



Shavings

The Newsletter of the Early American Industries Association

Volume 260
Spring/Summer 2021



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: A collage of scenes from the 2021 EAIA Virtual Annual Meeting. More about the meeting is on Page 6.

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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:

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The deadline for the next issue (no. 261, Fall 2021) is October 4, 2021.

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Advertising: Go to page 15 for more information and advertising rates.

Requesting a replacement copy: Contact Executive Director John Verrill (see contact information above).

Both *Shavings* and the *Chronicle* are available on microfilm from UMI, 300 Zeeb Rd., Ann Arbor, Michigan 48106.

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President's Message

by Dana Shoaf

Hello everyone! I hope you are all enjoying the summer, and are able to get back out and slowly return to normal activities. I've been toiling away on my little tin shop project, slowly working toward completing it. I recently painted it with red linseed oil paint, and some of that paint ended up on my face, as you can see. A non-EAIA friend wondered why it was taking me so long. I told him building it was a lot of the fun for me. I know you all understand.

Every mistake I made and corrected was a learning process. This is the first building I've



done all on my own, using knowledge I have gained from a number of my EAIA friends. That's a good feeling. This organization has helped give me confidence to take on challenges.

Speaking of learning by doing, I hope those of you who attended our virtual annual meeting enjoyed it. John, Sally, Jane, and I had a steep learning curve with the technology. We learned a lot, but we still had some technological issues, some of which were not our fault.

Regardless, every presenter did a great job, and they all did it gratis to help the organization. I can't thank them enough. We managed to make a small profit on the meeting, which will go into our general fund.

Even though it was successful, I am already excited about the 2022 Annual Meeting in Maine. Is that wrong? I'll take seeing people in person any time over digital delivery.

Before I close, let me address something a bit unusual. I'd like to thank the membership for the overwhelming support of extending

my term, and the term of every board member, for an additional year.

The decision to put that idea forward was not taken lightly. I discussed it with the executive board, and present and past board members. We felt it was in the best interest of the EAIA to try to preserve some continuity as we come out of this unusual Covid situation.

This organization has given me a lot of confidence, and I am grateful that you have confidence in me.

Good luck with all your summer projects and collecting!



A paint-smeared Dana Shoaf (left) is looking forward to using his newly-constructed tinsmiths's shop.

From the Executive Director


by John Verrill

Like the year 2020, 2021 has proven to be another challenging year. It's not necessarily been a bad year, but it has challenged the EAIA to be more creative than ever. The decision to cancel the in-person Annual Meeting for a second time was very difficult because we didn't want you, our members, to lose interest in the EAIA. Your board leadership, though, is always ready to meet any challenges that are presented to us. The Virtual Annual Meeting that was held last month took a lot of planning, and we had to learn new technology in order to present interesting content for you. We wish to thank all of the presenters who made themselves available through video presentations at no cost to EAIA. Thanks go out to the Joiner's Shop of Colonial Williamsburg and its staff Brian Weldy, Amanda Doggett, Peter Hudson, Scott Krogh and Jennifer Wilkowski; Roy Underhill; tinsmith Karl Schmidt; cooper Marshall Sheetz; and researcher Heidi Campbell-Shoaf for their informative presentations. We were very pleased that the American Precision Museum, the Age of Steam Roundhouse Museum and Ben's Thresher Mill made great efforts to provide tours of their wonderful museums.

Our publications continue to be the backbone of EAIA when not meeting in person. The *Chronicle* has been able to maintain its regular publishing schedule during the pandemic; however we have struggled to find new authors. We know that many members have been using the down time to do research on

a variety of topics, so if you are one of those, please submit your idea for an article. Our editor, Megan Fitzpatrick, is very easy to work with and can help you flesh out your ideas into an article, so don't be shy about submitting something. Sharing information about historic trades, tools, and crafts helps us all in our quest to learn. We have included legacy articles in recent issues which give us perspective on research done in the past, but there is no substitute for fresh material. We hope you will discuss your ideas with Megan, she can be reached by email at 1snugthejoiner@gmail.com. As a tool user and craft person, as well as an editor, she knows how things work and will be glad to discuss your ideas from a practical viewpoint.

With our inability to meet in person, we found that there were so many obstacles to normal operations that it made it extraordinarily difficult to conduct business as usual. In early May the board wrote and asked you to vote on a proposal to extend the terms of the EAIA board for one year. I am pleased to say that you voted overwhelmingly to approve this extension. I believe that this was a good decision and will result in a good transition back to normal. If you have an interest in serving on the board, please contact us. Terms are for three years, and you can serve two terms. We have two in-person meetings each year, one in May at the Annual Meeting, and one in the fall in Harrisburg, PA.

