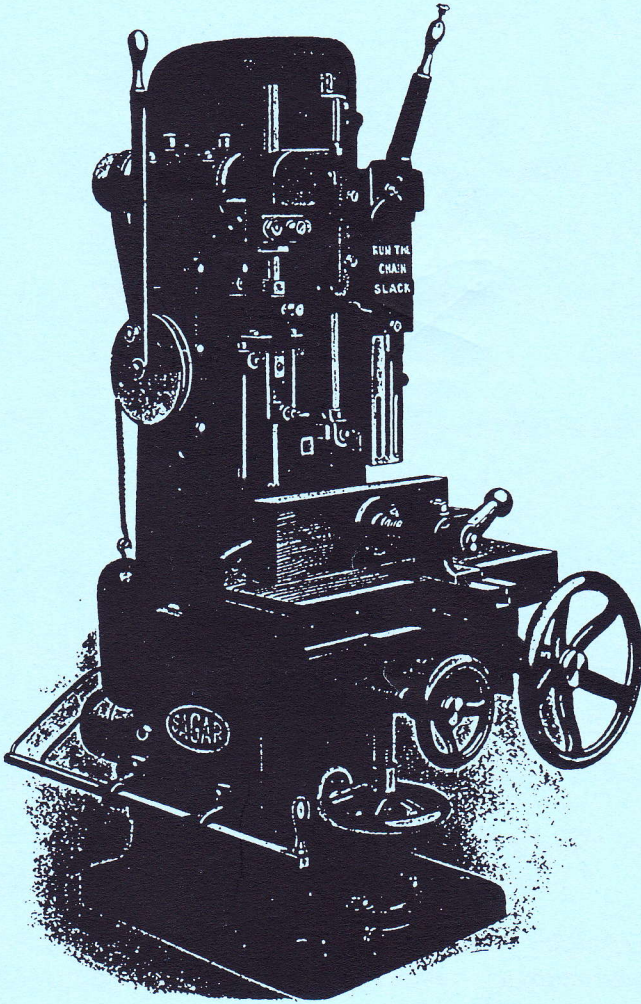


T T T G



Newsletter 44.
December 1998.

The Traditional Tools Group Inc.

TTTG Inc.

THE TRADITIONAL TOOLS GROUP (Inc.)

**TTTG NEWSLETTER NO. 44.
December 1998.**

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Early Twentieth Century Wood Working Machinery:

Fixed Knife Planing & Chisel Mortisers

1998-1999 Subscriptions are due

Cover: "Sagar" Chain & Chisel Mortiser

S Ransome Modern Wood-Working Machinery 1924

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Opinions expressed are those of the contributor.

Postal Address
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Grosvenor Place
Sydney 1200

