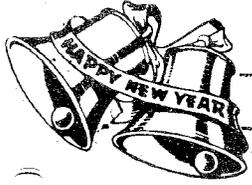


The TOOL SHED

NUMBER 45

FEBRUARY 1987



A Journal of Tool Collecting published by CRAFTS of New Jersey

CRAFTS NINTH ANNUAL SPRING AUCTION TO BE HELD APRIL 4th AT NEW LOCATION

Auction Manager Joe Hauck has announced that CRAFTS Ninth Annual Spring Auction will be held on April 4, 1987.

This year the auction will move to a new location—the Hobart Masonic Temple, Dennis Avenue, in High Bridge, New Jersey.

As in previous years, the auction committee is looking for quality tools—and the two O'Neill auctions proved that there is a good market for them in this area.

The consignment rules are the same as last year's:

- (1) You must be a member of CRAFTS to submit items to be auctioned.
- (2) The commission is 10% for lots that bring under \$200 and 5% for lots bringing over \$200.
- (3) The auction committee reserves the right to reject lots that are submitted.
- (4) The committee will consider a reserve for lots that it determines have a retail value of \$300 or more.
- (5) All tools must be in the hands of the auction committee by March 1, 1987.

Members who consigned lots last year should have received a consignment sheet already. If you did not receive a sheet, you can obtain one at the February meeting; or you can call Joe Hauck, (201) 236-2072, or Steve Zlucky, (201) 534-2710.

Consignors can drop off their lots at the February 1st meeting. If you intend to submit any pieces that should be advertised, please let Joe Hauck know as soon as possible.

This year's auction will again be conducted by CRAFTS high-powered auction team, which can compete with any group of professionals. And once again

wielding the hammer will be that virtuoso of tool auctioneers, Herb Kean. So mark your calendar and plan to attend the best auction of the season.

The new location is only a short distance from the site of the previous CRAFTS auctions. To reach Hobart Masonic Temple, take I-78 or U.S. 22 to Clinton, N.J. From Clinton take Rte. 31 North two miles to the first traffic light (Rte. 513). Turn right at the light and proceed about a quarter of a mile to Dennis Avenue (the route will be well marked with signs). Turn left onto Dennis Avenue. The Temple is about two blocks up the hill on the left, with parking at the rear of the building

* * * * *

THOMAS C. LAMOND TO SPEAK AT FEBRUARY 1 MEETING

CRAFTS of New Jersey will hold its first meeting of 1987 on February 1 at Clinton Historical Museum Village in Clinton.

The meeting will begin with tail-gate sales (and yarn swapping) in the Museum parking lot at 1:00 p.m. The formal program will begin at 2:00 in the Education Center.

The program for the meeting will feature Mr. Thomas C. Lamond of Lynbrook, N.Y., who will speak on and exhibit "Spoke Shaves, Scrapers, and Similar Tools" (See Speaker's Profile on page 2).

The program for the April meeting has been changed. Harold Fountain's talk on sashmaking, which was originally scheduled, has been postponed. Taking Harold's place will be Barret Dalrymple, who will discuss and exhibit "Tools Made From Files."

* * * * *



**Collectors of Rare and Familiar Tools Society
of New Jersey**

President _____ STEPHEN ZLUKY, Whitehouse
Vice President _____ HARRY J. O'NEILL, Annandale
Secretary _____ BARBARA FARNHAM, Stockton
Treasurer _____ JOHN M. WHELAN, Murray Hill

Membership in CRAFTS is open to anyone interested in early trades and industries, and the identification, study and preservation of tools and implements used and made in New Jersey. Annual dues 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, NJ 07974.

The Tool Shed

Published five times per year for members of CRAFTS of New Jersey. Editor: Robert Fridlington, 8 Keith Jeffries Ave., Cranford, NJ 07016. Contributions, especially about New Jersey tools and trades, are welcomed.

**SPEAKER PROFILE:
THOMAS C. LAMOND**

Thomas C. Lamond, who will speak on "Spokeshaves, Scrapers, and Similar Tools" at the February 1 meeting of CRAFTS, has been acquiring tools of one kind or another since he undertook his first commercial woodworking job at the age of fifteen.

Now a teacher on his native Long Island, Tom increasingly focused his interest on antique tools, and for the last ten years or so these have been his passion. In just the past four years he has logged over 100,000 miles traveling to shows, flea markets and sales in search of the unique and the interesting.

His collection consists of woodworking tools, pocket knives, and surveyor's implements; but his principal interests—and the heart of his collection—are transitional and metallic planes and spokeshaves.

Tom finds that doing research on spokeshaves is a special challenge because they were always a secondary line, subordinate to planes and other woodworking tools. Thus, information on them can be hard to come by.

How many spokeshaves does he have in his collection? He is not really

sure, but the number is "more than 400." Tom is presently cataloging them on a computer.

