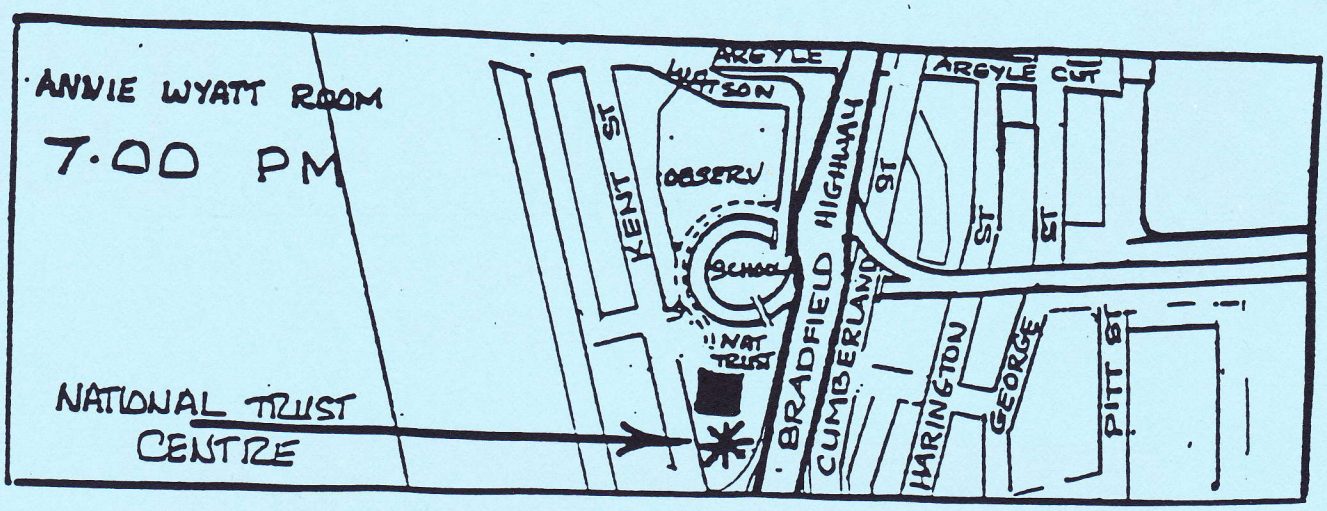
THE TRADITIONAL TOOLS GROUP INC.

TTTG NEWSLETTER NO. 30
AUGUST 1996



OUR NEW POSTAL ADDRESS

The Secretary
T.T.T.G. Inc.
P.O. Box 240
GROSVENOR PLACE
SYDNEY NSW 2000

NEXT MEETING- TUESDAY 13th AUGUST

AT THE ANNIE WYATT ROOM, NATIONAL TRUST CENTRE, OBSERVATORY HILL COMMENCING AT 7.00PM SHARP.

PROGRAMME

1. ANNUAL GENERAL MEETING.

2. STONE CARVING AND MONUMENTAL MASONRY. GORDON BROWN IS A TRADESMAN, EXPERIENCED IN THE ART OF WORKING DESIGNS IN STONE. FANCY WORKING YOUR FAMILY ESCUTCHEON INTO THE KEYSTONE ABOVE THE FRONT DOOR? COME ALONG AND SEE HOW THE EXPERTS DO IT!

3. TOOL SWAP. MEMBERS WILL WANT TO SWAP THEIR WOOD CHISELS FOR A STONE MASON'S BOLSTER AFTER GORDON'S TALK.

4. FRED MURRELL'S "WOTSIT" WILL HAVE YOU STUMPED!

5. SUPPER BY MARIO DATO.

TTTG Inc.

THE TRADITIONAL TOOLS GROUP.

TTTG NEWSLETTER NO.30.
August 1996.

Contents.

Regular features.

Articles.

Cover: Cover illustration from "Every Boy His Own Mechanic".
Bernard E Jones.
Cassell&Co,Ltd.London.1922.

EDITOR'S NOTES.

Election time again.What can I say? Any one else want to have a go at editing this august chronicle?

In this issue I am trying a new type face.The idea is to make the newsletter easier on the eyes.Your reaction will be appreciated.

The first of the new regular feature Collector's Page begins in this issue.It was meant to be in the last issue but something went awry.As usual the editor takes the blame.

If you have any plane makers not listed in Jane and Mark Rees 3rd Edition of W L Goodman's British Plane Makers from 1700 please send details to the editor.

Members may need reminding that private advertisements are free.It would be good to get a for sale/for exchange page going. To do so I need members to take advantage of this service.

