The TOOL SHED
NUMBER 109 NOVEMBER 1999
A Journal of Tool Collecting published by CRAFTS of New Jersey

Tools of the Kitchen Kind

by Mar Kay Zluky

It was once upon an auction that Steve bought his first tool, a broad axe, and I discovered I liked gadgets, especially ones with wheels or handles or any odd items that were used in preparing and making food. As most of you know, once your first item is purchased the virus strikes, and you must find more items or you can have a good case of melancholia, which I find myself subject to from time to time. I believe the first item I bought was a metal apple peeler, clean in design with a fancy, brass-colored cap, made by the Reading Hardware Co. of Reading, Pennsylvania. See Photo 1. For many years I kept it in the living room until I decided to try to peel an apple, stuck my finger in the wrong place, and got a good cut from the blade. After that it went into our "Country Store" museum.

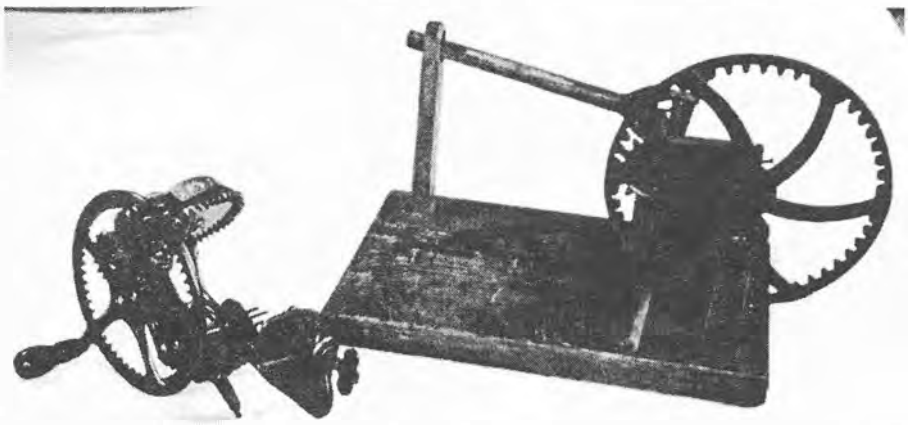


Photo 1. Reading apple peeler (left) with a primitive one.

Now that I have mentioned our museum let me tell you just a little about how it began. Our old, circa 1857 house acquired an addition because Steve's collection of tools, especially axes, started to accumulate in our bedroom. I said, "the axes gotta go!" So, in addition to our new bedroom and our new kitchen Steve got a large new room that we call Steve's museum. He furnished it with old wooden candy and cigar cases and an eight-foot-long store counter from an old hardware store going out of business in his home town of Luzerne, Pennsylvania. This wainscoted counter was a wonderful buy at $5, even twenty years ago, but had to be stored in his mother's basement for a long time. A little more than fifteen years later we find the museum full to the brim with many different collections that seem to fit together. And now, back to the cooking items. [See the November 1996 *Tool Shed* for Steve and Mar Kay's article "Displaying Tools - A Country Store."]

The peeler, seeder, and cutting items started to increase. A raisin seeder with a patent pending mark was found from the Lightning Raisin Seeder Co. along with a bean cutter and a wooden apple peeler with a hand-held blade. We also found coffee grinders; some are made from metal and wood and some from ceramic, metal, and glass.

(continued on page 4)

November Issue Contents

Tools of the Kitchen Kind 1,4-5
Events Calendar, Speaker's Profile 2
President's Corner, Meet Your Dealers . 3
Brandnames and Logos 6-7
Selling on *eBay* ™ 8-9
Hatch Award to Jack Whelan. 10
Book Review - Hand-Saw Makers of North America 10
Cunningham on *eBay* ™ 11
Whatsit, Auction Schedule, Notices, and Buy, Swap, & Sell 12

November 14 - CRAFTS Meeting
High Bridge, NJ, Masonic Lodge
Bow making for musical instruments
program by Robert Ames - bow maker
program starts at 1 p.m.

CRAFTS of New Jersey

Collectors of Rare and Familiar Tools Society
of New Jersey

President ..... JOE HAUCK, Lebanon
Vice President ..... GREG WELSH, Califon
Secretary ..... DON WALLACE, Collingswood
Treasurer ..... JACK 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 fifteen dollars for the membership year of July 1 through June 30. Membership fees may be sent to the Treasurer: John Whelan, 38 Colony Court, Murray Hill, NJ 07974 (write check payable to Crafts of New Jersey).

CRAFTS of NJ meets at the HOST Masonic Lodge, High Bridge. Take I-78 to Route 31 exit at Clinton. Go north on Rte. 31 two miles to second traffic light at the High Bridge exit. Turn right and go about half a mile to Dennis Ave. Turn left, then straight to the Masonic Lodge (on the left). Tailgate sales in the parking lot begin at 12 P.M.; meeting starts at 1 P.M.

The TOOL SHED

Published five times a year for members of CRAFTS of New Jersey. Managing Editor: Hank Allen, 524 Harristown Rd, Glen Rock, NJ 07452. Production editor: Stuart Shippey, 251 Hillside Ave., Chatham, NJ 07928-1732. Articles, especially about early tools and trades, are encouraged and may be sent to the Managing Editor. Please send legible hand-written or typed text, or a PC disk with *Word Perfect®*, *MS-Word®* or ascii file, FAX: 973 701-2050 or e-mail: stushippey@prodigy.net

© CRAFTS of New Jersey 1999

CRAFTS Calendar of Events

Nov. 14, 1999 - CRAFTS meeting, High Bridge, N.J.
Nov. 30, 1999 - *ToolShed* (Feb.) free ad deadline
Feb. 6, 2000 - CRAFTS meeting, High Bridge, N.J.
April 1, 2000 - CRAFTS Auction
April 2, 2000 - CRAFTS meeting, High Bridge, N.J.

CRAFTS New Website

http://members.aol.com/craftsofnj

Speaker's Profile
Robert Ames - Bow Maker

I never gave much thought to the bows used to play stringed instruments. I guess I would have thought they were pretty simple things. Maybe you do also. Well, I have learned, we are all wet. Bows are precision instruments, made of the rarest materials, and things of beauty.

Robert Ames of Maywood, New Jersey, has been a bow maker for 30 years. Interestingly, bow makers do not make instruments and instrument makers do not make bows. "Bow" is defined as a curved stick with resined horsehair stretched between the ends to produce sound by friction in stringed instruments.

Robert plays himself - badly he says - and years ago attended a master class with the late Leonard Rose, director of the New York Philharmonic. He started his training by repairing bows and went on to apprentice for seven years with Bill Falco. He started his own business in 1978. Considering that there are fewer than three dozen master bow makers in the country, you can imagine that he's very busy.

