The TOOL SHED

Number 20 February, 1982

A Journal of Tool Collecting published by CRAFTS of New Jersey

THE CARPENTER'S FRAMING SQUARE

by Frederick A. Shippey

In appearance the framing square is one of the most ordinary of woodworking tools. It is undeniably simple in design, being just a piece of metal without a handle and utterly devoid of of gadgetry. It has no moving or adjustable parts, never gets out of order, and is always ready to serve the needs of a craftsman. Function dominates its raison d'etre, yet there is no hint of its awesome capacity to render solutions to incredibly complex geometrical problems. No one has ever been able to exhaust its usefulness. It is probably an indispensable tool.

As far as I know, none of my contemporaries collects framing squares. Indeed, no self-respecting collector wants to be found dead with this unattractive tool in his hand. Hence the purpose of this article is to answer the question: what makes anyone think that this forlorn artifact merits a second look? Possibly a brief exploration of the subject can generate a realistic appreciation of the framing square.

Writers in the tool field, from Pliny to Mercer, do not ignore the artifact. Historically, we are told that the aforementioned tool goes back across the centuries to Pliny and Vitruvius. They describe the square as the Roman norma, a widely accepted standard of squarness. Some writers trace the tool to Egypt and urge its possible association with the construction of the pyramids. Others comment upon norma's presence in Europe during the Middle Ages. More recently, Goodman, Mercer, Moxon, Nicholson, Salaman, and Young mention the tool's availability during the seventeenth, eighteenth, and nineteenth centuries. During the early and middle parts of the period, craftsmen made their own framing squares out of seasoned hardwood. Just when this tool first bore measurement calibrations and/or computation-type tables is not known. According to

(continued on page 10)

COMERFORD TO SPEAK AT FEBRUARY 7th MEETING

CRAFTS of New Jersey will hold its next meeting on Sunday, February 7, at the Indian Queen Tavern, East Jersey Olde Towne, in Piscataway.

Because of the cold weather and the early sunset, the meeting will follow the February format used in previous years. This means that the meeting will begin with the Swap & Sell at 1:00 p. m. The formal program will start promptly at 2:00.

The program for the February 7th meeting will feature CRAFTSman Daniel J. Comerford, III, of Stony Brook, N. Y., who will speak on "The Hammer—King of Tools." Dan's collection of hammers is probably the largest in the country.

The latter part of the program will

(continued on page 2)

CRAFTS of New Jersey

Collectors of Rare and Familiar Tools Society of New Jersey

PRESIDENT _____ Stephen Zluky, Whitehouse
VICE PRESIDENT ____ Harry J. O'Neill, Annandale
SECRETARY _____ Robert Fridlington, Cranford
TREASURER _____ C. Carroll Palmer, Plainfield

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 five dollars for the membership year of July 1 to June 30. Membership fees may be sent to the Treasurer: C. Carroll Palmer, 725 Pemberton Ave., Plainfield, N.J. 07060.

The Tool Shed

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

CRAFTS AUCTION ON MAY 1 st

CRAFTS of New Jersey's spring tool auction has been scheduled for Saturday, **May 1, 1982**. As in previous years the sale will be held at the Taylor Hose Company in High Bridge, N. J., and will begin at 10:00 a. m. Inspection will be from 8:00 to 10:00 on the day of the sale.

The co-managers of the auction will be Harry O'Neill and Charles Granick, both of whom have vowed to surpass last year's outstanding selection of high-quality tools. Herb Kean will wield the actioneer's gavel once again.

The April issue of The Tool Shed will carry more news of the sale, including a listing of some of the premium antique and primitive pieces to be offered. But mark your calendar now! [redacted]!

Any member of CRAFTS who wants to consign tools for the [redacted] auction should see either Harry O'Neill or Chuck Granick at the February meeting.

(Meeting, cont'd from page 1)
be devoted to "Whatsit?" identification, with Harry O'Neill presiding, and to the "Ugliest Tool" contest, under the direction of Herb Kean. There is more about this contest at the bottom of this page.

The April and June meetings will also offer outstanding programs. On April 18, Raymond R. Townsend will make the long trek up from Williamsburg, Va., for a talk and demonstration on "Early Shoemaking." Anyone who has heard Ray speak knows that we are in for a treat.

For the final meeting of the 1981-82 year, on June 6, ex-pattern maker Harry O'Neill will dust off some of his tools for a demonstration of "Pattern Making and Molding." So there are some great things yet to come.

On behalf of all the members of CRAFTS, we would like to express our appreciation to Program Chairman Fred Shippey and his committee for bringing us a consistently excellent series of speakers, exhibits, and programs.

UGLIEST TOOL CONTEST

At last! Here is the opportunity to show off your mistakes and actually boast about them.

A special feature of the February meeting will be the "Ugliest Tool" contest. The rules of the contest are quite simple.

(1) Any type of tool can be entered; the sole requirement is that it must really be ugly.