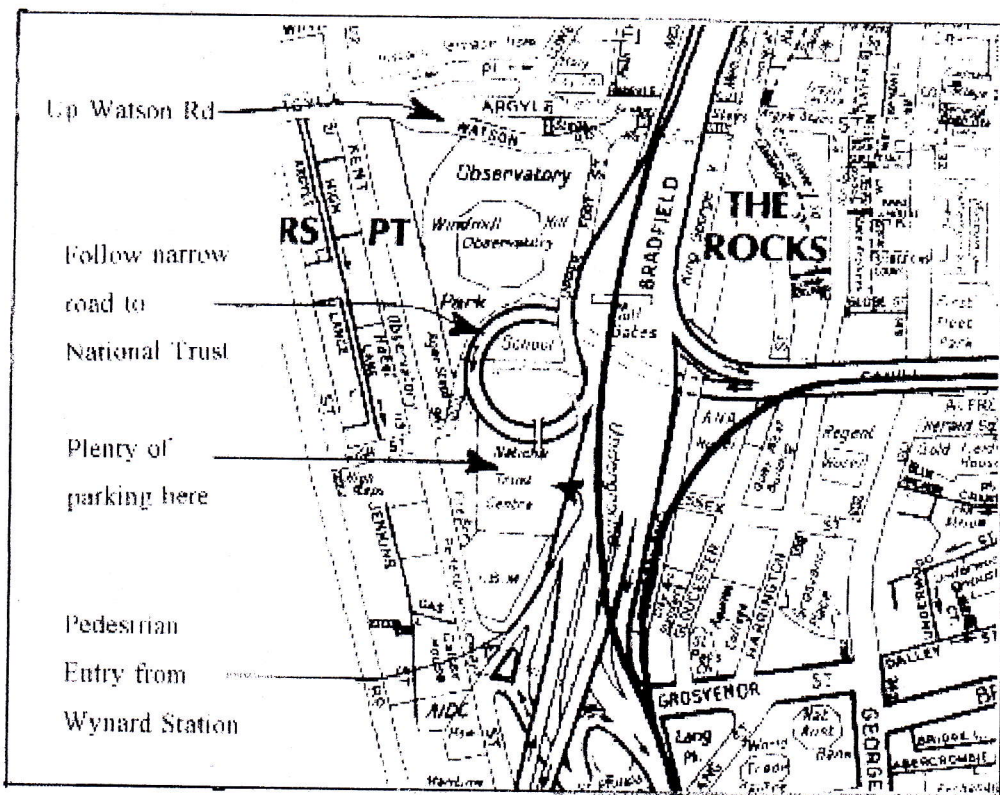
Next Meeting

Tuesday 8th December

National Trust Centre

Observatory Hill

Commencing at 7:00pm



PROGRAMME

- 1. HAND MADE GUITARS.** WE ARE PRIVILEGED TO HAVE ONE OF AUSTRALIA'S FOREMOST GUITAR MAKERS ADDRESS US. GERRARD GILET CONSTRUCTS FINE GUITARS IN HIS WORKSHOP RIGHT HERE IN SYDNEY. LEARN HOW A DECEPTIVELY SIMPLE FOLK INSTRUMENT CAN BECOME A CONCERT PERFORMER IN THE HANDS OF A MASTER MUSICAL INSTRUMENT MAKER.
- 2. SHOW AND TELL.** ANY MUSICAL 'WOTSITS' ANYONE?
- 3. THE LIBRARY.** COME AND BROWSE.
- 4. SUPPER BY MARIO DATO**

At the last Committee Meeting several recurring TTTG issues were discussed. Heated controversy was prevented by the distracting qualities of Ray's workshop.

When not examining the work in progress or digressing on recent acquisitions we settled down to a ruthless critique of TTTG's structural problems.

These can be summarised as;

- a) The President's general slackness in collecting TTTG mail
- b) The Editor's constantly forgetting to send invoices to advertisers
- c) Member's late payment of Subscription dues.

These are all problems the members can easily overcome. The solution to (c) is obvious. (a) & (b) can be rectified at the next election.

The recent Special Event visit to the old Everleigh Railway Workshops was very successful. About twenty members attended. David McBeath's presentation gave a concise synopsis of the history, and current politics, of the site.

The importance of Everleigh in Sydney's history can not be overstated.

One TTTG member had worked in Everleigh. This provided real insight into the workshops. Great article for this newsletter !

TTTG hopes to continue the association with Everleigh & the Conservator David McBeath. Another event at Everleigh is on the program planner's priority list for 1999.

The Editor has received several interesting letters. Apologies for the slow replies. (No excuses the Editor is incompetent.)

Ex President Terry Butcher has written from Tasmania. Few members will be surprised to learn of Terry's difficulty in finding old tools. On a positive note Terry probably has the majority of the old tools in Tasmania.

Just as the TTTG Committee was considering whether to send Old Tool Relief Parcels to Tasmania a second letter arrived. Terry has found a mother load of old tools. See Letters to the Editor for details.

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NEW ZEALAND: E. A. CHRISTIE & CO., 31 Victoria Street, WELLINGTON.

Letters to the Editor

Norris Planes & Foundry Classes

The editor has received a letter from Alan Wetten.

"I had a chat with you at the Working With Wood Show about my wish to make a Norris style plane and you mentioned that you could send me a copy of the factory plans with suggested improvements"

Alan also mentions a course in Foundry Practice.

"Your members may be interested in the Foundry Course I am doing at North Wollongong TAFE. The course runs one night per week (Monday, Tuesday or Wednesday), for eighteen weeks, plus one or two daytime courses for a semester. They teach you the basics, then you can make what you like in most metals. The administration fee is \$90 plus a small charge for materials consumed."

