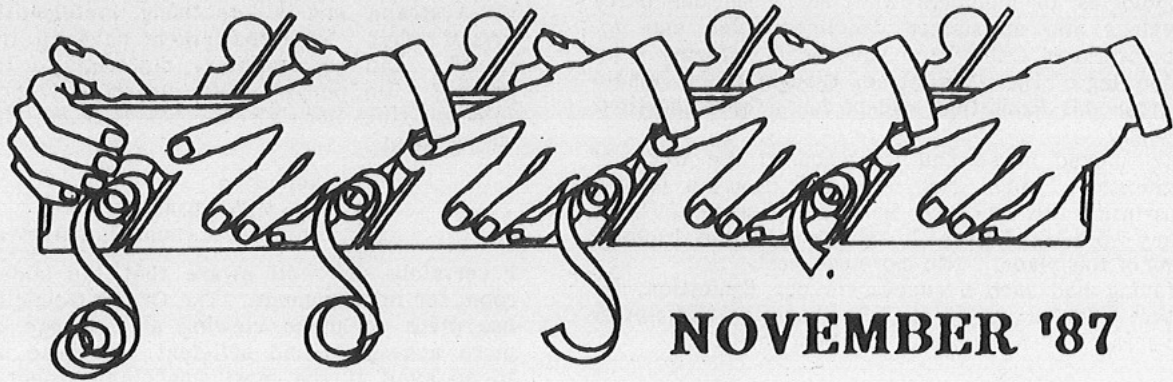


WOODWORKERS' GROUP OF N.S.W.



NOVEMBER '87

WOODWORKERS' GROUP OF N.S.W.

Chairman:	David Lockwood	666.9122
	16/26 Tupia Street, Botany, 2019	
Secretary:	Laurie Oliver	922.2277
	2 Collette Place, East Killara, 2071	
Treasurer:	Mike Darlow	212.5782
	20A City Road, Chippendale, 2008	
Newsletter	Nick Hill	997.8788
Editors:	16 Chiltern Road, Ingleside, 2101.	
	Phillip Bohringer	264.1633
	22 Allen Street, Leichhardt, 2040	
Wood	Gerard Gilet	94.3638
Resources:	34A Beatrice Street, Balgowlah, 2093	
Tools:	Henry Black	744.2822
	14 Colby Avenue, Concord, 2137	
General	Mike Jefferys	250.7173
Assistance:	66 Narrabeen Park Road	
	Warriewood, 2102	

from this exhibition.

I think that despite the difficulties, and the heavy investment, it is very important that there should be a fair representation of major pieces at our exhibitions, or we will appear to be a group who make only small items.

The comments book shows a number of things: there is clearly a public appreciation of our work, amounting in some cases to near adulation. I'm not sure of the extent to which that should be welcome. I have always said that the most sincere praise is written on a cheque form. Quite a few people seem to attend the exhibitions regularly, and there were several requests for an annual exhibition, but that has already been discussed and rejected. There was criticism of our advertising and of the brochure. I think we are vulnerable on both counts. The organising and general committees have already held some discussions about these points, but much remains to be decided for the next exhibition.

It might seem odd coming from me, with my frequent tardiness, but the time to begin work for the next exhibition is **NOW**. I know of one member who has begun already. That way, there is the chance to produce something really good, without destroying your income and damaging your business in a last minute flurry. We must never forget that the success or failure of an exhibition lies primarily in the quality of the exhibits.

There were several sales to overseas visitors (from Germany and Switzerland). I think we had neglected this possibility. We have found that it is quite easy and not prohibitively expensive to arrange air freight delivery almost anywhere in the world within a couple of weeks. For future exhibitions we can make prior arrangements for this - and advertise the fact.

I have also several definite indications that there are some people who are deliberately buying our work as an investment. This is both heartening as a form of praise, and a good augury.

On the subject of design, the comments in the book and those casually collected cover the whole range from those wanting only modern design to those who want only traditional. I think it's a futile argument. There is a case, and a demand for both. We would be a lesser, even an insipid group, to cleave wholly to one or the other. Our diversity is part of our strength.

I think we can claim a success. The preponderance of opinion was that it was our best exhibition yet. That is as it should be. Let's make the next one better still!

DAVID LOCKWOOD

STOOL

600 high, Rosewood

Designed to be used at a sewing bench 900 high.

