

# The Gristmill

A Publication of the Mid-West Tool Collector's Association

Stevens Point > 4

Bailey's No. 9 > 12

Spokeshaves > 16

Auxiliary > 26



Early Leonard Bailey  
block planes are from  
John Wells' collection  
(left) and George  
Gaspari's.



## From the President

Happy New Year! Happy New Century! Happy New Millennium!

As I write this the New Year is still new and I wonder what the implications of the new century are for tool collectors. No longer are we able to say "it was made in the last century." The 18th century seems even further back in history. Even more important, I wonder what will happen to prices. Will the early 20th century things begin to increase in value?

Work is under way on a new "yellow pages" section for the membership directory and you may be seeing that in the next issue of the directory. This is being done for several reasons. First, the printing of the directory is



expensive and advertising income will offset some of the cost and help push a dues increase farther into the future. Second, we know most members carry the directory with them as they travel. Advertisers will be able to place their names in front of 4,000 prospects who are driving around the country with discretionary income in their pockets.

Don Bosse is working on the "yellow pages," and I publicly thank him for all of his work. Don is the person who compiles the list of researchers that is published in The GRISTMILL. Paul Gorham continues to handle the advertising for The GRISTMILL, and I tip my hat to Paul as well.

Volunteers are the lifeblood of organizations such as ours and I know I speak for the entire club when I say thanks to all of you, named and unnamed.

- Mel Ring

## Applause

By Mary Lou Stover

Have you seen the Lee Valley 2000 calendar? Cool.

It features Roger Phillips and 13 wonderful tools from his collection. Each month's color picture is absolutely breathtaking. The cover shows two early intricately carved box wood planes, one with a dragon design. All funds raised from calendar sales in the United States go to the National Arbor Day Foundation and in Canada to United Way. For information on ordering copies, call 1-800-871-8158 in the U.S. or 1-800-267-8767 in Canada.

James Stewart of North Dakota was impressed by Mount Vernon when he visited there in the fall. He saw the re-enactment of George Washington's funeral procession, following the procession from the old vault to the new tomb. It was a special event commemorating the 200th anniversary of

Washington's death. Stewart sent along a newspaper clipping from a friend who knew of M-WTCA's interest in Mount Vernon. It featured Walt Henderson, who built a 600-pound replica of Washington's coffin for Mount Vernon. The coffin is an exact replica built from information on every detail described in historical accounts and an 1837 letter written by a Mount Vernon caretaker. The coffin is made of mahogany and oak with a lead lining. Lead linings were reserved for the upper crust, he was quoted as saying. Most were wood.

The Authors Corner and the Research Corner, new at the M-WCTA meeting in Stevens Point, drew lots of interest as well as comments such as "What a good idea. These people deserve credit." Right on. The displays gave collectors a chance to talk with researchers, look through books and perhaps buy some for their tool library. Both writers and researchers spend countless hours on their work. We thank them all.

N. 98

March, 2000

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THE GRISTMILL is the official publication of the Mid-West Tool Collectors Association, Inc. Published quarterly in March, June, September and December.

The purpose of the association is to promote the preservation, study and understanding of ancient tools, implements and devices of farm, home, industry and shop of the pioneers; also, to study the crafts in which these objects were used and the craftsmen who used them; and to share knowledge and understanding with others, especially where it may benefit restoration, museums and like institutions.

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## Clear Meeting Dates

Directors should now clear meeting dates with Gary Johnson.

He will forward them to The GRISTMILL for inclusion in the meeting calendar. Be sure to clear dates early so he can get them to the editor in time. Deadlines to reach the editor are April 10 for the June issue, July 10 for September and Oct. 10 for December.

## Long Island Tool Auction Scheduled

The Long Island Antique Tool Collectors Association will hold its annual auction at 7 p.m., April 12 in Smithtown, NY. For information, contact Jeff Baum (718) 347-1845 or Larry Russo (516) 567-4907 or lrusso@peri.com.

## Web Museum Has Vietnamese Display

A new exhibit, "Woodworking in Vietnam," has opened at the internet based Museum of Woodworking Tools. It features 75 photographs of wood-working and related crafts in Vietnam. Among them a toolmaker working his forge in Central Vietnam, tool merchants in Hanoi's Old Quarter and furniture making in Don Ky, a craft village. Check out [www.antiquetools.com](http://www.antiquetools.com)

## Where to Send What

Here are some names to remember when you need assistance:

Missed your GRISTMILL: Bill Baader  
Back issues: Bill Baader  
Change of Address: Kerry McCalla  
Articles/Photos: Mary Lou Stover  
Advertising: Paul Gorham

The GRISTMILL editor's area code has been changed.  
To reach Mary Lou Stover call (262) 679-1412.

## Mid-West Tool Collectors Association National Meetings

### Spring, 2000

June 22, 23, 24, 2000. Omaha, NE. Al Fetty (402) 223-5842 or Fred Leu (402) 592-1907.

### Fall, 2000

Oct. 12, 13, 14, 2000. Cincinnati, OH. George Elsass (614) 888-0591.

### Spring, 2001

June 15, 16, 17, 2001. Battle Creek, MI. Lars Larson (313) 382-0594 or Mike Slasinski (517) 781-1152.

## M-WTCA Area & Other Meetings

### Area N Meeting

March 11, 2000. Mt. Dora, FL. Paul Mikula (407) 365-4656.

### Area J Meeting

March 19, 2000. Louisiana, MO. Bill Ringhausen (314) 754-5965.

### Area E Meeting

March 19, 2000. Rockford, IL. Gary Johnson (815) 636-1464.

### Area D Meeting

March 26, 2000. Papillion, NE. Alan Fetty (515) 337-5612.

### Area N Meeting

April 1, 2000. Barberville, FL. Phil Baker (941) 485-6981.

### Area Q Meeting

April 8, 2000. Charlotte, NC. Bob Fields (704) 393-1282, or John Shaw (704) 938-7009.

### Area E Meeting

April 9, 2000. Macomb, IL. George Wanamaker (309) 836-6872.

### Area A Meeting

April 22, 2000. Hastings, MN. John Walkowiak (612) 824-0785.

### Area B Meeting

April 29, 2000. Chesaning, WI. Jerry Henze (517) 793-0498.

### Area D Meeting

May 7, 2000. Humboldt, IA. Forrest Johnson (515) 573-7586.

### Area F Meeting

May 21, 2000. Franklin, IN. Norm Heckman (317) 422-8482.

### Area Q Meeting

July 22, 2000. Raleigh, NC. Ed Hobbs (919) 828-2754.

### Area B Meeting

July 23, 2000. Merrill, WI. John Henson (715) 536-7555.

### Area E Meeting

Aug. 6, 2000. LaFox, IL. Dick Chapman (773) 736-4246.

### Area N Meeting

Aug. 12, 2000. Orlando, FL. Paul Mikula (407) 365-4656.

### Area D Meeting

Sept. 17, 2000. Cosgrove, IA. Charles Gartzke (319) 628-4338

*Dates must be cleared with Gary Johnson (815) 636-1464. E-mail [tinstools1@aol.com](mailto:tinstools1@aol.com).*

## Time Museum Collection Sold

By Judy Gambrel

Many members visited the Time Museum during our fall meet in Rockford, IL, in 1996.

The museum was considered the world's premier collection, rivaling the renowned clock room of the British Museum and other timepiece museums in Europe. Business considerations persuaded Seth Atwood, owner of the collection and the Clock Tower Resort Hotel in which it was housed, to sell the hotel and the timepiece collection.

The city of Chicago purchased 1,551 pieces of the clock collection for \$25 million. They will be placed in a new

exhibit titled the National Time Museum of Chicago at the Museum of Science and Industry. The exhibit is scheduled to open Jan. 1, 2001.

Considered the sale of the millennium, 81 timepieces were sold Dec. 2 at Sotheby's Auction House in New York for a total of \$28.3 million, shattering world records for clocks and watches. The "golden goose" of the collection - a 1933 Henry Graves pocket watch worth a projected \$3-5 million - was sold to an anonymous bidder for \$11 million. The Swiss piece becomes the most expensive watch in the world, because of the complexity of its design and rarity.

*(Source: Rockford Register Star)*



## Awards Reflect Variety of Displays at Stevens Point

By George Wanamaker

Such great displays at the meeting in Stevens Point, all 23 of them packed with information.

The committee set up two themes, Tools of the Badger State and On the Level. Best of Show for levels went to Roger and Eleanore Phillips. A beautiful display of English and American levels included one dated to 1860. Mary Lou Stover won Best of Show for Wisconsin tool with a primitive chuteboard which was authentic right down to the wood shavings.

Bill Erickson's display, "No Two Alike," won Best Display Out of Theme. It included a great Rapid Reader full of information on every No. 2 plane he showed. His backdrop was made from No. 2 box labels. He built the rapid reader to condense information.

The Most Unusual Display award went to Mel Ring with "From the White House." It featured a nail used during the restoration done during the Truman years and a marking gauge used by a carpenter who worked on the White House.

A Civil War plane showed by Wayne Gustafson was an easy winner of the Best One Tool award. The plane, hand carved by Gregor Schifter, featured 12 soldiers on one side and his name on the other.

The Fred Curry Award for the best Stanley display was won by George Wanamaker with "The Stanley 45." He displayed a first model 45 and cutters with the optional nosing tool, and hollow and round set.

Judges Choice awards went to:

- Dave Crowe for "Horse Related Tools.
- George Elsass for "Stair Saws," showing 25 of these tools.
- Cliff Fales for "Spiral Screwdrivers of Philadelphia, Pennsylvania" with tools of A.H. Reid, G.W. Huber and G.T. Sutterly.

- Dave Heckel for "Sargent Lady Bug Planes," these planes being introduced in 1916 by Sargent.

- John Henson for "Early Iron (Continental Edge Tools)" with one of these axes dating to the 14th century.

- Robert Hovey for "Plumb Bobs and Water Levels" with levels from the Stanley #36 on a level stand to a bottle of colored liquid.

- Tom Lamond for "Spokeshaves and Similar Tools by Preston," with 63 examples of spokeshaves.

- Don Rosebrook for "Inclinometers of 1850s" with inclinometers of the level type and the rule type.

- Jon Rowsam for "Starrett Since 1880, World's Greatest Tool Makers,"

covering tools from a meat chopper to machinist tools.

- Allan Shaw for "Homemade Tools from Rare Woods," showing a number of beautiful homemade planes.

You can see from this list there was tremendous variety in the displays. All collectors have something in their collection they're proud of, so why not bring your favorite tool or tools and show and tell us about them. Remember to read the 3Ps to find out what makes a good display and be sure the judges can find the title and your name in large letters.

Thanks to all who took the time to bring a display to Stevens Point. I heard so many good comments. The displays were greatly enjoyed by everyone.



Stevens Point award winners (from left): Jon Rowsam, Mel Ring, Tom Lamond and Don Rosebrook were introduced by George Wanamaker.

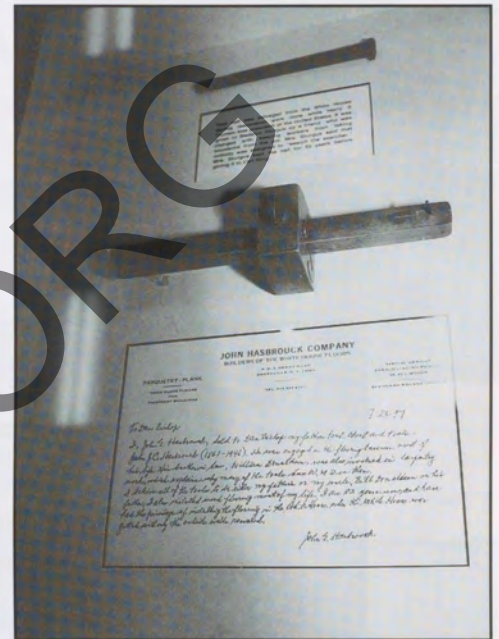


Stevens Point award winners (from left): Robert Hovey, John Henson, George Elsass, Mary Lou Stover, Roger Phillips, Dave Heckel and Allan Shaw.





"Primitive Chute Board and Plane," by Mary Lou Stover, was named Best of Show. Mary Lou Stover photo.



"From the White House," by Mel Ring won the Most Unusual Display award. Photo by Mike Slasinski.



Manning the registration table at Stevens Point were (behind table, from left): Arlene Fritsche and hosts Don and Sue Tubman. Mike Slasinski photo.

## Scenes from Stevens Point

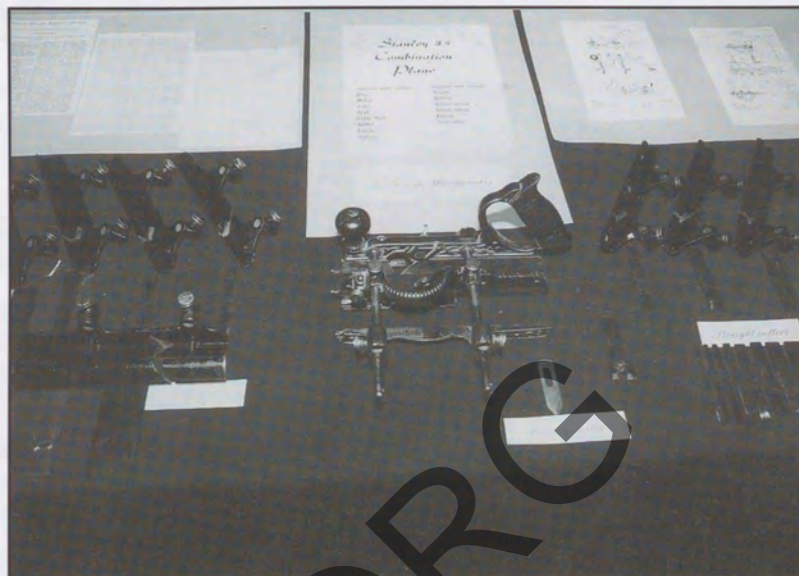


"No Two Alike," by Bill Erickson won Best Display Out of Theme. Gary Friske photo.

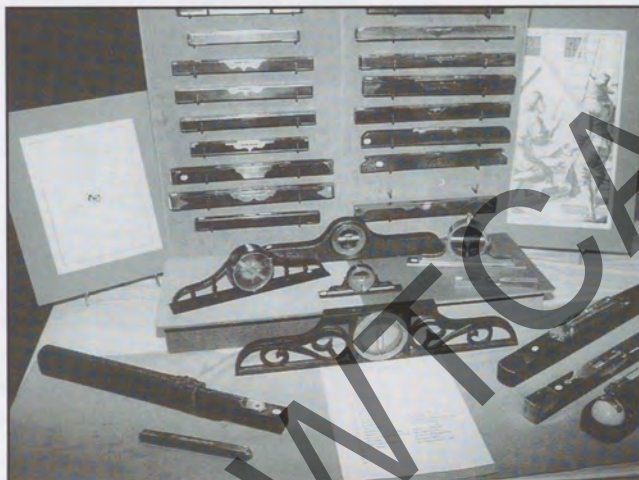




"Civil War Plane," by Wayne Gustafson won the Best One Tool award.  
Photo by Mike Slasinski.



"The Stanley 45," by George Wanamaker won the Fred Curry award for the best Stanley display. Photo by Mike Slasinski.

