The TOOL SHED

NUMBER 52 JUNE 1988

A Journal of Tool Collecting published by CRAFTS of New Jersey

## CRAFTS AUCTION INDICATES TRENDS IN TOOL COLLECTING

by Alexander Farnham

It would be difficult to judge the state of the economy from the prices brought by antique tools sold at the CRAFTS of New Jersey auction held at the Holiday Inn, Clinton, N. J. on April 9. Probably the prices were more influenced by changing collecting patterns than the ups and downd of Wall Street. Fine and fancy tools, those made of rosewood and brass, did quite well, as did the factory made, patented metal planes, shaves and levels. The simpler, more rustic tools of early America, in many cases, sold for less than they would have twenty years ago.

Back in the 1950s and 60s, when the so-called primitives were more sought after, they were harder to find than they are today. There were very few auctions then, and for the most part, they were held by the Early American Industries Association for the members. Antique dealers specializing in tools were practically nonexistent. If one were lucky, however, one might find a few old tools hidden away in some obscure corner of a shop. Since dealers, like most of the population, could not understand an interest in such mundane objects as tools, few found any reason to stock them.

Thirty years ago, the best way to acquire a collection of early tools was to attend household and farm auctions. To do so, however, required patience enough to wait out the selling of furniture, china, glassware, and farm machinery. The more common tools such as augers, axes, spokeshaves, planes, blacksmith tongs, and anvils sold for very little. If there were no other

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## "BOOKBINDING BY HAND" SUBJECT OF JUNE 5th MEETING

CRAFTS of New Jersey will hold its final meeting of the 1987 to 88 year on June 5th at the Hobart Masonic Lodge in High Bridge.

Herbert Nieder and Harold Rae will be speaking about and demonstrating the ancient craft of bookbinding. They will be using and displaying the tools of the craft. It promises to be a most interesting program.

The meeting will conclude with refreshments and the "What's It?" session conducted by Harry O'Neill. Be sure to bring that unidentified tool with you.

CRAFTS of New Jersey meets at the Hobart Masonic Lodge in High Bridge.

* Tailgate sales will begin at 1:00 PM in the large parking lot.
* The regular meeting will begin at 2:00 PM.

Directions: Take I-78 to the Route 31 Exit at Clinton. Go north on Route 31 two miles to a traffic light. Turn right at the light and go about one-half mile to Dennis Ave. (the Roselle Savings Bank is on the far left corner). Turn left and go up the hill to the Masonic Temple.

CRAFTS of New Jersey

**Collectors of Rare and Familiar Tools Society of New Jersey**

President _____ STEPHEN ZLUKY, Whitehouse

Vice President _____ JOSEPH G. HAUCK, Lebanon

Secretary _____ BARBARA FARNHAM, Stockton

Treasurer _____ JOHN M. WHELAN, Murray Hill

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 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, N.J. 07974.

**The Tool Shed**

Published five times a year for members of CRAFTS of New Jersey. Editor: Frank W. Kingsbury, R.D. 1 Box 316, Glen Gardner, NJ 08826. Articles, especially about New Jersey tools and trades, are encouraged and may be sent to the editor.

## IN MEMORIAM

It is with sadness that we note the death of Lorenzo D. Cregar, 76, an early member of CRAFTS of New Jersey. Mr. Cregar, who lived in Oldwick, died April 26, 1988. His membership in CRAFTS dates back to 1978 (our first year) when he and his wife, Edith M. Cregar, as well as Harry R. and Lois Cregar Heft (his daughter), joined CRAFTS. He was a lifetime resident of the Califon-Oldwick area and is survived by his wife, two daughters, seven grandchildren, and eight great-grandchildren.

* * *

People don't <u>care</u> how much you <u>know</u> until they <u>know</u> how much you <u>care</u>.

* * *

## SPEAKERS' PROFILE

## HERBERT NIEDER & HAROLD RAE, BOOKBINDERS

Prior to his retirement about ten years ago, Herbert Nieder had, for twenty-five or thirty years, been fascinated with bookbinding. His interest stemmed from his work at the John Nieder Company, a leather tanning business that was established by his grandfather nearly 100 years ago in Newark. The company produced leather for book covers. Business did not allow him the luxury of indulging in actually binding any books. However, he did read every available book on the subject, and he also collected tools and equipment for the "someday".

Since Mr. Nieder retired he is now, for all intents and purposes, a full-time bookbinder. He has hand-bound over 2400 books. This past year he leather-bound a book that was presented to Oxford University Library, England. Last January he leather-bound a special anniversary book for another client. In addition, he hand-binds the graduate dissertations for Seton Hall University. He also binds limited edition books.

For the past five or six years, Mr. Nieder has been demonstrating bookbinding to the public at the Crane House in Montclair. He also gives lessons there on a regular schedule. The Crane House dates back to 1792 and is maintained and operated by Montclair Historical Society.

