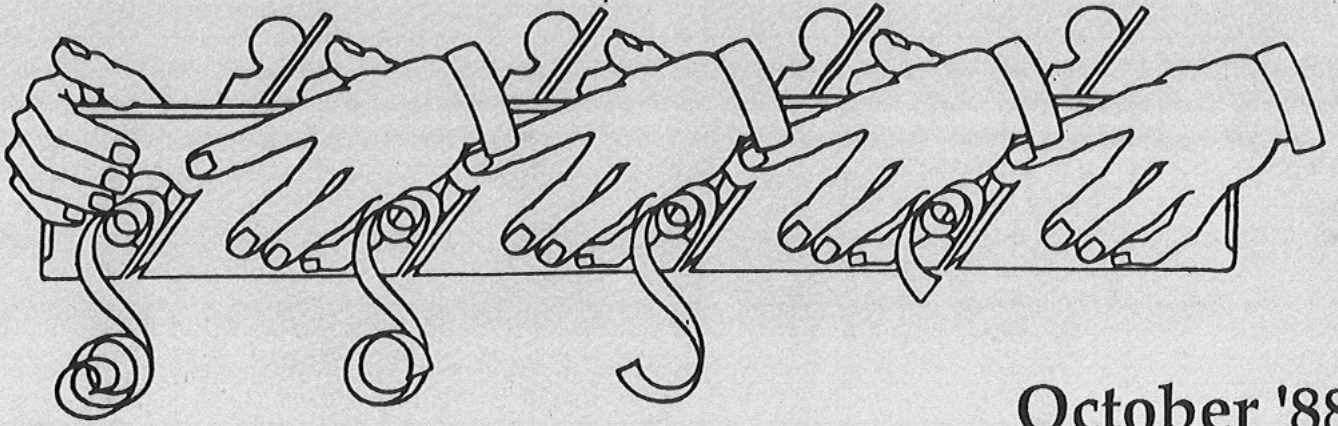


# WOODWORKERS' GROUP OF N.S.W.



October '88

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

Chairman :	Laurie Oliver	922 2277
	2 Collette Place, East Killara	2071
Secretary :	Nick Hill	997 8788
	16 Chiltern Road, Ingleside	2101
Treasurer :	Gayl Leake	488 8925
	1002 Pacific Highway, Pymble	2073
Newsletter	Jim Littlefield	666 4266
Editor :	27 Corben Street, Surry Hills	2010
General	Mike Jefferys	250 7173
Assistance :	66 Narrabeen Pk Rd, Warriewood	2102
	Richard Vaughan	818 1816
	14 Fred Lane, Lilyfield	2040

## FROM THE CHAIR

By now all members should have received a draft copy of our Rules of Association. These simple Rules are those prepared by the Corporate Affairs Commission for the use of small organisations such as ours. Larger and more comprehensive sets of Rules are also available but, in recommending the simple Rules, your committee sought to avoid too much complication. This, it seems, has been the guiding force in the Group since its formation, to the extent that any formal rules of any kind have been resisted for ten years.

Some discussion took place at our August meeting at which the simple Rules were put forward by your committee (with minor adaptation to our specific needs) for acceptance. However a few points came out of the discussion which would bear further thought and on this basis the meeting decided to put off a formal vote of acceptance of the Rules until our October meeting.

In the circular that went out with the draft Rules, I urged all members to send in comments. Only a few have arrived so far. Please all put your minds to this important matter, send in your comments or attend the October meeting at which the Rules will be put up for acceptance.

Laurie Oliver.

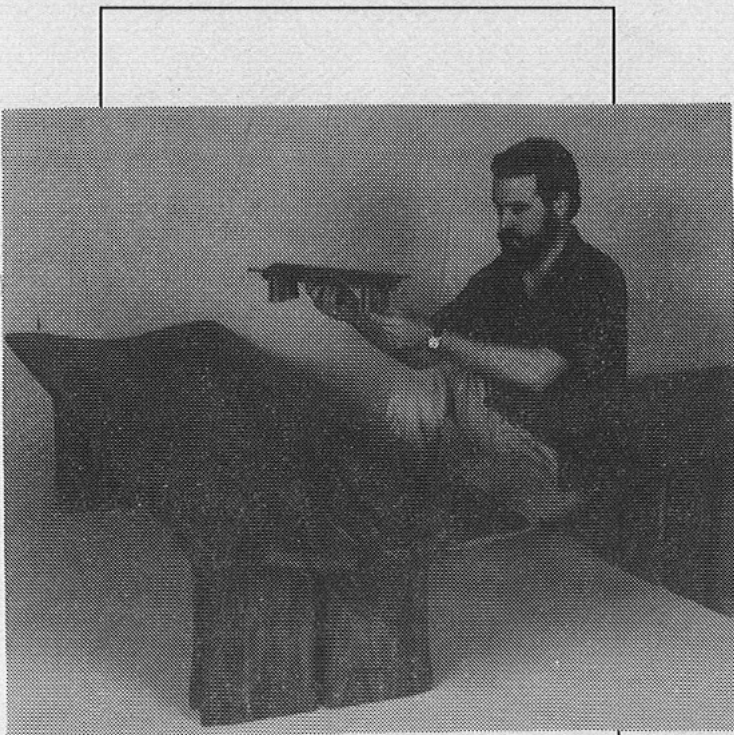
## NEW COMMITTEE MEMBER

My plea in the August newsletter for someone who is flat out earning a crust, keeping up with the social hurley burley did not fall on deaf ears.

