The TOOLSHED

NUMBER 148 September 2007

A Journal of Tool Collecting published by CRAFTS of New Jersey

Kelly Axe Mfg. Co. / Kelly Axe & Tool Co.

By Tom Lamond ©

LOUISVILLE, KENTUCKY 1874-1897+/-
ALEXANDRIA, INDIANA (Kelly Axe Mfg. Co.) 1897-1904+/-
CHARLESTON, WEST VIRGINIA 1904-1930
NEW YORK, NEW YORK 1904-1930
(Business Offices as Kelly Axe & Tool Co.)

KELLY'S EARLY ENTERPRISES

William C. Kelly was born in Pittsburgh, Pa., on Aug. 21, 1811. He studied metallurgy at the Western University of Pennsylvania and initially became involved in making engines. He is reputed to have made a water wheel capable of providing some type of propulsion as well as a rotary steam engine. Those activities apparently tied in with his interests in steamboats as he also became involved with those. He established a commission business in Pittsburgh whereby he contracted to build to order different types of mechanical apparatus. His business facilities were destroyed by fire in 1845. In the early 1840s he had also entered into the dry goods business with his brother John and his brother-in-law, a man named McShane. That company was named McShane & Kelly.

Sometime in late 1845 or early 1846 William and his brother John relocated to Eddyville, Kentucky where William married and started a family. William and his brother John then purchased the Eddyville Iron Works that included the Suwanee Furnace and the Union Forge. They renamed the business Kelly & Co. Some of the items the business produced were kettles for processing sugar and pig iron blooms that were then supplied to other manufacturers.

It wasn't long before the Kelly brothers discovered there was an insufficient supply of charcoal readily available which in turn increased the costs of purifying the pig iron. That, and his education in metallurgy, led William to start conducting experiments in refining iron and developing more efficient foundry and forging methods.

Apparently he was not the only one conducting similar experiments around that time. Although he later proved he was the first to discover the process of sending blasts of air through molten iron, the initial patent for discovering the process went to Henry Bessemer of England. William Kelly did receive an American Patent for what was called "Kelly's Air Boiling Process" for refining iron. That was in 1857 but

(Continued on page 3)

Is this your last Tool Shed? It is if the address label says, "Expires June 2007". Read the second page for further information about dues.

Sept Issue Contents

Kelly Axe Mfg. Co/Kelly Axe and Tool Co.…….....……....1, 3-5,8
President's Corner ……..……..……..……...2
Book Review, "Special and Custom Rules" - Hank Allen.....6-8
June Meeting - Medical Tools - Dave Nowicki……...9-10
Kean Kuttin's……..……..……..……..11
The Hazard Knowles Block Plane - John Wells…….……..……12
Tool Events ……..…..……...…12
Want Ads…….……..……...…….……12

September 9th- CRAFTS Picnic
Brady Camp - Pottersville, NJ
Tailgate Sale - Catered Lunch
Displays - Prizes

Collectors of Rare and Familiar Tools Society
of New Jersey

President……BOB GARAY, Hopatcong
Vice President……...DON KAHN, Hackensack
Secretary……ANNETTE VLIET, Danielsville, PA
Treasurer……JACK 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 fifteen dollars for the membership year of July 1 through June 30.
Membership fees may be sent to: Jim Bode, P.O. Box 55 - Livingston, NY 12541 (write check payable to CRAFTS of New Jersey).

CRAFTS of NJ meetings are held at the HOST Masonic Lodge in High Bridge, NJ.
Take I-78 to Route 31 exit at Clinton. Go north on Rte. 31 two miles to second traffic light at the High Bridge exit. Turn right and go about half a mile to Dennis Ave. Turn left, then straight to the Masonic Lodge (on the left).
Tailgate sales in the parking lot begin at 10 A.M., meeting starts at 1 P.M.

The TOOL SHED
Published five times a year for members of CRAFTS of New Jersey. Editor: Dave Nowicki, 240 Woodlyn Ave. Glenside PA 19038. EMAIL - dnowicki@verizon.net.
Articles, especially about early tools and trades, are encouraged and may be sent to the Editor.

CRAFTS WEBSITE
www.craftsofnj.org

Containing general information about CRAFTS and its activities including: meeting schedules, Tool Shed articles, etc.

NEW MEMBERS

Joe Helm, Centennial, CO
Rudy and SuzAnne Schindler,
Davenport, IA
Paul and Lillian Spilde, Bemidji, MN
Lad Walen Jr, Summit, IL
Richard Hasell, W.Caldwell, NJ

President's Corner

I hope you spotted the dues notice on the picnic flyer and the front page of this flyer. In an effort to save some money on rising postal costs a separate dues notice was not sent out this June. Looking back I think I made an error that I am now playing catch-up with. Incoming dues are slow and I feel the separate dues notice not being sent may be the cause. If the label on the Tool Shed envelope says "Expires June 2007" this will be the last issue of the Tool Shed you will receive. Therefore it is urgent that you send in your $15 dues to carry forward your CRAFTS membership. Dues received by October 1, will receive uninterrupted membership. I feel the Tool Shed alone is worth the low dues. Look over this issue and you will see outstanding researched articles written by the leaders of the tool collectors' community. This type of quality appears every issue and credit goes to our great editor for all his work.