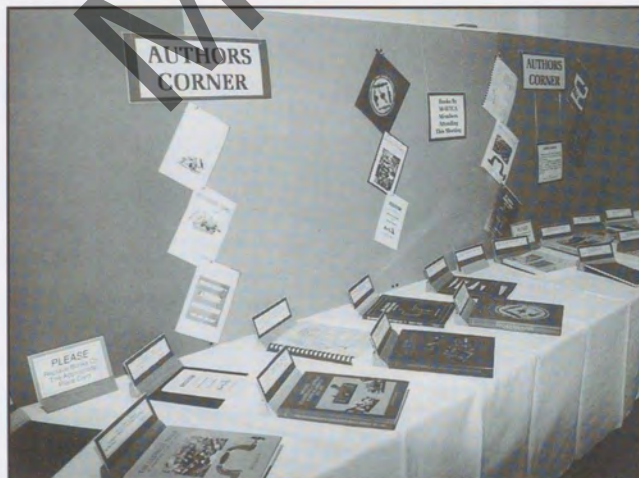


"On the Level," by Roger and Eleanore Phillips won a Best of Show award. Photo by Mike Slasinski.

## Scenes from Stevens Point

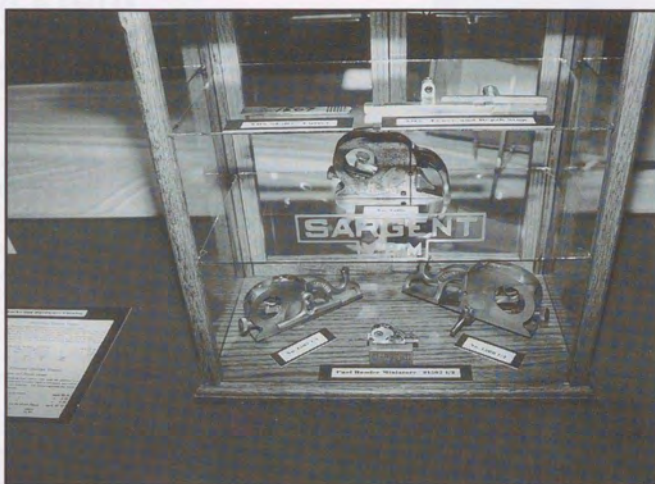


Dave Crowe was busy setting up his display at Stevens Point. Mike Slasinski photo.



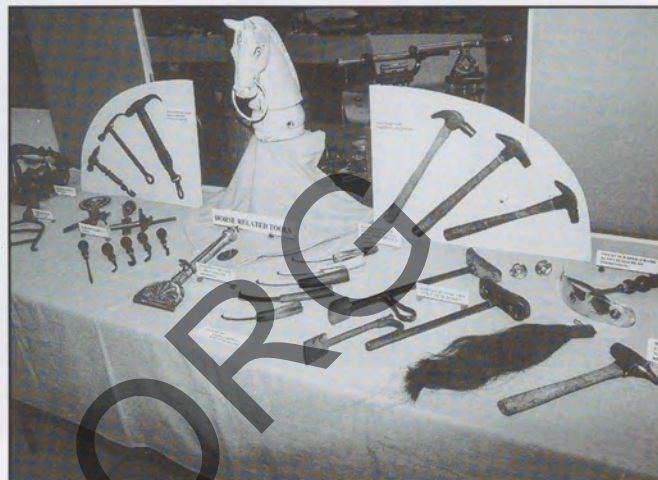
The Authors Corner, new at M-WTCA, displayed members' newest books. Mike Slasinski photo.





"Sargent Lady Bug Planes," by Dave Heckel.

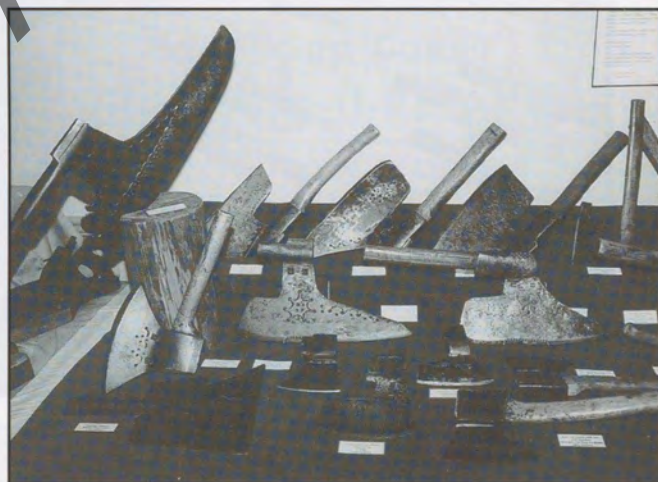
## Judges Choice winners



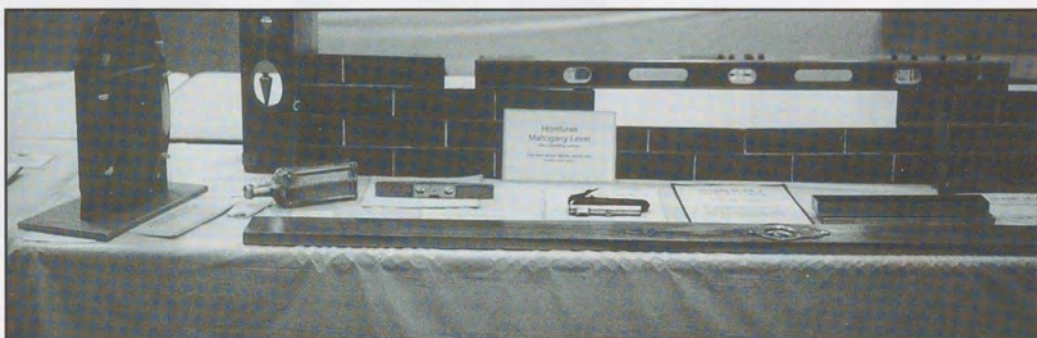
"Horse Related Tools," by Dave Crowe.



"Stair Saws," by George Elsass.



"Early Iron (Continental Edge Tools)," by John Henson.



"Plumb Bobs and Water Levels," by Robert Hovey.  
Photo by Lois Hovey.



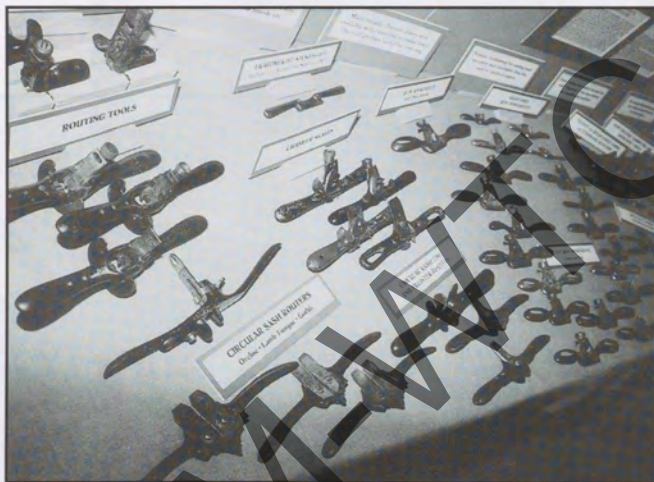
## Judges Choice winners



"Homemade Tools from Rare Woods," by Allan Shaw.



Room hopping to look for tools is a favorite pastime. Mike Slasinski photo.



"Spokeshaves and Similar Tools by Preston," by Tom Lamond.



"Starrett Since 1880," by Jon Rowsam.



The parking lot drew early birds looking for a special find. Mike Slasinski photo.



"Spiral Screwdrivers of Philadelphia, Pennsylvania," by Cliff Fales.



## A Freebie for Rockford

By Gary Johnson

Well, another year has passed and it's time to think about the spring tool meets.

Last year's Rockford, IL, meet was a resounding success with 74 tables rented and a total paid attendance of 229 members. The Lutheran High School gym was alive with tool trading.

While the nominal heads of this show are Phil Cannon and I, we could not put this show on without the help of Scott Cochrane, Steve Wiles, Neal Rhodes, Dorothy Alexander, Laura Hattey, Kathie Johnson, George Mustybrook and our new Area E director, Bill Alexander. These are just some of the people who help on an as needed basis. Whether it's making coffee, taking registrations, setting up tables or giving directions, this show is about volunteering and we have the best bunch in the M-WTCA.

This year's tool meet is set for March 19 at the Lutheran High School starting at 7 a.m. We have been extremely lucky with our weather in the past few years, and we hope it continues. For those of you coming to Rockford on Saturday, remember we have a group that goes out to dinner at a local Rathskeller every year and you are welcome to join our very informal group. Contact Phil or me.

Since Phil and I have put this show on, we have tried to be as prudent as possible with our expenses and still put on a fine meet. We have managed to save money for the proverbial rainy (snowy) day and now find ourselves with a little too much in the pot. With that in mind, we have decided this year to give back to the members who have supported our show for the past few years. The first 65 members who reserve tables will receive them at our expense. This does not apply to a second table, but to initial tables only.

The registration form will reflect this bonus when it is mailed out. Hope to see you in Rockford.



## Area H Meets in Kingston, NH

By Phil Whitby

About 40 Mid-West Tool Collectors from New England and New York met at the Kingston town hall and historical society complex on a rainy morning last fall.

There was tailgating in the parking lot, coffee and doughnuts in the kitchen and displays in the town selectmens meeting room. Several of the displays featured New Hampshire tools.

Attendees were given a tour of the historical society campus, which includes a museum in the 18th century fire house, a cobblers shop from a typical farmstead well stocked with vintage shoemaking tools, the carriage barn with a hearse and several carriages all made in the town at one of several carriage firms, and the early jail.

The meeting was wrapped up by noon with visitors off to lunch, stopping at local points of interest and visiting events in New Hampshire's antique week celebration. Plans are being made to meet again this year in the area in mid-August. Hope you can join us.

Vermont tool collector Mark Hughes is happy with what he found at the Kingston, NH, meeting.

## Mix-up Doesn't Stop Swap-O-Rama

By Jack Howe

The doors at the George Alton Swap-O-Rama in Virden, IL, were opened early on Nov. 14 to a very lively crowd of approximately 190 tool collecting enthusiasts ready to find that one-of-a-kind item.

Due to a mix-up at the K of C Hall, everyone had to make a little detour before finding the right location for this year's meet.

Jim Moffet and I truly appreciate the wonderful group of people who frequent the Swap-O-Rama. A big thanks to those who helped with the set-up and take down of tables. Also, thank you to everyone for your willingness to cooperate and "go with the flow" even though we had to move locations.

Be sure to set aside Nov. 12, 2000, for the 20th Swap-O-Rama. This meet will take place at the K of C Hall, and we hope you plant to attend.



## Obituaries

### Charles H. Treadway

By Robert Green

Central Illinois tool collectors lost a friend and fellow collector Oct. 1 when Charles Treadway died.

He died at Manor Care Nursing Home in Decatur, IL, at age 79.

A lifetime member of M-WTCA, he was also a 50-year member of Decatur Local 742 carpenters union. He was a past president of the local.

He was an Army veteran of World War II and the Korean War.

He is survived by his wife, June, two daughters, eight grandchildren and 10 great-grandchildren.

Memorials to the Macon County Alzheimer's Support Group were suggested.

### Harry Frey

By Pat Bilderback and Mary Lou Stover

A charter member of M-WTCA, Harry Frey died Dec. 10 at age 93 in Tampa, FL. He recently moved there from his longtime home in Michigan City, IN.

He will be remembered for his wit and good humor. He once sent a postcard to which he had attached with masking tape a shiny new quarter just to see if the post office would deliver it to Carol Lomax in Wisconsin. It arrived intact.

Mary Lou Stover spoke to him on the phone about a month before his death after he offered to send her his collection of Gristmills. He was in his usual good spirits and said he was fine, except that he napped often, and then he laughed.

Frey loved collecting old tools, especially those used in carpentry, and antiques in general. He even had an old horse-drawn hearse.

Frey and his brother owned and operated the former Frey Bros. Lumber Co. in Michigan City for 50 years. He went into real estate business and developed three subdivisions in the city. He was also instrumental in getting municipal airports developed there. Though he was not a pilot, he was a member of a flying club and served on the Michigan City Airport Commission. He was also responsible for the start of a modern marina, founded the Michigan City Yacht Club, serving as its first commodore. He belonged to a second yacht club, lake association and Indiana Dunes National Lakeshore.

His love of the water may have stemmed from his time in the Navy. He was a lieutenant in the U.S. Navy Amphibious Forces in the Pacific Theater during World War II.

A civic leader and historian, he was a member of many organizations, including M-WTCA and EAIA.

A memorial service was held Dec. 17 at First Presbyterian Church in Michigan City.

### Elmo Rinehart

Elmo Rinehart died at his home in Albuquerque, NM, Oct. 8 at the age of 82.

He loved antique cars, steam tractors and old tools of all crafts, but most people knew him as the collector of literally thousands of wrenches.

He is survived by his son Richard at the family home.

### Charles R. (Bob) Maybury Sr.

Bob Maybury, a 20-year member of M-WTCA, died Dec. 26 at Takoma Adventist Hospital, Takoma, TN.

Maybury, 75, lived in Mosheim, TN, moving there about 20 years ago from New England. His wife, Mary Ellen, recalled him saying he'd never met a tool collector he didn't really like.

He was a retired real estate agent, auctioneer, appraiser and builder. He was a very active member of Brown Springs Baptist Church. He served in the U.S. Navy and Coast Guard in World War II and was off the coast of Japan when the atomic bombs fell ending the war. He was a member of the American Legion, Veterans of Foreign Wars and was formerly active in the Boy Scouts.

Besides his wife, he is survived by two sons. Burial was in Brown Springs Baptist Church Cemetery. Memorials may be made to the church.



### Fish Fry

The traditional Wisconsin Friday night fish fry was popular with out-of-staters, too, at the Stevens Point meet. Mike Slasinski photo.



## Book Reviews

### The Mastermyr Find

If you are interested in really old tools, this book is a gem. It provides us the clearest picture known of a Norseman's tool chest.

Translated into English from its Swedish origin, the book describes this archaeological find in detail with photographs and drawings. You will discover that our tools have not changed all that much from those of a thousand years ago, and you will be surprised at the wide variety of tools that were being used more than a millennium ago.

The original printing was for only 800 copies and very few of those came to the United States. I was fortunate enough to obtain a copy that I have reread several times. Norm Larson by reprinting this book has performed a service for anyone interested in the evolution of tools and especially tools used by the Viking woodworker and metalsmith.

In 1936 in Sweden, a farmer plowing a field unearthed an oak tool chest filled with remarkable well-preserved artifacts. These tools were termed the Mastermyr Find. It seems that a thousand years ago that field was then a lake and apparently the chest fell to its bottom.

This reprinting is softcover, 90 pages, 8 1/4 by 10 3/4 inches, on good stock with 52 photographs and more than 100 drawings. I think you would enjoy reading about and viewing the tools Vikings actually used to build their famed artifacts.

**-Eric M. Peterson**

The Mastermyr Find  
\$17.95 + \$2 for s/h  
Norm Larson Books  
5426 E. Highway 246  
Lompoc, CA 93436  
1-800-743-4766

### American Levels

M-WTCA members who looked forward to fellow collector Don Rosebrook's long-awaited book, "American Levels and Their Makers," weren't disappointed.

