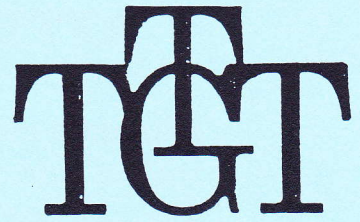
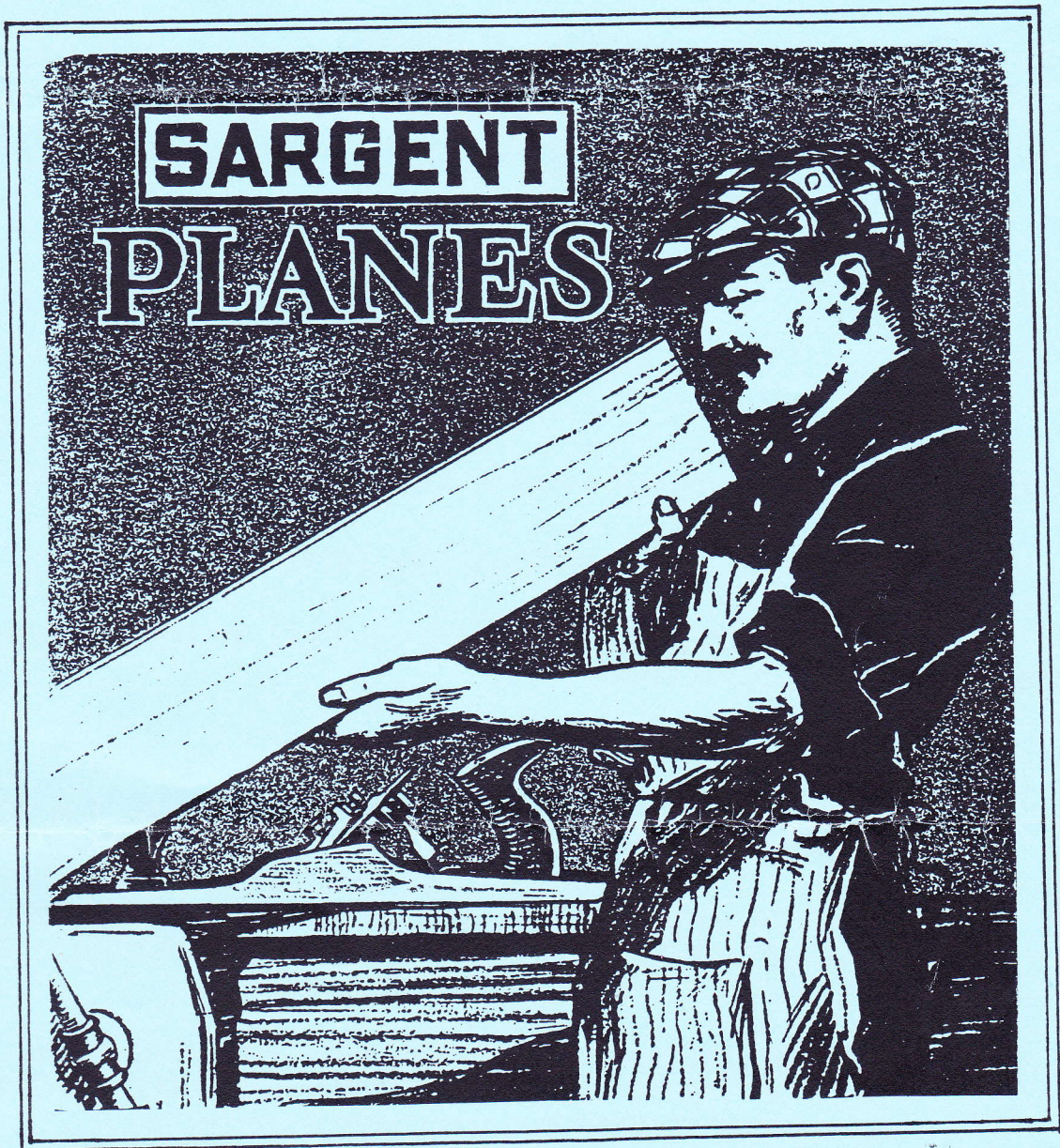




THE TRADITIONAL
TOOLS GROUP INC.



TTTG NEWSLETTER NO.25
OCTOBER 1995



'The History of Tools is the History of Man'

ATTENTION: CHANGED VENUE AND TIME.