Lemond is an active member of a number of tool organizations, including CRAFTS. He was recently elected area representative for Mid-West Tool Collectors Association, and he writes on metallic planes for B.A.R.S. "Plane Talk."

* * * * *

POLLAK TO EDIT "PLANE TALK"

Elliot Sayward has announced his retirement as editor of PLANE TALK, the quarterly informational journal for plane collectors published by the British-American Rhykenological Society. Sayward was the founder of the journal and editor for the 10 years of its existence.

Emil Pollak, author of "Guide to American Wooden Planes and Their Makers," is taking over Elliot's duties, with Roger Smith continuing as the editor for transitional and metal planes.

Features to be added will include:

— An update section providing new information on wooden planes to supplement "Guide to American Wooden Planes" and using the same format as the Guide.

— Reports on major auctions as they pertain to planes.

— Feature articles on subjects of interest to plane collectors.

— A question and answer column for readers.

— "Information needed": requests for information by readers doing research.

— Book reviews, abstracts of current articles, news of new catalog reprints, etc.

— An annual index.

PLANE TALK will continue to be published quarterly; the first issue for 1987 will be mailed in March. The annual subscription rate will be \$15. For those interested, checks should be made payable to:

PLANE TALK
Box 338M
Morristown, NJ 07960

Information or articles on planes will continue to be gratefully accepted and will be acknowledged. Such material should be sent to Emil Pollak, c/o Plane Talk, address above.

* * * * *

A RENAISSANCE?

by Herb Kean

Did you go to Harry O'Neill's auction? If you did, you'll be in a better position to help answer the question, "Are we experiencing the beginning of a tool renaissance?" Even if you didn't go (and shame on you if that is the case), you might be happy to ponder the above question as you tally up the value of your collection.

Tool collectors, as with most other collectors, come in waves. The so called old-timers can be classified as anyone who started from 25 years or so ago to about seven years ago. After that the second wave started. They showed more interest in the "upper end" and the unusual. As such, the basic beginner stuff got bypassed.

That wasn't too bad at first because the market was still hot from the Bicentennial. But the second-wavers decided to pick their own "musts" for their collections. The standard goodies that had always been desirable, fell out of favor. Tools that were not loaded in the old-timers' collections became hot, and just about everything else was pooh-poohed. First, cooper's tools were a drag; then, slicks and goosewings weren't "in" anymore; and finally, heavies like braces and English tools fell. The final indignity was when no one wanted plow planes!

What fueled this Exodus? Three new categories of tools appeared, for which excellent literature became available—namely, eighteenth-century planes, patented transitional planes, and measuring instruments. No one dreamed what impact these new interests would have. They almost drowned the low and mid-range tools, and had the market hopping along on only one leg.

What will warm the cockles of my heart is when the market returns to its original three-tier status, with "equal rights" for all tools. Maybe that day is nearing. Harry's auction had some new faces, who felt they wanted some of those basic staples such as cooper's tools, English mortise gages, plow planes, etc. And why not? They are still bargains compared to items of equivalent rarity in other collectibles.

Emil Pollak points out that many

nineteenth-century planes are much rarer than some of their eighteenth-century cousins. Some of those caught fire in Harry's auction. People might really be starting to look at true value based upon quantity available, a premise that is the bedrock of most collectibles.

So let's give Harry and his collection a great hurrah! Maybe they have started the Renaissance, and a whole new group of third-wavers will emerge.

* * * * *

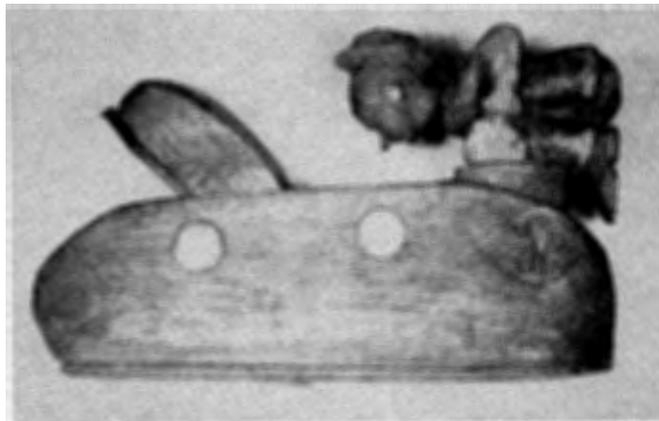
ORNAMENTAL TURNERY

Prentice Hall Press has recently published "Ornamental Turnery" by Frank M. Knox, which is advertised as the first new book on this subject in more than 100 years.

The book gives instructions for adapting a lathe for ornamental turning and choosing accessories, guidelines for inventing and following new designs, and advice on how to choose woods. The price is \$21.45.

* * * * *

THE TOOL AS FOLK ART



The small, hand-carved plane pictured above, a beautiful example of folk art, is from the collection of Dominic Micalizzi. Made of Philippine mahogany, the "ship" has two tin(?) "portholes" on either side and a carved anchor at the "bow." On top, a well-dressed jack-tar peers down into the "hold."

