

The TOOL SHED

NUMBER 66



APRIL 1991

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VIAL REPLACEMENT - STANLEY No. 36 & 37 LEVELS

by Al Hodge

I recently replaced the level vial on a 12" Stanley #36 Level. Since this involved some lost time and frustration in determining a workable procedure, it is possible that others would be interested.

As background, these are general purpose metallic (cast iron) levels whose major feature is a method of mounting the vials that is simple, rugged and reliable, but still adjustable. The vial is encased in a metal tube or case, having a flat surface on the bottom. Each end of the tube is closed by a brass disc having a conical hole. A cone pointed screw at each end, parallel to the tube axis, but slightly below it, bears on the conical hole in the disc, forcing the tube down on a small flat area of the main frame at each end of the tube. For adjustment, thin paper or shim stock can be inserted between the tube and the flat.

The #36 and #37 levels were introduced in 1898 in 12", 18", and 24" sizes. The #36 was japanned with nickel plated trim, while the #37 was nickel plated and featured "Eclipse Covers" on the tubes for vial protection. That the design was quite successful may be seen from the following tabulation drawn from the data in John Walters book on Stanley Tools:

Model	Construction	Finish	Sizes	Production Span
#36	Cast Iron	Japanned	6,9,12,18,24"	1898 to 1977
#37	Cast Iron	Nickel Plated	" "	1898 to 1962
#137	Cast Iron	Nickel Plated	18"	1911 to 1923
#237	Aluminum	-	12, 18, 24"	1911 to 1947

The #137 was a millwright's level, while

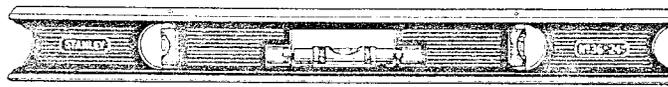
the #237 was intended for use by carpenters. There are also substantially identical Winchester levels.

With an 80 year production span, there are a considerable number of these levels in existence and they are often found in garage sales and flea

markets; frequently, however, with broken vials. One of the reasons for this may be that the catalogs consistently stated that for a vial replacement, the tube should be removed from the frame and returned to the factory.

Actually, for an old level, the most difficult part may be removing the tube from the frame. The rest is not that hard to do if you know how. I suggest a week or so of application of penetrating oil before attempting to back off the mounting screws. The level tube requires a small offset screwdriver, which, if necessary, can be made from iron rod.

When you have the tube out of the frame, remove the glass, the backup paper and the plaster. Do not attempt to remove the end discs by external means. They are soft and easy to damage. Save the paper for later replacement. The length of the paper is a good indicator of the length of the original vial. Plaster removal can be started with a finishing nail inserted in the holes of the end discs. After removing most of the plaster, make a "bullet" from steel rod of a size to slip into the center opening of the tube. For the level tube on the 12" unit I was working on (Continued on page 6)



Stanley Level No. 36



Collectors of Rare and Familiar Tools Society
of New Jersey

President _____ JOHN M. WHELAN, Murray Hill
Vice President _____ JOSEPH G. HAUCK, Lebanon
Secretary _____ BARBARA FARNHAM, Stockton
Treasurer _____ HELEN 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 ten dollars for the membership year of July 1 to June 30. Membership fees may be sent to the Treasurer: Helen Whelan, 38 Colony Court, Murray Hill, N.J. 07974.

The Tool Shed

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

Guest Speaker

HENRY LANZ - JAPANESE TOOLS

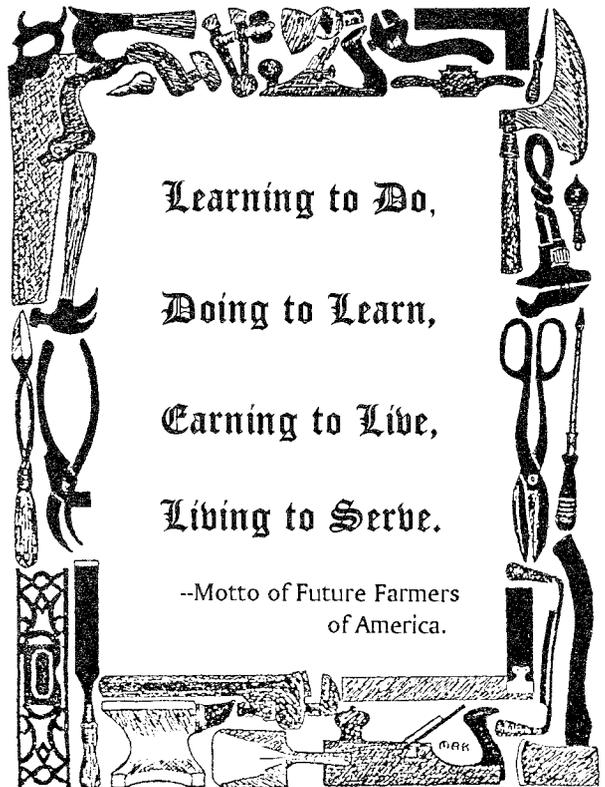
The CRAFTS of New Jersey meeting at 2:00 P.M. on April 7th will feature Henry Lanz of New York City. Even if you spent it all at the auction, and don't make it to the Tail-gate Swap and Sell, this should be worth the time and travel to learn what makes Japanese tools so different from ours. Afterwards the What's It time will be intriguing, especially if you bring something you want identified.