It's full of information on levels made from 1743 into the 1900s. Photographs of about 600 instruments, 84 in color, and copies of more than 230 patents relating to levels accompany the text. Research covers names that show up at tool shows such as Chapin, Davis, Stratton, Miller Falls, Stanley and Starret as well as those that don't: John Dabney and Stephen Greenleaf, level makers in the 1700s in Boston.

During the past two years, Rosebrook studied more than 80 companies and 230 patents, particularly in the New England area. Photographed levels were not only from Rosebrook's extensive collection but from those of tool collectors across the country. The book also includes an L.L. Davis catalog (circa 1870) never published before.

Because the subject is so broad, the author decided to cover only New England in this volume and to publish information on levels, makers and sellers from other parts of the United States in the future. We can be assured these books too will be important to tool collectors everywhere. With Rosebrook's easy, precise and clear writing style, they will also be a pleasure to read. We'll look for these books with anticipation.

**- Mary Lou Stover**

American Levels and Their Makers  
Don Rosebrook  
Hardcover, 318 pages, \$65  
Astragal Press  
P.O. Box 239  
Mendham, NJ 07945  
(973) 543-3045  
astragalpress@ibm.net

### Handplanes

So you bought an old plane and would like to use it.

But its performance is, well, terrible. Don't grab your modern version just yet. Instead, turn to Garrett Hack's book, "The Handplane." Besides its information on early planes, it's a manual on how to make those planes work smoothly.

In simple terms and numerous illustrations that even I could follow, it shows everything from sharpening the blade to adjusting the throat. It also includes planing techniques, troubleshooting problems, reading the grain, tips on grinding, cleaning and polishing and even the proper stance to take when working.

The author is a professional furniture and avid tool collector who regularly contributes to Fine Woodworkign Magazine. The book was first published in hardcover in 1997. If you like to putz around in your shop or just become proficient at woodworking, this guide will help you.

**- Mary Lou Stover**

The Handplane Book  
Garrett Hack  
Softcover, \$24.95, U.S.; \$38.95 Canada  
Taunton Press  
P.O. Box 5507  
Newtown, CT 06470  
(800) 888-8286  
www.taunton.com



# Leonard Bailey's No. 9 Block (Miter) Plane

## Characteristics of Early Examples Made in Boston

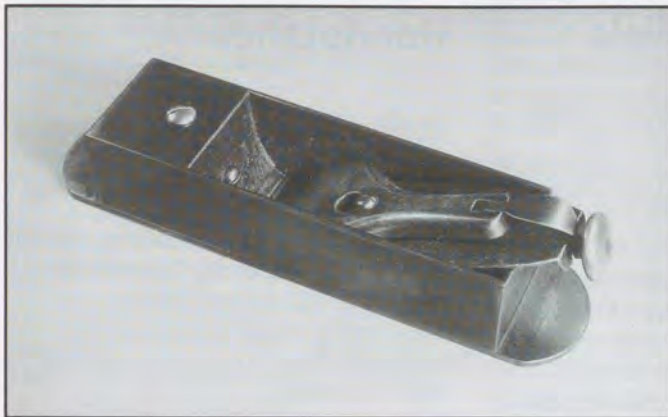


Fig. 1 Bailey's Type 1, No. 9 block plane. Charles and Walter Jacob Collection. Walter Jacob photo.

By John G. Wells ©2000

Walter Jacob's excellent article in the June 1999 issue of the EAIA Chronicle prompted me to compare characteristics of the few early examples of Bailey's No. 9 Block Plane that I have inspected. Although I don't have enough information to justify a type study, the information that I have might be helpful to other collectors.

The group of No. 9 block planes that we are concerned with are those made by Leonard Bailey in the period between introduction of the No. 9 Block Plane sometime after 1860 when he began manufacturing planes in Boston and May of 1869 when he sold his business and patents to the Stanley Rule and Level Co.

Chronologically, Bailey's block plane comes between the wood infill dovetailed steel miter planes made by Stewart Spiers in Scotland beginning in 1840 and the cast iron miter planes with adjustable throats made in New York City by Napoleon Earlandsen after 1874. Bailey's block plane offered two technological features important to users: an adjustable throat opening and a screw driven cutter depth adjustment.

### Characteristics of No. 9 Block Planes Made in Boston.

Type 1. From the Charles and Walter Jacob Collection.

The plane that Walter Jacob wrote about in the June EAIA Chronicle is clearly the earliest example that has surfaced. We refer to it as Type 1. (Fig. 1)

This example is identical to the

illustration in the 1867 Wilkinson Hardware Catalogue. (Fig 2 and P. TAMPIA II).

**Body:** The body is an open cast iron box approximately 2 5/16 inches wide and 7 3/4 inches long. It has a 10 inch long bed that extends beyond the body both front and rear. The body is stiffened with internal cross and longitudinal ribs. (Fig. 3)

**Throat Adjustment:** Throat adjustment is achieved by a sliding section of bed in front of the cutter. Two screws are used to open and close the mouth and a third bronze screw in the top of the plane clamps the sliding bed in place. (Fig. 3)

**Cutter Adjustment:** A threaded steel adjustment screw directly below the cutter adjusts the depth of cut. The top of the cutter is bent down and slotted to fit in an annular groove in the adjustment screw. The adjustment screw is threaded into a T-shaped brass stiffener riveted inside the rear wall of the plane body. Turning the screw advances or withdraws the cutter. The brass adjustment knob has fine diagonal knurling on its slightly convex edge.

### BAILEY'S IRON BLOCK PLANE



Fig. 2. Illustration of Bailey's block plane, the Wilkinson Hdwe. Co. 1867 catalog, Texas Collection.

**Cutter:** The cutter is hand forged, tapered and slotted for a cap iron screw. It was made by William Ash & Co.

**Lever Cap:** The lever cap has a solid back and was made prior to the use of a flat spring under the clamping lever. The rear of the keyhole opening for the lever cap screw is not flared. "Bailey's Patent Aug. 31, '58" is stamped on the neck of the lever cap.

### Type 2. Three examples:

Type 2 includes three examples of early L. Bailey block planes that are

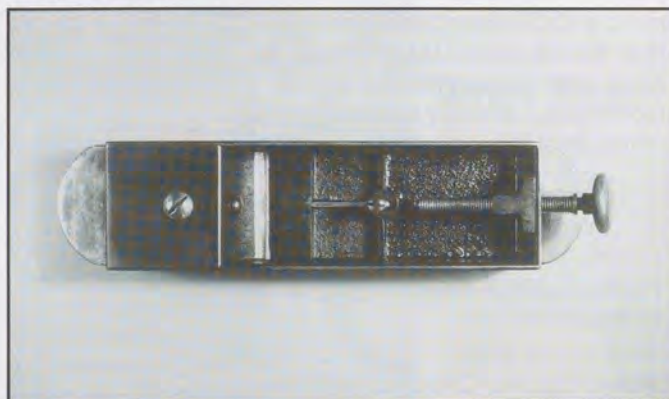
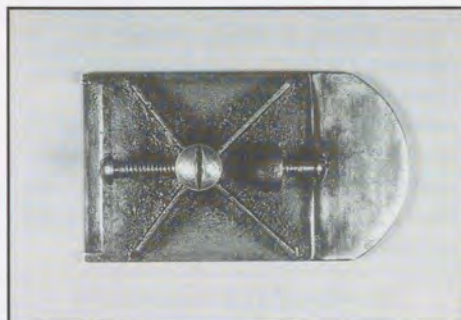


Fig. 3 Type 1. Plane body (lower photo) and throat plate (upper photo). Walter Jacob Collection.





Fig. 4 Type 2. Example 2A (right) and 2B (left).

similar to Type 1 but have features that indicate they were made a little later.

Example 2a is in the author's collection. It has two rectangular pins projecting from the back of the cutter to engage the groove in the adjustment screw. It does not have a rear handle. Parts are stamped with assembly No. 7. (Fig. 4, right)

Example 2b is in the George Gaspari Collection. It has a broomstick rear handle and the end of the cutter is bent down and slotted to engage the adjustment screw. Parts are stamped with assembly No. 3. (Fig 4, left)

Example 2c is in the Rubin Morrison collection. It has a broomstick handle like 2b and has two pins on the

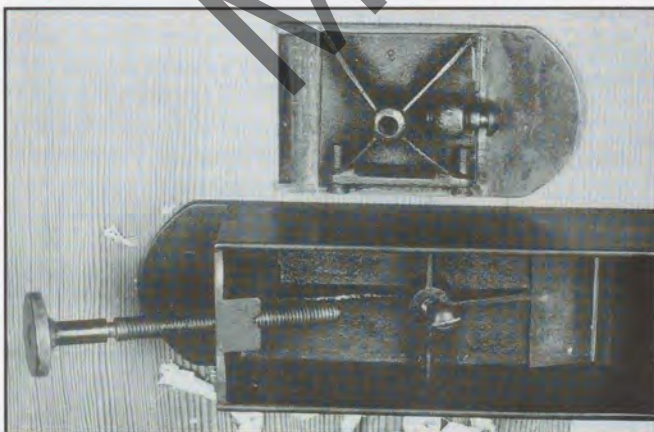


Fig. 6 Type 2 Rear portion of body showing cutting adjustment. Throat plate shown above.

back of the cutter like 2a. Parts are stamped with assembly No. 11. See P-TAMPIA II p.24. The front bed extension is not present.

**Body:** The body casting is similar to Type 1 except a vertical cast iron pilaster on the inside of the plane body is used to stiffen the rear wall of the plane instead of a separate T-shaped brass casting. The cast iron pilaster is drilled and threaded to receive the adjustment screw and the rear handle when present. (Fig. 6)

**Throat Adjustment:** Throat adjustment is similar to Type 1 except the sliding bed is opened and closed by a single captive screw. The screw has a groove under its head that engages a slot in the front of the plane body. The clamping screw in the top of the plane body is steel rather than brass. Two little shim screws inside the sliding bed adjust the side-to-side fit of the sliding bed. (Fig.5)

**Cutter Adjustment:** Cutter adjustment is similar to Type 1. There are minor variations in the knurling on the edge of the brass adjustment knobs among the three examples of Type 2. Adjustment knobs are stamped "L.

Bailey & Co., Boston, Patented Aug. 31, 1858." (Fig.6)

**Cutter:** The cutter is tapered and slotted and was made by Moulson Bros. The end of the cutter is bent down and slotted to fit the groove in the adjustment screw on one example; on the

other two examples the cutters have two rectangular pins projecting from the back of the cutter for that purpose.

**Lever Cap:** The lever cap is like Type 1 except it has a flat spring under the clamping lever. The spring is riveted to the lever cap with two flush rivets. The lever cap measures 4 3/8 inches from the front edge to the top of the spring and 1 9/16 inches from the front edge to the shoulder. (Fig.5)

**Rear Handle:** When present the rear

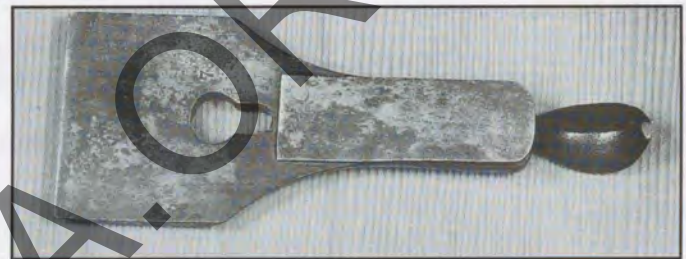


Fig. 5 Type 2. Back of lever cap with flat spring.

broomstick handle is a rosewood turning with a ball on the end. It is about 5 inches long and is attached with a threaded rod and brass barrel nut like those used on bench plane front knobs.

Rear handles were probably added late in the Type 2 production period, which is consistent with Types 2b, 2c, 3 and later types having rear handles.

## Type 3. Two examples.

Type 3 is the next step in the development of Bailey's block plane. It incorporates three major design changes: It uses Bailey's Aug. 6, 1867 patented cutter adjustment, Bailey's thin plane iron made under his Dec. 24, 1867 patent and the rear handle is attached with a cast iron bracket. The first two features date Type 3 No.9 block planes early 1868.

Type 3 planes do not have assembly numbers. Bailey discontinued their use in 1867, having achieved sufficient manufacturing tolerance to make them unnecessary<sup>2</sup>.

Example 3a is in a Texas collection.

Continued on page 14



# Leonard Bailey's No. 9 Block (Miter) Plane

Continued from page 13

(Fig.7 and P-TAMPIA II, p.25.)

**Body:** The body casting is similar to Type 2 except it is modified to accept a re-designed cutter adjustment and rear handle.

**Throat Adjustment:** Throat adjustment is similar to Type 2 including the two little shim screws inside the sliding bed.

**Cutter Adjustment** is re-designed. It is now similar to the adjustment on bench planes made under Bailey's Aug. 6, 1867 patent.

A horizontal shaft threaded through the rear of the plane has a grooved brass collar attached to its forward end. The double end of the yoke shaped adjustment lever fits in the grooved collar. The opposite end of the lever fits in a hole in a 2-by-3 3/8 inch rectangular plate attached to the cutter with two small screws. The yoke shaped cutter adjustment lever is housed in a small U shaped casting that is attached to the cast iron pilaster at the rear of the plane body with a single screw.

When the shaft is rotated, the brass collar moves horizontally, causing the lever to move the cutter. A solid brass knob on the rear of the adjustment shaft has four rows of knurling and is stamped "L. Bailey & Co., Boston, Patented Aug. 31, 1858". (Fig.8)

**Cutter:** The cutter is Bailey's new thin cutter made under his Dec. 24, 1867 patent. It is stamped "L. Bailey, Boston".

**Lever Cap:** The lever cap is similar to the one on Type 2 except it is 4 inches long from the front edge to the top of the spring and the keyhole opening for the lever cap screw is 1 inch long. The flat spring on the back of the lever cap is in a shallow recess with closed sides and an open bottom. It is attached with one rivet.

**Rear Handle:** The rear handle is a cast iron bracket holding a rosewood ball. The bracket is attached to the rear of the plane body with two screws and

the rosewood ball is attached to the bracket with a threaded rod and barrel nut like those used on bench plane knobs.

Example 3b is in the Phil Frankio collection. It differs only in the marking of the brass adjustment nut and the trademark on the cutter.

The brass adjustment nut is stamped "L. Bailey, Boston, Patent Aug.31, 58" and the thin cutter is stamped with trade mark "A" as seen in P-TAMPIA I, i.e.: "L. Bailey's Patent, Dec.24, 1867".

**Type 4. First version made by Stanley in New Britain.**

Stanley made type 4 No.9 block planes after acquiring Bailey's patents in 1869. A brief description of this type is included to illustrate the design differences between the rare Type 3 and its successor, Type 4.

**Body:** The cast iron pilaster inside the rear wall of the plane body is eliminated.

**Throat Adjustment:** Throat adjustment is similar to Type 3 except the two little shim screws inside the sliding bed are eliminated on later examples. A tiny raised rail on each side of the throat plate runs in a mating groove in the plane body.

**Cutter Adjustment:** The casting that houses the yoke lever is screwed to the rear wall of the plane body. The plate attached to the cutter is now the same small oblong plate with curved ends that was used on the No.25 and



Fig. 7 Type 3 Plane and photographs courtesy of a Texas collector.