* * * * *

ELECTROCHEMICAL RUST REMOVAL

by John M. Whelan

Ever since reading Professor Kinsey's article (1) I've been using this method of removing rust from any iron tool part and can recommend it highly. The beauty of electrochemical cleaning is that no damage can be done. In contrast to acid or abrasive methods, no metal can be removed, and a good brown-black patina is untouched. Only the red rust is eliminated.

All that is required is passing a direct current from a stainless steel anode through an alkaline bath and out through the piece to be cleaned. A battery charger or any other source of low-voltage direct current will do. It is a good idea to use some means of limiting the amount of current delivered to avoid any risk of blowing the supply or burning the work piece. For those of you without a convenient source of the required juice, it's easy to put together a nearly fool-proof gadget that does the job.

You'll need two pieces from an electronic supply shop (more if you want to make it fancy) and a few items scrounged from your garage or from the local hardware store. You should come in under ten dollars. A transformer is needed to change the 120 volt home electricity supply to low voltage, and a rectifier to change alternating current to pulsating direct current. I used a Radio Shack No. 273-1351 transformer (120 volt primary, 6.3 volts at 1.2 amperes secondary; any other of equal or greater secondary current rating will do) and their No. 276-1146 full wave bridge (50 volt, 4 amp; again, you can substitute another of this or higher capacity). A current limiter consisting of a high-intensity six-volt light bulb (No. 1133) protects against the likelihood of a short circuit.

The components are wired together as shown in the figure on the opposite page. The black leads from the 120 volt side of the transformer are connected to a power line cord using small wire nuts (Using a three-wire line cord, connect the green lead to the case of the transformer). As long as these connections are well insulated you needn't fear shock hazard--- everything from here out

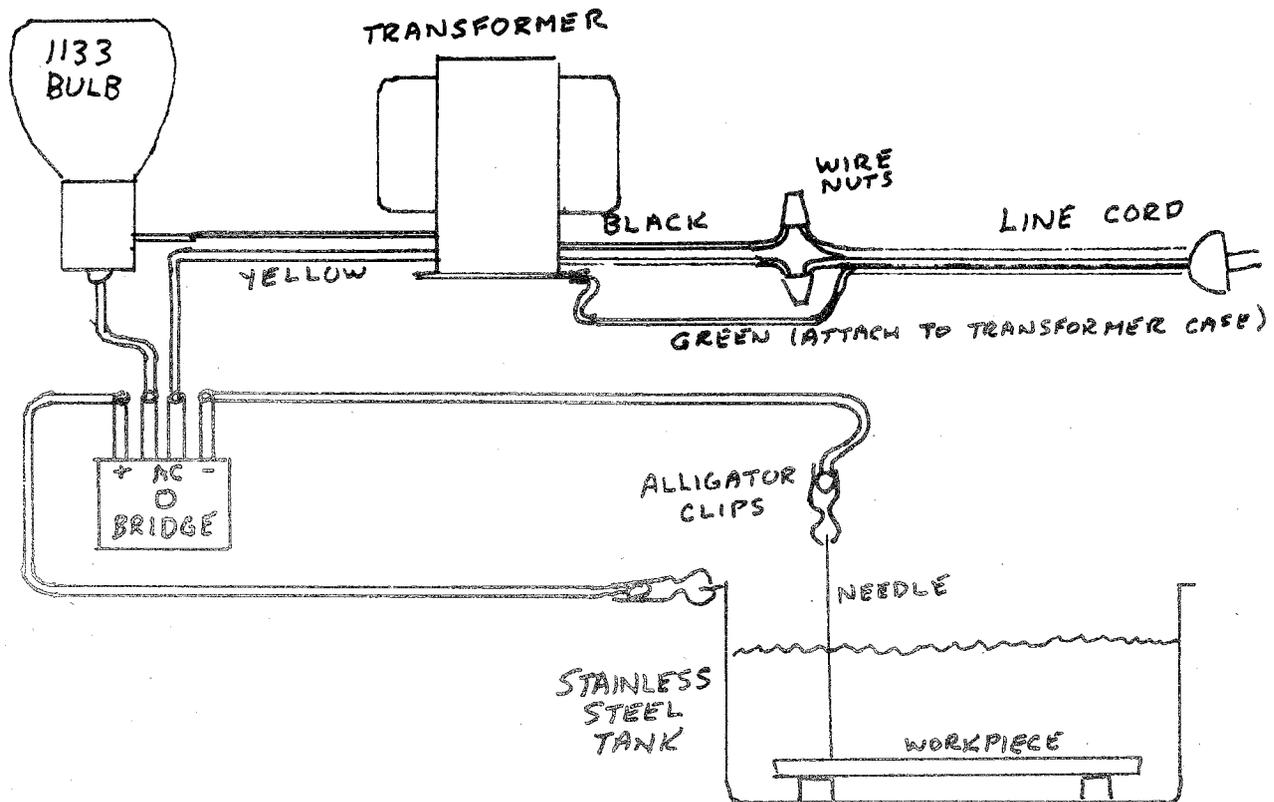
is low voltage. One yellow lead from the 6.3 volt side of the transformer is connected to one of the two leads marked AC on the bridge; the other yellow lead goes to the base of the lamp bulb (I used a copper strap soldered to this lead to support the bulb). Solder a wire to the button on the bulb bottom and connect the other end to the remaining AC lead on the bridge. In soldering to the bridge leads, it's a good idea to hold the lead in a pair of pliers at the point where it enters the case to lessen the danger of damage to the bridge from the soldering heat.

