The TOOL SHED

NUMBER 162 December 2010

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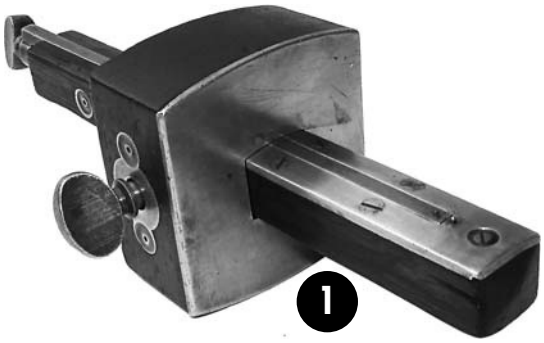
A FEW OF MY FAVORITE GAUGES

By Jim Fox

A collector once said to me, "Isn't it nutty the things we collect?" A carpenter may need several specific marking gauges to do his work. I have several hundred of them!

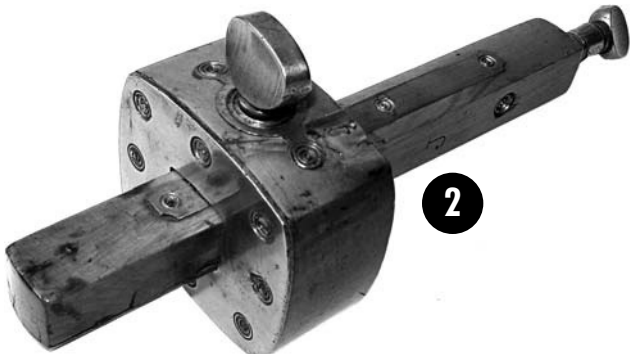


Three years ago I decided to narrow my tool collecting to predominately marking gauges.The size of the tool is a positive factor in collecting as well as the intrinsic beauty. Gauges were manufactured in common woods as well as tropical hardwoods such as mahogany, rosewood, boxwood and ebony. They are often accented by brass and steel in their functional parts providing a combination that is visually compelling.

There are not many books devoted to gauge makers. Milton Bacheller's, *American Marking Gauges Patented And Manufactured*, was a pioneering work in the field. John Walter wrote the book, *Antique & Collectible Stanley Tools Guide To Identity & Value*. This book has a helpful section on Stanley gauges. There is still much research to be done. Just in the Stanley field alone there are many questions since so few of the gauges were marked. Dating and identifying Stanley's gauge models through their development and cataloging the changes must still be done.

I live in the tool desert of Florida. So, I purchase gauges through activities with Mid-West Tool Collectors Association and tool sellers on the internet. But, my best source so far has been on eBay. People are dragging all sorts of tools out to the light of day for the first time in decades and selling them on eBay.

Newark, New Jersey was home to several quality gauge makers and tool makers who made gauges. Philip Quigley, the Wheatcroft brothers, Edward and George, William Johnson and Daniel M. Lyon were first rate gauge makers whose gauges are highly prized. The first gauge shown here is an example of the craft of D.M.Lyon & Co. It is a mortise gauge made from rosewood with lots of brass on the wear surfaces. It is a handsome example of the mortise gauge and a top of the line model. This is just the sort of gauge that got me interested in collecting gauges.



M.M.Brainard from Green River, NY made this next beauty out of some gnarly boxwood. One of the attractions of boxwood is the knots and twists in the

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NEXT MEETING

February 6, 2010 – 1PM

HOST Masonic Lodge Highbridge,NJ

WANTED - Member's email addresses. If you have not been receiving notices from Stew May, and would like to be included, please send your email address to hankallen@verizon.net. Thanks and happy holidays!

Please mark your calendar

Collectors of Rare and Familiar Tools Society of New Jersey

President	BOB GARAY, Hopatcong, NJ e-mail, takeadip@optonline.net
Vice President	DON KAHN, Hackensack, NJ
Secretary	ANNETTE VLIET, Danielsville, PA
Treasurer	HANK ALLEN, Glen Rock, NJ

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: Jim Bode, P.O. Box 372, Claverack, N.Y. 12513 (write check payable to CRAFTS of New Jersey).

CRAFTS of NJ meetings are held at the HOST Masonic Lodge in High Bridge, N.J.

Take 1-78 to Route 31 exit at Clinton. Go north on Route 31, two miles to second traffic light at the High Bridge exit. Turn right and go about half a mile to Dennis Avenue. 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.

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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

Ed Chaleff Doylestown, PA
Ann David Bedminster, NJ
Vincent Galligan Bergenfield, NJ
Wayne Grove Layton, NJ
Tyler Merson Madison, NJ
Carl Ohlson Newton, NJ
Paul Skalka Ewing, NJ
Roger Swanson Long Valley, NJ
John Sweeney Milford, NJ
Bill Tarnacki Succasunna, NJ
Raymond Wernersbach Milford, NJ
Gary Winters Port Murray, NJ