Richard Vaughan has kindly offered his services and we welcome him to our committee.

You may all remember Richard's fine contribution to the Group's affairs by preparing the portfolio of the Opera House 1985 exhibition, in addition to serving on the Opera House 1987 exhibition committee. I tried to get him involved in the 1987 portfolio but perhaps this was too much to ask. However, if any of you people out there could help with this worthwhile project Richard Vaughan will give you an idea of what's involved.

Laurie Oliver.



*Parliament House benches by  
Leon Sadubin. Tony MacDougal  
and Matthew Atkins assistants.*



## OUR NEXT MEETING

The October 10 meeting at 7.30 at the Powerhouse will this time be an A.G.M. type show which will finalise the formal bits of Association.

The good part of the meeting will be a lecture by Chris McElhinny from the Canberra School of Art on the myth of the technical drawing. Be there, he's a very interesting guy and not to be missed.

Our December meeting is also arranged and this will be a guided tour of the Powerhouse furniture collection by Anne Watson, the curator of furniture at the Powerhouse.

Nick Hill.

## OUR LAST MEETING

Well as it ~~turns~~ turns out the formality of minutes isn't quite necessary yet but all the same I'll tell you what happened. Alan Wale and David Lockwood apologised for their absence and we had a whip around for John Wilkinson who had a serious accident with a spindle moulder. Good news on that front as John writes he's recovering well, I hope it continues quickly for him.

As for the Rules of Association for our incorporation we proposed the standard issue rules and found quite a few members were put out by some of the clauses. As a result a 'motion' was taken to have the rules distributed for perusal by all members for their comments and suggestions. The resulting correspondence is to be assessed and the rules amended where necessary by a committee of Leon, Les, Jim and Gayle. The rules will be rehashed to suit the suggestions of members and re-submitted for acceptance at our 10 October meeting.

The National Woodworkers Association information was also tabled and the information for our involvement was also sent out for approval.

After all that activity had finally died away we were treated to an excellent lecture and slide showing by Leon Sadubin. The subject was the production of the Parliament House benches and the 10 years of his operation to date.

The slides and lecture were excellent with step by step photos of the construction and development of the design for the benches. We also had a brief history of Leon's work with slides of some of the classic pieces he has reproduced over the years.

He was very happy to answer all kinds of questions on the construction, design details and business side of the Parliament House job. What astounded me was the quantity of work which was put out by what seems a small workshop and only four people. There were 93 benches made in 14 months which gives me great enthusiasm to consider how, with a little alteration, all our small workshops can be put into a production run of astounding quantity.

As one has come to expect even in such quantity the quality of Leon's workshop output was second to none. Every bench was hand sanded to a fine finish and I've seen the finished benches in situ and all are very fine pieces. Our sincere thanks go to Leon for the evening's entertainment.

Nick Hill.

## FROM THE EDITOR

Nick Hill has reported elsewhere in the newsletter on Leon Sadubin's talk at our last meeting. I would like to add how much I enjoyed the evening. I was really impressed by the Parliament House benches and particularly intrigued by their design. The idea of using arcs from three equal circles joined at three points not only produced a pleasingly shaped bench seat but made the joinery beautifully simple by making all angles for the coopered joints the same. Other aspects of the design reflected decorative and structural motifs from the building, integrating the pieces very subtly into their environment. Leon's frankness was refreshing and I gained a little more insight and understanding and therefore appreciation of good design. Thank you Leon.

Earlier in the year I made an appeal for more input from members to the newsletter. I haven't been overwhelmed by the response and am still depending on the old faithfuls for most of the copy. Please, folks, make an effort. Remember, its better to give than receive. Anything will do. Variety is the spice, etc. Photos, stories, designs, cartoons, workshop devices, complaints, personal profiles, whatever.

We are also in desperate need of more advertising. When you next visit your favourite suppliers, tell them about the Group, show them a newsletter and badger them to advertise. Bob Dixson (phone 489 26130) has kindly consented to pursue advertising clients for us. Please ask prospective advertisers to contact Bob or me.

We need new members as well. Spread the word. We have a lot to offer one another. We've had little response as regards establishment of a group library. If there is any interest, please contact Bob Dixson and / or discuss the proposal at our next meeting.

