



Fig. 58.—Straight Chisel,
Rosewood Handled.

Fig. 59.—Skew Chisel,
Rosewood Handled.



Fig. 60.—Straight Gouge,
Rosewood Handled.

Fig. 61.—Curved Gouge,
Rosewood Handled.



Fig. 62.—Spoon-bit Chisel,
Rosewood Handled.

Fig. 63.—Spoon-bit Gouge (Front
Bent), Rosewood Handled.



Fig. 64.—Spoon-bit Gouge (Back
Bent), Rosewood Handled.

Fig. 65.—Straight V Parting Tool,
Rosewood Handled.

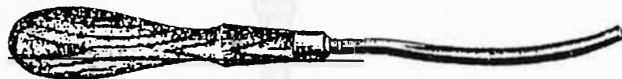


Fig. 66.—Curved V Parting Tool,
Rosewood Handled.

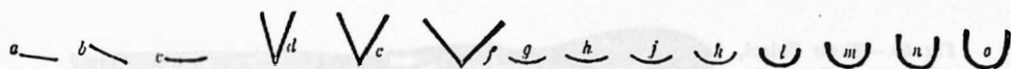


Fig. 35.—Cutting Edges and Sections of Carving Tools.



Fig. 407.—Modern Conventional Design for Bellows.



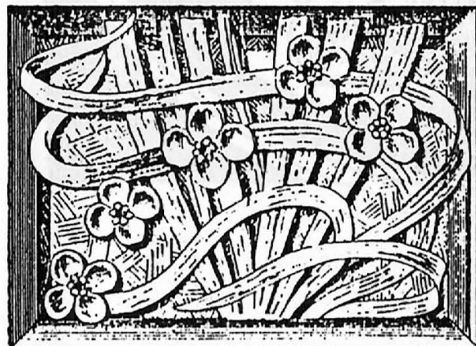
Fig. 408.—Jacobean Design for Bellows.



Fig. 365.—Panel with Yellow Iris as Motif.



Fig. 366.—Panel with Poet's Narcissus as Motif.





Reminiscences of the Early Melbourne Hardware Trade:
The Story of Arthur Marsham as Remembered by Jack
Richards.

Born in September 1890, Arthur Marsham was a lifelong hardware man who died at 98 years of age in 1989. He made his start via hardware in 1989. He made his start via hardware and timber when he joined his uncle's business, W.J. Vine Pty Ltd, Timber Merchants, of 587 Canterbury Road Surrey Hills. This was apparently near the Union road intersection and included a timber mill and shop. At the age of 19, in 1909, Arthur Marsham went to Blockey Stone and Co. Pty Ltd of 362 Little Bourke Street, Melbourne. Blockey Stone were general merchants with a major emphasis on hardware including tools. They sold products such as plywood as well. Arthur Marsham soon took charge of the hardware department and in the course of time eventually bought out Mr Stone and then Mr Blockey. In about 1960 Mr Marsham in turn sold the business, this time to McEwans the well-known Melbourne hardware store. At that time Arthur remembered that he had a wide shelf of old trade catalogues which ended up in the tip.

As the hardware manager Arthur travelled to the United States and England on buying trips from the early 1920's on. He recalled visiting Mathieson, Stanley, Sargent and Disston. He was adamant that at that time Mathieson had huge warehouses in Edinburgh and Glasgow but were factors not manufacturers. He said that they designed tools to their specifications and had them made up. He insisted that they didn't manufacture. The firm of Marples, despite being well-known, was not mentioned by Arthur.

In the U.S. Arthur visited the Disston saw works. He remembers an untrained man who had a marvellous skill in the tempering of saws. As he edged near retirement Disston put two men with him to learn these skills, but either the old man wouldn't show them or the two didn't learn. The tempering secret passed on with the old man. Arthur reported that after the old man's death the sales of Disston's, especially tempered saws, declined whilst their opposition, Spear and Jackson, took a larger market share from that time.

Arthur also reported that Sargent was a huge firm bigger than Stanley. As with his Mathieson remarks he also said that in England there was one manufacturer who made nail bits for all "manufacturers". Having found this out Arthur bought his stock from this source at half the price rather than buying branded ones. It was also interesting to me that Stanley began to dominate in Australia due to the quality of their representative. Although Sargent was a bigger manufacturer according to

Arthur, Sargent faded out simply because their representative was not as effective as that of Stanley.

