all the coordinating and work he does the weekend of the picnic. It is because of his efforts that the picnic is enjoyable for our members every year. Thus, when you see him, let him know what a great job he has been doing.

Talking to Ken before the picnic he had mentioned that possibly CRAFTS could donate some money to the Katrina relief efforts. During the picnic, directors and members discussed this possibility and it was decided to offer $500 from CRAFTS to Habitat for Humanity. A unanimous decision from the directors thought that support of Habitat for Humanity would reflect our membership best in the rebuilding efforts to come in the wake of Katrina's desolation of families homes. A thank you note from the Habitat for Humanity follows this message.

Being back in full swing teaching students at school I am presently planning major renovations of our curriculum. Over the past twenty years, schools have lost support for teaching the "Industrial Arts". It is a sad fact that many schools have already closed up their metalworking shops, automotive shops, woodworking shops, and are desperately clinging onto any of the teaching of the shop classes as we knew them. Any programs teaching hands–on material processing, or "tool know-how" are existing only because of dedicated teachers who are able to convince administrators and Boards of Education of their value. What is desperately needed is that you, our members, become active in supporting this kind of program available in your local schools. I know of many CRAFTS members who have volunteered by demonstrating their craft in schools thus providing a valuable experience for students, and positive public relations. I am presently planning such an event to be included in our town's bicentennial celebrations. An old fashion tool day will gain positive recognition and gather support for programs that still offer valuable learning.

Lastly Jack Whelan just mailed me a list of all members who have not sent in renewal membership dues. I will be doing the president's job of contacting each of these past members in the next weeks to encourage them to rejoin our small group of friends who think antique tools are just great. I hope you can do some recruiting of your own by buying a good friend a gift membership to CRAFTS for the upcoming holidays. It's the gift that keeps giving!

Habitat for Humanity®

September 28, 2005

Friends
Crafts of NJ

Dear Friends,

We are in receipt of your generous gift in the amount of $500.00 to Habitat for HUMANITY. Thank you very much! We are grateful for your partnership and support. You are helping Habitat for Humanity continue with the mission of working in partnership of building hope, homes and communities with working families in need of a hand up.

Because of your kind support and that of others like you, Habitat will reach a milestone this year of building its 2,000,000th house, providing simple, decent homes for at least a million people in the United States and other countries around the world. I hope you feel a sense of joy and gratitude because you are supporting this noble mission.

Your gift to Habitat provides more than brick and mortar. You are opening the door for people in need to have the chance at a better future and the opportunity to live a purposeful life. The demand for affordable housing is tremendous and your kind support ensures that Habitat will continue to work through partnership with people in need to reach our goal of eliminating poverty housing worldwide.

Again, thank you for your gift to Habitat for Humanity. Together we can continue to make a difference—one house, one family at a time.

In grateful partnership

Paul Leonard
Chief Executive Officer

NOVEMBER MEETING COOPERING PRESENTOR

I am glad to report our new program director George Duin has arranged his first guest speaker for our November 6th meeting. He has arranged for Justin Bergey, a cooper from Pennsylvania to present the topic "coopering".

Below is a short bio from our speaker on his coopering background.

When I was in middle school, a local historical society (Goschenhoppen Historical Society) came to my school, gave a presentation about there Colonial Festival, and asked for volunteers. I volunteered in the Cooper shop and it was a perfect fit. I apprenticed under a man by the name of Dave Miller from Woxall, PA. After my first weekend with Dave, I continued learning at his farm. I was 13 years old when I started my apprenticeship.

As the years went by, I continued to apprentice with Dave until the spring of 1998. I was 16 at this point. Dave double booked a demonstration and decided to have me go in his place. I went to the elementary school and gave the presentation. In my mind everything went well. When I left the show, I received an envelope, and opened it when I got home. The envelope had a check in it for a small amount of money.

It was this time that I realized that I could do something I like and get paid at the same time. That summer I began my own business. Since then I gave demonstrations all across the tri-state area, from the Daughters of the American Revolution, to the Lehigh Valley Auctioneers Association, and the Mercer Museum. Also, I performed for the 250th anniversary for the First Bank in America. This is just a small list of the shows I have given.

All my work is completed the way it was 200 years ago. My tools in my shop are authentic tools and all my barrels and buckets I make are done completely by hand. I do not use any modern tools or power tools.