The 2022 Annual Meeting will be held in Bath, Maine. I look forward to all of the exciting tours and presentations we will have there, but more importantly I look forward to seeing you, shaking hands, and sitting down to chat about what you have been doing during this time of isolation. 

From the *Shavings* Editor by Dan Miller

Here, after some delay, is your combined Spring/Summer issue of *Shavings*. This delay was quite unusual, and was caused in part by the focus of the EAIA board on planning and hosting the Virtual Annual Meeting, and in part by a lack of content.

In the past, *Shavings* has featured the Calendar of Events and Short Subjects—longer descriptions of exhibitions, events, and other items of interest to EAIA members. Now that we've had a reprieve from the pandemic, and in-person activities are taking place again, we'd like to start featuring these again.

Similarly, during the pandemic, we featured many members' projects in *Shavings*. Even though we are getting out and about more now, there is no reason why we can't continue featuring your projects.

Submit items for *Shavings* to Dan Miller (dan@dragonflycanoe.com) or John Verrill (executivedirector@earlyamericanindustries.org)

Discover Coastal Maine and its Maritime History at our 2022 Annual Meeting—May 18–21, 2022



For more than 500 years, the Bath, Maine, area has been a center for shipbuilding and other maritime activities. From our conference hotel in Freeport, we will be experiencing coastal Maine and its varied museums, shipyards, railroads, and tool-related attractions.

Our base will be the Hilton Garden Inn, a beautiful facility with expansive patio, plenty of parking for tool trading and a restored “Town Hall building” where we can have events.

We will spend an entire day at the Maine Maritime Museum. While there, attendees can take a cruise to see the Bath Iron Works and two lighthouses, explore the preserved Percy & Small Shipyard (working 1893–1920), visit the blacksmith’s shop, and wander the expansive museum building with displays that feature the Bath Iron Works, Maine-built small boats, a Fresnel lens lantern room, a Victori-


an shipyard owner’s home, the last remaining American clipper ship, and much more. We will have lunch on the grounds by the sea.

The Maine Maritime Museum was founded in 1962 by EAIA member Charles Burden and a group of like-minded friends when they opened a small store-front museum in Bath. A few years later they acquired the Sewell mansion, the home of a major shipbuilding family, and then the Percy & Small Shipyard. Other facilities were built or acquired, and now the museum comprises an extensive campus of twenty acres.

Other tours include a visit to the yard where the replica of Maine’s first ship, Virginia, is under construction, the Lie-Nielsen Toolworks in Warren, where some of today’s finest hand tools are made, and other regional museums that will be of interest to EAIA members.

Freeport, Maine, is widely known for its shopping: L. L. Bean is headquartered there and has a huge shopping facility which is open twenty-four hours a day, every day; there is a massive Maine Hunting Shoe, an L. L. Bean classic, out front that you can’t miss.

There are many antique malls and flea markets in the area for those looking for that special something your collection lacks!

The Hilton Garden Inn, our home for the meeting, is located close by the Freeport Amtrak station, and the Portland International Jetport is only 21 miles south of Freeport. Attendees can contact the airport for ground transportation possibilities, and rental cars will be available at the airport. 



BOTH PHOTOS: MAINE MARITIME MUSEUM

The 2021 Virtual Annual Meeting Did Not Disappoint!

The 2021 Annual Meeting that took place virtually in May was quite successful, especially for a first time venture. The Executive Committee and John Verrill had to pull out all of their skills and learn new ones in order to make this meeting work. Our presenters gave it their best and provided their skills without charge. We are indebted to the staff of the Joiner's Shop at Colonial Williamsburg (Brian Weldy, Peter Hudson, Amanda Doggett, and Scott Krogh), Roy Underhill, Karl Schmidt, Heidi Campbell-Shoaf and Marshall Sheetz for their presentations and to the staffs at the Age of Steam Roundhouse Museum, the American Precision Museum, and the Ben's Thresher Mill for their virtual tours.

Presentations included Karl Schmidt of Dakota Tinworks who demonstrated making a reproduction Civil War era tin cup; Heidi Campbell-Shoaf, Director of the DAR Museum, gave a presentation on the history of the common pin; Marshall Sheetz of the Jamestown Cooperage demonstrated how a barrel is made; and the Joiners Shop at Colonial Williamsburg gave a wonderful demonstration of sash making.

Information about the 2022 Annual Meeting is found on page 5. We hope you will save the dates of May 18-21, 2022, when the meeting will once again be held in person!

British Metal Woodworking Planes: A Review by Michael Swede



Some thirty years ago, Jeff Warner, who was studying at the London College of Furniture in Whitechapel, became interested in the history of metal plane making in Britain. For the past twenty years he has been researching the amazingly convoluted story of British planemakers and dealers. The result is this mammoth, four-volume set of books.