Two more connections and you're done. The output wires are soldered to the positive (+) and negative (-) terminals of the bridge. It's convenient to terminate these wires in alligator clips to facilitate connection to the bath.

The bridge runs hot: it will last longer if you screw it to a piece of metal to conduct heat away. That is what the hole in the bridge is for. A dab of silicone grease between case and metal helps. If you use a metal chassis or box, screw the bridge to it, taking care not to let the soldered leads touch metal.

You're ready to test it after checking your connections. Plug it in. No smoke? Fine. Now short the output leads. The bulb should light at nearly normal brightness. In using the gadget, this serves as a warning that you've shorted the work piece to the tank (and would probably have blown a fuse if you were using a battery charger). Don't let the short persist for more than a few minutes, or you'll overheat your transformer.

Now set up your cleaning bath. I use a stainless steel pan of convenient shape (don't use other metals) which is connected to the positive output lead and holds a solution of ordinary super-market washing soda (sodium carbonate)--- about a teaspoonful in a pint of water. The negative lead is connected to the piece to be cleaned, which is immersed in the liquid, resting on thin slips of wood or plastic to avoid the short-circuit. A sewing needle held



JMW 12/86

in a simple jig with the point resting against the workpiece is a convenient way to make this connection. Of course, the work should be free of oil or grease before starting, and you'll save time by mechanically removing thick rust from pitted areas.

If all is well, the 1133 bulb will show a red glow and bubbles will form on the surface of the workpiece. The glow may not be visible if the workpiece is small; the bubbles on the piece are the important part. If it is at full brightness, correct a short circuit. If bubbles form on the needle but not on the workpiece, move the needle until it breaks through the rust and makes connection. Let it run for about an hour, unplug it, and scrub the piece to remove the black iron-powder residue (brass wool works fine). If it is still red, set it up for more treatment. If you're satisfied, dry it in a warm place and oil or wax it lightly.

The unit described here removes any fear of damage by electrical burns. The use of washing soda, as suggested by Christopher Tahk (2) gives results as good as does lye and is both safer and

more convenient to use. It is the current that does the cleaning, not the bath; the soda is there to make the bath a conductor of the current. The solution still does wood no good, but you will probably get away with it if you wash well and rinse in dilute vinegar. Don't treat painted parts unless you do not mind having them stripped. The bath should be used with good ventilation: the gas bubbles are hydrogen and could form an explosive mixture (as does your car battery) if not allowed to escape from the vessel.

This is a light-duty unit: it delivers 1.09 amperes to a Stanley plane blade by developing about three volts across the bath. It does the same job that a heavier current source will do, given longer time. It will remain permanently set up in my shop.

References

- (1) Kenneth F. Kinsey, EAIA Chronicle Vol. 37 #2 (June 1984).
- (2) Christopher Tahk, EAIA Chronicle Vol. 37 #4 (Dec. 1984).

* * * * *



A CHRISTMAS STORY

An antique tool, like perfume, is a hard gift to pick out for someone. It is a lot more personal than you think. Although you believe you know the person, it is your likes and dislikes creeping into the selection that gets you into trouble. However, there is one surefire way of getting it right, and that is to get the intended donee involved, so you can check his reactions. It's not the easiest thing to do, and many times you end up spilling the beans.

I'd like to tell you of one of the best ruses I have ever seen relative to this technique. And I'm happy to say that even though I was the one thoroughly duped, I am now the recipient of the most prized tool in my collection. Prized not just because of its beauty and rarity, but because of the sentiment attached to the way I got it.

It started with a phone call from my son just after Thanksgiving. "Dad," he asked, "have you ever seen a plane like a Stanley 43 that has an iron handle and a lot of fancy filigree all over it?" Well, this was a few years back—B.I.P.M. (Before Iron Plane Mania)—and I really wasn't sure what he was talking about. So I waited with great interest until he got home for Christmas.

When he arrived, he didn't waste any time showing me the plane and asking my help to identify and price it. With Roger Smith's book just published, it was easy to pick the plane out as the rarest of the Miller patents—the one produced for only a few months in late 1872. Quite a find, for according to Moody's book there were only two or three known to exist. It was a great moment. If I could get this plane, I would finally have one piece in my collection that Merc Beitler didn't have.