Jim Littlefield.

### WWG MEETING DATES FOR 1988

#### Group Meetings in 1988

October 10

December 12

Please note in your diaries that our guest speaker for the October 10 meeting will be Chris McElhinney. The topic will be 'Design and the Drawing Myth'.

#### Newsletter Deadlines in 1988

7 November (for December issue)

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

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 should be in black pen.

#### Committee Meetings in 1988

Committee members will be advised by phone.





## Garry Knox Bennett

**Slide / Lecture :** Garry will present a slide / lecture night on Saturday 22 October at 39 - 41 Lower Fort Street Sydney. It will cost \$4 each. Coffee and biscuits provided. Beer and wine for sale.

**Workshop :** Garry will hold a workshop on Sunday 23 October at 14 Corby Ave, Concord, starting at 9 am. He will make a piece of furniture. Cost is \$40. Contact Henry Black, on 744 2822.

We are grateful to the Australian American Association for providing funds to bring Garry up from Melbourne. For background on Garry Knox Bennett see our last (August 88) newsletter and articles in Fine Woodworking issues 45 and 61.

## ACF 1988 National Conference

7 - 9 October

University of Technology, Sydney

*'The Australian Environment -*

*Taking Stock and Looking Ahead'*

contact : ACF NSW office

18 Argyle Street SYDNEY NSW 2000

## EXHIBITIONS

### The Australian Craft Show

3rd Annual Exhibition & Sale

23 - 27 November

11 am - 9pm Wed - Sat

10am - 6 pm Sun

Royal Hall of Industries, RAS Showground, Sydney

About a dozen of our members will be exhibiting under the aegis of the Woodworkers Group of NSW. Don't miss it.

Those who have paid their money for the show will be informed shortly of details of rosters and set up and collect times by letter.

Any member interested in participating in this show who hasn't yet made the plunge, now is your chance to become a full member. We'll happily consider latecomers.

Our brochure for these small shows is well underway and will be available at the Australian Craft Show for distribution with the full list of exhibiting members attached. Don't forget the Old Bakery Gallery is our venue for February and March next year so let me know if you are coming in on this show soon.

Nick Hill.

P.S. We need a sign, in wood, about 300 mm high by an appropriate length (2.5 m available) proclaiming the 'Woodworkers Association of NSW' for our booth (stand Y105). Any volunteers ?

## The National Woodwork Exhibition

21 to 23 October

Exhibition Building, Melbourne

Contact : Interwood Holdings P/L

c/o Gembrook Post Office VICTORIA 3783

phone : (059) 68 1753

## JOHN WILKINSON

For those of you who haven't heard, John Wilkinson had a nasty accident with a spindle moulder in July. Those present at the August meeting passed the hat and the money collected, along with our well-wishes, were sent to John. We're pleased to hear how well John is recovering and print here the letter he recently sent Laurie.

*Hawkins Lane, Condong 2484*

*Dear Laurie,*

*I would like to thank you and all the Group members for your well wishes. I'm touched and perhaps a little embarrassed by your generosity and thoughtfulness.*

*There must be guiding spirits for fools and woodies, spindle moulders are definitely not the way to have a manicure. Jokes aside, I feel extremely lucky to come away from it so well. Except for one stiff joint, my hand will be as good as new. Its still a bit tender but in a few weeks life should be getting back to normal. Thanks again for your thoughts. Yours,*

*John Wilkinson.*

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# T U R N I N G

IN WHICH MIKE DARLOW REVIEWS PLEASURE AND PROFIT FROM WOODTURNING, AND FURTHER EXPOUNDS HIS APPROACH TO HIS CRAFT.

Reg Sherwin's 'Pleasure and Profit from Woodturning' has been long awaited. It seemed to be advertised as being available for at least six months before leaving the presses. Further, during this period the soft cover's design was changed. A drawing showing Reg in his haute couture baseball cap was replaced by a photograph revealing a gleaming pate but at least the magnificent sidelevers remain.

It is a slim volume, 128 plates, eight inches wide by ten inches high. The large type exceeds the line drawings and black and white photographs in area, a welcome rarity in woodturning publishing. Reg's writing style is fluid. He even out-Frank's Pain, and there are often a couple of jokes per page. I particularly liked '*Once more into the beech, dear friend!*'

The size and frequency of illustrations are an important layout tool in a book. In Reg's they are positioned adjacent to the relevant text and where appropriate are taken from the turner's viewpoint. Their content, however, sometimes leaves something to be desired.

The book's introduction is almost apologetic. Reg warns that: '*some of the things which I advocate.... have been frowned upon by fellow professional turners. But they work for me!*' This is an all too prevalent attitude and a false one. The arbiters of technical efficacy are the wood and the clock. The methods which produce the best or the desired surface finish, enable the required shapes to be cut with the greatest certainty and achieve these aims in the minimum time are the ones which turning teachers should advocate.