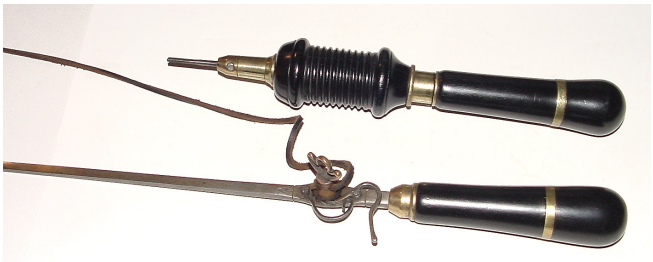
Continued from pg. 1

Simple bow drill with detached top which fits a point at the top of the metal spindle.

was used for drilling smaller holes in wood the top of the wood handle was pressed down with the operators hand. But when large holes was needed or drilling into tougher material like metal a breast plate was used allowing to operator to apply more pressure and even free up a hand to hold the work. Over the years a drill bit was developed which allowed cutting action to take place in both directions, thus improving the worker's efforts.

Bow drill with breast plate.

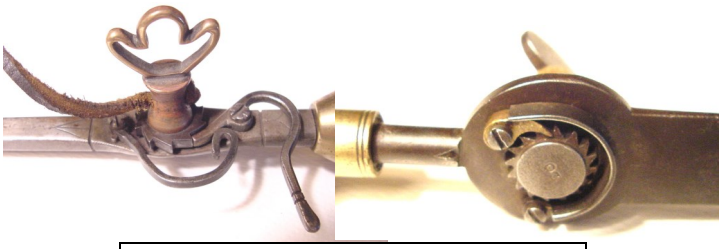
By the 1850's there were manufactured bow drills of the highest quality. Buck of England is one of the premier bow drills of this time. Their use of ebony wood, with finely machined internal spinning mechanisms, made them much desired by the finest craftsmen of the 19th century.



English ebony bow drill with matching bow. Marked on brass ring, G. Buck Maker, 242 Tottenham Court Road.

The Bow

Early bows of ancient resembled the hunting bow of the era. But over time it was modified to more closely resemble the fiddler's bow. Early versions were made of wood and easily fashioned by the user of the bow drill. The cord was just tied loosely in a knot thru a hole at each end. Later a metal sword like bow developed with a turned wood handle with the cord tied to a "S" bend on one end and tied to a metal hook at the handle end. During the 19th century many



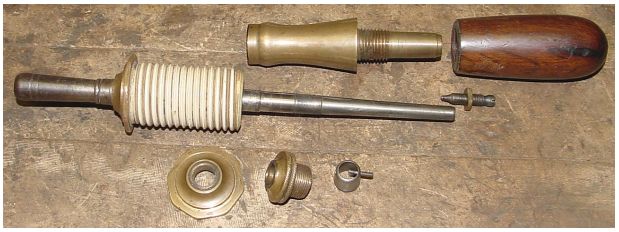
Two different ratcheting bows.

different ratcheting devises were developed to tighten the cord at the handle end. Today these intricate ratcheting bows are highly prized by the collector.

New York City Bow Drills

During the later part of the 19th century, there developed a tight-nit industry of craftsmen in New York City who made tools for the highly specialized trade of piano and organ builder. Most well known of these makers is Napoleon Erlandsen and his son Julius. Many examples of their bow drills exist today and are highly prized by collectors. Erlandsen was by trade a machinist and his drills were precision made. They had steel main shafts with ivory pulleys and rosewood handles. They were exquisitely machined and had a fine adjustment mechanism for fine tuning the spinning action to eliminate wobble. I have seen many of these and find they are often marked differ-

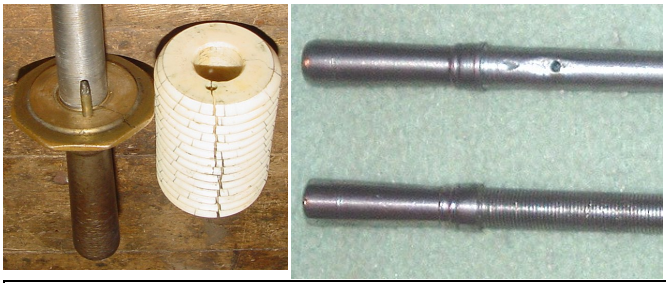
Above top is drill marked R. Fishley, made similar to NY style drills. Second drill is stamped N.E., NY (Napoleon Erlandsen). Third from top is marked HS & Co. (Hammacher & Schlemmer). Bottom is drill marked L. BRANDT, No. 220 1/2 5t St. N.Y. (See close-ups below).



