

Saturday at 8.30 am. saw much activity as members arrived and our six outside sellers began to set-up. The goods of each of these new arrivals were enthusiastically scrutinised as they were put out. Some bargains of course were found. An American Stanley 90J and a 12 1/4 were two treasures found at this time. Many other fine tools were sold and sighted, however, during the day. These included Stanley 60 1/2, 608, 94, 98 & 99, 54, 10, 10 1/2, and a pre-lateral no 5. Australian tools by Kennedy (Melbourne) Carter and Pope were seen, including a Carter rabbit and a fine no. 4. Other tools for acquisition included Spiers, Preston, Mathieson and Norris planes, an ice shave, many carving chisels and a skin flensing knife. Catalogue reprints were available as well as old carpentry books from the 1800s. Many less collectable user tools were available although the basic no.4's didn't seem to sell much. Wooden planes available included screw stem ploughs, and specialist moulding planes including rarities such as snipes bills. Planes by Gabriel and Bradstreet were sighted.

Our public was a well-behaved group. About sixty entered initially followed by a steady stream until 2 pm when the doors closed. Some 340 people attended and a constant but pleasant buzz of voices was present all the time. People seemed to linger and a lot of reminiscences and pleasantries were exchanged. The movement of all these people was particularly helped by our door-keepers. Keith Sutherland served all day with Ian McIntosh usually there as well. In the refreshment area Elizabeth Goldberg and her two grand-daughters also did a sterling job.

I think that our first public swap and sale was enjoyed by all there. Interest was definitely shown in the Caine collection and history as well as in the items for sale. Members clearly enjoyed both days. "I spent more than I sold but I expected to do so." "I nearly got a but our club had a great day. Now for the next time.

Nigel Lampert.

On Woodcarving - From the Beverley Hill-Billies

Jed Clampett, the millionaire hill-billy was showing his banker's secretary, Miss Hathaway, the sights of an historic pioneer village. Miss Hathaway marvelled at the work of the wood-carver chipping carefully away making a life-sized Indian figure. "Just how does he do such magnificent work?" she enthused. "Well," said Jed laconically, "It ain't hard! He just cuts away anything that doesn't look like an Indian!"

More on Grinling Gibbons & Modern Carving

Before heading off to Kakadu and his trip of a lifetime, Roy Fuller spotted an article about the restoration of some of Grinling Gibbon's carvings at Hampton Court. A devastating fire in 1986 almost totally destroyed Gibbon's fine baroque carvings, and it was recognised that it would be incredibly difficult to find any carvers expert enough to replace them. An American, David Esterly, was finally one of the craftsmen used. Esterly had a passion for the work of Grinling Gibbons. This admiration developed during the university days, and Esterly was so besotted with Gibbon's work that he himself became a self-taught master carver giving up earlier ideas of writing a book about Gibbons. Esterly describes Gibbons work as moving from oak to limewood, and from great solidity to "feats of impossible lightness". Soaring combinations of delicate flowers and foliage were combined with birds and other things of nature, resulting in a magnificent and natural effect.

Through a stroke of great good fortune it was found that an unknown public servant had photographed all the Gibbons carvings at Hampton Court in 1939 when war threatened. These photographs were used to accurately replace all the precious work in exact detail - no mean feat since all that remained in some of the work Esterly had to replace was an inch and a half fragment of a major seven foot drop. However, Esterly insisted that only clearly indicated features were reproduced, whereas some restorers in the past tended to add features where they felt that they fitted. Esterly explained that one of Gibbons' tricks could be seen when work was brought down from its position on a wall and placed on the bench. It looked unrealistically large, but was made this way so that the detail could make its impression when the carving was placed in its true position high up on a wall. Esterly's work is now there where Gibbons originally had his work. Yet he still describes himself as simply a humble carver.

Nigel Lampert.

Reference: Trevor Barnes, "A Modern Grinling Gibbons", in The Illustrated London News, Summer 1991

Conference of the Tools

During a recent trip to Bright, I found this report of a "conference of tools" amongst a collection of very old carpenter's tools which were displayed in an attic over a hardware shop.

The carpenter's tools had a conference. Brother Hammer was is the chair. The meeting informed him that he must leave because he was too noisy. But he said, "If I am to go Brother Screw must go also: you have to turn him around to get him anywhere."

Brother Screw then said, "If I am to leave this carpenter's shop, Brother Plane must leave also: his work is on the surface and there is no depth to it". Brother Plane replied, "Well, Brother Rule will have to withdraw if I do, for he is always measuring folk as if he is the only one who is right". Then Brother Rule complained against Brother Sandpaper, saying, "He is rougher than he ought to be and is always rubbing people the wrong way".