Where there is a choice of apparently equal methods we (professional turners) should aim to confirm that they are indeed equal. If one is found to be superior then that should henceforth be the one recommended. '*But they work for me!*' may be the catchcry of the lazy and the irresponsible but Reg has little to apologise for as the book's shortcomings are ones of omission.

The book's title of 'Pleasure and Profit from Woodturning' has appeal and relevance. In its chapters, which average five pages apiece, only about fifteen pages touch on the profit element; the pleasure aspect receives no formal treatment.

Through the first 110 pages Reg gives his thoughts on the technical aspects of turning: on workshops, equipment, tools and their manipulation. In general it is sound stuff. In some reviews a sentence such as the previous one would be followed by a phrase similar to: '*but there are several things which I would disagree with!*'. Such an unsubstantiated comment aggrandises the reviewer and denigrates the reviewee without giving the latter any scope to effectively respond. I shall not follow this cowardly path.

I disagree with the following:

1. The methods described on page 44 for cutting coves (hollows) are inferior. The importance of starting the final cuts with the gouge axis pointing to the lathe axis seems to be unknown. Considering past prominent

descriptions of the underhand grip<sup>1,2,3</sup>, Reg's belated discovery of it is surprising. Alas Reg, its use, as in figure 48, does not guarantee that an improperly presented tool can be controlled.

2. Figures 60 and 61 show that Reg has misunderstood Frank Pain's method of cutting pommel ends<sup>4</sup>. Reg's more recent method is of limited use for a large percentage of pommel ends are square, not rounded. The use of a second skew with a coarse sharpening angle for such cuts is not convincingly supported.
3. Figure 74 is miscaptioned.
4. A maximum driving centrepin projection of 1/8 inch is stressed (page 58). This is inadequate (page 58) and surprising as Reg often loads and unloads without stopping the lathe (page 90).
5. Reg seems unaware of the triple folding of sandpaper<sup>6</sup>.
6. Figure 119 repeats the inferior details recommended by Ray Key<sup>7</sup>.
7. Reg's claim to have introduced the gap 9 guage is ludicrous - he cannot be that old. He may care to consult page 114 of Pain.
8. On pages 104 and 105 Reg lamely accepts the chuck manufacturers' hype and assumes that bowls have to have unsightly recesses in their bottoms.

Pleasure and Profit from Woodturning has a feeling, an underlying attitude, which is at odds with the promise implicit in the book's title. Reg has been a self-employed or employing jobbing turner for twenty years with his foray into teaching and writing being both relatively recent and still a minor part of his business. Yet nowhere in the book does he attempt to suggest the proper role and position of hand woodturning in the late 1980s. By this omission he does positive disservice by helping to perpetuate the attitudes which have seen British woodturning remain as a subsistence trade or craft and have seen its status compared with woodturning elsewhere eroded.

I believe that: woodturning is powered circular hand carving. In Britain in 1988 any making process which uses a high hand skills component is a luxury. Hand woodturnings must therefore be promoted for sale as luxury items and must be luxury items. Britain is a free country. I support the right of turners to ignore or reject my above belief, to make dross and to sell it. A significant proportion of the industry which has grown to supply lathe owners with goods and information encourages and depends on the rejection of my belief. But the production, sale and encouragement of non-luxury woodturning is not conducive to pleasure and profit from woodturning. There are two compelling reasons:

1. If society does not strive to improve the quality of life that quality will deteriorate.
2. If hand woodturning continues to ignore my belief the profits which Reg largely ignore will continue to be insignificant. Hand woodturners will remain subsistence drudges.

Let me outline the proper strategies for contemporary hand woodturning.

1. Wood is now a largely obsolete material. Despite its continually rising relative cost wood usage remains high because of its warmth, tactility and visual attractiveness. Where appropriate, woodturning



# TALKS

should be designed and finished to exploit wood's particular aesthetic properties.

2. The standard of design of woodturning should befit luxury items. This does not mean that Reg should cease making finger spinners. It does mean that they should be well designed and well turned luxury toys at appropriate prices.
3. The standard of workmanship should be appropriate to luxury items.
4. Hand woodturnings need to be promoted and sold as luxury items. This does not mean avoiding fairs and shows. It does mean being more selective in the ones one attends.

The above four strategies are relevant to all hand woodturning, not just to the quality craft sector. The professional jobbing hand turner needs to operate professionally and that means charging at a professional rate. That will inevitably mean less work as former clients substitute plastic or metal or seek out turners with automatic lathes but the work that remains will yield more pleasure and profit. Time will also be freed to enable promotion of one's services and of products which one has developed. The passive jobbing turner is vulnerable. By designing, producing and promoting one's own products according to the four above strategies one can keep active when jobbing work is short.