No.11 planes. It is attached to the cutter with a cap iron screw. Some plates are stamped "L. Bailey's Patent Aug. 31, 1858, Aug. 6, 1867." The cutter adjustment knob is similar to Type 3 except it has three rows of knurling. On some examples it is stamped "Bailey's Patent Aug. 31, 1858, Aug. 6, 1867".

**Cutter:** The thin cutter is stamped with trademark "A", i.e.: "L. Bailey's Patent, Dec. 24, 1867".

**Lever Cap:** The solid back lever cap is 4 13/16 inches long to the top of the spring. The opening for the lever cap screw is 7/8 inch long and is flared on the rear of the lever cap. The recess for the spring is closed at the bottom as well



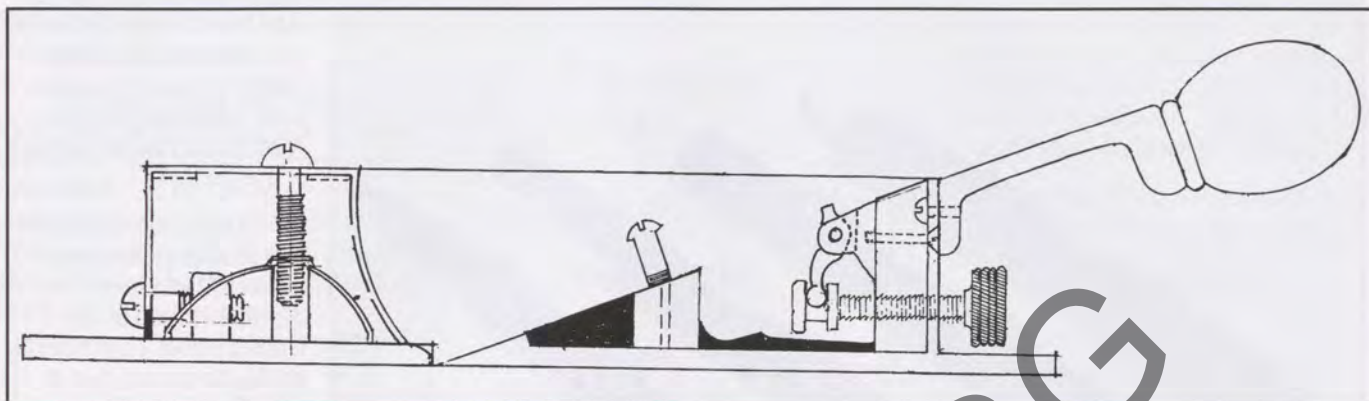


Fig. 8 Type 3. Drawing by Ruben Morrison

as the sides.

### Was a Type 4 Made in Boston?

It is quite possible that a Type 4 block plane was made in Boston prior to the sale of Bailey's business to Stanley. The major design differences between Type 3 and Type 4 planes are: the size and shape of the metal plate attached to the cutter, the elimination of the pilaster at the rear of the body casting and elimination of the shim screws in the sliding throat plate.

Bailey used the same oblong plate on the cutter of the No. 25 and No. 11 planes that he made in Boston that Stanley used later on the Type 4 No. 9 block plane made in New Britain. Therefore it seems logical that he might have also used that oblong plate on a Type 4 No. 9 made in Boston. If he did, the brass cutter adjustment knob would probably be stamped "L. Bailey & Co., Boston, (or L. Bailey, Boston) Patented Aug. 31, 1858."

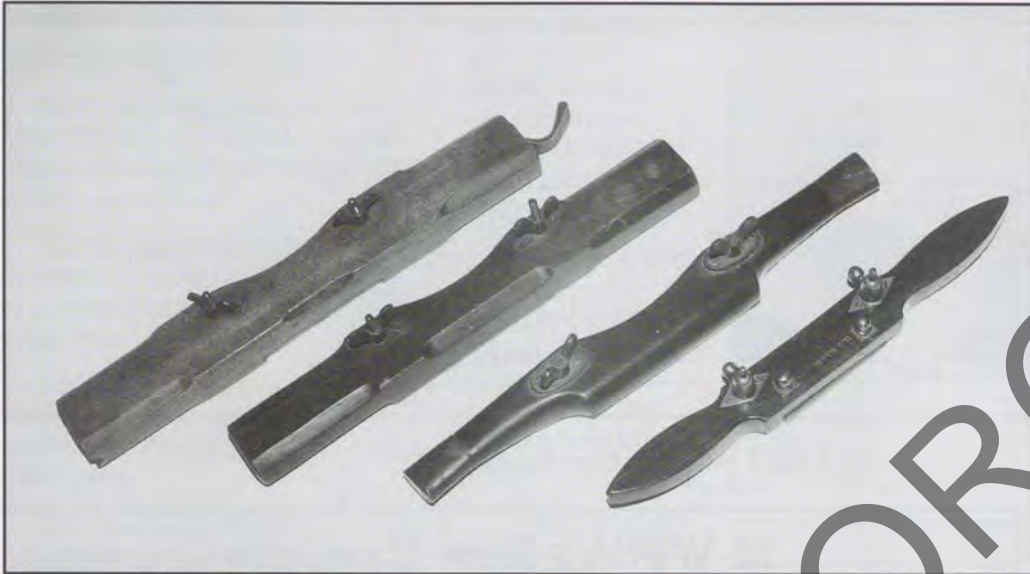
The author would appreciate hearing from anyone who has an early L. Bailey No. 9 plane made in  
Continued on page 17

## M-WTCA's New Members

<b>Alabama</b> Steve Clark Buddy Wood, Jr.	Grant Dothan	Ward Iutzi <b>Kansas</b> David Moore	Des Moines Halstead	Richard Ruda Max Walters Mickey Walters Richard Wilks	Lima Marion Marion Chagrin Falls
<b>Alaska</b> William H. Rypka	Kodiak	<b>Louisiana</b> Lanny Russell	Chalmette	<b>Canada</b> Douglas Orr	Ontario
<b>Arkansas</b> Craig Young	Fayetteville	<b>Maryland</b> Robert T. Buffenbarger	Brookeville	<b>Pennsylvania</b> Jamieson L. Edwards	York
<b>California</b> Rex Dietderich Jay Fischer Robert C. Goodwell Galen Young	Berkeley San Jose Alhambra Los Banos	<b>Massachusetts</b> Stephen G. Gringold <b>Michigan</b> Jerome Gregory Don Schneider Garth Ward Charles H. Woodhams	Amherst Ionia Ann Arbor Traverse City Livonia	Henry R. Hall William Shields Bob Wallingford Eugene F. Watson	Wayne Rochester Mills Reeders Moon Township
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<b>Georgia</b> Roman L. Stankus Don W. Whitaker	Atlanta Grovetown	<b>Missouri</b> Randy Cook Jim Dills Terry Eddleman Karl Searls Brian Thompson	Springfield Springfield Liberty Kansas City Ava	<b>Tennessee</b> Gilbert B. Dishman <b>Texas</b> John J. Hutt Robert Iback Leddie C. Taylor Keith Wright	Elizabethton Breckenridge Mesquite Carrollton Forney
<b>Illinois</b> James Brown Allen R. Fox Bob Francis Sr. Herb Graves Robert Gustavson Ron Hackbarth Mitchell Krieger George Lahr Michael L. Martin James Meng Tod A. Olson Marty Shane Louis Turner William J. Wherry Tyler Wilson Christopher Yonker	Morton Redmon Marshall Minooka Bloomington Maple Park Evanston Medora Hanover Park Cahokia Franklin Chillicothe Arcola Bloomington Evanston Palos Heights	<b>Montana</b> Stan Yung <b>Nebraska</b> William H. Carpenter Jim Kirscher Scott Leu Bill Splinter <b>Netherlands</b> Rene Weyers <b>New Mexico</b> John Simmons <b>New York</b> Bob Endellicotti Paul Jordan John O'Leary	Bozeman Lincoln Papillion Omaha Lincoln Nyverdal Albuquerque	<b>Virginia</b> Phillip G. Gross <b>Washington</b> Bob Byron Duane E. Mitchell Charles W. Monthy <b>Wisconsin</b> John Brearley Bud Brewer Al Bultman Roger D. Dodds William Iske Dick Ivens Wallace Keller Dale Lutz Timothy Osborn Rick Peck Joseph Prindle Martin Reser Jon Rowsam Thomas Schleis Richard Trevorrow Carl Widder	Purcellville Hoquiam College Place Tacoma Marshfield Richland Center Delavan Waukesha New Berlin Milwaukee Mount Horeb Amherst Junction Amherst Racine Wisconsin Rapids Amherst Plainfield Brillion Necedah Wauwatosa
<b>Indiana</b> Kelly R. Clorc Bill Collins Rex R. Cornelius Jack Fites Thomas L. Janson John D. Ritchie Joseph M. Schnapf Mike Stanley Ernest Yoder	Noblesville Muncie Plainfield Winamac Noblesville Michigan City Newburgh Kokomo Milford	<b>North Carolina</b> Sam Allen John W. Hager Christopher Jones Randy Osborne <b>North Dakota</b> Sherman Severson <b>Ohio</b> Kevin L. Kundig Richard W. Krusinski Malcolm McFarland	Baldwin Rochester New Haven Gastonia New Bern Middlesex Asheville Dickinson Beavercreek Berea Moreland Hills		
<b>Iowa</b> Terry Hansel	Central City				



### Spokeshave... Wastringue... Schabhobel... Scheifhobel... Spaahshaaf?



Continental spokeshaves: (left to right) Cormier (service wood) spokeshave, cutter marked BLANCHARD, rectangular stock w/ chamfered edges; hornbeam spokeshave, rectangular stock w/ chamfered edges; ebony spokeshave cutter and stock marked A PARIS STOLTZ w/open-ended, wraparound brass end-ferrules, "flat-bodied" rosewood spokeshave w/brass escutcheons and nut extensions and ball-shaped iron nuts.

By Thomas C. Lamond ©2000

From the outset, I must confess I know little to nothing about the French or German languages and even less about Austrian or Dutch. I mention this as, I readily admit, I may attribute one or more of the shaves discussed to having incorrect origins. If that is the case, I welcome corrections from readers.

With that in mind, the question may be raised as to why get involved in the subject to begin with. The answer is that the shaves in question are different than the shaves normally seen and, I believe, worth sharing with others.

A comparison of most spokeshaves made in America or Great Britain indicates that the designs represented by the four shaves pictured range from somewhat to considerably different, especially compared to those commonly seen by this rokaniologist (one who studies spokeshaves).

I'm fairly sure that the shaves pictured were made in France. The markings on two of the shaves strongly suggest they were indeed French, but

because of the language differences and, more importantly, my limited availability of appropriate references (translated or not) for tools from continental Europe, there is a possibility that one or more of the shaves may be either Austrian or even German. I don't really think they are or that any is actually Dutch, but I threw in the names to show... a spokeshave is but a spokeshave by any other name.

The probable geographic point(s) of origin, excluding Holland, may be in an area that has changed "nationalities" or "designations" as a result of international disagreements.\*

With that in mind, I may in fact be discussing the wastringue (French), schabhobel (Austrian), schweifhobel (German) but probably not the spaakshaaf (Dutch). Whatever the case, each shave appears manufactured and not user-made.

As I searched my resource materi-

\* National borders have changed on more than one occasion as a result of conflicts followed by territorial settlements and/or realignments.

als, I realized some names may even be appropriate in more than one language. Oops! I left out lederhobel. That's a leather shave in Austrian or maybe German or maybe both.

Linguistics aside, the four shaves pictured are different than those commonly seen in the United States. The styles as well as the wood species vary. Species indigenous to middle Europe were used for two of the shaves pictured. The other two were made of "exotic" species.

The cutters on the shaves are thicker and deeper from cutting edge to back than those made in America and Great Britain. The wingnuts have upswept "wings" commonly associated with some continental European designs. The stock designs also differ considerably from those made in America or Great Britain.

Each of the four examples has a stock that can be described as basically straight. The two rectangular shaves are a uniform thickness from end to end and, with the exception to the center section, from front to back. They even have, or originally had, square ends. One now has a V-groove added after manufacture.

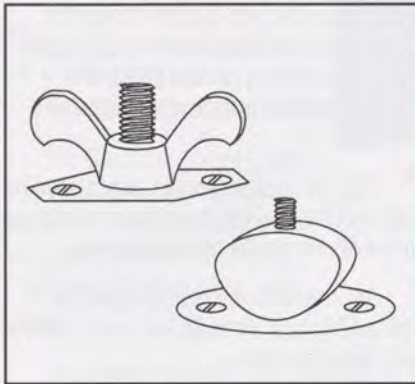
The other two shaves have a slight taper on the bottom surfaces from the outer ends of the cutter to the stock ends. The clearance space is insufficient to fit one's fingers under the handles. The rosewood shave is the only example having handles that rise at the ends. The ebony shave is the only example with rounded handles.

The two rectangular-bodied shaves have a steel insert along the lead edge to reduce wear. The ebony shave is steel "plated" on the bottom not only in front of the cutter but on either side. Most, but not quite all other shaves observed that are plated were done so with brass.



The rosewood example has a brass plate that can be adjusted as the blade is reduced by sharpening.

The cutter in the dark colored (hornbeam wood) rectangular shave is marked BLANCHARD. The stock is unmarked. The lighter rectangular shave (cormier/service wood) has vestiges of a touchmark on the blade that appears to be the upper portion of a horse facing toward the left.



High-wing style captured wingnut commonly found on French shaves compared to rounded captured wingnut common on shaves made in Great Britain and America. Note: the escutcheon shapes depicted and the hardware on the rosewood shave in the lead photograph.

The ebony-body shave has a form similar to many screw-adjustable shaves made in America and Great Britain, but it also exhibits characteristics that are quite different. The oval-shaped escutcheons are not mortised in, the plating is comprised of three pieces of steel and there are elliptical, brass ferrules around the ends of the handles. The ferrules are not caps as they are open at the ends.

The ebony shave is marked in three places with sharp, distinct, 1/16-inch-high lettering. The stamped-in cutter mark reads A PARIS (wide space) STOLTZ. The marks on the underside of the stock are in the wood and located a uniform distance from the outside edge of the plating. The stampings face the outer ends respectively and read STOLTZ above A PARIS. There is a space but there are no punctuation marks between the A and the word PARIS in



Facsimile markings observed on the four shaves as discussed (enlarged).

any of the three locations.

What appears to be G.O. (or C.O.) DEAN is stamped in the top of the rosewood shave in such a way as to suggest it is an owner's mark.

What do you think? Are all the shaves pictured French? I think so.

If anyone has any French, German or other continental spokeshaves (wood or metal), I would very much appreciate learning about them. Comments and feedback are welcome. Tom Lamond, 30 Kelsey Place, Lynbrook, NY 11563.

I wish to express my gratitude for the loan of their French shaves to Christopher Bender of Shoreham, NY and Charles Granick of Somerville, NJ.

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Stolp, D., *D. Stolp IJzer-on-Koperwaren* Zuphen, Holland, 1915, Reprinted by M-WTCA, 1982  
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## Leonard Bailey's No. 9

Continued from page 15

Boston including a Type 4 marked "Boston". E-mail johnw1929@msn.com

Thanks to Walter Jacob, Bill Wilkins, Phil Frankio, Thomas C. Lamond and Roger K. Smith for their gracious help.