The books take us from the beginnings of the British industry around 1800 with names such as Robert Towell and Gabriel, right through to the decline of British metal plane making in the post-war era up to the 1960s.

These books are lavishly produced and illustrated with multiple photographs of tools and advertisements. It delves into the sometimes convoluted and intertwined lives of

these pioneers of the industry, with much information about their lives and times. Names that will be familiar to woodworkers include Norris, Buck, Stanley, and numerous others.

Whilst there is a huge amount of detailed information about the design and manufacture, this book is never boring. Jeff takes us into the lives of these pioneers with numerous stories of their sometimes intertwined lives. Interviews with family members such as Tom Ryan, a descendant of the famous firm of Buck and Ryan, and with former workers of the Norris factory help us to understand the complexity of this

story.

There is much fascinating detail about Scottish makers, such as Spiers and Mathieson, and large sections devoted to the contributions of Stanley to the industry.

A full resume of the book can be found at www.slatermetalplane.com.

This book is not cheap, but with over 1600 beautifully illustrated pages spread over four volumes, it represents great value and is surely a must for anyone interested in the history of plane making.

The cost is £250 (approximately \$350US). I believe that it can be paid for in installments.

It can be ordered from sales@gandmttools.co.uk or at www.gandmttools.co.uk.

Endowment Secures The Future

Have you considered donating to the Early American Industries Association Endowment Fund? Gifts to the endowment provide a stable income stream to ensure the EAIA's continuing accomplishment of its mission. They help the EAIA do what we have done for more than 87 years—but better and with more impact.

The funds are held in perpetuity and invested. The appreciation and income on the investment is distributed annually to maintain and expand the EAIA's efforts towards achieving our mission. Through this dedicated stream of income, an endowment gift ensures the long-term viability and stability of EAIA.

The EAIA has benefited from the incredible generosity of our donors. Every endowment gift can have a lasting and growing effect on our organization. Recently, a planned gift of over \$540,000 from the late John and Janet Wells added considerably to the EAIA Endowment. Planned giving is a way for a donor to create a long-lasting legacy. The most common planned gifts are those specified in a will, but there are other options available to those wanting to make a planned gift. While not everyone can be as generous as the Wells, any donation to the endowment increases the organization's capacity to achieve its mission. Thanks to planned gifts like that given by John and Janet Wells, the value of the EAIA's endowment has grown to \$1,638,953 as of 2021, and with your help, it can continue to grow.

—Noel Poirier

Endowment Committee Chair

Three Days of Peace & Tools

The Twentieth Annual Open House, Antique Tool Fair, and Auction were held on July 22, 23 and 24, 2021 at the World Headquarters location of Martin J. Donnelly Auctions in Avoca, New York.

The first of these events was held in May 2002 in conjunction with the 2002 Rochester, New York, Annual Meeting of the Early American Industries Association when an Open House at the Donnelly Compound was held for EAIA members attending the meeting. An auction was added to the open house in 2003, and the Antique Tool Fair followed in 2007.

The number of lots in the auction (3201 this year) has grown steadily to the point that prospective buyers can assume that they will be able to inspect, bid on, and purchase from a selection of 100 tons of tools, hardware, household items, and related antiques over the course of the three-day event.

Auctioneers Bill Baxter of Indianapolis, Indiana, and Paul Wilmott of Hillsboro, New Hampshire, were on hand to call the 2021 sale, which was conducted under four 40' x 80' and ten 20' x 40' tents. The first 600 lots were sold

on Thursday, July 22, and the remaining 2,600 lots were sold on Friday and Saturday.

An Antique Tool Fair, featuring forty selected antique tool dealers was held at the




Above: An aerial view of the Donnelly compound while the Annual Open House, Antique Tool Fair, and Auction are in progress.

Below: A view of just some of the many lots that went up for auction in 2021.



Upper Greensward Market Venue. The Tool Fair began with the arrival of the first dealer and ended with the departure of the last. Owing to limited space, a number of reserved parking spaces for dealers were made available adjacent to the main dealer field for those who wished to sell from their tailgate and have a readily accessible reserved parking area for the entire week. This option, known as "Avoca Prime" adds a dozen or more dealers to the mix and offered some pleasant surprises for shoppers.

Many of the dealers camp out for the weekend either on their space or in the seventeen acres of woodland on the property. Owing to the laid back nature of the event, it has been promoted for many years as "Three Days of Peace & Tools" and is referred to by some as "Tool Woodstock." Look for an announcement of the schedule for 2022 in the coming months. 

Stanley Tools Rule the Day at the Spring Brown Tool Auction

The 58th International Brown Tool Auction took place on May 15 at the Camp Hill Radisson. The date was delayed a few weeks from our normal end of March schedule by COVID restrictions, but the upside was that by the time it took place, both Pennsylvania and the CDC had eased their restrictions, making it possible for a large and enthusiastic group of bidders to attend. As a bonus, the beautiful spring weather was perfect for tailgating, with several dealers reporting record sales.