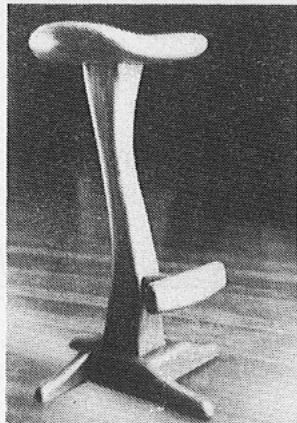
The top was turned then hand-shaped
Stem has twin tenons which protrude
through seat and are wedged.

Food Rest is mortised into stem and cross-piece.
Feet are screwed and plugged.

FROM THE CHAIR

The exhibition at the Opera House went well. As usual, the organisers are feeling the effects of the considerable amount of time and effort which is required. I think the Group was correct in deciding on a two-yearly rather than an annual exhibition.

Many members contributed substantial amounts of their time. Of the many, I wish to single out for special thanks Richard Vaughan, Peter Dorman and Laurie Oliver.



Some exhibition statistics: Total sales of exhibits amounted to \$23,700 which is a considerable advance on previous results. This was 11½% of the total value of items for sale. 70% of items under \$500 and 19% of those over \$500 were sold. The income from exhibition fees, sponsors, sale of brochures and commission on sales (those items in descending order of size) was just sufficient to meet all costs, so the exhibition was self-supporting. The organising committee is to be congratulated.

It is difficult to know how to judge an exhibition overall. Probably the main benefit is in publicising our work. Sales figures clearly mean something, but they are far from being the full story. The exhibition is not primarily a market.

Not many people are inclined to buy major items at an exhibition, especially in this country. On the other hand, these major items sometimes sell later - often many months later - and they often generate commissions for other work. I know of several cases

FROM THE EDITOR

Apologies to members who have seen our dates of meetings and newsletter deadlines come and go. The Woodworkers' Committee have been suffering from Exhibition lag. The Committee, though, is to remain intact after this Exhibition, except for a few alterations in the ranks.

I've moved house and workshop in the thick of the Exhibition, which has compiled upon the feeling of chaos in my life which has included a couple of floods across my workshop floor as I began to solve the drainage problems of this place. (No more excuses!)

Having had such a success in our Exhibition, we can't start to sit on our laurels. So I hope this Newsletter is up to scratch even though late it should be O.K.

OUR NEXT MEETING

Our dates have all be revised due to our lateness.

The next General Meeting is on the 6th December at 20A City Road, Chippendale, at 1.30 p.m.

The meeting will be the last for '87, so let's see you there for a final get-together !

Bernard Gay has accepted a request by me to give us a demonstration of his works in marquetry. Thank you to Richard Crosland for offering his workshop for this demonstration.

Further meeting dates for 1988 will start in February in the first week and subsequently every two months after that. These are general dates as changes are made to accommodate guest speakers.

ATTENTION!!!

ADDRESS CHANGES

NICK HILL and family have moved house and workshop to 16 Chiltern Road, Ingleside, 2101. Ph.997 8788.

HENRY BLACK has moved house and workshop to 14 Colby Avenue, Concord, 2137. Ph. 744 2822.

DON HALL and his son will have a stall at the ACT Wood Conference selling tools.

A sale in Melbourne is rumoured for early next year. I will pass on any details as they come to hand.

HENRY BLACK

LETTERS TO THE EDITORS

Dear Members:

Slide Library of Crafts Council

Recently the Crafts Council of Australia had its yearly slide selection for the Selected Slide Library. Woodworkers who had been selected four years ago were up for renewal and other woodworkers were asked to submit slides for selection. I was not a judge on this committee but have taken to heart many of the comments made by the committee. The committee were surprised that so few new wood crafts people applied. A small number (7) of crafts people up for review did not re-apply.

On many fronts I find this worrying:

1. The slide library to be really useful must show the best of Australian work.
2. The slide library is used daily by magazines looking for crafts people to feature, galleries, government agencies, commissioning bodies, curators selecting for exhibitions and has been the reason crafts people have received invitations to Craft EXPO, the Nelman Marcus Australian Survey, World EXPO, major hotel commissions, Parliament House Canberra, The English Speaking Union, Stuart Devlin Award and most recently the Royal Melbourne Show \$10,000 non-acquisitional award, to name only a few.

If woodworkers are prepared to miss out on these opportunities, I as the President of the Crafts Council of Australia and a practising metalsmith, must ask myself why? Do woodworkers have all the work they want? Did the publicity material go to the wrong people? Do people really understand the value of a selected slide library? Do woodworkers find something wrong with:

- (a) selection
- (b) the slide library
- (c) the Crafts Council of Australia

I certainly am well aware that the slide library had room for improvement. The Crafts Council of Australia has plans to make viewing and storage of the slides more accessible and efficient but these moves will be to no avail if the most important aspect of the slide library is not achieved. It must house the best and most comprehensive selection of work being done throughout Australia and it must be continually updated so that those showing their newest work are not let down by out-of-date work.