I have copied some drawings of a Norris Panel Plane and similar planes. These will be sent to Alan with a copy of this newsletter. The editor also apologises for the delay in replying to this letter.

From G D Stamper

the editor has received some information on Emir Planes, see #27. He has purchased an as new Emir Try plane with a Ernsshaw Bros. blade. Also acquired is a Cherney Hammer with an unusual claw. This hammer is marked made in Australia. Can any reader provide more information on Australian made Cherney hammers?

HENRY CHENEY HAMMER COMPANY'S

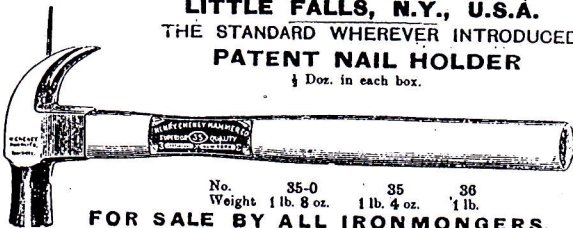
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Letters to the Editor

Extracts from Terry Butcher's Latest Tasmanian Letter

"We have been here just on a year now and I thought it time we investigated "The Garage Sale"

Well this one caught my eye

'Antique Tools- Moulding Planes from 50c Not before 9 am'

We caught the Ferry at 7.15 and duly arrived at the house at 8-15 am and noted immediately people coming and going. A few quick strides took me to the table of Antique Tools

Grabbing things with both hands and the wife helping along too....."

Terry then spent the Saturday morning at the Salamanca Markets, buying a Stanley # 135 for a reasonable price, and at the shops.

"Then home again to examining the Loot.

1st Item. Pair Boxwood Trammels, Rosewood Bar, mid C18th

2nd Item. Panel Gauge, well made of fiddle-back Blackwood

3rd- 8th Item. Old files, chisel handles, steel plumb bob

9th Item. Unaware of what lay ahead I took it out and gave it the once over, a nice clean looking Plough, obviously English about 1850. Complete. Martin & Shaw Late trade mark

.....The reported plane, 3rd Ed British Planemakers page 496.

I'm writing to Jane & Mark Rees with the details. You never know what you'll find at a Garage Sale."

Terry has also received a letter from Roy Arnold concerning two matters previously canvassed by TTTG

- 1) The earliest Screw. There is a Roman Screw in Reading Museum
- 2) Chanceson & Co. Roy believes this to be a Canadian Manufacturer.

The Editor would be interested in seeing Roys' evidence. Terry has brought one of these planes in Tasmania and wonders why there are so many in Australia. The editor is firmly of the opinion that Chanceson is an English maker. Why is it not included by Rees?

Sydney Teachers College Industrial Arts Collection

John W Gibson of The University of Sydney has replied to a letter from the Secretary concerning the disposal of the Sydney Teachers College Tool Collection.

TTTG has expressed an interest in the disposal of this collection. John Gibson is discussing the matter with the Power House Museum. If he believes TTTG can be of assistance TTTG will be involved in further negotiations.

Henry Blacks' 1998 Christmas Tool Sale

Henry realises the difficulties that wives and girlfriends have when finding that special gift for the men in their lives at Christmas.

Girls, forget BBC Hardware and Mitre 10 and hurry along along to Henry Black's Tool Sale!

Seriously 'though, Henry has some great stuff for sale at really good prices and his time with Garrett Wade has provided him with an excellent understanding of the sort of tools that you want, from good old users to specialist hand tools. See Henry's advertisement at the back of this newsletter.

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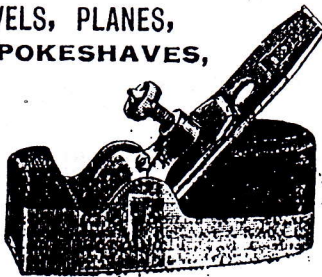
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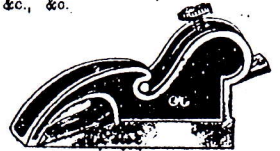
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Previous Meeting

Hugh Jones - Harps and Harpsichords.