President's Corner

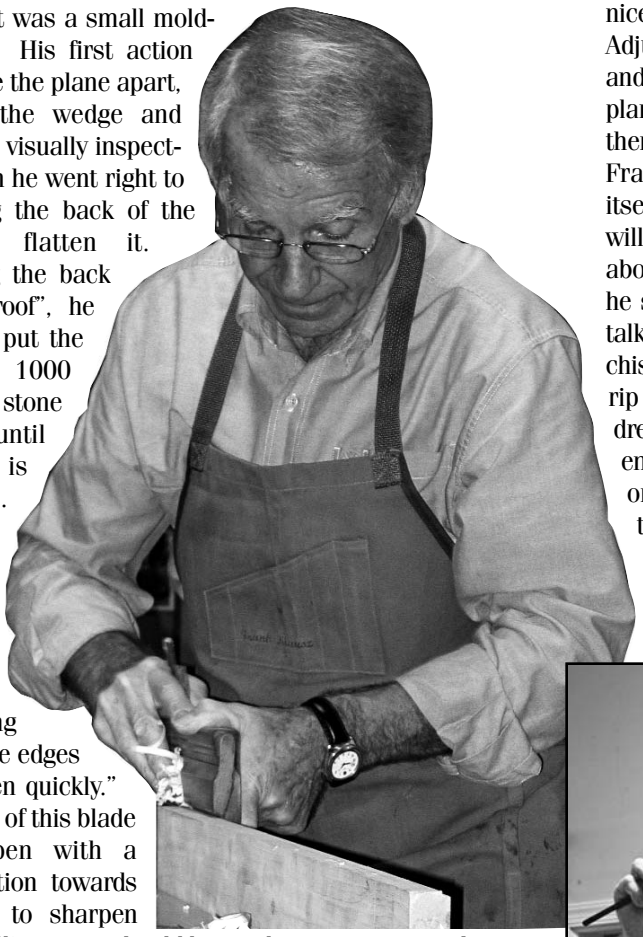
The office of CRAFTS president is a position that I am honored to hold. As I have traveled more this year in my tool dealings I have met many CRAFTS members in flea markets, auctions, and shows. It is always a pleasurable conversation discussing the events we have had at our meetings, auctions or picnic. Yet none of this would be possible without the help of our dedicated directors. Many of them have been giving themselves to CRAFTS events way before I became a member. Ken and Annette Vliet have been putting together our picnic for as long as I can remember. Their dedication to providing CRAFTS with the best picnic is well appreciated. Our meetings are always an educational experience due to the work of George Duin who coordinates all presenters for these meetings. Our auction has grown to become one of the major spring events for tool collectors. Greg Walsh and Steve Zluky have spearheaded the management of this event for many years. But it would not be possible without the help of many others. James Travis not only is our website guru but he has brought our auction into the computer age. Our check in and out tables are manned by Dave Nowicki, Annette Vliet and Hank Allen. Our many runners work tirelessly as they are led by directors, Ed Modugno Pat Ryan, and George Duin. Our auctioneer Frank Dennis works hard to squeeze every dollar out of us for each and every sale. And our new host, the Oldwick Fire House, provides us with a great facility and a barbecue. Our club newsletter, The Tool Shed, is one of the finest antique tool publications. It has seen a new professional look since Don Kahn has taken over the graphic layout job. Dave Nowicki, our correspondent for meeting presentations has turned each report into an educational interpretation. Jim Bode, our field agent, provides leads for tool articles for me to hunt down. Herb Kean not only provides Kean Kuttings and other tool articles but he is the proof reader that keeps the publication first-rate. Lastly, our newsletter is very thankful for all the efforts of our many contributors of articles over the years to make it such a fine publication. Stew May is working enthusiastically as our communications coordinator. As we are moving to electronic communication with members it seems helpful if members put Stew's email address in their address book so his email messages will get through. It is - stewart.may21@gmail.com. Also, our hard working treasurer and all around keeper of records, Hank Allen, asks you to please send your email address or any changes in email address to his email - hankallen@verizon.net

Have a festive holiday season and a joyful New Year. Bob

Frank Klausz – molding planes how to tune them and use them

The month of November has provided beautiful weather and it gave some of the best for the CRAFTS meeting on November 7th. Bright sun and temperatures in the 50's made for lots of people perusing tools in the parking lot and a fine audience for a presentation by Frank Klausz, master cabinet maker and long time CRAFTS member, who spoke on tuning and using molding planes.

Frank brought several molding planes with him for this seminar.



The first was a small molding plane. His first action was to take the plane apart, removing the wedge and iron. After visually inspecting the iron he went right to sharpening the back of the blade to flatten it. "Flattening the back is idiot proof", he said, "just put the back on a 1000 grit water stone and rub until the edge is polished". "If the blade is hollowed in the middle, that's a good thing because the edges will sharpen quickly." For the top of this blade you sharpen with a rolling motion towards the edges to sharpen the edge. Slip stones should be used as necessary to sharpen the entire blade. Frank recommends using a one inch cotton buffing wheel with white rouge, for stainless steel, to finish the iron. Lastly use a light amount of oil on the blade before you put it away since you may not use it again for months. For the sole, take a piece of 150 grit sand paper and wrap it around a block of wood, Frank used a piece of one by one by eight inches, and used it to clean up the long edges of the molding profile. Next, to clean up the body of the plane, rub it with some 0000 steel wool and a little Butcher's Boston Polish, an amber wax. If the body is really dirty you can use some mineral spirits on it before waxing. Lastly, buff it out with an old t-shirt or cotton rag. The wedge is next and it should be straight with no wax or oil on the top or bottom. The wedge should have a slight taper on the last inch or so where it ends at the blade, tapering towards the escapement. In this case it was to the right, as you are looking down on it.This acts as the chip breaker. The closer the chip breaker the wedge should be snug but not tight in its mortise. You can wax the sides but not the top or bottom. Frank clarified that this work only needs to be done once when you get the plane, not every time you use it. After adjusting the iron and wedge Frank cut a very nice two foot molding with that plane, in about 30 seconds. Adjustments are made with a small hammer to straighten and get the iron to take a fine cut. Hitting the back of the plane loosens the blade for removal. With a bow saw Frank then ripped the molding from the board. Another tip that Frank gave us was in sawing and how to use the bench itself as a guide. If the bench is made properly the tool tray will be 90 degrees to the side of the bench. A question about using the rip saw to cross cut a board was raised and he said, "Yes, you can, it's easier to just do it than it is to talk about it." A ripping blade is filed straight across and chisels the wood out. Others claimed to have invented the rip saw but Frank said that the Vikings were using it hundreds of years ago. The Egyptians on the other hand sharpened their bronze saw teeth as triangles, the same angle on either side of the tooth. They were really grinding down the wood as opposed to cutting it. It was noted that the angle of attack changes from ripping to crosscutting with the bow saw. The next piece of wood that Frank put into the vise was on edge for a larger molding plane and Frank said that he would normally use a scrub plane to take off some of the wood before starting the molding plane but he didn't have one so he used a block plane to waste it away. This was because of the shape of the molding to be cut and the plane would have to take too much off one edge before the rest of the iron engaged the wood. This molding profile was wider, about an inch or so and had a

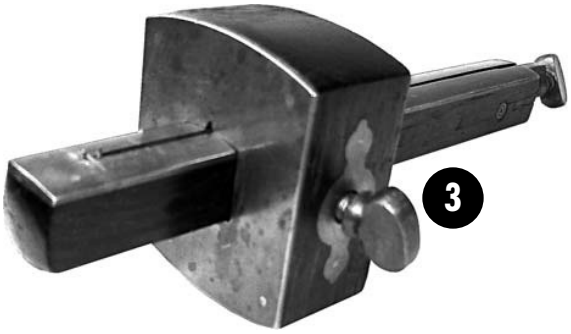
Continued on page 11

A FEW OF MY FAVORITE GAUGES

Continued from page 1

grain that gives it such character. What looks like flaws in this gauge are simply the natural lines and swirls inherent in boxwood. Brainard fitted an ornate brass strip along the beam to prevent wear from the thumbscrew in the fence (sliding block). This, coupled with liberal use of brass on the face of the fence and end of the beam, gives Brainard's gauges an artistic look. This look is enhanced with concentric circles being used around all the attachment points of the brass.