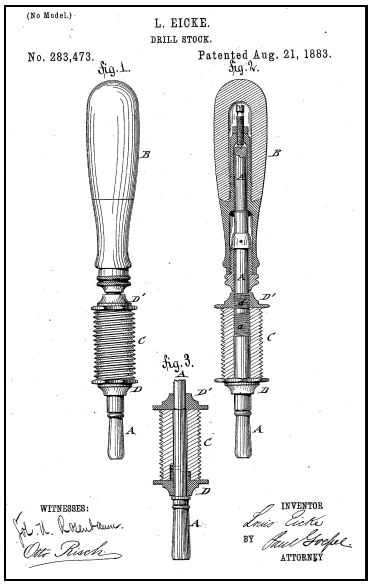
Erlandsen ivory pulley bow drill apart showing main parts. Note needle point adjuster at top of spindle. Usually this is the only part needing adjustment.

ently if at all. I recently acquired a bow drill with a rosewood pulley that was constructed similar to the Erlandsen's drills. I was astounded when I took it apart and found the mark, L.BRANDT, No 220 1/2 5T St. NY. Knowing Dominic Micalizzi's research on Brandt had him born in Denmark in 1808, this made him 23 years older than Napoleon Erlandsen. Dominic also researched his 1850 to 1860 address to be 220 1/2 5th St. Thus, this bow drill predates any Erlandsen drill by five years as Erlandsen was not listed in the New York City Directory until 1864. In the many years after 1865, both Brandt and Erlandsen shared working addresses. It would seem to me that Lauritz Brandt shared his drill making techniques with his younger fellow tool maker Napoleon Erlandsen. Although I have to admit that Brandt's bow drill exhibits more attention to the design details.

One of the problems bow drill makers faced was how to secure the spiraled ivory pulley to the spinning spindle. Taking apart some of Erlandsen's drills reveals four different techniques that were used. The simplest technique used was to press fit the ivory pulley tightly to the spindle while tightening the brass hexagon nuts securely on each end. This was easy but usually the pulley loosened and adjustments were needed. Another technique used a fixed pin in the brass octagon nut fitting into a matching hole in the ivory. A similar method was to have a fixed pin thru the main revolving spindle which secured in a groove notched inside the hole of the ivory pulley. Both of these pin methods secured the ivory pulley but often resulted in cracked ivory from the resulting stresses. A patent by New York inventor, Louis Eicke, in 1883 solved this problem by employing a threaded spindle which locked into internal female threads inside the ivory pulley. Erlandsen used this design in some of his drills and indeed these ivory pulleys tend not to crack.

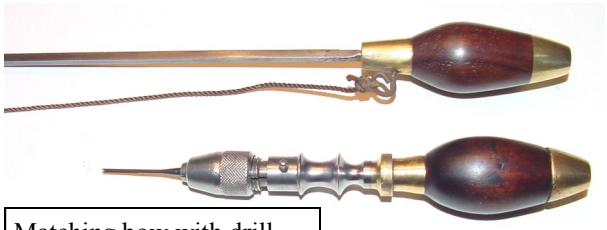


Left-fixed pin inserted in ivory caused stress crack. Top right spindle has hole for pin that fits internal groove in ivory. Bottom right shows spindle that is threaded to match internal threads in ivory pulley. See patent drawing .



L. Eicke patent No.283,473.

Part of the joy of collecting Bow Drills lies in the abundant varieties of beautiful designs. There is a multitude of possibilities regarding design, materials, size, and operational mechanics. For the collector who is also a craftsman, it is challenging yet rewarding to make a bow to match your finest drill.



Matching bow with drill.