Hugh Jones gave us a fascinating account of his involvement and lifelong interest in harps and harpsichords. With his interesting mix of traditional and innovative methods and materials, Hugh's approach to his instrument making parallels that of the Australian Stuart piano. Hugh began his talk by discussing the various indigenous timbers he has tried in order to find suitable replacements for the more traditional European and American timbers. In a number of instances, he has found native woods to be the equal if not better than imported varieties for his purpose, and in other cases he has found that the traditional timbers are still the best for some tasks. Australian desert timbers in particular have properties of strength, density and hardness which Hugh finds are hard to beat with imported varieties.

Hugh's main topic was harps and he brought along various parts of a new instrument currently under construction to illustrate the difficulties and techniques required. As might be expected, Hugh was barraged with a host of questions at the completion of his talk which seemed to indicate that we have quite a number of would-be instrument makers in our membership ranks. That being the case, we should have a full house for our December talk when Gerrard Gilet will be discussing guitar making. Making musical instruments is probably fascinating to a lot of people as it involves structural problems, acoustic performance, traditional methods, fine finishing and ergonomic challenges. And on top of all this, you can get to play an instrument which you have made yourself!

Don't miss our meeting on December 8th.

Reshaping Hollows & Rounds

February 20, 1909.

THE WOODWORKER.

207



[5.382] **Refitting Moulding Planes.** H. F. writes:

I have in my possession a number of hollows and rounds, the distinctive numbers of which have been planed off the ends, some also have been badly sharpened which has altered the curve. Could you tell me how I can get the proper curve? Are they all set out from one common centre?

Hollows and rounds are all set out from one common centre, but the exact radius varies slightly in different makes. The following are the curves of a set in our possession:- No.2, $\frac{1}{8}$ in. radius; No. 4, $\frac{1}{4}$ in. radius; No.6, $\frac{13}{32}$ nds in. radius; No. 8, $\frac{5}{8}$ in. radius; No. 10, $\frac{13}{16}$ ths in. radius; No.12, 1 in. radius; No. 14, $1\frac{1}{4}$ ins. radius; No. 16. $1\frac{1}{2}$ ins. radius; No. 18, $1\frac{3}{4}$ ins. radius. Your best way to adjust yours is to make a series of templates by the aid of centrebits of the proper sizes, then plane the faces of the "rounds" to the correct curves and sharpen the iron correctly; the "hollows" can then be made right, each with its corresponding "round," adjusting the irons to the wood after. To bring the irons to the correct curves, place them in the planes with the edge projecting slightly, file this off until level with the wood, taking care not to damage the latter, then grind the iron to a sharp edge carefully, so as not to go below the filed off portion at any part. By this means the iron is exactly the same as the wood, and if kept so. will prevent the wood from becoming worn unevenly again. The above may seem a tedious method, but it is better than any guesswork---in fact it is the only way we have found to act Satisfactorily in practice.

Early Wood Working Machinery:

Fixed Knife Planing

MODERN WOOD-WORKING MACHINERY

CHAPTER XIII

PLANING AND MOULDING MACHINES

IN the last chapter I dealt with the capabilities and limitations of the fixed-knife and rotary planing machines.

The fixed-knife planer, whatever its form, has but one function, viz. to take a skimming cut off one of the surfaces of a plank. If a greater depth of wood is to be removed than can be conveniently planed by one knife more knives must be placed behind the first. This is the usual practice when the fixed knife is used in combination with rotary cutters. In such cases the last knife, which gives the final touch to the work, makes the lightest possible cut.

Although the fixed-knife planer is fundamentally the same as a carpenter's plane it is not, as a machine, used either for trying-up twisted wood or for reducing wood to a definite thickness. Its function is solely confined to surfacing.

The fixed-knife planing machine in its simplest form is that which is used for the rapid planing of box boards or other comparatively short stuff which requires a planed surface on one side and has already been reduced to dimensions by the saw.

Such machines merely consist of a table, through the upper surface of which one or more knives project. It is more correct to say that they project above the first half of the table, for the cutting edge of the last knife is set flush with the back half of the table, while the front portion, which is adjustable vertically, is set slightly below the level of the other and thereby determines the thickness of the shaving to be removed. The knife blade is set diagonally across the table, so that a draw or shearing action is secured.

As will be seen by Fig. 80, there are no moving parts in this

machine except the feed motion and, provided that the feed is sufficiently powerful and positive, the pressure adequate and the knife or knives properly adjusted, there is nothing to get out of order and the machine is practically fool-proof.

