The Early American Industries Association
WWW.EARLYAMERICANINDUSTRIES.ORG
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The Early American Industries Association preserves and presents historic trades, crafts, and tools and interprets their impact on our lives. Membership in the EAIA is open to any person or organization sharing its interests and purposes. Shavings, the newsletter of the Early American Industries Association, Inc., is published quarterly in February, April, July, and November. Current and past issues (beginning with issue 204) are available at www.EarlyAmericanIndustries.org.

Editor: Daniel Miller, dan@dragonflycanoe.com [Include “Shavings” in subject line.] Send correspondence to EAIA, P.O. Box 524, Hebron, MD 21830.

Submissions: EAIA’s Shavings is a member-driven newsletter. Contributions are always welcome and needed. Please observe the deadlines.

Reporting an Address Change: Please notify Executive Director six weeks before the change. Contact information above.

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Front Cover: Steve Pender built this display cabinet for his collection of Stanley tools. Read more about his, and other members’, quarantine projects starting on page 8.

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For information or to join, visit: www.EarlyAmericanIndustries.org

or contact Executive Director John Verrill, P.O. Box 524, Hebron, MD 21830 or e-mail him at: executivedirector@earlyamericanindustries.org.

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The deadline for the next issue (no. 258, Fall 2020) is October 2, 2020.

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President’s Message

Some Bright Spots

A college friend who likes history recently came to visit me, so we went out to explore some nearby early industrial sites. I wanted to take him to Harpers Ferry, West Virginia, the National Park with fascinating industrial history, but it was too crowded, and the temperature was already climbing. It’s been pretty torrid down here in the DC region and that day topped out at 95 degrees. We ended up seeing aqueducts, ironworks, and 1830s stone bridges on and near the C&O canal, another National Park gem, and doing most of our touring by vehicle.

The day seemed like a metaphor for 2020, in that it took more effort, planning, and revising to make it successful than it first appeared. But, it was successful, and that was the key.

In a similar vein, it took planning and effort by First Vice President Sally Fishburn and Board Secretary Jane Butler to organize and put on our recent online auction. We didn’t expect to have to do that, of course, but it was successful in raising almost $5,000, more than enough to cover the expenses from the canceled EAIA Annual Meeting. Thank you to all who donated items!

And oh, my goodness, wait until you read Paul Van Pernis’s article on how much our organization has received from the John and Janet Wells Fund. I’m not going to give away the good news, but let’s just say the Wells’s generosity has secured the EAIA’s future, and it is the type of gift that takes years of planning and effort to earn. During this difficult time, as other organizations flounder due to the lack of strategic planning, the decades of hard work put in by previous EAIA members and board members provide us with another bright spot.

I’m also thrilled by the amazing array of “COVID-19 projects” many of you are undertaking. From coat hooks and display cases to paneled 18th-century doors, you will see some amazing bright spots of work from EAIA members in this issue of Shavings. You all inspire me to head out to my “shop” and keep banging away on my projects.

Through pandemic, turmoil in the country, and a stultifying heat wave, EAIA members have put unabated effort and planning to projects great and small, providing a number of bright spots in a tough year. I thank you all!

Dana Shoaf used up some scrap in his shop to make this simple reproduction of a toy Civil War ironclad, basing it off an original in his collection. He gave it to a valued co-worker as a gift.

EAIA Annual Meeting 2021

We are hopeful that the 2021 Annual Meeting will be held May 19–22, 2021. Many of the plans had already been made for the 2020 meeting that was cancelled due to the coronavirus pandemic. We are fortunate that much of this planning can be carried over to the 2021 meeting.

In the meantime, the some of the following pages have photos of the area showing a sampling of the interesting sights to be seen in and around Staunton, Virginia. We look forward to getting back to learning in person and greeting each other!

Dana Shoaf used up some scrap in his shop to make this simple reproduction of a toy Civil War ironclad, basing it off an original in his collection. He gave it to a valued co-worker as a gift.

The American Frontier Culture Museum.
From the Executive Director

by John Verrill

We are in the midst of summer here on the Eastern Shore of Maryland. It is hot, humid, and quite dry with the exception of the occasional downpours which seem to run right off, and then we return to dry conditions quickly. Nevertheless, our lawns seem to be in need of cutting way too often, when sitting on the porch with cold lemonade and a good book would be a preferable activity.