William Barrett is a mystery maker. No location is stamped on his gauges and research has failed to find out anything about him. His work is of the highest quality judging from the gauges that have been found. This example is loaded with brass on a rosewood frame. (Photo 3) I have not seen any other wood used in his gauges. In addition to the full brass face on the fence this gauge also has the fully brass plated beam. The escutcheon plate on the thumbscrew of the fence is also nicely shaped. I have four of the Barrett gauges and three are the high end model. Is this just random or did he tend to make more of the high end gauges?



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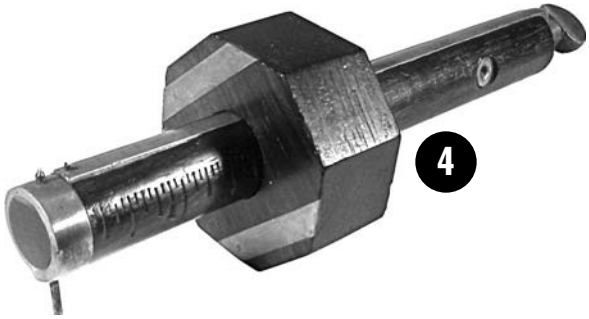
Wessel Brodhead patented the twist lock adjustable fence in 1868. Since then several others have patented very similar locking action. Brodhead's gauges were manufactured by The Star Tool Company (Photo 4). The gauge is a very attractive one with round beam and octagonal fence accented by brass in all of the usual places. His gauges come in many woods. These gauges are highly prized and sought after. They are not rare and can be found with some digging. Prices for the Star gauge have remained strong with demand high.



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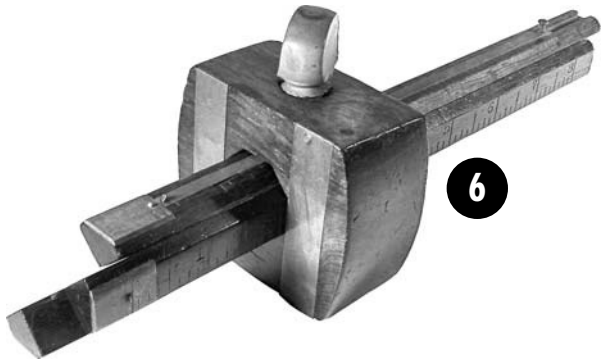
The next gauge is a puzzle. It can be identified as a Stanley gauge due to typical Stanley features such as the brass wear shoe on the beam (Photo 5), the printed inch scale, wear bars and the patented adjustable marking point. But this gauge had never been listed in any Stanley catalog so no model number is available.In my experience these gauges are quite scarce. I've seen two in the last three years. Neither gauge was complete so I purchased both of them to make one complete gauge. The gauge is a butt gauge used to lay out hinges. It has an adjustable thickness cutter located in the fence.

5

Now we move to beautiful Lancaster County, Pennsylvania to meet Christian Sholl who lived in Mt. Joy. Christian developed and patented in 1864 his multi-stemmed mortise gauge (Photo 6). The gauge is made in both three and four beam sections. His gauges are made in various woods. This gauge is near the top of every gauge collector's wish list. The carpenter can adjust the tool to either three or four different measurements and then lock them into place by one thumbscrew. Although they are not rare they command a good price. There are currently three of them listed on eBay. I have accumulated ten of them over the years (don't tell my wife)!



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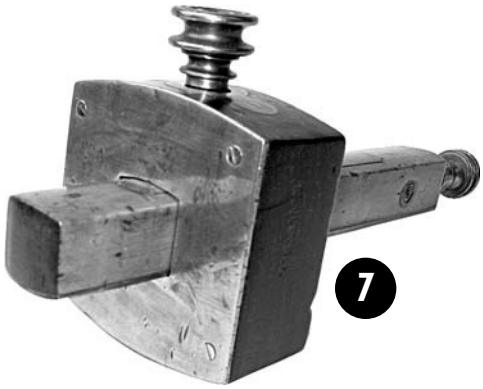
This next gauge is made from mixed woods by F.Curtis of Stockbridge, Mass (Photo 7). The fence is rosewood and the beam is boxwood which gives a beautiful contrast of colors and grain. This is another artistic example of the gauge maker's



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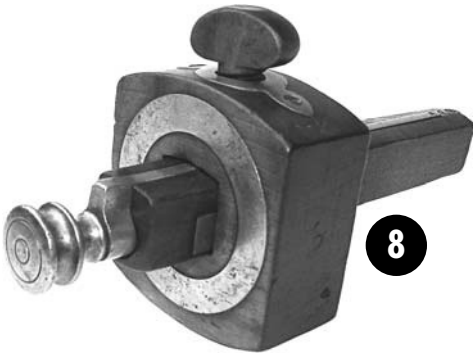
art. The beam is fully brass plated on one side while the opposite side has a brass wear strip fitted into it to protect from the fence thumbscrew. Curtis' name has been removed from this example but can be positively identified by many of its features. A.E.Blakeslee of Thomaston, Conn. stamped his name and city into the fence. Blakeslee was from a carriage making family who operated in the second half of the 19th century. He later became postmaster. F. Curtis gauges are fairly scarce and highly sought after by collectors.

