The TOOL SHED

NUMBER 50 FEBRUARY 1988

A Journal of Tool Collecting published by CRAFTS of New Jersey

A GOOD TIME IN WILLIAMSBURG

by Carl E. Bopp

The Early American Industries Association's fall meeting was held in Colonial Williamsburg, October 7th to the 10th, 1987. This fabulous tool related event counted many members of CRAFTS among the some 220 attending. I will not attempt to list them for fear of omitting someone. All that were present that I conversed with agreed this was one of the best E.A.I.A. meetings ever held. Without taking up this whole issue of the Tool Shed for a full report, I will give just a short recap.

The meeting started off on Wednesday evening with a champagne reception in the fabulous new (1985) DeWitt Wallace Decorative Arts Gallery. Our visit to this museum included a viewing of a brand-new video of the building of Colonial Willimsburg's (C.W.'s) Anderson Forge. This structure is a reconstruction of a large, seven forge clapboard covered blacksmith shop. It is in my opinion C.W.'s most authentic looking reconstruction. Master housewright, Roy Underhill and his crew built this 20 by 30 foot shop.

On Thursday we were taken back to the Eighteenth Century with demonstrations and hands-on programs in the domestic arts and in metalworking.

(continued on page 10)

CHARLES AND WALTER JACOB TO SPEAK AT FEBRUAPY & MEETING

CRAFTS of New Jersey will hold its third meeting of the 1987-88 season on February 7 at the Hobart Masonic Temple in High Bridge.

The afternoon's program will be a most interesting event. It will feature, speaking to CRAFTS for the third time, Charles and Walter Jacob, authorities on and collectors of Stanley tools (see Speakers' Profile on page 2). The Jacob brothers will present a lecture and exhibit on the Stanley square. Those of you who attended the first two Jacob presentations, know we are in for an informative and interesting afternoon.

As we have done in the past, we will complete the afternoon session with a "What's It" time. Bring your unidentified tools for us to name.

CRAFTS of New Jersey now meets at the Hobart Masonic Lodge in High Bridge.

* Tailgate sales will begin at 1:00 PM in the large parking lot.
* The regular meeting will begin at 2:00.

Directions: Take I-78 to Clinton. From Clinton take Route 31 north two miles to traffic light. Turn right at light and go about one-half mile (a bank is on the far left corner). Turn left on Dennis Ave. and go up the hill to the Hobart Masonic Temple.

CRAFTS of New Jersey

Collectors of Rare and Familiar Tools Society of New Jersey

President _____ STEPHEN ZLUKY, Whitehouse

Vice President _____ JOSEPH G. HAUCK, Lebanon

Secretary _____ BARBARA FARNHAM, Stockton

Treasurer _____ JOHN M. WHELAN, Murray Hill

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

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

The Tool Shed

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

IN PURSUIT OF OUR PURPOSE

by Joe Hauck

If our new editor has done his job, the purpose of CRAFTS should be included in the Tool Shed masthead. There are a number of articles that the club as a group, or individual members, could partcipate in, to further the purpose of CRAFTS. Things that come to mind are:

* Displays of tools at local craft fairs.
* Research and publication of information about tool makers and users.
* A tool identification program at an antique show or museum similar to what is done for glass and other antiques.
* Regular CRAFTS activities such as the speakers program and the "What's It" session.

I'm sure our editor would be interested in an article from any member describing their participation in any event that furthers the purpose of CRAFTS. If you never have participated in this fashion, I'd like to present an opportunity.

At the last Board of Director's meeting we discussed the idea of getting a display of New Jersey tools in a major New Jersey museum, where the general public could see and learn about the tools made in this state.

I am reminded of the great display that Alex and Barbara Farnham put together for the EAIA meeting several years ago at Drew University. Unfortunately, all that work went into a display that was only up a few days, and was seen by few people outside of CRAFTS and EAIA.

What I want to do is put together a committee to look into the feasibility and the mechanics of setting up a permanent display in a major museum. Obviously a lot of questions need to be addressed in order for this to take shape and move forward, but I believe it would be well worth the effort.

I would appreciate hearing from the members of CRAFTS as to the merits of the idea as well as volunteers for a committee to investigate the idea further. My address is 85 Brunswick Ave., Lebanon, N.J. 08833.

SPEAKERS' PROFILE
CHARLES AND WALTER JACOB

You'll be seeing and hearing both Charles and Walter Jacob, authorities on Stanley tools, on Sunday, February 7, 1988. The title of their presentation is "The Roots of the Stanley Square". The Jacob brothers' names appear on the list of first year members of CRAFTS back in 1978, ten years ago.

A perusal of the bound volume of the Tool Shed revealed Charles and

Walter Jacob as the speakers in April 1981 on "Stanly Tools and Products" and in November 1985 on "Using the Stanley #55 Plane". There was also an article in the Number 16, April 1981 Tool Shed entitled "Collecting Stanley". It tells the story of how they started collecting back in 1958 in St. Peters, Chester County, Pennsylvania. With Walter's direction I located St. Peters on a map, just off Route 23 about half way from Philadelphia to Pottstown.Actually it is quite near Joanna Furnace (1790 to 1898), a restoration project which was supervised by Charles and Walter Jacob for the Hay Valley Historical Association.