(2) Only one entry per person (you cannot enter your entire collection).

(3) Alibis or excuses as to how you happened to acquire the tool will be grounds for disqualification.

So dig out those old dogs that you have kept hidden, and bring them to the February meeting.

TOOL AUCTION IN NEW JERSEY

by Alexander Farnham

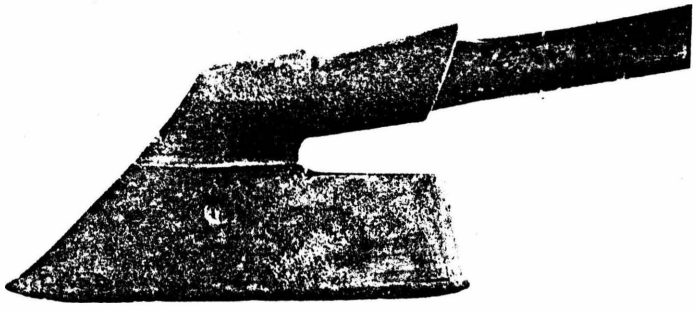
Outside of an occasional auction sponsored by CRAFTS of New Jersey, there are few opportunities within the state to bid on a variety of fine early tools. Once in a great while, for one reason or another, a collection will go on the block. But for those New Jersey residents interested in tools, this happens too infrequently.

In order to remedy this lack of tool auctions, Herb Kean, an electronics manufacturer, and Chuck Granick, a cabinet maker, decided to team up and hold a tool auction. Besides themselves, eight others consigned tools to the sale. In all, there were more than 400 lots designated to be auctioned, but as it turned out, some were not sold.

The sale took place on November 14, at the Mount Kemble Fire Company in Morristown, N. J. Though inspection of the tools was scheduled for 9:00 a. m., a number of collectors and dealers were milling around examing them long before that hour. In addition to the prospective buyers from New Jersey, there were many from New York and Pennsylvania.

By 10:00 a. m., when Herb Kean stepped to the microphone to start the auction, all signs pointed to a successful sale with spirited bidding and high prices. As it turned out, despite the large crowd and the remarkably fine job Herb did as auctioneer, the audience was slow to part with its money, and many went home with bargains.

As is true with most categories of collectibles, the prices that certain tools will bring usually can be pretty well anticipated. Double calipers, for instance, bring between $60 and $80, depending on their size and design. The two sold at this auction were in excellent condition and well made, but they brought only $32.50 and $40. In recent years cagehead, all-metal braces have sold for as much as $500 and average around $225. The one at this sale went for only $150. American goosewing broadaxes have also reached the $500 mark in the past, but the one put up here, stamped with an eagle mark, brought only $225. Another, unmarked and possibly of European origin, had no handle and sold for $120.



American goosewing, with eagle mark on blade, $225.

Two cooper's side axes went for $40 and $42.50, low prices for such tools. A rare bearded axe brought $42.50, and a broadaxe head by Pennsylvania maker William Beatty sold for $30. An early fire axe went for $27.50, and a Kent-type felling axe in good condition and marked "Shad/ Watertown" brought $12.50.

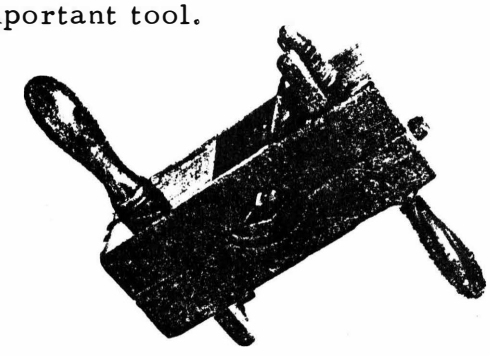
A post mortising axe marked "J. Slott" went for $20. A William McKinnon, Rockaway, N. J., felling axe was one of a handful of scarce New Jersey tools sold. Despite its relative rarity, it sold for only $12.50 to a collector who specializes in McKinnon axes.

McKinnon Rockaway axe, $12.50.

Among the other New Jersey tools

(continued on page 4)

(Cont'd from page 3)
sold was an extremely rare Mockridge & Francis adjustable witchet, which brought $135. Witchets were used for rounding wooden pegs and are quite scarce. Most were made in Europe, so one by Mockridge & Francis, in Newark between 1835 and 1869, is an important tool.



Adjustable witchet made by Mockridge & Francis, Newark, N.J., between 1835 and 1869, $135.

An unmarked witchet, probably of English origin, sold towards the end of the auction for $60, just about half what it should have brought. It is unusual to find one witchet at a tool auction, but to find two is almost unheard of, indicating the high quality offered at this sale.

Several fine plow planes were sold, including one made of rosewood and marked DENISON. It sold along with eight irons for $450. One made of cocobola and marked OHIO TOOL CO., without any extra irons, went for $350. On the low side was a plow plane made by John Bell of Philadelphia which brought only $20.