* * *

SPEAKER'S PROFILE HENRY LANZ

As a Vice President of Garrett- Wade Tools, Henry Lanz specializes in Japanese tools. According to Jerry Chinn, President of the company, he has authored JAPANESE TOOLS: SELECTION, CARE AND USE, Sterling Publishers, N.Y.C. Henry Lanz was not available for a telephone interview as we go to press since he is traveling in Germany, Switzerland and Czechoslovakia. His work has taken him to Africa, Australia, and many times to Japan where he has visited factories where chisels and planes are manufactured, as well as the stone mines. We hear that Japanese tools have a unique method of operation that should be of interest to all tool users, CRAFTSmen and women too.

Our speaker is a Yale graduate in Civil Engineering. Before the sixteen years he has been with his present company, his field was business mergers. His interest in tools, probably dates back to his early years spent on a farm in Ellington, Connecticut.



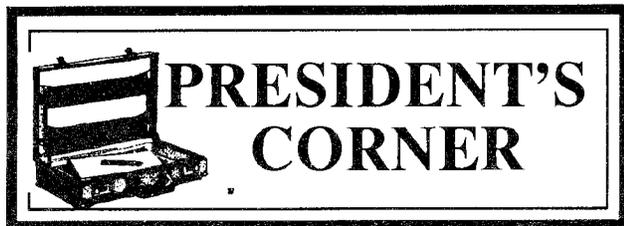
Learning to Do,

Doing to Learn,

Earning to Live,

Living to Serve.

--Motto of Future Farmers
of America.



Harry O'Neill's heavy shop equipment and tools were auctioned on site (the barn of his former residence) by Don Berube on February 16. Unfortunately, the date wasn't known to us in time for the last TOOL SHED or for announcement at our February meeting. In spite of this the bidding was brisk, and all but a few tools found new owners. The heavy power tools, in particular, brought good prices. Happily, the great wheel lathe that was the centerpiece of many Club demonstrations is now in the collection of our Past President and we can hope to see it again.

Barry Hurchalla's task of redistributing A.M. Beitler's gargantuan collection is still less than half way complete. The fifth session, Feb. 23, continued the earlier pattern with well over five hundred lots of predominantly inexpensive tools with only a few going for over the \$100 mark. In spite of the absence of big tickets, almost all of the pieces repaid close examination with some feature of interest which appealed to the legendary gentleman. The sixth will be held March 30, and the best of the collection will be seen at auction on June 16, the day after the Landis Valley EAIA meeting.

The auction season is hotting up. Our press date prevents useful publicity for the March 9th to 10th sale and auction of our sister club, PATINA, but we wish them well. The addition of a dealer's sale is something new and provides additional justification for the trek to Maryland.

Tom Witte's Indianapolis auction March 16 will be over by the time you read this, as will Crane's of the same date. David Stanley's English auction is March 23, and there's still time

to look over Dick Crane's April 19 - 20 catalog. Save some money for ours. Steve Zlucky, Joe Hauck, Greg Welsh and others have been working hard to make it a good one, and would like to hear from you if you can offer help in setting up or in other ways.

FEBRUARY 3rd

Dana Sherman's talk on timber framing, at our last meeting, gave us a close look at construction techniques in the "good old days". The physical exertion required of the housewright back then was a dominant note. Not many of us could have kept pace with our speaker in the axe swinging he demonstrated in beam squaring and mortise cutting. "This Old House" fans found an interesting comparison between the way post-and-beam construction is done today with power tools, as seen on TV, with the human power of the old way. While Dana showed talent in swinging an axe, Annette Vliet was equally proficient in swinging a broom to clear up the chips that remained. As you read elsewhere in this issue, Don Kahn promises another interesting speaker for April 7.