During and after their 4½ years of college, with a major in Wood Products Engineering, they continued collecting Stanley tools. They were using a 1958 Stanley Catalog when they started, but located a 1926 catalog which showed items not in the '58 one.

After graduation they built a new cabinet maker's shop in St. Peters and set up a full-time business of furniture conservation. They still found or took time to visit major flea markets and auctions in the area.

Today their collection covers everything Stanley has made in the tool line. This includes planes, spoke shaves, rules, tapes, levels, squares, screwdrivers, mitre boxes, etc. The February 7 talk on "The Tools of the Stanley Square", will cover its history with an exhibit of many unique and rare types of Stanley Squares of which there are 100 to 150 in the Jacob collection.

Two new tool collectors organizations have been recently formed in the northeastern United States. NETCA or New England Tool Collectors' Association was formerly "Antique Crafts and Tools in Vermont" and "Tools and Trades in Massachusetts". The second notice received was from LIATCA or Long Island Antique Tool Collectors Association.

NETCA held an organizational meeting and sent out their first NETCA NEWS in November. It announced a workshop to be held in Windsor, Vermont on Saturday, January 9. To apply for membership at $3.00 a year, write Helen Johnstone, Treasurer, 8 Rudgate Rd., Colchester,VT 05446. Their stated purpose is "to continue the fine traditions of activities and meetings that we enjoyed over the decade and a half as separate organizations".

LIATCA'S meetings will be held at 7:00 P.M. four times a year on the second Wednesday of April, June, October, and December. The meetings will be at Epenetus Smith Tavern, a historical landmark, built in 1740, and now owned by the Smithtown Historical Society. It is located at 211 Jericho Turnpike, Smithtown, N.Y. Dues are $10.00 per year payable to L.I.A.T.C.A. and sent to Ray Wisnieski, 36 Spinner Lane, Commack, NY 11725. Their purpose:

* With respect to antique tools, promote knowledge-appreciation-collection-exchange.
* With respect to their related trades, preserve historical records and documents.

For more information, contact:
Bill Hermanek 516 360-1216
Ron Grabowski 516 265-1564

APRIL AUCTION UPDATE

by Joe Hauck

The CRAFTS 1988 Auction will be held on April 9 at the Holiday Inn in Clinton, N.J. We expect to be open for inspection at 8 A.M. and the auction will start at 10 A.M. The auctioneer will once again be our own Herb Kean. I have given out consignment forms to over fifty members so I'm expecting a good assortment of tools.

As usual, we will need help setting up the auction as well as runners during the auction. I'm not sure whether we will set up the day of the sale or the night before, depending on whether the hotel rents the room out for the previous evening. In either case, volunteers for 2 to 3 hours to transport and set up the tools.

On the day of the sale, we will need nine runners to work for 2 hours each in groups of three. Since this is the fanciest location we have ever used for our auction, I expect everyone to wear their best blue jeans and runners wear nice sneakers.

Closing on a serious note, I'll consider taking a few good pieces at this late date before our final auction flyer goes out. My telephone number is 201-236-2072.

DO YOU HAVE?

CRAFTS of N.J.'s first tool catalogue reprint was well received by both CRAFTS members and others interested in early tools. It described and illustrated saws and other tools, circa 1876, manufactured by E.M. Boynton in Newark, N.J. CRAFTS is at present looking for other material relating to early tool manufacturing or use in New Jersey which could be reprinted in booklet form.

What is wanted are New Jersey tool catalogs prior to 1910, bill heads of these companies, and photographs of tools being used in New Jersey. The latter could show farmers, ice harvesters, carpenters, blacksmiths, or any other craft taking place in New Jersey. If enough material is forthcoming, CRAFTS would like to start publishing it on a regular basis.

Those in possession of the requested material or who know where it can be found are asked to notify the Publication Chairman, Alex Farnham. Write to him at R.D.2, Box 564 A, Stockton, N.J. 08559, or bring the material to the next CRAFTS meeting.

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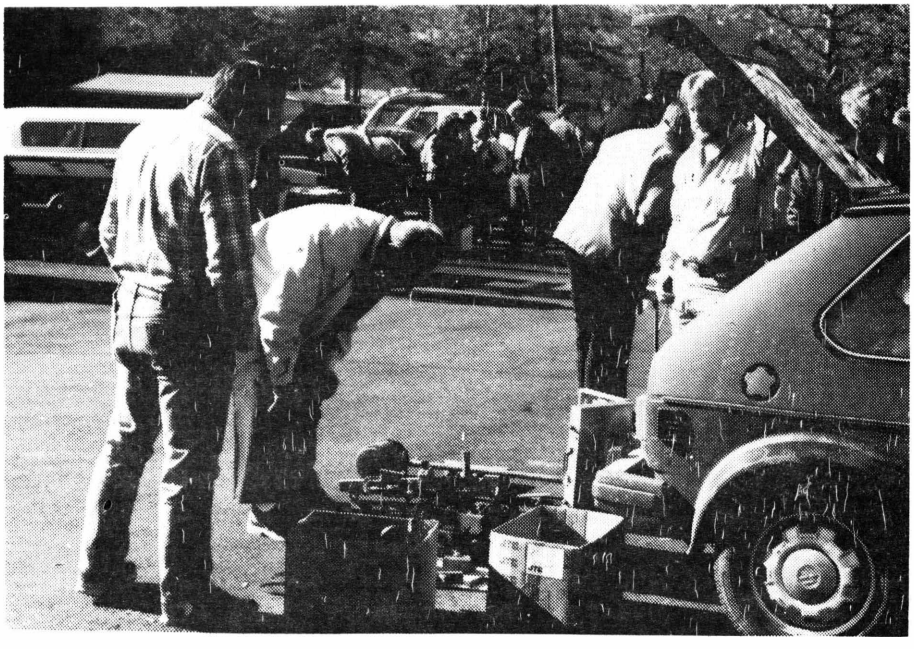


