

The TOOL SHED

NUMBER 61

APRIL 1990

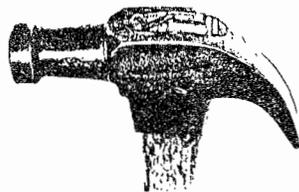
A Journal of Tool Collecting published by CRAFTS of New Jersey

THE STORY OF A HAMMER COLLECTOR

by Dan Comerford

How does one become interested in collecting tools, or for that matter, specializing in the collecting of hammers? For me, the story begins over twenty years ago when I was a college student in upstate New York. One day while I was out hunting the Catskill region for antique furniture, crocks, lamps, etc., I discovered some old tools in a barn behind an antique shop that I frequented from time to time. There, in the corner of the barn, was a box of long-discarded tools. The owner of the shop, Mr. Schultz, said, "Oh, that old junk nobody wants that stuff why don't you just take it?" Not being one to pass up a good thing, but being careful not to appear greedy, I informed Mr. Schultz that I did not want everything in the box--just the hammers. "The hammers" what made me say "the hammers"? To this day, I'm still not sure, but that was the beginning of my hammer collecting activities. In retrospect, I'm sure that among the planes that I left behind were at least a half-dozen pristine 18th century beauties all with names that, today, would excite the most advanced collector. In any event, I was happy with "the hammers".

The hammers numbered three, and although I



The Maydole Hammer

didn't know it at the time, were quite unusual. The first, I found out years later, was a small saw setting hammer. The second looked like an ordinary claw hammer, but I later discovered the significance of its manufacturer, David Maydole of Norwich, New York. For those of you who have been living in a cave for the last twenty years or who have been brainwashed by your TOOL SHED editor into thinking wrenches are the only tool worth collecting, David Maydole is the guy who adapted the adze eye to the hammer to prevent the head from "flying off the handle". In any event, today these hammers are highly prized by collectors, and in my opinion and the opinion of many old mechanics, the finest hammer ever manufactured. If the hammer is the "King of Tools" then the Maydole hammer is the "King of Hammers". (continued on page 7)

BARBARA FARNHAM, SPEAKER AT APRIL 8th MEETING

CRAFTS of New Jersey will meet Sunday afternoon, April 8th at the Hobart Masonic Lodge in High Bridge. The 2:00 P.M. gathering will be preceded by the Tailgate Swap in the parking lot.

It will be our pleasure to have Barbara Farnham impart some of her understanding and experience with "Tools Used in the Early Sheep and Wool Industry".

Be sure to enjoy the tool displays being featured this month, and also to bring your "What's It?" for us to identify after the talk.



Collectors of Rare and Familiar Tools Society
of New Jersey

President _____ STEPHEN ZLUKY, Whitehouse

Vice President _____ JOSEPH G. HAUCK, Lebanon

Secretary _____ BARBARA FARNHAM, Stockton

Treasurer _____ JOHN M. WHELAN, Murray Hill

The purpose of CRAFTS of New Jersey is to encourage interest in early trades and industries and in the identification, study, preservation and exhibition of tools and implements used and made in New Jersey as an integral part of our heritage.

Membership in CRAFTS is open to anyone who shares the above interests. Annual dues per person or couple are seven dollars for the membership year of July 1 to June 30. Membership fees may be sent to the Treasurer: John M. Whelan, 38 Colony Court, Murray Hill, N.J. 07974.

The Tool Shed

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

COLLECTING EARLY SHEEP AND WOOL TOOLS

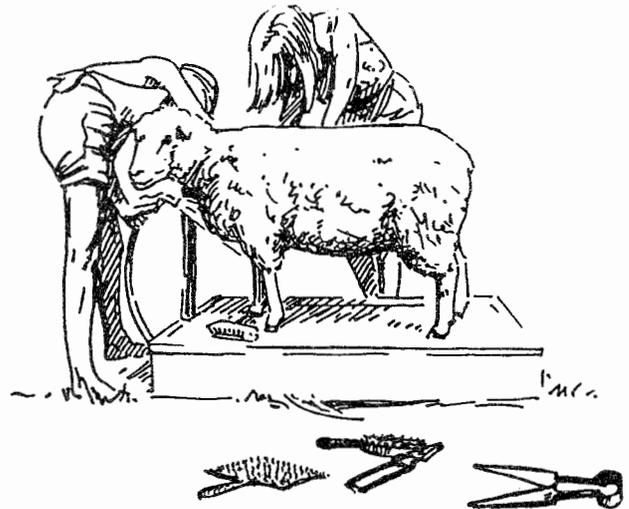
by Barbara Kes Farnham

I never thought I'd be raising sheep and least of all spinning and weaving. Art was my forte, painting and illustration, and I wanted to write and illustrate children's books. Another interest was nutrition; we bought sheep to provide pure meat without adulterants and to make use of our 40 acres of idle land. The sheep became subjects for my paintings, and eventually I decided to also work with the wool. My first interest in wool processing was to make fill for my quilts as done in early times.