Our next meeting will be a combined one with the Marquetry Guild and will be held at the Lidcombe College of T.A.F.E. 10 East Street Lidcombe. The starting time will be 6.00pm. Go to the front boom gate and ask to be directed to the Marquetry Guild meeting.

POSTAL ADDRESS

The Secretary
TTTG INC
P.O. Box 240
GROSVENOR PLACE
SYDNEY NSW 2000

NEXT MEETING- TUESDAY 10th OCTOBER

**AT THE LIDCOMBE COLLEGE OF T.A.F.E. 10 EAST STREET LIDCOMBE
COMMENCING AT 6.00PM SHARP.**

PROGRAMME.

1. MARQUETRY THROUGH THE AGES. THE EVENING IS A JOINT MEETING OF TTTG AND THE MARQUETRY GUILD. WE SHALL FIRST OF ALL LOOK AT A SHORT VIDEO ON TRADITIONAL MARQUETRY METHODS AND THIS WILL BE FOLLOWED BY A "HANDS ON" DEMONSTRATION OF MARQUETRY TECHNIQUES OF TODAY LED BY OUR HOSTS, THE MARQUETRY GUILD.
2. MIKE WILLIAMS AND BOB CROSBIE WILL GIVE A SHORT TALK ON SOME OF THEIR FAVOURITE TRADITIONAL TOOLS AND THERE WILL BE A SHORT TOUR OF THE LIDCOMBE WORKSHOPS.
3. FRED MURRELL WILL HOST HIS REGULAR "WOTSIT" DEPARTMENT
4. SUPPER BY MARIO DATO AND OUR HOSTS.

TTTG Inc.

THE TRADITIONAL TOOLS GROUP

**TTTG NEWSLETTER NO.25
OCTOBER 1995**

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REGULAR FEATURES:

Editor's Notes Bob Crosbie

Favourite Tools

Patents, First of a New Occasional Feature

TTTG Members Page (Letters to the Editor)

Previous Meeting and General Election Results

ARTICLES:

Condition & Classification for Antique Hand Tools
(includes extract from The Fine Tool Journal)

Collecting Planes
(with extracts from Roger K. Smith's Patented
Transitional and Metallic Planes in America
1827 - 1927 Vol.1)

Traditional Marquetry Cutting
(looks at the tools and techniques of yesteryear)

SPECIAL NOTICE:

Talk by Roger K. Smith: Patented Planes, America & New Findings

OBITUARY: Sid Bailey

Cover: *Sargent & Company. Wood Bottom and Iron Planes.*
Title Page: *A. Roger K. Smith Publication*

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EDITOR'S NOTES:

What should we do with old tools? To the collector the answer is so simple. Nothing, except identification and preservation. Should old tools be left in the condition in which they were found? At this point the argument can become heated. Some collectors do try to "restore" old tools. The problem often is one of well meaning but mistaken actions. Some collectors are also users of old tools. Many users do not think beyond their immediate needs. Should all old tools be used? I am seriously considering abandoning the use of my expendable old tools. Perhaps by using old plane irons or chisels I am unwittingly destroying my children's heritage. The fantasy about the qualities of old steel is no excuse. I can easily buy or make cutting tools as good as any made in the past.

I am not giving any answers but merely raising the question. What do you think? An associated problem concerns describing old tools. Henry Black has suggested that adherence to the classification system published in The Fine Tool Journal would be in everyone's interest. This is a very sound idea and I am reproducing the classification in this newsletter. From now on I will encourage members to use this method of evaluating the condition of old tools.

In this issue I am introducing two new features. "Patents" will occasionally reproduce Patent drawings of special interest. This first Patent was contributed by a member whose memory was jogged at the previous meeting. He thought one of the "new ideas" being shown to members was familiar nothing new under the sun etc.

Members are beginning to write to the editor and now seems to be the appropriate time to begin a correspondence page. This is your chance to make the most of your newsletter.

FAVOURITE TOOLS

Essential tools are often taken for granted. Some are so common place that we are hardly aware of their existence. No implement can be as mundane as the pencil. Yet all tradesmen use some type of pencil. Most people would not even consider the pencil a tool.

The common carpenter's pencil is in fact a tool in every sense of the word. This single device of wood and graphite has a long history, one which parallels the evolution of technology.