Four years ago, Harold Rae retired from his brother's company, Rae Lithographers, in Cedar Grove, where they printed books for just about all the major publishing houses in the Metropolitan area.

Harold has combined that background with a long time active interest in leathercraft (from college days to the present). When the late Don Lipsey showed Harold a set of bookbinder's gold stamping tools, it was an easy "sell".

It was through the Crane House bookbinding class that Harold met Herbert Nieder and the lessons have continued ever since.

* * *

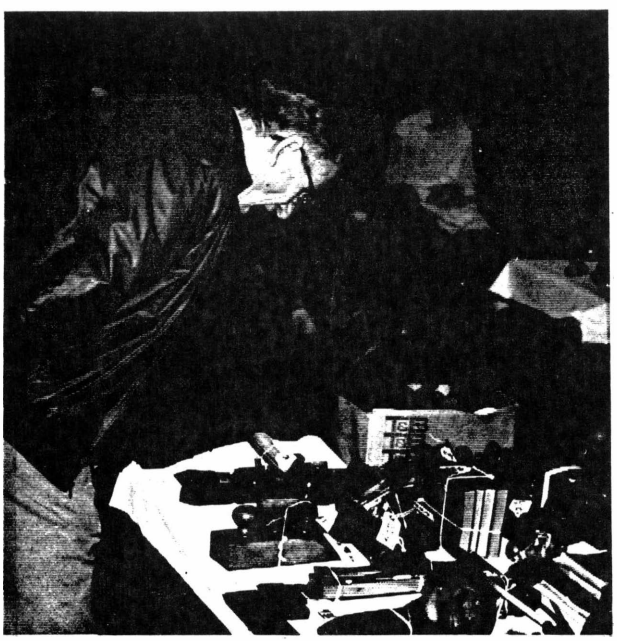
## AUCTION WRAP-UP

by Joe Hauck

I hope you all enjoyed our auction at the Holiday Inn. It took a lot of work by a lot of people, as usual, but we had a great crowd and set a club record of over $38,000 in sales. Harry O'Neill, Steve Zluky and Ken Vliet did the lion's share of the cataloging, including boxing the lots in order, since we had to set up the same day as the sale. We needed plenty of hands to set up and we got them. My thanks to Lew Cooper, Ken Hopfel, Chuck Morgan, Joe Wadas, Jack Kesterson, Frank Kingsbury, Fred Shippey, Harry Geohner and Greg Welch. Jack Whelan and Fran Smith took care of the bidders and their bills.

The sale itself went smoothly. Herb Kean did a masterful job and the runners were our best ever. Setting the pace on the first shift were Bill Hermanek, Ron Grabowski, and Ray Wisnieski—all from Long Island. The next shift was taken by Dom Micalizzi, Carl Bopp and Ken Hopfel. Finishing up were Bob Zarich, Jack Kesterson and Greg Welch who worked most of the day feeding the runners. My thanks to all.

Harry O'Neill has arranged for the same room next year, but Herb Kean is looking to retire, so next time you see



Harold Fountain inspects tools

Herb Kean and Ray Wisnieski

him, tell Herb what a great job he does & beg him to do it again next year.

Finally, my thanks to all our consignors for a fine group of tools.

* * *

The members of CRAFTS owe you a big THANK YOU, Joe. We appreciate the effort it took to plan, advertise and organize everything so that the auction ran smoothly and could be enjoyed by all.

* * *

## E.A.I.A. SPEAKERS BUREAU

The Early American Industries Association, Inc. has organized a "Speakers Bureau". To date they have 23 names on the list from various parts of the country and are hoping to increase that amount.

Many of the speakers listed are located in eastern United States. Their topics vary including an inventor, stoves, mills, clockmaking, shoemaking, etc.

To obtain a copy of the list of available speakers, contact the editor.

## THE QUALITY ANTIQUE WRENCH

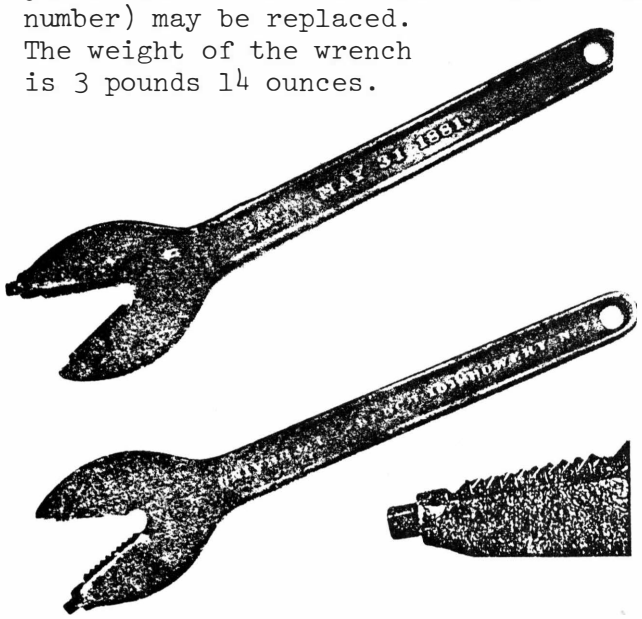
by Frank W. Kingsbury

What features must an antique wrench possess in order to be a super quality antique wrench?

