

The Woodworkers' Association of NSW Incorporated

July/Aug 2019

From the Chair

Exactly - How Precision Engineers Created the Modern World is a fascinating book by Simon Winchester which recounts the ever increasing precision that has been achieved over the past two centuries. In the Prologue, he observes:

...the concepts of precision and accuracy can never be strictly applied to objects made of wood - because wood is flexible; it swells and contracts in unpredictable ways; it can never be truly of a fixed dimension...

Yet precision in woodwork is our constant goal, against all odds. What level of precision is really required in woodwork? How is it achieved?

We can buy callipers that provide digital read-outs to three (or more) decimal points - do we really need that degree of precision? We are told that some metal squares swell in the heat and lose their accuracy - does such a difference really matter?

Obviously the answer may depend on what one is making - that will effect the tolerances that may be regarded as permissible. At our next meeting on **Monday, 5 August**, we will hear the views and practical approaches taken by **Darren Oates** and **Alex Springall** - makers who have to balance "perfection" with completing an item in a reasonable and commercial time-frame.



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We will also hear their views on **Flow** - the concept of "getting into the zone" so that you perform a task more smoothly and intuitively and get a better result, rather than over-thinking and trying to control movements. It is mostly spoken about in terms of elite sports performers, but it applies to just about every endeavour. One of our members, **Tony Anderson**, has written on the topic. Tony qualified for the Winter Olympics pistol-shooting team. We thought it would be interesting to talk about its application to woodworking.

Please join us for dinner beforehand in the Bistro if you can. Otherwise I look forward to seeing you at the Workshop or at one of our many upcoming courses.

Phil Greenwood



WWA objectives

The objects of the Association are:

- to provide a forum for networking and to encourage camaraderie amongst all those who work in wood
- to promote public awareness and appreciation of fine woodwork
- to encourage creativity, design and development of skills and application by all woodworkers
- to represent professional woodworkers and promote sustainability of fine woodwork as a career
- to promote awareness of environmental issues including encouraging the judicious use of our precious native timber resources and use sustainable harvested, recycled and reclaimed timbers.

WWA Life Members

Richard Crosland

Phil Lake

Kim Larymore

Leon Sadubin

Richard Vaughan

Our next meeting ...

Monday, 5 August 2019 - 7.30pm

Precision and Flow

Darren Oates is a maker of fine furniture. He loves curves and beautiful shapes. That makes getting things to fit perfectly all the more challenging - see some of his work at

www.darrenoatesfinefurniture.net.

Alex Springall is a maker of fine boxes. He loves to use complex geometric designs, like his Icosahedron box - see some of his work at www.springall-fine-woodwork.com.

Tony Anderson makes things to an extraordinary level of precision. He has a drill-press that can be computer-positioned to a thousandth of a millimetre.

How do they go about getting things "just right" each time? Is it a case of having the right equipment? Or does one also need a particular state of mind? What can recreational woodworkers learn from their experiences and the studies that they have undertaken?

Our three speakers will provide practical advice about how they perform their work and show members what equipment they find most useful in ensuring accuracy and precision in their work.

Members are welcome to invite family and friends to attend the meeting.

Please bring your membership name tags to make it easier for people to say hello. We will also have name tags to write on for visitors.

As usual, the venue for the meeting is the **Canada Bay Club, 4 William St, Five Dock**. Plenty of parking is available. We will be meeting in the William Room on the first floor.

Please join the Canada Bay Club when you arrive - it is only \$11 for 5 years! More details of the benefits of joining are on page 14 of this newsletter.

Meals and light snacks are available at the Club if you would like to partake before the meeting.



WWA Committee 2018

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If you would like to join or assist the Committee or be more involved in the Association, please call any Committee member.

News, news, news

A very warm welcome to our new members Ujwal Bhattari Marco Levy, Paul Bennett, Cornelis Alant and Sidney Edwards.

We look forward to meeting you at the next general meeting and at our Workshop. Please make yourself known to as many members as possible. We hope you will immerse yourself in the activities and spirit of the Association.

Just a reminder that **Wood Dust Designer Maker** is being held in Footscray, Melbourne from **8-11 August 2019** with

- Woodworking Masterclasses – featuring international and Australian masters
- A Weekend at Wood Dust Makers Conference – with revolving live demonstrations over two days
- Timber and Tool Marketplace – with your favourite woodworking retailers

To learn more about this innovative, wood-centric woodworking event, visit the website at www.wooddustaustralia.com or contact **John Madden** at hello@wooddustaustralia.com.