For those folks who collect tools or who like to visit museums or historic sites, it has been a slow summer due to so many events and venues being canceled or closed by the coronavirus. I am sure many folks are anxious to get out and about but the virus just has us buffaled right now. So, it is a good time to try new activities or return to projects that have been left undone for one reason or another. In this issue we focus on the projects that you, our members, are doing. It has been exciting to open my email lately as you all have heartily responded to my request to share what you are doing. The range of projects from simple to complex is exciting. We appreciate your work and thank you for sharing it with your fellow members!

Each Thursday morning, Chronicle editor Megan Fitzpatrick selects an article from one of the past issues of the Chronicle to share with you. These are posted on the EAIA website blog; if you subscribe to the blog you will get notification when these Chronicle Weekly articles are posted. Links to the articles are also placed on the EAIA’s social media sites Facebook, Instagram, and Twitter. We hope you enjoy reading these legacy articles, we have plenty to choose from as the Chronicle has been published continuously since 1933—that’s 87 years!

To all who participated in or followed the recent EAIA Online Silent Auction, we thank you very much! There were over 100 items donated and many of them were made by the donor. Bidders did a great job of helping EAIA to recoup some of the income lost from postponement of the Annual Meeting in Staunton, Virginia. A report on the auction proceeds is included elsewhere in this issue. I would be remiss if I did not talk about the wonderful job that EAIA Vice President Sally Fishburn did in selecting an Internet auction provider and getting the auction organized. Jane Butler, EAIA secretary, received all the objects, photographed them, and added descriptions to post on the site. When the auction was over, Jane boxed them up and mailed them out to the winning bidders! We are certainly pleased with the results and shout out to all who donated and bid!

Paul Van Pernis has shared the wonderful news about the bequest that John & Janet Wells made to the EAIA endowment (a matching amount went to the M-WTCA), which will help insure the success of the EAIA into the future. Paul has outlined that bequest in a separate article on page 5.

Please stay safe and well until we are able to meet again.

EAIA Annual Meeting 2021

Scenes from Staunton, location of the 2021 EAIA Annual Meeting.

Historic Architecture

Interesting Shops
An Incredible Legacy Gift to the EAIA!

by Paul Van Pernis

What you leave behind is not what is engraved in stone monuments, but what is woven into the lives of others. —Pericles

John and Janet Wells were avid tool collectors and strong supporters of the mission, publications, and programs of the Early American Industries Association. They felt strongly about the many friendships they made and the wonderful experiences they enjoyed at the EAIA meetings they attended over the years. Known as an expert on American patented planes, John generously shared his encyclopedic knowledge of tools with anyone who asked.

He was a tireless and prolific researcher and author with over 240 articles published in the Chronicle and other antique tool publications. He also coauthored Leonard Bailey and His Woodworking Planes, which was published in November 2019.1

John and Janet often spoke of their desire to do something meaningful for EAIA as part of their estate planning. After Janet’s death, John put those thoughts into action and established a trust that, after his death, directed his trustee to sell the extensive tool collection that John and Janet had collected and return those wonderful tools to the tool collecting community. The trust also made provision that the proceeds from the sale of those tools be equally divided between the Early American Industries Association and the Mid-West Tool Collectors Association. After John’s death in August 2018, the collection was inventoried and the tools were put on the market. The final sale of those 1,202 lots of collectible tools was completed this past summer and the result was an incredible gift of $266,097.64 to EAIA!

These funds have been placed in the EAIA Endowment Fund. Income from that fund will be used not only to support the EAIA Research Grants Program and fund some other educational opportunities but will also help support EAIA’s publications and programs.

John also left an additional gift in his will of $277,311.62 to the EAIA. These funds will also go into the EAIA Endowment Fund. The total gift from the John and Janet Wells estate is an incredible $543,409.26!

This tremendously generous legacy from John and Janet Wells will ensure that the programs, publications and benefits of membership in the Early American Industries Association will continue for generations to come and will help keep the EAIA’s membership dues affordable.

Very few of us can do what John and Janet have done for our organization, but most of us can do something to help. We can all follow their lead and volunteer our time and talents by serving on a committee, becoming a board member, writing an article or blog post, or helping with a regional or annual meeting. Also, your financial gifts, either during your lifetime or as part of your estate planning, no matter how small, make a difference! Those dollars continue to grow and allow our organization to prosper and expand our ability to continue the publications and programs we all enjoy! Please remember the EAIA with your financial gifts and planning and let’s all remember and thank Janet and John Wells for being such thoughtful and generous benefactors.