$15 dues for one year or $30 for two years includes spouse. Payment made out to CRAFTS of NJ, mail to:

CRAFTS
c/o Jim Bode
P.O. Box 55
Livingston, N.Y. 12541

- Include -
Name:
Spouse's name:
Mailing Address:
Telephone:
email address:

Besides the Tool Shed, CRAFTS members will enjoy the upcoming Fall picnic with tailgating, antique tool displays, Windsor chair demonstration, and other fun events. Our picnic chairperson, Ken Vliet has promised us fine weather again as in the past. In the spring, CRAFTS holds its tool auction with tailgating. This is a significant tool event and credit goes to our auction workers for their dedicated work. Lastly members keep in close contact with each other as they attend our many meetings held throughout the year. George Duin has done a fine job of scheduling authorities to present on tools and their history to our packed membership meetings.

Lastly, in an effort to combat rising postal costs we will be sending the Tool Shed at a less costly rate. It will still arrive at the same time as the current issues. The major change is that the printer will be folding it in half to send it.

(Continued from page 1)

he never profited to the degree that Bessemer and his Bessemer Converter profited. In 1863 William got involved with a syndicate that organized a corporation for controlling Kelly's patents but indications are Kelly was not overly involved in the actual business. Instead he concentrated his efforts on another business; he became involved in the manufacture of steel and that eventually led to the manufacture of axes.

City and Business Directory listings of the 1870s indicate that William C. Kelly was located in Louisville, Kentucky

Some major hardware distributors offered axes with their own proprietary markings combined with the name and dates used by the manufacturers. Some were applied to one side of an axe while the manufacturer's recognized markings were applied to the opposite side.

and that he was in the steel business in 1873. At that time William C. Kelly is listed in conjunction with the word "steelworks" with no mention of any other specialty or any address. In 1876 the Louisville City Directory indicates that W. C. Kelly was located at 524 Portland Street and that he was a "Mfg. of Axes." W. C. Kelly later moved to 516 W. Main with the same reference: Mfg. of Axes.

Records indicate that William C. Kelly died on February 11, 1888. The following year two patents were issued to William C. Kelly of Louisville, Kentucky. They were US Design Pat. No. 19,056, issued April 23, 1889, and US Patent No. 402,936, issued May 7, 1889. One would expect that the patents in question would have been issued to the executor of Kelly's estate or some other appointee, considering William C. Kelly had already died but in reality the patents were issued to one of Kelly's sons also named William C. Kelly.

William C. Kelly, the father, had sired a number of children and his second son, born December 1, 1849, was also named William C. No mention of "Junior" has been uncovered so it may be that the initial C. stood for a middle name other than that of his father. The two patent dates eventually were included on many of the Perfect brand axes produced by the Kelly Axe Mfg. Co.

By 1881 James P. Kelly, the third son of William C., was included in the directory and noted as being employed at W. C. Kelly & Co. The company by then was listed as being a manufacturer of axes and hatchets. It is believed that James became the general manager of the business in 1888. That would coincide with the year his father William C. Kelly died.

In 1896 the company built a factory in Alexandria, Indiana and in 1897 all the operations relocated to that city. One of the major reasons for relocating was the supposedly abundant supply of natural gas. The company had such faith in the continuance of the company at the time, that they even relocated most of their experienced work force to Alexandria.

The company remained in Alexandria until 1904 when they again relocated; that time to Charleston, West Virginia. Part of the justification for the move was a more promising supply of natural gas that had become the company's major fuel used in the axe making factories. It was discovered that the reserves thought to be available in Alexandria were insufficient for their long-range purposes. The Charleston move was to a tract of land that involved 25 acres along the edge of the Elk River not far from where it joins the Kanawha River. The move to the new location again involved the relocating of significant numbers of Kelly's experienced workers.

It was around that time that the company name was changed to the Kelly Axe & Tool Co. but the use of the name Kelly Axe Mfg. Co. was also continued.

Shortly after the business relocated to Charleston they opened an office in New York City. New York was a much more prestigious center of commerce and the New York office aided in expanding the company into international markets.

W. C. Kelly was still listed as the president of the Kelly Axe Mfg. Co. on some documents in 1920 but this referred to the son who was also named William C. Kelly. The company was then listed as being located on the corner of Patrick and 4th Ave. Two years later in 1922, W. C. Kelly is still listed as the president, with George T. Price as the V. P. and Gerard E. Kelly as the secretary. By 1930 G. T. Price was the President, Duncan Brue was the Vice-President and G. T. Kelly was the Secretary/Treasurer.

Some opinions suggest that when that conglomerate was being organized in 1889 the Kelly Axe Mfg. Co. / Kelly Axe & Tool Co. was considered small by the American Axe & Tool Co. Indications are that they weren't even invited to join what became known as The Axe Trust. In retrospect, that may have been a misconception either on the part of those who have recorded

The name FULTON was used as a stand-alone company when it was actually a proprietary brand originally owned by the Kelly Axe Mfg. Co. William Kelly had a very high regard for Fulton and his work with steam engines.

those opinions or by the A. A. & T. Co. During the next three decades the Kelly Axe Mfg. Co. grew to be one of the major axe manufacturers in the world and provided considerable competition with the A. A. & T. Co.

In 1921 the Kelly Axe & Tool Co. actually purchased all the holdings and equipment, along with the rights to all the brands and labels, owned by the American Axe & Tool Co. That acquisition resulted in the takeover of all the plants owned by the A. A. & T. Co. A considerable amount of equipment was relocated to Charleston, which in turn resulted in a major expansion of Kelly's manufacturing facilities in that location. What had occupied approximately 25 acres in 1904 had grown to 41 acres in the late teens and then expanded to encompass

(Continued on page 4)

(Continued from page 3)

approximately 60 acres. After they bought the A. A. & T. Co. manufacturing operations ran continuously, around the clock, and the 700 or so employees of 1921 was soon increased to around 1,000 workers.