Meanwhile my husband, Alex, started collecting early American tools. He occasionally came upon sheep and wool tools and decided I should have a collection. One of the treasures found in Pennsylvania was a "Farnham" spinning

wheel.

In January the first part of my book, SHEEP---LET NATURE BE YOUR GUIDE, appeared in serial form in the DORSET DIGEST. Selected chapters will appear throughout the year in this sheep magazine. Shown here is one of the drawings from the book showing Amanda being readied for the fair. She is on a fitting stand getting a shampoo with the tools needed to make her look more beautiful. Left



to right are grooming card, curry comb, hoof trimmer, and hand shears.

I will bring to the April meeting of CRAFTS some of my antique sheep and wool tools and will show how they are used. Wool today is generally a side line on a sheep farm. More recently the early arts of spinning and weaving have become popular, with crafters keeping small flocks just to produce wool. This has led to increased interest in the early wool tools. In the next issue of the TOOL SHED, I will describe more fully the EARLY SHEEP AND WOOL INDUSTRY.

* * *

EDITOR---We appreciate Barbara's taking time from her very busy schedule to show and demonstrate her unique collection. I, for one want to invite one of those crafters.

BOOK REVIEWS

Contributed by Raymond R. Townsend

HISTORIC TRADES ANNUAL, Volume 1. The Colonial Williamsburg. This is a much needed new publication and first in a projected annual series. Its aims, as noted in the Foreword, are to "interpret the work, lives, and environment of the people engaged in the trades, agriculture, and domestic activities of eighteenth century Williamsburg and to re-establish and preserve the technology, process and skills of the trades, domestic work, and agricultural activities." The contributors are knowledgeable and skilled in their craft and well qualified to write on their subject.

This issue covers:

CHAIRBUILDING, workmanship, and stylistic character of the furniture. Diagrams of a chair and its parts; illustrations and construction showing the tools.

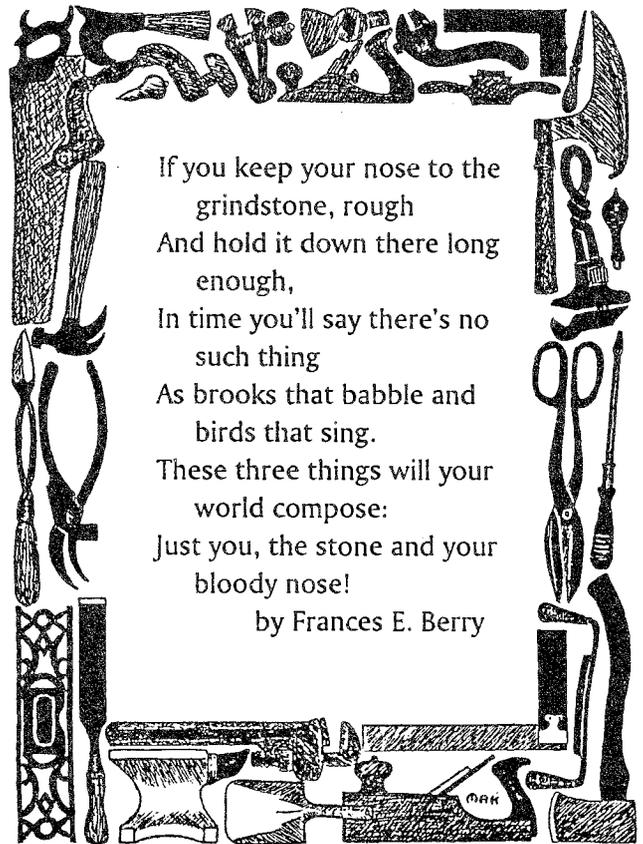
RECONSTRUCTING THE AMERICAN BLOOMERY PROCESS, discusses the working characteristics of wrought iron, the composition of the ore, and details as produced by the Chesapeake furnaces and forges that furnished iron used by the colonial blacksmiths of Williamsburg. Diagrams and early illustrations.

THE CASKS FROM CORK (Ireland), is a study of various casks recovered from British ships scuttled in the York River during the American Revolution. How the cask was constructed, marked and used. Diagrams and illustrations.

