The TOOL SHED

NUMBER 43 SEPTEMBER 1986

A Journal of Tool Collecting published by CRAFTS of New Jersey

OVERSTAMPED PLANES

by Joseph Hauck

We have all found planes from time to time where the owner has stamped his name over the maker's mark. In more unfortunate cases, the owner has scratched out or ground out the maker's name and stamped in his own. One could make an interesting study of the lengths to which people have gone in order to obliterate the maker's mark. I have in my collection two planes which are overstamped; however, the overstamps are also planemaker's marks!

The older of the two is a birch plane that I bought as an "I. Gould." After cleaning the plane, I noticed that Gould's mark was directly on top of another imprint; clearly legible are the last four letters—"CHER." Approaching this mystery in a very scientific manner I proceeded to go through the Pollaks' book on American planes, page by page.

The only makers in the book whose names end in those letters are Doscher and Belcher. It was a rather easy process of elimination from there, when I considered the characteristics of the plane. It is ten inches long, made of birch, and has a wedge with a rather small Walton-style finial. The chamfers are simple and shallow. The plane basically conforms to the Pollaks' description of a Belcher plane, and the style of the letters "CHER" is indentical to the style of the last four letters in Belcher's stamp.

The second plane is an adjustable fillister marked "R.A. PARRISH Philadelphia." I showed it to Chuck Granick after I had purchased it, and he noticed that it was an overstamp. It was so neatly done that it was difficult to see. Close examination, however, revealed a stamp that looked like this: "TR.A. PARRISH⁻H." The "T" on the front and the "⁻H" were fainter than the Parrish mark.

This one I solved without going to the book. The dash in front of the "H" was half of the letter "T." A good guess was "T. Goldsmith," but how to prove it with so little of the mark showing? I measured the overall length of Goldsmith's mark from several other planes in my collection and compared these measurements to the length of the mark in question. The length of this mark was identical. The clincher is the plane's wedge, which is in the style of Goldsmith and unlike Parrish's wedge.

Well, just where does all of this lead us? Since there is not much information available about I. Gould as a planemaker, I was ready to dismiss him as a user or joiner who had acquired a Belcher plane. The Philadelphia plane obviously has the stamp of two planemakers, and probably indicates that Parrish, who worked later, bought Goldsmith's unsold stock.

There are other possibilities and questions which this raises. Did Gould buy out Belcher? Did planemakers buy from each other if they had a rush order and did not have stock "on the shelf" to draw from? Did all planemakers produce a full line of planes, or did they augment their stock with planes in which other makers specialized? Does anyone really own a Parrish fillister?

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CRAFTS FALL PICNIC

SUNDAY, SEPTEMBER 21, 1986

AT THE FARNHAM'S FARM & STUDIOS

See page 2 for details

CRAFTS of New Jersey

Collectors of Rare and Familiar Tools Society of New Jersey

President ——— STEPHEN ZLUKY, Whitehouse

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Membership in CRAFTS is open to anyone interested in early trades and industries, and the identification, study and preservation of tools and implements used and made in New Jersey. Annual dues are seven dollars for the membership year of July 1 to June 30. Membership fees may be sent to the Treasurer: John M. Whelan, 38 Colony Court, Murray Hill, NJ 07974.

The Tool Shed

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

THE HEINISCH TRADE NAME

[Our thanks to Carl Bopp, who called our attention to the following article, taken from The Iron Age, March 31, 1898, p. 42.]

R. HEINISCH'S SONS COMPANY, Newark, N.J., recently brought suit against Hermann Boker & Co., 103 Duane Street, New York, to restrain them from using their trade name on shears. The case was tried before Judge Townsend of the United States Circuit Court for the Southern District of New York, whose decision is in favor of the complainants. The court decided that R. Heinisch's Sons Company were entitled to an accounting and to an injunction restraining the use of the names Heinisch or H.C. Heinisch by the defendants on their shears, labels, postal cards, or otherwise, in any way which would interfere with the complainants' enjoyment of the benefits of their trade-mark. R. Heinisch's Sons Company, referring to this decision, state that they are determined to protect their rights in the premises.