TOOL COLLECTING PUBLICITY

Is there any one of you who hasn't seen the February issue of SMITHSONIAN magazine? The Rocky Mountain Tool Collectors provided the material for thirteen pages of mouth-watering photographs, and John Neary's text gave a vivid image of their tool collectors. It's good to see our passion getting this sort of attention in a National magazine, even if it does bring in more competition in our tool hunting.

TOOL SHED ADS

We've had inquiries about placing advertisements in the TOOL SHED. While we don't intend to let this become a significant part of our newsletter, any ad our Editors think would be of interest to our members will be accepted. Frank and Mary Alice are receptive to your inquiries.

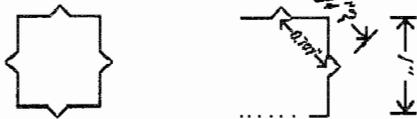
Jack Whelan



2/4/91

Dear Editor:

With regards to your ratchet wrench, I have been wondering if the little \triangle cutouts in the middle of the sides of the square opening are to fit a 3/4" square shaft?



See you at the auction.

Al Hodge

Editor: The actual measurements on the wrench are 7/8" cutout to cutout and 1" side of square to side of square.

* * *

November 24, 1990

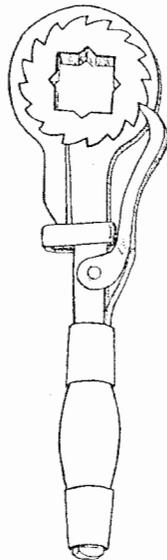
Hi:

Congratulations. You have won one. Enclosed are the copies of the patent for the "whatzit" I had displayed at the November meeting.

It was a tent peg as you had suggested and not a tether or a cavalry tool as I had thought. Will have to try again.

Meantime have fun and keep looking for the unknowns. See you the next meeting.

Sincerely,
Carl Schintzel



DONT' MISS THE ANTIQUE AND PRIMITIVE TOOL AUCTION

~ ~ ~

SATURDAY, APRIL 6, 1991

at the

HOLIDAY INN, CLINTON, N.J.

~ ~ ~

We hope to see everyone there. To volunteer you may call Joe Hauck, (201) 236-2072. Let's all pitch in to make it our best ever!

* * *

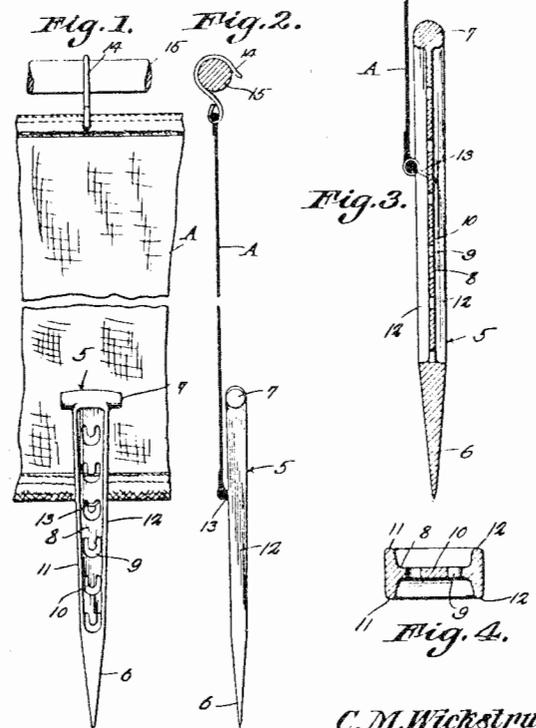
PATENT FOR "TENT PINS" (sent by Carl Schintzel)

Aug. 13, 1929.

C. M. WICKSTRUM

1,724,688

TENT PIN
Filed July 13, 1928



C. M. Wickstrum

Inventor

By *Chas. H. Co.*
Attorney



THE TOOL DUNGEON

In my first days of tool collecting, many of the tools were English. Pieces from the U.K. were as much sought after as those from this country. Most of the coopers tools were English or Scottish, and no one really cared where they were from. Molding planes were molding planes, and whether they were Greenfield or Norwich they sold for \$4.00 (\$5.00 to \$9.00 if they were wide). As a collector, you are probably tired of hearing how cheap things were in the "good-ole-days". And you might rightly respond that every collectible went through that period. True! But I'd like to use this background to set the tone for a type of sale that was held in those days that was exciting and profitable for both the buyer and the seller.

