

arising from the use of lead oxide, are being replaced where possible by *leadless glazes*. The addition of oxide of tin to the plumbeous glaze produces an opaque white enamel, and both glaze and enamel are variously coloured by the addition of metallic oxides.

Constructional Faience.—Constructional faience is practically glazed or enamelled terra-cotta; it is made in block form and built into the wall. It differs from terra-cotta only in the nature of the material, the greater care in preparation and burning, and in the fact that the surface is covered with a transparent glaze or an opaque enamel, generally, but not invariably, produced by coating terra-cotta that has once been fired with materials which, on refiring, produce the glaze or enamel.

Applied Faience.—Applied faience is made in the form of thin slabs or tiles, which are manufactured by two principal methods. The *plastic process* is used for pieces larger than 12 inches by 9 inches, and is similar to the method adopted for terra-cotta and constructional faience. The clay is carefully prepared, worked into a condition resembling putty, and is then pressed by hand into plaster moulds, embossed or impressed with the desired pattern. Panels are made thus about $\frac{1}{2}$ inch thick, and up to 40 inches by 20 inches, with remarkable accuracy.

Applied faience in pieces less than 12 inches by 9 inches is made by what is known as the *dust process*, which applies also to the manufacture of tiles in general. The clay is prepared in a huge mixing vat, called a *blunger*, and worked into a liquid condition. This liquid clay is then passed through a series of sieves of extreme fineness, and is afterwards brought back to solid form by being passed through a filter press or by a similar mechanical process. The solid matter is then thoroughly dried, reground to a state of fine meal-like dust, and sifted, after which it is slightly moistened and compressed into shape in hollow steel moulds between two dies by means of a powerful screw. The tile press by which this operation is performed is shown in part in Fig. 8, with the customary accessories: *a* is the dust clay; *b*, the metal box in which the tiles are pressed; *c*, the plunger which descends on the dust clay in the mould, exerting great

pressure ; *d*, the metal die, which is inserted in the box to impress the ornament on the tile. When the tile is taken out, it is quite solid, as shown at *e*, and can be easily handled. It is then dressed, or trimmed, as required, and dried very carefully for

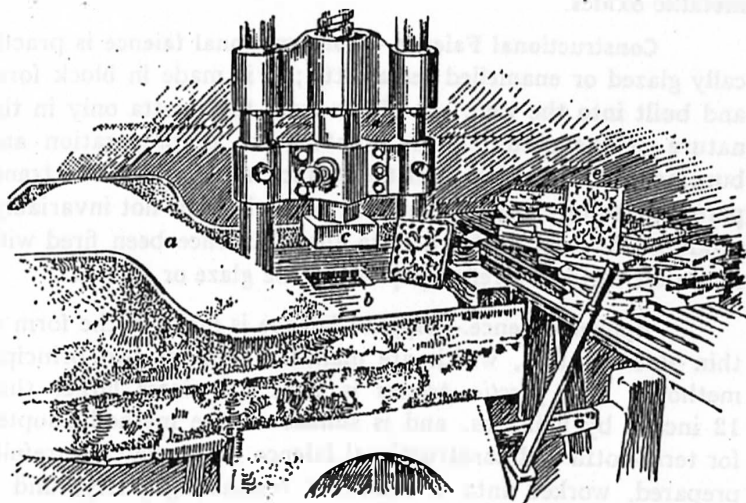
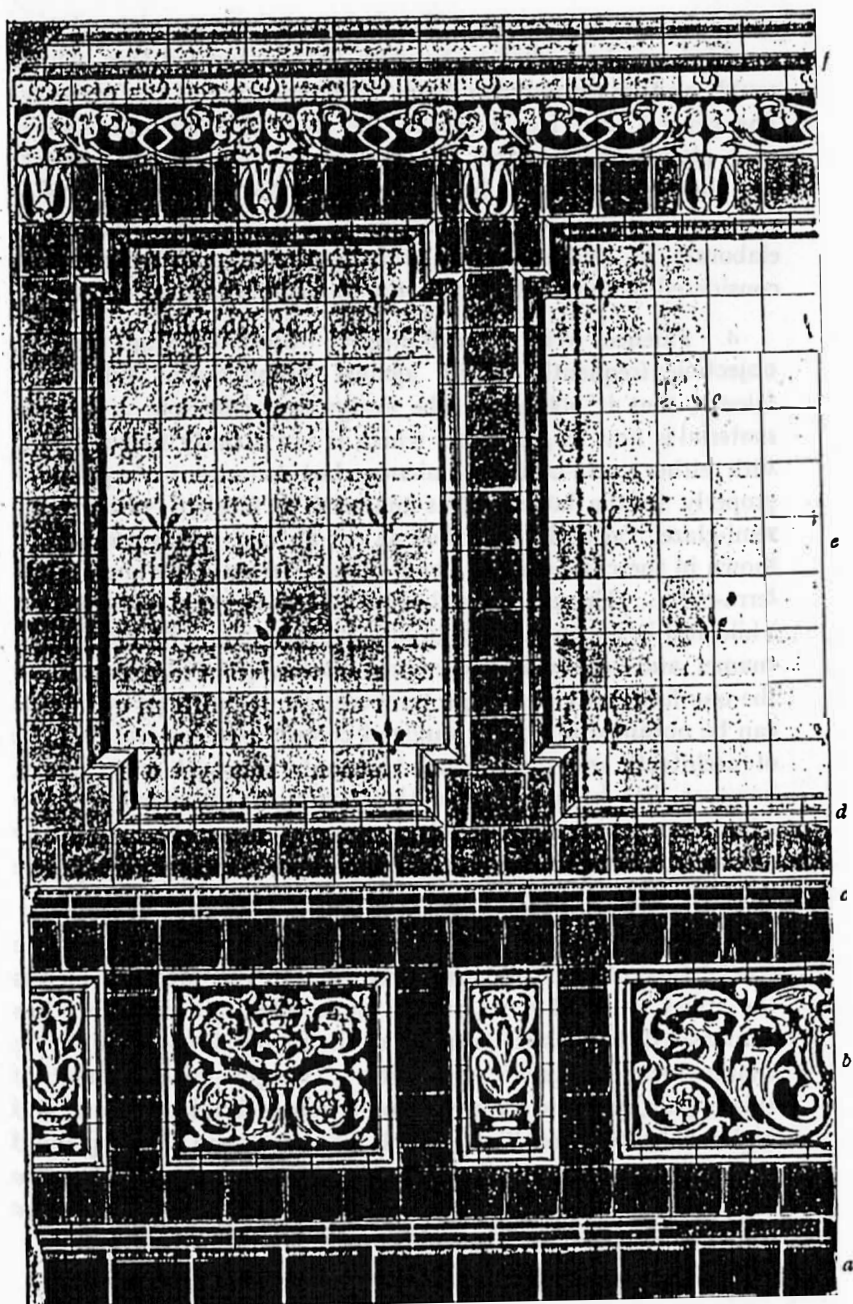