ART & MYSTERIES SELECTED DOCUMENTS is a selected section featuring reprinted articles from various eighteenth century sources of craft interest. **THE ART OF GUILDING,** from the Universal Magazine, February 1776, text and illustrations. **THE CARPENTER'S TAP,** from Andre Roubo L'Art du Menuisier, Paris 1769 to 1775, is translated from the French text with

various illustrations. **THE APPRAISEMENT OF THE ESTATE OF EDMUND DIKENSON, CABINET-MAKER,** one of Williamsburg's most important cabinetmakers. His personal estate included tools, clothing, and his most interesting collection of books. Recorded August 17, 1778, in York County Court, Virginia. **A COMPLETE SET OF CARPENTER'S AND JOINER'S TOOLS: 1769,** contains a list of tools thought by William Allison, merchant of Falmouth, Virginia, to make a complete chest. A most thorough and interesting list of tools.

BOOK REVIEWS section deals with those of interest to the study of Colonial history. **SUBMISSION OF ARTICLES AND INSTRUCTIONS TO AUTHORS** is included to encourage others who have particular skills and research knowledge of early crafts to contribute. Information
(Continued on page 11)



If you keep your nose to the
grindstone, rough
And hold it down there long
enough,
In time you'll say there's no
such thing
As brooks that babble and
birds that sing.
These three things will your
world compose:
Just you, the stone and your
bloody nose!

by Frances E. Berry

DISPLAY AWARDS

by Carl Bopp

All CRAFTSmen (male or female) are eligible to receive at no charge, a nice wall plaque.



The plaque is a complex combination of engraved solid brass, silkscreening and genuine imitation walnut.

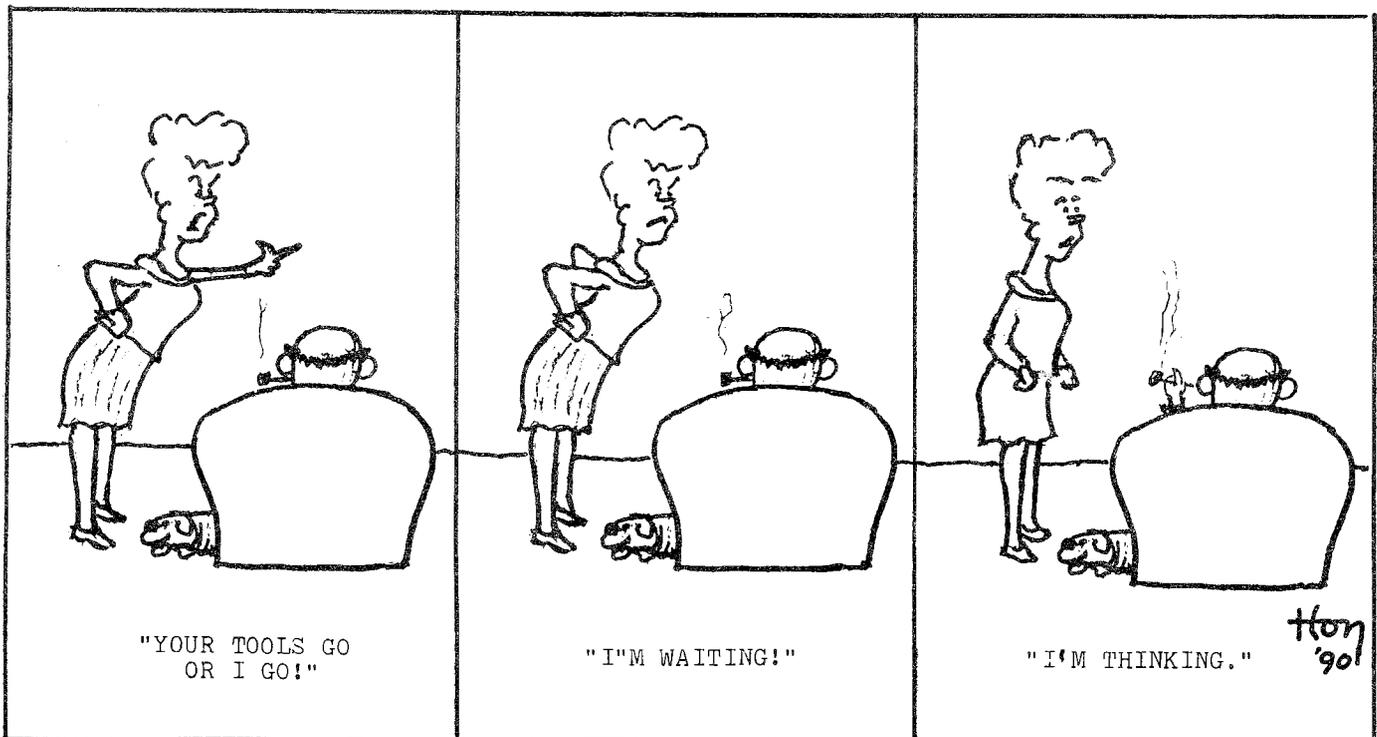
To claim one of these awards you must do two things. First, put your name on our list, by contacting Carl Bopp. Second, when your turn comes up, put on a one-table display at one of our meetings.