I found out the retail value from the Iron Plane mavens, who also verified that less than 10 were estimated to exist. Wow! But the appraised price was astronomical. It killed me to think about paying that much for anything, so I rationalized a little. Wasn't a discount warranted here, and wouldn't the money stay in the family anyway? Of course. So I made what I still thought was an outrageously high offer. In my mind it really wasn't an offer, as I could not see how he would even consider turning it down. It was more of a swashbuckling, benevolent gesture—in keeping with the true spirit of Christmas.

Stunned was an understatement of my reaction when he hemmed and hawed around. I couldn't believe it. Shock turned into frustration and then to irritation. I quickly ran for the Great Arbitrator. She certainly would straighten this out one-two-three. But no! She thought it best to get more information on something this rare. If I wasn't so aggravated, I would have seen through the whole thing right then, as Doris doesn't know rare from schmare when it comes to tools.

However, knowing how tough it is for my son to sell a great piece, I just wrote it off as temporary insanity. I was sure that in a day or so, with the right song and dance, he would come to his senses and sell it. Wrong again! Finally, I actually gave up and planned my vendetta to get even. Just wait till he asks me to restore the next tool—just wait.

Christmas morning came and I can honestly say there wasn't a trace of vengeance left in my heart. I had completely put the plane out of my mind. And then—I was handed a brown paper bag, and everyone stopped doing whatever they were doing to watch me open it. It was the plane.

There are few events in your life that you take to the grave. They never lose their impact, be it joy or sorrow. Being given that plane, with a proud grin from my son, was just such an event. It is my number one piece, and no doubt always will be.

P.S. It hurts me to report this, but Merc owns not one but two such planes.

* * * * *

THE DIMPLE MAKER

Many of our readers saw the device pictured below when it was featured on the cover of the December, 1983, issue of the EAIA "Chronicle." Nevertheless, Dominic Micalizzi, who collects braces and who has dimples, thought those of our members who missed the dimple maker the first time around might enjoy seeing it now.

According to the specification, the device "serves either to produce dimples on the human body or to nurture and maintain dimples already existing."

"When it is desired to use the de-

vice for the production of dimples, the knob or pearl c of the arm a must be set on the selected spot on the body, the extension d, together with the cylinder f, put in position, then while holding the knob n with one hand the brace i must be made to revolve on the axis x. The cylinder f serves to mass and make the skin surrounding the spot where the dimple is to be produced malleable."

To treat "sensitive places," the knob c could be made with an India-rubber covering.

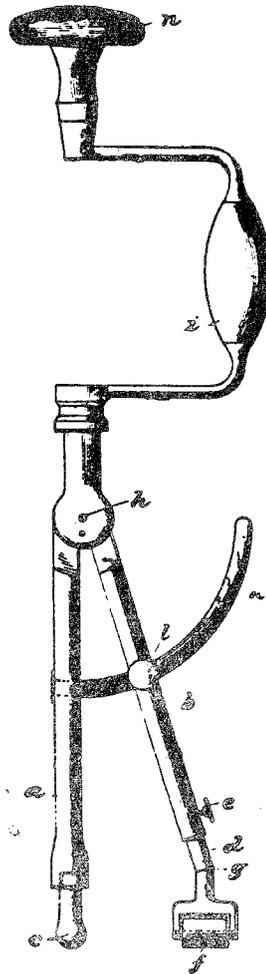
Why didn't it ever catch on?

(No Model.)

M. GOETZE.
DEVICE FOR PRODUCING DIMPLES.

No. 560,351.

Patented May 19, 1896.



Witnesses
E. C. Wurdeman
S. J. Williamson

Inventor
Martin Goetze
By Geo. H. Volz
Attorney

VOCATIONAL SURNAMES

by Don Wallace

We've all known that many last names have been taken from the original occupations of our ancestors. Don Wallace foolishly decided to list as many of these names as he (his neighbors and friends) could think of, with the telephone directory and dictionary as arbiters.

Hey! Is this "arbiter" a candidate for the list? Arbiter.... No such name in the Camden phone book. Check Philadelphia's: Arbeit (German verb—"to work"); Arbeter (close!); Arbetier (sounds French). To the dictionary: "Arbiter, a person with the power to decide, a judge." Nothing for Arbeter or Arberier, so we disqualify them despite the suspicion that.... Wait! French-English dictionary: "Arbitre—umpire."

Trying hard, but not precisely making it. So we leave it off the list, unless we get a letter from Messrs. Arbeter, Arbetier, Arbitre, and/or Arbiter who claim their names do qualify. We have the same problem with "Farrier,"

but it's included because it was such a basic and important trade, with a multitude of sources. Perhaps we should include corruptions as well as translations, or maybe your New York phone book contains an "Arbiter" and "Farrier." That would do it!