After the acquisition, the Kelly Axe & Tool Co. chose to manufacturer some of the A. A. & T. Co. brands while continuing to manufacture those brands that they themselves had developed over the years. The purchase of the A. A. & T. Co. escalated the Kelly Axe & Tool Co. to the position of being the undisputed largest individual manufacturer of axes in the world but that was not to continue for very long.

The larger, square Black Ravens were used on both single and double bit axes. The design was frequently filled with gold colored bronzing.

In 1930 the Kelly Axe & Tool Co. was purchased by the American Fork & Hoe Co. Axe production was continued under the new name of the Kelly Axe & Tool Works but at a reduced rate of production. The American Fork & Hoe Co. eventually changed the name of the axe making division, as well as some of their other divisions, to True Temper Corp. The company headquarters initially remained in Charleston, West Virginia and was continued there until 1983 when they moved the headquarters to Cleveland, Ohio. In 1987 True Temper sold the Kelly division along with the many brand names to Barco Industries of Reading, Pennsylvania.

During their history, the Kelly Axe Mfg. Co. marked axes with a wide variety of etchings and a wider variety of paper labels. As the etching process became more expensive, the use of paper labels increased to the point that Kelly furnished axes identified with hundreds of different labels. Many of the labels included the name of the distributor rather than the Kelly name. Many of the brands sold also reflected those marketed by the American Axe & Tool Co. when they were active. Eventually the application of etchings was reduced to practically nil and they converted to stamped markings along with the paper labels; a practice that was continued by the American Fork and Hoe Co. This had become a common practice with most companies and it was not uncommon to see the name True Temper used in conjunction with the earlier brands that Kelly and/or the A. A. T. Co. members had made famous. Reports indicate that those axes that were still etched were frequently processed by the Mann Edge Tool Company.

BRANDS & LABELS

Some of the more famous brands associated with Kelly over the years were sold with patent dates etched or stamped into the metal. Others included patent dates noted on paper labels.

As mentioned, as the Kelly Axe Mfg. Co. grew they had added brands and increased the variety of labels that they used. Many of their brands were registered. As that process continued it became obvious that the actual variety of different products was not consistent with the number of brands and/or labels being used. Some were registered in the U. S. Trademark Office while others were primarily used by specific distributors. In a number of cases the only purpose the label served was to differentiate one item from the same item sold to or through another distributor.

The CHIPPEWA CHIEF label was more common in the upper Midwest and in the Northwest.

Those items may have been identical, or as close to identical as reasonably possible at the time, considering the methods by which they were made. The material may have been close to the same but as it was made in batches the proportional contents of the batches varied somewhat. The individuals that fabricated the axes or hatchets may have been the same but the involvement of some hand processing also made the end results slightly different. Whatever the case, Kelly was producing hundreds of thousands of axes and other edge tools each year.

As the manufacturing capability evolved and the company expanded, the various processes were performed in different departments. Apparently there was some hand processing for almost every step in the overall procedure. That bolstered the use of the term "Hand Made" for advertising purposes. In reality the major shaping was actually done by machinery. Those evolving technologies had been part of the continuously developing advancements in manufacturing. Perhaps it was the most important part. Many of the patents related to axes in the late 1800s and early 1900s were for machines that

(Continued on page 5)

(Continued from page 4)
modified or improved the methods of production.

Nevertheless the end products, even when of the same design, varied slightly. The three considerations were pattern, weight and finish. The choice of finish and brand helped to facilitate the sale of axes to customers with varying preferences when in fact the end products were substantially the same. The heads were designated by weight as well as pattern and axes were frequently sold with those two considerations being of major concern.

Manufacturers offered to finish their axes in a number of ways, some of which affected the overall price.

The early brand name VULCAN was included on very colorful and detailed labels. Over time the labels became simpler and then stampings were used instead of the labels. (Photographed in color and converted by author.)

The means of identification also varied from the early simple stampings to etchings to more detailed stamped markings to paper labels. In the catalogs distributed by the larger manufacturers the options were listed. In some catalogs it was actually indicated which patterns could be ordered with what choices of brands and finishes. Kelly, like many other manufacturers, offered similar purchasing options. Of course such choices were based on purchasing minimum quantities.

It appears that in many cases the end result was that the axe or hatchet was painted whatever color was ordered. In some situations the selection involved up to five or six color choices, polished or a combination of paint and polish and possibly chemical or heat coloring. The customer also selected the brand, which was then designated by affixing a label indicating the name of that brand. Many labels did not include reference to the actual maker thereby disallowing any type of warrantee by the manufacturer. That reduced costs somewhat. Other labeled axes included the manufacturer's name or a stamping showing who and where the maker was.

After the Kelly Axe Mfg. Co. purchased the A. A. & T. Co. they started to mix the brands that had initially been made by the original and acquired companies. The A. A. & T. Co. had already been doing that. The end result made it difficult to keep track of who made what unless one had a detailed manufacturer's list. Some of the labels even included the original locations of the companies not the actual location of the current manufacturer.

In 1930 the American Fork & Hoe Co. completely bought out the Kelly Axe Mfg. Co. / Kelly Axe & Tool Company.

That brought to an end the fifty-seven year history of the Kelly Axe Mfg. Co. Although the name Kelly was continued for some time, W. C. Kelly and his offspring were no longer involved.