By sharing part of your collection with your fellow collectors, CRAFTS will share part (one) of their supply of plaques with you.

RULES FOR DISPLAYS

1. Each display must fit on ONE 3' x 8' table or occupy an equal amount of floor space.
2. Displays can be viewed before the meeting starts and at our break.
3. We ask members to PLEASE not handle items without the owner's permission.

* * *



DISPLAYS AT FEBRUARY MEETING

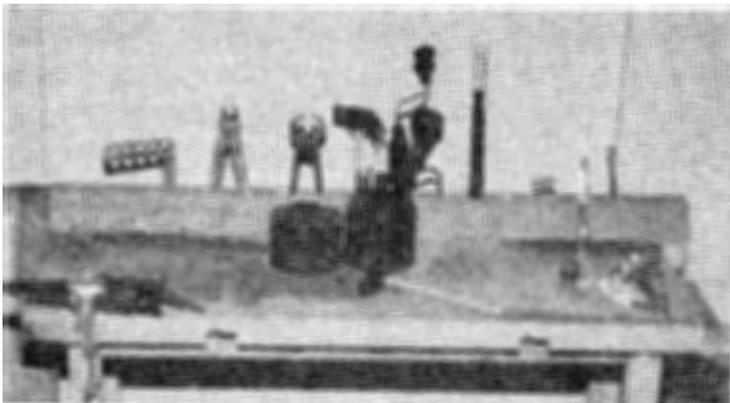
For the second time CRAFTS members were treated to the opportunity to see the displays of fellow CRAFTSmen's collections as well as some products of their workmanship.

Lee Donnelly's display shown at the February 4th CRAFTS meeting, as he says, "probably is an outgrowth of my career in mechanical engineering, as practiced in the precomputer era. It also includes some not so common instruments. Represented were drafting implements, ship and railroad curves in wood, wooden triangles and French curves, various types of parallel rules and trammels. Possibly the outstanding item in the collection is the surveyor's compass made by Wm. Young in Philadelphia."

The other display at the meeting was really a double feature. Ken Vliet brought a display of toy tool chests filled with their original tools. This display included a case filled with miniature

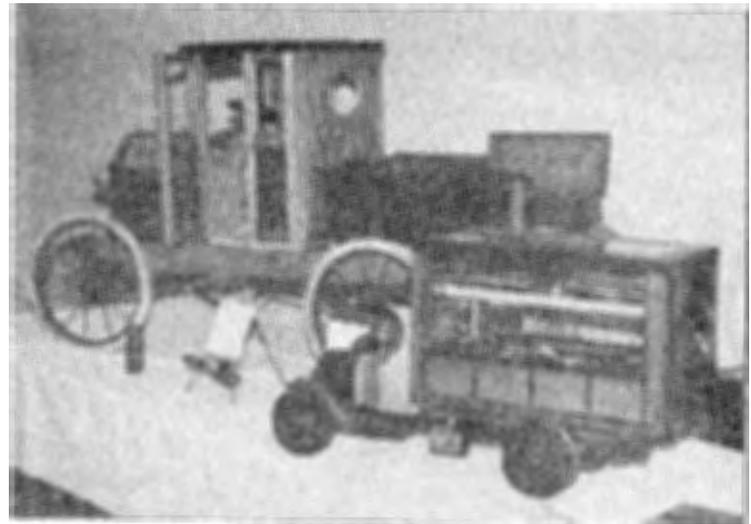


tools and a completely equipped diminutive workbench pictured below and in the back-



ground of the picture of the toy tool chests.

The second feature of Ken's display was two of his beautifully crafted toy trucks also exhibiting miniature tools in them. The tiny easel holds a sign reading "UNUSUALLY LARGE PIPE WRENCH BE SURE TO SEE THE WORLD'S LARGEST WRENCH COLLECTION EAST OF THE MISSOURI VALLEY---BY DR. FRANK W. KINGSBURY--- AT LEAST 15 DISTINCTLY DIFFERENT WRENCHES."



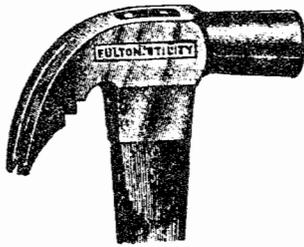
Please note that the wording was Ken's own tongue-in-cheek way of displaying his 6 inch pipe wrench, since it was too big to fit in with his other miniature tools. (Frank actually has over 2,000 wrenches). Another pile of tiny signs read "CRAFTS ANTIQUE TOOL AUCTION APRIL 7, 1990 CLINTON, N. J. . . . HOLIDAY INN 500 LOTS 1 WRENCH" !

The displays at each meeting have been a welcome addition to our program and give us an opportunity to become acquainted with the activities of other CRAFTS members. We look forward to those that will be shown at the April meeting. The efforts of those who have already presented them are truly appreciated and are deserving of our praise, as well as a Display Award.