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PICNIC MEETING SEPTEMBER 21st WILL BEGIN 1986-1987 YEAR

CRAFTS of New Jersey will open its 1986-1987 year on Sunday, September 21, with a picnic meeting at the farm and studios of Alexander and Barbara Farnham, north of Stockton.

Unlike previous years, inclement weather will not be a cause for cancellation. This year's opener is to be a "picnic under canvas," and it will be held rain or shine.

The meeting will begin at 10:00 a.m. with the Swap & Sell in the parking area. A catered (we've come a long way, baby!) luncheon will be served at 12:30. Members are asked to bring a dessert. You are also asked to bring your own chairs and your very best tools for display.

The price of the luncheon (and the kegs of beer and birch beer) is $5.00, if you get your check and reservation to Jack Whelan early. Late comers must pay more.

The remaining programs for the year are scheduled as follows:

November 16: Byron Beihoffer of Chatham, N.J., will speak on "Birds in Wood Sculpture."

February 1: Thomas C. Lamond of Lynnbrook, N.Y., will speak on "Spoke Shaves, Scrapers, & Kindred Tools."

April 5: Harold Fountain of Westhampton Beach, Long Island, who really needs no introduction, will be featured in a return engagement entitled "Making Sash by Hand."

June 7: The speaker for the final meeting of the year will be announced later.

In December of this year CRAFTS will celebrate its ninth birthday. They have been nine good years. Let's make the coming one even better.

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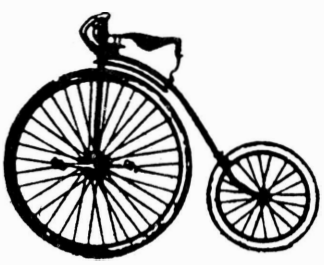

Kean Kuttin's

BRIMFIELD

I'm not sure I have the right title to this story. It's about Brimfield all right, but that's not the real issue. The different styles of antique hunting are probably closer to the core of the matter.

I've been to Brimfield before, and it has always been a first-class happening in my life. The preparation, the reservations, the excitement, the awakening at 4:00 a.m., the scramble, the first load back to the car, the tired feet, and finally the utter exhaustion are all integral parts of Brimfield. I can tell you there have been disappointments (more times than not)—rain, hurried mistakes, and some hard feelings generated by the competitiveness. But it never seemed to me that any of these problems could be avoided if one was to really "do Brimfield." Not completely so, as I accidently found out.

Brimfield is probably the largest gathering of antique dealers anywhere. It stretches from the eastern end of the town, across lawns, in groves, in fields—on both sides of the road—all the way to the far western meadows. There must be over 3,000 dealers at its peak. It also has the unique characteristic of having sections (or markets as they are called) open at different times. Starting Monday morning (three times a year) there is a market-opening every day (except Friday) until Saturday. It gives you the feeling of fresh merchandise no matter when you come, and if you want to stay for a few days, you can have the excitement of a new opening each morning.

The worst possible day would be Friday, as there is no opening that day, and the worst time would be just after lunch—too late for leftovers and too early for the late day "give-aways" before packing up. Yes, you guessed it—that's when we arrived! I won't bore you with the reasons for this untimely arrival, but I was fully aware of the hopelessness of the situation and accepted my fate with no misgivings. Therefore, I decided just to stroll around for an hour or so, see some old friends, and shove off.

The whole idea of "strolling around" was repulsive at first, but it started to grow on me. I actually had time to talk to people and find out info in areas of interest. My eye started to pick up objects besides tools, and I found some excellent buys even at that off-hour. An early Dunhill pirate pistol cigarette lighter really struck my fancy, and we had fun bargaining over whether the front legs could be re-bent back without breaking them. A goat's head brass hammer was stuck in a box of junk and made a great buy. I bought a few unusual wrenches for Frank Kingsbury, because I had time to study their mechanisms. A dramatic looking tobacco ax and a double brass sweat strapper (for horses) created more comment than expected as I walked around with them tucked under my arm. I even bought a few tools—nothing great mind you, but some unusual pieces needing work. With my new outlook I had time to pick up some kitchen hangers for Doris.