Tailgate tool sale on November 15 at CRAFTS' new home, the Hobart Masonic Temple in High Bridge. Photographed by Barbara Farnham.

FROM THE PRESIDENT'S DESK:

NEW BOARD MEMBER

At the December Board Meeting of CRAFTS, Ken Vliet was appointed to fill the term of Dr. Frank W. Kingsbury who, as the new editor of the Tool Shed automatically is a member of the Board. Ken Vliet has been a very active member of CRAFTS. He was in charge of our September Picnic and is already working on next year's September program.

Together with his wife, Annette, Ken is in charge of the Social Committee of CRAFTS. He has been a speaker for one of our meetings, has worked at the CRAFTS auctions and in general has been a very active CRAFTSman.

In his spare time, Ken is out scouring the flea markets and antique shows, not only for tools, but also for antique toys. He repairs antiques while finding time to teach Wood Arts at Watchung Regional High School.

Ken will be an excellent addition to the CRAFTS Board which numbers 14, including the 4 officers, 9 members elected at large and the Tool Shed editor.

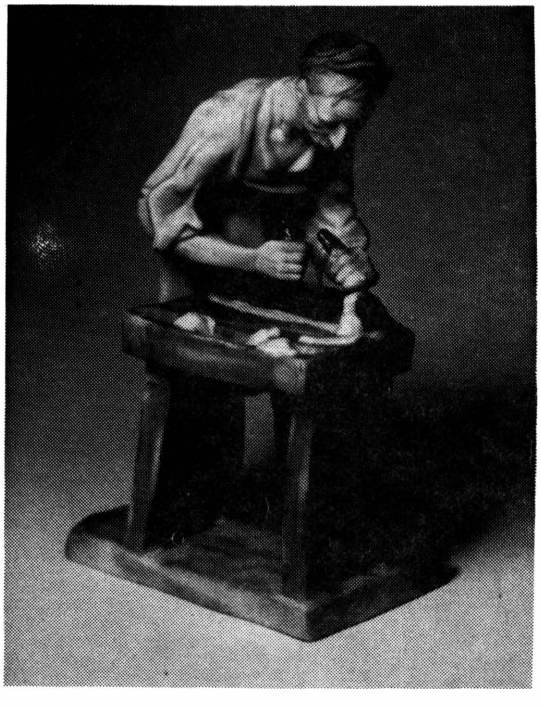
SMALL SCULPTURES DEPICT EARLY TRADES

by Dominic Micalizzi

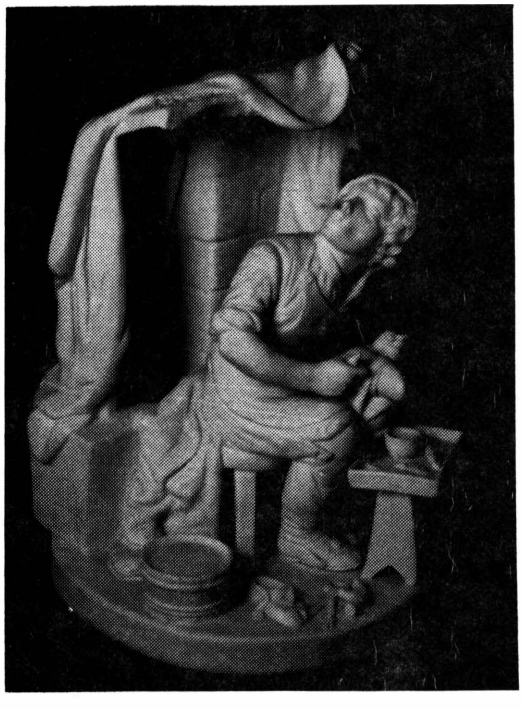
One tool related collection recently started is of statuary of tradesmen at work. Both of the pieces pictured below were picked up a few weeks apart from different dealers at the same flea market which shall remain nameless.

The statue of the man planing is 6 3/4 inches tall with coloring similar to Hummel ware. Its paper label reads "Original Arnat Creation"- Japan".

The Cobbler in his market stall is 7 3/4 inches tall and is uncolored Parian ware*. When the piece was first examined, it was thought to be damaged due to the missing head of the hammer in the left hand. However, if one observes closely, it is lying on the floor near his right foot while he looks up askance toward something on top of his stall. Whatever was there, perhaps a bird or cat, has been broken off. (Editor's note: Webster defines *Parian ware as "a cream-colored soft china made from feldspar and china clay and used, unglazed, for making statuettes, etc.")