Inside at the auction, the theme of the day was the Return of Stanley, with Stanley tools and advertising materials bringing prices that haven't been seen in a number of years, led by a boxed No. 1 that went to an absentee bidder for \$5,311.00, one and a half times its high estimate, and a counter display of push pull rules that after some very spirited bidding sold on the floor for \$3,277.00, more than six times its high estimate. Two counter displays of Stanley zigzag rules brought \$1,921 and \$1,073.50 respectively, and a selection of rare catalogs brought \$1,130, all well above their estimates.

Among the Stanley planes, a No. 51/52 combination chute board and plane sold for \$2,486, and a second No. 1 without box brought \$1,356. No. 9s have languished recently, but a very clean Type 2 brought \$1,751.50, with all going to the floor. In total, 20% of the lots that sold for \$1,000 or more were Stanleys, and more than a quarter of the Stanley lots exceeded their high estimates.


Outside of Stanley, the star of the auction, as expected, was the Israel White patented center wheel plow from the Dennis Fisher collection which, after a battle of the phone bidders, sold for \$13,560. Other standouts from Dennis's collection were examples of the rare ivory and gutta percha (often misidentified as ebony) versions of the Stephens patent inclinometer rule, which sold for \$5,198 and \$3,616, and one of only a handful of known examples of the H. M. Rich patent inclinometer, which brought \$3,955 from an absentee bidder. There will be much more from the Fisher collection to come.

This auction included the fourth installment from the extensive collection of infills we've been listing, and all performed well. The leaders were two examples of Mathieson's "improved pattern" skew mitre plane, among the rarest planes in the Mathieson catalog. The auction included both the first and second types, with Type 1 selling on the floor for \$9,040 and Type 2 going to an absentee bidder for \$7,006. Also included was a very rare gunmetal Norris A15, which sold in the room for \$5,876.

Other patented and metallic planes included a Union No. 0X (\$4,068), a Miller's 1872 patent gunmetal plow which, despite having a reproduction fence, brought \$3,503, a Mockridge & Francis three-arm plow (\$3,164), a Mayo "Boss" with very nice gold paint (\$2,260), and a Chardoillet patent jointer (\$1,921). Eigh-

teenth century wooden planes continue to hold up well, with two Cesar Chelors from the Arnold "Jake" Johnson collection selling for \$2,373 and \$1,751.50, and a Francis Nicholson slide-arm plow bringing \$3,164. Among the modern makers, the standout was one of the original inaugural run of 100 Lie-Nielson No. 164s, with extensive documentation, that brought \$1,299.50 in the room.

Measuring and layout tools were also strong. Besides the Rich patent inclinometer, a solid ivory bench level by eighteenth century Paris instrument maker Jacques Canivet sold for \$4,872, a Pittsburg Novelty inclinometer brought \$1,412.50, and a Heller & Brightly gimbel-mounted miner's plummet in its original box with lamp oil bottle went home with a bidder who stayed until the very end of the auction just to bid on it, for \$1,186.50. A number of ivory rules were featured from a new to the market collection, including a very attractive ironmonger's rule (\$875.75), a James Gargory engineering rule (\$536.75), and a W. H. Harling architect's rule (\$678).

All in all, a very satisfactory opening to the 2021 auction season. We'll be back in Camp Hill in October for the last time before relocating our new home in York in 2022, and we hope to see everyone there. 

Annual Antique Tool Show and Sale at Garfield Farm Museum

Members of the Early American Industries Association (EAIA) and the Mid-West Tools Collectors Association (M-WTCA) hold their annual Antique Tool Show and Sale at Garfield Farm Museum on the first Sunday in August each year. This is the only joint show by these two organizations in the mid-west open to the public.

The Garfield Farm and Inn Museum looks at the settlement era of northern Illinois, where traditions arose around the seasonal cycle of farming. In that spirit, Garfield Farm's calendar of events has created its own traditions that are approaching nearly thirty years or more in age. The Antique Tool Show is just such an annual tradition paying tribute every first Sunday in August to the craftsmanship and inventiveness of Americans since the 1700s. These collectors value and marvel at the simple hand tools many whose design endured for centuries.

Garfield Farm Museum established this annual show to help educate the public with the realities of America's founding. Hand tools were what built and shaped America. In the 1840s as factories arose, handcrafted

items became mass produced but not in the way mass production is envisioned today. The hand tools that individual craftsmen used simply transitioned to the early factories. Water power might have made it possible for a number of lathes to be powered at once, but hand tools were used to make any turnings. Blacksmiths were becoming old school in the mid-19th century, as the profession of me-




chanic became the high tech of its day. Steam-age mechanics who manufactured and maintained locomotives and lake- and ocean-going steamers needed even more specialized hand tools to produce the precision needed.

