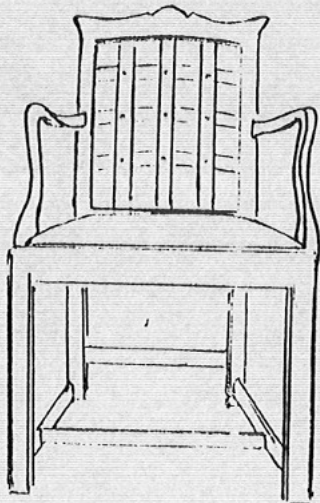
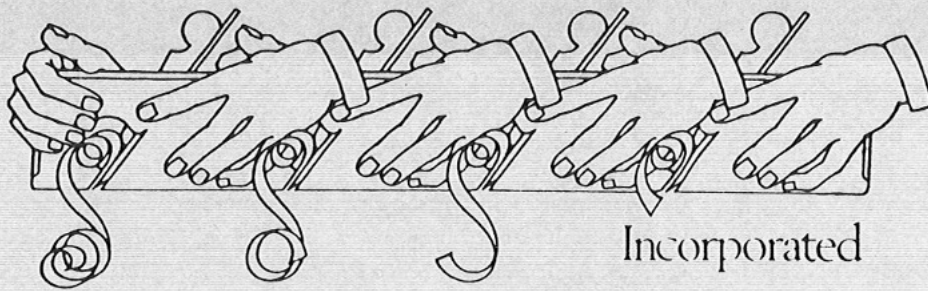


# WOODWORKERS' ASSOCIATION OF N.S.W.



## FROM THE CHAIR

*Ambrose Heal - Oak dining chair c. 1916. From a photo in Arts and Crafts in Britain and America by Isabelle Anscombe and Charlotte Gere.*

### Adjudication for Full Membership

The old problem of adjudication has become a problem for your committee in recent months. A number of woodworkers have submitted work for adjudication in anticipation of upgrading their associate membership or joining the Association as full members for the first time. Without remembering exact numbers, I recall more rejections than acceptances and some of the rejections being borderline cases.

The committee have taken the view of rejection of a borderline case for obvious reasons of maintaining a standard. The vote of your committee has generally been unanimous one way or the other. So far so good, except for the fact that we find it most difficult, particularly in borderline cases, to adequately express the specific criticisms of a person's work without deterring a resubmission at a later stage and also without giving some offence. It may be appropriate to requote the criteria established some time ago for admission to exhibitions:

The 'General Basis of Selection' will be that :

In order to preserve the aims and reputation of the Group, a piece of work should be remarkably good in some aspect of design or workmanship, and it should not offend in either category to an extent likely to damage the reputation of the Group.

Design to be separated into function and aesthetic.

### WOODWORKERS' ASSOCIATION OF N.S.W.

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Opinions expressed in articles in this newsletter are not necessarily those of the editor or the Committee.

Work which is intended by the maker to be functional will be rejected if it does not function well. Purely decorative work and the aesthetics of functional work will be commented upon, but aesthetic design will not be grounds for rejection unless, in the selector's opinion the work violates the 'General Basis' above. Joking or experimental work is in order - if it is done with some style and excellence.

Workmanship will be judged on the basis that the first requirement is of some evidence of consistency and of a general concern that the piece of work be truly good, and likely to remain so.

- ¥ It should be structurally sound, with due allowance for the annual humidity cycle and for long-term shrinkage.
- ¥ Major presented surfaces should be fair.
- ¥ Joints should be suitable and should fit well.
- ¥ drawers should slide sweetly.
- ¥ Bits should not fall off.
- ¥ There should be no offensive make-do arrangements.
- ¥ Screws and other fixings should be snug, tight and well-placed.

General merchantable quality is not good enough. The work should be remarkably good. Materials other than wood - attachments or parts of materials other than wood (e.g. metal, plastics) will not preclude the piece from selection, provided that the piece is held to be generally constructed of wood or wood derivative (e.g. MDF).