Much touted in this auction was a matched set of plank tongue and groove planes with friction fit fences and full 18th century characteristics. They were marked EASTBURN and both had crowned initials. Their style as well as their distinctively shaped fences pointed to their being of American manufacture rather than English. This set of planes was featured by itself on the front page of a two-page flyer mailed out to advertise the auction, which might account for their bringing $275.

Another pair of 18th century tongue and groove planes brought only $60. A banister plane went for $115, and two 18th century American planes by Aaron Smith sold for $100.

Nowadays any tool auction without a Robert or William Marples Ultimatum brace is relegated to the minor leagues. This auction had Ultimatums by both. The one made by William brought $425, while Robert's went for $375.

An all-iron armourer's brace sold for $125, which is low for such a rare tool. A brass-spindled Sheffield brace $100, and a run-of-the-mill one went for $80. Gentlemen's braces sold for $15 to $17.50, and a large wheelwright's reamer went for $40.

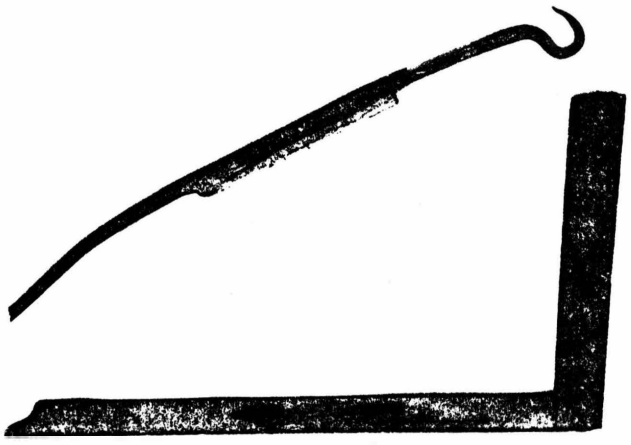
A large number of coopers' tools were sold, including four hoop drivers at $4 each, crozes from $20 to $35, chamfering knives from $15 to $27.50, a beautiful flagging iron at $22.50, and adzes at $20 each. A cooper's inshave did not get sold, since the auctioneer could not get a starting bid of $15.

Cooper's inshave, for which there was no opening bid.

Among the many tools not sold for lack of a starting bid was a rare pit saw, a buck saw, a race knife, and a blacksmith's bickern.

Towards the end of the sale, when many had left, those who remained were looking for bargains. During this time the only bowl adze in the auction sold for $32.50, a chamfer plane for $45, a barking spud for $20, an early wooden square for $7.50, a

ship adze for $12.50, a six-inch smoothing plane for $10, a dengel-stock and hammer, used for sharpening scythes, for $15, and one of two block knives for $30. The other block knife sold earlier for $37.50. A log dog sold early for $20, while another one sold later for $15. A small frow went for $30, which is about the usual selling price. An ice saw brought $27.50 and an ice axe $12.50. A 2 1/2 inch screw box went for $60.



Top: block knife, $30.
Bottom: maple framing square, $7.50.

Among the finer lots sold were two ivory rules and a 6-inch ivory caliper rule. The first rule, which was quite yellowed, sold for $100. Then the caliper rule, also yellowed and with the numbers worn away, went for $75. The final rule, which was almost pure white, went for $90.

Several tool boxes were sold, the most interesting being dovetailed with five walnut drawers. It sold for $225. A boy's tool box with an assortment of not very interesting small tools brought $35. The last item sold was a large farm bell which the author bought for $50, so that he might bring his wife in from tending the sheep when she is wanted on the telephone.

On the whole, it was an interesting auction with many bargains. No doubt, many who attended berated themselves as they drove home for not bidding higher on some of the tools that got away. The author did.

(The above article is reprinted here with the kind permission of Maine Antique Digest.)

A WELCOME TO NEW MEMBERS

CRAFTS of New Jersey extends a warm welcome to the following new members:

Mr. Walter C. Blair, Jr., R.D. #2, Box 183, Annandale, NJ 08801.

Mrs. Dorothea Connolly, R.D. #2, Box 645, Hampton, NJ 08827.

Mr. and Mrs. William R. Hullfish, 2499 Main Street, Lawrenceville, NJ 08648.

Mr. Mark J. Kaplan, 192 Mechanic Street, Red Bank, NJ 07701.

Mr. Denzel Lucas, 29 Charles Street, Randolph, NJ 07869.

Mr. and Mrs. Howard K. Quick, 48 Halstead Street, Clinton, NJ 08809.

Mr. and Mrs. Donald N. Phair, 76 Chimney Ridge Drive, Convent Station, NJ 07961.

Mr. and Mrs. Joseph H. Ranson, 55 Valley View Drive, High Bridge, NJ 08829.

Mr. and Mrs. Vincent Soukup, R.D. #1, Sagamore Drive, Otisville, NY 10963.