THE PLANER



THE COBBLER

Dear Editor:

I was very interested in Herb Kean's article in the September 1987 Tool Shed analyzing the trend of antique tool prices especially in comparison with baseball card prices and decoy prices, I agree with Herb. Tools, especially his, are a match with those collectibles anytime. As he implies, the contrast is truly absurd.

Many times in my role of small-scale tool dealer, I've wondered with considerable chagrin and economic pain why no one would buy my attractively presented, imported, exciting, rare aesthetically pleasing and thus highly desirable (certainly in my mind) tools. I can't believe it was due to the lack of the qualities which I just attributed to them. The only other reason that seems reasonable is that the price was unreasonable. That is easily understood by recalling many times all of us have heard remarks by collectors, especially from the middle aged or older ones similar to, "I remember the olden days when I could buy a box of planes for $5." Perhaps that memory is too indelibly recorded.

Another point of great interest in Herb Kean's article was the soaring of the prices of signed 18th century planes. This, I believe, certainly can be ascribed to the writings and efforts of Emil and Marty Pollak.

The answer to Herb's puzzlement, about which many have often pondered, seems to me to be two-fold:

Firstly, tool collectors are truly cheap. Now don't get mad--read on. Name anyone who will pay $25,000 for a tool. You can't, but someone did for a baseball card. Even more difficult is to name someone willing to pay $319,00 for a tool. You can't, but someone did for a decoy. Those prices do not represent isolated prices achieved by huge jumps from tool-level prices. Instead, they represent the peaks of slowly, but constantly, increasing prices, mostly at auctions, all paid by people unforced and totally willing to pay what was needed to get what they really wanted. Let's admit it, we're cheap and Herb's questions will remain until we are willing to pay $319,000 for a tool we really want.

Secondly, More scholarship of the quality of the Pollaks, along with more generalized writing directed to the public, is needed. The Pollaks' first book convinced me of the importance of signatures. Considering the price records of signed 18th century planes, others must have been similarly convinced. But in my eight years of interest in tools, I've seen very, very little done to interest the public in tools. That effect is chiefly represented by the books of Eric Sloane and Kathryn McNerney along with a few very brief booklets published in central Pennsylvania. In general, tool collectors publish a lot, but all is directed to eachother and not to the public to develop its interest. More writing and publishing must be done.

In conclusion, almost every type of high priced collectible has several, and in some cases many, reference books of very high quality in support of their collectibility. The answer is simple: Open wide our purses; grab a pen and write, especially for the public.

Very truly yours,
William N. Gilliland
Member of CRAFTS

* * *

A typing error has us collecting "toots". Is that any better than wenches?

* * *

THE HERKULES MULTI-PURPOSE WRENCH TOOL

by Frank W. Kingsbury

"CHARLIE BROWN, YOU MADE MY DAY!" Many CRAFTS members may recall the nice warm Sunday, November, 15, 1987, as we enjoyed the tailgate sales of antique tools. It was really a super day for F.W.K. I had just obtained a few old railroad wrenches from Larry Furho, our member of "Pop Rivet" fame, and also had acquired a few choice adjustable wrenches from Bill Phillips who locates the rarest wrenches in Pennsylvania.

Steve Zluky had just announced: "Fellows, it's time to start the meeting: come inside". As I walked to the small bridge, I just happened to look towardthe last exhibit of tools--perhaps 4 cars away. Quickly, I walked to that last exhibit where Charles P. Brown of Nazareth,PA had a display of antique odds and ends on a blanket. My eyes were suddenly rivetted onto a rare but familiar wrench. It was a multi-tool wrench. I then recalled that it was the mate to a rare combination tool I had obtained at the Voorhees High School Antique Lawn Sale in July of 1985 (Harry O'Neill saw it that day after I purchased it). With no hesitation whatsoever I quickly acquired this rare wrench before attending the meeting (where Jim Hill of Maryland gave a most interesting illustrated talk on measuring devices).

When I got home, I located the partner to my new acquisition, and, yes, they joined snuggly together. However, they can't truly be mates as the first one is brightly plated and the other one, just obtained, has a dull steel finish. Yet I had the proof in print and illustration that they belong together. I recalled locating pictures and a description in the bound book (a 50th anniversary publication) of the CHRONICLE of the Early American Industries Association, Volume 22, pp 575 and 580, March 1969.

The article by Robert Michell states, "Figure 2 is a multipurpose tool from England. It is stamped with an indecipherable name and the word 'Patent'. The tool or tools, made to be used separately or together are bright steel and measure 10½ inches in length, by 4½ inches maximum width and 3/16 inch thickness." (Mine is 9 11/32 inches long by 4¼ inches wide when joined)

"It is not a toy, but an efficient, ingenious and heavy tool, weighing 1 pound 10 ounces." (Mine weighs 1 pound 6 ounces) "Apart from the many uses which the photographs clearly show, it includes a Claw Hammer, Chisel, Screwdriver, and a Hacksaw which opens out of one edge like a penknife blade." Note: My double wrench tool clearly shows the stamped name, HERKULES.