We detoured to Brimfield en route to my daughter's, and the plan was to make a short pit stop and push on for dinner in Boston. I enjoyed myself so much, between socializing and buying, that I made three trips back to the car and stayed four hours. They were probably the most relaxing four hours in a flea market I ever had.

Now, I'm not proposing that anyone try to build a collection with this browsing technique. There is no question that the good stuff goes early, and if you want it you have to get up in the dark and scramble. I'm merely admitting to a style of antiquing that I now consider to have merit. It's true that becuse of the enormity of Brimfield anything is possible, and if I had tried this at a smaller market I might have completely bombed out. However, that afternoon taught me something. Besides the thrill of the hunt, the satisfaction of possession, and the financial rewards of good buying, antiguing also offers the therapy of browsing.

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AN INTRODUCTION TO WOOD CARVING TOOLS

by Frederick A. Shippey

Recently, a contemporary cabinet maker said: "A great deal of wood carving can and has been done with nothing more than a sharp pocket knife." This reck- observation caught my attention and triggered off a personal inventory of my three sets of carving tools—Swiss, English, and American. Perhaps I can trade them in for a sharp jack knife.

After I had consulted the writings of Goodman, Knight, Mercer, and others, I decided to keep my collection of hand carving tools. One of the most ancient of the woodworking arts is carving. Goodman reports that early Egyptians had mastered this skill centuries ago. Moreover, he noted that the Saqqara reliefs showed the use of solid and tang-handled chisels of copper and bronze, dated 2540 B.C. During those early days, a carpenter made mortices using a mallet to drive the chisel. Further, the respected model of a workshop of the Twelfth Dynasty goes back to 2000 B.C. Truly, the carpenter who appeared on the Pompeii fresco worked with a tanged mortice chisel.

Knight explored the ancient art of wood carving as carried on in Assyria, Babylon, Persepolis, Egypt, and Greece. This skill expressed itself in the sophisticated decoration of furniture, musical instruments, weapons, chariots, and other cultural artifacts. Around 1491 B.C., Bezaleel of the tribe of Judah was selected because of his recognized skill as a workman in gold, silver, brass, gem cutting and setting, and as an expert in carving wood. Bezaleel was commissioned to execute mandated work on the Tabernacle and on its furniture. Further, an ornamentation of the Temple of Solomon and its furniture (1005 B.C.) required the services of a master workman. The doors of Solomon's Temple were fashioned from the wood of olive trees. Upon this unusual wood surface were carved cherubim, palm trees, and open flowers. Other doors of the building were carved on fir. These portal carvings were plated with gold.

With this brief historical background, attention can now be turned to selected manufacturers of hand carving tools in the nineteenth and twentieth centuries. At least thirteen can be listed: J.B. Addis; S.J. Addis; D.R. Barton; Buck Brothers; Charles Buck; Herring Brothers; William Marples & Sons; Alex. Mathieson & Sons; Millers Falls; Henry Taylor (ACRON); Ward and Payne; Joh. Weiss & Sohn; WIND-ROSE; and others. Although the "Golden Age" of wood carving in England came during the seventeenth century, some important decorations of furniture continues today.

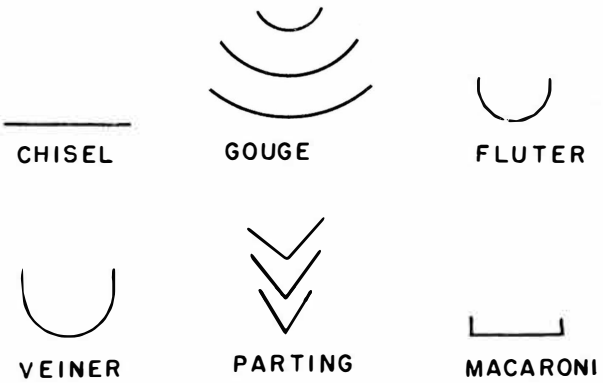
Surprisingly, the handle came to be regarded as an important part of a carving tool. Craftsmen could choose the type they preferred. Usually that part was made either in an octagonal design with a graceful swelling toward the center or in the "carving pattern" style with a lathe-turned handle. Other handle shapes included the Ball pattern (with a flat side to prevent rolling off the workbench) and the turned plain or fancy handle with or without a metal ferrule.