Mr. and Mrs. Verner, 3618 No. Nelson Street, Arlington, VA 22207.

Mr. Donald F. Wohlers, 30 Archgate Road, Basking Ridge, NJ 07920.

Throughout the nineteenth century Newark, N.J., was a major barrel making center. A cooper, with a helper, could turn out two white oak (wet) barrels a day or four to five red oak (dry) barrels a day. w.a.g.

TOOL COLLECTOR'S QUESTIONNAIRE

by Herb Kean

The following questionnaire is designed to determine your "collecting personality." Answer each question in the way that most suits your actions or attitudes, even though you may find two or three answers correct for a given question. If you are also a dealer and/or a user, you will have to take off your other hats, as this is for collectors only.

Do not confide the results to anyone—especially not to your wife. If you do not agree with the conclusions, ignore them. Perhaps your personality cannot be analyzed. But try the questionnaire out on your friends. It will probably describe them perfectly.

___1. If your collection was oversized and you were approached to sell some of it, would you sell:
- a. The pieces you were tired of?
- b. Whatever was easiest to get ready?
- c. The pieces without a signature?
- d. Whatever was profitable?
- e. Nothing?

___2. Do you find yourself frequently:
- a. Looking over your collection?
- b. Reviewing the value of your collection?
- c. Hunting for new treasures?
- d. Stumbling over cardboard boxes?
- e. Researching makers, patents, techniques, etc.?

___3. If you had your druthers, would you mostly buy from:
- a. Garage sales?
- b. Auctions?
- c. Knowledgeable dealers?
- d. Fellow Collectors?
- e. Flea markets?

___4. The top price you would be willing to pay for a piece that you want is:
- a. Slightly over market value.
- b. Less than market value.
- c. Dependent upon finances at the time.
- d. Whatever it takes to get it.
- e. Market value.

___5. If you knew a fine tool was available, would your first thought be:
- a. How much is it?
- b. Is it authentic?
- c. What do I have to do to get it?
- d. Who else knows?
- e. Is it nearby?

___6. After purchasing a good piece, your first action generally is to:
- a. Clean and/or display it.
- b. Put it safely away.
- c. Search for more information.
- d. Determine its true value.
- e. Record it in your log book.

___7. If you knew a piece was not completely original, would you:
- a. Buy it, if the replacement parts were well done?
- b. Not buy it, because of possible resale problems?
- c. Buy it, if it was basically what you were looking for?
- d. Buy it, if it was cheap enough?
- e. Not buy it, regardless?

___8. If you had the choice to keep any one tool in a collection, would you pick:
- a. The most unusual?
- b. The rarest?
- c. The most valuable?
- d. The oldest?
- e. The best looking?

___ 9. At the onset of a sale, do you find yourself:

a. Wondering if there are any old or interesting things?
b. Early in line and eager to get first crack?
c. Worrying about how you can carry everything?
d. Contemplating how much you will buy?
e. Analyzing which are the wisest buys?

___10. When you and your wife approach a flea market, your comment to her is similar to:

a. "Do you have all the travellers checks?"
b. "Don't forget the catalogs, dear."
c. "If you find anything for me, have the dealer hold it."
d. "I'll meet you back at the car in an hour."
e. "You take the bag; I'll take the cardboard box."

___11. If you found you paid too much for a tool, would you:

a. Sell it to keep from being reminded?
b. Put it away and forget it?
c. Accept it as worthwhile, regardless?
d. Rationalize its "future value"?
e. Never admit it to anyone.

___12. Your buying pitch to reduce the purchase price is similar to:

a. "Are you sure this is your best price? It seems awfully high."
b. "For the volume I'm buying I certainly should get a better discount."
c. "Have you noticed this broken part?"
d. "But all I have is $10.00!"
e. "This is for a museum, and you know they don't have much money."

___13. Your feeling about a duplicate is:

a. Buy it, if it represents a different time period.
b. Not interested.
c. Buy it—no problem!
d. But it, if it is a good piece.
e. Buy it, if the price is right.

___14. Your reaction toward the fake Stanley #1 was:

a. Wondering how collectible it would be in a few years.
b. Disgust.
c. Annoyance.
d. Wanting to learn its identification characteristics.
e. Not much real interest.

___15. Your feelings about someone else's fine collection is:

a. Where was he able to locate such good pieces?
b. How many pieces does he have altogether?
c. Are there many signatured pieces?
d. How much is it all worth?
e. Sheer envy!

___16. If a seller had a valuable tool greatly underpriced, would you:

a. Clutch it to your breast, pay him, and quickly depart?
b. Suspect fraud and check it over carefully?
c. Buy it, and keep looking over the seller's stock?
d. Forget your change in your excitement?
e. Buy it only if it fits into your collection?

(For the analysis of the questionnaire, turn to the following page.)

