

be fixed to any gauge desired. This is a far better method than that which is sometimes adopted, namely, to insert wood pads $2\frac{1}{2}$ inches by 2 inches by $\frac{3}{8}$ inch thick at intervals in the vertical joints of the brickwork, for the same purpose of fixing the battens.

In Fig. 17 (*a*) and (*b*) the elevation and section are given of an ordinary casement window opening. The window frame *a* is set flush outside, with the brick wall *b* having a wide sill *c*. On the outside of the frame, a $4'' \times 2\frac{1}{2}''$ moulding *d* is planted on. This stops the vertical tile *e*, which must be neatly fitted against the woodwork and bedded in cement and sand mortar, which

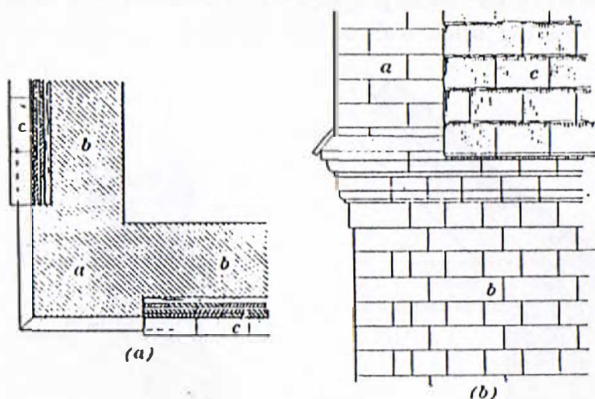


FIG. 18

must not show on the face. A piece of 5-pound lead, 8 inches wide, is dressed over the wood moulding at the head of the window opening and against the wall, as shown at *f*. The lower row of tiles is bedded on the angle of moulding, to give the necessary drip. Before the frame is put in position, a 4-pound lead seating *g*, about 12 inches wide, is laid, so that it may be turned up inside the sill, as far as the groove in the wood sill, and left for future dressing down when the tiles are laid. A cover flashing under the sill of 5-pound lead is turned 6 inches under tiles at each end of sill, and neatly dressed down with the lead seating, as shown dotted at *h*. Instead of finishing around window and other openings as just described, the frames are sometimes set back $4\frac{1}{2}$ inches from the face in a reveal, and

the tiles are merely cut fair with the reveal. The edges of the tiles are pointed, and, a groove having been run round the frame, about $\frac{1}{2}$ inch of cement and sand is floated on. No lead is used in this case, a groove only being run under the sill, so that a tile can be pushed up. This method cannot be recommended.

Fig. 18 gives the plan (a) and elevation (b) of a method of forming the angles of a building. The brickwork is carried up as a pier *a*, usually $13\frac{1}{2}$ inches wide on each face and $2\frac{1}{4}$ inches projection, against which the tiles are bedded and nailed in the usual way. The piers emphasize the angles of the building, and in some cases are not so expressionless as the following method. At *b* is shown the brick wall of the building with the vertical

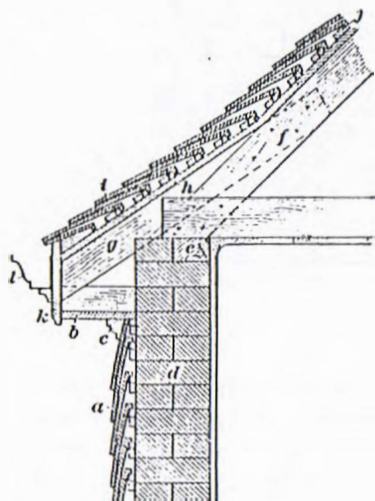


FIG. 10

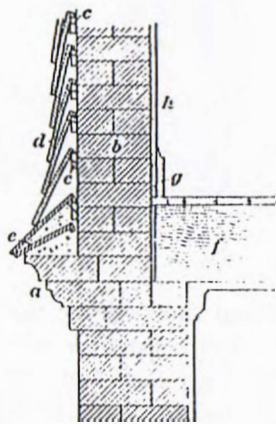


FIG. 20

tiling shown at *c*. Great care should be taken in nailing the tiles; an extra tap sometimes means a broken tile, or at least a slightly cracked one, which eventually finds its way to the ground. It may then be a difficult matter to replace it without damage to the other tiling.

Fig. 19 shows a method of finishing under the eaves of a roof. The tiles *a* are run up and bedded immediately under the soffit *b*; a moulded fillet *c* is then fixed to the soffit, and no

fitting to the tiles is necessary. Where there is no soffit board the tiles can be run up between the rafters, but as the vertical tiling is executed after the roof is finished, it is not an easy matter to lay the top courses, more especially if the eaves project a foot or more. At *d* is shown the brick wall, with the wall plate *e* resting on it, and supporting the rafters *f*. The sprocket piece to give a tilt to the tiles is shown at *g*, the roof boarding at *h*, with the tiles of the roof at *i*, resting on the battens *j*. The fascia is shown at *k*, with the cast-iron gutter at *l*.