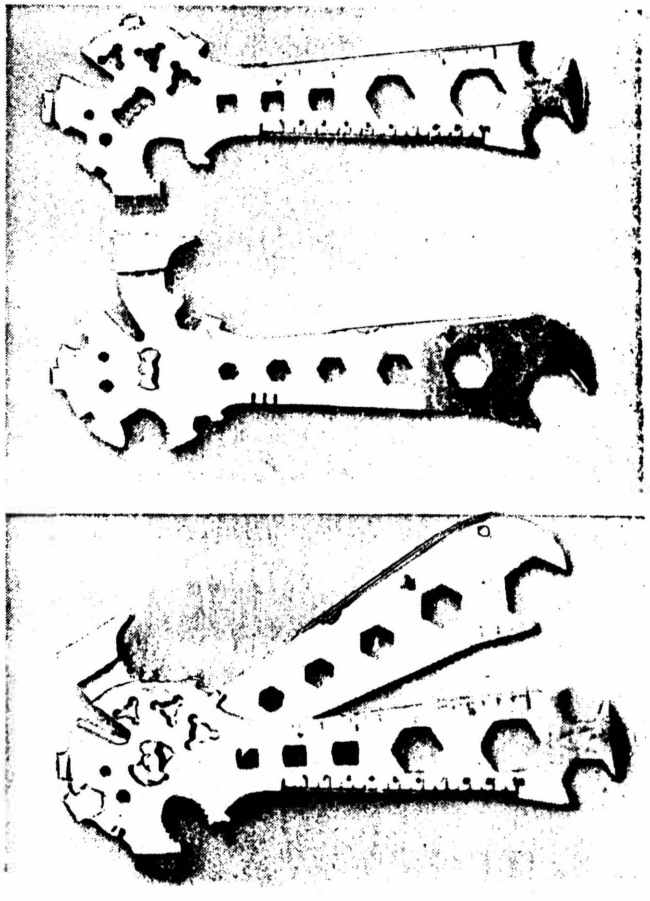


Figure 2. Multi-purpose tool.

Kean Kuttin's

ANTIQUE TOOLS AS COLLECTIBLES? HOW ARE THEY DOING?

Two things have helped pinpoint the direction of tool prices. The first indicator was the Carroll Palmer auction on 10-17-87. A comprehensive review of this auction was written by Alex Farnham for the Maine Antique Digest and the November issue of the Tool Shed. It showed a continued falling trend of a catagory of tools that I detailed in the September Tool Shed as Miscellaneous Non-Planes. This group covered many items that were considered premier to the collector of ten or fifteen years ago, but today are relegated to the status of "also-ran". My September article described this category as the only one not responding to the "Renaissance of '87". Palmer's auction proved that this is still true.

The second pinpointer is good news! The other six categories in that article held their own in the three National auctions -- Bittner 8-15-87, Crane 9-26-87, and Bates & Brown 11-7-87. Although statistically there is not enough data to prove anything, it certinly gives you a warm feeling that we don't have a Black Monday on our hands. The combined data for the above Nationals shows the following change from the Spring of '87, (for the indicator lots detailed in the September article.)

Plow Planes ----------up 10%
(22 lots)
Misc. Wood Planes ---------- up 4%
(40 lots)
Stanley Planes ----------down 4%
(38 lots)
Signed Amer. 18c Planes ------up 12%
(10 lots)
Braces----------even
(29 lots)
Levels----------up 10%
(7 lots)
Misc. Non-Planes--------down 14%
(27 lots)

Although not tracked, it appears to me that:
Rules & Measuring Instr.-----even
Iron Patent Planes----------up
English Tools----------showing a comeback (however slight)

The bottom line for all these numbers is that there is a Renaissance all right, but not across the board. The low and midrange material in the miscellaneous categories have not yet come back.

* * *

In my September article I promised to take a shot at analyzing the reasons for the desireablility lag in tools. A few of the Tool Shed readers sent me some of their ideas to start things along. Here they are:

1) There is such an abundance of tools (particularily in the lower levels) that they have saturated the market.

2) New collectors, armed with books and catalogs, want only the better stuff.

3) Tool collectors are a "split-breed", i.e.--Users, Squirrels and Collectors. As such, there is a lack of continuity in the efforts to advance tool collecting.

I tend to agree that 1) and 2) might explain the reason for the Misc. Plane category falling off. But I think 3) is the closest reason why all of the categories have just crept along during the past years.

As I look to my own beginnings in tool collecting, I can see the breed of tool collector that exists today. I liked tools because I used them, and could identify with them, but most of all because they were so ridiculously cheap. There wasn't anything that could match them for price and interest. Many of the Squirrels took up tools for those very reasons,---they were dirt cheap, available everywhere, and very diversified. (continued)

Users found that in manh cases they were better off buying older tools for quality, and certainly for price. Frankly, there were a relatively small number of pure Collectors that had no woodworking knowledgs. Most of them found it hard to compete, and weren't comfortable at tool meetings. Many just drifted away into something else.

Tools aren't the only collectible with an heterogeneous breed. Although Squirrels are into almost everything, no collectible has the extraordinary range of material that tools afford. And how many collectibles have the User population that tools have? My feeling is that, in comparison to other collectibles, tools lack true Collectors.