NAIL HAMMER--WRENCH

by Raymond R. Townsend

Man's ingenuity never ceases to amaze me! I "discovered" this unusual hammer in the Sears, Roebuck and Company, Catalog No. 112. Chicago, Ill., Spring and Fall 1903. The advertisement read:



53 ¢

Fulton Utility Nail Hammer

No. 9857716 High grade combination nail hammer, wrench and staple puller. Under side of jaw is notched to form a wrench which takes and turns nuts on all size bolts from 1/4 to 1/2 inch. Forged from high quality steel. Has selected hickory handle. Weight, about 1 1/2 pounds.

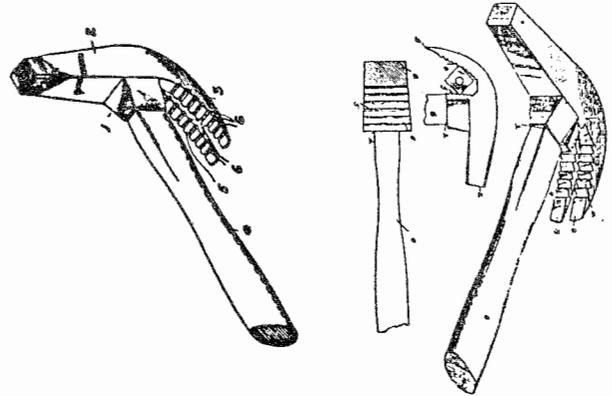
Price 53 ¢

It would be interesting to know about the inventor what his trade was. How often would a carpenter need the use of a wrench in his work? Was it effective, and has a member of CRAFTS ever seen one?

* * *

EDITOR'S REPLY: I have two of these hammers but the print on them is not legible. In searching through THE HAMMER, THE KING OF TOOLS, I located five different hammers, all possessing the wrench notches under the claws. Maybe the wrench feature was used in tightening the nuts

of hinges on fence gates or on farm wagons. Below are two patent drawings from this book, which were patented by E. C. Clark (p. 241) and by W. Montgomery (p. 220), respectively.



SO THAT'S WHY?

Jeans, dungarees, denims, and levis are familiar designations for youth apparel. Those fascinating names have interesting beginnings.

During the Middle Ages, sailors from Genoa wore pants of the tough Genoese or "genes" fabric. Hence-----JEANS!

The tough cotton cloth from which tailors in India made pants was called DUNGRI. So-----DUNGAREES.

In France the cloth was woven at Nimes and was called "serge de Nimes" (cloth of Nimes). DENIMS!

San Francisco clothing merchant Levi Strauss added copper rivets to the corners of pants pockets so that miners in the gold rush could stuff their pockets with ore without fear of breaking the seams. So what else but LEVIS!

Thus all corners of earth have contributed descriptive names for garb popular with today's youth.

Credit for the above article belongs to a small leaflet entitled HAVE A GOOD DAY published monthly by Tyndale House Pub., Wheaton, IL.

THE STORY OF A HAMMER COLLECTOR

(continued from page 1)

Well, enough about Maydole and back to my hammer collecting story. The third hammer was a farrier's hammer manufactured by Heller Brothers. All in all, this find was a pretty good one for a novice hammer collector. Did I say "hammer collector"? I only had three hammers . . . hardly a collection by any standard.

Well, that was the end of my hammer collecting for about two years. In the meantime, I had moved back to Long Island, gotten married, started teaching, and purchased a 150 year old house in need of restoration. One day, while tearing out a wall in that house, I found another hammer buried deep behind the mud plaster walls. This must be a sign from above or somewhere to begin collecting hammers in earnest. After all, my "collection" now numbered four hammers and I had not spent a dime.

For the next six months I attended every garage sale, antique show, and flea market looking for hammers. All the time, I believed that I was the only tool collector on earth. If only I could meet someone who appreciated tools like I did, or could exchange information through some organization.

One evening my wife and I attended a meeting of the local historical society to hear a man talk about Persian rugs. That man was James A. "Archie" Keillor. After the meeting, we were introduced to Mr. Keillor and were told by other members that he had a collection of tools. At last, another tool collector to share experiences with. Boy, was I in for a surprise! Some time later, when I had amassed about twenty hammers in my collection, Kathie and I received an invitation to come to Sunday dinner at the home of Archie and Myra Keillor.

The Keillor's lived on a family compound surrounded by their children and grandchildren in Wading River. Their large home was built in the early 1800's and packed with the finest

antique furniture and rugs that I had seen in a private home. Their collection of early lighting devices was among the best in the country. All through dinner, I marveled at my surroundings. After a fantastic meal, prepared by the Keillor's cook, Lottie, Archie asked if we wanted to go out to his barns to see "some tools".