In addition to the facilities and the equipment, the rights to all the brands, markings and labels owned by the Kelly Axe Mfg. Co. / Kelly Axe & Tool Co. were transferred to the American Fork & Hoe Co. That included all the brands, markings and labels that had previously belonged to the A. A. & T. Co. This situation resulted in the option to market what was probably the majority of registered trademarked brands ever marketed by one company. However, the use of many of the lesser brands was soon discontinued as the overall total number was, without question, unruly.

In order to facilitate the acceptance of the company changeover, the American Fork & Hoe Company operated their axe division under the name, Kelly Axe & Tool Works. Gradually many brand names were combined with the name True Temper while many others were discontinued. By 1949 the entire company became known as True Temper. That even included the subsidiaries that were located in Canada but for legal reasons they were called "True Temper of Canada." Those that were in Australia became "True Temper of Australia."

ACKNOWLEDGMENTS and NOTES

The information included in this article has been obtained from a wide variety of sources including but not limited to City Directories from Louisville, KY. and Charleston, W. VA.; the Louisville, KY. Public Library; information printed in company catalogs and some resources available on the Internet. Quite a bit of the trademark information included was provided by Ron and Virginia White of Angels Camp, CA. Many of the labels and markings were observed, sketched and/or photographed in the field with additions provided by a number of tool collectors and/or tool historians. Unless otherwise noted, the illustrations have all been drawn by the author.

This article, originally published on Yesteryearstools.com, has been adapted for inclusion in the *Tool Shed* and is used with the permission of the author.

NOTE 1: COMPANY NAME CLARIFICATION

The name Kelly Axe & Tool Co. was another name for the Kelly Axe Mfg. Co. The names Kelly Axe & Tool Works and Kelly Works were directly related to the axe making division of the American Fork & Hoe Co. after the A. F. & H. Co. acquired the Kelly Axe

(Continued on page 8)

BOOK REVIEW

By Hank Allen

Stanley "Special" and Custom Rules. Author: Scott Lynk Photos by Ted Ingraham Published by the author Hardcover, 328 pages

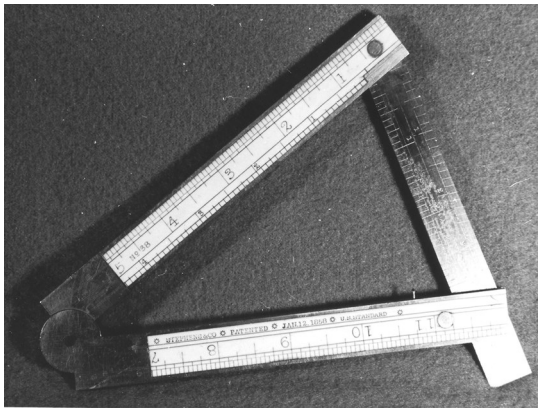
Scott Lynk's book was an ambitious undertaking, as is true with many of the books our tool-collecting friends have written for us. "Special" and Custom Stanley Rules are defined as those that have never appeared in any Stanley woodworking catalog. More simply put they might be called Stanley non-standard rules, which eliminates the need to assign rules to one or the other of the two categories, an almost impossible task. The book is a compendium of new and previously published material on rules, including the previous work of Scott, Walter Jacob, Phil Stanley, John Walter and others. Pointing to Stanley's lack of historical and archival records, Scott opines that rule collectors have been left to make up for this lack of responsibility with their own research. This book is his contribution to that effort. Scott's acknowledgement goes to 79 other tool collectors who helped with the book. Many of our *Tool Shed* readers will appear on this all-star list. He was given supportive access to almost every significant rule collection in the country.

Scott Lynk is from Vergennes, Vermont, the smallest incorporated city in America. For 33 years he was an instructor of woodworking, auto mechanics, mechanical drawing, and graphic arts in grades 7 to 12. Now retired, he devotes his time to rule collecting and research, tool auctions, tool clubs, golf, and service activities through his Lion's Club. Ted Ingraham, a fellow Vermonter, did most of the photographs for the book. Photographing rules seems to me more difficult than photographing other tools because of the detail involved and the absence, in some cases, of pristine examples. There is a photograph with this review of Scott and Ted with their friend and mentor, Paul Kebabian, author of *American Woodworking Tools*.

It all started at a flea market early in 1980 when Scott purchased a one-foot, four-fold rule for $2. It made a lasting impression on him. That was the beginning, and inspired by Phil Stanley's *Boxwood and Ivory* his collecting interest focused on Stanley rules and then, more selectively, on Stanley non-standard rules. I reviewed Phil's newest book,

Scott Lynk (r), Ted Ingraham (l), with mentor and friend Paul Kebabian, author of *American Woodworking Tools*.

Source Book for Rule Collectors, in the November 2004 *Tool Shed*. Chapter VII of that book, "Special Rule Types and Uses" (of all makers) includes descriptions of many uncommon rules, but most are standard rules such as bench, board, gauging, wantage, extension and others. Chapter 4 of *Boxwood and Ivory,* "Custom Rules and Rule Accessories" gives an excellent ,but brief, overview of this subject. Scott's book provides an in-depth study of the Stanley rules in the non-standard universe.



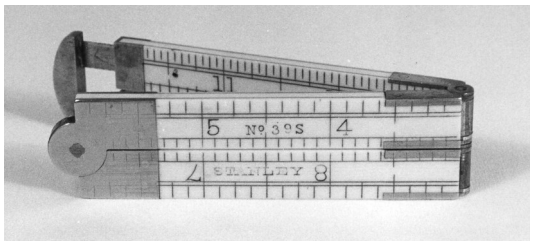
This is not a Stanley 036 carpenter's rule, but one made of ivory with German silver trim. It is marked "Stephens & Co.", "No. 38" and "Patented Jan. 12, 1858," L.C. Stephens' patent date.