In response to popular demand, a pilot **Spoon Carving Course** has been organised for **Saturday, 7 September** from 12pm-4pm for the very modest fee of \$40 per member. This will be a relaxed and casual introduction to spooncarving for 8 members with **Carol Faulkner** and **Clare O'Reilly**. A number of members have already registered their interest in attending so if you would like to participate, please email Clare at clareoreilly@iinet.net.au.



And on **Saturday, 14 September**, we are holding a course on **letter carving** for members with **Kerry Carter** at our Workshop.

The course will be limited to six members, will run from 10am-4pm and will cost \$90 per head. If you would like to attend please email



philnanlohy@gmail.com.

Boutique Timbers, suppliers of high quality furniture timber, slabs, boards and burls are having their annual timber auction on **15 September** at the Rollands Plains Recreation Ground near Port Macquarie. The auction will start at 10.00am with viewing from 12.00 on Saturday 14th or from 8.00am on the 15th. The Lot list will be available around 14th Sept and will be placed on the Boutique Timbers website or available by email. For more details about Boutique Timbers, see boutiquetimbers.com.au.



Evan Dunstone is also conducting a two-week Masterclass in Furniture Design with **Adam Rogers** from **9-20 September 2019** at his workshop in Queanbeyan.

Adam is a multi-award-winning designer, craftsman and teacher. He has served as Director of Design + Product Development at Thos. Moser Furniture

and was a visiting Professor of Woodworking and Design at the Rochester Institute of Technology.



It sounds like an excellent opportunity for those looking to develop their furniture design skills. Evan and Adam are highly experienced and enthusiastic teachers. The small group of participants will be assisted by the rest of the Dunstone Design team in a very well equipped workshop.

Tongue drum making seems to be the latest craze, along with spoon carving. Members may have read the article by Raf Nathan about making a "tongue drum" in the recent Australian Wood Review.



Robert Towler is an esteemed craftsman and tongue drum maker. He has kindly agreed to conduct a tongue drum making course at our Workshop over two days - on Friday, **27 and Saturday 28 September 2019 from 10am - 4pm**.

If you would like to attend please email philnanlohy@gmail.com.

Some more details are available about the **Veneering Course** that Peter Harris is conducting for members on **14, 15, 17 and 18 October...**

The course will cover an Introduction to veneers, cutting and joining of veneers, glueing veneers to substrate using press or vacuum bag, design ideas, fret and scroll saw cutting, and the double bevel technique.

A maximum of 6 participants can attend. Veneers will be supplied. The cost is \$250. Please contact Phil Nanlohy at philnanlohy@gmail.com if you would like to attend.



The Association has been invited to have a stall at the North Epping Primary School on **Saturday, 26 October 2019**.

This is not a usual activity for the Association, but we are always open to participating in community activities and encouraging new woodworkers. Members will be able to display and sell items and conduct demonstrations.

Alex Springall is co-ordinating the event. If you are interested in providing items for sale or attending, please email him at alex@springall-fine-woodwork.com.

On Saturday, **10 November 2019** **Clare O'Reilly** and **Phil Nanlohy** will be conducting an **Introductory Woodworking Course** for 6 members at our Workshop at Abbotsford.

This course is designed for beginner woodworkers and will emphasise the use of hand tools. It is also an opportunity for an introduction to the Association's workshop at Abbotsford.

Participants will each make a tea tray with mitred corners. They will participate in the processes involved in taking a woodwork project from design www.woodworkersnsw.org.au

to timber milling and sizing, joint construction, assembly and glue up and a choice of finishing.

Participants will use measuring and marking out tools, planes and shooting boards, chisels and hand saws, wood glues and clamps and will finish the tray before taking it home. No previous woodworking experience is necessary. Cost \$75. Please email Phil at philnanlohy@gmail.com if you would like to attend.

Although our **Annual Sharpening Day** had a disappointing attendance this year due to a competing Federal election, the Committee has received a strong response in favour of maintaining and enhancing the day. Thank you to everyone who has contributed their suggestions.