Bow drills are one of mankind's first machines that has a long and important history. It would be lucky to find one in a flea market or garage sale. They show up often at tool auctions, and the best demand high prices. It seems rarer yet to find a ratcheting bow, never mind a matching set of drill and bow. Still the hunt goes on and I will welcome others to join me [illegible] and enjoying this significant tool of ou

A GUTTA PERCHA STEPHENS PATENT INCLINOMETER RULE

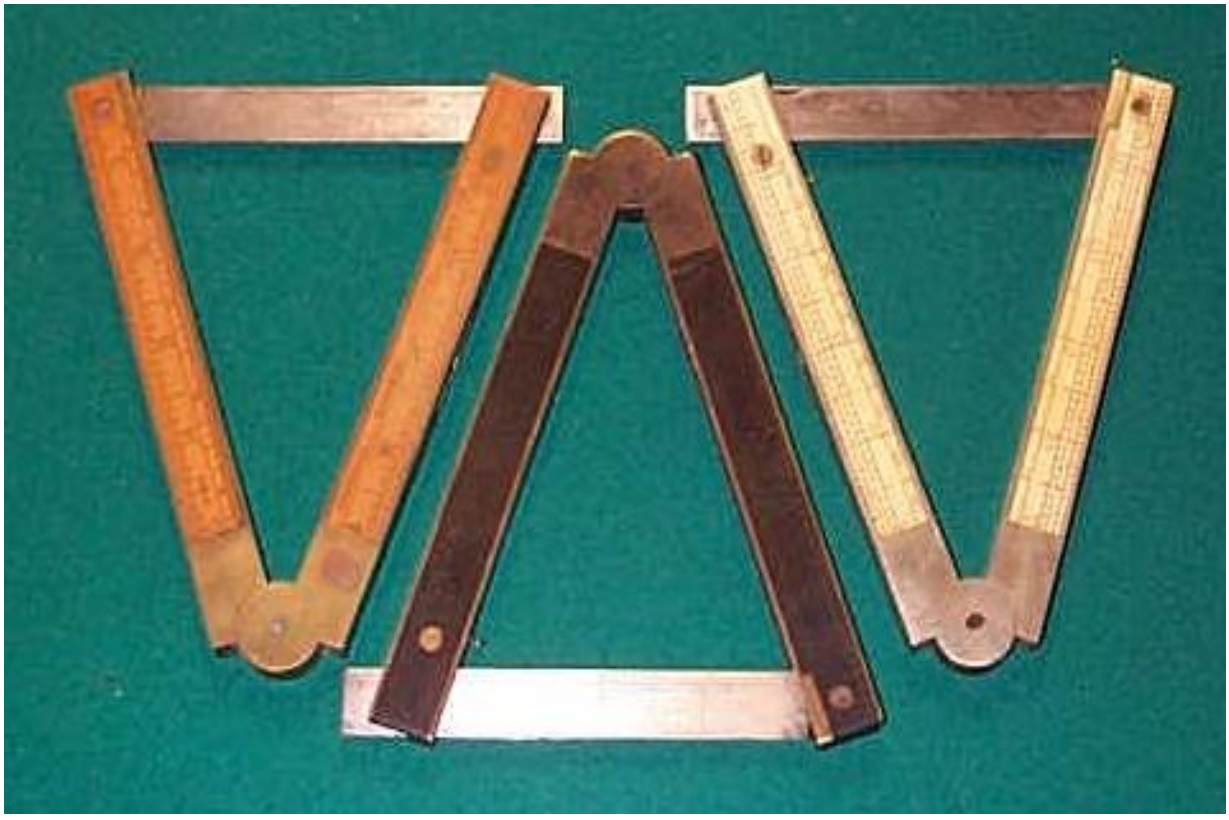
By Frank Kosmerl

The Jan. 12, 1858 patented inclinometer rules by the L. C. Stephens & Co. produced an interesting combination rule/tool of which few are aware of the multitudes of tasks of which it can perform. The wordy sheet of advertising that comes with later models lists the functions that it can perform. These include: Carpenter's Rule, Spirit Level, Square, Plumb, Bevel, Inclinometer or slope level, Brace Scale, Draughting Scale, T Square, Protractor, Right angled Triangle, and with a straight edge can be used as a Parallel Rule. Stephens & Co. produced the rule in boxwood from 1858 to 1905, when Chapin - Stephens took over the factory, who in turn was bought out by Stanley in 1929 who produced it through 1942.

Now that the basics are covered in short, the reason I am writing this article originates from my recent acquisition of a gutta percha made example of the rule.