The Committee propose to adopt the above criteria for admission to full membership, together with a comment sheet similar to that used for the Opera House exhibition in 1987. The sheet will give the opportunity for the person making the application to submit his or her ideas and philosophy and for the committee to make their comments in writing. We feel this approach will formalise the application and record, especially in the case of a rejection, reasons for the non-acceptance which will help to clarify points to be observed when re-submitting. The committee will give every encouragement to those people who are not accepted to re-submit at a later stage. Any member of the committee will be available to advise on the suitability of work proposed to be submitted, so that the best possible choice of pieces of work is made to advantage. The committee feel that specific pieces, designed and made specially for submission (rather than 'off the shelf' production items) would gain a better chance of acceptance.

Laurie Oliver.

## MEETING DATES AND VENUES

### next meeting

6.30 pm Monday 9 October

NSW State Library

Please be on time. We realise this is an early start but it could not be otherwise. John Wright, of the Library, has kindly arranged to have tea, coffee, biscuits, etc at the start of our meeting / library tour for those who are too rushed to dine before the meeting. The committee hopes the article, 'Sydney's Tudor-Time Machine', reprinted in this newsletter, will excite the interest of many of you enough to make a special effort to attend this meeting.

### December Meeting

7.30 Monday 4 December

Powerhouse Museum

guest speaker : David Upfill-Brown

### Newsletter deadlines in 1989 :

9 November

**Photos supplied with articles :** to be preferably black and white or, if colour, only high contrast shots are suitable for screening for printing purposes. Line drawings in black pen.

**Newsletter articles :** the Editor requires copy to be easily legible, typed or handwritten.

## FROM THE EDITOR

As mentioned at our last meeting, I will be standing down as newsletter editor after the February issue, 1990. That will be my thirteenth issue, my lucky number. Naturally, the committee will be seeking a replacement. This is a rewarding and worthwhile job. I cannot pretend that it isn't a bit of a strain but what that is worthwhile isn't ? Anyone interested in taking on the mantle please approach me or any member of the committee. We need someone willing to maintain and improve on what has become a tradition - a quality newsletter. Thank you to Michael Gill for his kind comments.

Jim Littlefield.



**Richard Crossland at the Old Bakery Gallery**

- see advertisement.

**David Upfill-Brown - Furniture exhibition**

at the Cuppacumbalong Narek Galleries, Tharwa  
from 10 September until 15 October

**The Australian Craftshow: 'One of a Kind'**

4th annual exhibition and sale

22 - 26 November, 10 am till 9 pm, Wednesday to Saturday

10 am till 6 pm, Sunday

Royal Hall of Industries, R.A.S. Showground, Sydney

Admission \$5, re-admission half price

Come and see the N.S.W.W.A. stand !

### Woodcarving Classes

Laurens Otto announces the re-commencement of his woodcarving classes. courses will coincide with school terms, the first commencing on 11 October. There will be one afternoon and one evening class per week, with a maximum of 8 students per class. Classes will be held at Laurens' Woronora workshop. Classes are 3 hours long and run for 10 weeks. Cost \$210.

For more information phone Laurens Otto on 521 7288.

## EPOXY RESIN

**WEST system; the ultimate waterproof coating and timber glue. Easy to use dispenser for accurate, no mess mixing.**

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## STOP PRESS

Congratulations to Henry and Joyce Black on the birth of their son, Donald (8/9/89).  
Michael Retter suggests he may be a chip off the old Black.

## SECRETARY'S REPORT

Minutes of the meeting Sunday 13 August 1989

at Leon Sadubin's Thornleigh Workshop

20 members attended

Apologies from Alan Bourne, Richard Crosland, Bob Dixon and Laurie Oliver. Nick Hill filled Laurie's chair. Richard Vaughan held Nick's pen. Acceptance of the minutes of the last meeting was proposed by Mike Darlow, seconded by David Lockwood.

Members were reminded that the Association has a stand at the Craft show, November 22 - 27. Contact Nick Hill with inquiries.

Nick has been approached by Showcase, a kind of permanent Homeshow at Prospect, for expressions of interest by members for a one month display.