## Footnotes:

1 Thomas C. Lamond, "Manufactured and Patented Spokeshaves & Similar Tools" p. 138.

2 Much of the information on Leonard Bailey's patents and early planes is found in Roger K. Smith's "Patented Transitional & Metallic Planes in America, Volumes I & II" (P-TAMPIA).

3 Leonard Bailey's patent No. 21,311 Aug. 31, 1858, covers a method for securing plane irons with a cam locked lever cap. The cam-locked lever cap was first shown in his June 22, 1858,

patent for a lever-operated cutter adjustment.

4 Leonard Bailey did business under the name L. Bailey & Co. from 1864 to 1865, Thomas C. Lamond, "Manufactured and Patented Spokeshaves and Similar Tools" p. 138.

5 Leonard Bailey's patent No. 67,398 Aug. 6, 1867, is for a yoke-shaped lever cutter adjustment, which was Bailey's best cutter adjustment and one of his most successful patents.

6 Leonard Bailey's patent No. 72,443 Dec. 24, 1867, is for a thin plane iron and thin cap iron with an arched end where it contacts the front edge of the cutter.



## Mount Vernon Committee Re-Defines Objectives

By Philip W. Baker

Through Al Renier's leadership as chairman of the M-WTCA Mount Vernon Committee since it was formed in 1992, M-WTCA has furnished the Mount Vernon Ladies Association with many fine tools.

Mount Vernon used 19th century tools to build Washington's 16-sided threshing barn. Eighteenth-century tools have been on display in the museum located in the brick slave quarters or in storage for the time when they may be shown properly.

Tools have not been M-WTCA's only contribution. The organization helped restore the Mansion dining room ceiling, and the Ladies Auxiliary raised \$500 towards the purchase of a pie safe.

M-WTCA sponsors an intern for ten weeks in the summer each year. Parents and grandparents note: If you have a graduating high school senior or a college student, 18 to 22 years old, that person is eligible to apply for the internship position.

The full development of George Washington's Mansion and Plantation is still many years away. M-WTCA will contribute to this development.

The Mount Vernon Committee realizes the wealth of human resources in the Mid-West. At meetings in 1999, the committee offered more assistance to Mount Vernon. The associate director for collections at Mount Vernon, Linda Ayers, in a follow-up letter after the September meeting, said: "We were glad to hear your offer of expanding M-WTCA activities with Mount Vernon by demonstrating barrel-making or other activities. I will alert Nancy Hayward, our head of education, and Sue Nelson, head of interpretation, so that they can consider ways to work with your membership in the future."

She also said, "Carol (Borchert, Mount Vernon curator) will begin work on a fundraising plan for the out-buildings and create a wish list for each.

We are delighted to take you up on your offer to have your members pursue objects that are appropriate for the out-buildings. It should be a fun and rewarding project for all!"

Mount Vernon was made up of five plantations. They were virtually self-sufficient. The right tools made this possible. Tools for carpentry, masonry, farming, blacksmithing and barrel-making seem to always head the list. But there were also articles used, primarily by women, to maintain and carry on the household. Women, and men, who are knowledgeable about 18th century households should contact the committee.

Myself and Doug Cox, chairman and vice chairman of the Mount Vernon Committee attended the M-WTCA Auxiliary luncheon at Stevens Point. President Sue Tubman had been given a preview of the plan and was very enthusiastic. Newly-elected Auxiliary President Judy Gambrel is ready to move ahead on the project. Mary Gandenberger, Mount Vernon Committee member, Harriot Baker and Judy will attend a meeting at Mount Vernon shortly before the M-WTCA meet in Omaha. We have many details to work out as the project develops.

A wish list for Mount Vernon is pending. A list of those artifacts already contributed by M-WTCA and its members is also forthcoming.

The Mount Vernon Committee has a tool fund of more than \$6,000. It is set up so that the committee can purchase a tool at auction or private sale on short notice. Donations are still accepted. The wonderful aspect of the Mount Vernon plan is to show the daily life of a self-sufficient, self-sustaining plantation of the 1790 period. Visitors will see daily activities as they were then.

The Mount Vernon administration is looking far ahead. Today's old tools will become ancient tools sooner than we think. Some tool donations may be important enough to keep in archives and used as patterns for those seen and used.

Many tools may be exhibited under controlled conditions as the different work stations are developed.

A blacksmith shop seems to be shaping up as one of the next work-places to be completed. The woodwork-ing shop is farther away.

As we look ahead, the proper tools for an 18th century workshop are not readily available. Correct tools acquired today may be kept under wraps for some time. It is important to at least have a good start on the required artifacts before opening the area to visitors.

The Mount Vernon Committee has been active and productive, but it hopes to involve more of our members.

More than one million people visited Mount Vernon last year. Almost half were students.

I feel there is no better way for M-WTCA members to serve our society and this country than to give our knowledge, expertise and tools toward the restoration and development of the home of "The Father of our Country," George Washington.

I also believe Mount Vernon should not be where this activity ends. As a system is developed to answer the needs at Mount Vernon, the organization will be in a position to extend a helping hand to museums, historic sites and pioneer villages across the country.

Direct donations, information, suggestions and questions to Baker.

Members of the Mount Vernon Committee are: Phil Baker, chairman; Doug Cox, vice-chairman; Mary Gandenberger; Warren Leemaster; Jim Parker; Ron Pearson; Jim Price; Al Renier; Mel Ring; Ivan Risley; Mary Lou Stover; John Wells; Gale Zerkle.



## Mount Vernon Internship a Truly Unforgettable Experience

By Kyle Tollefson

My name is Kyle Tollefson, and for the summer of 1999 I was chosen to be the Mid-West Tool Collectors intern to historic Mount Vernon in Virginia.

I am originally from Mabel, MN, a small town just a mile north of the Minnesota/Iowa border.

For the next four years I plan to attend Gustavus Adolphus College in St. Peter, MN, double majoring in secondary education and history.

Since ninth grade, I have been interested in history and woodworking, thanks to my American history teacher, my high school shop teacher and my father. I have always wanted to visit historic places that I had read about and someday hoped to try a little bit of the "acting" involved in them. When, in the fall of 1997, I found that possible through the internship as a period carpenter, I was extremely excited. I didn't know if I had a great chance of getting the job, but I thought the experience would change me forever.

There were six other interns in Mount Vernon's agriculture presentation. They too were students between the ages of 18 and 21 who were interested in both history and agriculture. They came from Nebraska, Ohio, Kansas and Texas. We learned many things about each other over the summer, working together in the fields and then spending the nights watching TV and hanging out in Washington, D.C. We soon became a close-knit group.

Because this summer was the bicentennial of George Washington's death, extra-special events took place. Among them, the Death and Funeral



Kyle Tollefson shapes a piece of wood during his M-WTCA internship at George Washington's Mount Vernon.

Tour and a re-creation of Washington's last days at Mount Vernon. For the ten-week internship, I was allowed to observe, take part in and demonstrate what it was like on the plantation during the 18th century. As part of internship, I was required to help with the reconstruction of George Washington's gristmill. As an employee who worked at both Mount Vernon and the gristmill, I spent three days of the week on mill construction and weekends as a pioneer farmhand and demonstrator.

The work I performed at the mill wouldn't be considered skilled by any means. My major tasks involved shaping and cutting different size trunnels out of 1-inch by 1-inch pieces of wood. I used mainly hand planes, circular saws and sandpaper for all those small tasks.

Besides the minor labor, I helped build and fit the larger, more precise pieces of the gear wheel and smaller cogwheels. The most interesting and fun job at the mill was heating and reattaching the metal bands around the outside of the cogwheels. After heating the bands in a fire, we had to hoist them quickly from the pit, over the wooden

wheel and spray each one with a spray hose to cool it instantly in place.

As the farm's carpenter, I became an instrument of the past as I demonstrated, spoke about and allowed willing visitors to take part in my daily tasks. As an on-going demonstration, I made 18th century-style benches. These benches were crude in their design but very effective, visitors to Mount Vernon would agree. Throughout the summer, with help, I was able to build six large benches along with six replacement hoe handles and a flail.

My tool of choice became the drawknife or spokeshave. This blade was a double-handled device with an eight-inch blade that you would draw towards your body. I used the tool to cut away at the log to shape the handles and bench legs out of split hickory or red cedar logs. I also became accustomed to using hand axes, froes and framing saws to cut the logs into the correct lengths and approximate size.

I learned many things from my experience at Mount Vernon. Before going there, I had never used such tools as a drawknife or froe, but by the end of my stay, I had mastered their use and enjoyed their capabilities. The experiences I had while in Virginia are ones that I will never forget.

I hope to return soon to Mount Vernon and the gristmill to see what has progressed since I was there in the summer of 1999 on an M-WTCA internship.



# Some Basic Copyright Information – and an Invitation to Write

By Thomas C. Lamond

The purpose of this article is to provide a general overview of what a copyright is and how it affects an individual. It is hoped this information will help to encourage M-WTCA members to write and contribute materials to The GRISTMILL and possibly the organization's Web page.

Much of the information included herein has been excerpted from publications provided by the United States Copyright Office, which is a division of the library of Congress.

M-WTCA members possess a broad-based wealth of interesting information that varies from individual to individual. Members that aspire to be authors are strongly encouraged to pursue that goal and share that information. Writing an article and having it published can provide a tremendous sense of satisfaction while also sharing specialized information with individuals with similar interests.

Information is usually associated with a particular area of interest such as a category or group of tools. Often the information may apply to a particular tool, a maker or a patentee that has held a particular interest to the information gatherer of another M-WTCA member. Those interests frequently generate an enthusiasm for seeking out specialized information that quite probably will be found interesting to many other members of the organization.

Many individuals say they just can't write. Well, if those folks would take the first step and put their ideas and knowledge down on paper, there are others that will help polish it, refine it and make corrections, where necessary. The end result will be something the originator will be proud of. Granted, the first article is the toughest, but maybe it will lead to another. In the

process your work and your expertise will be shared with others, and because it is your work it will be protected by what is called a copyright.

Copyright is a form of protection provided by the laws of the United States (Title 17, U.S. Code) to the authors of original works such as books, manuscripts (articles), sheet music, film, videotape, microfilm and recorded presentations prepared and delivered by the creator. This protection is available to both published and unpublished works. Section 106 of the Copyright Act generally gives the owner of the copyright the exclusive right to do and to authorize others to do the following:

- To reproduce the copyrighted work (in part or in total as a copy).
- To prepare derivative works based on the copyrighted work.
- To distribute copies of the copyrighted work to the public by sale or other transfer of ownership, or by rental, lease or loan.

As of Jan. 1, 1978, copyright is automatically secured when certain work is created, and the work is "created" when it is fixed in a tangible form. (Other particulars apply to materials eligible for copyright that were created prior to Jan. 1, 1978.) A copyright is ordinarily given a term of the author's life plus 50 years after the author's death. In the case of joint work prepared by two or more authors, the copyright term lasts until 50 years after the longest surviving author's death. Works done for hire, anonymously or under a pseudonymous name have protections somewhat different than those mentioned above. Such protections are explained in the U.S. Copyright Act.

Tangible form means in a fixed copy. Fixed copies are material objects form which a work can be read or

visually perceived (seen) either directly or with the aid of a machine or device.

Handwritten, typed, computer generated printouts and printed materials are examples of tangible copies. So, too, are graphics, drawings, paintings and other artistic entities that have been produced with any media that can be seen and/or touched including drawing surfaces, films (negatives or positives, slides or prints) videotapes and microfilm.

An author may transfer the rights, or any subdivision of those rights, to others. The transfer of exclusive rights is not valid unless it is done in writing and signed by the owner or the owner's duly authorized agent. Nonexclusive transferral of rights does not require a written agreement.

Nonexclusive right to reproduce means the right to copy, publish and/or sell but permits the owner of the copyright to make the work available to others with or without the same provisions, other than a concurrent exclusive right. The rights may include certain limitations. Perhaps the right is for a certain publication for a specific time frame or for a specific number of copies or distribution to a specified audience. In other words, a nonexclusive right permits the owner to maintain copyright controls.

Exclusive right to reproduce means that the right to copy, publish and/or sell the work has been provided to only one entity (individual, group, concern publication, etc.). Such a provision must be done in writing and signed by the copyright owner or the designated agent of the copyright owner. An exclusive right may be limited as per the provisions of a written contract. Quite possibly it may but does not have to, involve a time frame, provision for remuneration in the form of an outright payment, a percentage, royalties or



some other agreed upon means of compensation.

Both exclusive and nonexclusive rights may be granted with the provision of monetary compensation or without monetary compensation depending on the circumstances. Some publications only print articles that have been contributed, some pay for articles, some only print articles that are specifically generated for, and possibly by, the publication and some obtain articles by various means.

In the case of written or other printed work, an individual's copyright need not be for the entire book, manuscript, article or whatever. The portion of the work copyrighted to the individual applies only to the original work contained therein. It may include text, graphics and other art work, if such components were created by the author. Work, including material done by others that was not done for hire or which was done with the understanding that the portion provided by others would remain the property of such others, can only be copyrighted in respect to the original portions done by the author. This includes certain work that was done for payment.

Quite frequently, the copyright for photographs remains with the photographer while the images used in conjunction with the work become part of the work for that work only. Additional images are covered by copyright belonging to the photographer, if the original arrangement did not provide that the images become the property of the author. In such a case, the photographers own the copyright for the portion of the work they provided, unless they have sold or otherwise permanently transferred their portion to the primary author.

It is advised, but not required, that a work include or be identified with a

form of notice of copyright. The notice of visually perceptible copies should contain three elements - the symbol, the year of first publication and the name of the copyright owner.

The symbol © (the letter c inside a circle), or the word "Copyright" or the abbreviation "Copr."

The year the work was first published. In cases of compilations or derivative work incorporating previously published material, the year of the first publication of the compilation or derivative work. The year date may be omitted under certain circumstances where it may detract from the work.

The name of the copyright owner or an abbreviation by which the name can be recognized, or a generally known alternative designation of the owner.

Examples:

©1999 John Doe  
(Title) By John Doe  
©1999

Registration of a copyright is another aspect of copyrighted works. In general, copyright registration is a legal formality intended to make a public record of the basic facts of a particular copyright. It is necessary before certain legal actions such as an infringement can be filed. It also allows the registration of the copyright with the U.S. Custom Service for protection from the importation of infringing copies.

Under most circumstances it is not necessary to register a copyrighted work which is in the form of an article. It is sufficient to include a notice of copyright with the article. Registration requires the preparation and filing of an application, a nonrefundable filing fee and a nonreturnable copy for unpublished work or two copies of the best published edition of the work being registered.

Publications which include articles and other materials that are copyrighted may also be copyrighted themselves. Such copyrights are for the new, original and/or otherwise copyrightable materials in the publication.

The ramifications and overall scope of copyrighted works can be quite extensive and complex. The copyright office does not provide legal advice involving copyright problems. They suggest that such questions and/or disputes be approached after consultation and/or with the assistance of an attorney.

In order to make it easier for members contributing material to The GRISTMILL, and possibly the M-WTCA Web site, simple permission forms have been developed that may be included at the same time any articles or other materials are submitted. The purpose of the forms is to indicate the preferences of the contributor while at the same time protecting both the contributor and the organization from future misunderstandings.