The four strategies also apply to the amateur lathe owner. Note that ownership of a lathe does not automatically make one a woodturner any more than would my purchase of a stethoscope make me a physician. In an ideal world the amateur would develop their knowledge and skills to a high level before attempting to sell any work. Further, such work would be offered for sale at professional prices. Alas, non-professionals continually undermine the viability and status of woodturning by attempting to sell their dross. In a sense its price is irrelevant for junk is expensive at any price. The term 'amateur woodturner' should be associated with those who, free from the necessity of selling their work, thereby have the opportunity to produce work of superlative quality and individuality.

To summarise, Reg Sherwin has written an enjoyable yet lightweight book. A textbook without an index. A book which largely ignores the importance of design. A book which makes little attempt to address the important and relevant issues implicit in its title.

## References

1. Mike Darlow. *The Taming of the Skew, Fine Woodworking*, September/October 1982, pp.70-75.
2. Richard Raffan. *Turning Wood with Richard Raffan*. The Taunton Press, 1985, p. 50.
3. Mike Darlow. *The Practice of Woodturning*. The Melaleuca Press, Sydney, 1985, pp.113-117.
4. Frank Pain. *The Practical Wood Turner*. Evans Brothers Ltd. pp.109,110.
5. Darlow, p.51.
6. Darlow, p.123.
7. Ray Key, *Woodturning & Design*, B.T. Batsford Ltd, 1985, p.102.

Mike Darlow employs four hand turners and twelve lathes in Sydney. He is the author of 'The Practice of Woodturning'.

## OF ONANISM \*

Several people have decided not to renew their membership. Sincere thanks to those two who took the time to write and explain why. They felt very conscious about being strangers at the meetings, of not knowing and not being introduced to anyone. And its a bit uncomfortable knowing the face from previous meetings but not knowing the name. We will be adopting the suggestion of the use of name tags and now we'll be able to identify one another at the next meeting, so we don't need to be unfriendly when we're actually feeling awkward.

There's also mention been made of '*what's in it for me, and especially as a non professional?*' Chances to learn some stuff, that's what. Opportunities for an insight into other ways of looking and of achieving of input in short.

Incidentally our current chairman is in fact not a professional woodworker (though the thought of calling Laurie 'amateur' brings a smile).

This year has seen our own Bernard Gay introducing the intricacies of intarsia

The vitally enthusiastic and challenging Richard Latrobe Bateman giving a slide show and talk as well as a January workshop on design.

Peter Johnson being instructive on the basics of good photography.

George Ingham giving another point of view on design.

Alan Wale's workshop on joinery - who reckons they can't learn something from Alan Wale ?

Richard Blizzard, renowned British toymaker and personality (still animated despite some 28 media appearances in the previous fortnight).

Gary Knox Bennett is a coming attraction (see August newsletter).

All that input isn't relevant to onanists and Supreme Beings, but it ain't bad value for the money. The money. Some members still haven't paid their subscriptions. It costs around \$300 - \$400 per issue for this newsletter you're reading. A second portfolio is under way to spread the word (when will you be seen in the NSW Woodworkers' Portfolio?) It costs to get exhibitions under way and generally help get woodworking out of the dark.

Paying your way isn't so bad, especially when its tax deductible. Mail it to Gayl. We'll all be glad you did. And let opportunities keep coming your way.

Richard Vaughan.

\* Onanism : solitary non-productive activity; distanced from input.

## STURT SCHOOL FOR WOOD

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Range Road MITTAGONG NSW 2575



# THOUGHTS ON THE NATIONAL WOODCRAFT GUILD

**I** am writing in response to a request for comments on the proposed National Woodcraft Organisation : the 'Woodcraft Guild of Australia'.

I believe there is a need for a national woodworkers body to co-ordinate responses to issues from state affiliated groups.

A report covering the proposed 'Forest Accord' announced by Senator Peter Cook (Federal Minister for Natural Resources) noted that further work at the top end of the forest products market, in the manufacture of high quality furniture and craft products, is needed. (See relevant points from article published in 'Habitat', August 1988, listed below. ed)) Representation will be required from a recognised national body on such an issue.

To effectively represent this issue the national organisation must develop a succinct list of aims and objectives in the area of its members' expertise and therefore able to give reliable opinion. As such, a list of objectives similar to that proposed for the Woodworkers Association NSW would be adequate.

The national organisation could have an opinion on the future availability of forest products by advising on forecast demand, grade, species and other usage statistics relevant to the sector it represents. Governments cannot act on emotional comments only covering issues based on fear or guilt such as utilising rainforest or the production of woodchips.

Considering the above, the objectives of the Wood Institute of N.Z. are far too broad as a model for the Woodcraft Guild Australia especially if all the objectives are being considered.