"Some tools" turned out to be several barns full of the best farm implements, fireplace iron, ice harvesting equipment, and complete shops of numerous crafts full of tools. As I stood there, dumbstruck, Archie lovingly explained the joys of collecting and the great pleasure it had given him over the years. He then told me about the Early American Industries Association, an organization that he had belonged to since the 1930's, and offered to sponsor me for membership (a requirement at that time).

Archie then said something very strange. He said that he envied me the fact that I was a tool collecting specialist, concentrating on one tool . . . the hammer. "If I had it to do all over again, I would concentrate in one area or even one kind of tool," he said. To this day, I don't know if he was serious. I doubt it, but it made sense to me.

When Archie passed on in 1975, it took six days to dispose of just the tool collection in the barns. My membership in E.A.I.A. has been very rewarding over the past twenty years and his advice, to specialize my collecting interests, has resulted in my collection growing to over three thousand hammers. I wish Archie were here so that I could say, "Thank you". . . . Thank you for your advice thank you for introducing me to E.A.I.A., and most of all, . . . thank you for your friendship.

* * *

EDITOR---The author of the above article, Dan Comerford, is the president of E.A.I.A. and co-author with Ron Baird of THE HAMMER, KING OF TOOLS. His contribution to the TOOL SHED is greatly appreciated.

ZIG--ZAG MEASURING DEVICES

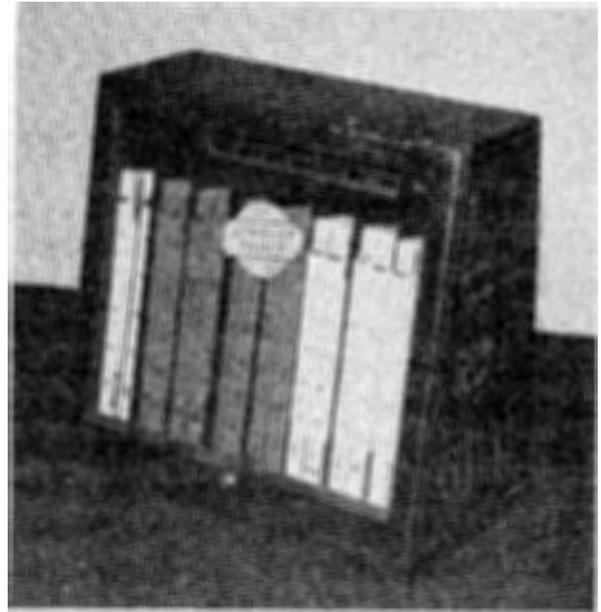
An article, that will be published in the near future, on Zig-Zag rules was presented at the February meeting of CRAFTS. Walter Jacob's talk was well illustrated with excellent, detailed slides on a spacious screen with the help of his wife, Suzanne, as projectionist.

The history and development of Stanley folding rules was traced from the 1850's to the present. The slides also illustrated the company's growth and the materials and methods employed in constructing rules.



Walter (foreground) & Charles Jacob
Display their Zig-Zag Rules as Ken Vliet looks on.

Walter told us, showing us by means of the screen, how changes in function and structure, especially of the joints, were developed. Patents for the changes were obtained either by men in the company or by others whose companies were subsequently bought out and merged with the Stanley Tool Company. One early development was the friction joint that came from Germany. Other joint mechanisms included rivet joints, concealed joints, and spring-loaded joints, and the methods of applying them to the rules developed, using



Display Case of Stanley Folding Rules

spurs then eyelets. Some rules had a hook added on one end for quick and accurate measurements, so that when the rule was extended it would easily catch the edge of the material being measured.

Another way that rules changed was in their markings---English or Gothic numerals---sometimes vertical, and with graduations on one or both edges. There were especially adapted markings for Architects, Brick Masons, Engineers, or Plumbers as well as Carpenters. Also, rules were made in promotional styles for advertising (or for such utilitarian purposes as one used for an aviation gas guage).

Although earlier rules had been made of ivory or boxwood, the majority of the Stanley Tool Company's Zig-Zag rules were of Vermont "rock maple". The step-by-step construction procedures were well illustrated, including finishing and testing, from forest to the completed rule. In the 1980's only six models were offered, compared to 135 in 1913, as the market is now dominated by the steel rule.

In addition to its being well illustrated, this program gave evidence of much study and research. The numerous rules that Charles and Walter Jacob had on display demonstrated the many varieties of Stanley Zig-Zag rules.

RIGHT HANDED RHYKENOLOGY

by Richard M. Hepner

Did you ever notice that most wood planes displayed on a printed page are presented in a "right handed" fashion?