Today this pencil is known as the carpenter's pencil, last century it was accurately described as the "carpenter's black lead, or red lead, oval pencil". Originally it was available in two colours, black for seasoned timber, red for green timber. Various grades of hardness were produced.

The modern carpenter's pencil is available in three grades, hard, medium and soft. Its shape is usually rectangular though true oval pencils are made in Germany. The nineteenth century oval shape is again in production, copied no doubt from the original, in China. These cheap Chinese oval pencils are often of excellent quality.

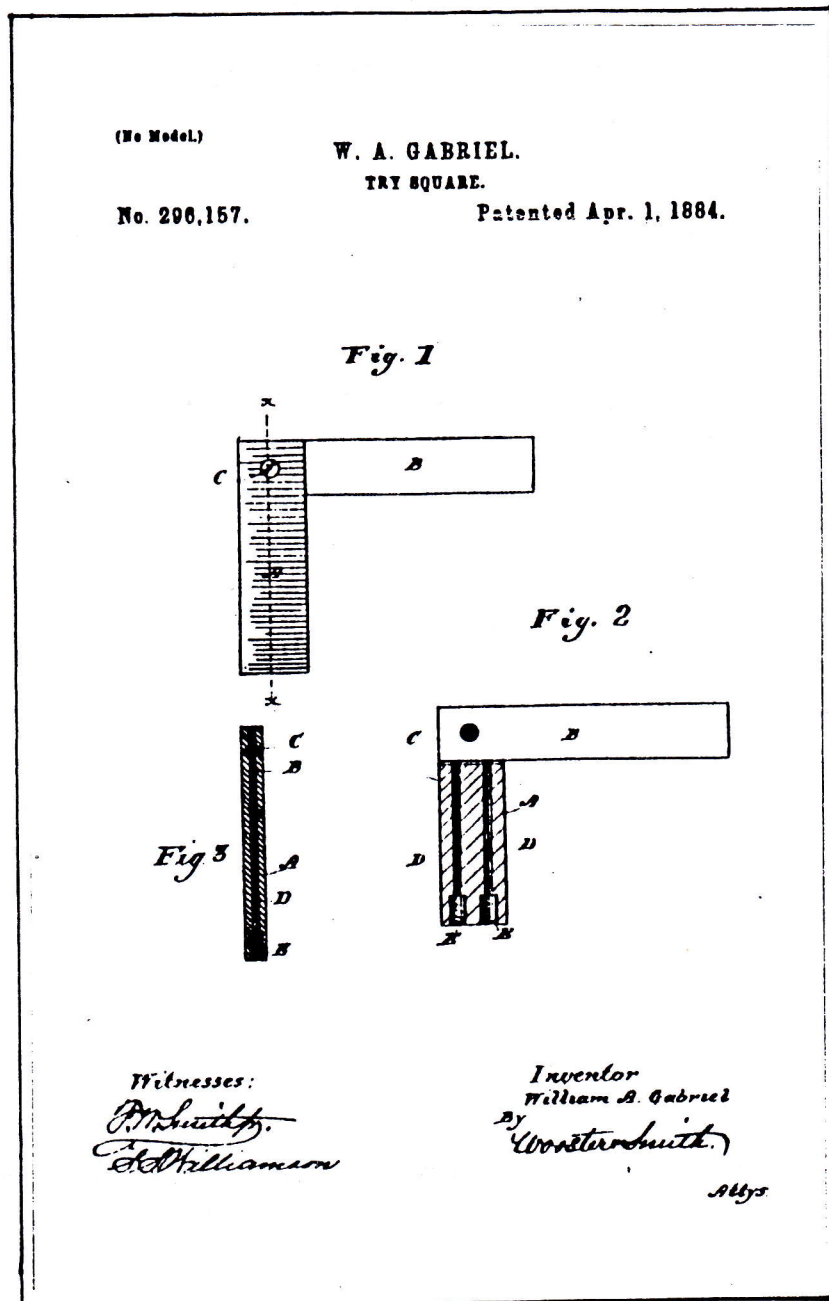
Most people believe the oval pencil is for rough work. In reality this pencil is capable of many tasks. The oval's great virtue lies in its ability to be sharpened in a variety of ways. For workshop use the soft pencil can be sharpened with a thick edge for applying face marks, or its companion the medium pencil can be sharpened with a chisel edge for setting out rods.