There is likely an endless number of different non-standard Stanley rules. So, any book on these rules is unlikely to ever be complete. Nevertheless, if you digest all that Scott has presented you will be well on your way to a commanding understanding of the subject. The term non-standard rules might be defined in a number of ways, but all that follows

(Continued on page 7)

(Continued from page 6)

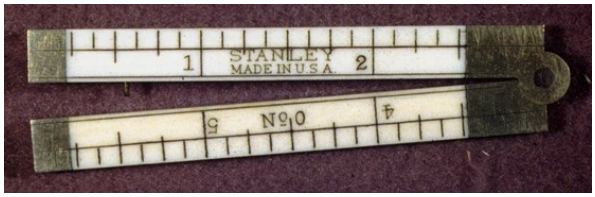
conforms to Scott's definition: Rules that have never appeared in Stanley woodworking catalogs. Stanley produced rules for trades other than woodworking via other means of advertising, and these rules are deemed non-standard, including drafting, milk can and shoe-sizing rules. Rule appendages, such as a bevel or protractor, if made and offered by Stanley and mounted



No 39S ivory one-foot, four-fold carpenter's caliper rule, but with stainless steel trim rather than the standard German silver. The rare S is believed to indicate stainless steel.

on a standard Stanley rule moves that rule into the non-standard universe. The information that many standard rules could be ordered with different characteristics appeared in footnotes in Stanley catalogs. They were available with minor modifications such as different graduations, markings, or tables. Phil Stanley has said there are more than 500 special-order rules alone! For example all rules in the Stanley 1909 catalog could be ordered with various metric graduations, and/or English left-to-right markings (American rules made the switch to left-to-right markings sometime in the 1940s). In 1926 Stanley started marking these rules with an "E", "M", or "EM", but the rules remained available only by special order.

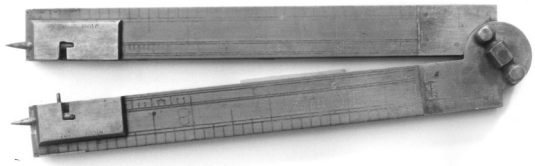
Custom rules, those never even mentioned in a Stanley catalog, might start with a blank standard rule, but have significant variations in graduations, markings or tables, or different materials, or different sizes and/or shapes, or complicated features. Some Stanley custom rules were actually marked "special." The very-collectible Stanley six-inch, two-fold ivory rules



A very rare No. 0 ivory, six-inch, two-fold, square-joint rule with German silver joint and tips. Both the No. 0 and No. 00 ivory rules were usually made with round brass joints and tips. Other than the numbers 0 and 00 they were identical. Not all are marked Stanley.

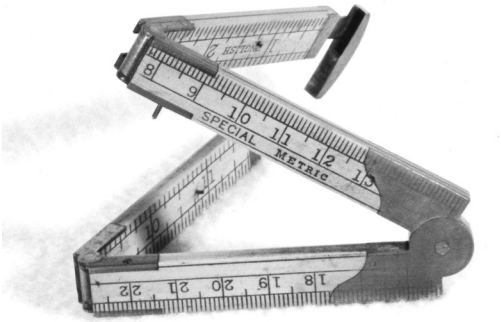
No. 0 and No. 00 were never offered in a catalog. They may have been made to use up small left-over pieces of ivory, and were supposedly given away by Stanley. (An example of where Stanley production history would be nice to have.) Roger Smith found the No. 0 for sale in a Hammacher Schlemmer 1905 catalog at $.80, probably aimed at "gentlemen" woodworkers. Cordage rules are another example of a custom rule.

Advertising rules could be custom ordered with the customer's logo or message, either with or without the Stanley name. The rarest such rules are the ones that Stanley made for their own advertising, such as a plant opening or other special occasion. Standard Stanley rules have been bought and modified by others. Modifications might be attachments or additional markings on the edges of rules. Examples are the Nicol's patent divider points and the Marsh Dry Measure Rule. Stanley stamped their name on some rules acquired when they absorbed Stearns, and some examples have both names. Stanley acquired the rights to the 036 rule from Chapin Stephens when they went out



A Stanley No. 72 two-foot, four-fold carpenter's rule, but with Nicol's June 25,1872 patented retractable divider points attached. An earlier model has swivel-out points and a knurled brass lock screw.

of business and offered them for sale from 1929 to 1941. Scott and Phil believe that Stanley never made an 036, but just sold the stock from Chapin Stephens. An L. C. Stephens combination rule made of ebony with German Silver trim, probably a custom-order



No. 32 one-foot, four-fold, boxwood Special Metric Rule. This is a special-order rule that is actually marked "Special."

rule, set a record price for a rule of $10,120 in the October 2001 Brown auction. Finally, Stanley made rules for Sears Roebuck and Montgomery Ward that were not marked Stanley (but may have had a Stanley

(Continued on page 8)

(Continued from page 7)
rule number); these rules are considered non-standard Stanley rules..