In the midst of the discussion the Carpenter of Nazareth walked in. He had come to perform his day's work. He employed the Screw, the Plane, the Sandpaper, the Hammer, the Saw and all the other tools. After the day's work was over, Brother Saw arose and said, "Brothers, I perceive that all of us are workers together with God".

David James.
Ballarat. Victoria.

Tiling (Part 3): Roofing Tiles

The use of tiles for roofing purposes dates back to probably times unknown. Certainly they have been used since Greek and Roman times in a variety of materials and forms. Today our roofing tiles are commonly made of terra cotta or concrete with, I suppose, reproductions of these in other materials such as steel. As with other building and trade matters there was, however, a golden era in tiling. The most rare and beautiful of materials could be used with almost abandon, whilst the skills and talents of artisans were apparently widely available and not greatly valued by comparison. The materials and those shaping them into beautiful and useful forms were at the complete disposal of those with influence. There were, of course, more everyday tiles produced in numerous forms over time to serve the needs of the general population. Tiles have indeed been found to give most satisfactory service over long periods of time and are one of those valuable but scarcely thought about everyday items.

It is something of a shock to realise that the roofs of the most important temples in Greece were covered with tiles of pure white marble. The cover of this Newsletter amply shows the richness of the material, its extravagant usage, and the obvious skill and hard work provided by unknown craftsmen. These tiles were fitted together in the most perfect way so that the weather was fully excluded. The beauty of the tiles themselves was enhanced by the addition of carved decorations all along the eaves where the tiles joined. A carved feature was fitted at each end of the eaves in addition to this decoration. Even when the temple itself (such as at Bassae) was not made of marble, the roofing tiles were, however, of marble. The roof of the temple of Apollo at Bassae was covered with tiles of Parian marble and these were acknowledged as one of the chief features of the temple. We can only imagine how magnificent it must have been to have the gleaming white of the temple walls and columns continuing onto the roof. It is known that the use of marble roofing tiles such as these dates back to those made by Byzes of Naxos about 620 B.C.

Terra cotta has been, of course, a common material for roofing tiles over the centuries. Whilst tiles have been produced in a great variety of shapes, the general principle in all cases is the moulding of a slab of clay into a suitable form with an interlocking roof or rim. This shape is then baked and the resultant tiles are laid on battens or boards with the fitting of the tiles into each other providing the desired resistance to the weather. In countries such as England where slates have long been a popular form of roofing, tiles seem to have come into wider use as a result of industrialisation. Mechanisation provided the means of producing in volume tiles of even color, size and quality. It also, no doubt, easily allowed a great variety of patterns to become widely available.

Nigel Lampert

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TILING

CLAY TILING

ROOFING AND WEATHER TILES

Roofing and Weather Tiles.—Tiles for roofing purposes and for the external covering of walls, called weather tiling, or vertical tile hanging, are manufactured in a manner similar to bricks, but of strong or plastic clays prepared with greater care. The usual varieties are *plain tiles*, *pan tiles*, *Roman tiles*, and *interlocking tiles*. The method of applying tiles to roof surfaces will be dealt with in *Roofing*.

Plain Tiles.—Plain tiles, Fig. 12, are rectangular slabs or plates of baked selected brick earth, about $10\frac{1}{2}$ inches by $6\frac{1}{2}$ inches by $\frac{1}{2}$ inch, which are used for the covering of roof surfaces and for vertical weather tiling. Plain tiles are made with projecting nibs *a* for hanging the tiles to the tiling battens, or with holes *b* through which the tiles are pegged or nailed, or with both nibs and holes. They are manufactured by hand or by machine, and may be obtained, with smooth or sanded

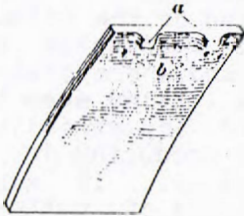


FIG. 12

surfaces, in a variety of natural or stained colours, such as red, strawberry, brown, brindle, etc. Special accessory tiles for various situations are illustrated in Fig. 13; (*a*) to (*f*) are *ridge tiles*. That shown in (*a*) is described as half-round; (*b*), half-round capped, having a flange *a* for covering the joint with an adjoining tile; (*c*), an angle or wing ridge; (*d*), the same capped at *a*; (*e*), an angle or wing roll ridge with a roll; and (*f*), an angle or wing crested ridge with a wing. For the salient and re-entrant

angles of a roof, hip tiles, Fig. 13 (g) and (h), and valley tiles (i) are manufactured. That shown in (g) is described as a cone hip tile, with round end, and (h) is an angle or arris hip tile. In