Francois Tourte (1747-1835) is the genius behind the modern bow, which is characterized by the curve in its stick. The modern bow is still called the "Tourte bow." And, today's materials and techniques for making bows haven't changed. Bows made by Tourte can go for $80,000 to $150,000 at auction!

Materials for bows are rare and costly. Pernambuco (Brazilwood) is the universal wood of choice. It takes its name from the state in Northeastern Brazil. Pernambuco is heavy like ebony and has a resilient spring which is found in no other wood. Its first use was as dyewood, yielding a purple dye. But European bow makers discovered that it had ideal properties for bows. When planed it has a bright, metallic, lustrous surface and shows a fine snakelike ripple. [Thanks to Herb Kean and Albert Constantine.] Today, it sells by the pound, retailing at $40 per.

The "hair" for a bow is made of horsehair, preferably white and unbleached. Robert gets his hair from Russia or Mongolia after it is cleaned and dried in China. Tortoise shell, ivory, gold, and silver are other materials used in bows.

Metalworking and woodcarving are also skills of the bow maker. Robert told me that bow makers might cast the specialized plane bodies that they use. The frog at the end of the bow held by the player is where the bow maker shows off artistic ability. The frog is where tension of the hair is controlled.

In his November 14th presentation, Robert will show us the materials he uses and demonstrate the techniques he employs in making a bow. He'll bring some tools that he uses, including a bow drill with a bow that he made from a fencing foil (before Herb wrote his book).

Carl Schintzel 1915 - 1999

We regret to report that one of the old timers of tool collecting has left us. Carl died suddenly in May. He had just about the largest collection of any of us, gleaned from garage sales and flea markets. Tools were a big part of his life. He not only collected them, but was a fine woodworker as well.

PRESIDENT'S CORNER

Once again the annual CRAFTS picnic was blessed with beautiful weather. A good turnout from Patina and many new faces (at least to me), indicating a significant number of first timers to the event, brought the number of attendees to 150. It was a great opportunity to make some new friends. I hope many of you took advantage of it. As usual there was significant tailgating. EAIA President, J. B. Cox, and his wife, Jo, were amidst the tailgaters with a table to introduce folks to that organization's publications and benefits. I hope those who attended took the time to learn more about the first tool organization that started it all.

The President's Award was given to two gentlemen you all know; Jack Whelan and Steve Zluky are CRAFTS board members who know what they need to do and make sure it gets done. Jack has computerized all of our financial records and reports, while Steve is the behind-the-scenes workhorse on our auction. Steve received a mahogany level by Lyons and Clearman of Newark and a boxwood and brass mortise gage by the same makers. Jack was given four early planes with the same owner's mark; two were Stothert and two were Eastburn complexes.

The picnic committee achieved some modest success in increasing the number of displays, and I hope that after others saw the display prizes many more of our members will participate in the future. The prize for best display went to Jacob Novinger who brought a large variety of items that were forged from files and rasps. As the first-prize winner he got to select from a group of prizes that included: two new-in-the-box, bronze Lie-Nielsen planes (a re-issue of the Stanley 95 edge plane and a small block plane), a three-bladed food chopper, a rare Kieffer and Auxer double-wedge, patented block plane, and several beautiful books including the now-sought-after, out-of-print book *American Woodworking Tools* by Paul Kebabian. After a little thought and some help from the Mrs., Jacob selected the tool I would have picked, the Lie-Nielsen 95. Anna Rokita, our display stalwart, took second prize with over fifty unusual jar openers. Ann quickly swooped down on the food chopper, much to the dismay of Wilma Saugerton who was ready to purchase it if no one picked it. Dave Smith of Patina came a long way with a very complete display of all kinds of braces titled "Turning the Bit." He pondered the remaining choices for a while and selected the Lie-Nielsen block plane as his prize for third place.

Moving on to the less serious, but certainly highly contested, events: Charlie Brown won the ugly tool contest with a ratty jack plane, Steve Zluky took most beautiful with a bronze speed indicator in a fitted mahogany case, and Gene Nelson won most unusual with a chair leg spreader. Finally Charlie Hildebrant again won the best make-do tool and he was proud to admit he not only keeps these things, but actually uses them. Well, when you collect antique steam calliopes you need to save money anywhere you can to pay for them.

Thanks again to Kenny Vliet, Jack Whelan, and our guests from PATINA for making the event another success.

Welcome to new members: Walt Antonik, Hopatcong, NJ; J.B. & Jo Cox, McLean, VA; Thomas Gnizdowski, Bricktown, NJ; Shel & Barbara Goldberg, Watchung, NJ; Mitchell & Antoinette Hough, Ann Arbor, MI; Charles McConnell Jr., Anderson, IN; Ronald Mill, Lansdale, PA; John R. Ruth, Metuchen, NJ; David Sobel, Closter, NJ.

Joe

Meet Your Dealers

The purpose of this column is NOT to evaluate dealers, but simply to present useful & interesting information about tool sources.

Michael Humphrey

Michael is our premier dealer in American wooden planes. In December of 1991 he initiated the quarterly *Catalog of American Wooden Planes*, which included articles by leading experts, information on makers, and planes for sale. Starting this year the Catalog is a sale catalog only with about 100 planes available for sale each issue. In addition, Michael appears at most eastern dealer shows and auctions with some very nice offerings. He belongs to EAIA, Mid-West, CRAFTS, and other regionals. For a subscription to the *Catalog* for year 2000, send $12 to Michael at 46 Western Avenue, Sherborn, MA 01770 or call him at 508-653-7181.

Roger Smith

Roger, a lifelong Massachusetts resident, is a full time tool collector, dealer, author, lecturer, and researcher. He received the Hatch Award for his service to EAIA and, recently, the Marion Henley Award for his many contributions to Mid-West. His two volumes of Patented & Transitional Planes in America 1827-1927 represent extraordinary scholarship. He has also reprinted over 30 catalogs, and is a regular contributor to the Gristmill. Roger sells at most dealer shows and auctions, and publishes seasonal tool lists with lots of Stanley tools, other patented tools, machinist's tools, and literature. But, his last list had a Chelor! You can reach him at Box 177, Athol, MA 01331 or 978-249-5990.

Phil Whitby

Meet the proprietor of the New Boston Tool Room in Kingston, NH. There you'll find a large selection of tools. But, if you can't get there, Phil will come to you at practically every tool gathering in the U.S. He's been a full-time tool dealer since 1985. From April through October Phil's home is in Kingston. From November through March he's usually in Colorado, but also spends time in California. Stanley tools and other manufactured and patented tools of the 19th and 20th centuries are his specialty. But, he has lots of other stuff, including books and catalogs. I can't find a tool club he doesn't belong to. Write to P.O. Box 1003, Kingston, NH 03848 or, in season, call 303-795-5650 in Colorado or 603-642-4054 in New Hampshire.