FIG. 8

some days, after which it is burnt to the state called *bisque*. The tiles are then dipped, or otherwise coated, with a white or coloured glaze or enamel, and refired, the result being a glossy surface of the desired colour.

Faience in Decoration.—Fig. 9 illustrates the use of applied faience in the decoration of an interior wall surface by means of tiles forming a moulded plinth *a*, dado *b*, moulded dado capping *c*, and panel mould *d* enclosing a panel of plain tiles *e*. The whole is surmounted by a cornice *f*. The scheme could be carried out in many different ways, so far as colour is concerned, to harmonize with the design of the remainder of the building in which the finishing is placed. In Fig. 10 is shown another example of applied faience. This is somewhat more elaborate than the example given in Fig. 9. The plinth *a* is moulded as before, but is made in two heights, while the dado *b* is decorated with panels of embossed tiles, giving relief to the plain tile



border and filling to same. The dado capping *c* consists of two moulded members filled in between with decorated tiles, which could be either embossed or plain, at the pleasure of the designer. The general wall face *d* above the dado is filled in as shown with plain and embossed tiles, giving a very pleasing effect, and the whole wall-face is finished with the capping *e*, frieze *g*, and moulded cornice *f*. The frieze, as will be seen, is somewhat elaborate in treatment, but yet does not look heavy when considered in conjunction with the plain wall-face beneath.

4. **Faience With Non-Reflective Glaze.**—Owing to the objection frequently urged against architectural full-glazed faience, that it obliterates the design by reflection, a ceramic material is now in great use, which is not strictly to be classed with either terra-cotta or faience, but belongs perhaps more properly to the latter. This material is finished with a dull semi-glaze, variously described as *egg-shell* or *mat glaze*, and is shown in the chief market forms called Carrara ware and Marmo terra-cotta. These are hard-fired stoneware that are coated, while still in an unfired condition, or clay state, with an opaque enamel, and both body and enamel are brought to completion in the one firing at a very high temperature. This type of faience can be obtained in a large range of colours; the general practice of architects who have used the material most successfully, however, has been to design their buildings principally in the white or cream ware, resembling uncoloured marble, and to rely on brilliant colour in special situations where its use will be most effective.