The permission forms relate to materials for The GRISTMILL, the M-WTCA Web site and for videotaped presentations taped by the organization and made available to members who may have missed the presentation or desire to view it again. The forms in no way stipulate or imply that the organi-



## PERMISSION TO PUBLISH CONTRIBUTED MATERIALS

Name (Print): \_\_\_\_\_

Article Title or Description,  
Description of graphics and/or photos. \_\_\_\_\_

By submitting the described article, graphics and/or photographs for publication in *The Gristmill* I stipulate that:

- I am the author and owner of the copyright on the written material. (The author or creator of original work that is literary and/or artistic is the automatic owner of the copyright for that material unless the material was made for hire or, the creator has transferred his/her rights to another party.)
- I created the graphics and/or took the photographs used to illustrate the article or, I own the copyright on them or, they are in the public domain, or I have permission from the copyright owner to use them.

With this submission I grant a one time nonexclusive right to the M-WTCA, Inc. to publish the article as described below, including the accompanying graphics and photographs, in *The Gristmill*.

In addition, I grant the M-WTCA, Inc. a nonexclusive right to sell or distribute single copies of the article, including the accompanying graphics and/or photographs, of substantially identical reprints or photocopies of this article in perpetuity to M-WTCA members only. ☐ Yes ☐ No

With this permission I also grant a nonexclusive right to the M-WTCA to publish the article as described below on the M-WTCA web page (<http://www.m-wtca.org/otc>) including any accompanying graphics and/or photographs. ☐ Yes ☐ No

I understand that unless printed as submitted, the M-WTCA, Inc. may copyright the final page layout for the material arrangement only, but not the actual material or contents of the article.

Signature: \_\_\_\_\_ Date: \_\_\_\_\_

Comments: if appropriate, check box and include on back of card. ☐ Yes ☒ No

Draft 5...2/99

## PERMISSION TO DISTRIBUTE VIDEOTAPED MATERIALS

Presenter's Name (Print): \_\_\_\_\_

Presentation Title and/or Description: \_\_\_\_\_

Presentation Date: \_\_\_\_\_ Location where made \_\_\_\_\_ Duration \_\_\_\_\_  
(Approx. Time in Minutes)

After presenting the program as described above, I stipulate that:

- I am the originator and owner of the copyright on the program as recorded. (The originator or creator of original work that has been recorded as an improvisational speech or presentation or as a prepared program is the automatic owner of the copyright for that performance, including such materials that were created by the originator or creator for inclusion in the program, unless the performance or material was made for hire or, the creator has transferred his/her rights to another party.)
- I created the graphics and/or I took the photographs, slides and/or films used to augment the presentation or, I own the copyright on them or, they are in the public domain, or I have permission from the copyright owner to use them.

With this permission I grant a nonexclusive right to the M-WTCA to duplicate the program recording as described above with the stipulation that, upon my request, the M-WTCA is to expeditiously provide me with a copy of the tape as it is to be distributed, either edited or uncut, and after reviewing, I reserve the right to rescind such permission.

Waive Review ☐ Yes ☐ No

Futhermore, I give permission to the M-WTCA, Inc. a nonexclusive right to rent or distribute single copies of the videotape, of substantially the same program as performed and/or as approved by me, and to charge such a fee as determined by the M-WTCA to cover the costs of duplication and shipping of the taped program to M-WTCA members only. ☐ Yes ☐ No

Signature: \_\_\_\_\_ Date: \_\_\_\_\_

Draft 5...2/99

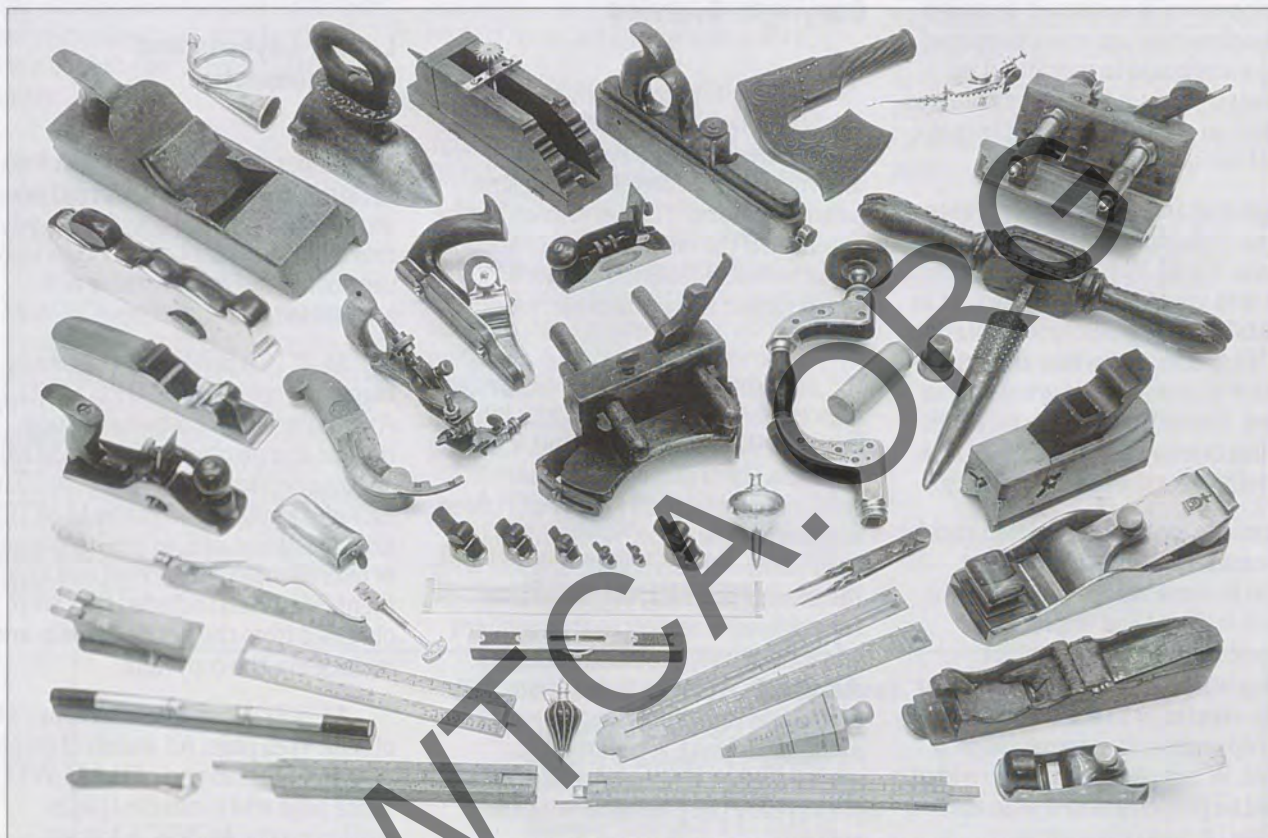


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# Copyrights Now Included in M-WTCA Policies

At the 1999 M-WTCA spring meeting in Camp Hill, PA, the Board of Directors was presented with layman's overview of what constitutes a copyright along with a description of how the basic process is initiated. Included with the presentation was a suggested policy for the board to consider. The board voted to adopt the policy as it was submitted in written form and to make it part of the organization's 3Ps.

Rather than add the entire text to the printed version of the 3Ps as it appears in the M-WTCA Directory each year, it was voted to provide the text in The GRISTMILL and include a notation in the 3Ps specifying when and where the text was printed and where it can be found. The entire policy is included below but briefly stated, the M-WTCA policy reinforces the law and means:

A person who originates written and/or graphic material and records that material in some way is the copyright owner. It is illegal and improper for someone to use such material for anything other than private use either as it was created or in a derivative form unless copyright owner permission is provided. When permission is provided, it should be properly noted who the originator or copyright owner is.

- Thomas C. Lamond

## Copyright Policy Considerations and Overview for the Mid-West Tool Collectors Association Inc.

It is the policy of the Mid-West Tool Collectors Association Inc. to comply with all state and federal laws, including copyright laws.

Copyright is a form of protection provided by the laws of the United States to the authors of "original" works such as articles (including graphics and author-produced photographs) and videotaped recorded presentations prepared and delivered by the creator.

This protection does not extend to works created for hire nor does it apply

to any portions of work that are in the public domain or that were previously copyrighted.

## Copyright Overview

The creator of a copyrighted work may grant non-exclusive rights for that work to be reproduced or used or distributed by means of a rather simple permission form. This permission can be extended if the creator so designates, or it can be rescinded if the creator's conditions or stipulations are not followed.

It is advisable to include a copyright notice (ex: ©1999 John Doe or by John Doe ©1999) with all work, but it is not required. Users must assume that all works are protected by copyright unless they learn otherwise. Work that has been reformatted from the original with the creator's consent can be further copyrighted in respect to arrangement and format only. Additions of logos, mastheads, etc., if included can be part of the copyright applying to arrangement and format. A copyright for materials that are reproduced from photo ready copy remains with the author.

Although a work may be freely accessible in printed form (such as a magazine or in the Internet) and contain no statement about copyright, copyright law provides that such works are protected by copyright from the time they are in final form such as recorded on paper or film. This includes drafts, workups, etc., that are rendered in hard copy or tangible media. Users must assume that all works are protected by copyright unless they learn otherwise.

As a general rule, one may photocopy, reprint, reproduce and use the information in, and retrieve files containing publications or images from copyrighted documents for non-commercial, personal or educational purposes only, provided that (1) no information is modified, (2) any copyright notice originally included with such information is not removed and (3)

any reproduced material is done within the prescribed limited amounts. If a particular author places further restrictions on the material, those restrictions must be honored, including restrictions involving electronic storage.

## Logos, Layouts and Arrangements

Proper use of the M-WTCA logo is set forth in the M-WTCA Directory within the Policies, Procedures and Practices section. The M-WTCA logo cannot be used for private or non-association use.

M-WTCA publishes a quarterly magazine entitled The GRISTMILL. Any materials not otherwise copyrighted and printed in The GRISTMILL are copyrighted by M-WTCA Inc. This includes anything with the M-WTCA logo, masthead, etc., as well as page and/or overall magazine layout and arrangement. Materials included that were obtained from the public domain are not included in the copyright.

M-WTCA has created a copyrighted official Web page. All standard graphics, photographs and text of the M-WTCA home page and connected pages displaying the M-WTCA logo or identification are copyrighted by M-WTCA Inc. Redistribution or commercial use of any sections or parts are prohibited without written permission.

Any material used on the Web page that was previously copyrighted by a creator remains the property of that creator. Reproduction, reprinting and/or reformatting for use on the Web page can only be done with the expressed permission of the copyright owner and within the parameters determined by law and/or the copyright owner.

## Videotaped Presentations

M-WTCA records many presentations given at semiannual meetings on videotape. The tapes used for that purpose, as well as those used for



reproducing copies of either the original presentation and/or edited version, are the property of M-WTCA. The content of each presentation remains copyright protected and belongs to the presenter. No reproduction and/or distribution of copies, uncut or edited, may be distributed without the permission of the presenter.

### Nonexclusive Permission to Use Copyrighted Materials

M-WTCA encourages members to contribute works that can be reproduced in The GRISTMILL or, if presentational in format, on videotape. Toward that end and for the purposes of verifying the protections granted under copyright law, M-WTCA has developed and provides permission forms to expedite and simplify the permission granting process.

The form for articles, graphics and/or photographs is expeditious, simple and to the point. It is intended to verify the granting of non-exclusive permission for M-WTCA to use contributed materials. The form is not intended to be restrictive or inhibitive in any way.

Included on the form is the provision for granting permission to reproduce an article that appeared in The GRISTMILL for single copy distribution to M-WTCA members only, along with permission to charge a fee to cover photocopy and mailing expenses. Such a situation might apply to new members seeking copies of previously published materials. An author is afforded the opportunity to address that question, independently of the permission, to print the article in The GRISTMILL.

A similar provision for publishing the article on the M-WTCA Web page is included on the same form along with the opportunity to address that question

independently of contributing the article for use in The GRISTMILL.

A second permission form has been developed that applies to presentations that have been videotaped. It also is expeditious, simple and to the point. It provides the presenter the opportunity to evaluate his or her presentation and determine if it is personally acceptable for distribution to M-WTCA members only.

A provision for granting permission to charge a fee to cover reproduction and mailing expenses is included.

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All material for The Women's Auxiliary Pages should be sent to THE GRISTMILL editor:

Mary Lou Stover  
576 W19954 Prospect Drive  
Muskego, WI 53150

## Women's Auxiliary Officers

President	Judy Gambrel
Vice President	Ann Boltz
Secretary	Joan Fehn
Treasurer	Barb Slasinski
Asst. Gristmill Editor	Janet Beatty

## Message From the President

By Judy Gambrel

At the Stevens Point meeting the following Auxiliary officers were elected: President, Judy Gambrel; Vice-president, Ann Boltz; Secretary, Joan Fehn; and Treasurer, Barb Slasinski.

The executive committee for 2000 also includes: Audit, Paula Cox; Awards, Joey Gilmore; Bylaws, Arlene Fritchen; Mount Vernon, Mary Gandenberger; Nominating, Alice Larson; Program, Loretta Ring; Ways and Means, Barb Caolfaro; and Past President, Sue Tubman.

We are looking forward to some exciting possibilities. At the luncheon meeting at Stevens Point, Phil Baker and Doug Cox reported on their activities at Mount Vernon. Phil, Doug, and the Mount Vernon staff hope to have the M-WTCA Auxiliary become more involved at the historic site. We have some very knowledgeable ladies in our organization, and we hope to participate in this worthwhile endeavor. If you have any particular expertise, knowledge or just an interest in 18th century antiques and history, please let me know. Phil Baker's article elsewhere in this issue provides more information. Phil hopes to create a data base of individuals who have knowledge of activities and items appropriate for Mount Vernon. What a wonderful project to start the new century.



Auxiliary display award winners at the Stevens Point meeting. Judy Gambrel photo.

## Auxiliary Chooses Display Winners

The Auxiliary's display theme at the fall meeting, "Granny's Attic," yielded wonderful treasures that members shared in 14 great displays.

Many people commented that this theme was so special because the displays it generated were so very personal and gave us an opportunity to learn more about family stories and histories.

Our conscientious judges had a very difficult job and we thank them: Janet Beatty (chairman), Carolyn List, and Donna Stewart. Joey Gilmore, the new awards chairman, observed to learn the difficult process of judging.

The winners were: Best of Show and Best of Theme, Janet Eckstein and "Granny's Attic," Best Display of Childhood Memories, Annette Torres and "Treasures from Granny's Attic," Best Display of Family Momentos, Helen Devitt and "Spells Memories," Best Out of Theme, Brenda Rogalla and "Cranberry Opalescent," Most Original, Joey Gilmore and "Patterns Found in

Granny's Attic," Most Educational, Jean Crowe and "From Granny's Attic-Buttons," Judges Choice, Susan Bacheller and "Gram's Glory Hole," Judy Gambrel and "Then and Now," Lois Hovey and "Ice Cream Through the Ages," Betty MacLachlan and "Grandma's Buttery," Peggy McBride and "Grandmother's Treasure," Carrol Olson and "From Granny's Attic," Pam Rosebrook and "Granny's Back Room," Susan Witzel and "Forgotten Family Treasures."