Tools of the Kitchen Kind

by Mar Kay Zluky

(continued from page 1)

One day we added a peach peeler, which is similar to an apple peeler except there are three prongs which are movable to fit around the peach stone. We have a Sinclair Scott Co. peach peeler with heart designs on the wheel, and I must mention our wonderful poppy seed grinder with a brass hopper made in Czechoslovakia. See Photo 2. Several years ago at a Hanna summer auction we spied a cast-iron, three-legged cherry pitter dated November 17, 1863; it is now one of the crowns in our collection. See Photo 3. Linda Campbell Franklin pictures a similar one in her book *300 Years of Kitchen Collectibles*; it is part of the Smithsonian collection. In addition to our three-legged cherry pitter we have several other types that attach to a table by a clamp.

There are many items of wood and metal in the collection. Some of our favorites are pie lifters that work better than the new-material potholders. These pie lifters have long, wooden handles with a metal form at one end that clamps around the pie plate and keeps your hand away from the heat as you remove the pie from the oven. They resemble the "Triumph" found in the Montgomery Ward catalogue of 1895. There are long, wooden-handled toasters with uniquely designed metal bread holders in the form of circles and crosses that leave a pretty pattern on the toast when done. These toasters are used over an open fire or hot coals.

At a pre-sale from a Brown auction in Harrisburg, Steve brought home a donut maker that you can roll over the dough and make several donuts at once, including the holes. See Photo 4. This would be a boon to any kitchen and any busy cook. So you see it's not only hammers, saws, and planes that come from tool auctions.

We have acquired moulds of many kinds, such as wooden butter moulds with wonderful carvings of wheat, stars, flowers, leaves, and other patterns. In the metal mould area are cake, pudding, and *Jell-O* ® forms of all kinds. There are, of course, the Griswold forms, frying pans, and pots and pans of all kinds. There are Turks Head moulds made of redware in various sizes along with stoneware and glass moulds.

The collection also includes several metal pot scrubbers that are formed by a series of metal links joined together in a square, or several chains hooked on one large link. There is a vegetable *peeler* that has a sandpaper-like surface, and another *peeler*, also hand held that has small, grater teeth on its surface. I have used these items and they really work very well. Another favorite in the metal collection is a pancake maker with the name of "Mrs. Shaeffers Cake Griddle of

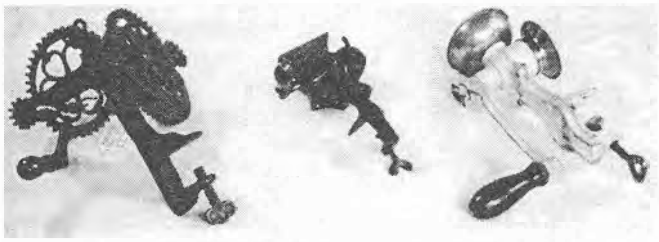


Photo 2. Sinclair Scott peach peeler (left), Lightning raisin seeder (center), and Czech poppy seed grinder (right).

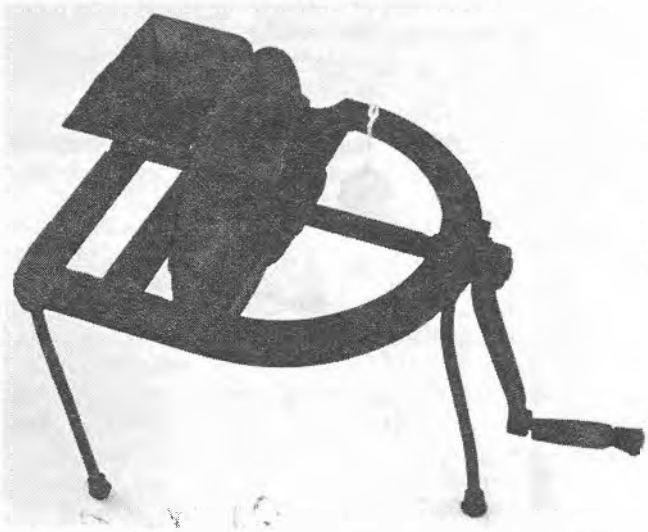


Photo 3. Three-legged cherry pitter, circa 1863.

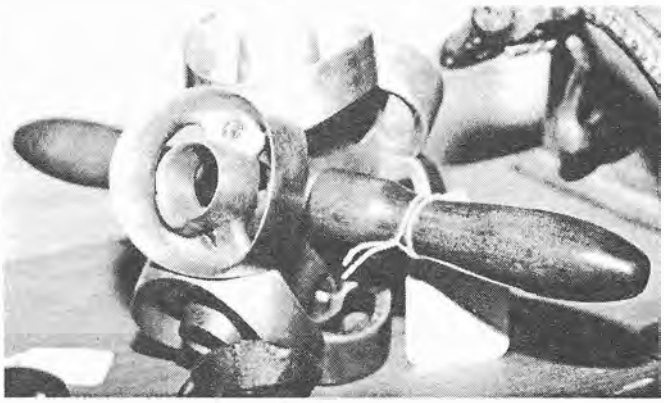


Photo 4. Donut maker.

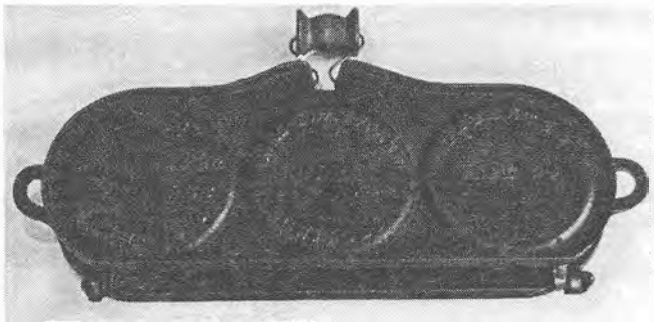


Photo 5A. Mrs Schaeffer's cake griddle; closed

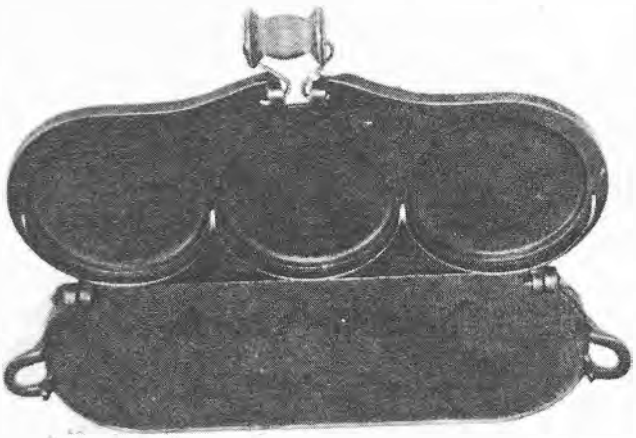


Photo 5B. Mrs Schaeffer's cake griddle, open

Canton, Ohio," which has a patent date of September 24, 1889. It is an oblong flat surface with three circles indented in the metal to pour in the batter. As the pancakes are cooked you lift the indented surface by the attached wooden handle to flip it over to the opposite oblong surface to finish. This item can still be used in camping and is quite efficient. The flat side can also be used to cook bacon before the pancakes are flipped. See Photo 5. I can't forget to mention the several waffle makers we have. One in particular is fashioned in the beautiful heart pattern. Two of the makers are Griswold and Keen Kutter! See Photo 6.