Fig. 11 illustrates an excellent example of the use of the special type of faience just referred to. In this façade, which is the street front of a restaurant in London, the architect has emphasized the plastic character of the material, the detail being characterized by great originality. The general treatment of this façade, and the happy introduction of brilliant colour and high relief in the medallions, which are reminiscent of the splendid ceramic productions of the Della Robbia family in Italy, make this building full of suggestion for the legitimate and effective use of ceramic material in architecture.

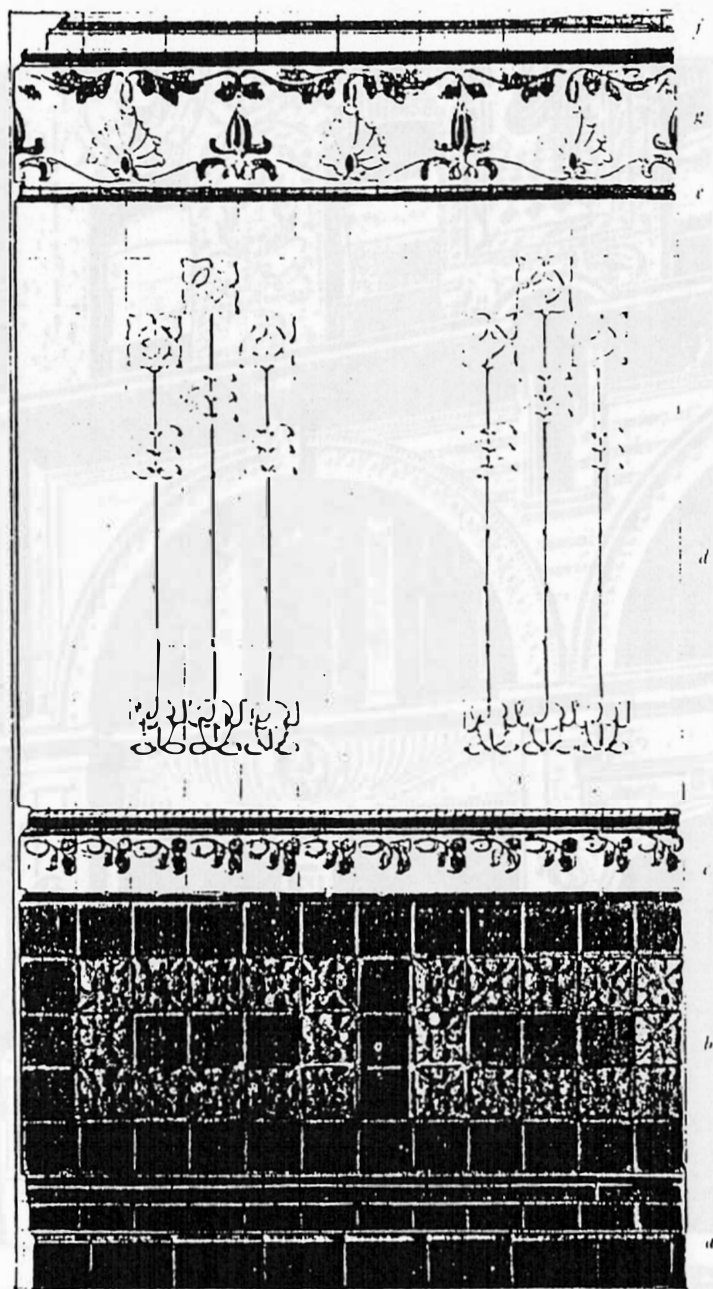
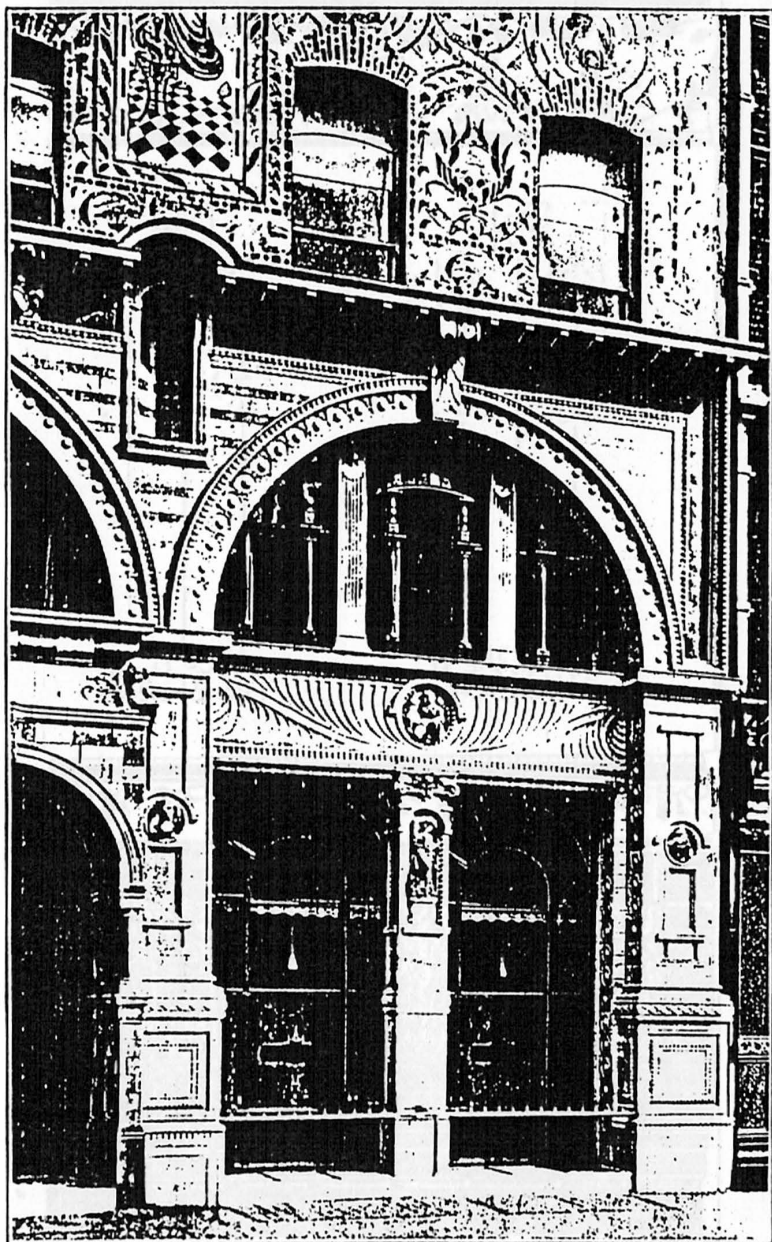