Virtually all carving tools are "firmer" in design (i.e., a tang binds the handlewith the cutting part of the tool). Moreover, the consumer could choose from among seven different kinds of wood for a tool handle—apple, ash, beech, boxwood, ebony, maple, and rosewood. According to some catalogs published at the turn of the century, hand carving tools could be purchased singly, one by one, and/or in sets ranging from six to seventy-two assorted implements. For example, Marples & Sons offered set sizes of 6, 12, 18, 24, 36, 48, 60, and 72. No qualitative difference existed between single or set tools. Both were of top quality.

Because of the enormous complexity of the carver's task and the huge demand for artifact decoration, more than a thousand different specialized tools have appeared in this field. However, the average artisan was able to get along with approximately 60 or 70 tools. In order to grasp the unique variableness of these implements, one must take into account these three primary considerations: the cross-section, the longitudinal shape, and the span of the cutting edge.

(1) There are at least six major types of hand carving tools: Chisel,

Gouge (Sweep), Fluter, Veiner, Parting Tool, and Macaroni. A profound principle underlies these cutting implements with respect to a cross-sectional view.



(2) The longitudinal shape of the tool includes at least eight features which provide accessibility and paring leverages in the removal of unwanted materials: square, skew, curved, bent, shouldered, spoon-bit, dog-leg, and fish-tail. Cross-section and longitudinal shape became the basis for a number identification system of carving tools in the nineteenth century.

(3) Whether in the English or the Metric system, there are at least twelve sizes of some of the major types of hand carving tools. For example, William Marples & Sons Catalogue (1909, Sheffield) lists twelve carving gouges ranging in width size from 1/16 inch to 1 inch. Kindred dimensions are available for parting tools. Amazing size ranges are found in the tool catalogues published by Hammacher, Schlemmer & Co. (1896, New York), Chas. A. Strelinger & Co. (1897, Detroit), Alex. Mathieson & Sons (1899, Glasgow), and Joh. Weiss & Sohn (1909, Vienna). Multiple dimensions are provided for many other special types of wood carving tools. The aforementioned three-fold set of perspectives enable the reader to achieve appropriate solutions to the complex carving problems.

This brief article is not intended to be exhaustive. Rather the discussion introduces an appreciation of several remarkable features respecting hand carving tools. An experienced craftsman already knows the practical value of the workbench, hold downs, a mallet, an oil stone with slips, riffler files and rasps, a wood carver screw, etc. The present article furnishes a few insights respecting hand carving tools.

* *

HIDDEN PLANES PUZZLE

by Les Beyer

Can you find the names of 21 types of planes in this puzzle? The names are printed vertically, horizontally, and diagonally. Circle each name as you find it.

H A O J R A S T L N C O C A E
S O A E A I R E E J O C O V E
T P L O W S L S C F M R R E Y
I H A L V B T A C O P I N G N
R A P R O O S R S O A R I L O
M L O L D W L F A O S I C D S
E V D A R A M O E G S L E S A
T I V E A R R R B E A G E O R
A N G E B K A E H E I L N G T
L G W A B S I R L N A S J N O
F I L L E T S T E R E D A D O
S M O O T H I P T U R N C U P
A A T H E W N O I R L D K S I
S C S O L A G U N L W O D E D
A S T H F R A D O V L B C E A

See page 6 for correct answers.

* *

A RARE NEW JERSEY ANVIL

by Alexander Farnham

Some months ago I received a telephone call from a man who said that he was in possession of an anvil with horns at both ends. He inquired as to the use of such an anvil. Not having seen it, I was reluctant to voice an opinion. However, I finally said that it was possibly used in chain making. So that I might get a better idea of what this unusual anvil looked like, I asked that it be brought to my studio.