(Questionnaire, cont'd from page 7)

Analysis of Questionnaire

To analyze your responses refer to the column below. Listed next to each answer (a through e) of each question (1 through 16) is a code: HU, PO, IN, AC, or HI. Circle the code that corresponds to the answer that you selected.

1-a. HU	7-a. PO	13-a. HI
b. AC	b. IN	b. HU
c. HI	c. HU	c. AC
d. IN	d. AC	d. PO
e. PO	e. HI	e. IN
2-a. PO	8-a. AC	14-a. IN
b. IN	b. PO	b. HI
c. HU	c. IN	c. PO
d. AC	d. HI	d. HU
e. HI	e. HU	e. AC
3-a. AC	9-a. HI	15-a. HU
b. PO	b. HU	b. AC
c. IN	c. AC	c. HI
d. HI	d. PO	d. IN
e. HU	e. IN	e. PO
4-a. HI	10-a. IN	16-a. PO
b. HU	b. HI	b. IN
c. AC	c. PO	c. HU
d. PO	d. HU	d. AC
e. IN	e. AC	e. HI
5-a. IN	11-a. HU	
b. HI	b. AC	
c. PO	c. HI	
d. HU	d. IN	
e. AC	e. PO	
6-a. HU	12-a. PO	
b. AC	b. IN	
c. HI	c. HU	
d. IN	d. AC	
e. PO	e. HI	

Now, find out which code you picked most often, and see the key on the right.

Here is your collecting personality.

HU - The Hunter: You prefer the adventure of the search and the moment of capture, and like to brag about your trophies. You are competitive and effective as a collector. Your collection is diversified due to your ever refining viewpoint.

PO - The Possessor: Woe be to the kid who took your toys when you were young. You are serious about your possessions; and when you want something, you leave no stone unturned until you get it. With you, the joy is "to have and to hold."

IN - The Investor: Sensible, analytical, and money minded. You concern yourself with reasons for doing things, rather than just doing them. Your collection reflects wise choices, and I would like to be the recipient of it in your will.

AC - The Accumulator: You believe anything that is buyable should be bought. Your collection has some terrific sleepers that were picked up in your vacuum-like buying sprees. Someday you will get around to straightening things up. Ah yes, someday!

HI - The Historian: Serious, professor type. Purity and truth, both in life and in tools, are important to you. Your collection stresses names, dates and techniques, and depends upon authenticity. Let no man place before you—a Reproduction!

THE NEW GIANT POWER COMPANY

The advertisements reproduced on the right side of page 11 are from a page of a nineteenth-century business directory.

The page — only the page, not the directory — is owned by Carl Bopp of Audubon. Although Carl has not been able to identify the directory from which the page was taken, he believes it dates from about 1889.

Carl says that the ad for the New Giant Power Company is the first reference to this firm that he has seen, and he has never seen a New Giant Power saw.

If any of our readers have information on either the company or the saw, please let us know.

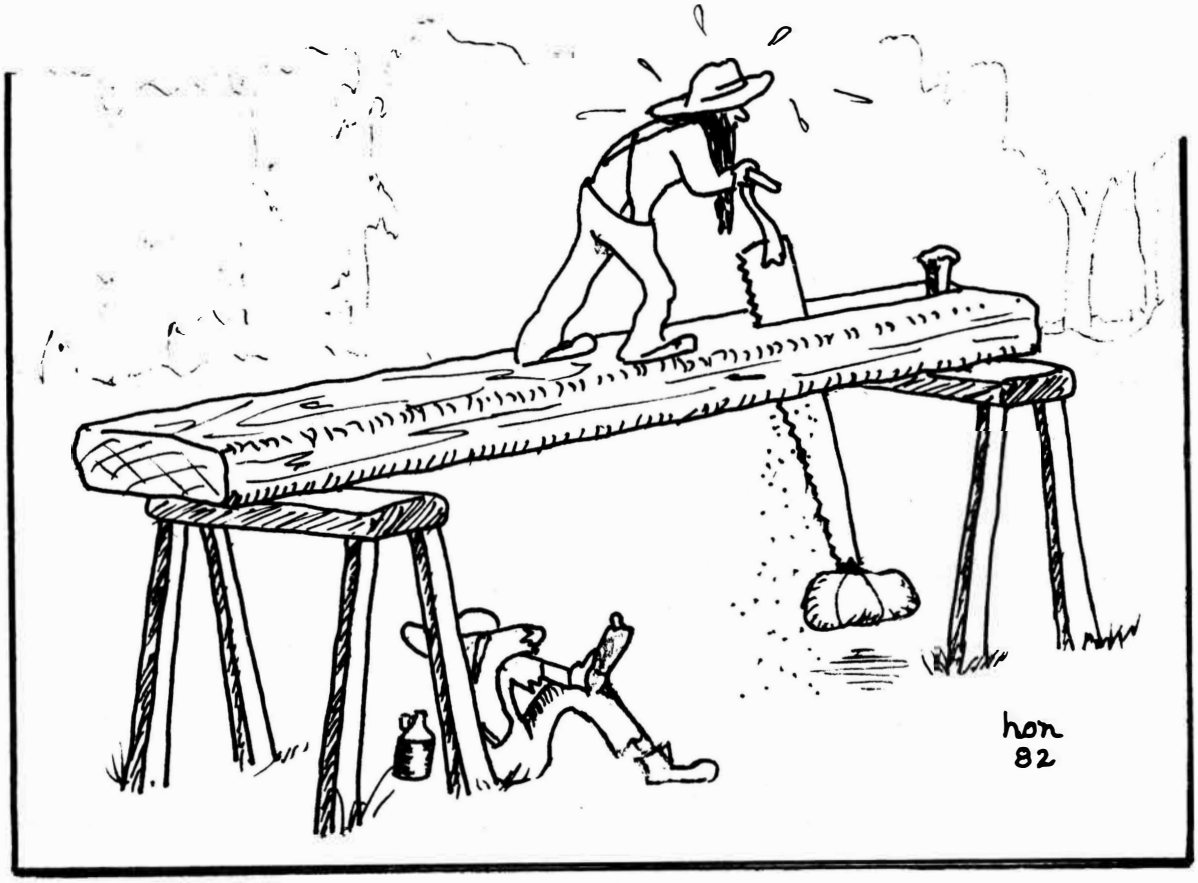
By the way, Carl points out that both of the towns mentioned in the advertisements, Glassboro and Harrisonville, are in "the State of South Jersey."