Planemakers also made gauges. They are very difficult to find and fairly expensive. Here is a photo of a small H. Chapin, Union Factory fruitwood gauge (Photo 8). It has a very unusual circular brass wear plate on the fence. Next is a David Bensen gauge.Bensen worked in Albany, NY and produced this fine example (Photo 9). This is the only Bensen gauge I've seen or heard about. The gauge is boxwood with highly unusual steel wear plates on the fence and beam. This is contrasted with a brass mortise slide, thumbscrew escutcheon and barrel nut which gives an exceptionally striking appearance. The fence thumbscrew is a replacement. In my collection are also planemaker gauges from Auburn Tool Co., J. Kellogg and R. & L. Carter.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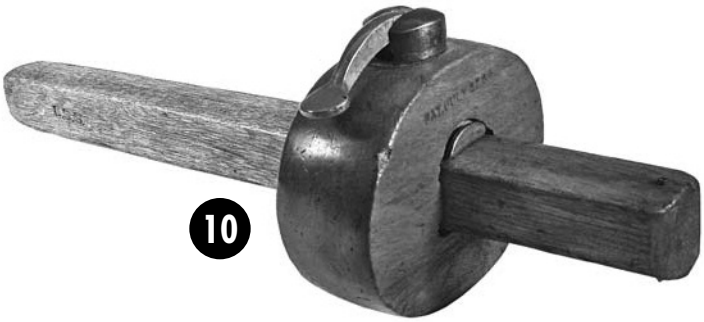
On July 22, 1884 Charles Bellamy patented the lever lock gauge (Photo 10). There is nothing special about the gauge. It is made from a common hardwood with no brass trim. The attraction is the lever lock made from brass and steel. Bellamy's name is not stamped on the tool just the patent date. The gauge is extremely plain and extremely rare!

E.W.Carpenter of Lancaster, Pennsylvania is a favorite toolmaker for most collectors. At the Spring National meet of the MWTCA at Camp Hill, Pennsylvania this next slitter gauge made a splash. I was displaying gauges and meeting people. Those who know Carpenter's work claimed they had never seen an example of this model before (Photo 11). It is made from fruitwood and is in nearly perfect condition. It has two of the typical Carpenter thumbscrews and a slitter blade marked "Hartness, N.York." There is a six inch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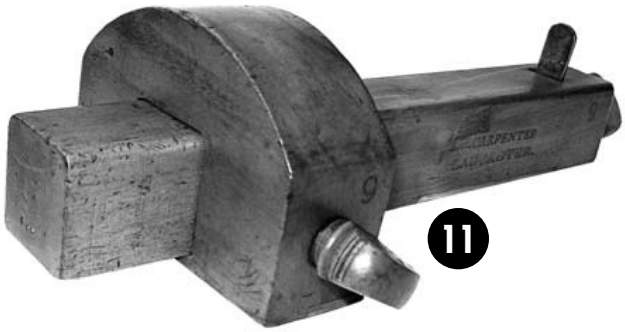
scale stamped on the beam along with Carpenter's name and city. This is one of the few Carpenter tools that is brass trimmed, found on the bottom of the fence and beam. All of Carpenter's tools are sought after but the scarce items are nearly impossible to find. A great gauge, designated super rare by the experts.When a gauge collector makes out his Christmas list to Santa, Brown & Berry's July 7th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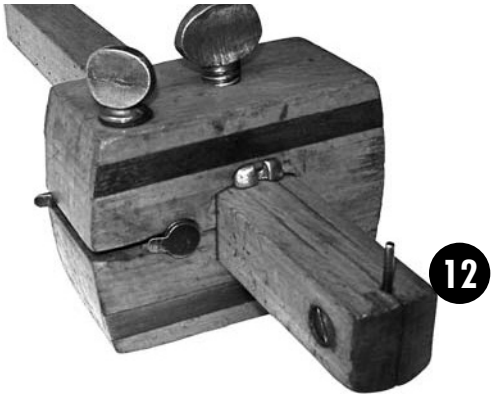
1868 patented gauge is at the top (Photo 12). If a camel is a horse designed by a committee then this is the tool counterpart. Designed by two men with too much time on their hands this wacky tool never made it commercially.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The gauge is rosewood with five boxwood thumbscrews holding five brass slides to various measurements. The few examples I have seen have been in auction catalogs or tool websites. Described by Bacheller as "extremely rare and unique." It's at the top of the heap for the gauge collecting community!

Happy hunting!

CRAFTS Picnic 2010 – September 12th

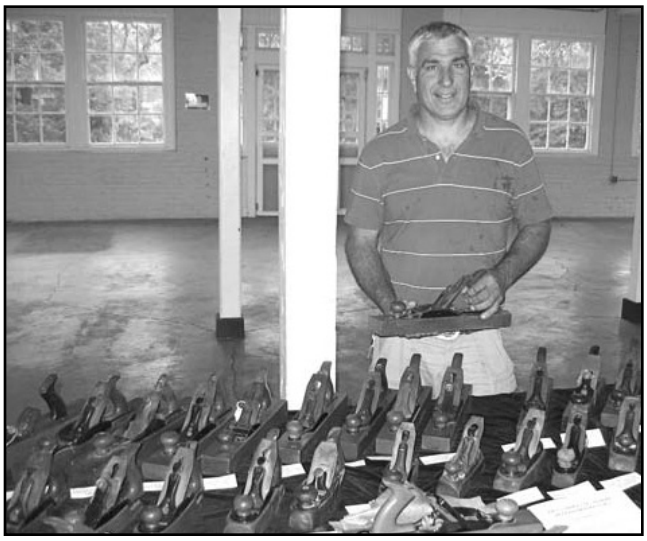
By Dave Nowicki

After the hot and very dry summer we've had this year, I was looking forward to the cooler weather of September and this year's Picnic. This was to be an eventful CRAFTS picnic but in a way that would make it not very different from all of those in past years. But this year we had something that we've never experienced before, RAIN. Oh, we've had a couple of showers during our picnics but they all cleared up before they had a chance to disrupt anything. We've never experienced a good old fashioned day of soaking rain, until this year. I guess our string of good luck had to run out sometime but the way in which it played out is something I'll have to think about. True, the weather forecast was calling for rain but it wasn't supposed to begin until the afternoon, well after the outdoor activities had concluded. We had a hot dry summer this year and no rain for at least two weeks before the picnic and none forecast for the week following, only on the day of our picnic. Before I left home I checked my computer at 5am for the latest hourly forecast for Pottersville, NJ and it still indicated no rain until 2pm. However at the bottom of the screen there was a note saying that rain could begin as early as sunrise. How could the hourly forecast indicate rain after 2pm with the possibility of rain after daybreak? It was still dark when I left and there were a few stars visible. As I approached Brady Camp I could see the sunrise and a narrow line of blue sky to the east but there was a line of dark clouds building behind me. This was not looking good and little did I realize that this would be the last blue sky I'd see until the next day. A few hardy souls were already beginning to set-up their tables as I rolled in so I picked a spot to park, strolled around to a few tables loaded with tools to see if I could snag a bargain before the crowd started arriving. I set up my two tables and set out my tools for sale. Hopefully it was going to be a profitable day. I walked over to Bob Garay's table and he brought out some really nice baseball caps with the CRAFTS logo stitched on the front and set them out for sale at a very reasonable $6 - $7 depending upon what style you wanted (some had additional stitching on the back). I bought one and I think he sold quite a few but probably has more. If you're interested in one for yourself, give Bob a call, these are really nice hats. Don Stark, was also buying a hat and said that he ran into heavy rain on his way through Allentown, PA and that it was on its way. This was echoed by several others from Pennsylvania and not 15 minutes later it started to drizzle. I decided that I had too much iron on my tables and had visions of spending several days removing rust. I decided to quickly get everything into the car, wipe any rain spots off, and I'd worry about packing them up later. A few hardy souls who came prepared with tents began to set them up as others took shelter wherever they could. Because Brady Camp has several open air buildings many packed up their tools and moved into them. By now it began raining in earnest and tool sales were going to be limited until the rain stopped.