Some subscriptions are still overdue. The new subscription period starts in January.

Les Miller suggested that the mailing list for the newsletter be reviewed and that it should include interior designers, architects and the Department of Education.

Michael Gill suggested the State Library as an exhibition venue. Leon suggested the Barracks and remarked that we were due for a major exhibition.

David Lockwood warned of the need to clarify ownership of goods made with donated material during a discussion of forms of sponsorship.

The probable date for the first Association A.G.M. is in March next year when new committee members will be needed. Jim Littlefield has certainly earned a break and has given notice of vacating the editor's desk.

The possibility was raised of out of Sydney members on the committee. Committee meetings and general meetings could be held on the same day to economise travelling. Nick Hill has offered to continue on the next committee.

Jim Littlefield announced that Fiona Campbell, the loyal typesetter and layout artist for our newsletter is now a member of our Association. Welcome.

Our host Leon spoke of the progress of 'Woodworks'. He now has 220 titles and is aiming for 250, including tool catalogues. Apparently there are even more woodworkers in Sydney than even he'd imagined and perhaps there's the possibility of new members (and new energy and new ideas). He now has the New south Wales distributorship for Bridge City tool Works, manufacturers of very fine marking out tools (see photograph in the current *Australian Woodworker*). He is once again a rep. for Luna. He is currently working on a commission for the Francis Greenway designed St. James church in the city so his classes are in abeyance.

David Haig spoke of his experiences of staging exhibitions in New Zealand. See his article in this newsletter.

Michael Gill spoke so effectively of the tree planting scheme of the Australian Consulting Architects Association that he raised \$100 worth of enthusiasm out of one member.

Peter Van Herk wants to compile the hard won experiences of woodies with all, but particularly the less commercially known, Australian timbers. Such a reference work would be of value to all woodworkers of course as well as to the forestry commission and sawmillers. One ultimate aim would be to affect market forces and, therefore, supply.

Thanks to Leon for providing the congenial venue for the meeting. - Richard Vaughan.

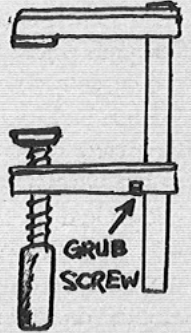
# HOUSEHOLD HINTS

## More on Creeping Clamps

Recently I bought a pile of 'Bessy' Quick Action chair clamps, which I find very nice to use. However, after some breaking in the bloody things started to creep, due to soft metal in the castings.

My solution was to tap a 7 mm hex head grub screw into the inside lower part of the clamp so the thread from the grub screw 'bites' onto the bar as the clamp is tightened. This has positively stopped slipping and makes a good clamp out of a dud.

Tony Kenway.



For easier holding of flat panels when sanding I use a large sheet of particle board or MDF covered on both surfaces with the thinnest available foam sheet. This is just placed on the work bench, and the work piece placed on top. The larger the work piece area, the greater the holding power, and no clamping is required. The high density foam such as used on those fancy glass counter mats in photo stores is best.

Mike Retter.

You've seen the  
go-kart.  
You've seen the  
mobile crane.  
What next ?

Find out at Richard Crosland's exhibition

the Old Bakery Gallery

Rosenthal Ave, Lane Cove

6 October to 17 November.

Gallery hours Tues - Sat 10 am to 5 pm

# Exhibitions again o o o o c

Those of you at our last meeting heard David Haig, a New Zealand woodworker at present in Australia, talk of his and fellow woodworkers' experience in setting up exhibitions in Christchurch. Here, he expounds on the subject.

Early this year, my family and I moved over from New Zealand, where I am a self-employed furniture maker, to try a complete change of scene and environment for a year. Friends had sent me plans for a large house-building project they were undertaking up in the Blue Mountains, involving expensive and exciting use of limestone blocks. Having never laid a block in my life, I wasn't quite sure what I was letting myself in for, but thought my carpentry and joinery skills would have to come in useful at some stage. Well, seven months on, with the block-laying starting to arrive at roof level, my carefully packed case of precious woodwork tools has yet to be brought on site.