In the early 1970's England was ripe for U.S. tool dealers that wanted to buy in bulk. English tools were plentiful, and oddly enough, there were very few English tool collectors, in comparison to those in the States. So it was with great interest that U.S. tool dealers were invited into the inner sanctum of English commerce, and even into English countryhouses. Some of these U.S. dealers resold the pieces at auction, others at retail shops; a few started mail order catalogs that combined English and American tools. But one man devised a plan to market these tools that was to be the most exciting.

Win Carter was one of the grand old gentlemen of the tool business, and was highly respected, both in this country and in England. Carter Antiques in Portsmouth, N. H. (which is

still run by Scotty Carter, his wife) is on a quaint waterfront street in a wonderful old brick building overlooking the Piscataqua River, separating Maine from New Hampshire. The main retail area is on the first floor--great antiques, Americana, decoys, etc.--with the bulk of the tools in the basement.

In order to get to the basement you have to wind your way down a steep, spiral staircase (as if you were going into a medieval dungeon). At the bottom was a creaky door that provided entry into what to me, at the time, was the greatest array of tools for sale anywhere in the country. It was breathtaking, because Win was an excellent buyer, and didn't believe in junk. His stuff was all good looking and generally in full working order.

Now comes the mouthwatering part. Exactly at the stroke of 9:00, Win would announce to the 12 to 15 invitees waiting in line, "Gentlemen, it's time." It was almost as if you were at the Indianapolis Speedway on Memorial Day. The door at the top of the staircase would open and everyone would start down in a single file. The narrow stairs precluded anyone getting out of position. But once at the bottom and through the door to the tool room, most of us dropped our "cool" and went nuts! Everything was laid out neatly and in order: Planes in the racks---each shelf a different price---braces in one area, measuring instruments on tables, coopers tools in the back, tiny sparklers in cabinets, chisels in the center, saws on the wall, and toolboxes on the floor. What a sight!

Only business propriety prevents me from saying how much was sold in those first few minutes. The biggest problem was to decide quickly enough whether you wanted an item. There was no time to inspect, as precious seconds would be wasted and the great piece laying a foot away would not be there a minute or two later. The rule (Continued on page 7)

BED KEYS

by Howard Price

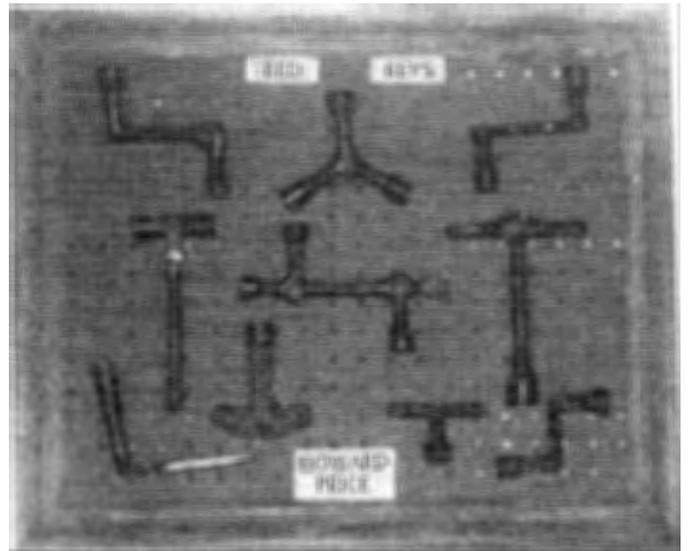
I became interested in collecting Bed Wrenches, or Keys, as they are correctly called, when researching early furniture construction for a restoration project I was involved in. The various references to "Bed Keys" piqued my interest and further research revealed that they are indeed wrenches. Since I was already a tool collector of long standing and specialized in wrenches, collecting Bed Keys was a natural, and I was off and running.

Before 1730 in America, a bedstead was usually a simple frame strung with rope to support the mattress. A wooden device with a "T" handle, and sometimes called a wrench, was used to twist the ropes and tighten the mattress support, as well as securing the framework.

As industrialization and mass production proceeded, we began to see the use of the "bed screw", often six inches long, slit topped like a wood screw, engaging an iron nut concealed in the side rail of the bed. The screw had to be turned with a powerful cross-handled variety of screw driver.