Tool and die makers became the top hand tool workers of the 19th and early 20th century. Their inventiveness and skills would create the power tools that society depends upon today. Appropriately, some of the most avid

collectors one can meet at the Antique Tool Show are retired, highly-skilled tool and die makers. Many are the last generation to use hand tools and the first to use computerized machines to make the complex machines of mass production today.

Yet fine craftsmanship has not disappeared as thousands of hobbyists that enjoy working with wood, avidly seek out antique tools. Such tools that might be made of higher quality materials than what can be found on the market today or are no longer made but are still needed to reproduce certain designs or affects in furniture. The Antique Tool Show is thus an opportunity to talk with such experienced individuals who might have worked with the type of tool one purchases.

Garfield Farm Museum is a historically intact former prairie farmstead and teamster inn being restored by volunteers as a 1840s working farm. The museum is located 5 miles west of Geneva, IL off ILL Rt. 38 on Garfield Road. For more information call (630)584-8485, email info@garfieldfarm.org, visit our website at www.garfieldfarm.org, or find us on Facebook at www.facebook.com/GarfieldFarmMuseum. 

Getting to Know Your EALA Board Members; Sally A. Fishburn, 1st Vice President

I have been asked to introduce myself. To start, I am currently the First Vice President of this organization. I have no idea how long I have been a member, but definitely long enough to be asked to serve on the board of directors. Let's be clear that I consider myself a user, not a collector. Realistically my wife, Susannah, would say I have a collection of user tools.

I am a Vermonter, though not native. I have lived here for 30 years in my 200 year old farm house located 60 miles from the Canadian border—more precisely, in the Northeast Kingdom of Vermont. That's 30 years over which my house was to be restored. As an historic preservation specialist spending my days restoring other people's buildings I find myself short on time to work on my own house. So goes the story of the cobbler's kids with no shoes. The house's time is coming.

I spent parts of my childhood in Maryland, Pennsylvania, and New Jersey, but my heart says I grew up in Pennsylvania. As a youngster in State College, I spent my afternoons hanging out with the old guy Ken and his wife across the street. Ken told me stories of his working years as a contractor constructing many of Penn State's buildings that I knew. That stuck with me and led me to pursue architecture, and I received a B.S. in Architecture from the Pennsylvania State University. Halfway through my degree I realized that I was not so interested in designing new buildings but could have a career writing about buildings. To help me along that path, a college friend set up

a meeting for me with her mother, Diane Maddox, then chief editor of the National Trust for Historic Preservation Press. In the course of our meeting she suggested that I should consider attending one of the hands-on programs in historic preservation and write about it.

Talk about a lightning bolt! Why write about it when I could do the work with my own hands?

Coming from a family of academicians, working in a trade never occurred to me. But next thing I know I am off to Boston to attend the two-year Preservation Carpentry program at the North Bennet Street School. Their program is comprehensive and excellent. I left the school with a working knowledge of American building history and technology from the cellar hole to the roof ridge. One emphasis of the program was learning how to use period tools in order to recreate authentic period millwork and finishes. Thus began my user tool collection.

Out of NBSS I was hired as a carpenter to work in the Park Service Building Conservation Branch restoring windows on the Commandant's house at the Charlestown Navy Yard. My first paycheck revealed that I was being paid carpenter's assistant's wages even though I was hired as a carpenter. I protested to no avail and left the Park Service at the end of the summer season.

Returning to Central Pennsylvania I attempted to get a job working for the only guy doing preservation work in the area. His crew was Amish and since they would not work

with women I could not be hired. Thus S. A. Fishburn, Inc., was born—using my initials specifically so my gender would not be known before a prospective customer met me face to face. I learned to look appreciative at the “mansplaining” when I went to the lumber yard (but to always leave with what I needed) and to graciously accept when men felt obliged to load my lumber or bags of plaster into my truck.

When I relocated to Vermont it became apparent that my business was going to flounder as an unknown in the community. I ended up spending seven years working for Littleton Millwork, a high end, architectural millwork company. I was the first woman ever hired on the manufacturing floor. During my first few weeks on the job I had to put up with a parade of old timer craftsmen and contractors stopping by to check me out. I ran their cabinetry jobs and built reproduction windows and doors. They provided the training that moved my woodworking skills from passable to precision.