1 John’s generosity continues even after his passing. Both John Wells and coauthor Paul Van Pernis have instructed the book’s publisher that any profits from the sale of the Leonard Bailey book now and in the future are to be split equally between the EAIA and the M-WTCA.
EAIA Auction Review

by Sally A. Fishburn

Hopefully every one was aware that we moved our Saturday night Annual Meeting Auction on-line as the 2020 Annual Meeting was postponed.

When the executive board made the hard but necessary decision to postpone the annual meeting, I started looking into on-line auction sites. With John Verrill and Megan Fitzpatrick’s input, we decided that CharityAuctionsToday best fit our organization’s preferred technology platforms.

With the board’s blessing, the executive committee moved forward with the auction. John Verrill managed the financial and communications end of the auction, Jane Butler handled photographing and listing the items on the site, and Dana Shoaf performed his well-honed encourager skills. I will note that the lion’s share of the work landed in Jane’s lap, for which she deserves many thanks. Not only did she list the items but she also managed shipping them to the highest bidders. Thank you, Jane!

Being a new event to all of us, this on-line auction was a bit nerve racking, but we placed our trust in the auction site to help manage the whole affair and our membership to make it happen. And the membership, to no surprise, stepped up. We listed 98 items donated by 28 members. Thank you all for the donations. The auction yielded almost $5,000 in income.

We received a great variety of items with appeal to a great variety of members. We did have to ask that the items be lighter in weight and smaller in size than those that are often brought to our silent auction at the Annual Meeting. No anvils. No full size pieces of furniture!

We had 150 bidders from across our membership, and even including some non-member bidders. Thank you all to the bidders.

Two items tied for highest bids: Megan Fitzpatrick’s sliding lid Shaker candle box and Bill McMillan’s tin-plated teapot both netted $250. Not far behind with a $200 winning bid was the architecturally intricate bird house donated by Paul and David Van Pernis.

Thank you all for a successful silent auction. As our one yearly fund raiser we appreciated everyone’s involvement. Here’s looking forward to next year’s auction in whatever form it may take. We have successfully added a new tool to the EAIA’s toolbox.

Whatsits

Spring Whatsit Revealed

Richard Jones has identified the Whatsit object from the spring issue of Shavings. He writes:

Your whatsit Spring 2020 volume 256 is a paver’s footpath roller; whenever they laid a concrete footpath they would run the roller over the wet concrete to form indents in the surface, it gave the finish a better look and more grip during inclement weather. Best regards, Richard Jones.

Thanks Richard!

Another Whasit

The four images here show an unidentified tool approximately 11 ½” long. It was found in a box lot of leatherworking tools. If you know what it is, please email Dan Miller at dan@dragonflycanoe.com or John Verrill at executivedirector@EarlyAmericanIndustries.org
The Early American Industries Association established a research grant program in 1979; it was initially funded through the generosity of the Winthrop Carter family and others. Grants provide financial assistance to individuals, students, and scholars undertaking research focusing on the study and better understanding of early American industries as outlined in the EAIA’s mission statement. Awards support research resulting in the creation of articles, publications, exhibits, and/or audiovisual materials that share the researcher’s findings with a wider audience.

A requirement of EAIA research grants is the submission of at least one article to the Chronicle; recipients are also encouraged to create a display, or serve as a speaker at an EAIA Annual Meeting. Grants are awarded in April of each calendar year and frequently support travel expenses or document reproduction costs directly related to research. The Research Grants Committee is currently authorized to award up to three grants of $3,000 each calendar year for a total of $9,000 if the funds are available. There are four named grant awards: The Winthrop L. Carter Grant, the John S. Watson Grant, the James M. Gaynor Memorial Grant, and The John & Janet Wells Grant.

In 2020, the EAIA Research Grants Committee determined that one proposal met the program’s requirements and they awarded the James M. Gaynor Memorial Grant, named for past president and former director of historic trades at Colonial Williamsburg, James M. Gaynor, to Karl J. Schmidt, Ph.D. of Esteline, South Dakota.

Dr. Schmidt titled his proposal “Thomas Passmore: Tinsmithing Entrepreneurship in the Early Republic, 1793–1809.” The following is taken from his project narrative:

During this time, tinsmiths were still engaged in their work in individual tin shops and small manufactories (the work was done by hand with no mechanization,) but had not yet been adversely affected by mechanized factory industrialization. At the beginning of the period, the work of the tinsmith might be fairly characterized as craft production; by the end of the period, tinware producers were experiencing the pressures of mass production, with the accompanying movement away from localized craft work to using techniques that enabled them to reach wider for markets for their wares.