As a 'guild' the national organisation and the NSW 'Association' should concentrate on maintaining and developing traditional and (where applicable) new *skills* appropriate to *fine* woodworking. Not every facet of woodworking could be represented. The promotion of the craft industry sector and lobbying towards policies which facilitate the growth of the sector also needs concentration. To undertake lobbying on a national basis a statistics database will be required covering aspects of the craft sector.

In summary, the following objectives of the NZ Wood Institute may be applicable to the national organisation :

- To foster the development of world standard skills.
- To promote wide knowledge of techniques and problems of the wood based craft industry.
- To promote adoption by Government of policies designed to provide long-term support for the goals of the Institute.
- To enlist Government support where needed in support of these objectives.
- To establish knowledge of the supply capacity and demand needs for the wood based Australian craft industry.
- To develop and establish promotional methods appropriate to the marketing of wood craft.
- To arrange social gatherings of members designed to promote the exchange of experience and information.

- To promote skill, training, work experience (including overseas experience) and job opportunities for people engaged in the wood based craft industry.

Phillip Bohringer.

Extract from Habitat, August 1988 :Senator Cook described the 'bare bones' of his Forest Accord proposal as follows :

- *the need to ensure that Australia added value to the forest products we exported;*
- *the importance of reducing the timber industry's dependence on export of woodchips;*
- *the Commonwealth Government's commitment to the establishment of timber plantations as "the only secure and sustained basis for future forestry operations";*
- *development of more pulp and paper mills, to meet both international and local demand;*
- *further work at the top end of the forest products market, in the manufacture of high quality furniture and craft products;*
- *integration of the forest research done by the states, CSIRO, and industry;*
- *further development of the National Afforestation Program; and*
- *streamlining of the government's procedures for determining land access questions.'*

## - CLASSIFIED ADZE -

### Cedar for sale

I have been offered a cedar log of about 9' girth which will probably yeild boards up to 20 - 22". Unfortunately I cannot afford to but the whole log.

If you are interested in buying some, cut to your specifications, I can stack and dry it in a secure place or send it off. If interested, please phone (065) 58 2288.

Peter van Herk

### Position Vacant

Written applications will be considered from craftsmen experienced with the conservation / restoration of antique furniture and who have the ability to work on antiques to a high standard. Must have knowledge of woodwork and antiques and appreciate fine furntiture. Above award wages (cabinet maker) negotiated. Send particulars to :

Paul Gregson  
17 Adamson Ave  
Dundas NSW 2117



# THE CCA NATIONAL SELECTED SLIDE LIBRARY

Robyn Denmeade, Slide Librarian

The Crafts Council of Australia have a new professional slide viewing system, called the 'Abodia', for promoting craftspeople's work represented in the National Selected Slide Library. The 'Abodia' is a system of sliding vertical storage racks with built in viewing and light table facilities.

This is a professional system we can be proud and confident in presenting and promoting craftspeople's work represented in the National Selected Slide Library. All work represented can be seen at a glance with ease.

## Submissions for inclusion into the Library

Since 1980 the National Selected Slide Library has been promoting *selected* Australian craftspeople's work in Australia and overseas for commissioning work, exhibitions and the sale of work to craft shops and galleries.

Craftspeople interested in being included in the National Selected Slide Library can obtain entry forms from your state Crafts Council or from the Crafts Council of Australia, 100 George Street, Sydney 2000.

**What is needed :** accompanied with an entry form, five (5) slides of current work and a curriculum vitae.

In past selections the panel committee has emphasised that, when applying, craftspeople be made aware that in the selection process the five slides are shown simultaneously as they would be viewed by users of the National Selected Slide Library. So consistency of work and professional photographic presentation are of utmost importance for selection and promotion.

**Applications :** for selection are received up till 31 December each year and selection by a panel committee of peer is in April

Once selected your work is included and promoted for a four year period, during which time an annual update of current work is advisable for promotion. You will be advised during the fourth year that your work will be up for review in the following selection.

Slide applications submitted throughout the year and awaiting the annual selection are also shown to visitors using the National Selected Slide Library, so it is advantageous for the promotion of your work to send in an application anytime.

# RICHARD BLIZZARD

On Friday evening 9 September Richard Blizzard gave a delightful talk and slide show on his work. Richard was extremely friendly and enthusiastic and at Laurie's request talked extensively about marketing. His basic message was, believe in yourself, be persistent (and consistent) and seek media coverage. This of course is hard work and takes time, perhaps years. In Richard's case it has paid off and he has tapped a deep need in the UK and elsewhere for people to make decorative and useful things in wood. His toys and models have been made in the thousands from plans and will soon be available in kit form.

He also suggested that we, as a Group, should pursue radio and television stations as a way of increasing the public's awareness of our existence and of the significance of and need for fine woodcraft. He reckons the electronic media are hungry for new 'talent' and ideas but they require constant pushing.