1. Good patina—no rust or paint.
2. All parts in good condition, not jammed or broken.
3. All movable parts working properly.
4. A unique feature of construction and/or operation.
5. Printing on surface of metal wrench.
   a. Patent date or dates
   b. Manufacturer's name and geographical location
   c. Name of type of wrench and size
   d. logo

There may be more features found in a top quality wrench (for instance, a hang hole in the end of a metal handle), but those enumerated above, if present, will place an old wrench in the class of real antique quality and highly desirable for a wrench collection.

An example of a quality antique wrench is the 17½ inch iron 1881 alligator wrench with a hanghole. The lettering on the handle reads "UNIVERSAL WRENCH 101 BOWERY N.Y." on one side, and "PAT' MAY 31 1881" on the other. Its unique feature is the removable teeth. Each tooth may be individually replaced (true back in 1881) by backing up a 3/8 inch set screw on the tip of one jaw so that each 9/16 inch tooth (10 in number) may be replaced. The weight of the wrench is 3 pounds 14 ounces.



" SMOKING OR NON-SMOKING SECTION ?"

This wrench has a delightful fringe benefit, for the number 1881 is quite remarkable. Besides being a numerical palindrome (you get the same result, 1881, reading forward of backward). 1881 is a "super numerical palindrome" for, if you flip the number 1881 upside down, you still get 1881! Yes indeed, numbers can be great fun!

Incidentally, we are beholden to John Dempsey who swapped this rare 1881 wrench for an old antique clothes basket hanging on the barn wall.

Question—Were there other sizes (lengths) of this wrench manufactured? If so, I sure would like to add them to this 17½ inch 1881 wrench in my collection.

* * *

# LETTERS

Dear Editor:

Enclosed is an update on my 1820 article CRAFTSMEN CIRCA 1820 in the April issue of the TOOL SHED.

Larry Brundage

Editor's note: To recap—"Richard M. Tilburn, plainmaker" was located in Franklin Township, Somerset County, New Jersey in 1820. His name appeared, however, in the 1830 population census of Philadelphia as "plainmaker" living in the 6th ward.

## TILBURNS UPDATE

Thanks to a bit of sleuthing by Carl Bopp, more data has been found about the Tilburn family. I asked Carl if he would check Philadelphia directories for reference to Richard M. and the J. Tilburn mentioned on page 361 of AMERICAN WOODWORKING PLANES. I could not find any reference to a J. Tilburn in any census return and was wanting to pin down Richard M. Tilburn's working years. Here's what Carl found:

1837 No J., but Richard H. Tilburn Plane maker John st., near Coates.
1841 Richard H. Tilburn grocer, SW Front & Almond.
1852 Same as above; also there in 1857.
1857 William Tilburn stonecutter 22 Ashland.
1865 Edward Tilburn SE Broad & Passyunk rd.
1865 Richard H. Tilburn trimmings, 629 North rd.

In 1837 two Philadelphia directories were published. Desilver's was a guide and did not list occupations. McElroy's did. Until I can find otherwise, I feel that J. Tilburn was a printer's typographical error and the only Tilburn who was a plane maker in 1837 was Richard. The reason I state this is that in 1830 Richard M. Tilburn was living in the 6th ward in the Northern Liberties section of Philadelphia, and there were four in his household: two males, one between 20 and 30, and the other between 60 and 70; and two females, one 15 to 20 and one 60 to 70. The younger was Richard H. as he was 42 in 1850 and his father was the older.

A number of years ago, Elliot Sayward sent me a list of plane makers he had found by examining numerous Philadelphia directories, and no Richard M. Tilburn was shown. This leads me to feel he died shortly after the 1830 census and had not been in Philadelphia long enough to get listed. Until planes marked R. H. Tilburn turn up, it puts him in the bench hand category. Both William and Edward are R. H.'s sons and were listed in his 1850 census return.

In researching plane makers over the years, one trait many have is moving from place to place. Those of you who own Tilburn planes have tools made by a man whose motto was "Have tools, will travel".

* * *

Boy Planing on a Work Bench

Wood Engraving, ca. 1880

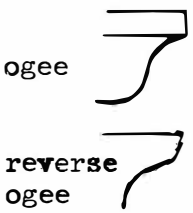
## WHAT'S AN OGEE?
by Jack Whelan

In 1570, Andrea Palladio wrote a book on the styles of Greek Architecture, incorporating careful measurements of the columns and other features he admired. This achieved wide circulation, was translated into several languages and was reissued a number of times—including once with notes by Inigo Jones. The style of this architect (1573-1652), one of the creators of the English Classical Style, was much influenced by Palladio. After the Great Fire of London in 1666, much of the rebuilding of London was shaped by Christopher Wren, another admirer.