However, even if I haven't seen woodshavings curling from my plane for several months, I've thoroughly enjoyed getting to know and see a little of the indigenous woodworking scene here. A friend who is currently studying under Alan Wale at the Sturt Craft School in Mittagong told me about an exhibition at the Blaxland Gallery in the Grace Bros. department store which was well worth a visit. He was right, too - it was by far the largest and best assemblage of fine contemporary furniture that I'd yet stumbled across.

After feasting my deprived senses on the fine details, lovely textures and surfaces and some bold and exciting forms, I was somewhat taken aback to see the poor sales results. I found it hard to believe that furniture of such outstanding quality, not overpriced, should not be snapped up by an eager public in a city as teeming, wealthy and forward-thinking as Sydney. (Bear in mind that Sydney is nearly 20 times as large, population-wise, as Christchurch, New Zealand, where I do most of my business).

This set me to thinking about the whole problem of marketing as it affects the small craftsman furniture maker. The very low sales in the Blaxland Gallery exhibition were, on reflection not much different to those often experienced in exhibitions of this kind. Presenting work in this way to the public is, of course, relatively hassle free for the maker: you just have to turn up and drop the work off, organise a catalogue, leave some business cards or portfolios around, and leave the mix to hopefully come together to achieve a sale by the end of the exhibition. If you haven't, you can be consoled by the comforting thought that any exposure is supposedly good exposure, and might generate an order or two. You have had minimal financial outlay - though, on the other hand, you've had to accept a mark-up of anything up to 50 per cent on your price.

The major drawback, though, is that for whatever number of reasons, these sorts of exhibitions have now become notoriously ineffective as means of actually

generating sales. This is not to say they are not enjoyed and appreciated by those people that come to see them but, for a professional craftsman, the bottom line has to be the sale of his or her work - if you don't sell it, how can you pay the bills to keep going to make the next one?

With these thoughts in mind, I decided that your Association might be interested in hearing about how a group of South Island, New Zealand furniture craftsmen developed a successful sales-orientated way of presenting their furniture to the public. I attended the last Association meeting and was given the opportunity to talk about this. The reaction from several members was positive enough to make me think it worthwhile setting down, for the benefit of your whole membership, the story of the genesis and development of what started life back in 1983 as the 'Alternative Furniture Show'.

It was quite a gamble for those first pioneering seven woodworkers, aided and abetted by a couple of enthusiastic interior designers. They booked a large hall space in the centre of Christchurch for three days. They bought acres of hessian and tacked it onto simple batten frames to make up a series of compartmented stands. Seagrass matting was put over the floor to delineate the stands further, potted trees were hired and several hundred dollars were spent on having a poster printed - and some newspaper advertising. The real masterstroke, though, was arranging the show to coincide with the annual and well known, huge and predictable, exhibition of the local commercial furniture makers. The organisers decided to ram the obvious implication home by calling themselves the 'Alternative Furniture Show'. The name tag obviously struck a widely sympathetic chord with the public, as the show was completely packed out for the whole three days. Sales for the more conventional 'alternative' makers were excellent, but interest in the more innovative and contemporary work had been aroused, so laying the groundwork for future sales.

The following year the show was on again, same time, same name and same place. Only, this time, there were nearly double the numbers of exhibitors. Individual stand spotlighting was hired, greatly improving the look of the furniture on display. Printed names of individual exhibitors were hung above each stand to add to the professional unified lay-out and, what with nametags, business cards and good photographic portfolios, the whole presentation was greatly improved. With more exhibitors, there was a bigger budget for advertising and a great, wine-fuelled opening night for several hundred specially invited guests.