Rather than look at these tinsmiths of the Early Republic more or less anonymously in the aggregate, a technique that is common among historians, I’m interested in researching and writing about the experiences of an individual tinsmith as a case study with a biographical slant, teasing out his individual experiences as a tinsmith and his efforts as a businessman and entrepreneur, as much as the existing records will allow.

Thomas Passmore was an active Philadelphia tinsmith in the period 1793–1809. During that time, he rose from being an ordinary tinplate worker owning a small shop to being the owner of a ‘tin manufactory,’ employing nearly two dozen journeyman tinsmiths. Their production was of such size and scale that Passmore also owned a separate warehouse in Philadelphia in which he stored his tin goods ready for sale and, according to newspaper advertisements, sold his goods throughout the country.

We look forward to reading the article that Karl will write for the Chronicle at the conclusion of his research.

The EAIA Research Grants Committee is anxious to spread the word about these opportunities. We hope you as members will encourage others who are doing research on historic trades, tools, and crafts to apply. You do not have to be a student or a professional researcher to apply; what you need is a project that you want to learn more about, are willing to do original research, and to write an article that will be read by our membership and beyond. The deadline for 2021 grants is March 15, 2021. We encourage all applicants to read the guidelines located on the EAIA website, https://eaiainfo.org/research/research-grants/ and to contact John Verrill or me if you have questions.
Daguerreotype Photo Process
by Heidi Campbell-Shoaf

The first commercially-viable photograph ic process was invented in 1839 by French artist and photographer Louis Daguerre. Instead of retaining the rights to the process himself, he negotiated with the French government so that in exchange for a lifetime pension, the process could be made available to the public. On August 19, 1839, the French government made the daguerreian process “free to the world.” This early form of open source technology enabled photography to spread rapidly; before the end of September that year, daguerreotypes had been made in the United States, and within a decade there were photos of far-flung locales from the Middle East and Asia to South America.

A daguerreotype is a photograph made by sensitizing a silver-coated copper plate using iodine vapors and then placing the plate in a camera, which was a wooden box to which a lens was affixed. There was no shutter, so to expose the plate a photographer would remove the lens cap and wait for the amount of time they thought would be adequate based on the available light. It took only about two years for improvements to the sensitizing process to reduce exposure times from minutes to seconds. The exposed plate would be developed using mercury fumes. The process resulted in a one-of-a-kind image, or a latent image, since there was no negative created. Daguerreotypes have a high level of clarity and detail that are unsurpassed even by modern technologies.

Since daguerreotype images are fragile, they were covered with glass and a mat, and either framed or put into a case. Over the years, any old photograph in a case got labeled as a daguerreotype, but in fact only those pictures that are on silver-coated copper plates are true examples of the process. Identifying daguerreotypes is quite easy since the polished silver surface is mirror-like and by tilting the image back and forth the picture will appear and disappear, much like a modern holographic sticker.

The introduction of Daguerre’s technique unleashed a wave of photographic innovation and invention over the following decades making pictures more affordable and plentiful. Though the technology has never really completely died, its popular use ended in the 1860s leaving the daguerreotype process in the hands of artists and photo historians.

Daguerreotype portrait of two children c. 1845, collection of Heidi Campbell-Shoaf.
Ron Blauch sent along this article about his collections of objects that he and his wife, Georgia, have collected over a lifetime. We really appreciate the work and dedication it takes to put together such a collection.

I've been collecting for over twenty years now, and it may be more of an obsession than a hobby. When I started my career many years ago as a land surveyor, and later, civil engineer, it was a period of technology revolution. The revolution relegated measurement, drafting, and calculation tools and instruments that were the way things got done for two hundred years to the obsolete and useless pile.

It was an appreciation of the craftsmanship and ingenuity of the tools that existed before the age of dancing electrons and binary digits that brought me to collect those relics and catalogue the vanished makers and techniques. It is a never ending learning experience.

I started collecting a few surveying instruments and tools as a way to illustrate the way things were done before. Then I began to focus on the various makers of the instruments and the odd small tools. Over time, as our kids made it through college, funds became available, learning continued, and the earlier instruments became more desired.

At the start of my career, we prepared pencil drawings that were sent to a room full of draftspersons who put out the drawings in indelible ink on linen paper. The drafting tools also became obsolete as the need for their true craftsmanship migrated to Computer Aided Drafting (CADD). Those hundreds of types of incredible tools became a new part of my collecting, as well as odd tools used to conduct engineering tests of soils, stream flow, and others.