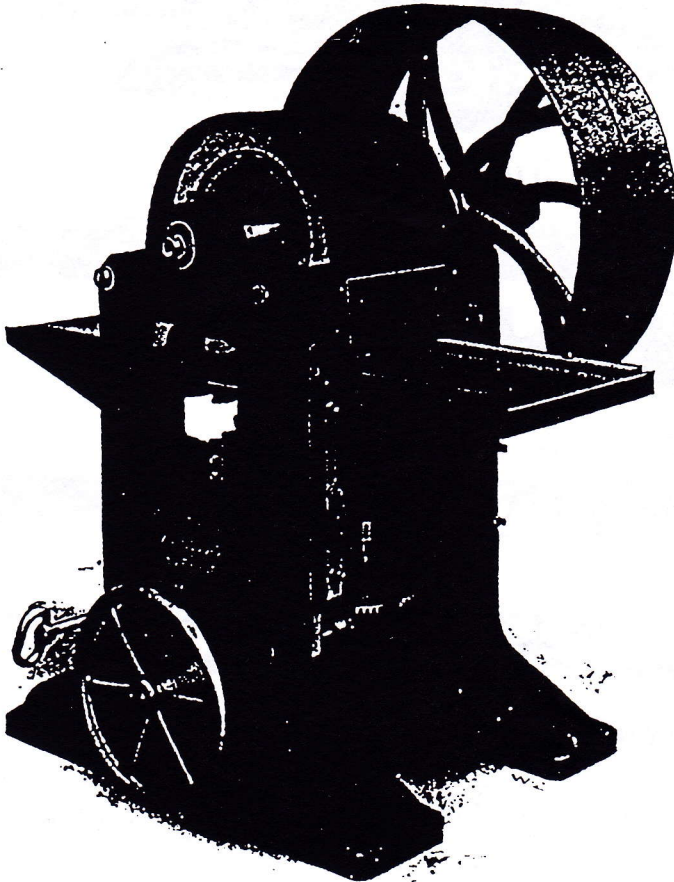
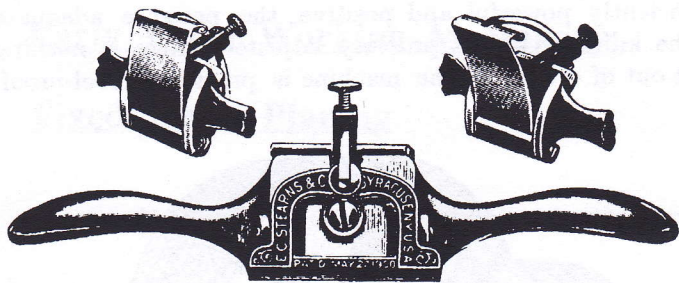


FIG. 80.—“LIGHTNING” FIXED-KNIFE PLANING MACHINE (JONSERED).

There is no theoretical limit to the speed at which these machines can be made to work, as the faster the cut is made the better will be the result. In practice that speed is limited by the horse-power used and the capacity of the feeding gear.



STEARNS No. 13 Universal Spokeshave (Pat. 1900)



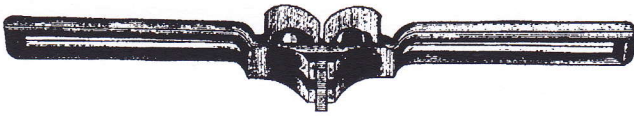
STANLEY No. 67 Universal Spokeshave (1896-1940)



STANLEY Nos. 72, 73, 57, & 76 "Razor Edge" (1905-1910)



E. PRESTON & SONS No. 1373 Iron Spokeshave (1900 Illus.)



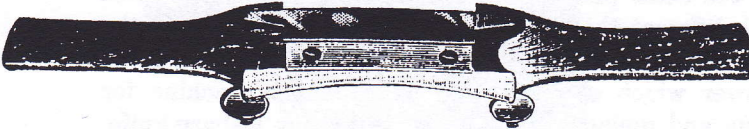
Bronze loop-type-frame Carriage Maker's Moulding Shave.