FIG. 10

§ 22 8174



Letters to the Editor

Unusual Birthday Presents:

Richard Davidson, Melton Victoria

I was recently faced with the problem of finding suitable presents for people who fall into the fortunate category of "not lacking in creature comforts". The first occasion was a 50th birthday celebration of a colleague, and the second an annual luncheon that has become something of a pilgrimage on account of the wines served with the meal. In both cases, the solution was a moulding plane, together with a brief description of the plane and its use, and a copy of the Newsletter article on moulding planes. The birthday present was acclaimed as the ultimate in unusual presents, and is to be mounted for display. The second plane was received with delight by the lady to whom it was presented. It turned out that she was not only doing furniture restoration (which I knew) but she has been studying the traditional furniture making and finishing methods (which I didn't know) so the plane and its history was a very appropriate and unusual gift.

CAINE TOOL COLLECTION - Doug McIver

A key objective of Thomas Caine's was that his tools should be displayed to the public.

Until recently a variety of obstacles have prevented us from meeting this apparently simple goal. However, a fair sampling of his tools were displayed for the first time at Gulf Station during Heritage week, April 7 to 14.

The display was set up in the barn, which is quite a good location - about 10 by 5 metres, under cover and able to be locked. We set up the display on the first Sunday and it was available to the public for the whole of Heritage week.

The display included three display cases of tools, and another with old tool catalogues, Thomas Caine's workbench and his large tool box, a pedal lathe and the pedal lathe. There were a number of planes and spokeshaves on the bench for the visitors to handle.

Caine Tool Collection (Continued)

use. There were posters on the walls, and a display stand showing information about Thomas Caine, the collection, and the HTPA.

The last day, April 14, was the Gulf Station Pioneer Skills Festival and the attendance was very good - there was a good crowd of people flowing through the display throughout the day. On that day Kees Klep was demonstrating the pedal lathe, and there was always an interested group watching.

I think we are justified in being quite proud of our first display of Thomas Caine's tools, but as usual we are also able to look critically at the result of our efforts, and plan to improve the quality of our future displays. For example, we can see the need for vertical display cases - we have now developed a design for such a display case and Roy Fuller is making two of them. We also recognise the need to be able to learn something from the displayed tools and associated information.

Transport of the larger items is a significant problem. The workbench and the toolbox are so big and heavy that moving them is a major task. The toolbox can be emptied to make the task easier, but the workbench top is basically a single piece of oregon about 4 inches thick, and remains a problem. To make the transport of the display cases easier, Keith Sutherland suggested the use of a simple cabinet which would take the display cases like large drawers. He has now made such a transport case, and it has indeed proved valuable for both the transport and the storage of the display cases.

Finally I would like to thank all the members who contributed time and effort to make the Gulf Station display a success, and in particular to thank Roy Fuller and Keith Sutherland for their work in making the new display cases, and the transport case.