The generous support of all our commercial advertisers is appreciated by the TTTG Committee.
If you are considering advertising your business in this newsletter remember that the first advertisement is free.

Any bets on who will be editor in 96/97?

OUR NEXT GUEST SPEAKER

Our guest speaker on Tuesday 13 August will be Gordon Brown. Gordon is a monumental letter cutter - no that does not mean that he is a huge guy who cuts stencils. He is a craftsman of another of our vanishing trades. Have you ever wondered how the magnificent inscriptions were carved into pieces of granite in the facade of buildings or in memorials and plaques. Come along on Tuesday next week and find out from a master. Gordon will bring along some samples of the implements used today and yesterday. If you have anything you think may have been used for such a purpose, bring it along and find out.

COLLECTOR'S PAGE.

How complete is Jane and Mark Rees' 3rd.Edition of W L Goodmans' British Plane makers from 1700?
The only way to answer this question is to compile lists of makers not included in Rees' book.
The following is the first of an ongoing listing to be published from time to time in this newsletter.

Plane makers not listed in Goodman,3rd edition.

CHANCE SON &Co.

Jack.
Bead.5/16".
Bead.5/8".
Match Tongue.7/8".
Sash Fillister.dovetail boxed.
Lamb's tongue Sash.5/8".

G Davis.London.

Pair (1&2).Sash Ovolo.5/8".
Trenching (Dado).5/16".
Sash Fillister (Back fillister).

G Norman.(probably C18th).

Ovolo,square.1/2".

J Cresswell.London.

Try.

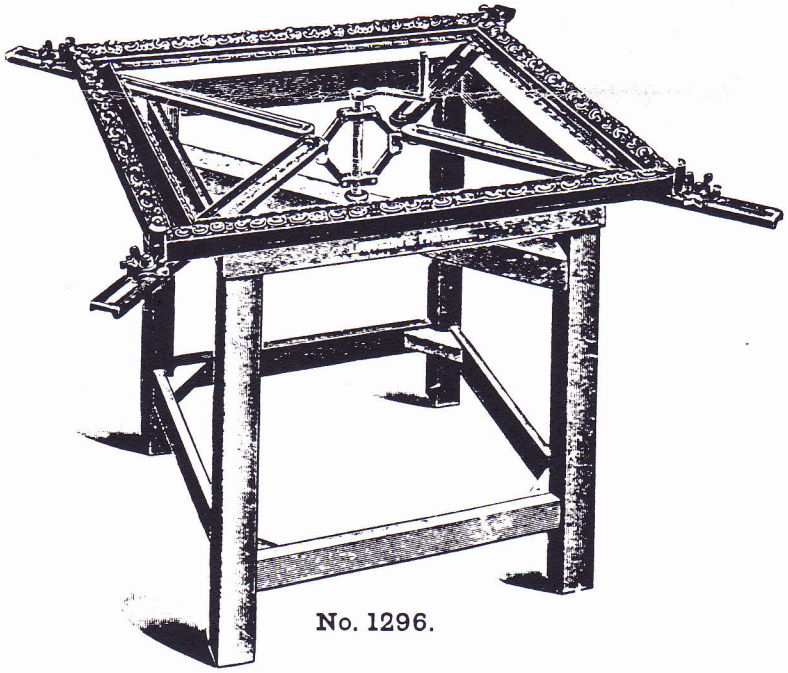
James McEwane.(JMTR).

Ogee.7/8".

CHANCE SON & Co.Plane Makers?

Planes stamped CHANCE,CHANCE SON or CHANCE SON & Co. are common in Sydney.
The marks are not listed in Rees' third edition of Goodmans' British Planemakers.W CHANCE SON &Co. is listed in the second edition.
Planes with these stamps always have the appearance of being make by plane makers.Details such as chamfers are consistent.
On fillisters the fittings are neatly mounted and the boxing well executed.Sash planes are as expected,in pairs with sticking sizes stamped on the heel.
These planes appear to be second half of the nineteenth century.
The common appearance of the planes in Sydney could imply that the marks belonged to an export agent rather than a maker.
I have recently acquired a plane which may be a clue to the dating of CHANCE SON & Co. planes.
This plane is a number 4 Round.With it came a number 6 Round.
Both planes have the same owner's mark.
The No, 6 is stamped CHANCE SON &Co.
The No.4 is stamped Martin & Shaw,overstamped CHANCE SON &Co.
Martin and Shaw are listed as being in business between 1841-1847.
Perhaps CHANCE SON &Co.purchased old Martin and Shaw stock.
Alternatively Martin &Shaw may have purchased CHANCE SON &Co. planes.
Were CHANCE,CHANCE SON and CHANCE SON &Co related firms?
The No.4 Round dates CHANCE SON &Co. to approximately the 1840s.