Since the tool displays are always held indoors my next move was to check them out and get out of the rain. We also try to have a demonstration of a craft provided by someone skilled in that craft. This year Justin Bergey gave us a wonderful demonstration of coopering. Justin came dressed in the period colonial garb of an 18th century cooper and brought with him a spectacular collection of the coopers tools and implements which would have been used by a journeyman cooper. He showed how the various parts of a bucket or barrel were made and repaired, with examples of several works in progress, while explaining all of the various processes involved and how each tool was used. I know everyone enjoyed his presentation as well as the opportunity to get out of the rain.

Justin Bergey demonstrates carving barrel staves on the shaving horse.

Tool displays are another part of the picnic. You never know what will show up but you always know that you'll be in for a treat. I enjoy these displays and am always amazed by what others collect as well as the breadth and depth of each one. Prizes are awarded for the top three and as a past judge I can tell you that the judging is never easy. Display judges are volunteers drawn from the picnic attendees and while there is a general format used by the judges, each is free to choose their favorites. Finally the votes are tallied and then discussed so that a consensus can be drawn. I would urge you to bring a display of some part of your collection or even a single tool next year, it's a great way let other CRAFTS members see what you collect but it's also a



Ed Mudugno discusses his display on transitional planes.

great way to hone your display skills if you have never prepared one before. By the way, it's not always the most valuable tool or collection that wins. So you need not fear being overshadowed by those who may have deeper pockets.

Lunch was served around 11:30, indoors of course, and there was plenty for all. As a matter of fact, I know that many (including myself) went back for seconds. The desert table was filled to capacity. A few even took home "doggy bags". Lunch seemed to last a little longer this year as members spent a little extra time catching-up with each other. Following lunch, the whats-it session got into full swing and was led by Don Wallace and Charles Hildebrandt. As always there were some wonderful tools to try out your knowledge and determine what they were and how they might have been used. These are lively sessions and several tools are usually identified. Next was the President's Award. This is given to a CRAFTS member who, in the President's view, has contributed greatly to CRAFTS over the past year. This year Don Kahn received the award for his outstanding layout and graphics work on the Tool Shed. He has really improved the "look" and "feel" of our publication. I think that you'll agree that it is the "best in class". The Awards for the three best displays were: 1st place for Bob Garay's "Planes made in New Jersey", 2nd place for Chuck Granick's "The Old Woman's Tooth Router" and 3rd place for Ed Modugno's Transitional Wood Bottom Planes".

We should all thank Ken Vliet for the work he does arranging the picnic year after year because without him everything would be so much more difficult. And that reminds me, Ken was one of the folks who came equipped with a tent and he's the one who drummed into my head the mantra that "It never rains on a CRAFTS picnic".Now I'm not accusing Ken of anything but I'm just sayin'. ■

MARTYL POLLAK

Marty, as she was known to all, passed away very suddenly on September 21, 2010. She was 83. I had diner with her the night before and there appeared to be no problem. We had dinner together, and with Doris, many times since Emil left us years ago. She was a favorite of Doris and me. She was a favorite of everyone.

I saw much of the inner side of Marty, as I was involved with her and her family on a number of occasions. She was a devoted wife and when Emil decided to not only collect antique tools but to publish books about them, Marty became a strong part of the duo that started Astragal Press.

Her quiet calming manner helped in the very beginning, as Emil and I, as co-authors, disagreed on some things that were to be the book published by Astragal (*Collecting Antique Tools*). She ended up the arbitrator that both of us respected very much.

And when her kids needed help in their careers, she gave everything that was asked of her, even though it was not always the easiest thing to do.

Her contribution to the antique tool world was worthy of many accolades. She kept Astragal alive for years after Emil's death. You could always see her at the meetings (including the EAIA meetings), the auctions, and the picnic. She had a real feeling for tools, and collected many on her own.

With her goes an era in tool collecting, that was in truth "the good old days". And she helped it be that. Via con dios Marty.

Herb Kean

WILMA SAGURTON

Wilma died suddenly from a heart attack on August 25, 2010. She was 94. She was the "Grand Old Lady of The Tool World." Her barn, which housed her "Museum", had more artifacts than most serious collectors have today. Although she collected anything and everything, her favorite were planes by Mockridge & Francis. She was related to Mockridge.We all knew that if there was a good Mockridge plane at our auction, you could be sure that her hand would be up until she won it. She didn't much care that she could be bid-up because of that. She held no malice toward anyone.It was amazing the talent that this woman had. She gave talks on just about any artifact that you can name. And she was no pussycat. She was a Ladies Auxiliary of Brookside Fire Co., a member of the Rifle Club of Morristown, and founded the fencing team at Montclair State College. She received so many awards that I would need a couple of pages to get them all in.

But her greatest trait was her desire to share her collection. She hoped to make a Museum out of it someday. Even though this didn't appear in the cards, she still welcomed anyone who would risk touring that impossibly cluttered barn. And falling objects weren't the only problem. The field in front of the barn was loaded with deer ticks. Wilma contracted Lyme Disease three times. But it didn't faze her from visiting the barn in her spare moments. She was active like a college girl right up to the end. We all should have a life as fruitful as Wilma's. It's a strange coincidence that she and Marty went in the same way at almost the same time. The two best are gone. What do we do for replacements?