My wife and I had become part-time dealers in old stuff and were attending auctions when heavy calculators were sitting in rows of household items and auctioneers referred to them as “boat anchors” (being that was about the only use for them) and begged a quarter for them. They became another branch to collect, along with slide rules and other calculating devices.

Lastly, I had the experience of working in coal mine reclamation at one point in my career and came to appreciate the tools of bituminous coal mining in western Pennsylvania and anthracite mining in the east. Mining was tough and dangerous, and the tools and lamps used became the final branch of my collection.

Some may look at the collection and think “hoarding” and maybe rightfully so, but it is all cataloged with no duplicates. Each piece represents a maker or a style of a tool used for a purpose. There is much in the collection of little value, but it illustrates something. There are some pieces in the collection of higher value but few of great rarity. A story can be told by a rare specialized piece, but I cannot justify the cost to hold such a piece for the smaller value (to me) of its story.

The collection is primarily for my own study and appreciation. At some point, a few pieces will hopefully get to historical associations where they may have significance. In the meantime, I’ll continue to search for the less common pieces that tell the story of the tools of surveying, drafting, calculating, and mining over the few centuries before the digital electronic age.
**Quarantine Projects**

*Richard C. Wright*
*Troy, New Hampshire*

Here is a photo of a piece I make often, but this one was requested by my wife and this was a great time to get it done and installed. I made everything except the screws. That was a piece of pine from the local saw mill as well, just a left over from trimming out a new window.

*Steve Pender*
*Rockwell, South Carolina*

I needed something to display my plane collection, so I cobbled this together over the last couple months. It won’t hold them all, but it gets them out of dresser drawers and off the closet shelves, lol! It’s in a room right off the living room; I’m using it as a home office and “library” for the dozens of American history books written in the late 17th and early 18th centuries dealing with the Revolutionary War and founding of our country.

*Ricard Cunningham*
*Forest, Virginia*

Richard has completed a built in closet and a nifty tool storage cabinet for his wood shop.

*Marty Schlabach and Jean Welser, Interlaken, New York*

My wife, Mary Jean Welser, and I are collectors. We are better collectors than organizers. While we continued to collect over the last few months, it’s been via online sources; eBay, Etsy, Facebook Marketplace, LiveAuctioneers.com, auctionzip.com, etc. However, I did use some of my time at home to better organize parts of our collections. Two collections that I focus on are chicken waterers and 19th-century woven coverlets, especially those woven in New York. I worked on my website that displays some of my chicken waterers and coverlets. I still have a lot of content to add, but it’s starting to be representative of these two collections:

- lattaroxfarm.com/chicken-waterers
- lattaroxfarm.com/coverlets

More importantly, I spent time creating a better inventory of our coverlets, writing up descriptions, giving them accession numbers, and organizing them on shelves. Now when I’m looking for a specific coverlet, I’ll be more likely to be able to find it.
Steven O’Shaughnessy  
Boston, Massachusetts

I am building two reproduction late 18th century exterior doors for the Peabody Essex Museum’s Crowninshield Bentley house in Salem, Massachusetts. Raised panels made with panel raising plane made specifically for this project by Jeremiah Wilding of Colorado. Here is a shot of the completed doors. As soon as they are hung in their openings at the 1727 Crowninshield Bentley House I will send pictures.

I thought I’d share a photo of my sliding-field story pole and the story stick tool with the actual specs knifed in (top, next column), and a full length shot of the Beverly Jog door with its story pole and lay out stick (previous column, bottom).

Above, detail of the door's construction. Bottom, raising the panels of the door.
Bill Bilancio
Leesburg, Florida

Over the past 5 to 6 months I've embarked on a restoration project, a Hammacher, Schlemmer & Co. Combination Bench and Tool Cabinet. This bench's previous refinishing covered up some serious damage caused by insects, mice, and alterations. A heavy coat of muddy red stain and wood filler obscured much of the damage. The further I proceeded the more I realized a complete rebuild and re-finish was necessary.

The most notable feature of this bench is the fact its primary wood is mahogany and not the usual white oak often seen. Another feature is the quick-release vice with two receivers, one at the left front corner and the other at the right-hand end. A screw-adjustable dog is installed in the maple bench top.

Given that this bench is made of mahogany, one wonders if it was a special order or possibly for a company in-store display or a trade show. I am currently in the process of re-assembly; I still have the top lid to finish and hardware to install. I would like to give a special Thanks to Bob Gordon and Paul Hamler for their expertise and guidance with this project. Your comments and additional information are welcomed.