Please send any further information on this mark.



No. 1296.

Patent Improved "Al" Picture Frame Makers' Cramping Machine.

No. 1296.

Price, 55/-

Packed Free and Carriage Paid.

Cased for Export and Carriage Paid to any port in Britain, 6/- extra.

Take in Frames 5 × 4 in. to 4 × 3 ft. outside measurement.

Size of Stand, 28 × 28 × 32 in. high.

This Machine is heavier made than No. 2 to receive Ekes, which can be had at any time, if required, for larger Frames.

PATENTS.

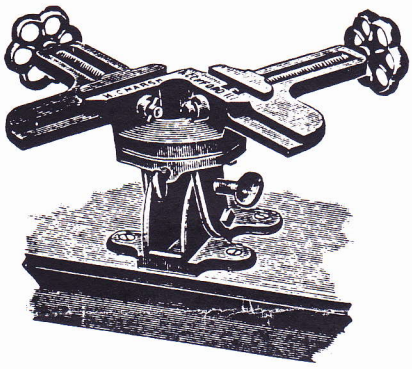
The 1890's witnessed a mania for amateur picture framing.No doubt the popularity of amateur photography was the cause of this frame everything frenzy.
Tool makers were quick to develop ingenious devices to achieve the perfect mitre.
Numerous mechanisms were patented.

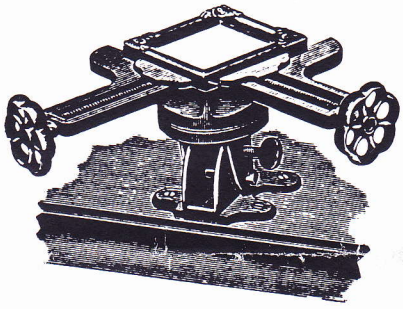
Three types of mechanical aid were marketed;
a)Saw holding jigs to cut perfect mitres.
b)Cramping devices to glue up mitred frames.
c)Combination devices to saw mitres and to cramp mitres.

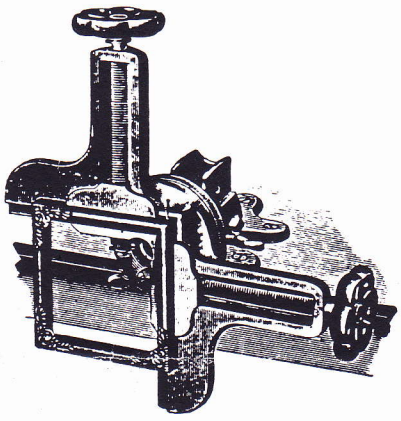
Each type is represented in the advertisements below from S Tyzack & Son,1909 Catalogue.

Type "a" by The Marsh Picture Frame Vice.
Type "b" by Patent Improved "A1" Picture Frame Makers' Cramping Machine.
Type "C" by Combined Mitre Cutter and Saw Vice.

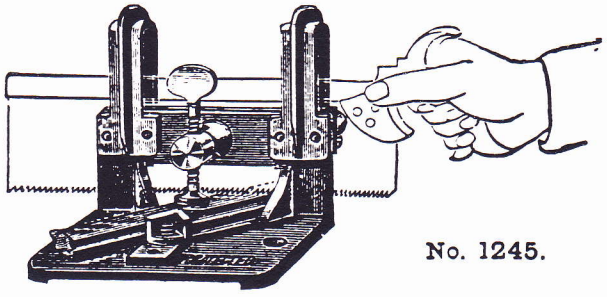
The Marsh Picture Frame Vice.
No. 1237a.







Combined Mitre Cutter and Saw Vice.
Arranged to take any Hand or Back Saw.



No. 1245.

SHARPENING MOULDING PLANE BLADES.

A frequent question about moulding planes is "how do you sharpen the blades?

What not to do.

-The first step is to appraise the moulding plane.
a)If it is very old or rare it is best to leave it alone.
b)If the stock is bowed or worm eaten it is best to leave it alone.
c)If the iron is very heavily rust pitted it is usually beyond use.

What to do.

-The second step is to flatten the back of the iron.
If the rust is light this is achieved by rubbing on a coarse honing stone;oil stone,ceramic or diamond hone according to fancy.
If the rust has pitted the iron the back can be ground flat.
Alternatively the iron can be annealed,filed flat and heat treated.
When the back is flat proceed through the sharpening steps.
-The third step is to establish the shape of the iron.
The best technique is to work to witness marks.
First wedge the iron in the plane with some projection.Then mark the profile by either;
a)using a scriber, (colour blade with marking blue first),or
b)running slip stones along the plane's sole until the iron is abraded level with the sole's contours.(use kero as a lubricant).
-The forth step is to shape the grinding bevel.(about 25 degrees).