Some commercial food tools are included in the collection, such as the sugar devil, a wicked looking tool that only a picture can describe, and a Magic Marmalade cutter, which we found at a Pennsylvania flea market. Another interesting item found at an antique show in Allentown is a large, wooden, two-handled item that turned out to be a Saget's Giant Lollypop Maker by Thomas Mills & Bro.'s, Philadelphia, Penna. See Photo 7. We went to the show on the last day, and, as luck would have it, the lady wanted to be rid of it. We bought it for a reasonable price.

We have a variety of whips and beaters from the late eighteen and early nineteen hundreds, which are used for beating eggs, mixing drinks such as matted milks and eggnogs (Many of you will remember the breakfast drink Ovaltine, don't you?), and making whipped cream and mayonnaise. See Photo 8. These whips are made of metal and glass. The glass part, a container, usually has liquid or dry measures embossed in the glass. We find various configurations of tin or metal whips attached to the screw-on lids. Some of the makers are Speed & Whipper; Borden's with a March 30, 1915 patent; Anchor Hocking, patent pending; Air 0 Mixer from Bently & Beat Inc., Montgomery, Ala.; Keystone; and the New Keystone Beater, New York, which also has the New Jersey Culinary Institute embossed on it.

Rounding out the collection are many different kinds of nutmeg grinders (See Photo 9.), hand-held egg beaters, meat tenderizers, lemon squeezers, and juice extractors. They are of metal, glass, wood, and stoneware. There are cake knifes; long, two-tined meat forks; ladles and spoons of different shapes; and many different ice crushers and shavers. Of course there are mixing bowls. Some are sets, made of yellow ware with striping around the bowl, and some are individual bowls in different colors of pink and blue and green. I am sure I have failed to mention many other tools, but the ones I have mentioned are indeed among my most prized.

As I read the various new books sold today showing pictures of old kitchen tools, now even in color, they bring on great attacks of that virus I previously mentioned. But, it truly is becoming harder and harder to find these wonderful old items reasonably priced. So please offer me a pill to ease the condition and let me know if you see anything I just might have to have. My van stops at just about any flea market, garage, house sale, or auction that I can find and I am fast becoming that little old lady who I couldn't wait to move into a nursing home so I could buy her *Old Stuff* cheap.

Photo 6. Two waffle makers by Griswold (left) and Kean Kutter (right).

Photo 7. Steve with lollypop maker.

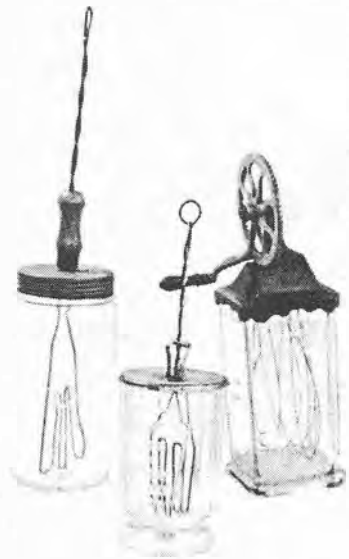


Photo 8. Borden's whip (left), Keystone egg & cream beater (center), and New Keystone beater, Bloomfield, NJ (right).

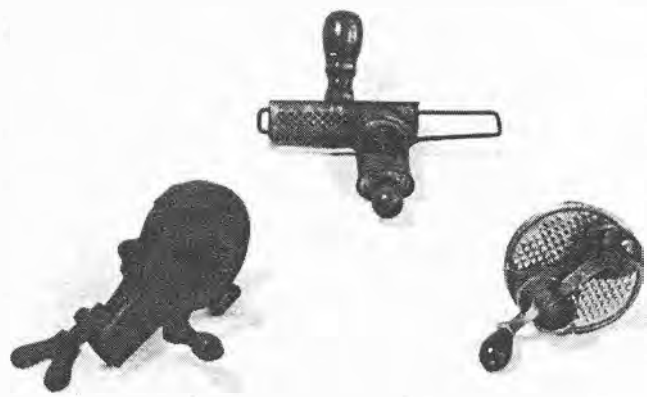


Photo 9. Various nutmeg graters, left one patented 1870.

Research in Progress: BRAND NAMES and LOGOS used by WHOLESALE HARDWARE CONCERNS ca. 1850 -1950

By Tom Lamond & Ken Bassett

Have you ever come across a marking on a tool that you didn't recognize? Maybe you associated it with something you had previously seen but you didn't know anything about the brand.

Have you ever tried to identify a tool from the markings, but couldn't quite figure out the particulars of the mark? Maybe you could make out part of the mark but the rest was obscure or just not there.

Have you ever wondered if a special brand was sold by a specific company but knew nothing about that brand, the company or any other particulars?

Have you ever said.."I wish somebody would put out a list or something that would show who sold which special brands or who used which special markings?"

If you answered *YES* to any of the above, perhaps we can do something for one another.

We, Ken Bassett and Tom Lamond, are working on a project that will partially answer the above questions. In order for our efforts to be worthwhile we can certainly use your help. To show our appreciation all contributors will be recognized in the resulting publication. In order to be included we need to hear from you.

One might ask..."What can I contribute? What information can I provide that they don't already have?" Some may ask..."What's in it for me?"

The answer to those questions encompasses a wide scope of possibilities. Before we mention what we are looking for let us tell you some of what we have been doing so far.

The initial step is to determine what companies should be included and who the important hardware houses were in different areas. We intend to include as many wholesale hardware concerns, ca. 1850 - 1950, as we can identify especially those that used proprietary brands. We also want to know about important hardware houses without special brands.

A proprietary brand name is one that was either owned by or leased to the user. In many cases the trade names, trademarks or logos were registered with the US Patent Department. In other cases the names had copyrights. Some names and/or logos were claimed to have been registered, but weren't.