The Palladian style was "in" and features of it were borrowed by many of the cabinetmakers of the day. The first eight plates of Thomas Chippendale's book "The Gentleman & Cabinetmaker's Director" (1762) give details of columns of the Five Orders of architecture, with a preface stating that these were the "Soul and Basis" of the cabinetmaker's art. The names of the moldings the cabinetmakers used were taken directly from the names of the decorative features of the columns.

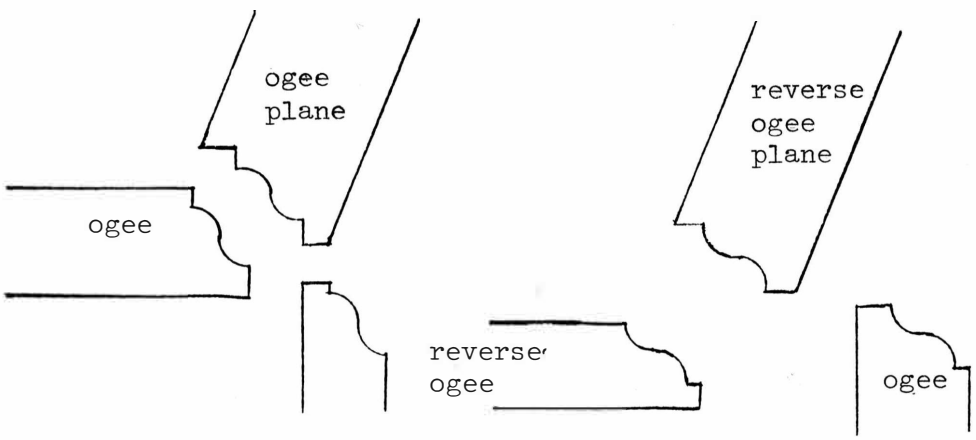
Most of these are straightforward: An astragal is a small band of semicircular cross-section girdling the column. A similar band next to an end or larger feature is a bead. A larger one at the bottom of a column is a torus (although planemakers usually restrict this to a bead flanked by two different levels). An ovolo is a convex quarter-round filling a right angle. A cove or cavetto (L. cave) is a concave depression, usually it's a quarter circle. A scotia (from the Greek for darkness, because of the shadow it forms) is a similar depression between different levels. A dado is the flat, recessed part of a column base. A quirk is a small channel or groove separating two other features.

The ogee is the one that gives me the trouble. It consists of a double curve, one concave and one convex. If the concave part projects beyond the convex, it's a cyma recta or ogee; if the convex part is further out, it's a cyma reversa or reverse ogee. Or, according to another dictionary, it's a cyma recta if the concave part is on top, a cyma reversa otherwise. The two definitions agree only if the larger diameter is on top. It gets worse if you unbend the molding from around the column and use it as a straight molding on the side of a doorframe. Now which is it?




The planemakers appear to have agreed that an ogee has the convex curve on the thick side of the stock—that is, further away from the edge. Planes which cut this outline when used on the flat of a board are sold as ogees. They also made reverse ogees, which when applied to the flat of a board put the concave curve furthest from the edge. Note that if you stand a board on edge and use an ogee plane on the edge, it will cut a reverse ogee: A reverse ogee plane will then cut an ogee.

There appears to be an exception to the practice of cutting the molding on



OGEES (continued)

the flat of the board. The plane sold as "reverse ogee with fence" (7E9 in Sellen's classification) must be applied to the edge of the board (as Sellens shows) to cut a reverse ogee. Applied to the flat (as I would be inclined to use it, not knowing better) it would cut an ogee.

All of the profiles in the earlier works were based on the circle. About the beginning of the nineteenth century these stark curves began to fall from fashion and were replaced by profiles derived from the ellipse or oval. These were termed "Grecian" ogees, ovolos, etc. (although the Greeks used the circular curves)—the older shapes were then termed "Roman". There was more to it than just the flattening of the circle, however: Most of the "Grecian" moldings incorporated a fillet to accentuate the inner end of the profile. Just converting the circles of a Roman ogee to elliptical curves gives a shape I haven't seen: The fillet is added. The same fillet added to a Roman ogee changes its name to quirked ogee.

If by now you aren't as confused as I am, perhaps you will be kind enough to straighten me out.

References:

WOODWORKING PLANES, Alvin Sellens, Privately printed 1978

GUIDE TO AMERICAN WOODEN PLANES, Emil & Martyl Pollak, Second Edition, Astragal Press 1987, pp 17-20.