NORMAL OR SQUARE?

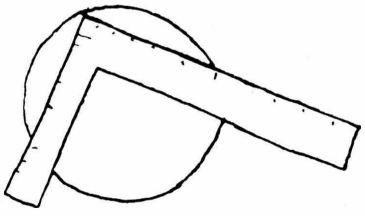
Are you normal or are you a square? Most people probably would prefer to be normal. But perhaps there is no difference.

The word "normal" comes from norma, the Latin word for carpenter's square.

Several of our members have mentioned that the last issue of The Tool Shed contained more than its usual number of typographical errors. A few suggested that we begin proofreading the copy. However, we believe that The Tool Shed should contain something for everyone, even those who are always looking for misstakes.

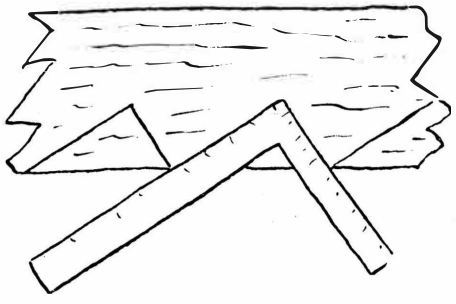


(Fmg Square, cont'd from page 1)
Hummel, the Dominy squares, recorded in With Hammer in Hand, were crudely numbered but read from right to left. Moreover, neither Diderot nor Moxon mention metal (steel or iron) squares. Generally speaking, steel squares appeared early in the nineteenth century. Tool catalogs and books appear to agree on this point. Factory-made framing squares of metal are said to have been sold in the United States before 1850.



Next, an exploration of selected descriptive facts about the framing square begins with an inventory of features associated with it. Generally speaking, it is made of steel (polished, nickeled, blued, or royal copper) and has two arms positioned and extending from the heel at 90 degrees from one another, forming a right angle. The tool comprises a blade (or body) which is 2" wide and 24" long and a tongue which is 1 1/2" wide and either 16" or 18" long. Some of the older squares are thicker at the heel than at the ends of the arms. The manufacturer's imprint (Eagle, Gardner, Sargent, Southington, Stanley, et al) struck at the heel designates the face side. Graduations of measurement (English system) are marked along both edges and on both sides of the tool. The best quality squares are calibrated to show the following divisions of an inch: 1/16, 1/12, 1/10, 1/8, and 1/4. Some tools add a 1/100 of an inch scale in abbreviated form.

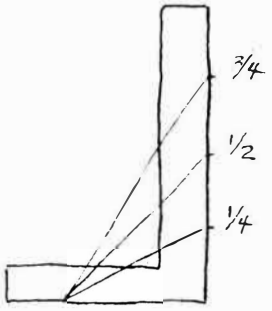
Moreover, four computation-type tables are located on the face and back sides of both tongue and blade: Essex Board Measure; Brace Measure; Octagon (eight square) Scale; and Rafter Scale. The Essex Board Measure provides the craftsman a shorthand method of calculating the feet board measure of varying size pieces of lumber. Lumber is sold by the board foot. The Brace Measure furnishes the hypotenuse lengths, depending on the two leg measurements of a right triangle. The Octagon Scale enables the carpenter to utilize certain figures (7 and 17) on the framing square to convert a square timber into an eight-equal-sided figure. Finally, the Rafter Scale enables the carpenter to lay out rafters by finding the lengths and cuts essential to the framing of a roof. These four tables enable the workman to complete various tasks at a faster and yet accurate pace.