These were gradually phased out and replaced by "Bed-Bolts" and nuts, providing a quick and secure method of attaching and detaching the head and footboard to the side rails. There was a special "Bedstead Bit" for boring the needed holes. It was a Nose Bit about 8" long and 1/2" diameter with the flute carried down only half way. They were listed in Smith's Key (Sheffield, 1816) and by Wynn Timmins (Birmingham, 1892). The hole was then concealed by a "bed-bolt cover", made of brass or other metal and suspended by a simple nail or screw so that it could be moved from side to side.

Bed Keys were made by casting them in foundries as well as being hand forged by local Blacksmiths. They were made in many patterns



Howard's Bed Keys Exhibit at Picnic

and shapes such as a cross, crank, "T", three way and many other forms. There were some, incorporating screwdrivers, hammers and even a slot for various nut sizes. There are also several ratchet types which appeared at a later period. Many of these were illustrated in the 1865 and 1882 Russell & Irwin Catalogues. These wrenches were routinely carried by firemen to unbolt bedsteads when saving furniture from burning buildings.

In 1893 the famous "World Columbian Exposition" was held in Chicago, Illinois and served to illustrate just how far man and the industrial revolution had come. New products were filling the marketplace and old methods were being phased out. In fact, the 1895 Montgomery Ward & Co. Catalogue #57 listed for sale, Bedstead Irons (at 25 cents per set) to replace the nuts and bolts used to fasten the head and footboards to the side-rails. The end of an era was fast approaching and the now obsolete Bed Key would become another much-sought-after collectible.

* * *

NEWS RELEASE

DATELINE---Collingswood, N.J.---April 1, 1991
CELTIC CUSTOM CARVER OF COLLINGSWOOD
CONSIDERS COMMITMENT TO CAPITAL
ACCUMULATION FROM COST CONSCIOUS CASH
CUSTOMERS AT CRAFTS OF N.J.

Donald Conover Wallace, a cymric celt of Strathclyde and Collingswood, N.J. has acquired so many drawknives that he must consider putting them to good use in the performance of cashectomies on his friends. He will produce custom handles, snaths, helves, and objets which retain the hand-carved beauty of ancient tools and old wooden artifacts.

If your old tool is in need of a handle that looks equally as old and handmade, Donald Wallace will fashion a handle to fit. Only the appropriate wood for your tool's intended usage will be applied, which should increase its value considerably. Stores of apple, ash, dogwood, hickory, holly, maple, oak, osage orange, pear and other choice timbers were laid up last year for seasoning. (Sorry, no banana.)

Here Mrs Wallace expresses deep, hand-wringing concern that those old riggers will chip the paint off the back bedroom window sill while lifting Donald's new, high-tech shaving horse into that second story orifice. Not to worry, Mum, with the intense demand for their expertise, these riggers have performed thousands of installations in the past that truly qualify them as professional specialists in rigging schnitzelbanks.

So, now, if you have an abiding need for the spoke-for work described above, let Donald Wallace apply his spokeshaves and drawknives to the problem at hand. He'll be at meetings. Delivery: When it suits him.

Terms: Cash.

THE PAYOFF---Will Don laugh all the way to the bank? Only if you don't observe the dateline.

THE TOOL DUNGEON (Continued from page 5)
of etiquette of these 12 to 15 people was that if you put it in your box, you bought it---no putting back at the end. For the most part, this rule and other politeness was diligently followed. Looking back, however, I can remember one dealer grabbing five out of seven Ultimatums. The reason he didn't take all seven was that he couldn't get anymore under his arms. In another instance, one fellow just wiped all the miniatures off the shelf with one swoop of his arm. We appealed to Win that although there was nothing in the "rules" to prohibit this, the majority would like it stopped. I don't recall it happening again.

You might ask, why the frenzied buying, particularly from knowledgeable dealers and collectors. The answer was simple: great stuff at very reasonable prices. Win saw to it that you didn't have to waste time looking at the price tag. If you really liked the piece, or felt that it had good resale potential, you could almost always be assured that the price was right.

The sale would last only an hour or so, and the remainder of at least a thousand tools would then be offered to the general public. This is not to say that the only time I visited Carter's was on Dealer Day. He constantly got stuff in from the locals, and I never missed stopping there on my way to Maine.

You too can experience some of these adventures. I can't guarantee the price structure, as things never stay the same economically, and the horn of plenty is tough to fill with tools these days. But Scotty Carter still goes to England, and still brings back some great pieces, and still has an open shop and an occasional Dealer Day. I stop there whenever I can. It brings back the nostalgia of the winding stairs and the cry, "Gentlemen, it's time".