Please let the Crafts Council of Australia know if you have any constructive criticism of what the slide library is trying to achieve or send to Information Service, Crafts Council of Australia, 100 George Street, Sydney, 2000, for a brochure to be included in the next slide selection.

Yours sincerely,

Marion Marshall

**President
Crafts Council of Australia**

1988 SELECTION FOR THE NATIONAL SELECTED SLIDE LIBRARY

Submissions are invited from Craftspeople who would be interested in professionally promoting their work.

The National Selected Slide Library has been operating successfully since 1980 to promote Australian crafts and craftspeople on a National and International level.

The National Selected Slide Library is in constant use by the media, architects, interior designers, craft shops and galleries, for individual and corporate commissions. It is also the basis for selection for major exhibitions in Australia and overseas.

CAN YOU AFFORD NOT TO BE CONSIDERED FOR INCLUSION ON THE NATIONAL SELECTED SLIDE LIBRARY?

If you are a full-time or semi-professional Craftsperson and would like your work to be promoted by the Crafts Council of Australia's Information Service, we would like to hear from you.

CLOSING DATE FOR SUBMISSIONS IS 31st DECEMBER

Information brochures on the National Selected Slide Library and entry forms are available from your Group's Secretary or the Crafts Council of Australia, 100 George Street, Sydney, 2000. Tel: (02) 241 1701

Dear Mr Oliver:

I'm writing to you to discuss a business I am currently thinking of starting up in Sydney. Your name and address appeared in the rear of the catalogue produced for the recent exhibition of Woodcraft at the Sydney Opera House.

For some time now I've been intrested in woodcraft and have been visiting galleries and attending exhibitions whenever possible to admire the quality of workmanship and the sheer physical beauty of both functional (e.g. furniture) and decorative items.

It appears to me that Sydney lacks a permanent "gallery" in which a variety of high quality woodcraft can be exhibited and marketed. One of the few exceptions to this is possibly the Naturally Australian centre at The Rocks in Sydney, however although I feel their concept has merit, the general standard of items displayed (in terms of both design and workmanship) could often be higher.

My idea of establishing a Woodcraft Gallery firmed after the recent exhibition at the Opera House where the general quality of furniture and other items displayed were exceptional. I am presently trying to meet with and write to as many people in the industry as possible to gauge reaction to my idea before proceeding any further.

Being early days, I do not yet have any firm plans as to how the "gallery" would operate, however I do anticipate that in the initial stages most items (or certainly the higher value ones) would probably have to be sold on a consignment basis, the commission being a matter for negotiation. I would be interested to know what you feel to be a fair commission.

At a later stage once the business has stabilized and, hopefully, has some funds available, I would anticipate that some larger items could be purchased from the craftsmen. This would give you more financial flexibility and perhaps enable you to concentrate on the side of your business I'm sure you like best - the actual woodcrafting.

I don't know where the gallery would be located, it'll depend largely on the primary market. If tourists are deemed to be the primary market, then the gallery will probably have to be located somewhere with "good visibility". This will mean higher rent and therefore higher prices. I would prefer that this will not be the case, however research will obviously have to be done to sort this out.

Onto some background about myself ...

For the last seven years I have been working in the computer industry primarily in sales and marketing roles. I have successfully sold equipment valued anywhere between \$4,000 and \$500,000.

Prior to this I spent several years working as assistant to the Finance Director of a large multinational pharmaceutical company. Consequently I've had exposure to both the financial and sales problems of running a company.

I trust this letter has been of interest to you. I hope to be able to visit many of the members of the Woodworkers Group in the not too distant future to discuss my ideas further, but in the meantime, if you have any comments to make on the above, please drop me a line using the stamped envelope I've enclosed.

Yours sincerely,

Bob Colman

4 Coulon Street
Rozelle NSW 2039
Tel: (02) 810 8742 (H)

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P O Box 802, ALBURY NSW 2640

Telephone: (060) 411266

Telex: AA 5866



**AN A.F.D.I. ACTIVITY:
THE INTERNATIONAL FORESTRY CONFERENCE
ALBURY, 25th APRIL - 1st MAY, 1988**

WARNING

How secure is your workshop? Thieves jemmed the roller door track off the brick wall of my workshop. They cleaned me out of power tools, including the 2 c.f.m. compressor I'd bought that day. It will cost me over \$3,000 to replace them. They were almost certainly sold for a couple of hundred bucks, which was immediately shot up the bastards' arms.