The consistent line from a sharp oval can be transferred from rod to workpiece with the striking knife. The secret of precise joiner's work, setting out with the knife or lining out the rod with a well sharpened oval pencil?

PATENTS

This patent drawing is reproduced from American Machinist's Tools. An illustrated directory of patents - by Kenneth L. Cope. Astragal Press Mendham, NJ, USA.

The drawing shows a device for an adjustable try square. By this device, a square can be re-calibrated to a specified tolerance.



OBITUARY

SID BAILEY

Sid Bailey was one of TTTG's earliest members and his unexpected death came as a shock to the group. Everyone is aware of Sid's contribution to TTTG. I do not intend to talk about Sid as our Librarian or Sid as a Committee Member. Rather I want to remember Sid as a person. Sid had a subtle sense of humour and a quiet determination. He was liked by most members and his word could be relied upon. My association with Sid enriched my experience and he is someone I shall remember with affection. I am sure all members share my feelings and I can only assure his family that Sid will be missed by many.

Bob Crosbie

CONDITION AND CLASSIFICATION FOR ANTIQUÉ HAND TOOLS

Vice-president of TTTG, Henry Black, suggests that dealers and collectors should adhere to standardised descriptions of old tools.

Henry recommends that TTTG members become familiar with The Fine Tool Journal's Condition Classification for Antique Hand Tools.

Several of the dealers who advertise with TTTG currently use this classification.

The classification is reproduced below. The editor would be interested in any comments from members.

THE FINE TOOL JOURNAL CONDITION CLASSIFICATION FOR ANTIQUÉ HAND TOOLS

Any deviation from the model parameters will be described, whether positive or negative. All tools Good - or better are assumed useable unless specific problems are pointed out. Any problems will be described.

	Category	Useable	Finish	Wear	Repair	Rust	Misc.
N	New	totally	100%	none	none	none	+ original packing
F	Fine	totally	90-100%	minimal	none	trace	
G+	Good +	yes	75-90%	normal	minor or none	light	some nicks or scratch OK
G	Good	yes	50-75%	normal - moderate	minor	light	minor chips
G-	Good -	probably	30-50%	moderate - heavy	correct	moderate	chips OK
Fr	Fair	no	0-30%	excessive	major	moderate - heavy	
P	Poor	no	n/a	excessive	damaged	heavy	

DEFINITIONS OF CONDITION

We have provided an indication of the condition of each item in this auction by a letter following each description. These are based on guidelines published in The Fine Tool Journal. Significant defects (repairs, missing parts, etc.) are mentioned.

- New (N):** No sign of wear, use or abuse; usually in original package.
- Fine (F):** Visible use or wear is minimal; 90% or more of any original finish remains; any nicks, scratches or rust are minor.
- Very Good (G+):** Show wear from normal use; 75% or more of finish remains; limited nicks, scratches, or rust.
- Good (G):** Signs of considerable use; 50% or more finish remains; average degree of nicks, chips, scratches or rust.
- About Good (G -):** Signs of heavy use; 25% or more original finish; chips, nicks, rust or pitting generally quite evident.
- Fair (Fr):** Excessive wear and signs of abuse; little, if any, original finish remains.
- Poor (Pr):** Generally a basket case. Only collectible because of rarity.

Tools in G - or better condition are fully useable unless special problems have been noted. Condition grading is highly subjective and we cannot guarantee that another observer would assign the same grade. When in doubt we have tried to be conservative.