## Wisconsin Logging Camp History

Jan Young of "Timeless Timber" presented at the fall meeting on the history of some of the logging camps in northern Wisconsin. She also described the work her company is doing raising sunken logs in Lake Superior (hence, the name "Timeless Timber"). She also brought her collection of Victorian ladies pins to show the group.





Janet Eckstein puts finishing touches on her winning Auxiliary display.  
Mike Slasinski photo.

## Show and Tell at Stevens Point

By Judy Gambrel

At every semi-annual meeting members bring interesting items to the Auxiliary's Show and Tell event, which also welcomes first-time attendees.

Members can bring something to share from their displays or just an interesting item to talk about. It's a fun time and the women get to see some unusual collectibles.

At the Stevens Point session, Ann Henley brought some photos of the Columbia, Missouri show she hosted; Loretta Ring showed her adorable scarecrow; Maureen Heinze shared several items, including an 1880 tailoring set; Joey Gilmore had wonderful needleholders in the shape of a clam, an easel, and a turkey wishbone. Mary Royston brought Russian items, including a patchwork she purchased for under \$4; Shirley Lindstromberg, a lovely quilt; and Peggy McBride, a needle bone. Sally Leu went to a tool show and bought a beautiful quilt; Sue Witzel showed dried flowers from her garden; Jackie Young, a traditional Christmas hooked rug; and Ginny Olson, a baby quilt.

## Granny's Attic

By Janet Eckstein

The trunk and items in my display, which won Best of Show and Best of Theme at the fall meeting, all belonged to my grandmother, Ella Matilda Knodel Sutter.

She was very special to me as I was born in her home while my dad served in the Army. We lived off and on with her as economic conditions demanded, until I married. These items and more at home are treasured highly by me because of the close relationship between us.

Some of the items in my display: a child's quilt made by a mother-in-law for the first grandchild; an album belonging to my grandma's brother, Paul, who was killed at an early age by lightning; dishes used only for special occasions; grandpa's collar and cuff box and grandma's glove box which always sat on their bedroom dresser.

A special part of my display included grandma's engagement picture, wedding dress, wedding photo,

marriage certificate, photos of her new home and the church in which she was married, and the cross necklace and pin worn on her wedding day. Also included were grandma and grandpa's obituaries.

The display also featured a photo of her confirmation class, two unfinished quilts started by grandma's mother-in-law when she was 90 years old who died before they were finished. The bookmarks were used in her church hymnal, and as kids we always had to make sure they were still in the hymnal from the Sunday before.

Grandma started work in the kitchen of the local hotel when she was 12 years old. She later advanced to cook from floor sweeper.

In my display were give-aways that were hers as well as recipes from her recipe box. The hat pin holder that Gram had as a child includes a hatpin with the letter "E," which was given to me as my married name starts with the letter "E."

## Granny's Back Room

By Pam Rosebrook

The old marriage certificates in my display at Stevens Point, WI, are beautiful and meaningful, because they are for my family. I placed photos of the appropriate couples with the certificates. I've collected a variety of items all my life and advise new collectors to ask questions, enjoy learning, experience and keep their eyes open—you never know where or when something will show up.



# ANTIQUE & PRIMITIVE TOOL AUCTION

Dispersal of one man's 30 year collection of early American primitive tools, will be auctioned at the Golden Gavel Auction Facility, 14998 U.S. 27 North, Marshall, MI. From I-94 take Exit 110 the 1/4 mile south. From I-69 take the east exit of I-94, go 1 mile to Exit 110 then 1/4 mile south.

## SPECIAL:

### MOLDING PLANE MARKED

*I. NICHOLSON  
IN  
CUMBERLAND  
(circa 1747-1763)*

### TWO MOLDING PLANES MARKED

*Tho. Grant  
New York  
(circa 1755)*

*All three of these planes bear  
the same 18th.  
Century owner's mark.*

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**Inspection begins at 8:00 A.M.**

**OVER 100 PLANES:** Smooth, Jack, Jointer, Molding, Miniature, Crown Molding, Exotic Wood, Plow, Cooper's long jointers and Sun planes. Over 30 planes marked by 18th and early 19th Century makers, etc.



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Iron & wood dividers, Calipers, Squares, Log Measures & Calipers, Wood Clamps from 3" to 6', Drawknives, Scorps, Carriagemaker's Shaves, Adzes, Spokeshaves. Blacksmith signed tools.

**SAWS:** Hand, Bow, Felloe, Two-man Framed Veneer, and a Seven foot Pit Saw.

Augers, Reamers, Iron & Wood Braces, Pipe Log tools, Pump Drill.

**HAMMERS:** Hand Forged Claw, Blacksmith's, Linch Pin, Marking, etc.

Froes, Pickaroons, Slicks, Chisels, gouges, Bark Spuds, Mallets, Anvils, Log Dogs, Lathe Tools, Vices, Wrenches, Tool Chests.

**TOOLS FORGED FROM FILES:** Chisels, Gouges, Screwdrivers, Froes, Drawknives, etc.

**TOOLS OF THE TRADES:** Carpenter, Blacksmith, Logging, Patternmaker, Shipbuilder, Wheelwright, Tinsmith, Cobbler, Ice Harvesting, Carriage maker, Slater, Farrier.

**OVER 50 COOPER'S TOOLS:** Crozes, Chamfer Knives, Sun Planes, Long Stave Jointer Planes, Curved Froe, Hoop Drivers & Hammers, Chime Maul, Hewing Axe, Stoup Plane, etc.

**NOTE:** These tools date from the late 18th. century to the early 19th. century. most are in good to excellent condition and many are museum quality. Craftsman made and hand-forged tools predominate, but early manufactured examples are also included. Many of these tools are unusual and unique. Even the owner doesn't know what some of them were used for. The above description are the highlights of over 1000 tools to be sold to the highest bidder. For complete catalog call auctioneers or check our web site at [www.bdsauctions.com](http://www.bdsauctions.com)

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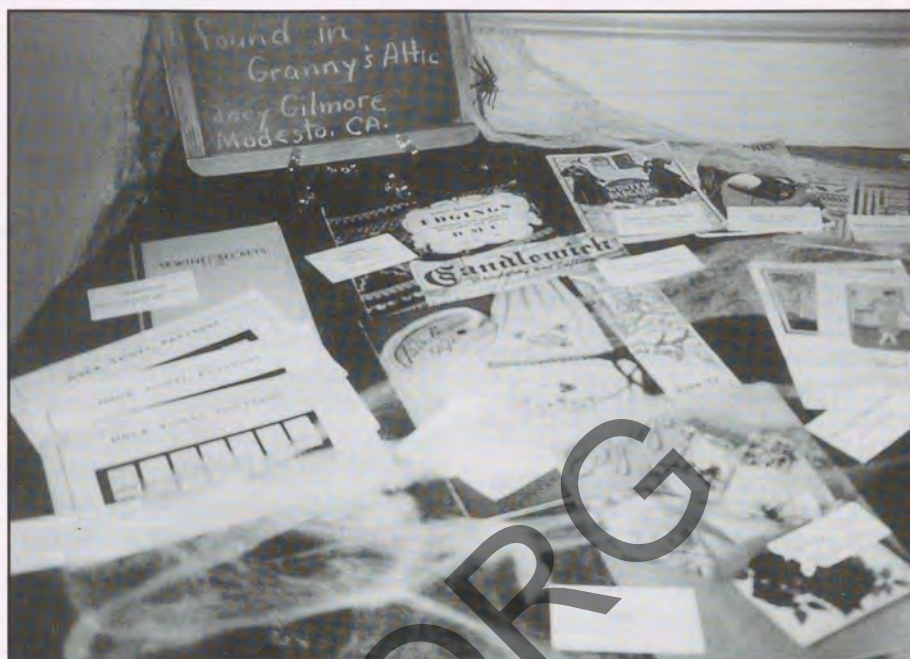


## Patterns Found in Granny's Attic

by Joey Gilmore

A wide range of patterns that any woman would have in her attic were featured in my display at Stevens Point. A variety of skills were represented including a variety of needle arts.

I have been collecting patterns most of my adult life. I recommend that they be treated with respect as old paper is so brittle. I also suggest you purchase the best items you can afford. (Editor's note: Joey's display cleverly featured "cobwebs," which are also found in Granny's attic)



Joey Gilmore displays old patterns for her display at Stevens Point.  
Judy Gambrel photo.

<p><b>Patented American Sawsets</b> An Illustrated Patent Directory ~ 1812-1925 ~</p>	<p><b>Collectable Tools</b> Tool Ads 1855-1920 Kenneth L. Cope</p>	<p><b>Hand-Saw Makers of North America</b> Erwin L. Schaffer</p>	<p><b>American Cabinetmakers</b> Marked American Furniture 1640-1940 William C. Ketchum Jr.</p>
<p><b>New!!</b></p> <p><b>Patented American Sawsets</b> ~1812-1925~ Second Edition By Todd L. Friberg Available April 1<sup>st</sup></p> <ul style="list-style-type: none"> <li>~ Over 900 Patent Illustrations ~</li> <li>~ Patents listed by number and date ~</li> <li>~ Patents listed by patentee ~</li> <li>~ Description of various sawset types ~</li> <li>~ Over 200 Pages ~</li> <li>~ Improved Binding ~</li> <li>~ Improved Graphics ~</li> <li>~ Updated patent &amp; relative rarity lists ~</li> <li>~ 7 x 10 - soft cover ~</li> </ul> <p><b>\$23.95</b></p>	<p><b>Collectable Tools</b> Tool Ads 1855-1920 By Kenneth L. Cope</p> <p>A collection of over 300 tool ads gathered by Mr. Cope. This is a great reference for tool collectors and dealers alike. Ads are cross referenced by tool type and manufacturer. Planes, saws, levels, wrenches, axes, saw tools, and chisels are just some of the tools represented in this book. 110 Pages.</p> <p>7 x 10---Paperbound---Over 300 Illustrations</p> <p><b>\$16.95</b></p>	<p><b>Hand-Saw Makers of North America</b> By Erwin L. Schaffer</p> <p>A must for all hand-saw collectors! Hand-saw makers are listed by both name and location with dates of operation and types of hand-saws produced. Company histories of the major hand-saw manufactures along with an index of saw dealers. Included are sections of saw manufacturer ads, company letterheads, and numerous hand-saw related articles.</p> <p>163 Pages</p> <p>7x10 --- Paperbound---Well Illustrated</p> <p><b>\$21.95</b></p>	<p><b>American Cabinet Makers</b> Marked American Furniture 1640-1940 By William C. Ketchum Jr.</p> <p>Catalogs and illustrates all known American wood furniture pieces that bear signatures, labels, or brands of their makers. More than 1,600 artisans are documented, with biological entries reviewing the artisan's life, work, and the characteristics of their marks.</p> <p>7 1/2 x 9 1/4</p> <p>Hardbound---400 photos---404 pages</p> <p><b>\$34.50</b></p>
<p>Please Add \$2.00 Per Book For Shipping</p> <p><b>MasterCard</b> <b>VISA</b></p> <p><b>OSAGE PRESS</b></p> <p><b>P.O. Box 5082</b> <b>Rockford, IL 61125-0082</b> <b>(815) 398-0602</b></p>			



By O. M. Ramsey

Thank goodness the Y2K bug didn't impede getting answers to the December Whats-its.

Lark Johnson of Springfield, IL, has vivid memories of having seen item DDD used at the Starr Bros. Creamery at Collinsville, IL, back in the 1944 era. It was used to attach steam lines to the lids of 5 gallon cream cans to clean them before returning them to the dairy man for the next fill. I don't know exactly how they did the job, but if Lark saw them in use some 50-plus years ago, I'll go along with it.

He also said EEEE was for cutting floor tile and that FFFF was a rope maker's strand guide. However, my rope maker has open notches to the holes so that it can be inserted between the strands after they are laced up to the machine and not have to pull long lengths of twine through the holes.

He said that item HHHH is a handle for a mop bucket but Phil Whitby insists it is a jack handle, while I thought the slight offset off the metal tip made it the offset power arm for the old, hand-operated washing machine. Perhaps we'll never know.

Item IIII Now to add to the story of pocket-sized miter boxes, Kim Ray Colgin of Colony, KS and Mike Johns of Kinkaid, KS uncovered a pair of miter boxes made by Parsons Tool Co. of Parsons, KS. They are marked patented but so far we haven't found the papers.

Item JJJJ This comes all the way from Ormond Beach, FL, courtesy of Ed Durfee. Ed found this rare gem in a box of leather working tools. It has four pointed prongs with inside cutting edges. They are made up of a V-groove in a flat steel plate mounted on each side of a wooden handle. The only inscriptions are "DUO-BULLS" along with a logo depicting two bulls facing each other. Got any ideas on this one?

Item KKKK was submitted by Ray Randall of Geneva, IL. It is a wood-worker's vise attached to a workbench in the old conventional style of going to

the floor. It has the usual Acme thread screw but with a flat link chain. The chain passes over two sprockets down to the lower extremity of the vise to a horizontal alignment bar. This allows a more parallel spacing of the vise jaw, thus getting a square grip on the wood stock getting worked on. I goofed and lost the photograph of this unique tool so I will use a sketch as I remember it that shows how it functions. The illustration is not to scale.

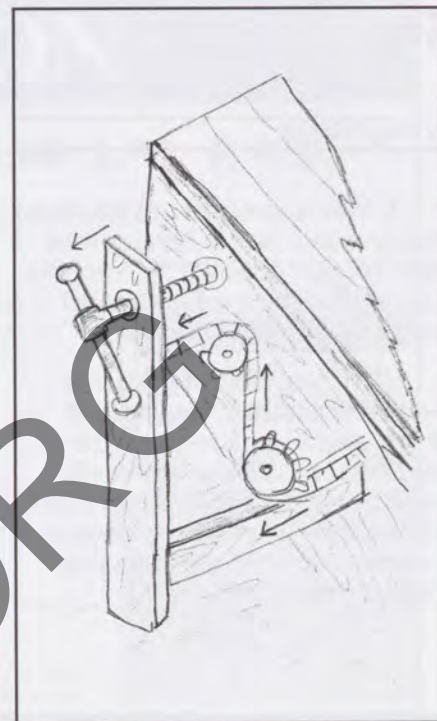
As the jaw opens, the chain moves with the jaw, then over the sprocket wheels to the lower jaw spacer. This causes it to move outward from the bench in sync with the upper end. To better see how it works, we moved the sprockets out from under the workbench's fascia. In use, they would be under the bench. Ray sure would like to now more about this rare vise.

Item LLLL also comes from Ray Randall and concerns the Staples brace on page 18 of the December GRISTMILL. It isn't listed in Ron Pearson's "Braces" book, but I'm sure we'll find the patent soon.

The Whats-it session of the Stevens Point meet produced 48 whats-its. Thirty-two were identified by first-hand knowledge or by patent or catalog listings.

If you have an unknown gadget, a tool that you want to learn more about or a rare gem you want to share, call me at (219) 447-2099. Send a photo and information you have by mail, e-mail and I'll try to respond.

**O.M. Ramsey**  
8114-1A  
Bridgeway  
Cir.  
Fort Wayne,  
IN 46816-2315



Item KKKK



Item JJJJ



Item IIII



By Hunter Pilkinton

Well, the world operated by computers survived a tremendous amount of doomsayers so now we find the same old problems (and joys) that we had before. Technically, the new century starts with 2001, but the popular version has it starting at 2000. I doubt there will be much hype for 2001 as the start of the new century.