How's your security? And insurance?

RICHARD VAUGHAN

CAVEAT EMPTOR

We all know it's a punt getting someone to do a job and how recommendations help. In this spirit I feel obliged to mention two individuals employed for our exhibition.

I gather quite a few people were impressed by the work of the printer who did our catalogue. The general woolliness of the photographs, the variations in standard of their printing and the erratic deep etching are memorable. You would find his achievement all the more remarkable had you seen the consistently excellent artwork he was given to work from.

For those of you seeking the standard of printing illustrated by our exhibition catalogue, the name to remember is Brian Gilpin of Gilpin Graphics.

Thanks to grants from the Crafts Board and the Crafts Council, we were able to employ a professional photographer to record virtually every piece in the exhibition. She works for \$50 per hour, and though you and I may covet such a sum, it's about half the common rate. She was very thorough bracketing each shot with three exposures. Best to be sure when you've only got one chance.

When she delivered the slides, there was a batch separate from the others. She was unembarrassed by about 1 in 10 being distinguished by overexposure and/or flair. So that you, too, can enjoy the possibility of a one in ten failure rate at \$50/hour, I will reveal that her name is Jill Crosley.

They are the exceptions. The bouquet list is far longer. We are offering excellence and almost everyone contacted recognised it and responded accordingly.

RICHARD VAUGHAN

GEOFFREY GOES TO THE OPERA

"... I forget my cares. Tears turn to joy ..."
Act 1, Scene 2.

Into the black hole again. Hot, dry and hard. Arching legs and compressed vertebrae. Old faces and the pleasure of new work. Early gossip ... Early bitching.

Jury a total let down. No blood and little obvious bruising. Woodworkers 2 ... Jury 0.

Country boys gung ho ... overawed by the sanctity of ... "the Opera House".

Miller and camera very focussed. Freya processing layouts. Ticketing perfect!

Opening speech touche. The ghost of juries past. Champagne flowing. Familiar faces, more champagne.

Forestry indecisive yet again. Eucalypts ignored. Henry Kendall sinking.

Still hot inside. Gustly West outside. Harbour sparkling. Sails laser mosaic. Opera House is perfect real estate.

Meanwhile in the hole ... 400 books a day! Hapless tourists accosted by wood butchers. First day ... not a piece sold. Exposure via T.V. rating 4 to 7% ... audience asleep.

Rainforest species in abundance ...

Geoffrey who? with jools. Firing on all 24. Geoffrey describes jools. Geoffrey opens jools, again. Play it again, Geoffrey. The crowd only six deep, with Geoffrey in attendance ... Catalogues worth \$15 each. Geoffrey and Wilf (the poor shark) do the Cross. Sydney is not ready. Geoffrey and Wilf do the Opera House. No-one is ready ... jools is and reigns supreme.

The hole is still hot. Most wood still together. Tight drawers loose. Loose axles warped. The kiln works.

Sales very disappointing. Critics positive. Rainforest species conflict alive and well in total ignorance. Real mushroom stuff. Public relations 1 ... Woodworkers 0. The issue is now primal/emotional ... So long silky, hello blue. So long blue, hello (quiver, tremble) pinus.

It's all very well and good to write trendy impressions but what was the exhibition really like.

Aw, it was pretty good.

But we've all seen a bit of fine furniture and I think we'd need to have something really spectacular to get us excited. Overall I thought the workmanship and execution totally professional but there was no edge to the total display. What more can be achieved!? We've become design junkies. More and more is needed to get us high.

The one piece I enjoyed was the music stand by Don Fortesque. Sticks in space, Luscious casuarina. And mitch's mouth. And ... yeah, it was an alright exhibition.

And what value Geoffrey Hannah, obviously performing on the wrong floor. Without him, gossip would have been miserable indeed and rostered time certainly more boring.

But how DO we get more sales!!!! For the energy and population the exhibition should draw hundreds of thousands of dollars in sales and commissions. I have a suspicion that the Opera House may not be the most appropriate venue, but I have no certain alternative. Marketing is traditionally the craftperson's "bête noir" and this exhibition is no exception. There are people out there who desperately want to purchase state of the art woodwork but they are not exposed to our work. For Krishna's sake, all I wanted was for the bowl to sell!!! But I have returned to the bush convinced that no-one saw it, let alone considered it too expensive or cheap to purchase. There appeared to be a lot of woodworkers passing through. They were the ones on the floor examining hidden construction details, etc. I'm sure they all left excited and full of new ideas for future projects.

For all this bitching, I was and still am extremely pleased to have been involved. We all owe a great deal of thanks to Laurie, Peter, Richard and Mike for the energy they gave to produce the show.