Scott defines eleven categories of non-standard Stanley rules, with each awarded a chapter in the book. More than 200 rules are illustrated, including a section of photographs in color. It's a very nice book, and a labor of love by Scott. It does have one defect; there is no index, so you have to hunt for things. Maybe Scott will remedy that in a supplement. Now, I'm not a rule collector even though I have a few. Most of my rule knowledge prior to reading Scott's book came from reviewing Phil Stanley's *Source Book for Rule Collectors* and reading *Boxwood and Ivory*, Phil's book on traditional Stanley rules (then, and now, out of print). When I first heard of this book on" *Special" and Custom Stanley Rules* I remember thinking, "that doesn't sound very interesting." But I've spent a week or two studying it and rereading Phil's two books, and it has grown on me. It's not information that you'll find anywhere else. If you are a serious rule collector, you probably have all three of these books. If I had been able to read these books in 1988, I would probably be a rule collector today. Therefore, I'm issuing a "buy" recommendation. You can get the book by sending a check for $50 to Scott at 34 Mt. View Lane, Vergennes, VT 05491.

(Continued from page 5)
Mfg. Co.

NOTE 2: GRAPHICS

Unless otherwise noted, the images depicted are representations of etched designs or facsimiles of labels used by the Kelly Axe Mfg. Co. In many cases the company location is included on the label, which helps to determine the timeframe when used. Many brands were used while the company was operating in each location and some were even used by the company successors. Not all of the known markings or labels are included herewith and no successor's markings or labels are included with this article. The exact sequence in which brands were introduced is not known so no conclusions should be drawn from the sequence in which the illustrations are presented.

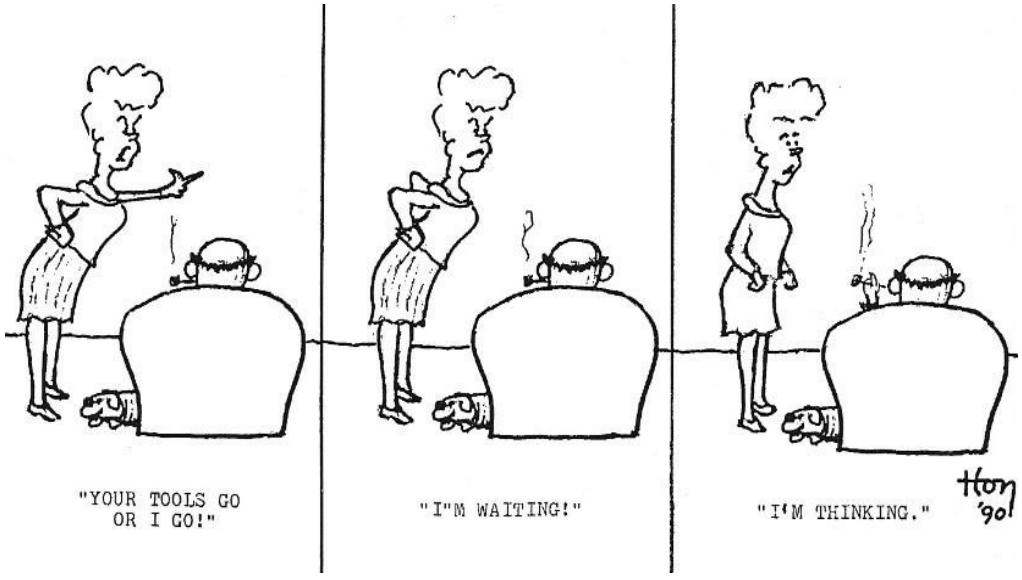
NOTE 3: ETCHINGS, STAMPING and LABELS

The graphics are illustrations based on data acquired by observations or photographs of actual artifacts and/or catalog representations from the appropriate time period. They are not 100% accurate but they are quite close. In addition, no scale between labels and/etching graphics are intended but each individual illustration is reasonably close in regard to proportions of the various components.

For those of you who have an interest in other hand tool manufacturers and their markings, many of which can be seen in color, I urge you to check out Tom Lamond's new website:

Yesteryearstools.com. (ED)

Cartoons shown in this and subsequent Tool Sheds marked HON are reprints of cartoons by the late Harry O'Neill; a past VP of CRAFTS.



June Meeting - 18th Century Medical Instruments and Their Uses

Guest Speaker - Wayne Skilton

By Dave Nowicki

When I was informed that Wayne Skilton would be the speaker for the June meeting, I was also told that his subject would be medical instruments and their use. This intrigued me because I have little knowledge of the subject and was looking forward to something different. I also wondered what types of tools, in what context and the timeframe, would be presented. All of these questions were quickly answered as I was perusing the various tools for sale in the parking lot, prior to the start of the meeting. I had never met Wayne Skilton but I knew exactly who he was as soon as he walked by. You see, Wayne came to the meeting dressed in the officers' uniform of a surgeon from the 6th Pennsylvania Regiment, during the American Revolution. The timeframe for his presentation was 1775 – 1779.

Wayne Skilton - 6th Pennsylvania Regiment Surgeon

As a surgeon in Washington's army he would have held the honorary rank of captain. Around his neck he wore a crescent or U shaped brass collar, known as a gorget, which was worn by military officers from many countries during the 17th and 18th centuries. It was a form of vestigial armor and a badge of rank. A sash, worn over his shoulder, was also an emblem of his duties as a physician and was large enough that it could be used as an emergency stretcher on the battlefield. In addition to a complete uniform, Wayne also brought a box to the meeting that was approximately 30 inches square which contained all of the tools, medicines and dressings that a battlefield surgeon would have available. In fact, the box was modeled after one that belonged to Dr. Benjamin Rush, an original signer of the Declaration of Independence, and was said to have been used during the battle of Morristown (NJ). In 1777 Dr. Benjamin Rush was appointed as the surgeon general of the middle department of the Continental Army.