It has been known for years that some of the early examples were made with some exotic materials. The 1860 pricelist for this company from Hitchcockville, Connecticut listed boxwood combination rules at $60 per dozen, while the simplest round joint folding rule sold for $5.50 per dozen. The exotic materials found have included ivory and ebony, none of which are listed in the 1860 pricelist. Perhaps by 1860, those exotic material rules were already history. One wonders if this novel material was used to make an attention getting rule rather than a useable tool. The ivory example reads exceptionally well with black figures and lines in a white material. The gutta percha, and ebony however are very difficult to read unless you tilt it to reflect light in order to provide some contrast to the marks. The boxwood example also reads easily as long as it isn't worn excessively. My vote is that they were an attempt to advertise the new rule by using exotic materials not normally used in measuring rules, perhaps to draw attention and build sales for this expensive rule shortly after its patent grant. .

I had previously collected examples of each of the three makers in boxwood, and a nice ivory Stephens variety with the 1858 patent date. The Crafts April



Stephens Patent Inclinometer Rules
From Left to right in Boxwood, Gutta Percha and Ivory

(Continued on page 7)

(Continued from page 6)
2005 auction listed a lignum vitae version and my first thought was that the rule might have really been an ebony rule, as common knowledge would have led me to believe. I had seen at least one of the ebony ones years ago but had not taken close inspection because I had no reason to not believe the description. It was black and rules that were black were ebony!

At the auction preview I spied the black rule in the case and requested an inspection. At first glance, there was no clue that jumped out to verify or dispute the description of gutta percha.

Gutta percha is a material with a fairly long history, having been introduced to the world in 1842 by a British surgeon working in the Malayan Archipelago. The bark from the Isonandra Gutta tree was removed (killing the tree) and a milky white juice was extracted, which hardened in the air. Soaking in hot water of 158 degrees or more can separate it from contaminants and a clean product results. It can be combined with various additives to make a stable material. In Scotland, the game of golf was changed when gutta percha was used to make golf balls from 1848 to the early 20th century. In 1845, a British firm developed a method to surround copper cable with gutta percha as an insulator, and it was later used in the placement of the Trans Atlantic cable in 1866.

This material was used on other 19th century tools, including the wrist handle on L.L. Davis patent braces. The patent date of 1883 might be considered close to the beginning of production of those braces. The appearance of those handles are of a manufactured plastic-like molded material. The color usually appears as a dark brown hue, with a look of having been aged by ultraviolet light. The head and wrist material on Yankee braces of 1923 patent are of a similar brown color; but it might well have been a more modern material by then. There surely must be more tool examples using gutta percha as a component; however I don't think that there are very many. Positive identification of this material would take some effort.

The ever curious Herb Kean relayed to me while I was inspecting the rule that he had previously removed the level vial brass cover and applied a hot pin to the material to create an odor that would not have come from a piece of wood. Another member took a magnifying glass to the exposed end of the rule and declared that no wood grain could be detected. I also looked carefully with a glass and verified that no end grain was visible and a small nick was seen to have bulged up the material a small amount, something that wood would not do. Both of these observations argued convincingly against it being made of wood, and my mind was decided.

This rule was an early example, as it had the 1858 patent date, which supports the idea that early examples were of more varied materials than those of later years. That pattern of manufacture was comparable to William Marples and the Ultimatum Brace. The early examples from the late 1850's to the early 1860's and made in Spring Lane covered five variations of infill into the heavy brass frame. Those materials included rosewood, boxwood, Cape buffalo horn (another natural thermoplastic material like gutta percha), beechwood and of course ebony. The first three materials were dropped early in the manufacture and by the end of production, somewhere around 1905 beechwood was also long forgotten.

The advertising instruction mentioned before continues on with a full page jammed packed with information. The steel bevel blade is graduated in degrees and pitch graduations on one side and inches and pitch grads on the other side. It was noted that Engineers and Artilleryman can use the pitch marks to aim large guns. The plumber can also use it to lay pipe or measure roof pitch (I thought a carpenter would be more interested in the latter). The metal planer or machinist is cited as a benefactor in that he can pre-measure the angle he needs to cut a bevel or slope on metal rather than "going to the planer to 'cut and try' as is usually done". The patternmaker can use the same bevel to help in forming his patterns.