The Editor of the newsletter is looking for an **Assistant Editor** who would be willing to assist with sourcing newsletter content and perhaps become the Editor in due course.

If you may be interested, please email pgreenwood738@gmail.com.

We have a new lathe at the Workshop to replace the one that had been kindly loaned to the Association by **John Kirkwood**. This has been prompted in part by the upsurge in interest in woodturning amongst members (see p12 for example).

Richard Leniston has offered to provide instructions on use and to conduct a pen-making course for enthusiastic members.



The 2019 Timber Tools and Artisan Show

by Richard Leniston

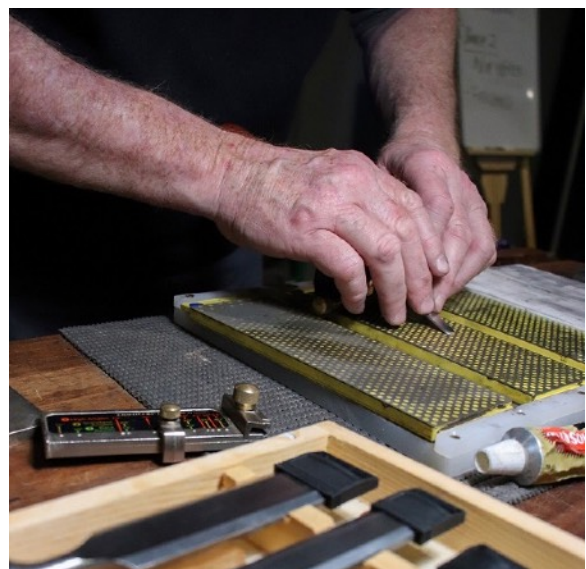


This year's Wood show, the renamed, Timber, Tools and Artisan show, was a step in the right direction for new owners Phoenix Exhibitions. We have all noticed the drop in attendance of suppliers from what it was when at the Hordern Pavillion, as overheads and the general outlook of the economy eats into people's hip pockets. Not to mention the accessibility of many a product available on line. All these factors have really put a dent in the aspect of the show, and due to that it's been a general consensus that it has been a push to find value in the price of entry, unless you were buying big machinery, whereby the show discount was basically the only way of recouping the costs.

This year I am happy to say that Candice Tock and her team are well on the way to bringing it back to life. There was plenty to see (more than last year), do and eat, with the diehard vendors still holding that torch for the show, Boutique Timbers, Trend Timbers, the old tea cosy lady, the sandpaper guy, not to mention, Christian and his fine team from JTA, and last but not least the good old WWA of NSW, (and I mean old as a term of endearment, not the age of its members).

This year I did notice that things were priced relatively well from the get go, there was no having to wait around until the Sunday afternoon (I don't want to cart this stuff home) sale price. But alas, you had to be in quick to get the good stuff. We had a very good size showing this year with works exhibited by Alex Springall, David Palmer, Brian Dawson, Steve Townsend, Peter Harris, Oliver Addis, and myself. Demonstrations from Peter Harris - Marquetry, Peter Dunn - Sharpening, Alex Springall - box hinge setting, John Kirkwood -

Shooting boards, Phil Nanlohy - Dove Tailing, Steve Townsend - Scraper sharpening and Nik Teply - Finishing (hope I haven't forgotten anyone). All the demos generated a lot of interest and received a warm reception, as did the wonderful husband and wife team of Stuart and Carol Faulkner displaying there forever impressive benches.



As we have no financial goals to set to determine whether the show was a success or not, I would say generally it was, and fingers crossed, we will be invited back next year and discover bigger and better things.

I wish to extend a big thank you to my offsider for this year, Steve Townsend, and to the tireless efforts of all those that helped out through Bump-in, Bump-out, manning the stand, demonstrating, talking, shopping. You all know who you are, so Thank you. **RL**

Young Achievers Award 2019

In keeping with tradition, the Association presented three prizes in memory of Les Miller to students who exhibited their 2018 Industrial Technology Major Projects at the Show.

There were thirty projects which were predominantly made of wood. The judges were Stuart Faulkner, who focussed on craftsmanship and design, Nik Teply who assessed craftsmanship and quality of finish and Phil Greenwood who took notes, made incidental comments and encouraged consensus.

There were some spectacular pieces, ranging from sideboards and cabinets to chairs and a workbench.