Various surgical tools on well stained linen

An 18th century surgeon serving in the Continental Army was university educated, probably in Europe, as a practitioner and physician. The medical care he provided was based on Humeral physiology, an 18th century belief that began with Greek philosophy, was fostered by the writings of the Greek physician and philosopher Galen whose writings were contained in the Hippocratic collection. This philosophy centered on the four fluids, or humors, of the body that were observed with patients suffering from the various illnesses of the time: black bile, yellow bile, phlegm and blood. These humors were thought to be formed by the same elements that formed the natural world, air, fire, water, and earth. Sickness was believed to be caused by an imbalance in the humors, for example: was the patient hot, cold, wet or dry?

It is important to remember that during the 17th and 18th centuries that medicine was a "practice" and not yet a science. Cleanliness and especially sterilization were not practiced as these concepts weren't yet connected with the spread of disease. Tooth decay was a common malady since no thought was given to the daily brushing of teeth. Personal hygiene was an afterthought as people were averse to taking baths and many thought a bath could actually promote sickness.

Wayne explained that Galenic (Humeral) physicians were skilled herbalists and their skill at combining herbs

(Continued on page 10)

(Continued from page 9)

with other substances to create teas and poultices to treat sickness was the foundation for today's pharmacology. One example would be willow bark tea which was used to treat pain and fever. Willow bark contained acetylsalicylic acid or aspirin. When it could be obtained, opium was used in a tincture in alcohol known as Laudanum or as an alkali reduction called Theban Salt or morphine as a powerful pain killer. However, because of the British blockade of

The sign hung on the surgeons tent

shipping from the Mediterranean at Gibraltar, and the ports of Philadelphia, Baltimore, New York and Boston, opium was very hard to get and subsequently very expensive. Some opium did make its way around the blockade, being smuggled north from Florida and the Caribbean by traveling up the Appalachian Trail. Because of the high cost, what little was available was not used on the average soldier. Wayne noted that it was curious that today a similar route (Interstate 95) is being used for the same purpose. I guess it's true that some things do stay the same.

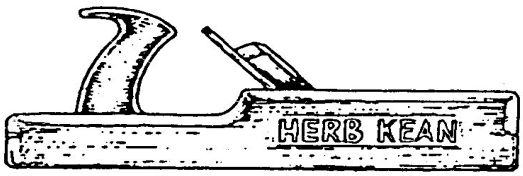
Further into his presentation Wayne talked about the three major diseases afflicting soldiers during the revolutionary war. They were: dysentery, small pox and syphilis or the "French disease" Although blood letting was a common practice, it was curious to note that teeth were pulled to cure lung diseases.

The three types of wounds that surgeons encountered on the battlefield were: incised, penetrating and shattering. Incised wounds came from knives, axes, and swords. Penetrating wounds were primarily caused by the sword and bayonet. These wounds were triangular in shape, difficult to treat and generally did not heal well. The shattering wounds could result in several different types of fractured bones and were accompanied by a profuse amount of bleeding. These were especially serious because of the massive trauma caused by the size of the rifle, musket and pistol ammunition in use at that time. Rifle bullets were typically .58 caliber, a pistol ball was .60 caliber and British musket balls were .75 caliber, with nearly 1 ½ oz. of lead in each one. Any one of these hitting a human body wreaked havoc because, unlike modern munitions which travel at extremely high speed and tend to pass through flesh, these would drive bone into internal organs and tear great holes in the body.

The Capital Tools

The last part of Wayne's presentation focused on the step-by-step use of the capital tools of a surgeon, for amputations. I can tell you that at this point there were more than a few uncomfortable CRAFTS members listening attentively to Wayne. As there was virtually no anesthesia, the surgeon worked quickly taking between three and five minutes to complete the operation. Lint (I assume it was cotton) was packed into the wound and was the dressing of choice since sterile gauze didn't come into use until WWI. 18th century battlefield surgeons were sometimes required to work many hours, without rest, in horrible conditions while performing these amputations. The survival rate averaged one in seven. Infection after surgery was the biggest killer. I just can't imagine going through the agony of an amputation followed by weeks of severe pain, which was magnified by a developing infection, only to have a 14% survival rate. Truly, these were not the "good old days".

Wayne Skilton provided us with a wonderful presentation. He has been giving these talks for about fifteen years. This was a marvelous opportunity to gain some understanding of what our forefathers survived to gain the freedoms we now enjoy as well as how far medical science has come in 230 years. As we were leaving, one CRAFTS member commented that he was glad that his medical insurance was paid up.



Kean Kuttin's

CRAFTS – A Genesis

I doubt that the expression, "Thank God It's Friday" was ever started by a married man. There were times when I would just as soon skip Saturday altogether, as it was chore day. Fix the shutters, cement the crack in the basement, rake the leaves, cut the lawn – all of the necessities of middle-class suburban living.

But some of us figured a way out of this dilemma. My particular technique stemmed from prior training in getting out for the Friday night poker games. It was all in the presentation!

If you were merely going to a poker game to drink beer, eat bologna sandwiches, and tell lies, it wouldn't sell. You had to present something that had pizzazz, like the Bi-weekly Fathers Club or the West Side Civic Organization. Now you had a weapon. How could anyone prevent you from attending such a necessary function as these grand titles alluded to?

Well, CRAFTS was born in this creative atmosphere. Five guys were sitting together at a Pennsylvania auction, slapping their knees at the stories they had to tell to get away that day. One of the geniuses proposed a plan to continue the evasive action under the guise of a club (You could almost taste the bologna sandwiches).