"The Surveyor will perceive its adaptation in the laying of angles". This last one is really a stretch since the only time a surveyor could conceivably think of using the rule is only in a situation when he had no instruments. Finding a distance across an impassible river or gorge can be made by setting the blade to 45 degrees, setting a stake at the river where the measurement is to be made, then walking in a 90 degree angle to the desired measurement and sighting back until the 45 degrees is seen between the stake and the object across the impassible barrier. The distance walked is then the distance across the obstruction. The same principle works in the vertical plane when determining the height of a tree or building.

All in all, this patented rule did provide some useful applications and the boxwood versions are not at all a rare find, although some would think so in some geographical areas. Pennsylvania seems to be relatively loaded with these rules as they were used extensively in mining for rough measurement. The ivory and ebony, and now gutta percha are a different story however and an inventory of the existing examples would be interesting to know.

A Favorite Tool Made in New Jersey
By Jack Whelan

A Witchet made by A. Mockridge (Newark, NJ), probably before he partnered with Francis in 1835. The tool, used to make round poles (they could be tapered), is a progenitor of many carrying the Mockridge & Francis imprint.

TOOL WIZARD

Dear Wizard,

I just bought a rather expensive plow plane (at least for me). It is a signed Israel White, and it is in very nice condition. However, a collector friend of mine (who I feel knows his stuff) told me that the arms and nuts of this plane most likely have been replaced. He feels that there is far too much grain for boxwood, or even apple, in the arms and the large nuts. He is sure that the flat nuts are beech, because he showed me the little lines that go crosswise to the rings that are prevalent in beech. I feel terrible. Should I return the plane, or is it possible that my friend is wrong?

Charles Krannick

****

Dear Charles,

Your friend told you that the arms and nuts were "most likely replaced". He didn't say they were for sure. He is definitely right about the flat nuts being beech. This is not the only plane that has been found by Israel White with beech flat nuts. Don't ask me why he would use a rare wood for the arms and the large nuts and beech for the flat nuts.

BUT, the strong likelihood is that your arms and large nuts are Satinwood, a wood that colors up similar to boxwood (particularly after years of patina) but is grainier. There is one other possibility and that is that he ran out of Turkish Boxwood and Satinwood and used Caribbean Boxwood (which is not a true boxwood and is grainier). However, my guess is that you have the original rare Satinwood that Israel White liked to use, and is found on many of his planes.

Hope this cheers you up, The Tool Wizard

ERRATA

The September Tool Shed was missing two photographs which were integral to the following articles:

The first was a picture (number 6 below) from Hank Allen's article on **Axes and Adzes** and should have appeared in the paragraph entitled The Twybill.

6. The American twybill (top) and the English hurdlemaker's (fencemaker's) twybill.

The second missing photo was for the Tool Wizard illustrating a set of cooper's sizing gauges.

CRAFTS Picnic 2005

By Dave Nowicki

What a year 2005 has been. With the weather in the Gulf States seemingly out of control, disrupting people's lives for years to come, gasoline costs at all time highs, a summer of heat and humidity and I haven't even mentioned the Middle East. You might think that we'd reached the point where everything was going to hell-in-a-hand basket, but you'd be wrong. On Sunday, September 11th CRAFTS annual picnic was just the thing to provide a respite from life's problems and, at least for a day, provide renewed friendships, good food and maybe a few new tools to bring home.

I arrived at Brady Camp, along with a few other early birds, just after sunrise on a day the weatherman indicated would be a beautiful end of summer day. After dragging out the tables and tarps and unpacking the tools to be sold along with a couple for show, we sat in the cool early morning light with our coffee and donuts waiting for the rest of the tool junkies to

arrive. It felt good just to be out in this idyllic location enjoying the calm. Gas prices didn't seem to be a deterrent as we soon observed a steady stream

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of vehicles moving slowly into the parking area. Within a short time the tailgating was in full swing. So many tools, so little time. Oh, and the weatherman was right, it was a perfect day, just a few wispy clouds to break up the solid blue skies.

Lunch is served

For those of you who haven't been able to attend a picnic, the routine is: a morning of buying and selling to work up an appetite for Ken Vliet's famous catered lunch which never disappoints even the hungriest. I noticed more than a few going back for seconds. This is all a prelude to the indoor activities which include awards, member's displays, a silent auction and a whatsit session.