Of course in any undertaking like this the end result will never be complete. There will always be another name that wasn't recorded for the project. There will also be some that say something like... "I had no way of knowing if they already had this or that name or logo." or "I was going to write but I just didn't get around to it."

Examples of trademarks and logos representing proprietary brand names used by some wholesale hardware concerns.

Please Note: We are not limiting the project to the "Looking for" information as noted. We are seeking as many brands as possible, along with the companies that used them, their locations and the dates associated with them.

Don't let that happen to you. Use the insert included elsewhere in this mailing to respond. Make copies if you want. If that's inconvenient, send a note, a letter or photographs, even a sketch. If we are looking for more information we can always get in touch with you, *IF* we know who you are. If you inform us about something we already know about, that's fine. Corroboration of information and visuals is very important.

So, what are we really looking for? Simply put, brand names and copies of logos used for tools sold under proprietary or house names ca. 1850 - 1950. We are not looking for marks representing the

common manufacturers, individual makers or blacksmiths. We may include a separate section on some makers/distributors that used multiple brands that are less commonly known about. Examples of such include STEARNS, DIKEMAN and JENNINGS. Each manufactured for other concerns and marked the goods accordingly. Such companies also distributed under their own names.

The bulk of the hardware houses included will be wholesale hardware establishments and possibly a few major mail-order concerns. Some may have also sold retail. What's important is if they used proprietary names to designate the tools they sold. Few localized, strictly-retail businesses used their own brands so we are not targeting them.

From what we have already gathered we have identified dozens of concerns that used proprietary names. At this point each has a file, but, as yet, no files are complete. After identifying a company and the brands they used the next major component is the logo or logos for their brands; the ones identified as being directly associated with tools. Whenever possible each major logo is being redrawn (not scanned) on the computer. Very few copies (photo or electronic) of logos will be included. The reasoning for this is that images drawn on the computer can be controlled and should print as clearly as possible. Often the drawings are based on more than one resource. In many cases variations of logos and labels for the same brand name are being reproduced.

A good number of logos appeared on letterheads or billheads. These are very helpful for generating new graphics. Frequently they also include important information like establishment and incorporation dates. They usually include locations and, if dated, help to determine the longevity of the company. Clear copies of this type of paper are extremely helpful.

Labels, especially those depicted in catalogs, are providing some very interesting resources for graphics as well as identifying a large number of previously unavailable complete depictions of logos. Pages with saws and axes are also providing some proprietary names and some very graphic logos and labels. Some company catalogs included logos printed at the top or at the corners of each page. In some catalogs color was used for certain labels, especially those on axes. At this point the graphics are being drawn in black, gray and white, even those based on colored originals.

Other info may be found in trade or city directories. Such resources may be available locally or in states difficult for us to access. Photocopies and/or notes with pertinent data would be great. Validation of dates from directories or such is also requested. We can certainly use "local associates."

We want to learn about general hardware catalogs issued by wholesale houses; Who? Where? When? Those of you who have such catalogs are strongly urged to make photocopies of the title pages and any other pages depicting labels or logos with proprietary names. We would also appreciate any copies of characters, symbols or devices used in hardware company advertising.

What else can we say at this point. We do need your help to make this a meaningful project. The better the response the better and sooner the results will be available. We look forward to hearing from you at your earliest convenience and *THANKS.*

Thanks also to CRAFTS and Hank Allen for providing the opportunity to tell about our project.

Please use the insert (or copies) or respond directly to:
Tom Lamond, 30 Kelsey Pl, Lynbrook, NY 11563
or Ken Bassett, 1805 58St. NE, Tacoma, WA 98422

Examples of labels representing proprietary brand names used on axes and/or saws and other devices used in advertisements.

All graphics shown have been computer drawn by Tom Lamond. All original work is copyrighted where legally permitted. The trade names, trademarks and logos are the property of their respective owners and are depicted for recognition and educational purposes.

SELLING on eBay™ by Steve Johnson

In my last article, I discussed buying items on *eBay*™. Here, I will describe the process of selling tools there. Selling tools on *eBay* is quick, inexpensive, and fairly simple once you have the process down. It is so easy, in fact, that many former tool show dealers have begun to operate just out of their homes. They cut down significantly on travel expenses and can still sell just as many, if not more, items. On the surface, it looks like a miracle, but over time a number of the dealers who have tried selling on *eBay* realize they miss the face-to-face interaction with their buyers. It is hard to keep a pulse on the marketplace sitting at home and interacting only with a glowing tube and a keyboard. I think that many of the dealers who have retreated to *eBay* will surface again in the future as they seek out the camaraderie of other tool afficionados.

Before we get into the *eBay* selling process, you should know that the best selling results are obtained when there are one or more clear and close pictures of the tool, preferably from different angles or showing the important details of the tool. Without at least one picture, you will likely not reach the full price potential of the tool, and not showing details will turn buyers off. To provide a picture(s) to your *eBay* buyers, you need a place to store your picture(s) for the duration of the auction. *Ebay* does not store your pictures for you. There are really only three ways to do this:

1. Contract with an ISP (Internet Service Provider) to supply you with web space on the Internet. Most ISPs will do this. Make sure you get the directions for adding and deleting files from your space. The costs of this approach range from $5 to $20 or more per month. An advantage of this is you can maintain a permanent web site if you choose to create one. Some ISPs offer free web space, but often their advertising goes on eBay with your picture.

2. Get a friend with an ISP to lend you some space. Cost is dependent on your relationship with your friend.

3. Use one of the free or low-cost image "hosting" sites to temporarily store your picture. (Again, free means advertising.). These sites use e-mail or another system to upload an image from your computer to their site. There is a charge for these image-hosting services, which can range from about 50 cents to 2 dollars (depending on the image size and time they will host the image) for each picture. A good starting point is

   http://pages.ebay.com/aw/phototut-3.html#nowebspace

You will also need a way to create a digital picture. You can do this with a scanner, a digital camera, or a video capture device (like *Snappy*). You can also pay someone else to create a digital picture for you, but if you are going to do this often you will likely find it is much more efficient and convenient to create the digital pictures yourself. While almost any digital camera will do the job, if you're thinking of buying one consider that you will want to take good close-up pictures of your tools. And, consider how you will get your pictures into your computer. *Sony*® cameras come with a floppy so you can read directly from the floppy using your computer's 3.5 inch drive. I use *Sandisk*®, a smaller-format input device, which reads the storage cards from my camera directly into my computer. *CompactFlash*™ (digital camera) storage cards can hold more images than a floppy.

So, with the prerequisites out of the way, let's get down to the eBay selling process.