Herb Kean

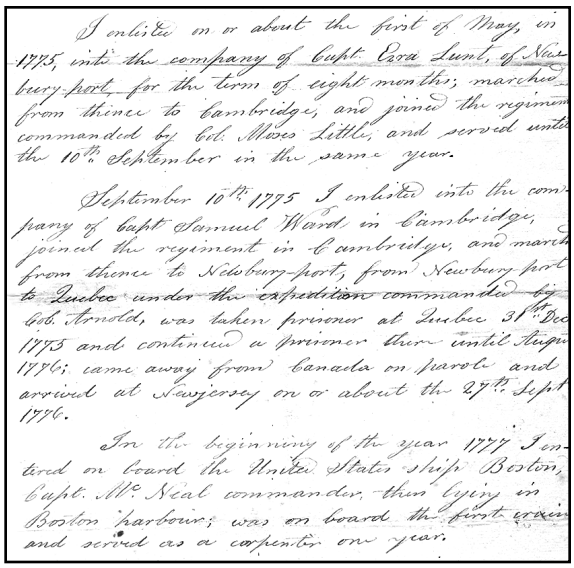
John Sleeper

18 c plane maker and Revolutionary War Patriot

By Julie Morin and Bob Garay

Recently I received a letter from Julie Morin, a descendent of John Sleeper, a well known 18c plane maker and Revolutionary War patriot. He was her 4th great grand uncle. She was looking for a plane made by John Sleeper to put with a beautiful desk made by him in the 1700's. Julie Morin is a direct descendent of John Sleeper's sister, Mary Sleeper Brown. John Sleeper's father, Henry Sleeper, was a cabinetmaker inNewburyport, Massachusetts who John apprenticed with. Before the Revolutionary War broke out he made this desk and gave it as a gift to his nephew John Sleeper Brown, his sister Mary's son. She sent me information she had researched about John Sleeper and I thought it interesting and important documentation for collectors interested in the history of our early tool makers. Following is information I received that was gathered in research by Julie Morin on her ancestor John Sleepe:a desk made by John Sleeper before his military service in the Revolutionary War. "Letter of 21 Jan 1885: Uncle John Sleeper made this desk while he was an apprentice in 1773. He left it to his nephew, John S. Brown, who gave it to his sister Elizabeth E. Brown, who left it to Mary Gould Brown, daughter of J.S. Brown."

In a History of Newburyport, Mass: 1764-1905, Volume 1, John Sleeper, private is included in a list of men who marched with Capt. Moses Nowell from Newburyport, April 19, 1775, against the British troops.



I enlisted on or about the first of May, in 1775, into the company of Capt. Ezra Lunt, of Newbury port, for the term of eight months; marched from thence to Cambridge, and joined the regiment commanded by Col. Moses Little, and served until the 10th September in the same year.

September 10th 1775 I enlisted into the company of Capt Samuel Ward in Cambridge, joined the regiment in Cambridge, and marched from thence to Newbury-port, from Newbury port to Quebec under the expedition commanded by Col. Arnold, was taken prisoner at Quebec 31st Dec 1775 and continued a prisoner there until August 1776; came away from Canada on parole and arrived at Newjersey on or about the 27th Sept 1776.

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Translation of letter.

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The following is a summary of the Battle of Quebec where John Sleeper was captured prisoner.

Beginning in September 1775, the invasion of Canada was the first major offensive conducted by American forces during the war. Led by Brigadier General Montgomery, they advanced up Lake Champlain with 1,700 militia. To the east, a second American expedition fought its way north through the Maine wilderness. Organized by Colonel Benedict Arnold, this force of 1,100 men, John Sleeper included, had been picked from the ranks of General George Washington's Continental Army outside Boston. Proceeding from Massachusetts to the mouth of the Kennebec River, the expedition soon encountered hardship when it became clear that their maps were faulty. Lacking adequate supplies, starvation set in and only 600 eventually reached the St. Lawrence. To assault the city, Montgomery and Arnold planned on advancing from two directions. After receiving reinforcements they moved out on December 30, during a snowstorm. Forming to attack the barricades the Americans were stunned when the first British volley killed Montgomery. With their general down, the American attack faltered and the remaining officers ordered a withdrawal. Unaware of Montgomery's death and the attack's failure, Arnold's column pressed on from the north. Arnold was wounded and was carried to the rear and command was transferred to Daniel Morgan. British troops counterattacked in the rear and retook the barricade before moving through the streets to surround Morgan's men. With no options remaining, Morgan and his men were forced to surrender.

The Battle of Quebec cost the Americans 60 dead and wounded as well as 426 captured. For the British, casualties were a light 6 killed and 19 wounded.

Deaths and brief obituary records of persons recently deceased.
The Knickerbocker, Volume 4 - July 1834

In Chester, N. H., Mr. John Sleeper, aged 60. He was a volunteer at the battle of Bunker Hill, and among the last who left the ground. He was one of that intrepid band who made a forced march through the woods from Kennebec to Canada, in which numbers perished by famine and cold; and reached Canada in season to engage in the battle of Quebec, and witness the fall of the brave Montgomery. Here he was taken prisoner, and confined, with about 900 others, for nine months. From prison he was put on board an English frigate, which, being blown off her course by contrary winds was kept at sea until it was evident that provisions must run short. All on board were put upon allowance so long as any thing eatable remained; and when at length this failed, the vermin of the frigate were devoured with great avidity—and before succor came, all the shoes on board had been boiled and eaten. The minutes of his service, which he preserved, have helped many a worthy to his pension.

Last year I visited the cemetery where John Sleeper is buried in Chester, NH and the headstone was broken. It was stacked one in front of the other, so I laid the front portion down on the grass so that I could photograph the second line of John's epitaph, which was split in two...half with John's name, and the other half on the stone behind John's, with Mary's name. If you stuck the top part onto the bottom part it shows what the original stone looked like.

CEMETERY INSCRIPTIONS 179

Nathaniel, b. in Hamilton, Mass., Sept. 3, 1770; d. Nov. 17, 1842. Mary, w. of Nathaniel, b. in Newburyport, [Mass.], Mar. 16, 1770; Nov. 11, 1835. [*On same stone with John Sleeper, 1754–1834*].

Above cemetery inscription taken from "The History of Old Chester, New Hampshire."