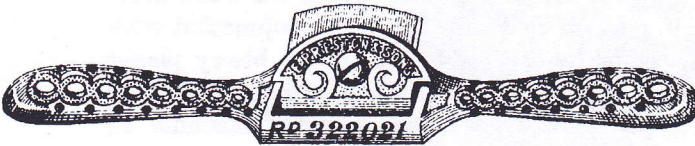
Beechwood Spokeshave with 3 inch cutter and unplated bottom.



Beechwood Spokeshave, factory made example with brass sole plate.



Brass wear plate combined with brass depth adjusting screws.



E. PRESTON & SONS No. 1377 Embossed Iron Shave



MILLERS FALLS No. 1 Circular Spokeshave (1884 Pat.)

There is only one sound way of feeding these machines if the highest speed efficiency is required and that is by a powerful roller of large diameter tyred with rubber. All sorts of ingenious push-feeds actuated by cranks and other methods have been tried, but none of them can be worked sufficiently rapidly to do justice to the capacity of these machines, which are sometimes speeded to feed at 800 ft. or more a minute. The rate at which such machines do their work, however, really depends on the rate at which the boards can be presented to the feed and removed afterwards.

These machines are primarily used for short lengths of stuff such as box boards, lap boards, blind laths, etc. For putting a perfectly good surface on one side at a time of such material there is nothing to touch them. They can be made to take in boards of any reasonable width, but from 12 in. downwards is the usual practice. The vertical adjustment to suit planks of different thickness is usually in the table, as in the machine shown, and not in the feed-roller. The knife is fitted in a drawer which can be removed from the machine for sharpening and replaced by another containing a sharp knife, so that there is no appreciable delay in the work. A rotary machine would not produce an equally good surface at a tenth of the speed.

This is the only type of machine in which the fixed knife is used by itself. In all others it works in conjunction with rotary cutters, as in the case of the Robinson heavy planer illustrated a little later by Fig. 87. I will describe first some of the rotary planers because the fixed-knife machine is, broadly speaking, a 4-side rotary machine, plus the fixed knives, and proportionately more powerful.

The field of the rotary planing machine is far wider than that of the fixed knife. In addition to "surfacing," the one operation which may be done by the fixed knife, the rotary planer (1) takes warped or irregular timber "out of twist," producing a truly flat surface; (2) it reduces wood to a given thickness and width, "thicknessing" and "edging" it; (3) it "tongues" and "grooves," and (4) it works mouldings both straight and curvilinear.

Early Wood Working Machinery:

Chisel Mortisers

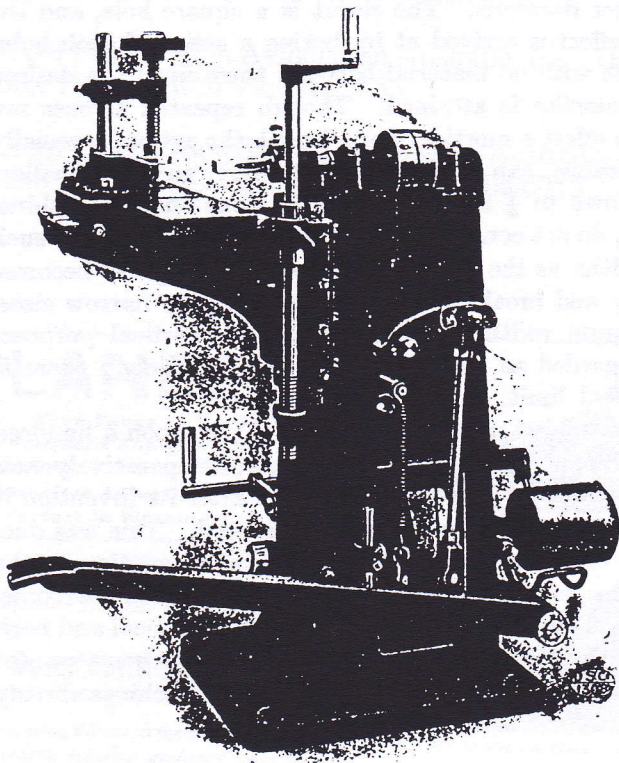


FIG. 127.—HORIZONTAL HOLLOW CHISEL MORTISING AND BORING MACHINE
(SAGAR).