"Right handed" in this context refers to the fact that the front post of the plane is to the left side of the page and the tote or rear handle is to the right side of the page. If one envisions the page as being a shelf in a workshop, then the plane rests facing to the left, as if it had been placed there by a right handed person. Such a user, grasping the plane by the tote would favor swinging the front edge to the left by natural wrist action as the tool is elevated to the shelf. (If you're right handed and doubtful of this claim, try performing this action by turning the plane to the right versus to the left as you simulate placing the smoother on an imaginary shelf.)

To illustrate the point, I have counted 243 planes pictured in Alvin Sellens' book THE STANLEY PLANE. (This does not include scrapers, routers or double handled implements like the Stanley No. 148 Match Plane.) Of this number, 94% are displayed facing left; that is to say, with a right handed orientation to the page. Other books about planes show a similar preference, unless the author desires to specifically illustrate a particular feature on the opposite side of the tool. Why do such a high percentage demonstrate this tendency?

The obvious initial answer is that most authors are simply mirroring the initial advertising plate that was used to illustrate the tool in the manufacturer's original catalog. This is substantiated by a similar analysis of the Stanley Tool Catalog No. 139. In this 1939 edition, 97% of all planes presented are also shown with a right hand orientation to the page. This is true, even in the blow ups which are sketched to facilitate the ordering of

replacement parts.

Were these early merchants simply reflecting the preponderance of right handed craftsmen in the market? Not likely.

This penchant for right handedness is deeply rooted in the psychology of aesthetics. Students of the theater readily appreciate that the left side of a stage (as viewed from the audience) is aesthetically stronger than the right. Thus, a king going off to a victorious battle would be directed to exit to the audience's left, while a vanquished king in retreat might well exit to the audience's right.

Psychologists who have studied this phenomenon suggest that since people from Western cultures learn to read from left to right, they are conditioned to perceive the left side of a page (a form of "stage") with strength, because it serves as a sort of anchor to every line of text that is read or written. In a literate society, this occurrence gets reinforced hundreds of times daily until it becomes part of the subconscious.

Whether or not this theory will ever be proven conclusively, it is clear that early advertisers using a printed medium recognized the phenomenon. A manufacturer desired to present his plane in a manner that expressed a confidence and boldness that stated, "This tool will get the job done!" Like the victorious king, the plane was shown on the page "moving" to the left in a gesture of conquest.

If you are skeptical about this theory, the next time you are watching television, observe in how many instances the vehicle is shown either facing or moving to the left of your screen. Let's face it, "Lefties", it's a right handed world!

EDITOR---Rhykenology---(not found in Webster's Unabridged Dictionary nor located by the librarian at the Hunterdon County Library) was coined by an early editor of PLANE TALK to possibly mean "lover of planes" or the "science of studying wood planes". Thanks to Emil Pollak!

蒜汁猪肉

Suan Zhi Zhu Rou

SPICED PORK WITH GARLIC SAUCE

INGREDIENTS:

- 1/2 LB. (224g.) brisket pork
- adequate quantity of chopped garlic
- 1 cucumber
- 1 carrot
- 1 rib of American celery

- (a) { 3 tablespoons sweet soy sauce *
a dash of monosodium glutamate
adequate quantity of vinegar
a dash of lard

Tools & Art



C-90



METHOD:

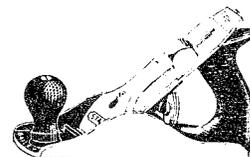
1. Skin the pork and clean well. Cook in hot water for 20 minutes. Take out and cut into sticks.
2. Clean the cucumber, carrot and celery well with cold boiled water and PLANE INTO THIN LONG SLICES WITH A PLANE. Arrange these slices in a plate, mix well with a little garlic juice and lay the pork sticks on them.
3. Mix (a) well with the chopped garlic and sprinkle this sauce on the pork sticks.

NOTE: *

The sweet soy sauce used here is prepared by cooking together adequate proportions of soy sauce, refined sugar, wine, onion and ginger.

AT LONG LAST WE HAVE A USE FOR
A STANLEY #1!

Recipe from a Hong Kong cookbook, CHINESE
POPULAR COOKING. Sent in by Larry Campanell.



concerning format, illustrations, etc., may be obtained by writing to:

HISTORIC TRADES. Margaret Hunter Workshop. The Colonial Williamsburg Foundation, Drawer C, Williamsburg, VA 23187.

Paperback, 77 pages with illustrations. \$5.95 postpaid from above address.

A HISTORICAL DICTIONARY OF AMERICAN INDUSTRIAL LANGUAGE. Edited by William H. Mulligan, Jr. A dictionary especially designed for those interested in the vocabulary of early industrial areas. It includes the specialized language of the shop, the mill, and other everyday settings and provides an understanding of the lives and experiences of the early craftsman.

Each of the contributors is a specialist in a particular industry and many are from the museum and research library community. They have provided concise and informative definitions, which are listed alphabetically and cross-referenced.