So what does all this mean relative to the advancement of antique tools? As food for thought, I offer the following:

1) Tools should be promoted to the general public, to intice new blood into the activity. Many men are intimidated by tools, as they feel they must be proficient in their use in order to properly collect them. And very few women are willing to step into what appears to be a man's domain. Tools are a significant part of our heritage, and should be indiscriminately expanded beyond the "club-structure". If clubs are looking for ways to spend their money to advance tool collecting, promotion to the public should be a meaningful budget item.

2) Tools for Squirrels and tools for Users should be fractionated away from tools for Collectors. The difference in motives between the groups dictate a separation of material and sales. I see an analogy between these tool types and a Junkyard selling used parts for older cars, a Parts Department of a dealer selling new parts for current models, and an Antique Car Show selling parts for genuine antique cars. They all have different clientele, and all march to the beat of different drummers. I feel that tools might accomplish a similar advantage by fractionating. Auctions are the easiest place to start the separation. In a way some auctioneers have been doing this for years via the Two-Day Sale. However an upcoming auction has plans to do this a lot more specifically.

In the past years, there have been a number of fine efforts designed to upgrade tools. Some have worked and others not. Tools deserve a better place amongst collectibles than they presently hold. I hope we can all work to acheive this end.

* * *

P.S.

Bill Gilliland's letter(published in this issue) was received too late for me to include it in the above article. However, I'm happy to report that such a tool book as suggested by Bill, i.e. "directed towards the public", is presently in works.

* * *

IN ACKNOWLEDGMENT

With this issue, the Tool Shed is celebrating its 10th anniversary! In the April 1979 (Number 7) issue, Robert Fridlington was first listed as Co-editor with Larry Fuhro (Editor of the first six issues). For two years as Co-editor and four years as Editor, Bob was also CRAFTS Secretary. The new editor can appreciate what effort and persistence must have been required in those many years of Super CRAFTSmanship!

INCOMING AND OUTGOING EDITORS
Frank W. Kingsbury and Robert Fridlington

WILLIAMSBURG (continued from page 1)

A CRAFTSman, that I will not identify, was photographed plucking a chicken at the domestic arts demonstration. All I can say is--you shouldn't let a fox get near a chicken!

Our journey back into the Eighteenth Century continued on Friday with activities in the woodworking trades and side trips to C.W.'s archaeology lab, toolmaking and conservation shops. As if this were not enough for one day, we were taken to Carter's Grove Plantation for a tour and more activities. Carter's Grove also contains the early Seventeenth Century English settlement called Wolstenholme Towne.

Our day at Carter's Grove ended with a Southern pig roast and English country dancing!

Saturday saw a tired, but enthusiastic group start the day with a tool sale in one half of the North Ballroom of the Williamsburg Lodge. At the same time a tool display occupied the other half of the room. Three of the six awards for tool displays went to our own CRAFTSmen: Roger Smith, Frank Kingsbury and Carl Bopp. Each took home an award and a tool made in Williamsburg. The day went on with talks on the cleaning, documenting, insuring and photographing of tools. We were also given the chance to rummage through C.W.'s tool collection that is in storage. The meeting ended just as our CRAFT meetings end, with Harry O'Neill leading the What's It session. Harry told me he hopes one day to actually identify one of "those things".

My only complaint with the meeting was that Sunday came and we were propelled back to the Twentieth Century.

* * *

--With apologies to Harry and to our readers for the encroachment upon the cartoon space!

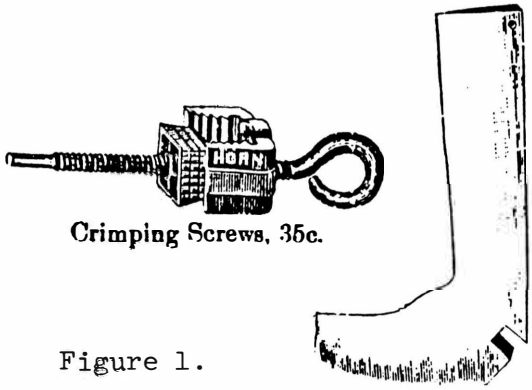
* * *

CRIMPING MACHINES

by Raymond R. Townsend

Crimping is the process of forming the foot leather into a one piece vamp and leg using a device referred to as a Crimper. Formerly the leather made a series of folds or crimps over the instep and perhaps this is the origin of the name.

The early method was using a curved board in the form of a foot and leg and stretching the leather over with pincers, then rubbing and tacking down the edges to hold until dry, thus obtaining the desired shape.

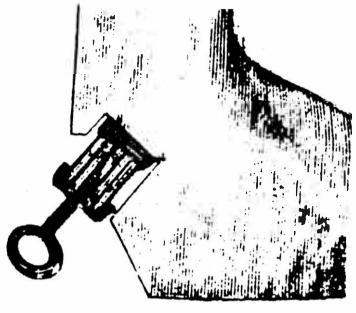


Crimping Screws, 35c.

Crimping Board, for Screws, 40c.

Figure 1.