It was also interesting to hear him comment on the friendliness and good feeling he received from those members present at his talk. He said that guilds in the UK were, by contrast, cool and aloof organisations more interested in jealously guarding their crafts' 'secrets' than disseminating knowledge. Both Richard LaTrobe-Bateman and Lucinda Leach made similar comments while here earlier this year.

Jim Littlefield.



## BASIC JOINERY WORKSHOP

The one day workshop at the Sturt School for Wood advertised in the last newsletter attracted a number of enquiries but in the event only five W.W.G. stalwarts made their way to Mittagong on Saturday 13 August. Their lack of numbers, however, was compensated for by their enthusiasm in arriving at the School before the advised 8.00 am from destinations as widespread as Turramurra, the Blue Mountains and Canberra.

Alan Wale wasted no time in getting down to the serious business of executing a mortice and tenon joint with hand tools only and then demonstrated alternative methods using table saw, router, bandsaw and drill press. Each step was carefully explained and there was a continuous flow of questions and comment (invited by Alan at the beginning of the session) as work proceeded. It was originally intended that the 'students' (some very mature-aged indeed!) would spend the afternoon putting into practice what had been demonstrated and discussed in the morning but by lunchtime all agreed that the time would be better spent in continuing with the instruction and interchange of ideas.

The afternoon session included instruction on tool sharpening - particularly cabinet scrapers - and one member present pronounced that this in itself made the workshop worthwhile. Many thanks, Alan, for a most instructive and stimulating workshop. I, for one, have noticed a marked improvement in my work since observing your rigorous scribing techniques and in keeping my sharpening stones soaking in a bath of kerosine and mineral oil. Thanks again.

Bob Dixon.

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# - A GLIMPSE AT OUR PAST -

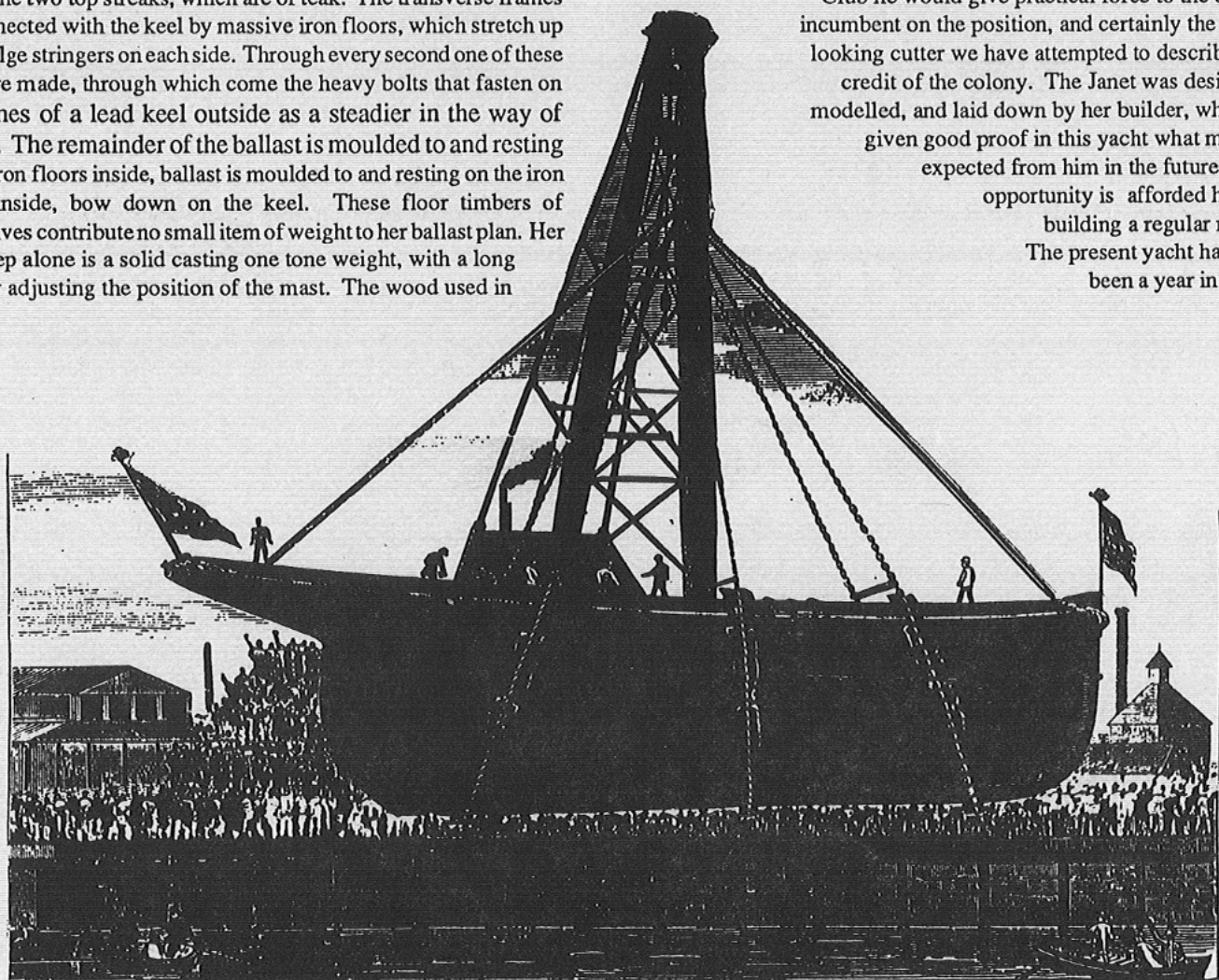
The following comes from 'The Australasian Sketcher', June 1880. Can you imagine a present day popular magazine publishing so detailed and informed an account as this of the work of any artisans ?