From the description given over the phone, it sounded as though the anvil might be of foreign manufacture. Upon examining it, I discovered the name FISHER cast in raised letters along the anvil's base. With the realization that it had been manufactured in Trenton by the firm of Fisher & Norris I decided to add it to my collection of New Jersey tools. Though at the time I did not remember having seen an anvil of this design, I discovered that one was pictured in a Fisher & Norris catalogue (circa 1920) that had been loaned to me by Dominic Micaizzi. The catalogue confirmed by conjecture as to the anvil's intended use. It and two other models shown were labeled chain makers' anvils (see opposite page).

Weighing 170 pounds, this No. 3 anvil is 12 inches high, and its length from horn tip to horn tip is 21½ inches. Two square holes through the upper portion of the anvil's side are for holding stakes, which vary in size depending on the diameter of the iron being worked. Wedges are placed between the shafts of the stakes and the shelves that protrude from both sides of the anvil. This locks the stakes in place. These square holes and the shelves directly beneath them are typical of chain anvils, but double horns are not. These horns may be unique to those produced by Fisher & Norris.

Despite their inclusion in the Fisher & Norris catalogue, it is quite possible that relatively few chain anvils were made by the firm. About the time of the catalogue's publication, hand chainmaking was coming to an end. Modern methods of manufacturing chains on machines began during the first quarter of the twentieth century with the development of electric butt-resistance welding. As this method advanced in technology, using steel rather than iron, fewer hand-made chains were produced and there was less need for chain anvils.

No. 3 Chain Makers' Anvil:
Weight, 170 lbs.; Height, 12";
Length, 21½", tip to tip.

Without access to Fisher & Norris records, there is no way of determining for how long a period they made chain anvils or how many left their factory. The one in my collection is the only one I know of that exists today.

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ANSWERS TO PUZZLE ON PAGE 5

The types of planes hidden the puzzle on page 5 are the following:

Astragal	Jack
Bead	Ogee
Compass	Ovolo
Coping	Plow
Cornice	Rabbet
Cove	Raising
Dado	Sash
Filletster	Smooth
Fore	Spar
Halving	Spill
Hollow	

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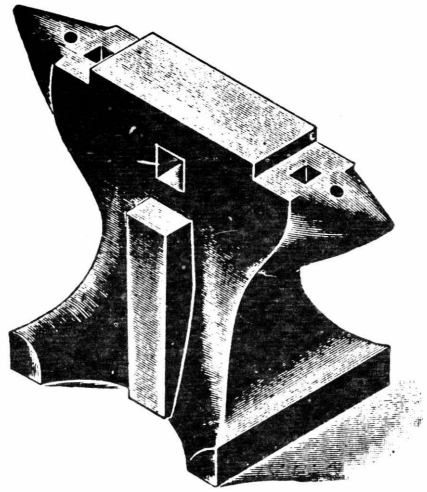
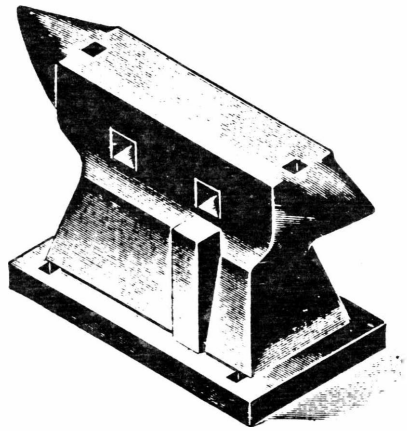
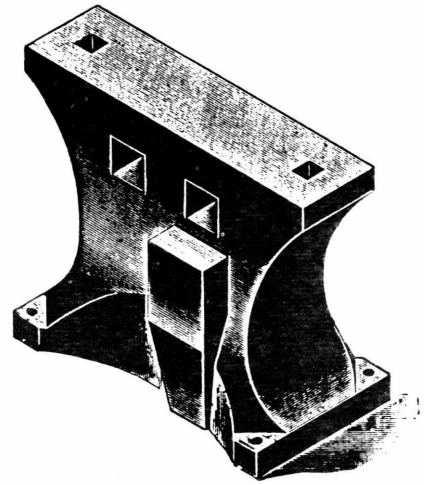
CHAIN MAKERS' ANVIL NO. 2



CHAIN MAKERS' ANVIL NO. 3



Prices on application.