Later, Crimping Screws were added to the boot form board to stretch and hold the leather. Figure 1 is the best known type of Crimper to collectors of shoemaker's tools. Both the crimping form and the crimping screw are separate and the latter often appears on the What's It table.



Crimping Screw.

Figure 2

Figure 2 is another type of crimping screw used on the crimping board.

Several patients were issued for crimping boards. Figure 3 is an early patent of Ebenezer G. Pomeroy, Newark, Ohio, dated October 4, 1836, which he called the Horizontal Boot-Clamp. He claimed this to be an improvement over an earlier patent of his dated July 27, 1824. The illustration shows

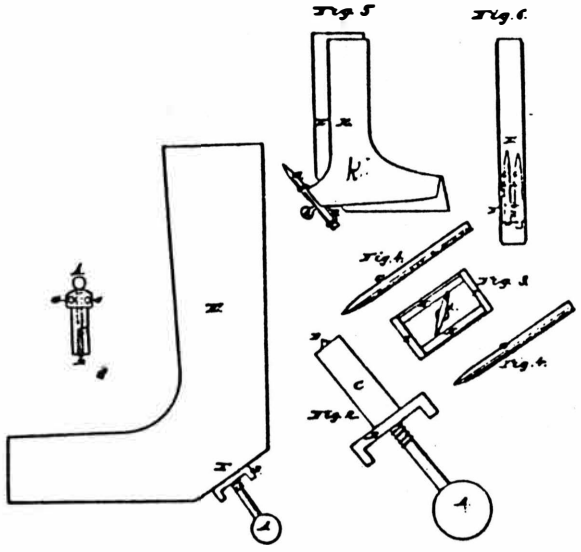


Figure 3

the general method of using this type of Boot Crimper. "K" is the upper stretched around the crimper and held by the crimping screw or pin.

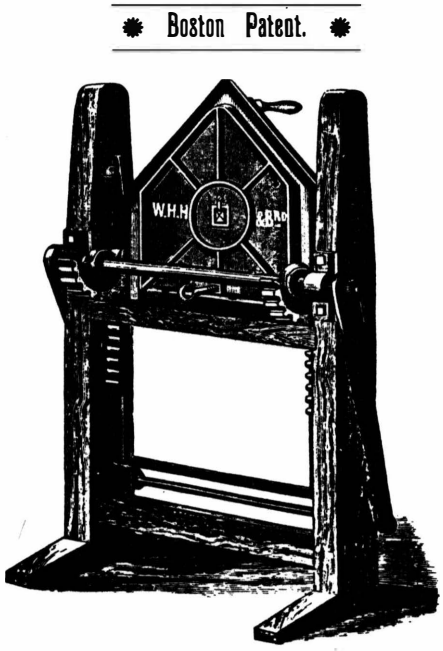


Figure 4.

Figure 4 is the Boston Patent Crimping Machine, advertised at $15.00 in the Hirth & Krause, Leather & Findings Price List, Grand Rapids, Michigan. W.H.H. & Bro. is William H. Horn & Brother, well known makers of shoemaker's tools.

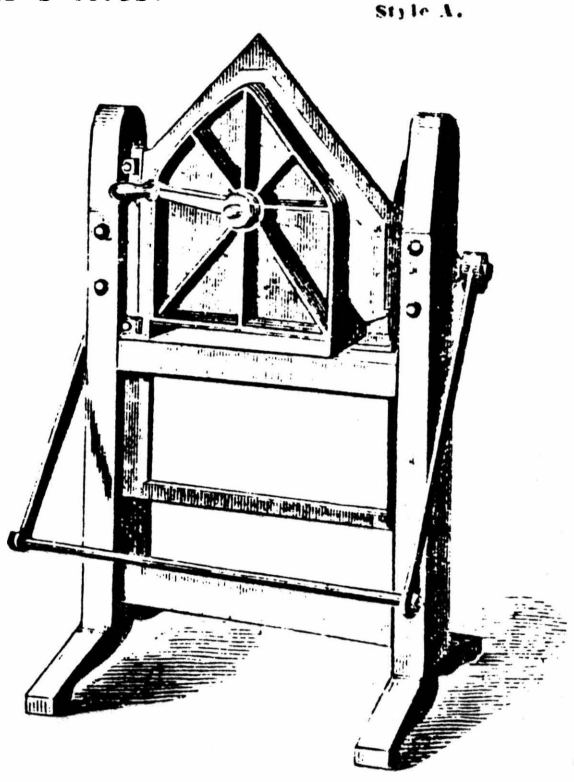


Figure 5.

Figures 5 and 6 are Crimping Machines from the September 1st, 1874 Price List of Leather and Findings... Henry Arthur, New York. Style A is offered two with brass jaws, extra heavy and one with galvanized jaws. Style B is all iron.