First on the agenda was the President's award, presented by CRAFTS new President, Bob Garay to Greg Welsh for all of his hard work as past President. For his efforts Greg received a beautiful level, made by contemporary craftsman, Richard Clore of New Castle, Indiana, to add to his collection.

Don Wallace's Whatsit Session

Don Wallace, as always, led an interesting discussion on a variety of implements as he headed up the Whatsit session. Only a few of these were not conclusively identified, leaving a few question marks for future resolution.

Walter Jacob's Stanley advertising tape rules

Curly Boxwood plow plane w/ satinwood arms by John Bell, Philada - from Joe Hauck's display of "common tools, unusual woods."

The tool displays were judged by a committee, headed up by James Travis. Since the first, second and third place winners all have their choice of some very

Ed Modugno's very well thought out stair building display.

Steve Zluky's oddities -
from a musical saw to an unusual pair of hedge clippers

nice prizes the committee had their hands full trying to decide the winning order. These displays are always amazing in their overall quality, variety and significance, all of which enhance the knowledge of all who see them.

One of the Router s from Chuck Granick's display

As always, many thanks go to Ken Vliet and all of the other volunteers who work so hard to make the CRAFTS picnic one of the premier tool events of the year.

Please plan to join us on September 10, 2006 and I promise you a thoroughly enjoyable outing.

Kean Kuttin's

A CHANGE OF HEART ?

With a good number of the antique dealers closing up their shops, I had to take a new look at my manner of buying and selling tools. I always had a place to go to buy and sell, but then came eBay! Mind you, I'm not complaining about eBay, as I have gotten some fantastic deals with eBay products over the past 5 years or so. It's just that I have trouble with change. (Most old guys do.)

The biggest change came with the Sunday rides that Doris and I have been taking for the last 100 years. We always had a destination; we always made a few bucks so as to have a nice dinner and pay for the gas. (The gas in the car, not from the dinner.) Not so now. With so many dealers closing shop and others cutting back, particularly on tools, we have been just wandering aimlessly around on Sundays, and found it be unfulfilling.

But things don't change 100%, so when I got a call that a small collection was up for sale, the excitement returned. It was in an affluent county that Doris and I rarely visited. I didn't care whether I made out on the collection or not. Just to be able to go to a new destination, with a possibility of a treasure, was enough.

It was a gorgeous day and we were both definitely in the mood for an adventure. I brought along enough money to handle the buy, but really didn't think it was going to amount to very much. My new change of heart was that "profit was secondary" and we were just going to have fun. Doris didn't think that was going to last very long, but I think I convinced her that this time it was for real.

The collection was pretty much as suspected: ---- mostly commons with a few mid-range here and there, but no sparklers. I told myself that it didn't matter, and I bought the collection fully aware that my profit on it (after restoration) would be small. So what? I had a change of heart didn't I?

We asked the seller if he knew of any good inns or restaurants nearby, and he gave me a number of choices. I felt flushed, and took the one that he warned me about as being "pricey". I have been warned before about pricey restaurants in areas that we were unfamiliar with, but they always turned out to be pricey for the locals, not for a Morris county guy like me. So, off we went to a small town steakhouse that didn't look any different (inside or outside) from any good Morris county restaurant. That is until I looked at the menu!

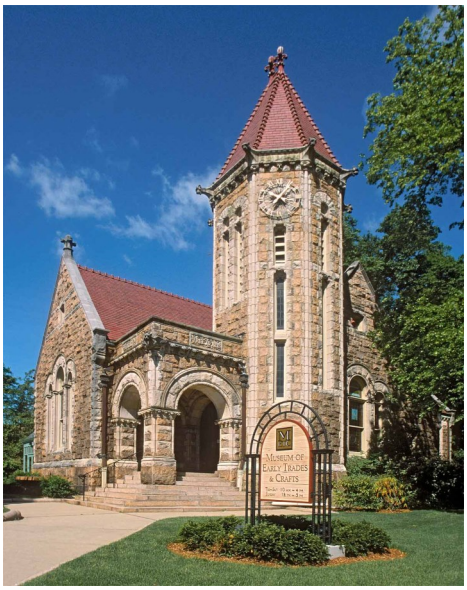
Doris didn't see what was happening, because this restaurant followed the swanky New York City technique of leaving the prices off the woman's menu. I choked back my alarm and asked Doris if the place was OK, or perhaps she would prefer something other than a steakhouse. Too late; the wine steward was already at our table to take our drink orders. Oh well, we were looking for an adventure, and this was going to be it.