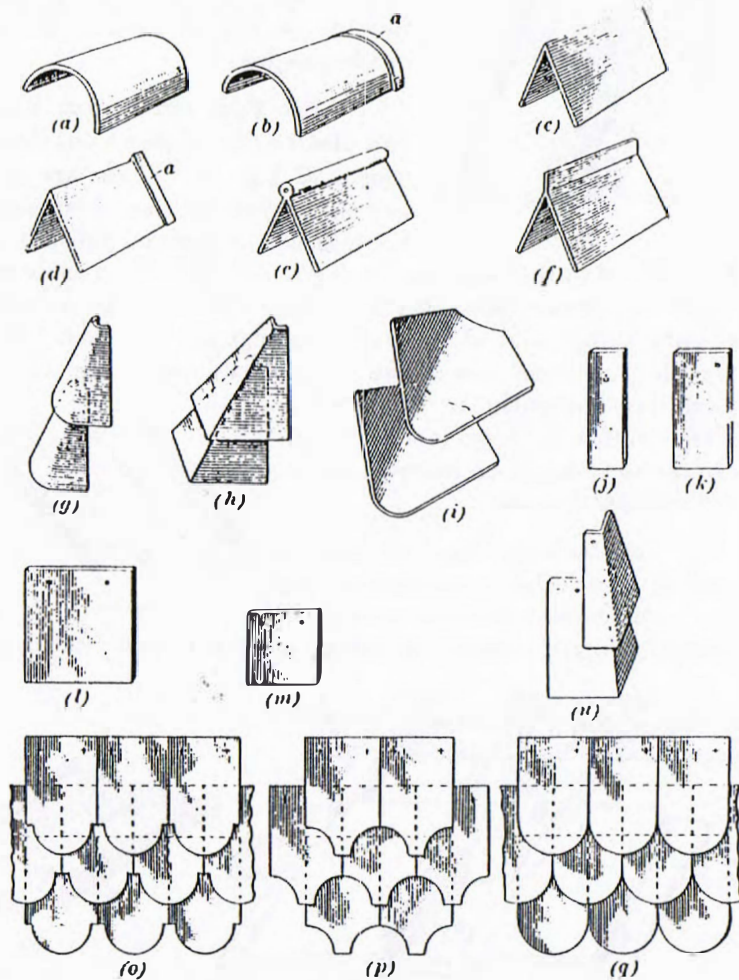


FIG. 13

addition, plain tiles of special dimensions are made for the verges, eaves, etc., (j) being a half-tile, about $10\frac{1}{2}$ inches by $3\frac{1}{2}$ inches by $\frac{1}{2}$ inch; (k), a three-quarter tile, $10\frac{1}{2}$ inches by $4\frac{1}{2}$ inches

by $\frac{1}{2}$ inch; (*l*), a tile and a half, about $10\frac{1}{2}$ inches by $9\frac{3}{4}$ inches by $\frac{1}{2}$ inch; and (*m*), an eaves tile, 7 inches by $6\frac{1}{2}$ inches by $\frac{1}{2}$ inch. Angle tiles (*n*) and the shaped tiles (*o*), (*p*), and (*q*) are used chiefly in tile hanging.

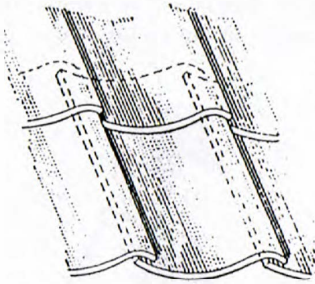


FIG. 14

Pan Tiles and Roman Tiles. Pan tiles are tiles of the special shape shown in Fig. 14. These are less expensive when laid than plain tiling, because of the reduced amount of lap involved in their use, but, owing to the quantity of moisture which they absorb, these tiles are utilized chiefly for the covering of outbuildings, and where plaster ceilings are not fixed below the tiling. Roman tiles of the shape illustrated in Fig. 15 are used less frequently in the United Kingdom than the types just described, but are to be found on many buildings in Continental towns.

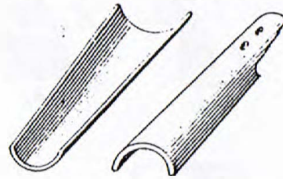


FIG. 15

Interlocking Tiles.—A class of roofing tiles called interlocking tiles has been devised for the purpose of effecting greater security in fixing, increased resistance to the

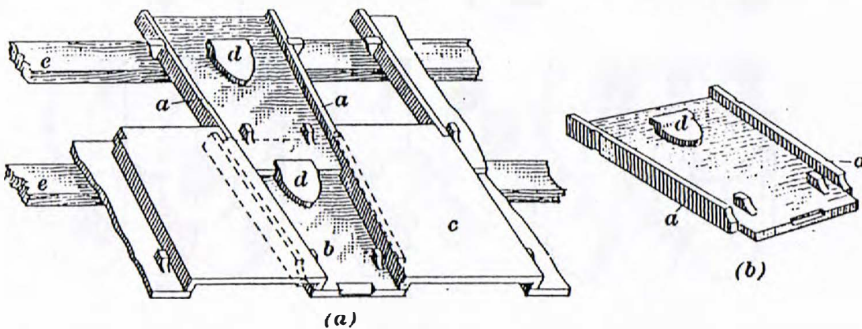


FIG. 10

penetration of moisture, and economy of material. Such tiles are generally made on proprietary systems, one of which is