## Mr. W. J. Clarke's Cutter Yacht Janet

We present our readers in this number with a fore-body sketch [unfortunately not available] of the 36-ton cutter yacht Janet, now building for the Hon. W. J. Clarke by Mr. H. R. Murray, yacht and steam launch designer and builder, Emerald-hill. The illustration represents the yacht on the stocks in the large shed at the bottom of Clarendon-street, from which she will be transferred on a moveable tramway, in short stages, to the 50-ton crane to the Yarra bank. The hull is about finished ; the principal work remaining to be done is the cabin fittings, which are also well advanced. The following are the dimensions of the yacht : -Length, over all, 64ft. ; beam, 13ft. ; length of load line, 55ft. ; draught, aft, 9ft. 6in. ; length of keel, 46ft. That the Janet is too strongly built for racing purposes only is evidenced in the fact of her being ceiled and lined right through from stem to transom with 1 1/4 Oregon down to her bilge stringers, which are secured at stem and stern by iron knees, 3ft. 6in long. Supporting the deck-beams and resting on the ceiling is fitted a strong shelf firmly bolted through the transverse framing to the outside skin ; the deck beams being also firmly bolted to the frames, which are of red gum, of natural-grown curved timber. The keel, stem, stern post, and the planking of the immersed portion of the hull are also of the best Gipps Land red gum, which gets a high character from English shipwrights who have used it. The freeboard is planked with 2in. kauri pine, except the two top streaks, which are of teak. The transverse frames are connected with the keel by massive iron floors, which stretch up to the bilge stringers on each side. Through every second one of these holes are made, through which come the heavy bolts that fasten on nine tones of a lead keel outside as a steadier in the way of ballast. The remainder of the ballast is moulded to and resting on the iron floors inside, ballast is moulded to and resting on the iron floors inside, bow down on the keel. These floor timbers of themselves contribute no small item of weight to her ballast plan. Her mast step alone is a solid casting one tone weight, with a long slot for adjusting the position of the mast. The wood used in

the cabin fittings is Huon pine, and Tasmanian blackwood, richly figured, the blackwood being of the finest sample yet seen in Victoria. The principal cabin area is taken up by the saloon, which comes immediately under the skylight, and is strongly framed and covered by bent plate glass, richly embossed with marine subjects and floral ornamentation. In the centre of the saloon, on each side of the richly-carved and upholstered lounges, beautifully carved oval frames in Huon pine denote where a pointing is to be placed at some future time. On each side of these centres, and continued round the whole saloon, is Huon pine panelling, spaced off by richly-grained blackwood pilasters, with fluted shafts and neatly-mounted caps and bases. On each side of the staircase entrance from the companion are situated the principal berths, an additional dressingroom with lavatory and toilet being fitted on the port side. Forward of the saloon comes the steward's pantry, galley, and forecabin for the crew. The latter is surrounded with lockers in every available space, folding bunks being also fitted for crew. As previously stated, the Janet is to be rigged as a cutter, and will have both a cruising and racing fit-out, which will include two set of spars and sails. She will be fitted out in her cruising rig first, by way of ascertaining her qualities, and this will give a very good idea of the sail area she will stand in full racing trim. She is fitted with a patent windlass and patent winch action for reefing. There is also a winch action fitted under her boom, clamped to the mast. The Janet will be ready for launching in about four weeks from date, and will be placed under the command of Captain R. Banner, who will be able assisted by an experienced crew, well accustomed to match sailing in English and Australian waters. It was generally supposed that when the Hon. W. J. Clarke accepted the commodoreship of the Victorian Yacht

Club he would give practical force to the duties incumbent on the position, and certainly the fine-looking cutter we have attempted to describe is a credit of the colony. The Janet was designed, modelled, and laid down by her builder, who has given good proof in this yacht what may be expected from him in the future if the opportunity is afforded him of building a regular racer. The present yacht has just been a year in hand.



LAUNCHING OF THE YACHT JANET.