This is the process Don goes through. So if your name should be on this list, or if you think of another that qualifies, or if you disagree with any of the groupings, please write to: Don Wallace, 511 Jessamine Ave., Collingswood, NJ 08107. He would like to "complete" this list so he can stop this foolishness. He'll submit the final list to the "Book of Lists," with himself as arbiter, then happily forget about it. The current list follows.

Note: "Wallace" is a Scottish corruption of the Welsh "Waylays," meaning a Welsh-speaking or Cymric Celt of Strathclyde. Don Wallace is no relation to the Irving Wallace/Wallechinsky family who author "The Book of Lists."

SURNAMES FROM THE ARTS, CRAFTS, TRADES, AND SERVICE VOCATIONS

Archer	Cooper	Fletcher	Lawyer
Arkwright	Crozer	Fowler	Lender
Axtmann	Collier	Forger	Limner
Baker/Bacher	Cotter	Fuller	Locker/Lockyer
Barber	Courier	Gardner	Lord
Barger	Currier	Glassman	Mailor
Barker	Cutter/Schneider/ Snyder	Glazer	Mariner
Bender	Cutler	Glover	Mason
Binder	Dancer	Graver	Master/Meister
Bishop	Draper	Groom	Mercer
Boatwright	Drayer	Grover	Miller/Mueller/ Myllar
Bookbinder	Dresser	Hacker	Nailer/Nailor/ Naylor
Bowman	Drinker	Hammerman	Painter
Brewer	Drier	Harper	Patter
Bricker	Drover	Hatter/Miliner/ Milner	Picker
Butcher	Dyer	Horner	Pickett
Butler	Farmer/Bauer/Boer/ Bower	Hostler/Ostler/ Osler	Pilot
Carpenter	*Farrier	Hunter/Yeager	Piper/Pheiffer
Carter	Feller	Inkster	Pitman
Cartwright	Fenstermacher	Joiner	Planer
Chandler	Fidler/Fiedler	Judge	Plumber
Clothier	Fisher/Fischer	Knight	Potter
Comber			
Cook			

Rider/Reiter	Skinner	Tailor/Taylor	Turner
Ringer	Sleeper	Teller	Tyler
Roper	Smith/Schmidt/	Thatcher	Wagner/Wagoner
Sailor	Schmieder/	Tillerman	Wainwright
Sander	Smythe/	Tinker	Waller
Sawyer	Blacksmith/	Tinsman	Weaver/Weber
Scribner	Goldschmidt/	Trainer	Wheeler
Seaman	Eisenhower	Trapper	Wheelwright
Seller	Spencer	Trooper	Wright
Shearer/Schearer	Spicer		
Shaker	Spindler		
Shepherd/Shaffer/	Spinner		
Schaeffer	Spooner		
Sheriff	Stoner		
Shoemaker/	Streeter/Strasser		
Shumacher	Striker		
Singer	Swinger		

*No "Farrier" in our phone books, but the following eight variations found there indicate where the word derives.

Fararra (It.)	Farreri (It.)
Fareri (It.)	Farrior (Fr.)
Farrar (It.)	Ferreira (Port.)
Farrare (It.)	Ferrer (Sp.)

MORE SILENCE

AND MORE MONKEY BUSINESS ✓

To the Editor of "The Tool Shed"—

Dear Sir:

During the course of researching the tools and trades of the eighteenth century, I have come across many unusual names used, perhaps unkindly, for various tradesmen.

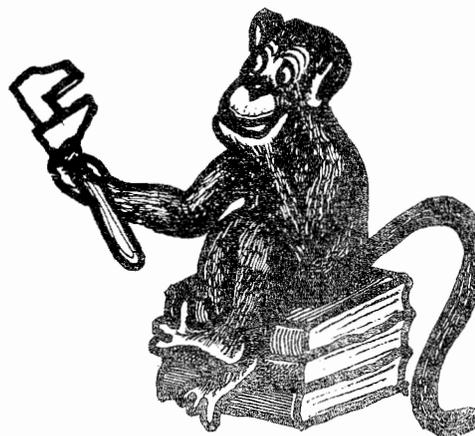
I am sure there are those within the membership who are familiar with every one of these. I submit the following list for the amusement of those who are not.

I remain,
Your servant
Silence Willmott

Apothecary: Gallipot
Baker: Burn Crust, Master of the Rolls
Bookseller: Colporteur
Chimney Sweep: Lily White
Dance Master: Hop Merchant
Distiller: Gin Spinner
Flax Carder or Comber: Hatchler
Gardener: Master of the Mint
Grocer: Split Fig
Loom Operator: Webster
Maker of Bows and Arrows: Fletcher
Plasterer: Smear
Plumber: Plumbum
Policeman: Tipstaff
Repairer of Shoes: Snobscat
Silversmith: Mixmetal
Tailor: Sortor
Upholsterer: Bug Hunter