Needless to say, the show has continued to grow and evolve. At the last Show I attended, in 1988, along with 22 other exhibitors, the venue was finally changed to the more prestigious Town Hall, the 'Alternative' was dropped from the name (sadly, in my view, in case of offence to yuppies perhaps), the old hessian stand dividers had been replaced by hired white painted screens, the seagrass flooring by highly effective marble-ised customwood tiling laid out with double sided tape and made up for cost by one of the exhibitors, along with some splendid ten foot Corinthian pillars, to add interest

# Thoughts from Across the Tasman

and impact to the overall display. The advertising budget, including a glossy colour brochure/poster, was in the vicinity of ten to fifteen thousand dollars - the total costs of the show being up around the thirty thousand dollar considerably mark. A door charge to the public of \$4 per adult helped to reduce costs to the exhibitors and did not appear to reduce numbers coming through the show, which had stabilised at around five thousand people.

Well, that's the bare outline of where the Show came from and what it has now become. (I have actually missed out this year's as I, needless to say, was here in Australia, but it involved moving the Show from Christchurch, across the Cook Strait, to Wellington and breaking ground in a new and slightly different market. Sales-wise, a qualified success - given the economic climate and new market area - but a very impressive show nonetheless by all accounts.)

The costs of the show to exhibitors can be divided into two categories: time and money. If you are on the organising committee, the former can be a very considerable outlay but responsibilities have usually been spread around fairly evenly and it certainly has its exciting and rewarding sides. If you are simply an exhibitor, there's the obligatory half-day to help set up the show and bring in the furniture, three days of full-time attendance - usually ten o'clock through to nine at night - and a half day at the end to get the show down. Being a full day's drive out of Christchurch, I usually set aside about a week all up. As it's just once a year, though, it's an event everyone has come to really look forward to quite apart from the business side as a way of maintaining acquaintances and friendships and keeping plugged in, in an intense sort of way, to the work of your peers. Despite fears by some of plagiarism, stands have tended to become more rather than less individualistic over the years.

As for monetary costs, the formula has been fairly simple and uncontentious. The organising committee has a raft of relatively fixed costs, such as hall, stand, plant hire, etc, plus a budget for advertising and printing, and these are the major ones. Since introducing a door charge, an educated guess has been made on how much that will return to the coffers and, on the basis of an all-up cost estimate for the show, a cost to exhibitors per square metre is calculated. Knowing fairly closely the total amount of space available for stands in the particular hall that's been booked, there has usually been a minimum and a maximum stand size available. Exhibitors then assess how much space they require, and book accordingly. Each exhibitor's size requirements are then worked into an overall floor plan, which is then sent back to all exhibitors. There used to be strong feeling on occasion as to who got the apparently 'plum spots' but in practice it proved not to make any noticeable difference where you were, or who you were next to, though being next to a particular friend certainly made the show more enjoyable. Any money left over at the end of the show is ploughed back into the kitty for the following year's show, while any shortfall is met on the same per square metre basis for all exhibitors.

Successive organising committees adopted a fairly

broadminded approach as far as entry criteria for exhibitors was involved. Early on, it was decided not to go for an 'all wood' show - and consequently the criteria narrowed down to just two. Firstly, that whatever the style or material, the furniture should be structurally competent and well-finished. Second, that it should be the maker and not a paid salesman who should actually be on hand at the show for the three days to, quite literally, stand by his or her own work. With those two criteria met, it didn't matter if it was out and out reproduction, lacquered, upholstered or steel tube, it could become part of the show. In practice, at least half the show still consists of contemporary furniture in solid wood but in my view the variety of material has not in any way detracted from the show's appeal. There have, of course, been ructions at times about the quality of work of some exhibitors but except with the most thick-skinned individuals peer pressure has usually been enough to ensure that high standards have been maintained. Informal meetings of all exhibitors at the end of each show have usually been enough to provide the next organising committee with the information it needs to make necessary adaptations and changes to the following year's show without heaps of bureaucratic procedures to wade through. In fact, probably the most unusual and in many ways successful feature of the show's organisation has been the high level of good will and co-operation, in a very informal structure, of participating members. A simple newsheet, every month in the three or four leading up to the show has been circulated to exhibitors, giving all details and information required. In fact, the show only finally became an incorporated society after five years of its existence and then mainly because a substantial kitty had accumulated which was starting to prey on some of the exhibitors' minds.