First prize, being \$300 and a copy of Geoff Hannah's biography, went to George Ayoub from Granville Boys High School for his TV unit with glass doors and drawer. The piece was elegant and beautifully executed.



Second prize, \$200 and a copy of Geoff's book, went to Darius Sachiwalla from The Hills Sports High School. Darius made a wooden trumpet with a carry case. A condition of winning the prize was that Darius had to play the trumpet to show it worked.



Third prize, \$100 and a copy of Geoff's book, went to Samantha Bullard from Colo High School for her classically designed, hallway cabinet with a beautiful tree inlay in the drawers.

Dates for the diary

Our Workshop at 1 Spring Street, Abbotsford is open to members each Wednesday and Sunday...

8-11 August 2019	Wood Dust Designer Maker, Footscray Melbourne
7 September 2019	Members' course: Spooncarving with Carol Faulkner
9-20 Sept 2019	Design & Development Masterclass with Adam Rogers and Evan Dunstone
14 September 2019	Members' course: Letter carving with Kerry Carter
15 September 2019	Boutique Timbers Annual Sale
27-28 September	Members' course: Making a tongue drum with Robert Towler
12-13 October 2019	Illawarra Festival of Wood at Bulli Showgrounds
14, 15, 17, 18 Oct	Members' course: Veneering with Peter Harris
10 November 2019	Members' course: Introduction to Woodworking with Clare O'Reilly and Phil Nanlohy



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Meet a Member - Nikolaus Teply

This issue I would like to introduce you to Nikolaus Teply, a member of our Association since 2009. I spoke to him at his workshop at Marrickville and on other occasions and have seen demonstrations of his considerable talents and knowledge.

Q. When did you first realise that you had a calling to begin messing around with wood?

A. It didn't just start with wood. When I was young I always seemed to be interested in making things that required an attention to detail, model planes, ship, boats as well as using wood.

Q. Is there any family history to do with working with wood?

A. Well my Grandfather was an avid woodworker and my Father was a cabinet maker and he was an Engineer in the wood industry to do with the manufacturing and setting up of factories and machinery for the production of chipboard.

Q. Did you undertake any formal training to do with wood?

A. In the 1980's, in Bavaria, in southern Germany, in a town called Garmisch-Partenkirchen I undertook a 3 year vocational training course to become a traditional cabinet maker. The same school also trains for a Master's certificate and carving. The school takes on commissions which form part of the training. I completed the course in the mid 1980's and I'm the holder of a Journeyman's Certificate.

Q. What is a Journeyman?

A. A Journeyman is a skilled worker who has successfully completed an official apprenticeship qualification in a building or trade craft and is considered competent and is authorised to work in that field as a fully qualified employee.

Q. Did you work as a cabinet maker after gaining your certificate?

A. Actually when I had finished my training course, I had to complete my Civil Service requirements. In Germany it is a form of conscription that I was required to either join the army as military service or serve the period working as a Civil Servant. I chose the latter and served the time working in a hospital that cared for the mental or physically disabled. I did some woodwork there to do with the hospital.

Q. What happened then?

A. When I had finished there I decided to do some travelling and part of that was to come to Australia where I met my wife and we later married. During this time I decided that I wanted to pursue an interest in the restoration and conservation of fine furniture and wooden objects of art. I enrolled for a 3 year course at the Goering Institute, in Munich, which is the state acknowledged professional academy for restorers and conservers for furniture and wooden objects.



Q. When you finished that course, did you work in that field?

A. I worked for some time for a company called Neubauer Restaurierung. That company specialises in the restoration and conservation of churches. They handled every facet of the restoration and one of my jobs there was to restore, repair and conserve the balustrade that separates the altar area from the body of the church. It dated from the 1720's. It was collapsing and in bad repair and required woodwork, metalwork and timber inlay. I worked there until 1996 when I moved to Australia.

Here I worked for various antique dealers and furniture restorers and I managed the restoration, conservation and finishing workshop for a business called Original Finish. I also worked for Andrea Fink of Queen Street Woollahra and for Paul Gregson. I learned very much whilst working for Paul. In 2002 I decided to go into business part time and I opened my first workshop in St Peters. In 2012 I went full time and now I have my workshop in Marrickville.