Unwittingly, I gave all you puzzlers a big Christmas present on Puzzle #2, in the last issue of The GRISTMILL by leaving out the stipulation that "no one dollar bills were in the billfold." No, I haven't gone soft, I just left a sentence between notes and final copy. I'll try to do better.

Had several answers to the puzzles in the September 1999 issue of The GRISTMILL received too late for listing. They are: Phil Whitney, Fitchburg, MA; Rick Shelton, Marietta, GA; Raymond Dillon, Whittier, NC; and Bill Kolin, Omaha, NE.

And replies to the puzzles in the December, 1999 issue were received from: Darrell Vogt, Waunakee, WI; R.E. Nelson, Cheverly, MD; Phil Whitney, Fitchburg, MA; and B.G. Thomas, Cheltenham, Ontario, Canada. Thank you all.

And, now here are the answers to the puzzles in the December issue of The GRISTMILL.

Puzzle #1: Given 10 coins, arrange them in 5 rows of 4 coins each. What is the shape of the figure needed to do this?

The figure is a 5-pointed star (appropriate for the Christmas issue) see illustration.

Puzzle #2: When a man checked his billfold before going shopping, he had six bills that totalled \$63, all standard U.S. bills. The fact that no ones were in the billfold was omitted from the puzzle made the answer quite easy. Without using singles, the answer was a \$50, a \$5 and four \$2 bills = \$63.

Puzzle #3: Twelve men came to a

hotel to spend the night with each one wanting a private room. The hotel only had 11 vacant rooms. The clerk said, "Mr. Smith, wait here a moment, then I will take care of you." He then put #2 man in #1 room, #3 man in #2 room and so on until he put #11 man in #10 room. Returning to Mr. Smith, he said, "Now, sir, I will place you in Room #11." Can you explain what happened?

Answer: With one person in a room and only 11 rooms for 12 people, obviously someone was left out. Mr. Smith was counted as both #1 man and #12 man. So somebody had a bedfellow.

Now for the puzzles for this issue of The GRISTMILL.

Puzzle #1 - a quickie to get your brain in gear. No paper, pencil, computer or slide rule. Just mental. Allow 15 seconds.

On a simple balance scale, a whole brick on one side balances with  $3/4$  of a brick and  $3/4$  of a pound weight on the other side. What is the weight of the brick?

Puzzle #2 - This is an oldie, but can be a headscratcher. Three utilities had to serve three houses with water, gas and

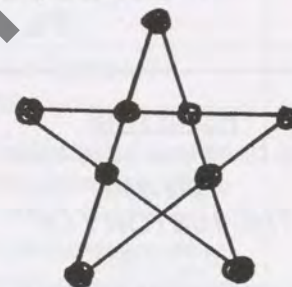
electricity. The utilities prefer their service lines do not cross. Can you route the service lines from the utilities to serve three houses? See sketch.

Puzzle #3 - Can you locate the underweight counterfeit coin in a group of nine coins with only two weighings, using a simple balance? Explain how.

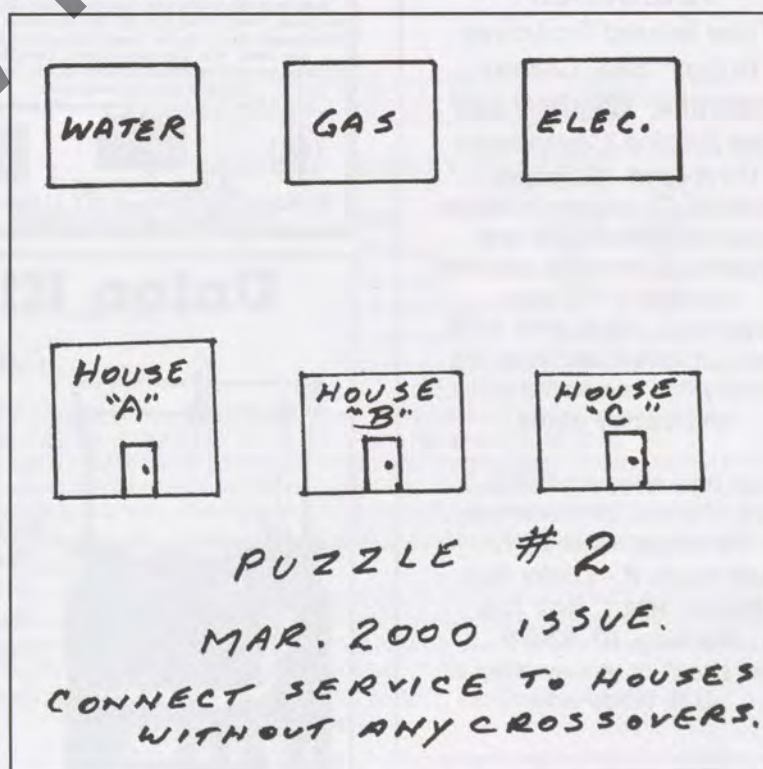
Puzzles are from "Mathematical Puzzles" by Geoffrey Mott-Smith.

Have fun! Reply direct to:

**Hunter Pilkinton**  
2431 Highway 13, South  
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ANS: PUZZLE #1,  
DEC. '99





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**For Sale:** Winchester 1926-27 Store Products Catalog reprint over 7,000 items, 300 pages \$18.95 ppd.; 1931 Winchester product catalog Reprint \$15.95; Keen Kutter 1912 catalog \$7.95; Harley Davidson 1932 catalog \$8.50, R.L. Dekebach, 6612 Beach Drive, Panama City Beach, FL 32408.

**For Sale:** 100 choice Stanley planes. Includes 100 1/2. Will sell as "one lot only" for \$10,000. Write for list, Gilbert Crosley, Box 405, Hampton, FL 32044 (352) 468-1551.

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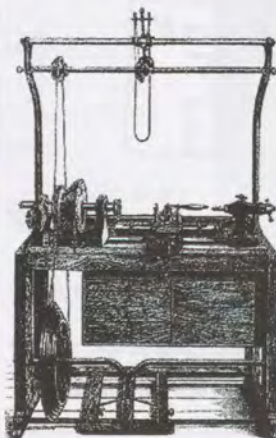
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**Wanted:** Sandusky Tool Co. wood and metal planes, catalogs, promotional items, advertising and other tools made by Sandusky. Please send for my want list. Also seeking information about tools marked F. or J. Forsythe. John Walkowiak, 3452 Humboldt Ave., Minneapolis, MN 55408. (612) 824-0785.

**Winchester Collector:** Wants any non-gun "Winchester" items, especially sports, pre-1940 advertising, or any items "new, in the box." Will trade or buy collections. Tim Melcher (918) 786-8500, e-mail: tmelcher@greencis.net or try my web site: [www.thewinchesterstore.com](http://www.thewinchesterstore.com)

**Wanted:** Stanley bench planes 2-8 for resale. I am looking to buy quantities pre-WWII planes in decent condition. Also need shoulder and rabbit planes, carving tools, spokeshaves, drawknives, slicks and trammels. Jimmy Reina, 1511 San Pablo Avenue, Berkeley, CA 94702. (510) 528-5516. Fax (510) 528-2997. E-mail: toolsx3@flash.net

**Wanted:** Erik Anton Berg (Eskilstuna, Sweden) chisels. Any and all sizes/types. Wooden planes by Casey and Co., and Casey, Kitchel and Co.; Mathieson; esp. H&Rs; Marples H&Rs, Tom Johnson, 4200 Pilot Knob Rd., Eagan, MN 55122 (651) 452-3680.

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**Wanted:** Planet Jr. wrenches, need H-11, K-152, T-63 to complete my display. Buy-trade-swap. Robert Rauhauser, Rt. 2, Thomasville, PA 17364-9622.

**Wanted:** NO SET saws of any manufacturer. For example (but not limited to) Disston ACME No. 120 and No. 77 (hand and backsaw), Atkins No. 52, C.E. Jennings No. A70 1/2 and Richardson "Mechanics Pride." Premium paid for saws with original teeth. Contact Jay Ricketts, (404) 378-0266, 945 Houston Mill Road NE, Atlanta, GA 30329.

**Wanted:** Winchester items, tools, sporting or household goods. G++ to mint in the box. David McDonald, 14211 Kellywood Lane, Houston, TX 77079. (281) 558-5236. E-mail: undermc@gateway.net

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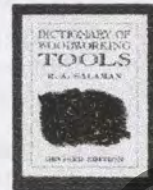
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ISSUE	COPY DEADLINE	DISPLAY ADS - RATES		
March	January 10			
June	April 10	SIZE	COST	WORD LIMIT
September	July 10	Full page	\$180	900
December	October 10	Half page	\$105	450
CLASSIFIED ADS - RATES		Quarter page*	\$60	225
\$18 per word - ALL words.		Other sizes	\$9.50 per column inch	
\$3.50 minimum per ad.		(1 column is approx. 2-1/4" wide.) 25 word limit.		

\*NOTE: For layout purposes, all quarter page ads must meet the following specifications: 2 columns (4-7/8" wide x 3-3/4" tall. This is called a "double column size ad."

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SEND ALL ADS TO: Paul Gorham, 200 N. H St., Indianola, IA 50125-2218  
(515) 961-4383



By Don Bosse

The new millennium is off to a great start. Three new research projects have been added to this growing list of members performing tool studies. The first addition is the study conducted by E. J. "Al" Renier, researching "Tools of the Nordic Nations."

Information about planes, braces, augers and any ancient tool used or made in the Nordic nations prior to the use of mass production techniques. Countries of this region include Norway, Sweden, Poland, Finland, Russia, Lapland and Northern Germany. You may contact Renier at (612)-937-0393 or mail to Al Renier, 13895 Holly Road Eden Prairie, MN 55346-2808 or email NordicAl@aol.com

Our next addition is Ray Fredrich, his research is regarding "Patented Mechanical Nail Pullers"

The information that Fredrich is looking for is specific to nail pullers of multiple piece construction, which **excludes** pry bars. Makers names such as G.J. Capewell and F. Kortick are just a few of the many he is looking for. Contact Fredrich at (847)-398-2642 or mail to him at Raymond Fredrich, 626 S. Kaspar Ave., Arlington Heights, IL 60005-2320 or fredrich1@juno.com and/or fredrich@mwt.net

Our last new addition is Tim Everette. Everette is performing a study on " #102 and #103 type Block Planes made by Stanley and other manufacturers."

Everette needs information regarding name stamps on blades, logos, photos, ads, or catalog advertisements and the dimensions of any examples you may own. Call (910)-739-7163 or write Tim Everette, 3726 Singletary Ch. Rd. Lumberton, NC 28358 or e-mail familyof5@carolina.net

If you would like to be added to this list, contact me.

Don Bosse  
2597 Hilo Ave North  
Oakdale, MN 55128  
(651)-779-6334 or e-mail me at...  
mwtcabosse@worldnet.att.net

## The Researchers:

Cliff Fales, (313) 987-3849

\*\* September 1999

"Spiral Ratchet Screwdrivers"

Chuck Prine, (412) 561-6408

\*\* September 1999

"Carpentry Planemakers of Western Pennsylvania and Environs"

John Wells, (510) 848-3651

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"Stanley 60 series block planes"

"Metallic Mitre Planes"

Charles Hegedus, (770) 974-7508

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"Stanley Pocket Levels"

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William Warner, (717) 843-8105

John Tannehill, (717) 464-4378

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"E.W. Carpenter Patented Planes"

Dave Heckel, (217) 345-9112

\*\* September 1999

"Seigley #2 Plow Planes"

"Stanley 45s, A Complete Study",

Bob St. Peters (618) 462-0229

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"Israel White, 3 Arm Plow Planes"

"Bench Planes (wooden) With Crout style cutters affixed to their soles"

Tom Lamond (516) 596-1281

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"Stanley Special Rules and Stanley Rules Not Listed In Any Catalog"

Tom Lamond, (516) 596-12 81

Kendall Bassett, (253) 952-4959

\*\* December 1999

"All Known Brand Names & Logos Used By Local Wholesale Hardware Concerns"

\*\* Denotes Gristmill issue with full details of the study

## Backtalk

### It's a Tile Cutter

In the December GRISTMILL on page 30, Item EEEE is a picture of a floor tile cutter.

I have a cutter like new that I used many times. I bought it new some 40 to 50 years ago when I was a general contractor. Near the handle is the name "Kost Kutter."

*Charles E. Leach  
Maroa, IL*

### Unusual Plane

While sorting through boxes in my barn, I ran across about 20 planes which I did not know that I had. The one metal plane that struck my eye was very unusual, and I would like to know if anyone has any information on it.

It is called an EXCELSIOR CUTTER made by METAL PLANE CO. OF AUBURN NY according to information on the plane.

The bottom of the plane has 1/8-inch scribe marks on both ends, and it appears that it was equipped with an adjustable fence as both ends are squared off, thicker and finished.

I would appreciate any information that anyone can provide.

*Ralph H. Luck  
Prairie du Sac, WI*



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50 plough irons - mixed Makers	\$100	Polished moving filasters	\$45 each
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Ebony and brass bevels - polished	\$15 each	Ebony bevels - polished	\$15 each
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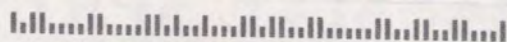
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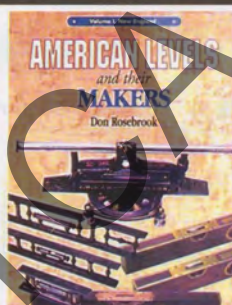
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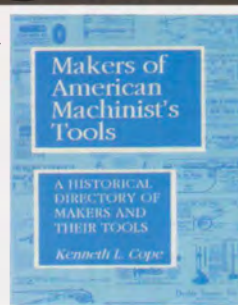
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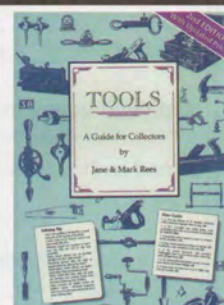
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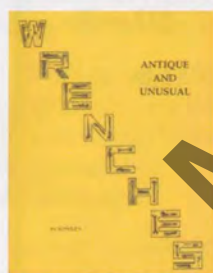
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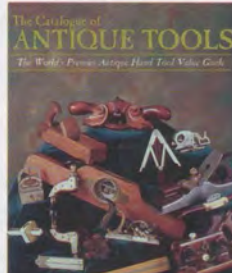
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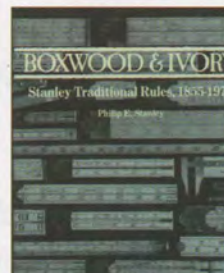
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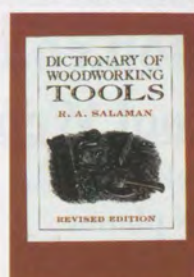
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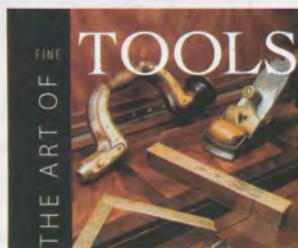
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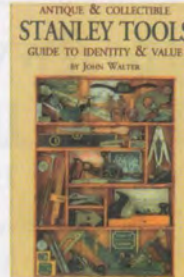
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