Listing a New Item

When you've decided what you want to sell (I know, it can be difficult) go to:

http://pages.ebay.com/aw/newitem.html.

This "Sell Your Item" page is used to describe your item and its selling properties to buyers. This page is fairly self-explanatory, just fill out all the required information such as item description, ad title, seller's location, selling category, minimum bid, shipping and payment information, and the web address(es) of the item's image(s). Also complete optional items of your choice such as reserve price.

Be Complete in Your Descriptions

Try to anticipate questions people may have, and be complete in your description of your item. This will save you the trouble of answering e-mail questions from potential bidders.

Assigning a category for your item is required. There is now a category "Tools" under "Collectibles" in addition to the "Tools,Hand" under "Miscellaneous."

Edit Your Pictures(s)

Your *eBay* presentation will be more attractive, and will come up on the buyer's screen faster if you edit your images before storing them. Again, poor quality pictures or pictures that download slowly will turn buyers off. If you do not have photo-editing software, this may be a good investment. Edit so that your tool occupies the entire image. Also edit for optimum image file size, display size, image quality, and compression. Editing tutorials by *eBay* or the hosting services will help you with this.

Add Your Picture(s)

Show off your item with one or more pictures so that potential buyers can see your item with more detail, especially maker's marks or patent dates. Check out the *eBay photo tutorial* for helpful tips for how to add you picture(s) to your *eBay* item description. If you have more than one picture for an item, each must have its own URL. *Ebay*'s "Sell Your Item" page has only one field for an image URL. So, to include additional images, add an *eBay* HTML image line in the description field (e.g. <IMG SRC=http://www.yourhost.com/pic1.jpg">).

Provide Terms for Sale

To help insure that you receive proper payment for the items you sell, include the methods of payment you will accept (e.g. money orders, personal checks, credit cards) and shipping terms in your listing. Further, you may want to insure the item before shipping, and you may want to accept more secure forms of payment (such as credit cards), where you are able to verify the buyer. Finally, if you are unsure about a buyer, you may want to hold the item until payment has cleared, or you may want to use an escrow service for valuable items.

Don't Use Private Auctions

Although private auctions are appropriate for items not intended for mass public viewing (for example, adult material), they are not very popular with bidders because keeping track of the high bidder is often difficult.

Don't End Your Auction Early

One of the things I've noticed is that many experienced *eBay* bidders wait until the very last minute to place a bid, so that they are ensured of winning an auction. Because of this, you may be missing out on some additional bids if you end your auction early. Remember that your item is placed on the *Ending Today* page for its final 24 hours and on the *Going, Going, Gone* page for its final 3 hours!

Watch for Dirty Tricks

Recently some unethical *eBay* bidders have devised ways to take advantage of the *eBay* process for their own gain. Tricks I have seen or heard of include:

- After receiving a tool the buyer will e-mail you saying it is not as described. When it comes back, you find the buyer has swapped inferior parts for those you sent out. It helps to keep pictures of the tool so you can check for this. I've even heard of cases where a totally different tool from the one sold is returned!

- Two bidders can work together to disrupt normal bidding, usually by using the *Bid Cancellation* feature *eBay* provides. Anytime anyone cancels a bid in one of your auctions you should be suspicious. There are different variations on how this works, but they all have in common a cancelled bid.

Be Courteous to Bidders

Remember that, as a seller, you have additional responsibility in any transaction, since you are advertising a particular item for sale, and are receiving money for that item when you make the sale. Also, please remember that your actions reflect directly on *eBay*.

A little bit of courtesy goes a long way, especially via e-mail. Simply taking the time to write in complete sentences, with a salutation and closing, can make a big difference in how you are viewed by buyers. Be sure to treat everyone with the same courtesy that you would expect to receive. Satisfied tool buyers will return to your future auctions using the "Seller's Search."

See the Bidder's Reputation

If you see a number in parentheses next to a bidder's e-mail address, that number is the bidder's *feedback rating*. This rating is the number of comments that other users have made about this bidder. You can click on that number to take you to the actual comments people have made about this bidder. Conversely, buyers can check your feedback rating as a seller to determine if they want to do business with you. It is a good idea to get to know a person's reputation before you close a deal. Some sellers state that they will not accept bids from a buyer who has any unfavorable feedback.

Contact the Buyer

Be sure you take the time to talk on the phone with the buyer, especially if you have any discomfort about your e-mail exchanges with this person. E-mail communication is sometimes awkward, and it may be difficult to judge another person's personality, honesty, etc., without having an actual conversation person to person.

Also, many people don't read their e-mail every day, so you shouldn't assume someone is ignoring you just because you haven't heard from them in a while. Pick up the phone and give them a call. A quick call is a great way to resolve misunderstandings. This is particularly true if a problem arises after the buyer receives his item.

Closing the Auction

Once an auction has ended, buyer and seller have the responsibility to close the sale between themselves. Contact the buyer confirming the winning bid, the amount to be added for shipping, and the address to which payment will be sent. Some sellers confirm the subsequent receipt of payment and the shipping date. A good closing leaves seller and buyer feeling good about the sale.

Ed: Thanks to Steve for this article, his third for the *Tool Shed*. Steve's article on the Falconer circular plough plane appears in the September *Gristmill*. You can visit his website at tooltimer.com.

Hatch Award to Jack Whelan

At EAIA's annual meeting in Ottawa this past June Jack Whelan was honored with the prestigious J.D. Hatch Award. The award is given periodically to individuals for scholarly writings that have furthered the objectives of EAIA. Previously the award was presented to the Pollaks for their research, writing, and publishing on the subject of American makers of wooden planes. Jack has previously received the Harry O'Neill Award for his service to CRAFTS. (It's now called the President's Award.)

Jack was roped into CRAFTS in 1981 by Emil Pollak, and immediately given the job of Treasurer. He's been in a leadership role ever since. For a time, he "loaned" the treasurer's job to Helen while he served as our President, but he took it back when Joe Hauck succeeded him. I remember back in 1988 when, as a brand new member known to no one, I appeared before Jack at my first CRAFTS auction. "You look honest to me," he said, handed me a bidding card, and off I went to bid on tools. Who says, "Nice guys finish last?"

Jack has written two monumental works on wooden planes: *The Wooden Plane: Its History, Form and Function* and *Making Traditional Wooden Planes,* both from Astragal Press. He has written several articles for the *Tool Shed*, his most recent on screwboxes, whose use he mastered making screw-arm plow planes. But he wanders afield too, with articles as diverse as lapidary tools and the electrolytic cleaning of rusty iron. Currently, Jack writes the regular column "Plane Chatter" for EAIA's *Chronicle.*

Jack writes about wooden planes, and he talks about them too. He has made presentations at CRAFTS, PATINA, LIATCA, and NETCA. And, his annual display of wooden planes at the Mercer's Tool Discovery Day is something to be seen.