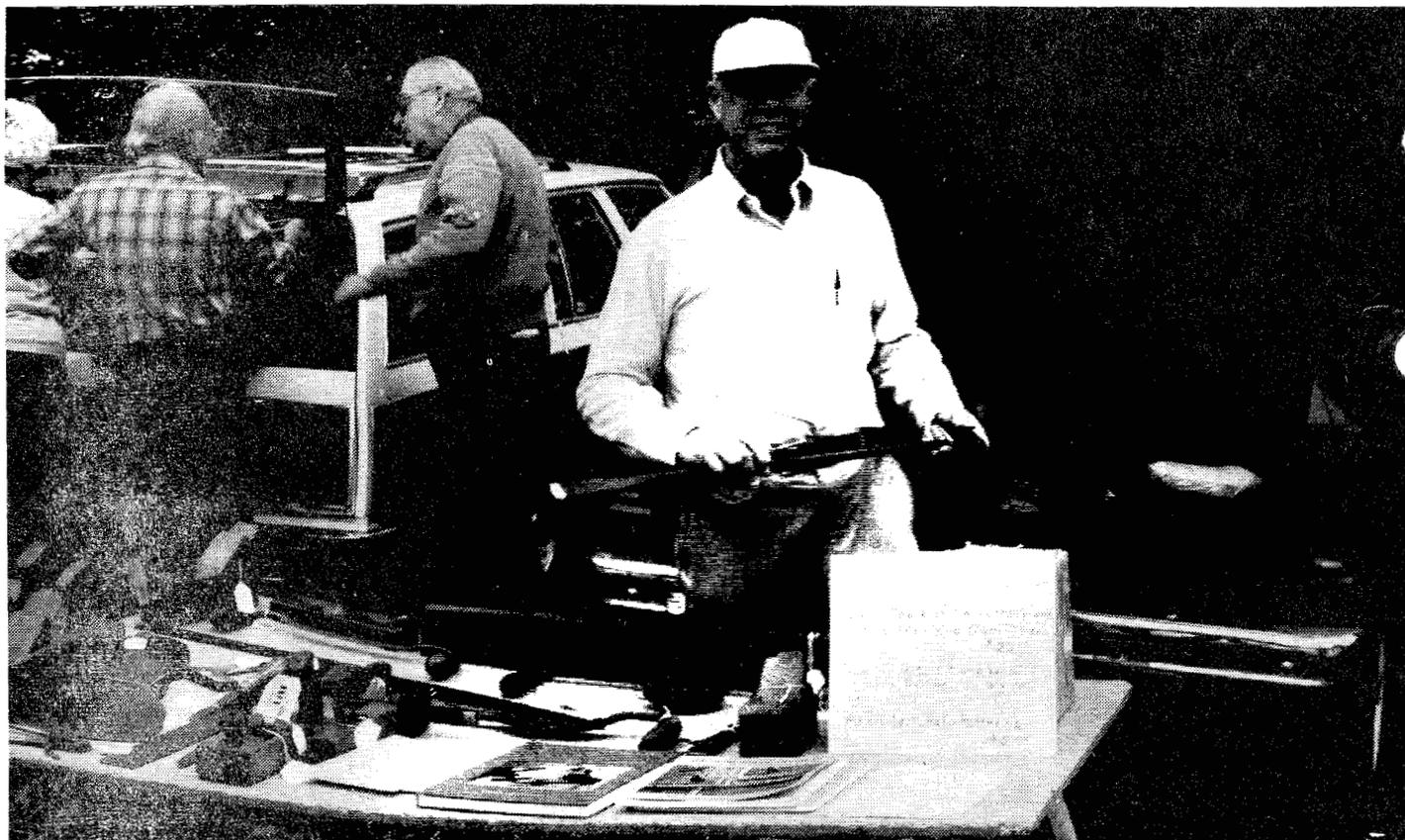
Dr. Frank W. Kingsbury in his never-ending quest for the origin of the term "monkey wrench" has come across a new lead.

In "Horse Feathers & Other Curious Words" (1958), written by Charles Earle Funk and Charles Earle Funk, Jr., the authors look at two possibilities as to how the wrench got its name. The first is the usual (or at least the most frequently given) explanation—that the wrench was invented by a London blacksmith named Charles Moncke, and "Moncke wrench" was soon corrupted to "monkey wrench."



Yet there is some reason to believe that the term is of American origin; and the two Funks point to another possibility that would support this.

According to a digest that appeared [Continued on page 12]



Host Alex Farnham took time out from hosting to join the tailgate crowd ... while a panel of experts debated the fine points of tool lore.