Possibly by now the reader has discovered what an host of contemporary writers mean in urging that only the experienced carpenter is aware of the manifold uses of the framing square. Hence, to serve as an introductory statement on the subject, I have selected twenty-one ways in which a framing square can enable the craftsman to solve a battery of geometrical problems in carpentry. While not exhaustive, nevertheless, this discussion can furnish a glimpse of the worth of the tool.

Here follows a selected list of uses of the square: (1) to measure the dimensions of lumber; (2) to utilize the blade as a straightedge; (3) to find the center of a circle; (4) to lay off angles of 30, 60, 45, and other degrees; (5) to find the diagonal of a square; (6) to find the angle cut for an octagon; (7) to lay out an ellipse; (8) to describe a semi-circle with a

given diameter; (9) to lay out a figure with eight equal sides; (10) to find the feet board measure of a piece of lumber; (11) to find the octagon of any size square timber; and (12) to calculate proportions—reducing or enlarging a rectangular figure.



The remaining uses are somewhat more sophisticated: (13) to describe a circle through three points not in a straight line; (14) to lay out mitre and butt joints on polygons (especially a triangle, square, hexagon, and octagon); (15) to lay out braces by the measure scale and by the total run, rise, and hypotenuse methods; (16) given the diameter of a circle, to find the side of the square of equal area; (17) given the pitch of teeth and the diameter of the pitch circle in a gear wheel, to find the number of teeth; (18) to lay out a stair stringer which is housed out to receive the ends of the treads and risers; (19) to lay out four kinds of rafters (common, hip or valley, jack, and cripple) for a roof, procuring proper lengths plus cuts—top, bottom, tail, bird's mouth, as well as appropriate side cuts; (20) to lay out rafters by utilizing both the step-off unit scale and the total run, rise, and hypotenuse of a right triangle method; and (21) to lay out braces and rafters utilizing the twelfth scale on the framing square (twelve calibrations per inch), which allows the carpenter to reduce layouts to one twelfth of their regular size while still retaining the same proportions (this approach provides an over-all check of rafter lengths found by other methods). Each of these items is a useful function of the framing square, whether simple or complex. The worth of a framing square lies hidden in the complex world of the right triangle.

On day, approximately fifty years ago, my father handed me his steel square and said: "Fred, this tool is yours from now on. You have earned it." The gift came as a great surprise during the closing year of my apprenticeship in the carpenter trade. It also coincided with the last month of night school, which terminated a special four-year study of the uses of the framing square. Hence my father's generous act was timely and of great meaning. The tool bears the imprint of Southington and is numbered 14. Across the years it has served me well in many of the uses specified above. Someday, I would like to find a Southington take-down model.

GLASSBORO MFG. ESTABLISHMENT,

GLASSBORO, N. J.

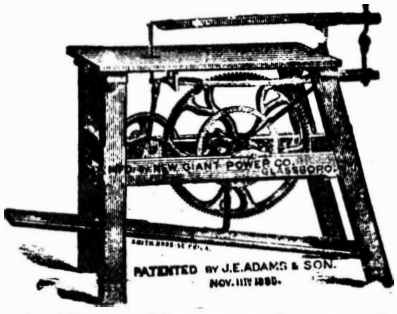
THE NEW GIANT POWER COMPANY,

Offers to the public one of the

BEST BRACKET AND SCROLL SAWS THAT ARE NOW IN USE.

USEFUL, PRACTICAL AND ECONOMICAL.

Cuts any size and thickness of bracket from one to four inches in thickness. Equal in finish and smoothness to the best mill sawing. Requiring only the labor of one man to perform the work now done by steam power. Simple in construction, positive and reliable in operation, and convenient and effective in use. We also manufacture a



CIRCULAR SAW

having the same giant power and a velocity of fifteen to eighteen hundred revolutions per minute. Every carpenter and thorough going mechanic should have one or both of these machines.

We can offer you a complete saw mill for a very small amount of money. A lathe can be attached for wood turning purposes with adjustable bits for plowing and grooving and cutting mouldings. You can save in one purchase a great many dollars in expensive tools necessary for a first-class mechanic.

We would also call the attention of Farmers and Butchers, and others, to the CORN SHELLER with giant power.