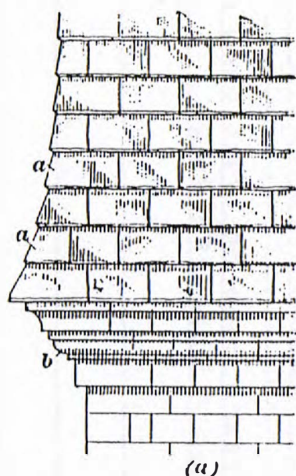


Fig. 20 gives a simple way to prepare for the tile hanging at the first-floor level, where the brickwork may be corbelled out as shown at *a* and the wall *b* above carried up in a line with the face of the wall below; on this face will be fixed the battens *c* to which the tiles *d* can be fixed. The lower course of tiles should be well bedded in cement, as shown at *e*, to prevent water running over the face of the tiles from penetrating through their joints into the wall. At *f* are shown the first-floor joists, and the internal plastering to the walls at *h*, with the skirting as a finish at *g*.



FIG. 21

Fig. 21 (*a*) illustrates the use of sprocket angle tiles *a*, to give an easy curve to the corner and to ensure that the lower edge of all tiles will range to a straight line in each course. The tiling is finished on the brick corbelled course *b* in a similar manner to that described in Fig. 20. Fig. 21 (*b*) shows an ordinary angle tile obtainable either right or left hand, an equal

quantity of each of which is required. Sprocket angle tiles must be ordered to the required angle. Internal angle tiles must also be used for any re-entrant angle in the tiling.

Hand Tool Preservation Association Newsletter

ADVERTISEMENT REQUEST

Nigel Lampert, Editor,

Hand Tool Preservation Association,

P.O. Box 1163,

CARLTON. 3053.

1991

Please place the following advertisement in the next available Newsletter.
Individual member's advertisements are currently free. Other advertising requests are invited.

Name: _____ Member No: _____
Address: _____
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DETAILS OF ADVERTISEMENT: (Please type or print very neatly)

Type of Advertisement (Wanted / Swap / For Sale): _____

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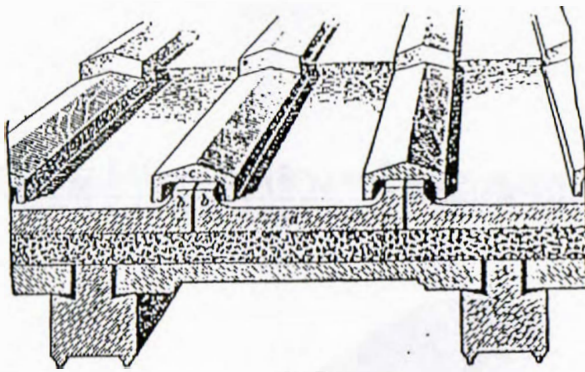


FIG. 21

The Greeks and the Romans had a similar method of supporting and laying roof slabs, with this difference: the slabs were cut, as shown at *a*, Fig. 21, so that they formed a channel with fillets *b* on each side, and the joint was covered with a cap *c*.

Trade in the 1930's

Nigel Lampert, Melbourne. Victoria

Like many members I find old trade catalogues a great source of information about tools and their development. Recently, I was fortunate to acquire a 1937 Spear & Jackson catalogue which of course primarily contained details of their range of hand and machine saws. Two things caught my attention, however. Firstly I was surprised to find a Spear and Jackson no.4 type plane being sold. This is marked "S & J" on the cap and "Spear and Jackson Sheffield" on the base casting. The casting refers to the plane being "Mermaid" brand. Has anyone sighted one? In discussing this with others, it has been suggested that around this time there was a great deal of competition for English makers from foreign makers with German tools in particular being very successfully marketed. Many of these tools were unmarked or apparently simple marked "Foreign". As a result a law was introduced in England creating an Empire trading preference. Tools, (and presumably other goods) were required to be marked with their country of origin. It was suggested to me that this may have been the reason, for example, that Stanley and Disston manufactured in Canada, that is, to take advantage of the Empire trade preference. Can any member confirm this situation?

The second item which caught my eye was the following advertisement in Spanish. It is the only foreign language inclusion in a catalogue of which I am aware. Perhaps a member can translate this and again provide further information.

ESTABLISHED 1774 **Spear & Jackson Ltd.** **OVER 160 YEARS AGO**
AETNA WORKS SHEFFIELD



Machete de suelo, pulido y azulado, (o todo pulido), con mango de cuerno liso.



Pala de puntear,
media-luna ancha.



Pala para cafetal, hoja pulida,
"Mysore"
"Sirena"
La Muñeca Negra



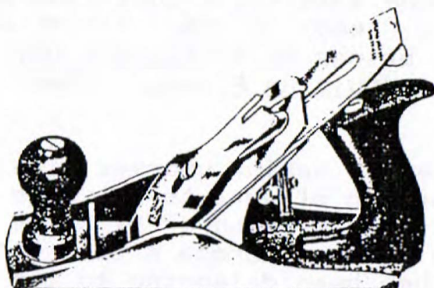
Pala rebitida, punto redondo,
hoja pulida, delgada y estrecha.