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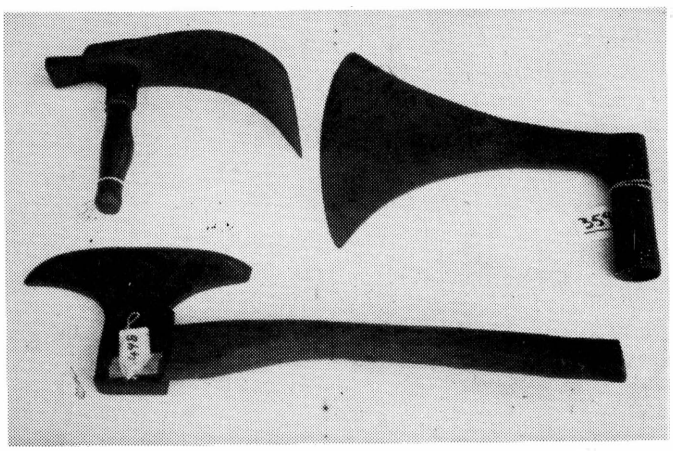
CRAFTS AUCTION (continued from p 1)

tool collectors at an auction, it was even possible to purchase less common tools like hooked reamers, curved froes, and wooden bit braces and pay almost nothing for them. The story was different if there was even one other collector present. Because such tools were, for the most part, hidden away in attics and barns, there were relatively few in circulation. Though not held in high esteem by the general public, they were greatly prized by collectors, and when included in as Early American Industry auction, they brought high prices. The finer, less rugged tools from Europe, though admired for their beauty and usefulness by collector and noncollector alike, were less sought after than those made and used by the American pioneer. Factory made tools of the late 1800s and early 1900s were also considered useful but not very collectible.

This has all changed. The tool collector of the 1930s, 40s and 50s was more of a scholar interested in American colonial and pioneer history. Today's collector is more likely to be younger and to use the tools he collects. He frequents the many tool auctions and flea markets now in existence, searching for patented factory-made tools by Stanley and other manufacturers in business during the latter half of the last century. He has less regard for the hand-forged tools of our early settlers.



Some of the European tools that were sold
Top: 6" wide hand adze marked B. PERARD, $95; socket axe, $85. Bottom: Decorated European side axe, $130.

Due to diminished interest in early, rugged, blacksmith-forged tools and their greater availability, the prices they brought at the CRAFTS auction were relarively low. The more recently made tools and those from Europe commanded far better prices.

In past years, wheelwright travellers

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# WOODRUFF & MCBRIDE, PLANE MAKERS
Louisville, Kentucky
circa 1844 - 1859
by Raymond H. Townsend

A search of the Louisville and Kentucky directories from 1832 through 1859, accorded some interesting facts concerning plane and edge tool makers. Woodruff and McBride are most interesting, especially before each entered the plane making business. We hope you will find this informative.

Observations:

Alexander S. Woodruff learned the hardware business during his employment as a clerk for John Rust, an importer and dealer of foreign and domestic hardware and cutlery. Rust advertised his business as early as 1838. In 1843, Woodruff is listed as a clerk at Rust's, then located on the east side of third between Main and Market. In 1844, Woodruff has a hardware store at the same address. Rust appears also at the same address. It may be that Woodruff acquired the store from Rust after the Directory had gone to press. Woodruff's advertisement indicates he carries on the dealership in "American and Foreign Hardware" and has added the manufacturing of planes.

No indication has been found that Woodruff was a woodworker as in the case of McBride. Did he therefore acquire this skill, which is unlikely, or did he hire plane makers who made planes and implanted his name? Or, was McBride, the carpenter, the plane maker of their firm?

Three plane makers have the same address as Woodruff indicating they worked for him: Richard Cox, Martin C. Winslow and Solomon Cook(e). Cooke and Winslow are later employed by Woodruff and McBride.

In 1848 Woodruff has joined in partnership with McBride, advertising hardware and dealers in "American and Foreign Hardware and Plane Manufacturers", at the same location as Woodruff. By 1850 their advertisement reads "PLANES OF ALL KINDS".

Five plane makers have been identified as working for Woodruff and McBride: George Beale, who also worked for McBride in 1851; James Bogert; A. Huling; Martin C. Winslow; and Solomon Cooke, who appears in 1844 as a plane maker, but no indication of where he worked, perhaps for himself.

By 1851, they had dissolved the partnership. McBride has a hardware and cutlery and plane manufactory at 53 east side of Third between Main and Market which was probably the old address of Woodruff and McBride. Woodruff is noted as a wholesale and retail dealer in hardware and cutlery with no mention of plane making, and at a different address. By 1855 he had given up this business and became a clerk for H. Halbert & Co., a grocer. He continues working for him through 1859 (the last directory consulted). It is interesting to note, he started as a clerk and ended as a clerk.

Alexander Mcbride in 1843 was an architect and his advertisement indicates he was also a builder. This would account for his listing himself as a carpenter in 1844 and 1845. He joined Woodruff in 1848 and separated in 1851. By this date he was in business for himself. His advertisements of 1855 and 1859 indicate his manufactory of mechanics tools as well as planes. In 1858 and 1859 he is listed as a hardware merchant.