The power being attached to any light machinery like corn shellers, apple grinders, sausage mills, etc., also our celebrated meat cutter, which is the most practical of any yet manufactured. All communications to be addressed to the

NEW GIANT POWER CO.,

GLASSBORO, N. J,

ANDREW KNISELL,

PRACTICAL

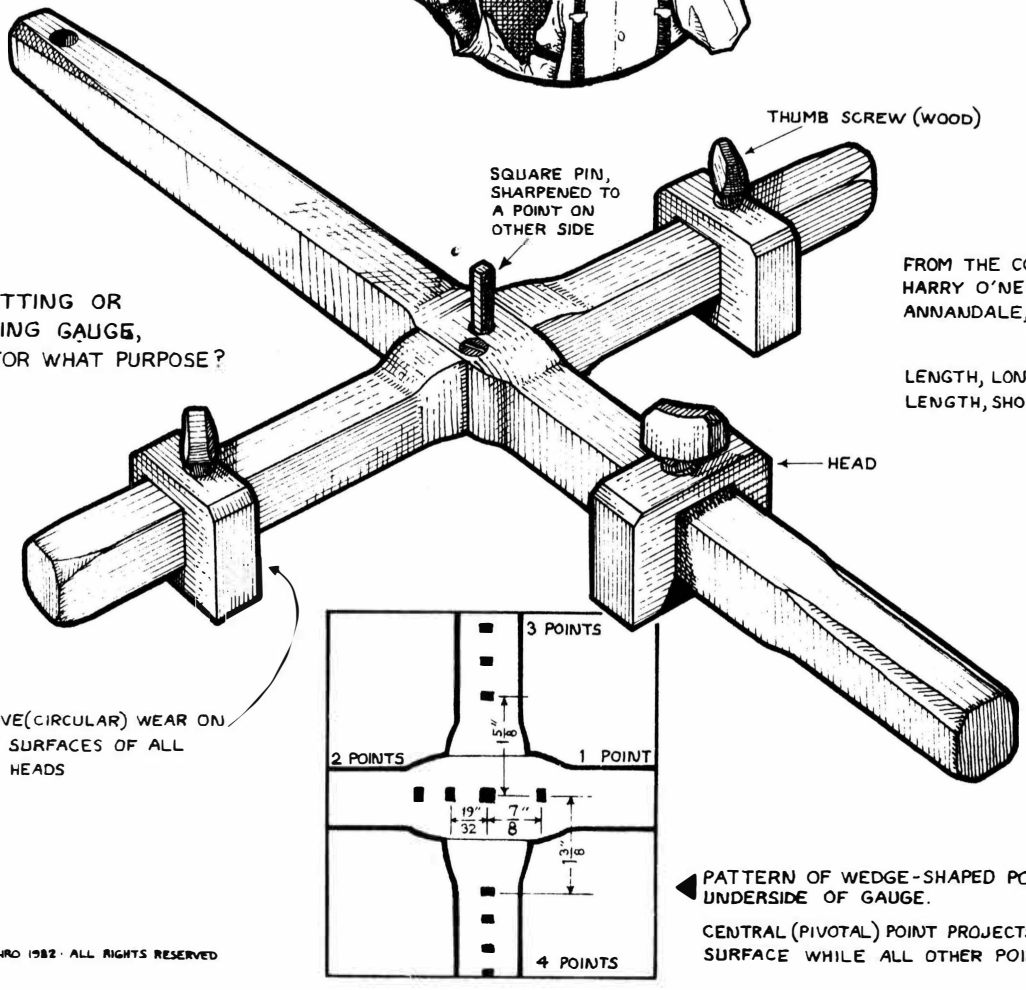
Harness and Collar Mfr.

And dealer in Horse Furnishing Goods. Repairing promptly attended to. The lowest possible prices.

HARRISONVILLE, N. J.

Pop Rivet's What's It? No. 2

by LARRY FUHRO



A CUTTING OR MARKING GAUGE, BUT FOR WHAT PURPOSE?

FROM THE COLLECTION OF HARRY O'NEILL, ANNANDALE, NJ

LENGTH, LONG AXIS: 17"
LENGTH, SHORT AXIS: 12 3/4"

PATTERN OF WEDGE-SHAPED POINTS ON UNDERSIDE OF GAUGE.

CENTRAL (PIVOTAL) POINT PROJECTS 1/2" FROM SURFACE WHILE ALL OTHER POINTS PROJECT 3/16"

©LARRY FUHRO 1982 · ALL RIGHTS RESERVED

GADGETS · DOOHICKEYS · THINGAMAJIGS · AND WHATCHAMACALLITS

Pop Rivet's "What's It? No. 2," pictured above, is from the collection of CRAFTSman Harry O'Neill. If you think you can identify it, or even make a good guess, please let us hear from you.

If the response to "What's It? No. 1," which appeared in the November issue, is any indication, Pop Rivet is going to be a popular figure. But despite the big response there was no firm identification.

Among the more interesting conjectures were "a crimper of some kind" and "a table-top bottle capper." And Larry Campanell stated flatly that it was "a thingamajig clamp for pushing doohickeys of many different sizes."

Three members, Carroll Palmer, Carl Bopp, and Bill Gustafson, wrote to say that Pop had pictured the gadget upside down. All three believed that the clamp portion, which was shown at the top in the drawing, is really the bottom and that it was used to clamp the device on a board or a table top.

But as of this writing the verdict is still out.