After seven years I maxed out my earning potential at Littleton Millwork, and with Susannah's help we reopened S. A. Fishburn, Inc. For the past twenty one years we have been restoring wooden windows and doors, preserving plaster (flat and ornamental), creating reproduction windows, sashes, doors, moldings, designing new traditional architectural millwork, and consulting on preservation projects throughout Vermont. The business flourished quickly at the start, both from the reputation

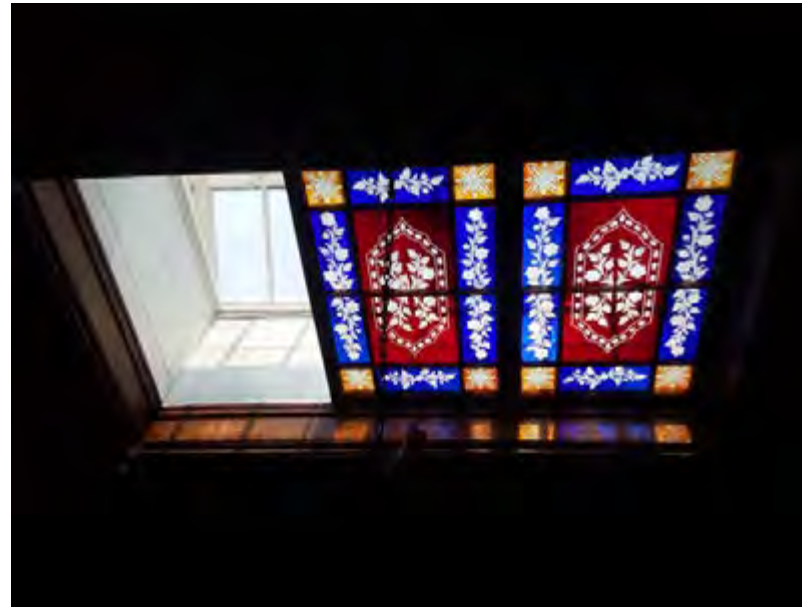
Littleton Millwork has and because of two women, Judy Hayward of Historic Windsor and The Preservation Education Institute, and Ann Cousins of the Vermont Preservation Trust. Both women quickly noticed my talents in historic preservation and promoted our company as often as they could. We gained a quick reputation for excellent work. Because we worked on the Haskell Opera House, built on the Canadian border, we have also worked internationally.

In addition to a steady stream of preservation work I also teach window restoration workshops, present lectures on preservation techniques, and have provided lectures for the Traditional Building Conferences on the evolution of window design and technology and sash restoration repairs. For last November's conference I created a series of videos showing the window restoration process from beginning to end.

We are passionate about our work and at every chance I encourage people to restore their buildings.

Our business works within the guidelines of the Secretary of Interior Standards for Historic Preservation. I am a traditionalist in my approach to our work and the materials we use; if it worked 100+ years ago and is still standing, it must be a good method! I particularly love the challenge that every job is different and every window, building, and detail reflects the person who built it. If a job requires a new jig or tool be made in order to complete the process, all the better.

While every job is important, we have had a couple of plum jobs that allowed me to really stretch my skills. One was the restoration of the library skylight in the Justin Morrill Homestead in Strafford, Vermont. Restoring the skylight portion allowed me to work with cypress, a wood that I have not previously used. Cypress, being non-native to Vermont, does not often show up in our earlier buildings. The Morrill Homestead also presented me with a



The skylight at the Justin Morrill Homestead, Strafford, Vermont.

need to reproduce an unfamiliar glass style. After checking with the top stained glass folks in Vermont, I learned that the glass was a flash colored glass with copper wheel engraving. With a little more work I found possibly the only person in North America who still does copper wheel engraving.

The other big job that comes to mind was resizing the frame for the 10' x 15' painting, *The Domes of Yosemite*, by Albert Bierstadt.

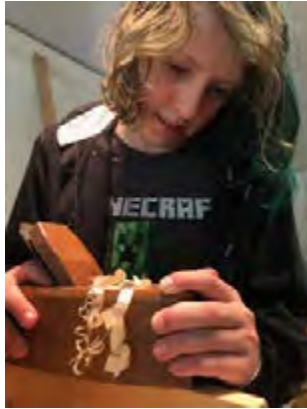
This painting is one of the gems in the Athenaeum, an historic building housing a public library and art gallery in St. Johnsbury, Vermont. While the painting was being removed for conservation the conservators discovered that it was actually squished into the frame and the rabbet would need to be enlarged before the restored painting was returned. Having previously resized a smaller frame in the Athenaeum's collection, the Athenaeum director called me to do the job. The frame for this large painting is mounted on a three-foot tall, unstable base and due to its size would have to be adjusted in place—without covering the gallery and its 100 plus paintings with sawdust. The base also required extra interior framing for stabilization. This special job was stressful but fun, and the conservators were thrilled with the level of our work.

I am fairly certain that I was looking for The Society of Early American Trades (S.W.E.A.T.), an organization that had folded by the time I was searching for it. Instead I found the EATA. What a treasure trove. I found myself among my people in this organization. You all are members and so you know what I mean.