So, what are the pros and cons of mounting this kind of show over the more usual exhibition-style of format ? On the down side, there is considerable greater outlay of time and money and consequently risk. On the up-side, though, numbers help reduce costs and spread the risk and you only book as much space as you want. You then have the opportunity to present your own individual style to the buying public within a thoroughly supportive, professional and carefully presented show, year after year, allowing a build up of regular customers; there is no gallery mark-up, the show is produced at cost, and you are there on an equal footing with everyone else. Above all, you are on hand for the whole time to talk to whoever is interested enough to look and if the chemistry is right, your order books can be filled for the coming year. Whatever your sales, you still can't fail to have learned heaps by the sheer intensity of the experience.

What I've described here is just one particular co-operative venture that has worked well in New Zealand. The basic formula is very simple and could be adapted as local conditions required. If any of you woodworkers out there are feeling a need to explore more effective ways of presenting and selling your work to the public, I hope the foregoing has provided some useful information. If so, the best of luck with it.

# GREEN NEWS

Michael Gill reports

*Dear Jim: Here's that small up-date we talked about for the next newsletter. I'm sorry (for the Association's sake) that you are passing on the editorship. For your sake, I'm very pleased as it's going to feel like getting out of gaol. You've done a really nice job of it and although I know you will get lots of official thanks from the committee, you should know that there are many members of the Association that do take a lot of pleasure from your work and if they all don't often put it in as many words, they still appreciate it a lot.*

Thank you to all the woodies who mobbed me at the last meeting, thrusting money at me from all directions. It felt so good, I'd love a lot more of you to do the same. Gold bullion and antique colonial furniture are most welcome as alternatives to raw cash and I should soon have amassed enough for a good long holiday in South America.

Who said woodies are not generous, clear-thinking and altruistic ? Who was that malicious slanderer who said that all they had in their heads was splinters, surface checks and how to cut a dovetail they'd be proud to show to Alan Wale ?

I'm talking about the Australian Consulting Architect's Tree-planting scheme, of course. Eleven woodworkers have so far given a total of \$310 for the planting of rainforest species to re-vegetate the catchment of Clarrie Hall Dam at Murwillumbah. (\$5 per tree covers planting and husbanding - and wifing - taking care not to use non-sexist language.) That's not a bad effort but we have a lot more than eleven members in this Association and I'm sure we would all like to demonstrate to the A.C.A. that the workers of aussie rainforest timbers care as much about re-planting as the specifiers do.

I know you're not *bad* or ugly or tight-fisted. You forgot about it as soon as you put the last newsletter down, didn't you ? Or you were so flat out, chopping Alan's dovetails, you just didn't get around to it? Sixty two mixed rainforest trees is a credit to our Association but an average of, say two per member would be a gesture really worth making. One member, at our last meeting, donated \$100 - that's twenty trees from one woodie alone. (No, it wasn't me. I hate bloody trees.) I won't list names as A.S.I.O. might be tempted to send round the Greeny Squad to bug their phones.

Please, before you put this issue down and rush back to the router, put at least a couple of seedlings in the ground beside your mates' ones by sending me (not Nick Hill) your cheque and species preference. You may choose any of the following: red cedar, black apple, blackbean, aussie teak, Queensland maple, rosewood, white beech, silver ash and rose walnut. Hate them all, like me ? Well, send a special request and we'll see what they can do for us. I've suggested privet and radiata but haven't received a reply yet ... Nice, people, architects, but a bit snobby.

## TONY HANSON'S WORKSHOP

Having escaped the writing of minutes this month I'd better put pencil to paper to report on a most enjoyable day at Tony Hanson's workshop.

The day started early for me but an occasional sunrise is very warming for the soul and arrival in Goulburn slightly late at 9.30 am wasn't bad going, having co-ordinated pick ups of my dad (John Hill) and Laurie Oliver in Moss Vale and Wildes Meadow.