Herb Kean

VIAL REPLACEMENT (Continued from page 1)
this was a 1 1/4 inch length of 5/16" rod. My eyeball judgement is that the same level tube was used in all the levels 12" or longer. Use a throwing motion to shoot the bullet against the end disc, but do it with some caution. The disc pops out more readily than you would expect and would be hell to search for on a cellar floor.

Once you have the discs out, you must clean out every trace of old plaster. Now you can measure the inside diameter of the tube and obtain a replacement vial. Old glass vials are sometimes available from dealers but I used the equivalent modern replacement for the tube I was working on (inside diameter slightly over 3/8"). This was a Stanley "360" vial number 42-703 which should be obtainable at any good hardware store. The package is designated by length but oddly doesn't show the diameter. For different diameters you may need to go by the length obtained from the backup paper. The 42-703 has four lines around it and would not pass for original but it's the right diameter, length, sensitivity, and manufacturer and is satisfactory from a use standpoint (and it's a lot prettier than broken glass). If not otherwise obtainable, it is stocked at Force Machinery, Route 22W, Union.

To insert the vial requires a push-pull technique using a long tweezers for the paper and the eraser end of a pencil for the vial. You may have to add to or subtract from the layers of paper as necessary to get a snug fit. Before proceeding further, check the tube against a reference level to see that the bubble approximately centers. If it does, stand the tube on end, mix up a bit of plaster of Paris (a bit thinner than normal) and put in several drops to fix one end of the vial. Have a few damp Q-Tips on hand to clean up the disc seating area if necessary. After one hour, mix up some fresh plaster of Paris and do the other end. After another

hour, lay the tube flat to set overnight.

Before re-inserting the discs, closely inspect the conical hole and try to select an undeformed area to place at the bottom (toward the flat of the tube).

When remounting the tube in the frame, bring the screws up evenly. If you bear up all on one screw, it's possible to create a sort of bind at one end. A bit of grease on the flat may help. Don't forget to put on the "Eclipse Cover" if you have one. When the tube is remounted, set up your reference level, mark the frame with tape on one end and using a feeler gauge determine the overall correction necessary. Reverse the level and take a second reading. Average the two readings and proportion the result down to determine the thickness of shim or paper needed. The proportioning factor is the distance between the centers of the flats on the frame divided by the length of the level.

I was again impressed with the quality of the old Stanley manufacture when my level went together perfectly with no shimming required.



Tools & Art

THE STERLING HILL MINING CO.

submitted by Mark Wallace

The gates are open to the public for a once in a lifetime, thrilling opportunity to visit the last operating mine in New Jersey! Many activities are offered such as an underground tour, a spectacular fluorescent minerals show, historic mine buildings and much, much more, including tools of the trade.

A guide (identified by a miner's hat) will take you through the adit and underground tunnel, 175 feet below solid rock, to the spectacular rainbow room. Along the way you will be able to see many of the drills and other tools used to extract zinc and other minerals. Outside the tunnel you can climb on a pile of rock and take a sample of fluorescent rock home.

Inside the historic mine building is the museum that displays mining tools, supplies and equipment that were used years ago. You may stay at Sterling Hill as long as you wish. They close at 5 P.M. every day. Be sure to visit the exhibit hall and the Gift Shop. Besides souvenir items, there is a magnificent display of minerals for sale for the amateur and serious collector alike. Also be sure to pick up a copy of the historical booklet, THE ODYSSEY OF OGDENSBURG AND THE STERLING ZINC MINE. It contains many photos of the mine and details its history from as early as the 1600's. It includes a description of the mine and how ore was extracted and shipped for processing. Highlighted in the book are the stories from actual miners who worked at Sterling Hill. They tell of the dangers of being a miner and what kind of working conditions they were exposed to.

Sterling Hill Zinc Mine & Museum is located at 30 Plant Street, Ogdensburg, N.J. For information call (201)-209-7212.

* * *

Some minds are like concrete---
thoroughly mixed and
permanently set.
~ ~ ~

Bear the hen's cackle for the sake of the egg.
Little annoyances must be put up with
because of the advantages.
~ ~ ~

An optimist is
a man who can hand his car
over to a parking lot attendant
without looking back.
~ ~ ~

There are too many hydromatic people---
shiftless and easy-going.
~ ~ ~

CHEER UP! Birds also have bills,
But they keep on singing.
~ ~ ~

SUMMIT STOVE - PIPE SHELF.



Improved Extension Just Patented.
AGENTS WANTED.
\$1400.00 made by one
Agent in fifty-six days.
Full particulars and lots of Agents' reports, showing quick Sales and large Profits, free. No Freight or Boxing charges to Agents. Address at once and secure choice territory free.
J. E. SHEPARD & CO.,
CINCINNATI, O.