TTTG MEMBERS' PAGE

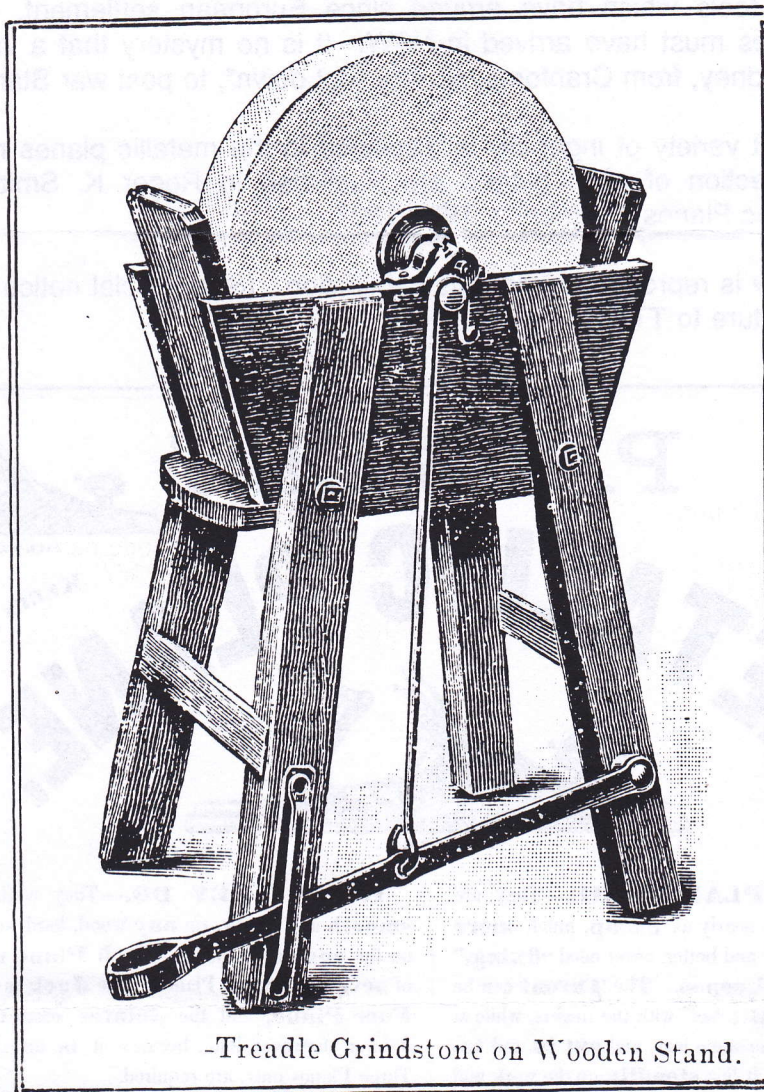
Dear Editor,

Do you have any drawings of a Grindstone stand?

M.W.

This led to a lively discussion on mounting grindstones. For MW, I reproduce the illustration below.

Do other members have any other drawings?



YOUR NEW COMMITTEE

At the last Annual General Meeting the following committee was elected.

President: Fred Murrell

Vice Presidents: Henry Black & Terry Butcher

Secretary & Public Officer: Mike Williams

Membership: Tony Tucker

Historian: Ralph Hawkins

Catering: Mario Dato

General Committee: Ray Gurney

Treasurer: no nominations

It is imperative that we elect a treasurer. Is there anyone in the group who will take on this role?

COLLECTING WOODWORKING PLANES

Planes are probably the most collectable of woodworking tools. The appeal is probably a combination of their great variety and the mechanical contrivances present in planes.

Plane collectors seem to gravitate into two camps, the collectors of wood planes and the collectors of metal planes. Or the English and American adherents. This generalisation is both true and misleading. Many collectors of wood planes are also obsessed with wood lined planes just as collectors of metal planes are often fascinated by wood and metal or transitional planes.

Both English and American planes are to be found in Australia. Sydney is a repository of the generations of tools which have arrived since European settlement. From 1789 warehouses of planes must have arrived in NSW. It is no mystery that a vast variety of planes surface in Sydney, from Cranfords, usually "cut down", to post war Stanleys.

Perhaps the greatest variety of ingenuity is displayed in the metallic planes manufactured in America. A selection of such planes are illustrated in Roger K. Smith's Patented Transitional & Metallic Planes in America, 1927-1927.

The illustration below is reproduced from this publication. (See special notice for details of Roger K. Smith's lecture to TTTG.)



SMOOTHING-PLANE.

PALMERS'



JACK-PLANE.

ALWAYS IN ORDER.

METALLIC PLANE

KEEPS ALWAYS TRUE.



JOINTER.

WHAT THESE PLANES ARE.—They are **light** as those of wood, nearly as **cheap**, much **more durable**, **work easier** and better, never need "**fixing**," are **exactly true**, and **keep** so. The **Throat** can be made **fine** or coarse, the **Bit** "set" with the fingers, while at work; it is "squared" in the same way, and **put in and taken out** in a **second**. It lies **steadily** on the work and is moved with **one hand**. The **Face is Fluted** and runs **easier** than wooden Planes.