Grinding flat contours.

Flat contours such as ogees and ovolos can be ground free hand on the edge of the high speed pedestal grinder.A skilled user can produce a perfect edge on this machine.The secret is to use correct type of wheel and maintain a sharp wheel surface.Few people master this machine so the technique for complex shapes is probably safer.(If you have a die grinder and the skill to use it this is the quickest tool for complex shapes.)
Grind within a millimetre of the witness mark.

SHARPENING MOULDING PLANE BLADES.

Grinding complex contours.

Complex shapes are worked to within a millimetre of the witness marks by using round files and slip stones or diamond or ceramic sticks.
Complex contours include any moulding with a quirk.Beads are typical of these shapes.The trick is to avoid dead spots in the cutting action.To achieve this the profile must be sharpened with back relief.
The moulding plane iron is a composite of two materials;a soft body of wrought iron to which a strip of carbon steel has been laid or fire welded.This steel is about one millimetre thick and only this thin layer of steel is hardened.The bulk of the irons' thickness is soft and can be filed.

Honing moulding plane irons.

The hard thin edge must be abraded with slip stones or similar.
Maintain a flat bevel of about 30 degrees and aim to just form a burr on the witness mark.Stone the back to remove the burr.This action may have to be repeated several times.
If the moulding plane is to cut well the iron must be razor sharp and its profile must be parallel with the profile of the plane's sole.

Replacing moulding plane irons.

Some old irons cannot be used.
Rare or very old irons should be left for the serious collector.
Such items should be left "as is".
Some irons are simply worn out or damaged beyond repair.They may be heavily rusted or the steel may be cracked.
New irons are easily made from gauge plate (flat ground stock).
With luck old irons can be purchased at market sales.
To shape the cutting edge use the steps described above.
Patience is a virtue,with moulding irons it is also a necessity.

A TECHNICAL LOOK AT OILS USED IN WOODWORK Part 2 Mike Williams

3. Deterioration of Oil-Based Films

a) Increasing polymerization.

As we have seen, an oil film can be technically "dry" with a very significant portion of its triglycerides still un-polymerized. It is this property which lends toughness and elasticity to the film. One of the primary reasons why linseed oil has played such a significant part in the paint industry is its advantageous balance of polymerizable to non-reactive triglycerides.

Ultra-violet light is one of the greatest enemies of dried oil films as it accelerates and continues the process of polymerization, causing the film to become increasingly hard and brittle with time. If the substrate on which the film has been deposited moves, such as a timber surface which expands and contracts according to the ambient relative humidity, then the film will eventually become too brittle to follow these dimensional changes, will crack and lose adhesion.

The formation of volatile by-products of polymerization also leads to a weight loss and eventual thinning of the film so that the surface appears to have "dried out". As an example, linseed oil films when exposed to intense ultra-violet radiation over an extended period can lose up to half their original film thickness.

b) Action of Water and Alkali.

During the aging of films, acidity develops from the oxidation of the unsaturated fatty acid chains and it is this surface acidity which decreases the resistance to water and alkali degradation. (Interestingly enough this tends to be an advantage in paint where the acidity helps the oil to "wet" the pigments.)

Conjugated oils such as Tung absorb much less oxygen to achieve satisfactory dryness and hence initially they have a resistance to water and alkali which is superior to non-conjugated oils such as linseed. However, they eventually absorb the same amount of oxygen as the non-conjugated types and hence their water and alkali resistance decreases with time to be almost indistinguishable from the non-conjugated oils.

With respect to all triglyceride films, oils which have been partially polymerized by heat treatment are superior to the "raw" oils when it comes to water and alkali resistance. The heat treatment reduces the level of oxidizable molecular bonds significantly and hence reduces the final amount of oxygen which can be absorbed in the drying process.

c) Discolouration.

Yellowing of dried triglyceride films is generally in direct proportion to their degree of unsaturation. Oils which are generally less unsaturated than linoleic, such as soybean or poppyseed are reasonably free from yellowing.

Yellowing does not appear to occur in a perfectly dry atmosphere or at low temperatures. It is accelerated by infra-red and visible red light but retarded when exposed to ultra-violet light.

4. Conclusions.

The above fairly qualitative description of the chemistry of drying films may help in deciding what oil to use in what situation (or indeed when not to use a drying oil) whether the oil should be "boiled", "raw", heat-bodied or "blown" and what might be the possible effect. In all cases many applications of exceedingly thin films over reasonable periods of time will produce superior results to fewer thicker films.