Lampa peruana modelo de cubo solido con refuerzos largos en el mango.

ADJUSTABLE IRON PLANES

"MERMAID" BRAND.
Extra Thin Iron.
Made from Tungsten
Steel. Lever Cap and
Small Screw Nickel Plated.



End and Side Adjustment
of Cutter.
Rosewood Handle
and Knob.
All Parts Interchangeable.

D635 Smooth Planes, made in one size only, 9" x 2" Cutter 11/- each.



D179A

PLANE IRONS



D179



D636



1 1/2 2 D180 2 1/2 2 1/2 2 1/2 inches

D179A Mermaid Brand, Extra Thin, All Bright, Suitable for Metal Plane
(Patt. D635)

D636	"	"	Double Irons, complete with Screws and Nuts...	20/6	22/-	23/9	25/3	26/9	28/6	dozen
D637	"	"	Top Irons ...	35/3	38/6	40/-	42/3	45/6	47/6	"
D179	"	"	Single Cut, Half Bright, extra Cast Steel Face ...	15/3	15/3	16/3	17/6	18/3	19/3	"
D180	"	"	Double Irons, complete with Screws & Nuts ...	8/9	10/-	10/6	12/-	13/3	14/-	"
D181	"	"	Top Irons ...	16/9	18/6	19/3	21/3	23/3	24/9	"
				6/3	6/9	7/-	7/6	8/3	9/-	"

Letters to the Editor

The Cleaning of Tools and Other Matters

Terry Butcher, Redfern. New South Wales

I have just received my first Newsletter since joining your illustrious organization and look forward to receiving many more.

I was most interested in the Caine collection and how I envy those whose job it will be to sort, catalogue, clean, restore etcetra. I think my workshop would be almost as cluttered (?) with things and tools as was Mr Caine's. When I go there will be a mammoth job for someone, but I hope that their condition will be as they are now: that is, ready to use, clean, sharp, and with no rust. Which brings me to Richard Davidson's letter regarding Damaged Moulding Planes. (Newsletter, April, 1991)

I would not dream of taking umbrage with Richard, but when he has a question of what to do, the answer is (to me) very simple. I am a restorer by trade so the answer is obvious when I come across a tool that has had a lifetime of use then been delegated to the toolbox. Many old tools suffer when some younger yahoo needs to demolish something and grabs the nearest thing to smash, bang, hit, and wallop with before tossing the tool back into the toolbox as useless. At a later date these objects turn up at garage sales, tool swaps and in boxes in bric-a-brac shops. People like us then buy them and take them lovingly back to our workshops. So now, what to do? Well, you no doubt want the tool to be usable: clean, unruined and workable. Clean up the tool first and the faults will show up. I do not fully agree with Dunbar about swathing a wooden tool with paint stripper and bringing it back to the bare wood. I gently cut back the build-up of dirt, grime, and paint splatters with steel wool, a little linseed oil and patience. This job may take days or even weeks as I take a few minutes going over it then put it aside. Following this, I treat the metal parts. The degree of cleaning depends upon the degree of penetration of rust, but as a rule it should be as clean as a using tool should be. Next comes sharpening. The sharper a tool is the better it will function, so sharpen as best as you know how and then use the tool. If it's to go on display, protect it with linseed oil on both the wood and the metal. On the other hand if a person does not know how to clean a tool, then my advice is DON'T DO ANYTHING. It is better even to go on corroding than to do some of the evil things which I have seen done in the guise of restoring.

A final note about the March Club Meeting, Graeme Hussey-Smith and the pictures of knots from the "Seaman's Pocketbook". (Newsletter April, 1991) This shows a bowline with an explanation that two hands are required. This is a very simple knot to tie with one hand only. In 1952 I was in the RANR and if I am in Melbourne I will show you how it is done. Cheers for now.

Interesting Finds

On a recent trip to Melbourne I had an exciting find emanating from a visit to the Camberwell market. I am particularly interested in Spiers, Norris and Scottish-type planes generally, and have often conjectured about the cast planes which came from foundries and had the infill provided by the tradesman.

I found an original, unused casting of a sixteen inch panel plane in the classic Scottish style perfectly cast in gunmetal and with the sole machined. This find came after I received an invitation from one of the stall-holders, from who I had bought a boxwood-handled carving gouge, to visit his home and see his personal collection. There had been a hint that some tools might be for sale.

So Monday afternoon saw me in a suburban garage looking into the largest tool chest I have ever seen which literally contained hundreds of tools. These included a nice mitre plane and a wooden brace which I unsuccessfully attempted to buy. Amongst the rubbish in the bottom of the box I spotted the casting. The owner was obviously a collector of sorts, and I think he invited me to see his tools with the idea of getting information about them. We in fact spent some time sorting out the tools with identification provided by me. When we got to the casting I made him an offer of \$40 which he surprised me by accepting.

So, with the casting, a good plank of Brazilian rosewood which I already have, and a gunmetal lever cap provided by Ray Ingold, I shall shortly bring the old casting to completion - perhaps a century or more after it emerged from some Scottish or English foundry.