WHAT THEY DO.—They work **fine, close, smooth and easy**, on **any wood**, hard, soft or "eaty," or on the **ends of wood**. **Each Plane** will do the work of **several** wooden Planes. The **Jack** is also a complete **Fore-Plane**, and the **Jointer** excels any wooden Jointer, however long, because it **is** and **keeps true**.—Three Planes only, are required.

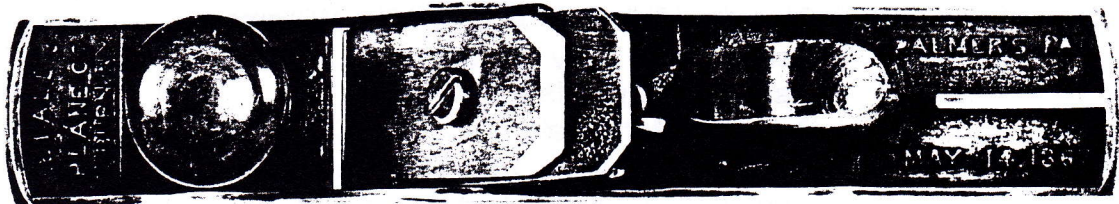
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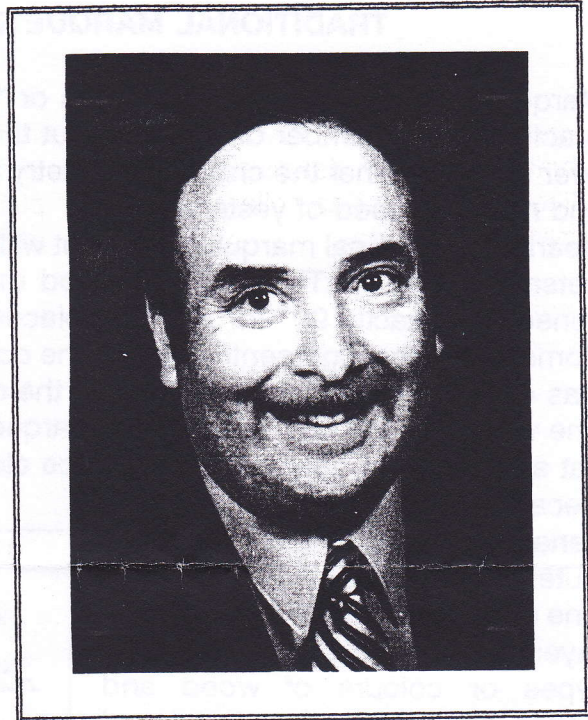
SPECIAL NOTICE

Roger Smith is coming to Australia later this year and TTTG have arranged for him to give a lecture to us when he is here. The talk will be held at **Suite 13, the corner of King and William Street FIVEDOCK on Wednesday 1st November at 7.30pm.**

The talk will be on Patented Planes in America and NEW FINDINGS.

Roger has a B.S. and M.S. in education and taught Industrial Arts in Massachusetts for twelve years. He now devotes full time to research of early American industries, writing and publishing. He is the author of Patented Transitional & Metallic Planes in America, 1827-1927. Roger is a member of the Early American Industries Association and a Life Member of the Mid-West Tool Collectors Association.

This talk is an occasion not to be missed!



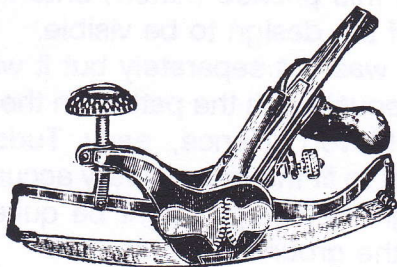
Michael Dunbar is considering a visit to Australia in late 1996 or early 1997.

Michael is known for his books "Antique Woodworking Tools", "Restoring, Tuning & Using Classic Woodworking Tools" and "Windsor Chairmaking". He is perhaps best known as one of the leading Windsor chairmakers of our time and he holds weeklong workshops on traditional chair building from his Portsmouth, New Hampshire workshop. We propose perhaps shorter seminars out here where he would demonstrate making actual chairs. If anyone is interested please contact Henry Black on 744 3458 during business hours. David Simon has attended one of Michael's workshops in Portsmouth and has up-to-date information on the content. Ph 555-2094 AH.