Tony demonstrated a variety of techniques which he uses to turn his now well known repertoire of fine objects. We were taken through each step to produce a spinning top, a small scoop, a lidded box, a bowl and a platter. These demonstrations - with plenty of explanations of techniques - were made before lunch. Discussion was broad and vigorous as one of the twelve people present was the woodturner's devil's advocate, Mike Darlow !

Mike made for plenty of deep discussion on the wrongs and rights of woodturning whereas many present felt if it works for you and produces a satisfactory result, Do It. Tony displayed his very professional attitude with speed and finesse in turning with these demonstrations.

After lunch we saw a fine stem goblet in Huon Pine made with painful ease. This type of work always keeps me on the edge of my seat (so to speak) as the expectation of disaster is ever present. The group were all silent during this task with the anticipation like that felt at a high wire act. The final demo was the awe inspiring high wire act of one of Tony's forest flower turnings with 1mm thick goblet bowl and 1 stem. The first failed, the second didn't. As seen in the photo, Tony's former fitting and turning trade comes into its own with a welding technique to finish these superfine turnings.

Thanks, Tony for a great day with plenty of interest, entertainment and discussion as well as a nice relaxed social day. - Nick Hill.



*Tony Hanson demonstrates forest flower techniques - turn it, burn it.*

# SYDNEY'S TUDOR TIME MACHINE

Reprinted with permission from the  
June/July issue of 'Upfront',  
the Journal of the Library Society.

There's not much ado about Shakespeare these days. Yet snugly co-cooned within the thick sandstone walls of the State Library of New South Wales, in Sydney's Shakespeare Place, is an exquisite memorial to the genius whose word-music still captivates those attuned to the timeless qualities of good literature.

The Shakespeare Tercentenary Memorial Library is magnificently carved in the Tudor style from the finest Australian timbers and is decorated with stained glass and ornate plasterwork.

Always popular with interstate and overseas visitors, this small library has provided many a moment's refuge from the noise and bustle of the city. Few have been more appreciative than Sir Laurence and Lady Olivier (Vivien Leigh) who visited the Library in 1948 to be shown the rare First Shakespeare Folio, published in 1623, nearly eight years after Shakespeare's death.

Planning for the Shakespeare Library can be traced back to 1912 when members of the Shakespeare Society of NSW met to plan suitable celebrations to mark the April, 1916 tercentenary of the poet's death.

Early fundraising included a magnificent ball in the Sydney Town Hall in May, 1913. This raised close to five hundred pounds for establishing a memorial library, a literary prize to encourage the young, and a suitable bust of the great man to be on permanent display. The Great War intervened, and the tercentenary went virtually unnoticed amid the strife and turmoil of the times.

The Shakespeare Library is a restful haven imbued with the spirit of Tudor scholarship, an Elizabethan time-machine that transports us to an era where gentleness went hand in hand with violence, intrigue flourished, and poets wrote carefully lest they lost their heads.

A small collection of books by or about Shakespeare lines the room amid decorative carved panels of Tasmanian blackwood bleached to resemble English oak. The carver was Charles Sherline. He was born in London in 1891 of a German mother and an Austrian father who was himself an accomplished woodcarver, carving the decorative panels for the ill-fated *Titanic*.

When Sherline turned 21 he emigrated to Australia. It was not until some years later when he came to Sydney to work

with a team of French polishers that he realised his great talent as a woodcarver. His early work centred on the furniture trade with some occasional ecclesiastical work. Regrettably, some fine examples of his work were destroyed when the old Kosciusko chalet burnt down in 1938.

His most important contract was for the Shakespeare Library. Linen folds, first used by Flemish craftsmen to embellish linen chests, decorate the panelling throughout the room.

Perhaps the finest examples of the woodcarver's craft can be seen at the entrance doors where two pillars have been chip-carved and beaded. One slip of the hand could have ruined the symmetry of a round pillar, in which case, many hours of care and patience would have been for nothing.

Tudor heraldry adorns the room both in wood and plaster. Queen Elizabeth I's coat of arms is carved in wood above the entrance doors on the inside of the room. The royal coat of arms, alternating with those of the Earl of Southampton, is affixed to the concave wooden cornice.