illustrated in Fig. 16. The tile is specially shaped as shown, with converging flanges *a, a*, tiles being laid alternately reversed, forming in one row *b* a channel tile and in the next a capping *c*; small nibs or projections *d* are formed on one surface of each tile for the purpose of limiting the lap and gauge. Several systems are on the market, for each of which some special feature is claimed by the makers. At *e* are shown the battens on which the tiles are laid.

WEATHER TILING

Vertical tiling is a distinctive feature in the elevation of certain buildings, and has the additional merit of keeping the walls dry and of an equable temperature. Tile hanging usually commences at the first-floor level, and is continued up to the eaves or cornice of the building. Occasionally, as in a house of one story, the tiling begins at a plinth level about 18 inches above the ground. The work may be either plain or ornamental, or both interspersed in bands, according to taste. Some patterns of vertical tiles are shown in Fig. 13 (*o*), (*p*), and (*q*), but many other patterns are made, and can be obtained from most tile manufacturers. Bright-red, sand-faced tiles are most frequently selected for this purpose. Special arrangements are made for finishing the tiles at external and internal angles of the building, as well as to window and door openings.

There are several methods of preparing for the hanging of the tiles; when the first-floor walling is in half-timbered work, the obvious way is to fix the tile battens to the studs to the proper gauge, which is rather more than for roof tiling, a 1½-inch lap being ample. It is more difficult to fix the tiles to a brick wall, as the tile gauge does not work in with the courses of the bricks, and, unless the bricks are very soft, which is not to be anticipated, nails cannot be driven into the work. If nailed into the joints, a 3-inch gauge only can be obtained, and this is impracticable. A 4½-inch gauge looks well, and makes good work for vertical tiling, there being no possible chance of rain driving in. But this gauge is difficult to accommodate to brickwork, as it is not possible, without destroying the bond of

the brickwork, to build a brick-on-edge wall outside, and ordinary courses inside, in a 9-inch wall, which in ordinary dwelling houses is an ample thickness when covered with weather tiles. If a 13½-inch wall is to be covered, this outer skin of 4½-inch brickwork may be, and is sometimes used, although such construction

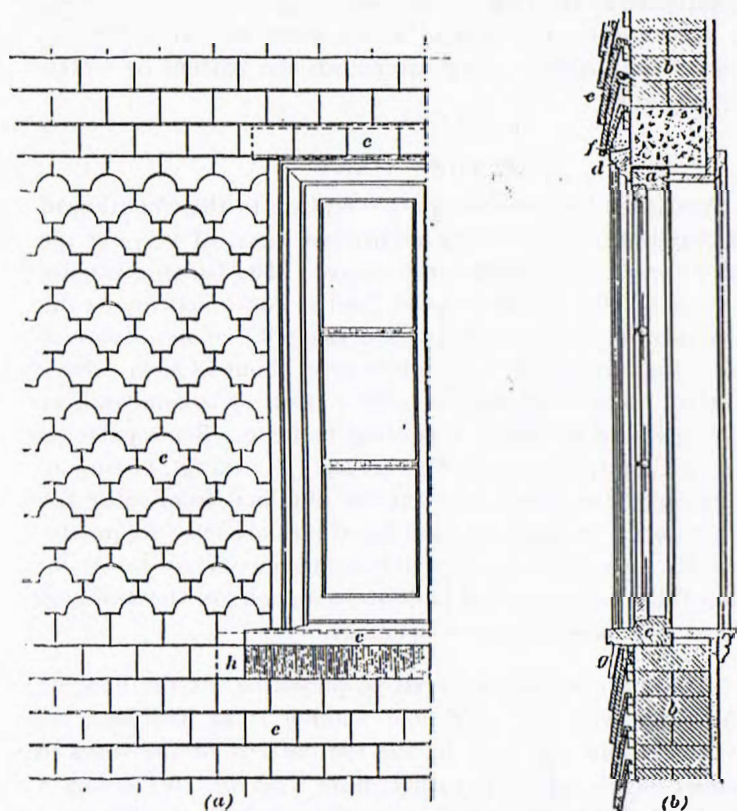


FIG. 17

is not to be recommended. The outer skin is then tied in at intervals with bonding iron ties. In this case, the joints are practically right for tile hanging with a 4½-inch gauge. A better method is to intersperse in the outside face of the wall coke-breeze fixing bricks in every course, about 3 feet 6 inches apart, but not in the same vertical line; creosoted battens 2 inches by ¾ inch can then