ROOT'S HOUSEHOLD REPAIRING OUTFIT!

This consists of the tools and materials shown in the cut. It enables one to do his own half-soling, rubber, boot, shoe, and harness repairing. No pegs needed—simply wire clinch nails. Saves time, trouble, wet feet, vexation, and expense. Any boy can use it. Sells like hot cakes. Agents wanted. The whole outfit, neatly boxed, 20 lbs., only \$2.00. Send for circular.
ROOT BROS., Medina, O.

POST AND BEAM

Dana Sherman's T-Shirt read, "The Sherman's---Post and Beam Construction". As our speaker on February 3rd, he was accompanied by his wife, Mary. He told of his father, who was a millwright and also spoke of his family-- mostly Quakers; Pennsylvania Dutch, who built their houses with no power tools. Dana is a consultant for three companies that construct post and beam houses (hewn sills, columns & ceiling rafters).



Dana Sherman

The chips flew as Dana stood atop a red oak log, making stop cuts, then splitting off its sides to square it up. He continued demonstrating his skill with one tool after another, commenting as he worked. He paused now and then to wipe his brow and to answer questions.



Making Stopcuts on Red Oak Log

His green (6 months old) red oak log was



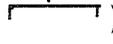
Using Holdfast and Drawknife
(Two Upper photos by Ken Jones)

Another device for holding wood in place was the holdfast, used when he demonstrated shaping a split piece of wood with a drawknife.



Answering Questions
& Catching Breath

(mallet) was used to drive the tendon into the mortise. A trunnel of seasoned wood was put in the hole. (Continued on the next page.)

secured by a dog (). He used an eight pound broadhead axe (with a bent handle that protects the hands) and a fifteen pound one. In fact he had quite a variety of axes and had even found one at the Tailgate Swap before the meeting.

Dana also demonstrated constructing mortise and tendon joints. He shaped the tendon with a bow saw leaving a 2" x 6" piece with a 1" hole. He used a boring machine with a 2" bit, then a 2" wide chisel to square the mortise. A Commander

Dana Sherman produced a case containing two long timberman's two-man saws. he called Ken Vliet and Howard Thomas to man one of them while he and Frank Kingsbury would operate the other. A large timber was placed in



Dana and Frank Sawing, Don Kahn Holding
(Sorry there's no good picture of winners.)

a sawbuck and Don Kahn volunteered to weigh down the center. The first pair were invited to begin sawing while Dana continued talking. They pitched in energetically, and although their saw had less bite to the teeth, their synchronized efforts dropped the end off the timber before the other team's saw had thoroughly established a good curf.

At this point, it was time for a break and to examine the displays. Kenneth Wirtz' "Forged from Files" display was surprisingly varied and extensive. Lee Richmond's showed much effort had been put into the history and descriptions of his, entitled "12 of My Favorite Planes".