Shakespeare's own coat of arms is carved in wood above the entrance doors and also appears on the glass work.

Tudor roses, fleur-de-lis, and acanthus leaves have all been carved by Sherline to create an authentic portrayal of a 16th century room.

The ceiling, though not a replica, is a close copy of the Tudor ceiling in Cardinal Wolsey's closet at Hampton court Palace. It is made up of richly embellished squares and elongated hexagons, centred with rosettes, Tudor rose, and Prince of Wales's feathers. Conventional Renaissance ornaments consisting of Tudor badges, mermen, mermaids, dolphins and vases support the principal motifs and also adorn the deep, well-proportioned frieze. Moulded ribbing, the most characteristic design feature of Tudor ceilings, holds the individual plaster casts in place. At the intersection of the ceiling ribs, bosses set in radiating acanthus leaves add to the overall depth of design.

The Sydney firm, Art Plasto, constructed the ceiling in the Shakespeare Library. Photographs of the original ceiling were taken at Hampton court and enlarged to actual size. Upon these photographs, the modeller worked his clay to produce his model. From the model, a jelly mould was made, the liquid gelatin being poured over the clay model and allowed to set. Plaster was then poured in to produce the various panels.

Except for the absence of Wolsey's motto at the bottom of the frieze, and a difference in colouring, the Australian ceiling differs little from its English parent as it survives today.

Light and colour are added to the Shakespeare Library by the inclusion of a splendid sequence of stained glass

depicting Shakespeare's seven ages of man, from As You Like It, Act II, Scene VII.

The artist for the windows was Arthur Benfield, a craftsman who learnt his trade from an old master of stained glass - Polish-born John Radecki. Arthur, now seventy three years old, runs the 'Benfield studio of Fine and Applied Arts' in Adelaide. He recalls that he had to design, draw and point the images for the Shakespeare Library, as well as for the magnificent Chaucer windows in the State Library's main reading room.

Instruction in Arthur's youth was disciplined and thorough. In the early stages of his training, John Radecki had him drawing feet and hands for months at a time so as to be skilled enough to meet the high standards expected of him as a stained glass artist. Fine examples of his work can be found in many Sydney churches, and Arthur hopes to hand on his proven technique to his son in Adelaide.

Other craftsmen, notably the joiners from the firm of Hogden Brothers of Enmore, visit the library from time to time to inspect their work. Edward Hanbury was a young apprentice at the time, and he recalls the wood being damped down many months before final assembly to ensure that the joints would not move. Very little glue was used for the joinery work, and mallets were wrapped in pieces of blanket to avoid bruising the wood.

In keeping with the design of libraries towards the end of Shakespeare's life, open shelves supported by fluted perpendicular columns extend to a great height around the walls. Two small glassed-in bookcases, faced with wooden tracery, lend balance to the room without compromising the Elizabethan character.

A direct link with Shakespeare's own home is provided by a period chair fashioned from mulberry wood taken from a tree growing in his garden at Stratford-on-Avon.

Of course a library is primarily about books, or as that wise old Roman statesman, Cicero, wrote some 2,000 years ago — 'A room without books is as a body without a soul'. In addition to the small collection used to dress the Shakespeare Library, more than 3,000 works by or about Shakespeare are available through the General Reference Library. The largest Shakespeare collection in Australia, this includes translations in Japanese, Malay and many other languages, miniature volumes only a few centimetres high and massive folios depicting scenes from Shakespeare's England.

There are those who say that the Shakespeare Library should have been designed to reflect an Australian identity; that obsessed Anglophiles indulged themselves by creating yet another cameo of old England. But for those who see our heritage on a more global scale, extending back in time beyond the magic year of 1788, the Shakespeare Library invokes the sense of another era, the characters and their seven ages in ways not so very different to our own.

Married to this world of ink and paper is another tradition; that of the artist craftsman. For the same could be said for each of them as was written of Shakespeare by Ben Jonson: 'He was not of an age, but for all time!'

John Wright.

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