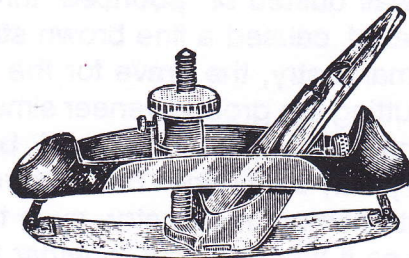


ADJUSTABLE CIRCULAR PLANES

Packed one in a box

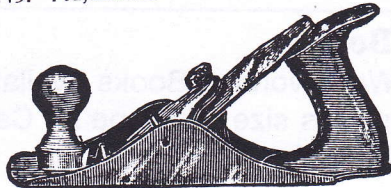


No. 0113. Adjustable Circular Plane, 1 3/4 inch cutter.



No. 020. Adjustable Circular Plane, nickel plated, 1 3/4 inch cutter.

No. 020 1/2. Adjustable Circular Plane, 1 3/4 inch cutter.



No. 040

IMPROVED SCRUB PLANE

No. 040. Iron Stock, 9 1/2 inches in length, 1 1/4 inch cutter.

TRADITIONAL MARQUETRY CUTTING

Mike Williams

Marquetry, or the inlaying of patterns or "veneer pictures" into a ground has been practised for a number of centuries but the actual methods employed have evolved over time such that the craft of marquetry today bears little resemblance to the craft and methods used of yesteryear.

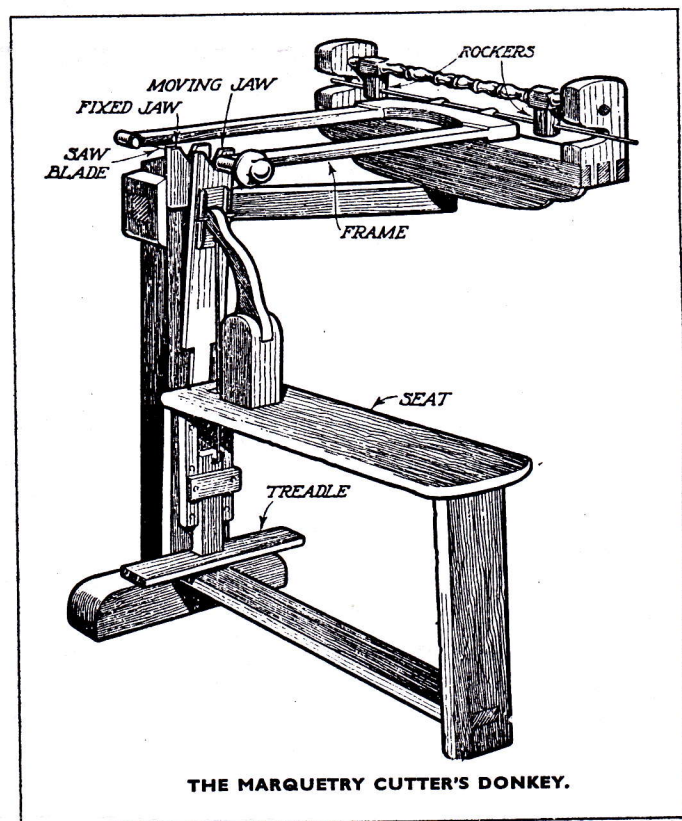
Nearly all traditional marquetry was cut with a very fine saw similar to a modern hand fretsaw in concept. The secret of good marquetry is the ability to cut through the veneers at exactly 90° for then the pieces will fit together with the most accuracy. Sometime in the eighteenth century, the concept of putting the saw frame into guides was developed and this ensured that the cut would be at the ideal 90°.

The whole device was known as a marquetry cutter's donkey because the operator sat astride it and operated a workpiece clamp or "chops" with his foot.

Because of the fineness of the veneers, at least 3-4 layers plus 2 outer waste layers had to be cut in one operation. In practice, as many layers were used as were different types or colours of wood and hence a number of patterns and "counter" patterns could be assembled from the jigsaw of pieces. Often, one or two layers of waxed paper were introduced into the packet to act as a lubricant for the fine saw blade. It is said that professional marquetry cutters made their own ultrafine saw blades from broken watch springs and this might be a topic for research in itself.

In order to transfer the pattern from an original piece of paper or linen to the piece to be glued to the veneer "packet", the original was pricked with a machine similar to the the reciprocating action of a modern sewing machine. Bitumen powder was dusted or "pounced" through this pricked pattern onto the copies and when heated, caused a fine brown stain of the design to be visible.