When not engrossed in building preservation, I can often be found playing my trumpet in several local groups, building furniture for our house, working on the property, helping Susannah with the gardens, and stacking firewood. Recently I joined a local committee to repurpose and restore the Danville Train Station. I still dream of finding time at some point to tune up all those tools hidden in a multitude of tool chests. 🐉

Report From the Field, Featuring Sam Kenyon

Ok, so I am the youngest active member, woohoo! My name is Sam and I am 11 (almost 12.) I live on a farm in North Carolina. I have been to four Annual Meetings (I got second place in the displays once at the 2019 meeting in Lowell). Due to the pandemic I have missed seeing everything and everyone the last two years, but I look forward to Maine in 2022. I enjoy woodworking and blacksmithing. I recently helped rebuild wooden steps with my grandfather, Pat Lasswell. We used a hand plane to reduce the size on a board and I was impressed by the shavings; they were so thin that they were transparent.



I have also been doing some blacksmithing. My first time in a forge was when I was 7 at the EAIA Annual Meeting at Sturbridge Village, but since I was 7 I just cranked the bellows for my mom and dad. I loved it. Last year our friend built a forge out of US army truck rims on our farm and has been teaching me things. The first thing I made was a metal heart for my mom using our forge and a piece of train track for an anvil. It was fun and hard, because you need extreme accuracy with the hammer. This year we converted the forge to a dug-in Japanese-style forge where we sit down while we are heating and we twist around to hammer. I like the Japanese-style forge more because you are not getting waves of heat in your face. I hope to learn more blacksmithing skills soon.

Marshall Scheetz Receives EAIA Research Grant

Master cooper Marshall Scheetz has been awarded the Winthrop L. Carter Research Grant Award of \$3,000 for his project “Cannikin, Tankard, Tigg, & Stoup: History, Usage, & Manufacture of Wooden Staved Drinking Vessels in America.”

Drinking vessels are found throughout history but little attention has been given to ones made of wooden staves by a cooper. Since most research has been focused on ceramic, glass, or metal, Marshall has chosen to expand the knowledge base about staved wooden drinking vessels. By studying the known examples

Staved wooden tankard made by Marshall Scheetz.

in museum and historical society collections, he hopes to create a better understanding of the cooper's trade in North America. He will use the primary sources located in university and museum libraries, and will examine and document examples found in museum collections throughout the northeast. The results of his research will be published in a future issue of the *Chronicle*.

Scheetz was introduced to coopering as an interpreter at several living history museums. In 2001 he embarked on a six-year apprenticeship at the Colonial Williamsburg Foundation, and worked and interpreted there until 2016. In 2008 he formed a company called Jamestown Cooperage and has spent the last five years practicing the trade of reproducing period cooperage including hogsheads, barrels, firkins, butter churns, tubs, piggins, and buckets, along with art work inspired by the trade. He is a historian and researches the cooper's trade with an emphasis on the 18th and 19th centuries. His work is found in museums and private collections throughout the country.




Missing Past President McMillen



We are sad to announce the recent death of former EAIA President and ardent supporter Judith McMillen. Judy was always active in the programs of our organization and served as Annual Meeting chairperson for many years, leading us to exciting and fun historic locations. She and her husband, Billy, were always on the spot when volunteers were needed, a commodity that will be sorely missed!

She found her life's work in history when she met her second husband, William (Bill McMillen), and worked in the education department and later became the director of education at Historic Richmondtown on Staten Island, where William was the super-

visor of restoration. After they both retired in 2003, they moved to Glenmont, New York, where they pursued their love of traveling throughout Europe and the United States, and volunteering at Eastfield Village. She proudly became the first woman to serve as president of the Early American Industries Association. Judy also served as a board member of the Historic Eastfield Foundation.

In Billy's words, "My Judy so loved the EAIA and we want the organization to continue into the future." Billy asks that honorific donations in her memory be made to the Endowment Fund of the Early American Industries Association, PO Box 524, Hebron, MD 21830-0524. 



Judy interpreting at Historic Richmond Town.

Gifts to the Endowment Fund in honor of Judy McMillen were made by the following:

John Abb, Stanfordville, NY
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 Paul & Eileen Van Pernis, Ashland, WI
 John Verrill, Hebron, MD

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.