This unique source book will serve as a useful guide for students and researchers of American industrial history, and will open many doors to further study.

Contents: Introduction, Contributors, THE DICTIONARY, Terms listed by Industries include: Lumbering, Petroleum, Electric Power, Explosives, Firearms, Textiles, Milling, Mining Metal, Typefoundry, Upholstery, Printing, Coal Mining, Highway Construction, Carpetmaking, Chemicals, Coopering, Food Processing, Photography, and Bookbinding. The Appendix contains terms listed by Industry. An excellent Bibliography.

William H. Mulligan, Jr. is Director of the Clarke Historical Library and Adjunct Professor of History at Central Michigan University. He is the author of several books and articles.

Hardback, 332 pages. August 1988. Price \$55.00. Greenwood Press Inc., 88 Post Road West, Box 5007, Westport, CT 06881.

* * *

THE STANLEY "O.K." TIRE BOLT WRENCH

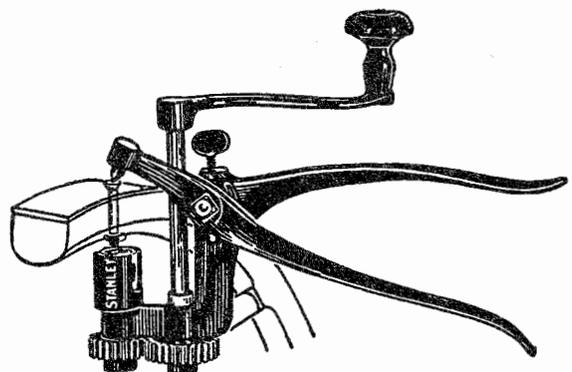
The Stanley Rule & Level Plant
(Stanley-ATHA Cat. #16 c - 1920)

A handy tool that should be in the equipment of every Wheelwright and Blacksmith Shop.

With its use one can remove or put on 3/16" or 1/4" tire bolt nuts in much less time and with much greater ease than when a monkey wrench, spanner wrench or "S" wrench is used. Furthermore, it is complete in itself, requiring that no additional clamp or screw driver be employed.

The frame and handle are of malleable iron and the gears are machine cut. A hardened steel spur catches the bolt head or slot in same and keeps it from revolving while the nut is being turned on or off.

An important feature is that the wrench socket or part that comes against the inside of the rim, does not turn with the spindle, thus preventing the rim being marred. It is also adjustable for various sizes of felloes.



A strong, well-made tool.

Price.....\$4.00 Each

coming events

FEBRUARY THRU MAY

The exhibit of small bears at the Lebanon Township Museum has been extended by request due to its popularity. Congrats to Frank W. Kingsbury!

APRIL 7 (SATURDAY)

* Tool Auction *

See the enclosed flyer for details.

APRIL 8 (SUNDAY)

CRAFTS meeting at High Bridge. "Tools Used in the Early Sheep and Wool Industry" by Barbara Farnham.

APRIL 15 **EASTER** SUNDAY



APRIL 20 & 21 (FRIDAY & SATURDAY)

Missouri Valley Wrench Club at Ida Grove, Iowa.

MAY 7 (MONDAY)

deadline for TOOL SHED

Please be sure your contributions arrive by this date.

MAY 17 to 19 (THURSDAY - SATURDAY)

Early American Industries Association at Mystic, Connecticut.

JUNE 10 (SUNDAY)

CRAFTS meeting at High Bridge. Speaker and subject to be announced.

JUNE 20 to 21 (WEDNESDAY - SATURDAY)

Mid-West Tool Collectors Association at The Reading Inn, Reading, Pennsylvania.

READER ADS

FOR SALE

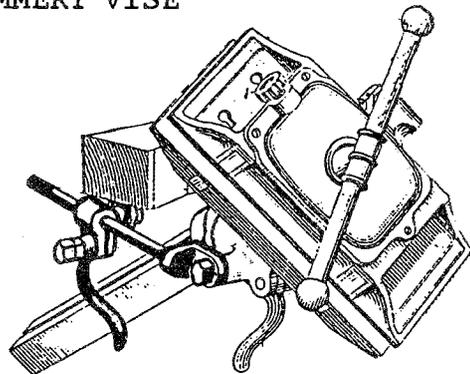
NEW BOOK FOR SALE !

THE HAMMER --- KING OF TOOLS --- 52 pages, 1400 hammer photographs and identifications, 800 patent drawings. \$25.00 postpaid.

Available from:

Dan Comerford, Box 271, Stony Brook, NY 11790, Phone: (517) 751-2805.

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Is your vise missing
this part?

This is the correct C. I.
replacement for all models.

\$48 COMPLETE

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1-90

WANTED

HUBCAPS from old makes of cars to fit my hubcap wrenches. Frank W. Kingsbury.