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The loss of time in squaring the ends of slot mortises brought about the invention of the hollow-chisel mortising machine. This is in effect nothing more than a boring machine which cuts a square hole instead of a round one. It consists of a rectangular chisel cutting on all four edges and hollow in its centre, so that an auger may revolve inside it and cut away the bulk of the material, leaving the chisel merely to square the corners as the auger descends. The result is a square hole, and the mortising effect is arrived at by boring a series of such holes side by side with no material between them until the desired length of mortise is attained. Though repeated strokes are required to effect a mortise of any length the action, especially when automatic, can be done very quickly, and the smallest mortises down to $\frac{1}{4}$ in. square *can* be done on this machine. I, however, do not consider that they should be used for such narrow widths, as the rather complicated cutting tool becomes very flimsy and breakages are frequent in very narrow sizes. The maximum width of these chisels for practical purposes may be regarded as from $2\frac{1}{2}$ in. to $3\frac{1}{2}$ in. although there is no theoretical limit.

The hollow-chisel mortising machine is just upon a hundred years old, but is regarded by many as a comparatively new machine, because for some seventy years after its invention it failed to attract the popularity it deserved. This was due, during the earlier portion of that period of stagnation, to the imperfections of the tools, which have since been overcome. Hollow-chisel machines are built both on the vertical and horizontal principles, and their adjustments are akin in every respect to those of the vertical and horizontal boring machines already described.

Directory.

The Traditional Tools Group Inc. TTTG
P.O. Box 240 Grosvenor Place
Sydney N.S.W. 1220

Tools and Trades History Society. (TATHS.)
The Administrator TATHS
60 Swanley Lane,
Swanley, Kent, BR8 7JG United Kingdom.

Hand Tool Preservation Association Australia. Inc. (HTPAA.)
P.O. Box 1163 Carlton Victoria 3053

Hand Tool Preservation Society of Western Australia. (HTPSWA)
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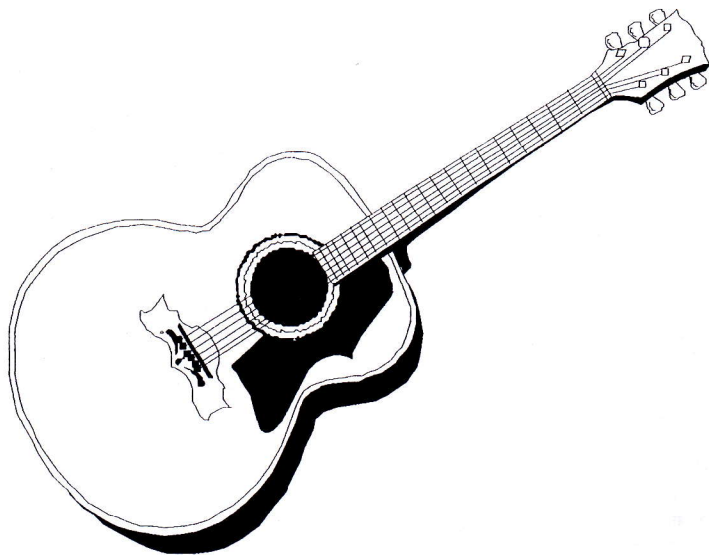
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189 Pitt Street, Sydney.

THE ANATOMY OF A MODERN GUITAR

Today's guitar makers can draw on a rich heritage. At its heart is the Spanish origin of the instrument, which brings with it certain powerful assumptions about materials, structural design, appearance and even the method of construction.

But the Spanish tradition itself has in recent years been open to all manner of outside influences, particularly from northern Europe. And for those working outside Spain there have been new ideas from the United States and Australia, from laboratories as well as workshops. At the same time, the difficulties for makers have increased. Players want instruments that will be heard in circumstances Antonio de Torres, the great guitar maker of the 19th century, could never have imagined. And the right woods are more scarce.



Most hand-built guitars are in fact still made in a way that would have been recognisable to the Spanish makers of the 19th century and earlier, although there are of course variations in detail.

The building process is like assembling a kit of parts. The two halves of the soundboard are joined in the middle, then cut to shape. The rosette, assembled in batches, is dropped into a recessed ring around the soundhole. The soundboard is placed face down on a *solera*, a working surface in the shape of a guitar, and the neck, constructed out of several pieces of hardwood, is glued to it.