The meal and the service was a cut above average, but no better than some of our Morris county restaurants or Pennsylvania inns. We were deliciously stuffed and feeling great --- until you know what: THE CHECK ARRIVED!! Let me just give you the first item and you can figure it out from there. A Manhattan for Doris was $11.50! I was sure it was a mistake and called the Maitre 'D over to check it out. He just smiled and told me that being that close to New York City they were still lower in price than some of NYC's comparable restaurants. Not having been in NYC for some time, I couldn't argue the point. Even Doris, who hates any type of questioning of establishment owners, felt it was a rip-off.

I paid the bill and we left. The tax and tip alone was about what I usually paid for a "country meal". The horrible feeling came over me that I just had a negative profit day. Two things were optional at that point. Bring back the old attitude for profit, or just keep spending money. Doris has no problem with the choice. Her new battle cry , when a money question comes up is, "Sell a tool!"

The Museum of Early Trades & Crafts

Madison, NJ – Whether you are a serious collector or looking for an interesting way for you and your family to spend an afternoon, the Museum of Early Trades & Crafts offers an assortment of fun and interesting things to see and do.



The Museum of Early Trades and Crafts in Madison, NJ

Housed in a 1900 Richardsonian-Romanesque building listed on the National Register of Historic places, the Museum explores 18th- and 19th-century American history, with a focus on New Jersey. Drawing on its collection of over 8,800 hand tools and their products, METC uses material culture to interpret the lives and technologies of people who lived and worked before the rise of large-scale industrialization in this country. The Museum offers visitors of all ages a broad range of changing exhibits, and related programs that address many facets of early American history, craftsmanship, and the diversity of trades performed by men and women.

The Museum hosts a number of special events and programs each month, such as musical concerts, lectures, kids activities and Family Fun Days. Come in, let's visit our past.

Regular Museum admission is $3.50 for adults, $2.00 for seniors & children 6 and older, and free for members and children under 6. The Museum is open Tuesday – Saturday 10 A.M. to 4 P.M. and Sunday Noon to 5 P.M. Closed Monday.

The Museum of Early Trades & Crafts is located at 9 Main Street in the heart of downtown Madison, just one block from the Madison train station. For information, please call 973-377-2982 ext. 10 or visit our website at www.metc.org

TOOL EVENTS

Oct 28 & 29 -27th Brown's Auction and Tool Show, Harrisburg, PA
ceb@FineToolJ.com
(207) 688-4962

Nov. 6th - CRAFTS Meeting 1PM HOST Masonic Lodge Highbridge, NJ, New Jersey
www.craftsofnj.org

Nov. 16th - David Stanley General Auction
David@davidstanley.com or Ian@davidstanley.com

Dec. 4th - Fine Tool Journal Mail Auction
ceb@fineToolJ.com
(207) 688-4962

Dec. 14th - Tony Murland International Auction - England
www.antiquetools.co.uk/

March 25, 2006 - David Stanley 47th International Auction - England
David@davidstanley.com or Ian@davidstanley.com

WANT ADS

Need help disposing of your tools or home items? Entire or partial house clean-outs available. Call Steve Zluky, (908)534-2710.

Seeking: McKinnon axe of Rockaway, NJ made between 1845 and 1905. Please call Stephen at (732) 682-8236.

Wanted: Petroliana - anything that has to do with old gas stations such as signs, oil cans, gas pumps etc.
Bill Hermanek (631) 360-1216, bhermanek@aol.com

Wanted: Foot powered band saw for collection and to demonstrate. Need not be complete. Have other foot powered machinery for possible trade. Ed Hobbs
(919) 828-2754, hobbsed@portbridge.com

Wanted: Napanoch Axes and other items from Napanoch, NY
Robert Arra (845) 647-1213, homefixer@hvc.rr.com

Wanted: North Bros. non ratcheting screwdrivers, No's. 90 and 95, good plus or better condition, various lengths.
Dave Nowicki (215) 576-5527, dnowicki@verizon.net