Mr. Willard Anderson, 57
Woodside Trail, Chapel Hill,
NC, 27517

Mr. Joe D. Rogers, 515 UNION,
HEREFORD, TX, 79045

Kirwan King, PO Box 219,
Warsaw, VA, 22572

Mr. Don Craig, 300 Melbourne
Way, Lexington, KY, 40502

Rick Lennox, 22 Patsy Ln,
Thetford Center, VT, 05075

Mr. Scott Druhot, 6 Ridgeview
Drive, Ashville, NC, 28804

Bradley Bailey, 7942 S Xenia Ct,
Centennial, CO, 80112

Mr. Glenn Lurie, 26 George
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08648

Terry Borrelli, 115 Cherry Way,
Beaver Falls, PA, 15010

Stephen Mankowski, 118 Edale
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Mr Dennis McLain, 608 Dubois
Ct, Annapolis, MD, 21401

Mr. Richard Hawes, 10
Passaconaway Dr, Billerica,
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Mr. Rod Richer Jr, 1811 Rabbit
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Brandon Beshears, PO Box 1079,
Gardiner, MT, 59030

Patrick Stewart, 1609 Ems Rd W,
Fort Worth, TX, 76116

Mr. Robert Self, 3008
Warminster Dr., Wingina, VA,
24599

Ray Bucklin, 2131 SW 41 Lane,
Gainesville, FL, 32608

Mr. Richard Valentich, 5022
Berwyn Rd, College Park, MD,
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Kentucky Ave, Pittsburgh, PA,
15206

Mr. Ronald Johnson, 6500
DAVID JAMES BLVD,
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Lane, Felton, CA, 95018

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23140

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Minneapolis, MN, 55416

Mr. Robert Hubbs, 1020 Virginia
Ave., Lancaster, PA, 17603

Mr. James Conley, 723 South
Keswick Drive, Troy, VA,
22974

Mr. Dave Petit, 368 Sawblade Rd.,
Bedford, PA, 15522

Tom Boren, 1102 County Road
138, Gatesville, TX, 76528

Mr. Joshua Clark, 113 Great Hill
Road, Oxford, CT, 06478

Mr. Gordon Lohr, 3 Dahlgren
Rd., Richmond, VA, 23238

Mr. Donald Martel Jr., 402
Sheffield Ct., Runnemede, NJ,
08078

Mr. Jerry Ramos, 2850 Cedar
Ave, Morro Bay, CA, 93442

Mr. Jon Horn, 62748 Hwy 90,
Montrose, CO, 81403

Mr. & Mrs. Bob Kozakiewicz,
1645 Pennington Rd, Ewing,
NJ, 08618

A Bench-top Workbench

by Dan Miller

This past year, I have spent a lot of time working out how to spend less time bending over. Towards this end, I've made a number of improvements to my wood shop, including installing additional electrical outlets higher up the walls, moving dust collection blast gates to a level where they can be reached without bending over, and getting tools onto shelves and racks.

I also built the workbench that is the feature of this article. It was designed by Steve Latta and published in the Winter 2015 issue of *Fine Woodworking Tools & Shops Annual*. This bench was in the back of my mind since I first read about it, and this spring I finally had the opportunity to build. It has since become the most used of my many various benches.



Photo 1: This is a general overview of the bench, which is clamped to my main wood-working bench. I used a vintage vise from a

different bench that I am not really using at this time.



Photo 2: Another view of the miniature bench clamped to the main bench, showing how most of my bench tools are in easy reach. The combined height of the two benches puts the workpieces at a height where very little bending is required. The size of the bench limits the size of the workpiece, but for the kind of projects I have been working on recently, it has proven to be large enough.



Photo 3: Here I was planing a scarf joint on a piece of replacement planking for a canoe restoration (see more about this project of mine in *Shavings* 259, Winter 2021). While it was easy enough to plane this piece working across the width of the bench, I would have preferred planing off the left-hand end of the bench. As a result, I am considering moving the vise to the right-hand end of the bench.



Photo 4: The usual sorts of bench jigs work well with this bench, though they need to be sized appropriately. This simple bench hook is oriented for a western-style push saw; turned 180 degrees, it works equally well with pull saws.

Photo 5 (next page): This jig is for edge jointing. Like the bench hook, it has a cleat that hooks over the end of the bench. It is comprised of three pieces: a base on which the plane slides, a second layer to raise and support the workpiece, and a third piece that acts as a fence and stop. The fence has slots



and is mounted with thumbscrews that allow it to adjust to the width of the workpiece, and in my case, to the taper of the piece as well-I sized my jig for edge jointing tapered string instrument fingerboards.



Photo 6: This photo shows the round holes sized to fit Veritas Round Bench Pups, which used in conjunction with vise, allow me to do any function I would do with the tail vise on my large bench. The dog holes also make a convenient place through which to drive dowels through the dowel plate.



Photo 7: A piece of carpet cut to the same size as the bench top makes a good surface for inspecting or restringing musical instruments.

All in all, I am quite pleased with this bench, and I am sure I will find many more uses for it as I continue using it. The bench is

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easily portable, and can be moved off the main bench for those times when bigger projects are in the works. I'll also be able to bring it with me to the 1870s house I am in the process of restoring, where clamped to any solid surface (like the tablesaw), it could potentially be useful as well. 🐾



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