Thomas Jefferson’s Poplar Forest
Forest, Virginia

Craftsmen at Thomas Jefferson’s Poplar Forest have been hand-making parts for the large Doric Order entablature that will grace the central dining room at Jefferson’s retreat. The wood is old growth poplar from Jefferson’s time.

Paul Hamler used a set of originals to make a mold to cast the sets that were missing. You can hardly tell the difference.

Almost finished!

Left to right: Dave Clauss, C. J. Frost, and Brian Foree.
I’ve been working at Blatt Billiards in New Jersey for almost a year now, and have collaborated with the other craftsmen here on some really nice tables. Although technology has replaced a lot of traditional forms of craftsmanship (marquetry, carving, turning, etc.), there’s still a lot of tricky and precise hand work. We also restore tables, some of which are over 100 years old.

Pool table tops are generally made up of three or four heavy, flat slates, usually 1” thick. To ensure a flat surface over this area requires hand planning the frame and its supporting cross members. This is achieved with a joiner plane and a lot of muscle. I use a Lie Nielsen #8 with custom ebony handles. This plane weighs 10 pounds. The entire surface has to be so flat that one cannot slide a piece of paper out from under a long straightedge no matter where it is placed across the surface. Once that is achieved, poplar frames are glued to the underside of the slates. They are positioned poplar side up on the newly planned table and they have to be planned totally flat as well. If all this is done properly when the slates are turned over on the table one should be able to slide a nickel across all the slate joints without it catching. This certainly serves to prove that a joiner plane properly set up and used can produce highly accurate work.

Bob Roemer,
Bolton, Massachusetts

My latest COVID project is the restoration of the case for a New Hampshire tall case clock. The works were made by Joshua Tolford in Gilmanton, New Hampshire, about 1800. The case was made by David Youngs of Concord, New Hampshire, and had been shellacked (I now understand the etymology of “getting a real shellacking;” the clock case, not me).

I inherited the clock from a relative who was an engineer in Concord, New Hampshire, in the 1960s. I’m sticking to my area of competence, cabinetmaking, and leaving restoration of the works to a professional clockmaker and repairer, John Fitzwilliam of Fitzwilliam, New Hampshire. The restoration has been fun as has the research into the clock and case makers.
Ed Lebetkin, Chapel Hill, NC

I have 2 molding planes maker marked Kennedy White New York. The interesting thing is the owner mark is L. Bailey. They are marked on the toe and heel. Would anyone know if these were from the personal tool kit of THE Leonard Bailey of metal plane making fame with Stanley?

I collect Leonard Kennedy, Hartford, planes, and my home town. Searches turn up all his kids too and I found these planes.

Sally A. Fishburn
Danville, Vermont

The last couple of years have been very intense for our window restoration business, S. A. Fishburn, Inc. In June we completed the last steps in the restoration of the windows in St. Peter’s Episcopal Mission (built 1897). The job required the removal of the sashes and the frames for a complete restoration. The windows had suffered from water and insect damage. I have never before experienced such extensive powder post beetle damage as I found in these frames. Some pieces of the frame were literally a hard shell of paint and saw dust. The newly restored windows are sound again and the center sashes of each unit are again functional.

At the other end of the time spectrum we removed the last sashes for restoration yesterday from the Norwich Congregational Church (built 1805). No bugs here just well loved windows requiring some overdue maintenance. We stripped decades of paint build up of the sashes, repaired cosmetic damage and added weather stripping to the units to increase their energy efficiency. These sashes should be good to go for at least another fifty years before requiring such an extensive refinishing job again. We started the job with the fabulous Palladian window.

Also in June we upgraded our chicken house with window units. Ross, a local student built the frames, fit and hung the salvaged sashes under my direction while working on his senior project in my shop. A year later we managed to strip the sashes and yet another year later we painted the sashes. Before moving the new batch of layer hens into the coop we installed the windows. No more covering the “windows” over with plastic to get the hens through the winter for me. Now I need to build a new door with side light.
We Welcome New Members

We wish to express our thanks and extend a warm welcome to these members who have joined since last fall. Your interest and support is very much appreciated.

Allen Arthur, 333 Betty Lane, Pleasant Hill, CA 94523
Joe Barry, 46 South Pleasant Street, Randolph, VT 05060
Bob Beckley, 4303 Rainbow Drive, Missoula, MT 59803
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