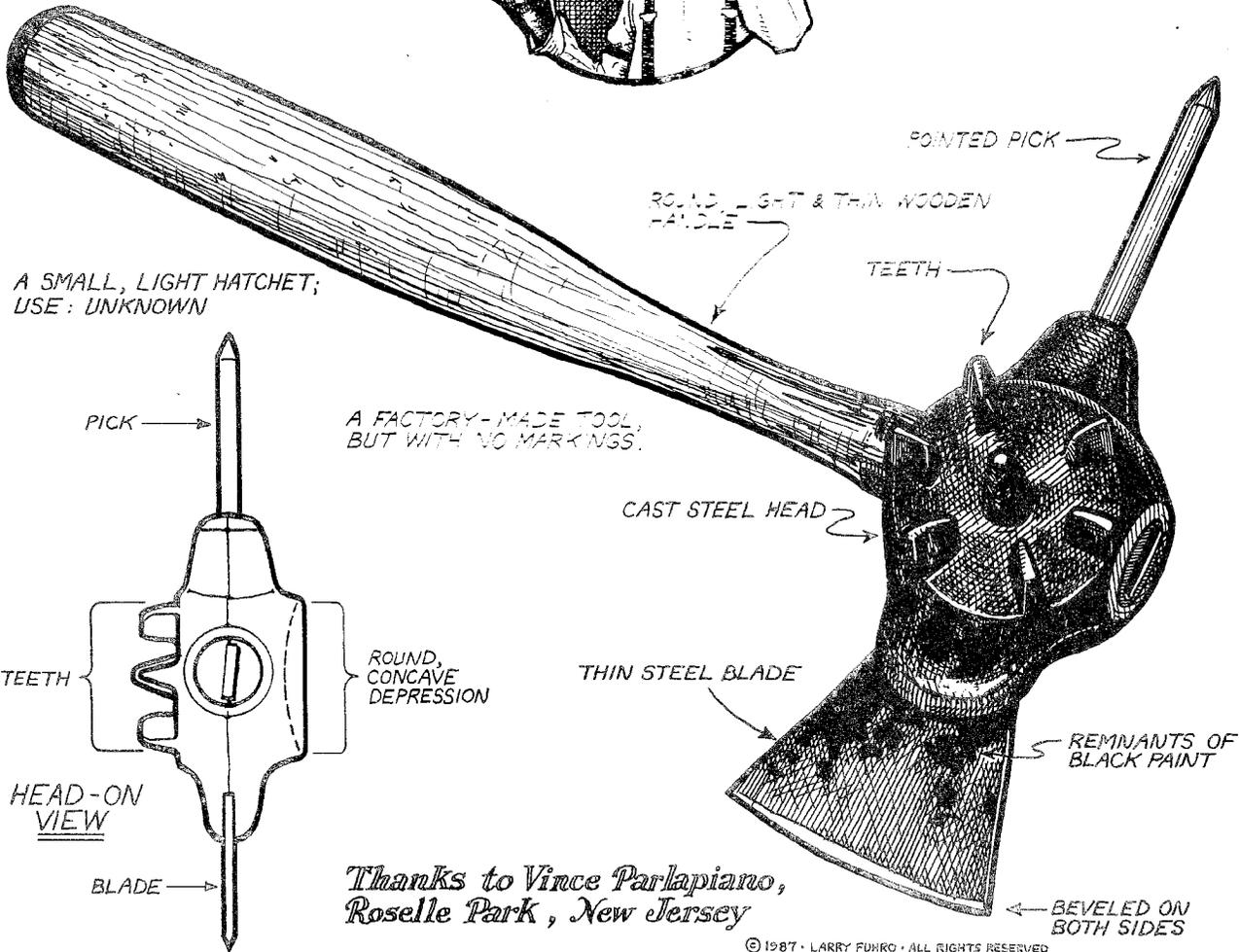
Outside the big top, President Steve Zlucky gave a specially packaged award ... to Herb Kean, which amused Herb but puzzled his little friend at left.



Pop Rivet's
What's It? No. 24



by LARRY FUHRO



A SMALL, LIGHT HATCHET;
 USE: UNKNOWN

A FACTORY-MADE TOOL,
 BUT WITH NO MARKINGS.

*Thanks to Vince Parlapiano,
 Roselle Park, New Jersey*

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GADGETS • DOOHICKEYS • THINGAMAJIGS • AND WHATCHAMACALLITS

WELCOME HOME POP RIVET!

Having renegotiated his contract and gained a substantial increase in salary, Pop Rivet has returned to "The Tool Shed," cold sober and ready to work. It is good to have him back.

Now, let's give him something to do! Dig out that "What's It" that has been gathering dust, and give it to Larry Fuhro or Bob Fridlington at the next CRAFTS meeting. They guarantee to return it after Pop has captured its likeness. Who knows? Maybe one of our sharp-eyed readers can identify it.

[Monkey Wrench, continued from page 9] in the Boston Transcript during the winter of 1932-33, a Yankee named Monk, employed by Bemis & Call in Springfield, Massachusetts, invented a wrench with a movable jaw in 1856—and "Monk's wrench" became "monkey wrench." This is simply an American version of the Moncke story.

Although the authors find this explanation "suspiciously easy," they point out that the date given, 1856, tallies pretty well with the first known use of the term "monkey wrench," as given in the Oxford English Dictionary, which was in 1858.