During this period, I had my own plan for Saturdays. I sold tools all day. The idea about the "Club" was introduced during one of my Saturday Sales and was immediately welcomed by every man in the room.

Ed Bragg, one of the "doers" in the crowd, volunteered to start it off. No one thought he was really going to do it – just whip out a letter or two to prove that we had an important place to go on Saturdays.

But Ed called us together for our first Charter Member Executive Directors Meeting (you couldn't beat that for class). It was a shocker when he gave us all copies of a proposed charter, etc. We were so dumbfounded that we never realized that meeting day was Sunday, and only five times per year.

To this day I think Ed was a double-agent and was paid off by the Wives Club. How else did he get all that money to buy his mansion in upstate New York, and why did he move away so quickly?

So there we were – leaderless, meeting on the wrong day, still raking leaves. It wasn't a pretty sight.

Steve Zluky was the only one among us who didn't complain. It seemed that his background dictated hard work and no crying. Perfect for President! We convinced him to make the sacrifice for the good of "mankind". We also made all kinds of promises about the help he would get.

I'm proud to say that the "dirty dozen" (there were twelve of us by then) came through. And why not? If we had a legitimate Club that collected legitimate things, then we could go to the legitimate Saturday auctions. How sweet it was.

We even started an auction of our own. This required many Saturdays of preparation, and of course, the big event itself was on a Saturday. We were on a roll. It was now necessary to attend auctions in far-away places, with hotel room bull-sessions and the whole bit. Good club members participate don't they?

I don't know where we lost control, but little by little, people started writing books and getting serious. The Executive Directors Meeting became an actual meeting, and the auctions became work. It looked like we had gone full circle.

We now call upon our leaders to bring us back to the Promised Land – back to the hidden Saturdays. Tools are nice, but they have taken over our lives. Let's get back to the fun days – the days of tall stories and the bologna sandwiches.

How about some of you younger fellows stepping up and letting us old-timers just "fade away"? (We'll make it worth your while.)

The Hazard Knowles Block Plane

By John Wells

Knowles patented block plane, Photo courtesy of Martin J. Donnel-

A Hazard Knowles cast iron block plane, Lot 533, was offered in Martin Donnelly's Live Free or Die auction at Hillsboro Center, NH, June 29 - 30, 2007. This was a very interesting and historically important plane, being the first version of the earliest patented US cast iron block plane. It was patented by Hazard Knowles August 24, 1827. (restored patent No. 4859 X). Lot 533 opened on an absentee bid of $4180 and sold to a bidder on the floor for $4730.

Typical of the first versions of Knowles cast iron planes, it had a round top cusp in the top edge of the sideboard on each side of the plane. This cusp clearly defines the top of the thin cast iron side walls that enclose the heavily tapered receiver for the wood wedge that holds the cutter in place. It further distinguishes the early Knowles planes, ca. 1827, from the later ones cast for Knowles by the Savage Mfg. Co., ca. 1840 – 1850.

Until now, the only documented example of the first version of this plane, was the one that was in the Tom Relahan collection and later sold in a Crane auction, September 21, 1991, for $1,000. It had simple broom stick handles, rather than the mushroom top handles seen on Lot 533 and on later examples cast by the Savage Mfg. Co.

An example of the later version of the plane, cast by Savage, with "SAVAGE" cast in the bed, and without the cusps in the sideboards, sold at an earlier Brown Auction No.4, November 1987, for $1,100. A similar example sold in a private transaction in the parking lot at a later Crane Auction.

TOOL EVENTS

September 9 - **CRAFTS Picnic at Brady Camp**
Pottersville, NJ (Lamington Exit #26 on Rt.78)
Catered Lunch (only with reservation), Contests, Displays,
Tool Sale begins at 8AM
For info contact Ken Vleit (610 -837 -5933)

September 21-22 Martin Donnelly Antique Tool Auction
Holiday Inn Everett Turnpike , Nashua, New Hampshire
www.mjdtools.com

October 11- 13 Mid-West Tool Collectors Assn. Fall Meeting
Springfield, MO contact Paul Reichert (417-831-1425)

October 19-20 Martin Donnelly Antique Tool Auction
Ramada Inn East, Indianapolis, IN
www.mjdtools.com

October 26-27 31st Tool Sale and International Antique Tool Auction, Sheraton Inn, Harrisburg, PA
www.FineToolJ.com/Browns

November 4th - CRAFTS Meeting 1PM HOST Masonic Lodge
Highbridge, NJ

WANT ADS

Must sell my entire tool collection. Hundreds of tools in good clean condition. Call Art Gatti---973-374-0554---for appointment.

Wanted for research project: Access to early (e.g., ca. 1820-1860) framing squares with "rules" such as the "brace rule" stamped on them. If not for sale, could photos be an option? I would be interested in knowing which rules are present and their values.
Contact: J.B. Cox, 6802 Nesbitt Pl., McLean, VA 22101/ (703) 821-2931 email: jay-bee-cox@verizon.net

Need help disposing of your tools or home items? Entire or partial house clean-outs available. Call Steve Zluky, (908)534 -2710.

Wanted: Foot powered band saw for collection and to demonstrate. Need not be complete. Have other foot powered machinery for possible trade. Ed Hobbs (919)828-2754, hobbsed@portbridge.com

Wanted: Napanoch Axes and other items from Napanoch, NY Robert Arra (845) 647-1213, homefixer@hvc.rr.com