Q. Do you prefer to restore or conserve a piece of furniture?

A. That depends on the piece itself and what is the intended use of it and of course what the client wants is most important. I could, for instance, conserve a chair if it was to be used for show only, but if it was going to be used for sitting in then it may require restoration or a mixture of both.

Q. When it comes to finishes what do you prefer?

A. I don't spray finishes, so my finishes are applied by hand and I like to use traditional finishes. I use finishes that suit the intended use of the piece. I also use modern hand applied finishes but I also reproduce antique finishes. I do veneer work, turning and attend to any metal work or woodwork that the furniture piece needs.



Q. Do you do commissions?

A. Yes, I make custom designed fine furniture. I also do upholstery including leather work and caning.

Q. Do you have any preferences when it comes to glues?

A. I do like to use hide glue. It is easily reversible for future work and it has been used extensively in the past and has been proven to be extremely long lasting. There are more modern glues that work well but actually they have not been around long enough to judge how long lasting they are.



Q. You certainly have crammed in a lot of variety, learning and practical work into your skills and it is wonderful to see that Germany has the resources that enabled you to do so. I am sure that it would be extremely difficult to get such a depth of training and practical work in Australia.

I can see from the furniture that you have in your workshop that you are a busy man and thanks for giving me your time today. Perhaps some of our readers have a special piece that may need some restoration or conservation that would allow them to enjoy it into the future. How would they contact you?

A. My e-mail is nikteply@gmail.com and my mobile is 0425 217 269. My workshop is suite 1A on the ground floor of building A at 10 Carrington Road, Marrickville, 2204.

Thanks again Nick.

Peter Dunn



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Woodturning with the Western Sydney Woodturners by Colin Carr

Through the good offices of Richard Leniston, a three day course in basic wood turning was organised for Association members. In May, five embraced the opportunity to grow from “woodworkers” to become “woodturners”, or least have a look at the possibility.

The course was offered at Western Sydney Woodturners’ workshop in Lalor Park and ran on consecutive Saturdays: May 18th to June 1st. All tools (and morning tea) were provided by the WS Woodturners club.

The course was based on the instruction provided by NSW TAFE – but obviously in a much condensed form. It covered spindle turning and bowl turning; and on the third day a project of individual choice.



L-R: Kerry Geldens, Michael Tsiminadis, Phil Greenwood, Steve Townsend and Colin Carr

Day one, and with OH&S and housekeeping preliminaries out of the way and we got to our 265x42x42

piece of Bunning’s Radiata, and a Roughing gouge. Following a demonstration by Rod, we quickly reduced the square perfection to cylindrical purity – with a few nicks here and there!

We then learned to segment the length of the piece with a Skew chisel before learning to roll the chisel, one way then the other, to form a rudimentary bead. This is not easy and we were regularly assured that this is one of the most difficult turning techniques to master – so kept trying! Perfection will take a while to achieve!

A break (morning tea) was followed by introduction to the Detail gouge; this offers another technique for developing a round-over to form beads.

After lunch (mandatory down-tools), and armed with fresh 42 x 42s we were challenged to create beads separated by coves using the Detail gouge. The afternoon passed quickly as we practiced our technique and learned slowly how to avoid the routine “catches” that can quickly ruin a piece of wood.

Saturday 26th May (day two) was “Bowl day”: The Woodturners have a supply of kitchen bench off-cuts from a local kitchen supplier that are used to make bowls. The starting point was a 300 dia. x 75mm thick composite of Alder.

Steps: Attach a face plate, centred, to the side that will become the top of the bowl. Round-off the edge and dress the face. Use a Parting chisel to form a 5 – 6 mm rebate in the centre of the bowl that will later accept the chuck for reversing the bowl and hollowing the inside. Undercut the rebate with a Skew chisel to form a circular dovetail shape. The Bowl gouge was then used to shape the outside of the bowl, forming a fair curve

from bottom to top. The adventurous participants formed more complicated ogee shapes while the less-gifted chose simple rounding.

The final stage is to sand the surface smooth and apply the finish: first a EEE wax followed by shellac with a wax added. Both finishes were hardened by applying firm pressure while the lathe was running.

Then the face plate is removed and a scroll chuck used to mount the bowl on the reverse side so that the inside could be removed with a Bowl gouge. This is the fun part - hollowing out the bowl. Finally it was finished with sandpaper and treated with shellac and wax, as per the outside.