Jack's award was accepted for him by his friend, Roger Smith, himself a previous Hatch Award Winner for his writings on metal planes. Between them they must know everything about planes. Roger is also the recipient of the Marion Henley Award for his service to M-WTCA. (See page 3.)

Book Review:
Hand-Saw Makers of North America

by Erwin L. Schaffer. 160 pages, softcover,1999.

Available from Osage Press, P.O. Box 5082, Rockford, IL 61125 - 0082. $21.95 + $2 S & H in U.S.

This is the second book from Osage Press. The first was Todd Friberg's superb book *Patented American Sawsets,* which is about to be reprinted. And, Osage has other books in the works.

Erv Schaffer's book identifies 637 North American hand saw makers, with over 600 of them American. Erv takes his definition of a hand saw from Knight and Salaman to be (my words): A wide,tapered blade 10-30 inches long riveted at one end to a handle, and adapted to be driven by one hand. Thus, makers who made only 2-man, pit, mill, circular, etc. saws would not be on this list (e.g. Emerson of Trenton).

The first American saw maker, Isaac Harrow, started his business in Trenton in 1723, long before saws were being made elsewhere in the colonies. Benjamin Yard succeeded him at the same location in 1745. Imagine what a saw by either of these makers would bring in a CRAFTS auction; but none are known. A few saw makers appeared in Boston and Philadelphia during the 1700s but no saws by them are known to exist. The earliest American saws known were made by William Rowland of Philadelphia, who started sometime before the revolution, and by the Wells W. Ayer Co. of Northampton, Massachusetts, who started making saws in 1797. Rowland's saws were primarily pit and machine saws.

There's an abundance of information on makers in the main list. Names of owners, predecessors or successors, and alternate names may supplement a maker's name. Location, what's known about operating dates, and the author's sources are also included in the main list. A state/province list of makers and a list of American Hardware Suppliers/Dealers follow the main list. New York leads the states with 135 makers, followed by Pennsylvania with 105 and Massachusetts with 68.

Erv has included historical summaries of the major makers - Disston, Atkins, Simonds, Bishop, and Welch & Griffiths - accompanied by a list of the hand saw models produced by them and the dates each model was produced. This will be a boon to collectors who specialize in saws by these firms. To have them all, you'll need 235 Disston models, 107 by Atkins and 85 by Simonds.

Finally, there are 35 pages of saw advertisements, which appeared between 1848 and 1929, and a collection of articles from out-of-print publications.

Be aware that this is a reference book on makers. You won't find out about saws or patents. That book remains to be written. But, if you collect saws, or are thinking about collecting saws, this book will be a worthwhile investment.

Hank Allen

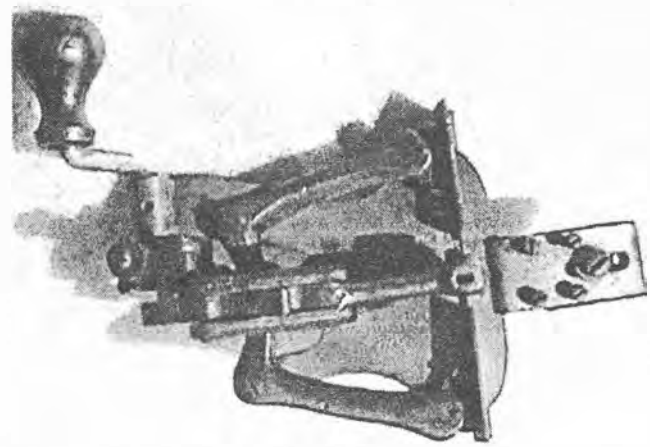
Cunningham on *eBay* ™

Elliot Earl Cunningham -1835 to 1905 - from Worcester, Massachusetts, made a saw set for band saws. His son, Ashton E., worked for him from 1888 until sometime after E.E.'s death.

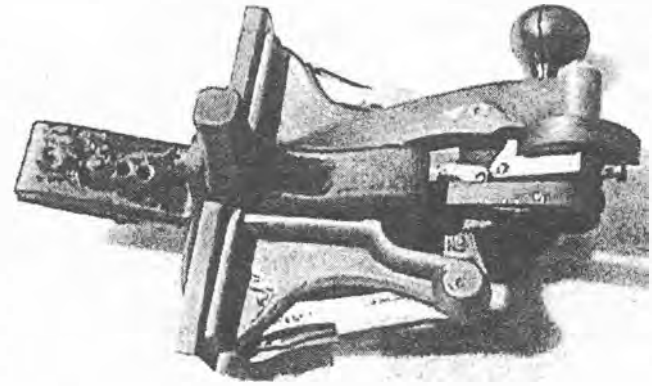
The earliest sets are marked "E.E. Cunningham/Worcester, Mass." and "Pat. Dec. 23, 1873." They are all stamped with a four-digit number that may be a production number. At some point the sets were stamped "A.E. Cunningham/Worcester, Mass." There is no patent date on these sets, only "Pat." and some of them are stamped "USA." The four-digit number on the later sets are higher than the numbers on the earlier sets, supporting the theory that these are production numbers. I have numbers as low as 1621 and as high as 9458.

The patent was granted to R.F. Cook of West Potsdam New York. The set in Cook's patent drawing is nothing like the Cunningham set. But, from reading the patent, it appears that it was the Cook striking mechanism that the Cunninghams had used. I only recently noticed the different initials, but have observed that Cunningham sets with the patent date go much higher at auction.

I found a Cunningham set on *eBay*™ recently, with four pictures and a magnificent description. I asked the seller, John Farley, if I could use his presentation in the *ToolShed*. His description follows: "Talk about the industrial revolution! This is an incredible, early E.E. Cunningham tool. I have no idea what its intended use is, but it is very well crafted of brass and/or bronze and iron with a rosewood handle on the crank. [See photos that were on *eBay*.] It is quite a complex mechanism: turning the crank rotates a cam that moves a lever that raises (and then releases) a spring-loaded hammer, or striker. At the same time, a slotted, geneva-type link at the end of the crank transfers motion to a pair of pivoted arms, the ends of which move first away from and then back to the center of the work space. The end of each arm is fitted with a dog that would seem to be there to move (or hold) a material [the band saw blade] in the work space. The end of the hammer is fitted with a tool (striker or cutter?) in a slot; the tool is secured with a set screw. The major work surface is made of brass; the movable arms and hammer look like bell bronze. A part of the iron frame extends from the bottom with a 1 1/2" square shank, which I assume would be used to mount the thing on a bench. The end away from the handle is fitted with a clamp-type device, possibly for holding the work. The machine is in very good shape, seems to be complete, and all the parts move freely. The iron parts and the bronze arms have some remains of the original black paint. The patent date is 1873, and the tool was made in Worcester, Mass."