The ribs, or sides, bent by heat, are slotted into the sides of the foot of the neck, and secured to the soundboard either by individual blocks or by a continuous lining which has been 'kerfed', cut with slots to make it flexible. An 'end-block' secures the ribs at the bottom of the guitar.

The braced back is then glued in place. Decorative inlays, purflings and bindings are fitted, then the fingerboard, the frets and the bridge. Then the guitar will be finished, using anything from a painstaking French polish of shellac, favoured by most hand-builders, to a burst of polyester-based spray.

Some classical and flamenco guitars are finished by French Polish method using some combination of shellac, gum resins, varnish, etc. These finishes are very lovely and refined, but they are extremely delicate as well.

It is generally considered the most desirable finish, except by some concert artists whose guitars experience a lot of wear and tear. It is far more expensive and difficult to apply requiring hundreds of very thin coats applied with an alcohol-damp rag dipped in the finish solution.

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Also Needlework tools, especially unusual scissors.
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Copy;
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Woodworker Annuals.
Condition and price to the editor TTTG.
(or phone 0298697487)

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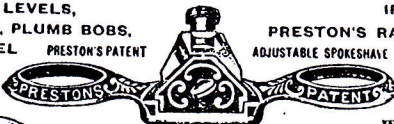
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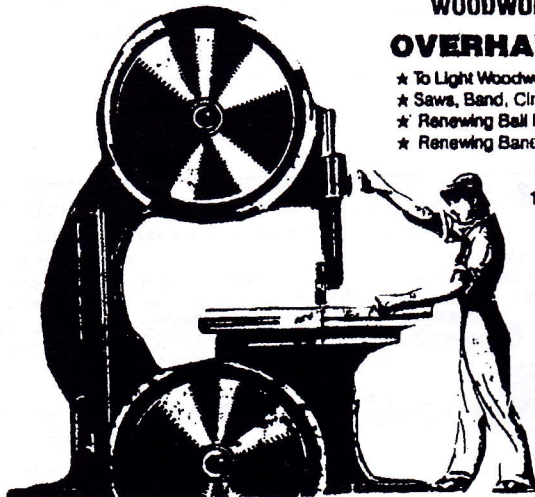
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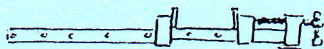
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CHRISTMAS SALE

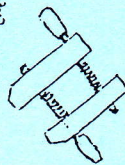
Saturday 5th December

TOOL SPECIALS

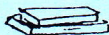


Record 36 in Flat bar sash clamps \$40 ea.

Wooden handscrews 6 in \$12 pr. 8 in \$15 pr.



King 1000 waterstones \$20 ea.



Marples 1/8 in Blue chip chisels \$16 ea.



No 3 thru 8 Stanley or Record planes (used)

Stanley No 4 from \$40. No 5 1/2 from \$75. No 78 from \$35.

BOOKS now in stock for Xmas

The Art of Fine Tools Sandor Nagyszalanczy
244 pages. 300 excellent colour photos \$75. **New!**

Tools of the Trade Jeff Taylor \$25. **New!**

The Handplane Book Garret Hack \$75.

Woodshop Dust Control Sandor Nagyszalanczy \$20.

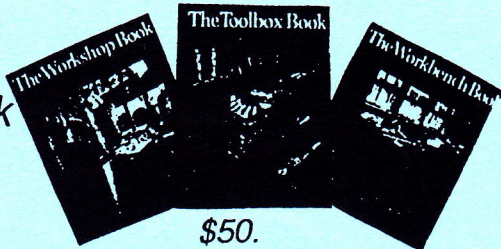
Classics just released in softcover

Japanese Woodworking Tools Toshio Odate \$75.

The Toolbox Book

The Workbench Book

The Workshop Book



\$50.

Henry Black Fine Woodwork Tools & Books

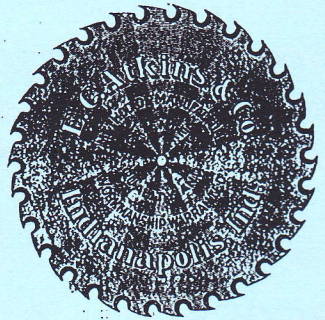
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