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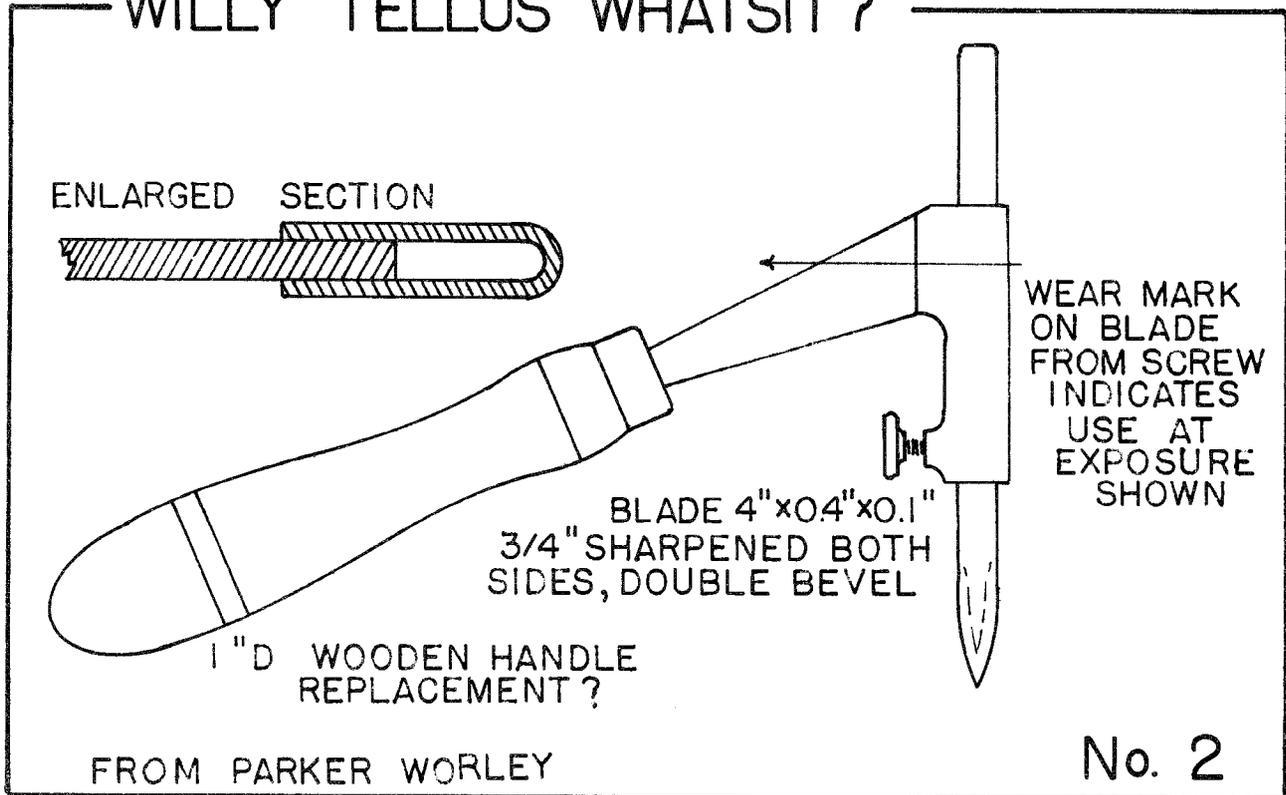


Don Wallace Enjoys "What's It" Session.

COMING EVENTS

- SATURDAY, APRIL 6th--CRAFTS TOOL AUCTION, 10 A.M., Holiday Inn, Clinton, N.J.**
- SUNDAY, APRIL 7th--CRAFTS MEETING at High Bridge. "Japanese Tools" by Henry Lanz.**
- FRIDAY & SATURDAY, APRIL 12th & 13th--Missouri Valley Wrench Club, Davenport, Iowa.**
- SATURDAY, JUNE 2nd--CRAFTS MEETING at High Bridge.**
- WEDNESDAY to SATURDAY, JUNE 12th to 15th--E.A.I.A. Annual Meeting at the Landis Valley Museum and Eden Resort Hotel near Lancaster, PA.**
- SUNDAY, SEPTEMBER 15th--CRAFTS PICNIC at Brady Camp, Pottersville, N.J.**
- THURSDAY to SATURDAY, OCTOBER 3rd to 5th--Joint Meeting of E.A.I.A. and Midwest Tool Collectors at Knoxville, TN.**
- SATURDAY, NOVEMBER 2nd--National Antique Tool Auction, Bud Brown, at Wilson World, Morgantown, PA.**

WILLY TELLUS WHATSIT?



Willy notes that another example of Whatsit No. 1 appeared at our February Whatsit session---this one from Union, N.J. and not Switzerland. He's waiting to hear your ideas.

Another from this session is shown here. Any ideas from those of you who weren't there should be sent to Willy Tellus, c/o Jack Whelan. He'd also like your unknowns for sketching.

Rec'd at the Editor's Desk:

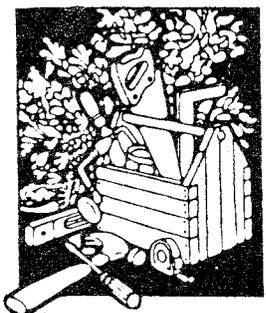
If Whatsit No. 1, February 1991 is not a Swiss Army Knife, then it is surely a Swiss Cheese Knife.

Don Wallace

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DEADLINE for the June 1991 Issue of THE TOOL SHED is May 1st. Articles, letters, reviews, pictures, etc. are welcome and needed. See the Tool Shed masthead on page 2 for the address.

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CRAFTS of New Jersey meets at the HOST Masonic Lodge in High Bridge. Take Interstate 78 to the Route 31 exit at Clinton. Go north on Route 31 two miles to the second traffic light at the High Bridge exit. Turn right and go about 1/2 mile to Dennis Avenue on the left. Turn and go to the Masonic Lodge. Tailgate Sales in the parking lot begin at 1:00 P.M. Meeting at 2:00.