At least four plane makers are noted working for McBride: George Beale, John S. Reed, Park J. Ash, Gilbert Elstone, and George P. Albert.

Directories:

1838-39: "Rust John, hardware and fancy cutlery, no 63, 3rd st. see advertisement."

**JOHN RUST,**
IMPORTER OF
**Hardware and Cutlery.**
No. 10, Jacob's Row.
Louisville.

1843-44: "Woodruff Alex S., clerk at John Rust's, h ns jefferson b floyd and Preston."
"Rust John, hardware merchant, e s 3rd b main and market. h 1st b jefferson and green, see card."
"Mcbride Alexander, architect, e s preston near green."

WOODRUFF & MCBRIDE (continued)

Directories:

JOHN RUST.

Importer and Dealer in Foreign and Domestic

Hardware

Pearl street, between Main and Market

A. McBRIDE.

ARCHITECT AND BUILDER.

East side Pearl between Greene and Walnut.

1844: "Woodruff Alex S., hardware store, e s 3rd Main and Market, h at store."
"Rust John, hardware dealer, 3rd, b jefferson and green, see card."
"McBride Alexander, carpenter, e s preston b Green and Walnut."

**No. 7.**

ALEX. S. WOODRUFF,

DEALER IN

AMERICAN AND FOREIGN

HARDWARE,

AND MANUFACTURER OF

PLANES OF ALL KINDS,

*East Side Pearl, between Main and Market Sts.*

1845-46: "Woodruff Alexander, hardware mer., pearl, h broadway."
"Rust John, hardware merchant, 59 Pearl, bds 176, 3d."

**NO. 53.**

**ALEX. S. WOODRUFF,**

Dealer in American and Foreign

HARDWARE,

AND MANUFACTURER OF

**PLANES OF ALL KINDS,**

No. 53, (formerly No. 7,) Pearl st., between Main and Market.

1848: "Woodruff & Mchride, hardware and cutlery merch'ts and plain (sic) manufacturers, 3d b Main and Market, see card."
"McBride Alex, f Woodruff & McB h 96 Preston b Green and Madison."
"Woodruff Alex S. f W & McBride h Prather b 2nd and 4th."

WOODRUFF & M'BRIDE,

Dealers in American and Foreign

HARDWARE,

AND

PLANE Manufacturers,

NO 53, (FORMERLY NO. 7,) PEARL ST., BETWEEN MAIN AND MARKET.

1858-59: "McBride A., hardware mer., res. s s. Main and Market."
"Woodruff, A. S., book-keeper, at Marshall Halpert's and co, (grocer) res. s s B'way, bet Brook and Floyd."
"McBride A., wholesale hardware and cutlery, and manuf'r Mechanic's Tools, 65 Third."

A. McBRIDE,

Wholesale and Retail Dealer in

HARDWARE AND CUTLERY,

MANUFACTURER OF

Planes and Mechanics' Tools,

NO. 69 THIRD STREET,

LOUISVILLE, KY.



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WOODRUFF & MCBRIDE
(continued from page 9)

1859-60: "MCBRIDE ALEXANDER, hardware, e s 3d bet Main and Market, h ss Main bet Preston and Jackson."
"Woodruff, Alex S., book keepr at Marshall Halbert's & co., res, ss B'way, bet Brook and Floyd."

Employees:

1843-44: "Cook Solomon, plane maker at Wm. W. Richards."

1844-45: "Cook Solomon, plane m, at Benchard's."

1845-46: "Cooke (sic) Solomon, plane-maker, 53 3d, h 431 Broadway." (Woodruff's)
"Cox Richard, plain m, at 53 3rd, bds Taylor h." (Woodruff's)
Winslow Martin C, plane maker, 53 3d, h 6 Marshall." (Woodruff's)

1848: "Huling A, plane maker, at Woodruff & McBride's."
"Winslow Martin c, plainmkr, Woodruff & McBride's."
"Beale Geo, plane maker, at Woodruff & McBride's."
"Bogert James, plane maker, at Woodruff & McBride's."
"Cook Solomon, plainmaker, at Woodruff & McBride's."

1851-52: "First of October."
"Albert Geo P, plane-maker, at A. McBride's."
"Ash Park J, plane-maker, at A McBride's, bds at Thos. Houghton."
"Beale Geo, plane-maker at A. McBride's."
"Elstone Gilbert, plane maker at A. McBride's."
"Reed John S., plane mkr at A. McBride's."