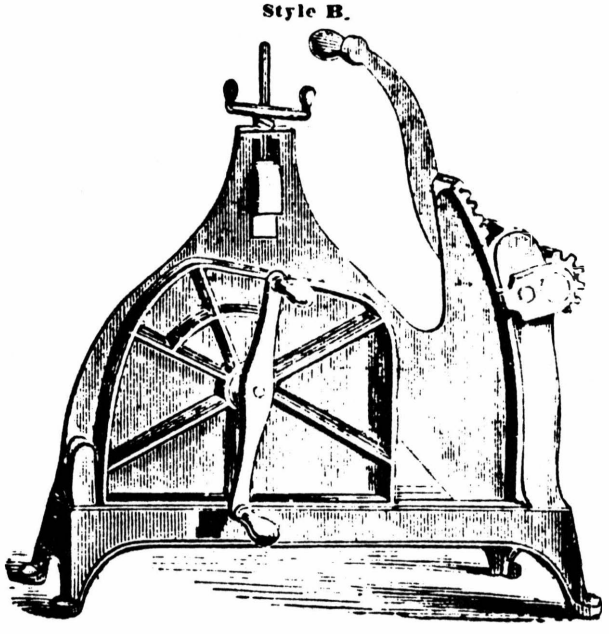
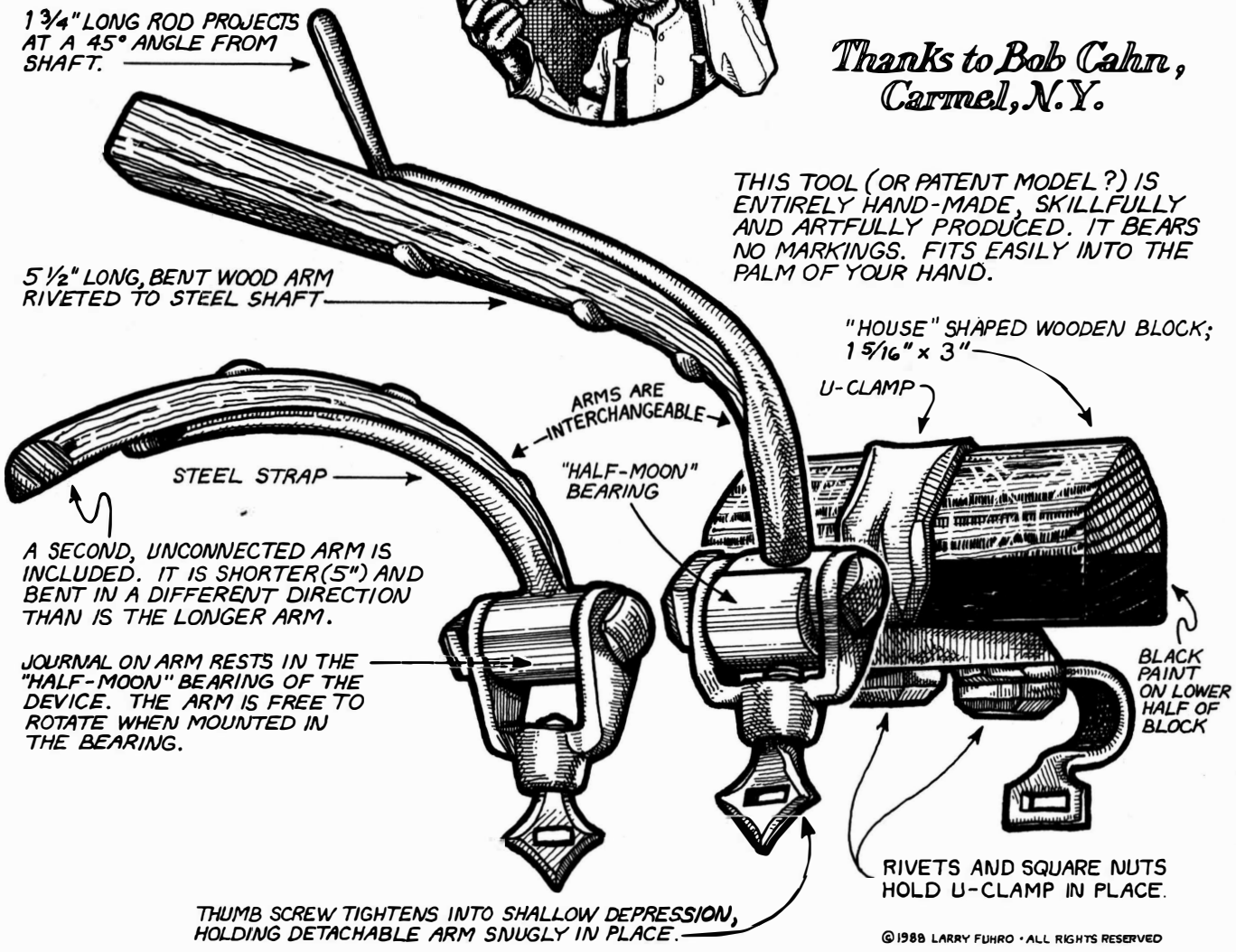


Figure 6.

Pop Rivet's What's It? No.28

by LARRY FUHRO

Thanks to Bob Cahn, Carmel, N.Y.



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GADGETS • DOOHICKEYS • THINGAMAJIGS • AND WHATCHAMACALLITS

The pharmacist's sign was always a mortar and pestle. Local tradition in some sections was that the word "apothecary" was a contraction of "a pot he carries".

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We can mark the periods of early man's development by the tools he used. The person who fancies tools and collects them may be charged with seeking a temporary escape from the present realities of this computer age.

Is that bad?

* * *