With more trainers than trainees, most people succeeded in finishing the day with a polished bowl! (Despite the usual disagreements among experts offering advice!)

Saturday 1st June was project day: a judge's gavel, a wood carving mallet, and matching spindles to a child's toy cot were the most imaginative projects along with variations on a bowl-theme.

All in all the three days were both informative and enjoyable and thanks are due to the Woodturners who provided their time, guidance and experience: Greg Sheath, Graham Dawes, Ron Brown, Rob Devine, Alan Phelps.



The Western Sydney Woodturners Club was originally founded by students, teachers, and ex-students of the Woodturning course at Sydney Technical College, Ultimo. Formerly known as the Western & Blue Mountains Region of the Sydney Woodturners Guild, the Club became incorporated during 2006 and is now registered as Western Sydney Woodturners Inc.

Currently the Club has over 150 members who enjoy the hobby of woodturning, learning woodturning techniques and showing their work. The Club is open to all members 8:30-16:00 Mondays to Thursdays and on Friday nights. There are always members willing to discuss and advise on any problems that may be being experienced.

All "Lovers of Wood" are welcome to visit the Club, to see the facilities and equipment. See <http://www.westernsydneywoodturners.com/index.html>

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More details at <https://canadabayclub.com.au/membership.html>

The development of wooden planes...

by Tom Paley

Tom Paley has kindly contributed the following article...

Over the years carpenters have invented all sorts and sizes of planes. Principally made by the user, they involved a block of wood with a simple wedge to anchor and adjust the blade.

Then came commercial makers, any number of them, who had the expertise to make them in small lots for themselves and others. Such was the start of the tool industry. The typical chosen material was European Beech, a plentiful and mild hardwood growing all over Europe.

All boards needed to be planed smooth, and pushing a plane became the trade of "planer".



Due to the high labor content, it was common to only smooth one face, the back being merely skimmed, leaving saw marks in place. Mouldings tended to be large and worked on by specialist planers. The whole process, being labour intensive, was expensive.

During the period encompassing the 1700s, "Joiners" became recognised as a separate specialty. They employed a large complement of planes for differing purposes and lines of work. Oddly enough, the length of planes became very common and equivalent to what we recognise today as No. 4, 5, 6, 7 and 8 plus a few very long planes. The long ones were known as "Man and boy" because the joiner would be pushing and guiding the plane whilst a boy pulled on the rope

attached to the fore tote.

Settling on the pitch of blades was another story and was dependent on the species and grain of the work to be smoothed. For various reasons, pitches used varied widely - from 20 degrees to 30, 45, 47, 48, 55 and 60 degrees. Similarly the thickness of the cutter - 3-5mm - with single or double irons.

Metal replaced wood gradually. Usually brass and gun metal, although there is a Roman plane still in existence made of bronze.

The Industrial Revolution brought forth a number of specialists who produced planes commercially. At first they incorporated brass or steel into the high wear areas for the timber bodies. But steel became more predominant. Speirs is an example. It was a Scottish firm run by a woman unusually who made her planes with steel plate that was dovetailed and riveted together



and the blade being held by a wedge.

Thomas Norris of London was another who utilised dovetailed/riveted steel plate but he invented a system of opposing left hand and right hand screws to advance or retract the blade. Preston introduced cast iron into the body with very innovative designs for specialist planes.

Everything changed when the struggling American arm of the Stanley Tool and Level Company met up with another plane maker - Bailey, who had a patent on the adjustment mechanism. They merged and the Bailey mechanism became the lateral movement for Stanley planes of cast iron, still used today. Whilst such planes have undergone several refinements over the years, they are still basically the same.



Then started a commercial war. To start, all the makers offered their parts and a kit in several stages for finishing

and assembly by customers. The do-it-yourself, mail order approach. A Stanley plane could be bought for about three pounds, a Spiers plane with timber wedge cost about four pounds and a Norris plane, which was somewhat superior, cost about five pounds. A wooden plane of traditional pattern cost less than two pounds. This was in a period when a carpenter/joiner could expect a wage of three pounds 10 shillings for 50-60 hours work. This was a time when there was no minimum or award wage! Everything was charged by some form of piece rate.

All of the newer metal planes had superior features in their susceptibility to wear. Re-working the sole plus ease of adjustment were major benefits.