As regards Melbourne, Arthur could mention the names of many hardware shops in the city which I had never heard of. Others I knew such as John Danks, Benny Teare (metal merchants but also had tools), Chandlers and Tommy Davie. Davie was the tradesman's shop whilst James Walker's in Little Collins Street near McKillop Street also had woodworking tools. Arthur said that Walker's stocked every Starrett item. Walker's had wooden shelves which reached the 15' to 20' ceiling and were serviced by long movable wooden ladders which were slid along to the necessary position.

Arthur clearly loved his work and the trades with which he came into contact. His standing in the trade is marked, in part, by his service as representative for the hardware trade to the Prices Commissioner during the war.

Arthur was, I believe, a respected person in his work and a man of high integrity. He loved to talk about his working life, but also had wide family and social interests which included music. He lived in Main Street Blackburn at the end of his life.

Jack Richards as told to Nigel Lampert.

Photographic Display of Hammers at Spotswood Museum

The Museum of Victoria wishes to photograph the following hammers for a display at the new Spotswood Museum site. Please refer to "Dictionary of Woodworking Tools" by R.A. Salaman for pictures of these items:

- Ship's hammer
- Carpet hammer
- Chairmaker's hammer
- Coopering and Cooper's hammer
- Gardener's hammer
- Glazier's hammer
- Fruiterer's hammer
- Grocer's hammer
- Railway hammer
- Sawmaker's hammer
- Wheelwright's hammer
- Hat block maker's hammer
- Panel beater's hammer
- Plumber's lead hammer

If you can help under these rarities please contact Frank Ham

TILING (Part 2): Wall Tiles

- Nigel Lampert

Wall tiles have been a very important form of decoration historically. They are of an almost unperishable nature, are rich in colour, and can produce a splendour of effect rivalled only by glass mosaics. Wall tiles date back to the ancient Egyptians and Assyrians, but it was the Moslems of Persia who, in the 11th and 12th centuries, brought this art to great perfection as they used it for tiling internal walls on a large scale. Some designs are more geometrical with regular repeats, whilst the more beautiful compositions are those in which the natural growth of trees and flowers is imitated. The branches and blossoms spread freely over a large surface covered by hundreds of tiles without any repetition. The tile work of the Spanish Moors in the 14th century are also important. They are very different in style being designed to suggest or imitate mosaic. They used brilliant enamel colours and intricate interlacing geometrical designs to produce a rich effect of relief and colour.

During the early part of this century wall tiles were used extensively on internal and external walls, particularly in public areas, as they had the advantage of easy cleaning. Cast iron fireplace inserts were also commonly decorated with patterned tiles as a primary decoration. Both these forms of decoration are today only part of the restoration and reproduction industries.

References:

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FAIENCE

CONSTRUCTIONAL AND APPLIED FAIENCE

MANUFACTURE AND APPLICATION

Faience.—The word faience was originally applied to the glazed and richly coloured or enamelled pottery manufactured at Faenza, one of the chief seats of the ceramic industry in Italy in the 16th century. It is now, however, applied indifferently to all the various kinds of structural and ornamental glazed or enamelled earthenware and stoneware used in building, with the exceptions of glazed or enamelled bricks and sanitary pottery. Beautiful effects can be obtained with a judicious use of faience, owing to the large range of colours available and to the soft and rich effects of the covering glaze. The colour is always bright and permanent, and the surface capable of being cleaned easily when necessary. Complete structures, such as the façades of buildings, or isolated features such as fountains, vases, fireplaces, etc., requiring a striking treatment can be executed appropriately in this material. Faience applied to architecture may be divided into two classes, *constructional* and *applied*.

Glaze and Enamel.—Considerable confusion arises from the indiscriminate use of the terms *glaze* and *enamel*, so that the following distinction will be made here. Both are practically glass and both may be coloured, but glaze is applied to a transparent glass coating and enamel to an opaque. Glazes are prepared by fusing sand or other silicious material with potash or soda to form glass. To render glazes more readily fusible at a lower temperature, oxide of lead is added, producing the *plumbeous*, or *lead*, glazes which, owing to the danger to operatives