GENEALOGY — SMITH. 593

4. *John*, b. Aug. 2, 1754, d. unm., June 27, 1834. He was in the Battle of Bunker Hill; also in the expedition under Montgomery, which went up through the woods to Quebec, suffering severely. Upon the death of Montgomery he was taken prisoner, and lay in prison nine months. He went on a voyage as carpenter in the frigate Boston, and several in privateers. He had quite a mechanical genius. I think that he once told me that he made the first joiners' moulding tools made in this country. He came to Chester with his brother-in-law Nathl. Brown in 1814.

7. *Mary*, b. March 16, 1770, m. Nathl. Brown; d. Nov. 11, 1835.

John Sleeper as well as many other colonial tool makers joined to fight in the revolution for many reasons, but surely one was to assist in their freedom to explore all trade possibilities which was restricted by English rule.

John Sleeper never married but became the guardian of his older brother's four children. He had served early in the revolution with his brother Moses. It is Moses who kept a diary of his early days during the war that at one time was attributed to John Sleeper. Moses is also a documented planemaker probably working with his brother John as their styles are identical. The Diary is interesting and can be viewed at:
www.longfellowfriends.org/journal/journal.php.

John Sleeper moved to Chester, NH with his sister Mary and her husband Nathaniel Brown in 1814. Her sons John Sleeper Brown and Nathaniel Brown became edge tool makers working with the Underhill brothers in Auburn and Chester, NH. as well as on their own. John Sleeper must have taken a liking to his nephew John as not only did he give him the desk as a gift in 1775 but in his will of 1825 he also left most of his estate to him.

His planes had details that separated him from other planemakers of the time. His planes were made of beech instead of birch with heavy wide chamfers and a distinctive wedge style. His early cornice planes have offset handles and sometimes employed a double iron and wedge for easy honing and setting. His moving filletsters employed wooden depth stops in a dovetailed slot. He sometimes used lignum vitae for boxing, and often used English irons; an oddity when considering his military experiences.

One thing about finding information about early tool makers is that it leaves a thirst for more information. Where did John Sleeper learn his plane making craft? Was his father, a noted cabinetmaker, also a planemaker? Whatever happened to his brother Moses, who also made planes and left his children in John's care? Did he have apprentices, as some other local planemakers have similar characteristics? I thank Julie for sharing her research about her 4th great grand uncle, John Sleeper. Not only an important early plane maker, but a patriotic Revolutionary War hero. ■

SOMETIMES IT'S JUST LAUGHABLE

I don't go on weekend trips anymore, but the memory of some of them is almost enough. The winners are easy to remember, but the losers you almost want to forget. This was one loser that still sticks in my mind.

Doris and I were just lollygagging through New England one weekend when we hit Concord, New Hampshire about supper time. We knew that there were some good restaurants and motels in the city, but I didn't want to fight the traffic. Sooo off we went on "Antique Alley", Route 4 from Concord to Portsmouth.To our disappointment, all the antique shops were closed for the day, except a couple of junk shop and they didn't yield anything except a lower sun on the horizon. Doris was concerned about dinner and a motel, so we stopped looking for tools and headed straight for Portsmouth. Certainly there would be plenty of choices for dinner and a motel there.

Dinner yes, motel no! It was tourist time, and the motels were filled that late in the day. But I was always able to get something by going to the firehouse, flash my volunteer fireman's identification and cry the blues about accommodations. Sure enough, they found me an out-of-the-way motel that some of them frequented on "special" occasions. Any port in a storm, so off we went. Truthfully it was a nice hotel, regardless of its reputation. And we also got a good recommendation for a lobster dinner. The restaurant was overlooking the Piscatagua River, which divides New Hampshire from Maine. It was a terribly noisy place, but it was after 9:00 and I was starved. The noise didn't seem to bother Doris, so we had a couple of drinks to dim it down. And then another drink or two with the lobster. The short of it was that when we went to the parking lot to get our car, it was gone! It's amazing how fast you can sober up in a crisis. I rushed back into the restaurant, leaving poor Doris standing like a mannequin. I'm not so sure she even realized what was happening.

I grabbed the first waiter I saw and he got the manager. We went into the parking lot and now someone had brought back my car, but stolen my wife! At that point the manager figured the problem out. I had originally parked in the customer's lot, but after dinner came out the wrong door into the employee's lot.

The situation was rectified very quickly. For some reason I wasn't even embarrassed. And there was Doris in the exact spot I left her, still as happy as a clam. Off we went to find the out-of-the-way motel.

I don't think I have to tell you that we wandered around for a while before I saw a road that looked familiar. It was kinda narrow, but I felt it was the way to go. In no time at all, some headlights were coming right towards me, and the road was too narrow to go around.

The other car and I slowed down and stopped. Only then did I notice the flashing revolving lights on the top of the car. Not to be fazed, I jumped out of the car, and stood still. I was smart enough not to move toward them. I shouted out loud enough for the cars on the nearby highway to hear, "Boy am I glad to see you guys. I am completely lost". (Not only was I lost, but I was going the wrong way up a one-way exit ramp from the highway.)

Once again my fireman's identification and the story about how the boys from the firehouse found this place for me worked. It seemed like these two young cops were quite acquainted with the place. They looked at Doris and me (who must have seemed like "ancients" to them), saw our out-of-state plates and concluded that our story was true. So off we went under police escort to the motel. The cops came inside with us, just to make sure all was OK (and maybe to say hello to some of their friends).

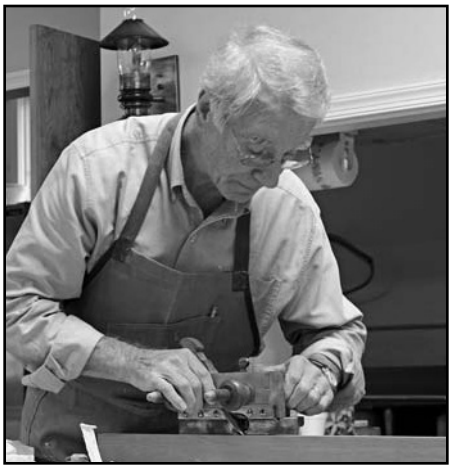
It was a fitting end to a losing day, but laughable as hell. ■

November 2010 meeting

Continued from page 3

deep cove with a 1/8 inch bead. By this time Frank was up to his ankles in shavings and was slipping on the tiled floor so we took time out to clean up. Asked whether he had to do this kind of work as an apprentice, Frank told us that he remembered spending an entire week planing the same molding for a large job. He would bring in three boards, plane them and then rip the molded edge off and start all over again until he made 60 pieces eight feet long and 30 pieces four feet long.