CHAIN MAKERS' ANVIL NO. 8

DIMENSIONS:

No.	Weight Pounds	Face Inches	Horn Inches
1	90	9 x 3½	4½
2	115	8 x 3	5 double
3	170	11 x 3½	4¾ double
4	220	14 x 4	4¾ double
5	325	18 x 4½	4¾ double
6	360	16 x 5¼	9
7	275	16 x 4½	
8	675	22 x 6½	
9	750	25 x 6½	
10	1000	26 x 7	

Prices on application.

From Fisher & Norris Catalogue (Circa 1920)

MEDITATIONS OF AN AUCTION MANAGER

by Joseph Hauck

There are times when I truly wonder about the motivation behind collecting tools, or anything else for that matter. It seems most like fishing. One gets up when it is still dark out, hoping for good weather, travels a considerable distance, and attempts to arrive at "the spot" before the competition. Some days you go home empty-handed, on rarer occasions you get a trophy, and on other days the big one gets away.

The question I want to raise about collecting is: Is it the collection itself that is important or is the enjoyment in the hunt? Do we have collections or accumulations?

A little help from the dictionary is in order:

collection n. 1. The act or process of collecting. 2. A group of objects or works to be seen, studied, or kept together. 3. An accumulation; deposit.

accumulation n. 1. The act of amassing or gathering, as into a heap or pile. 2. The process of growing into a heap or large amount. 3. A mass of something heaped up or collected.

In my biased opinion a collection tells a story or shows a progression of events. It has some common thread running through it. In other words, it has a purpose and some boundaries. Therefore, certain items fit in it and others don't. Collecting implies some systematic way of cataloging and determining what future acquisitions are required to fill out the story.

A collection could have any number of themes:

-Tools typical of a particular trade.

-Tools made in a certain geographic area.

-Tools made of specific materials (brass, wood, forged iron, etc.).

-Tools made by a specific person or group of persons.

-Tools made by users.

-Tools made from other tools (early recycling).

-Tools made during a particular span of years.

Well, you get the idea. There are many possibilities. I personally started by going after New Jersey planes, although now I find Pennsylvania planes more interesting.

If I'm collecting, what are those other guys doing? They could be just accumulating. In fact I've heard that some members have every tool they ever purchased! I must admit that some of these accumulations tell a story, such as:

-Great tools bought for under $5.00.

-Tools which no one can identify.

-Great tools which Joe Hauck missed or didn't buy, but which I bought due to superior knowledge.

-Tools that will be worth a lot if I ever get around to fixing them.

-Tools I overpaid for and which will someday, hopefully, be worth that much.

-Tools I liked when I didn't know what I know know.

-Tools that __(pick a name)__ would love to have.

Who am I to judge the motives of others? Aren't we all entitled to the pursuit of happiness, whatever that is? Well, for one thing, I'm CRAFTS auction manager, and somehow I have to get you members to part with some good items for our next sale. A little early, you say? Not to decide what your collection is about and what its boundaries are. Through some selective process you may sell off some tools that do not really fit in your collection. Museums call this de-accessioning. The money you receive can be used to fill some holes in your collection. That's why money was invented—to be used as a medium of exchange. Besides, where would the IRS be if we were all still swapping bales of hay and bushels of corn.

Obviously it helps if what you're selling is what others are looking for. Those of you who have attended our auctions know the kind of items that do well—the unusual, hard-to-get items, items of local interest, items particularly early or beautiful. Does that early, patented New England iron plane really fit in with all those New Jersey tools? What would you add to your collection with a few hundred dollars? Well don't just sit there! Get busy and start going through your accumulation.

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