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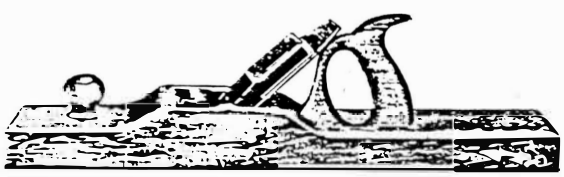
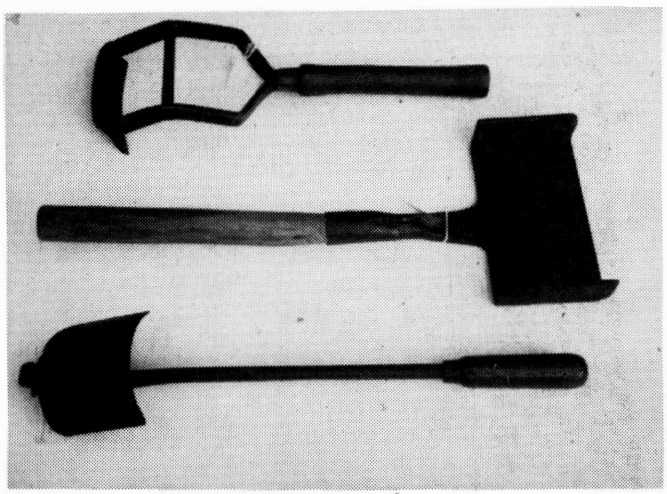


CRAFTS AUCTION
(continued from page 7)

regularly sold for $30 or more. At CRAFTS' sale, one was sold along with an auger and a chisel for $25. For years, iron cage-head braces brought from $200 up to as much as $500, but at this auction one sold for $65. A curved froe went for $55, a price which would have been considered quite low ten years ago. On the other hand, a small ebony level with decorative brass plates brought $110. A Sheffield plated bit brace went for $115, doubling what it would have sold for twenty years ago. The fanciest of the braces was also the most expensive. It was an ultimatum made of beech by William Marples in England and brought $550. A much earlier primitive, wooden brace sold along with three bit pads for $210. Another primitive brace brought only $85. Among other tools which sold for good prices were some planes, both wooden and metallic. During the 19th century there were probably as many, if not more, planes manufactured as any other tool.



Top: Cooper's scorp marked C. DREW & CO, $20; Middle: a hand-forged turf cutter $50; Below: Cooper's long handled inshave, $45.

CRAFTS AUCTION (continued)

Prior to the invention of combination planes, a carpenter or cabinetmaker had to have at least 40 wooden planes in his tool chest. Cooper, wheelwright, and others working in wood also had to have a number of planes. As is true of most of today's tool sales, planes were the most numerous of all the lots sold at CRAFTS' auction. Only in recent years has much value been placed on wooden planes. When most woodworkers switched to using metal planes the wooden ones were often dumped or used as firewood. Even so, there were tremendous numbers of them stored away. In the 1950s wooden planes sold for prices ranging from 25¢ for common ones up to a few dollars for ploughs. At that time few of those who bought them ever bothered to read the makers names stamped into toes of their planes. Today, however, that is usually the first place a collector looks. The name of a maker can spell the difference between a $10 plane and one worth thousands.

Among the special planes sold was a toted plough made of rosewood and marked UNION FACTORY NO. 240½ which brought $400. An extremely rare J. A. King bead plane made in Newark, N. J. around 1830 by one of the few early black planemakers sold for a surprisingly low $350. Another rare plane which went low was a round plane by Joseph Fuller of Providence, R. I. which brought only $95.

As has been true at tool sales for some time now, the Stanley items were plentiful and brought some high prices. The highest was $525 for a #55 combination plane near mint condition. Though not as rare as many others, the little Stanley #1 seems to generate amazing bids at every auction where they come up. The most that can be said for them is that they are 'cute-as-the-dickens'. The one that came up at the CRAFTS' auction sold for $400, which is about the going rate. A 2C went for $300 as did a #51. A #55, complete and in its original box, but not in as great shape as the other, brought $275. There were two #2s in the auction. One went for $155 and the other for $105. Among other Stanley items sold were a display sign and some film strips which sold as a lot for $205. A Stanley display case went for $105.

There were planes other than those made by Stanley which also brought good prices. A smoothing plane manufactured by Metallic Plane Co. went for $350, while a Davis block plane sold for $200, and one made by Meridan Malleable Iron Co. during the 1880s brought $160.

The amazing price of $600 was paid for an S-shaped French coachmaker's plough. In April of 1975, the writer of this article saw a pair of these ploughs sold at auction in Little York, N. J. for the then amazing price of $225. Little did I realize how prices for the finer European tools would skyrocket.

Though they did not do as well as some of the European tools, two products of American factories sold for good prices. A Lufkin 27"x30" square went for $145, and a Davis 12" cast iron inclinometer brought $125.

The CRAFTS sale, ably auctioned by CRAFTS member, Herb Kean, assisted by CRAFTS president, Steve Zluky, sold more than $37,000 worth of tools.