OIL	MAJOR FATTY ACID	SOURCE	COMMENTS
Linseed	Linolenic/linoleic	Flax (Linium usitatissium)	Dries well in thin films but more rapidly when "boiled".
Perilla	Linolenic/oleic/linoleic	Perilla ocymoides	Dries twice as fast as linseed which it closely resembles.
Dehydrated Castor Oil	Ricinoleic	Castor beans	Dries faster than linseed but slower than tung. Cheaper than tung.
Tung	α-Eleostearic	Tung tree (Aleurites fordii)	Excellent drying characteristics, faster drying than linseed also harder finish which may frost or crinkle if dried at elevated temperature.
Oiticica	Licanic	Brazilian oiticica tree (Licania rigida)	Similar characteristics to tung oilbut slightly slower drying.

CLASSIFIED ADVERTISEMENTS.

WANTED.

*Screw boxes and taps.All sizes.
Condition and price to The editor TTTG.
*Copy Wells and Hopper,Modern Cabinetwork 1909,
Condition and price to The editor TTTG.

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Be a Committee member,
apply to TTTG.

Garrett Wade

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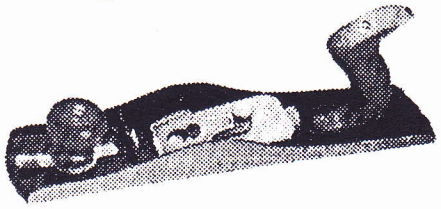

#62 Low Angle Jack $250.00

We will be having a sale at the shop on Sunday the 11th August

All stock reduced !

10 to 33% off all Tools, Books etc, Sunday only 9 to Noon.

Special book offer: The Toolbox Book by Jim Toplin. $65.00.

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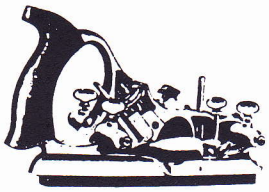

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Antique tools, scientific instruments

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Some new arrivals for sale

price includes postage within Australia

Stanley No 97 cabinet makers edge plane, most japanning intact, some light surface rust, little used cutter R&L logo, G+ $ 720

Stanley No 62 low angle block plane. Most japanning intact, type O tradmark on iron, small sliver from side of handle otherwise G+ $ 720

Stanley No 1 smoothing plane. Wood good except small sliver off handle spur and small chip on base of knob, '92 pat. on cutter, most japanning, very good overall condition. G– $ 1,450

Stanley No 248A weatherstrip plane in original box with 6 of the 7 original cutters. Light rust to exposed surfaces will clean to G+ $ 290

Ultimatum trade brace, brass and ebony made by **Marples** with usual Royal Arms and Metallic Framed Patent Brace imprint, original head with bone ring, made for and sold by Frederick **Willey**, few minor nicks G+ $ 480

Stanley No 112 scraper plane., rare Pat Aug 31, 1856 on brass screw, replaced Stanley cutter, most japanning G+ $ 275

Norris A5 Parts late model, complete body, adjuster and cutter with about 1 1/2" left, all original screws etc. ready for re-stuffing with your best wood. Moderate pitting overall but you cannot get them cheaper G- $ 260

Stanley No 5C low knob, ca type 8 with two 1902 patents, '92 patent on cutter, great rosewood, had touch-up but just about perfect. G++ $ 150

Stanley No 8 jointer, **low knob**, interesting model with type 5&6 features ca. 1885-1892. Probably the first lateral but top of frog is missing. Cutter with V logo later replacement. Extra spur added to handle.Not a user plane. G- $ 190

Stanley No 278 rabbet only, most japanning, pat 10-17-16 on cutter. G $ 175

Stanley No 77 dowel & rod turning machine with 3/8 cutter, blue (US) finish in original box (no lid) very little used. G+ $ 770

Auction Reminder: August 18, 1996 Rosewood Showgrounds Hall,Qld

Over 500 quality tools from the 17th to 20th century, incl. ca 160 Stanleys,60 English infills Norris, Spiers,Preston, Marples etc., good range of early moulders, ploughs and just about everything else in woodworking tools as well as some scientific instruments and other trade tools.

If you haven't received the **fully illustrated free auction catalogue** you'd better rush your order in. Never mind if you cannot make it up to Queensland, you can stil lparticipate with a **postal bid** but you have to be on the mailing list or it's going, going ...gone.

Please return to Hans Brunner by mail or fax, details above.

.....

Name

.....

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