Record was a private company that came about as a partnership of C.W. Hampton and E. Clifford who formed a company "C & J Hampton Pty Ltd" trading at Record Tool works, 54 Parkway Works, Sheffield.

It is well to understand just how the toolmakers of Sheffield operated and organised themselves. The toolmakers of Sheffield are, and always were, a collection of entrepreneurs. Makers of everything and anything requiring high quality steel. It is not for nothing that Sheffield became known as the world's "capital of knives." By its very nature, the hardening/tempering of steel was at the time a largely individual occupation. The only way to make high quality steel was in small quantities. These men were generally known as "little masters" (masters) operating in small workshops as individuals or family concerns. Fiercely independent, highly competitive, there were hundreds of such men working in Sheffield, usually for long-hours and comparatively little pay. Their methods of hardening and tempering the steel were closely guarded secrets. The shaping, hardening and tempering of steel produces a result that is attractive to the market when ground and polished, but only the best survived.

Back to Hampton and Clifford at the Record Toolworks... Hampton and Clifford's expertise was in high quality cast iron of all sorts. They gradually formed associations with other men of steel, usually their customers, through partnerships and takeovers, some willing purchase and some through the bankrolling of debt.

Prestons was one of the first, followed by other manufacturers - Eclipse, Moor and White, Marples, Ward and Payne, Irwin - so "Record" gradually became a conglomerate with a world-wide market which rolled on for



several generations. But very gradually it was running out of customers as the world industry it supplied became more mechanised. Sales of hand tool were static or shrinking.

As a company, it looked to diversify and bought into several light engineering companies. Coronet Lathes was one. It tried to make more electric power tools and jigs for their use, all in a falling market. It's only bright light was selling into the old empire. As a British company, it traded in pounds sterling whilst not of the rest of the world was trading in America dollars. As a private company, it got not much help from

government which was swimming in debt from nationalised industries.

For a while, it cheapened its production processes by re-engineering and lowering standards, but industrial relations suffered. In the end, the company's trademarks, designs and real estate holdings were bought out by a Swedish company, Bahco in 1981. Whereas usually the bosses would retire to their country houses whilst the slaves become unemployed and join the dole queue, the Swedes followed their Swedish management style. It built and modernised an integrated cast iron plant where iron was turned into No.4 planes, and announced further rationalising of production with no-one fired. It opened its books world-wide and the workforce was offered the machinery that it had been using previously. A new company was formed as a co-operative between workers, management and sales called Clico Tools. Quality of output improved and under self employment and motivations, margins also improved. After several years and much updating of production machinery, it was subject to a management buy-out and "Clifton Tools" was formed.

The rest of the Record company went under and was sold to the only buyer, Stanley Tools USA, a world-wide conglomerate encompassing Irwin, Black & Decker, DeWalt and others. Not all the patents and licences were sold to Stanley, although most had run out.

Record/Irwin tools are still sold today but most of its castings, parts and assembly seem to originate in India and parts of China. **TP**

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Many thanks to...

Richard Leniston who organised our Stand at the Wood Show this year and did an excellent job. He was ably supported by **Steve Townsend** and a team of merry helpers - **Peter Harris, Peter Dunn, Steve Townsend, John Kirkwood, Alex Springall, Nik Teply, Phil Nanlohy, Sharon Lee, Craig Brown, David Palmer, Colin Carr, Oliver Addis, Ian Stewart, Bryan Johnson, Paul Wright, Kevin Wallace, Peter Luscombe, Jacob Grossard** and the dynamic duo of **Stuart** and **Carol Faulkner**. Thank you all - it proved the adage that many hands make light work.

Our Workshop Supervisors for June/July - **Peter Harris, Peter Dunn, Peter Munro, Phil Nanlohy, David Palmer and John Kirkwood**.

David Palmer for making and installing the decorative and functional 4 port hanging power board above the router (as well as being Secretary of the Association and the Workshop Supervisor Organiser (WSO)).

John Kirkwood for fixing the vice on Bench 1 at the Workshop. It was not a simple task!

Peter Harris for repairing our dust extractor (again) and keeping our Workshop well maintained.

Colin Carr, Richard Leniston, Peter Dunn and **Tom Paley** for their contributions to this edition of the newsletter.



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