In early marquetry, the grave for the inlay was cut separately but it was discovered that by cutting the ground veneer simultaneously with the pattern in the same packet, almost perfect registration could be achieved. Hence, early Tudor and Stuart marquetry may sometimes be observed not to fit the ground very accurately whereas eighteenth century marquetry, even though the design might be quite irregular, fits perfectly as it has been cut together with the ground.



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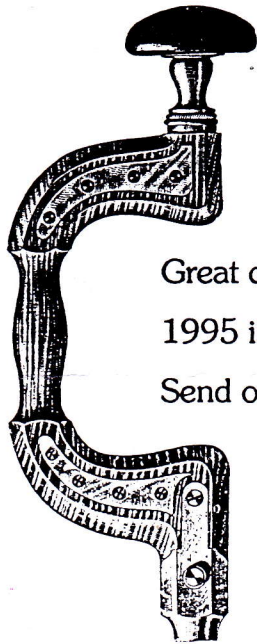
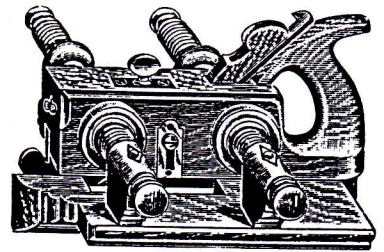
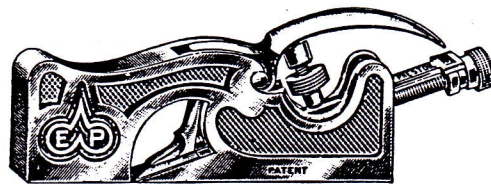
1289 Barkers Lodge Rd. Oakdale. 046-809484

To provide "animation" to the assembled marquetry, the pieces are often shaded on the edges by dipping them for a few seconds in hot scorching sand. In the latter half of the eighteenth century, knife engraving of the marquetry pieces started to augment sand shading and even replace it to a certain extent. Towards the end of the eighteenth century, this technique gave way to penwork, black ink lining of the marquetry pieces between coats of shellac. This allowed an intricacy and sophistication of design which some people feel was a step backward from the earlier simple effects and designs achieved with merely cutting and sand shading.

If you wish to delve deeper into this fascinating topic readers can find a fuller account in such classic works as "The Gentle Art of Faking Furniture" by Herbert Cescinsky (now unfortunately out of print but sometimes available secondhand); "Practical Veneering" by Charles H. Hayward (in the same category unfortunately) and for a more modern text, David Hawkins "The Technique of Wood Surface Decoration".

Even a more practical idea is to come along to our next meeting on the 10th of October when you will be able to see a short video of these traditional techniques in action! Please note that our October meeting will not be held in the National Trust Building but will take place at LIDCOMBE T.A.F.E. starting at 6.00pm.

This promises to to be a fascinating evening and you will be given a chance to try your own hand at a bit of marquetry. Please refer to the inside cover for details.



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Current specials

"The Ultimate Brace" - by Reg Eaton \$55.

"1994 International Auction Catalogue" Tony Murland & Gail Parker,

The Tool Shop, UK, \$20. This is an excellent reference and price guide.

July 1995 Tool Shop International Auction catalogue available soon -
forward your \$35 cheque to reserve a copy.

Members might be interested to know the current status of
the book by John Walter "Antique and Collectible Stanley Tools" which is
currently out of print. John Walter had hoped to have a revised edition out
early this year, but now does not expect to have the book to the printer
before August. We will advise as soon as we receive copies. The previous
edition was an essential reference for the serious collector of Stanley
tools, and the new one promises to be even better.

Garrett Wade



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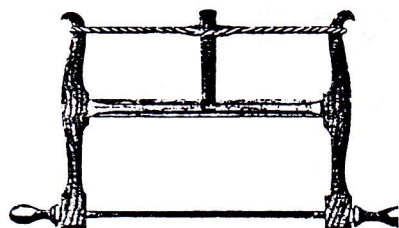


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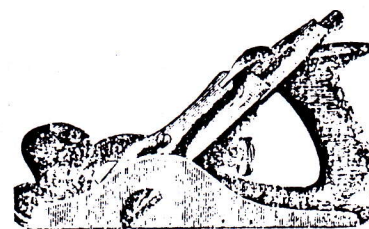


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Saturday

Saturday



1995

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