The results of this auction left no doubts in my mind that simple, early, down-to-earth, American tools, once so popular, are now out of fashion, while newer, foreign, fancy tools, and domestic, factory-made tools have taken their place. The pendulum, however, is bound to eventually swing the other way, and in the meantime those of us who prefer early American tools should be able to pick up some bargains.

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TOOL SHED DEADLINE for September Issue—Editors will be on vacation during August. Please submit articles, letters, and/or pictures by July 8th.

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DUES ARE DUE — CRAFTS membership year begins July 1. Send your $7.00 to Jack Whelan for 1988-89 membership.

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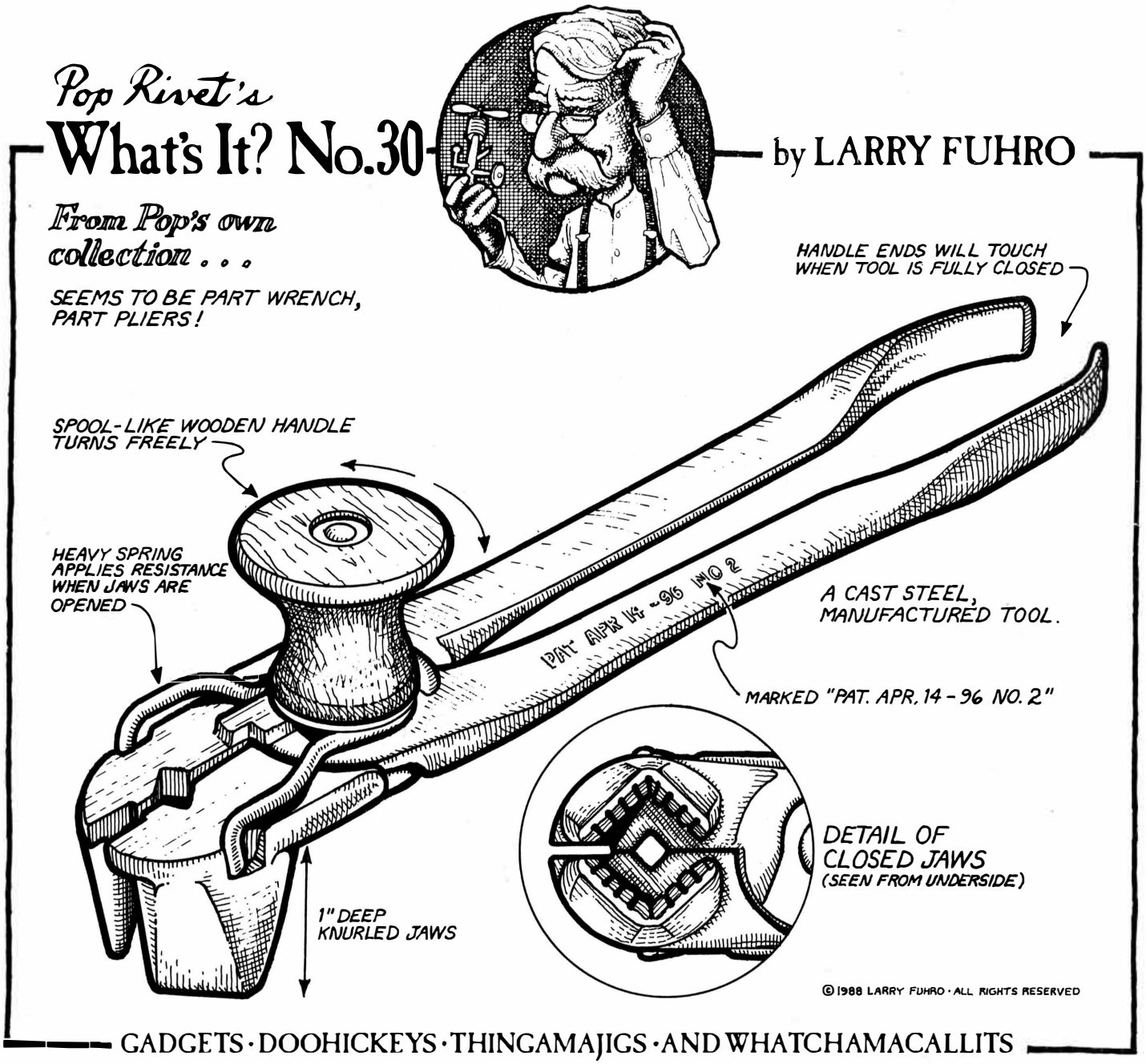


## LETTERS TO POP RIVET

I suggest that your What's It #29 is an improved version of the devise used to hold open hog carcasses after slaughter. Usually this is a notched stick, but this one, with its spikes and leverage opener would be more efficient.

Jack Kababian

Bob Nelson (Cheverly, Md.) wrote that the "Peabody's of Endicott, N.Y." showed him a page from a "McArthur, Wirth & Co." (Syracuse, N.Y.) catalog that featured a "carcass spreader" used by butchers. The item was nearly identical to the What's It #29.