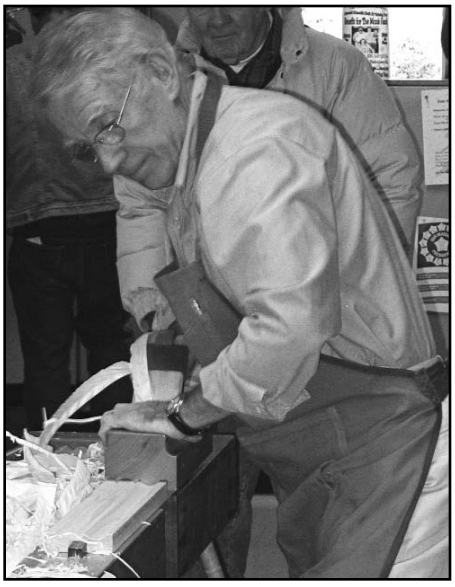
The king of molding planes, the crown molder, was next on the agenda. According to Frank, the crown molder is an American carpenter's tool. Elsewhere, crown molding is made with hollows and rounds. This way, you don't have to worry too much about grain changes; you just turn the planes around and go in the other direction. Frank made a crown molding plane a few years ago after Herb Kean asked him whether he could. Franks reply to Herb was, "Of course I can" and as he was going home he realized that now he was going to have to make one. Frank made a beautiful plane which he brought to a CRAFTS meeting a few years ago to show how it could be done. That plane proved to be a hit with everyone who's seen it and is now a part of his traveling seminars. According to Klausz, making the wood body was easy; it was the blade that was the most difficult part. Once the plane body was finished and the throat was opened, he selected a piece of mild steel that was the right thickness and began to saw, grind and file it until it was an exact copy of the profile. Heat treating, followed by a final fitting and sharpening completed the iron. For the first few strokes, the crown molding plane cuts easily because only a small portion of the overall profile is being cut. As you progress more of the iron comes in contact with the wood and it gets harder to push the plane. Frank noted that some crown molders have a hole drilled from left to right through the nose of the plane for a rope that could be pulled by an apprentice to help with the final passes



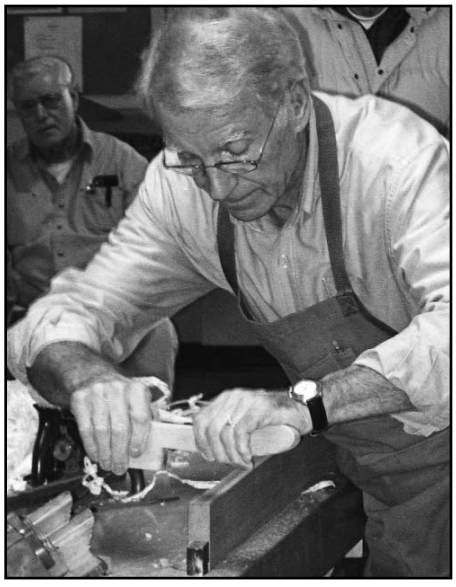
Frank demomstrates the proper technique of using a plow plane.

For restoration work, the way to recreate a piece of molding depends upon how much you need. If it's less than an inch you would carve a new piece. If you need two or three inches you would use a scratch stock, which is a piece of scraper steel filed in the profile of the molding and mounted in a piece of wood to use as a fence as well as a handle. If you need a five inch molding use a 10 inch piece of wood and cut out what you need, because it's very difficult to continue the profile from end to end Two different scratch stocks were shown and at the end of his talk he used one to cut a very crisp triple bead. This is an extremely useful tool that you can make yourself.

For those who could not be here, I hope that one day you'll be able to come to one of Frank's programs because what I've highlighted here is only a small portion of the knowledge that is passed on by this very gifted craftsman ■



Frank demonstrates making cornice molding using the plane he made.



Frank demonstrates the use of a scratch stock he made

The TOOL SHED

CRAFTS of New Jersey
P.O.Box 372
Claverack, NY 12513

Upcoming Tool Events

Jan 22 - MWTCA area-P, York Tool Sale and Brown Tool Auction, Holiday Inn, York, PA. Clarence Blanchard, 800-248-8114, ceb@finetoolj.com

Feb 6 - CRAFTS of New Jersey meeting, Host Masonic Lodge, Highbridge, NJ. Bob Garay, takeadip@optonline.net

Feb 09 - David Stanley general tool auction, England. David Stanley, 011-44-1530-222320, www.davidstanley.com

Mar 18-19 - Live Free or Die Antique Tool Auctions, Ramada Inn East, Indianapolis, IN. Martin Donnelly, 800-869-0695, www.mjdtools.com

Mar 23 - Tony Murland general antique tool auction, England. Tony Murland, 011-44-1449 722992, www.antiquetools.co.uk

Mar 26 –David Stanley International Auction, England. David Stanley , 011-44-1530-222320, www.davidstanley.com

Apr 1 – 2 - 38TH International Show/Auction – Brown Auction Services, Radisson Inn, Camp Hill, PA, Clarence Blanchard, 800-248-8114, ceb@finetoolj.com

Apr 3 - CRAFTS of New Jersey meeting, Host Masonic Lodge, Highbridge, NJ, Bob Garay, takeadip@optonline.net

Apr 9 - CRAFTS of New Jersey auction, Oldwick Fire House, Rt. 523, Oldwick, NJ, Greg Welsh, 908-439-3266, glwelsh@earthlink.net

Apr 15-16 - Live Free or Die Antique Tool Auction, Holiday Inn Everett Turnpike, Nashua, NH, Martin Donnelly, 800-869-0695, www.mjdtools.com

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TOOLS FOR SALE – Stanley planes, patented braces, Disston Saws, and more. Visit my eBay auctions, new tools every week. Bob Garay - eBay seller – TAKEADIP - or Email me at - takeadip@optonline.net

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FOR SALE - 16" Walker Turner wood/metal bandsaw has 10 to 1 speed box. Needs an overhaul. Joe Hauck 908-236-2072

Next Meeting • February 6, 2011 –1PM • HOST Masonic Lodge • Highbridge, NJ