Top View



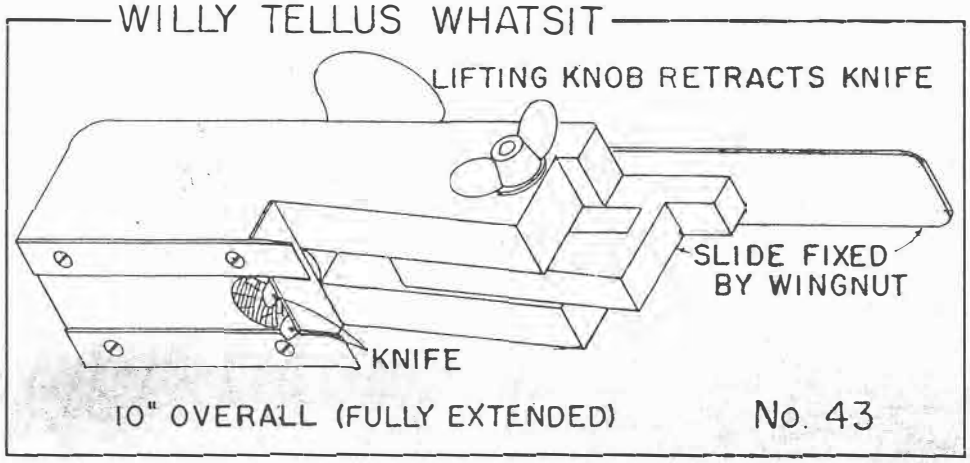
Bottom View

John is not a collector. In fact, from the above, he didn't know the tool was a sawset, describing it as, "Bronze, brass ,iron rosewood TOOL, 1873." He was so intrigued by the mechanism that he was driven to write very precisely about it. So, our first award for the "Best Description of a Tool on *eBay*" goes to John Farley with a one-year subscription to the *Tool Shed*.

New Books

In February we'll review Bob Nelson's *Directory of American Toolmakers*, an enormous undertaking that earned him EAIA's Long-Term Service Award. It's available now from EAIA. Send $65 ($55 EAIA members) to Linda Stanton, 13231 Cypress - N. Houston Road, Cypress, TX 77429.

Don Rosebrook's new book *American Levels and Their Makers, Volume I New England* will be available in early December from Astragal Press and your tool dealers. Don has an extraordinary collection of levels to photograph (See *The Art of Fine Tools* for examples), but this is not just a picture book. Don has spent months in every small corner of New England in search of information on levels and the people who made them. Review in April.



Whatsit # 40, April 1999

Jim Gauntlett of Boise, Idaho, via England, writes that #40 has a strong resemblance to, and would function as, a wire stretcher for the wire bindings used around the ends of wooden boxes or crates used before the (big) war [WWII] for transport of apples, oranges, eggs, tomatoes, etc. These were rather similar to the steel strapping now used for bales of waste paper, cotton, and parcels of studs or plywood, which when severed may cut your hand, or even worse.

Jim did not know whether such boxes or crates were used in the U.S. but the appearance of orange box labels on 5/8" rough sawn panels so beloved by "antique" dealers and interior decorators of transient restaurants suggests that they were. These boxes of 1/4" - 5/16" poplar, aspen, or willow provided kindling wood for many families much as pallets do today.

Winter Auction Schedule

Oct 30 and **Dec. 4**: Boyertown, Pennsylvania. Barry Hurchalla's regular monthly auctions. Featuring the Joe Link collection. Call Barry 610-323-0333 for information or to get on his mailing list.

Nov. 6, Jan. 15, Feb. 19: N. Kingstown, R.I. Bill Spicer's tool auctions managed by Bud and Vera Steere featuring the Rubin Morrison collection. Call Vera for information or to get on Bill's mailing list 401-884-5049. Send $2 for a list to 110 Glenwood Drive, N. Kingstown, RI 02852.

Nov. 12-13, March 17-18: Baxter's, Indianapolis, Indiana. Tom Witte's Tool Shows and Auctions. Call Tom 616-668-4161 for a catalog or information.

Dec. 5, Mar. 5: Fine Tool Journal absentee auctions. Call Clarence Blanchard for information or subscription 207-688-4962.

Jan. 22: Day's Inn Conference Center, York, Pennsylvania. Barry Hurchalla's auction followed by M-WTCA Area P meeting on Jan. 23. Featuring the Joe Link collection. Call Barry 610-323-0333.

Feb. 26: Nashua, New Hampshire. Your Country Auctioneer's Cabin Fever Antique Tool Auction. Call Steve Mitchell for information 603-485-2800.

March 25: England. David Stanley's 35th International Catalog Auction. Call Mechanicks Workbench for a catalog 508-748-1680.

Notice: We've received information from Cliff Fales and Karl West about ironmonger's rules in their collections. It seems there are many variations. If you have one, please let us know. A Photo would be great, or we'd be happy to photograph it at some convenient time and place.

Buy, Swap, & Sell

CRAFTS members only may have a free 5 line (40 word) ad that is primarily related to the exchange of tools or information. Each line over 5 is $1. Send to: Stuart Shippey, 251 Hillside Ave., Chatham NJ 07928-1732, FAX 973 701-2050, or email: stushippey@prodigy.net. Ads accepted if space permitted.

For Sale

1998 Stanley Tools Pocket Guide. Updated with several hundred price adjustments to reflect recent market activity $10 + $2 pstg. Available from John Walter, 208 Front St., Marietta, OH 45750 or call (740) 373-9973.

Manufactured and Patented Spokeshaves & Similar Tools: Identification of the Artifacts and Profiles of the Makers and Patentees. $75+$5 s&h. Order direct or request brochure. Tom Lamond, 30 Kelsy Pl. Lynbrook, NY 11563-1516.

Wanted

Gunter's chain - full size (66') with pegs if available. Mockridge tools. My middle name is Mockridge. Collecting examples of their work. Wilma Sagurton 973-543-4724

Anything "Stanley:" tools, literature, advertising, etc. Also any "Victor" or "Defiance" planes. Bill Hermanek 516-360-1216, 31 Wildwood La., Smithtown NY 11787 bhermanek@aol.com

RESEARCH INFORMATION ... SCRAPERS: incl. Blade marks, examples, ads, manufactured and/or patented for woodworking or related trades; (hand, cabinet, floor, box, etc.) Blade mark drawings, sketches, or photos helpful. Also buying scrapers. Tom Lamond, 30 Kelsey Pl., Lynbrook, NY 11563