ROB PARKER

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AUSTRALIAN CONSERVATION FOUNDATION

Conference on
"Exploring Alternatives to Rainforest Grown Timbers"
Saturday, September 5, 1987

As a preface to my own paper I would like to give a brief resume of the Conference. The event was well attended though not, one suspects, by the timber merchants and other users it was aimed at. Nevertheless a number of faces from the timber trade were recognised as well as a number of architects and builders. A lively discussion took place following each group of speakers. Considering the emotive power of the subject, the atmosphere was constructive.

In my view, Dr Aila Keto and David Cameron gave the most pertinent addresses. Aila Keto gave an impassioned, provocative and persuasive talk on the need to preserve sufficiently large tracts of Rainforest (particularly the highly complex North Queensland tropical rainforest). She explained that in order to ensure the continuity and diversity of a biological resource which dates back to the great continent called Gondwana (i.e. the amalgamated land mass of Antarctica, Australia, South America and Africa), further degradation must cease. Her argument with the loggers is that even selective logging in the remaining rainforest will alter their complexity. The change will initially be subtle, then irreversible.

David Cameron spoke enthusiastically of his practical work on planting and assessing rainforest species for plantation. While underfunded and understaffed, his work will hopefully open the way to serious plantation work on the underutilized, formerly cleared, rainforest land.

A disappointing paper was presented by John Wide of The Forestry Commission of NSW. He failed to address the issues set out in the title of his paper. He was then unable to answer questions fielded by the audience. This only confirmed my assessment of the current vacuum and consequent paranoia in Forestry Commission policy. The Commission should act as an effective group of professional foresters - forthright and responsible in the planning and management of our forests. Instead one is dismayed by the political expediency and shortsightedness displayed by their current work.

In my own paper my overriding aim was to address the issue of "Alternative timbers for the furniture maker". However, in the follow-up discussion I was able to express some other points pertinent to the woodworker.

- * Fine woodworkers (furniture makers, wood turners, musical instrument makers, marquetry artists, sculptors, etc.) have an unenviable dilemma. While concerned about the heritage of biology/botany vested in the rainforests, these woodworkers have a conflicting heritage of their chosen craft. To expect us to immediately cease to use all rainforest material is rather akin to chopping off half of an artist's palette and removing, say: cerulean blue, rose madder, violet, vandyke brown, ochre, flake white and crimson to list just a few. To effectively work through this dilemma is obviously our task.
- * Fine woodworkers are not the world's destroyers of rainforests. It would be glib to boycott fine articles made of rainforest timbers since the vast utilization of this material (80%-90%) is for inferior products: cardboard, firewood, slash and burn agriculture, Japanese T.V. and other product enclosures, concrete formwork plywood (that's where all our silkyoak goes!), cheap chipboard, etc. etc. Fine woodwork is considered for boycotting because it displays and enhances the beauty of the material rather than destroying and covering it up.
- * Alternatives are only viable if the alternative forest resource is not abused in the way the rainforests have been, i.e. the decimation of our Eucalypt forests.

"ALTERNATIVE TIMBERS FOR THE FURNITURE MAKER"

Leon Sadubin: Specialist Furniture maker desirable timbers and practical alternatives for factory production and the specialist.

For the last ten years I have been working as a self-employed designer/furniture maker. My aim has been to produce quality furniture which features the beauty of Australian timbers. The workshop employs two or three woodworkers and is set up to cope with one-off items as well as production runs. I consider wood to be a precious material and set myself the challenge of creating items which, given proper care, should last for a number of generations.

When exploring alternatives to Rainforest timbers, it is essential to identify the demands that the furniture-making industry places on these forests. It is then necessary to compare and contrast the requirement of the small specialist maker with that of the large quantities producer.

Rainforests supply three main commodities to the furniture industry. Solid wood, veneer, and plywood. The local species considered particularly desirable are Red Cedar, Rose Mahogany, Qld. Maple and Black Bean, Silver Ash, White Beech, Silky Oak, Qld. Walnut and Coachwood. Imported species of commercial importance are the Meranti group, The Mahoganies, Kalantas (and similar Cedar-type species), Ebony, Teak, Kauri, Ramin and Rosewood. This is not a comprehensive list but it does indicate extensive usage of the Rainforest grown commodities.

Now despite the strong connection between furniture-making and Rainforest timbers, I must emphasise at this stage that furniture-makers are not, by any means, the largest consumers of Rainforest material: The world's rainforests are exploited by slashers and burners and cardboard makers.

How does the specialist workshop compare with the factory producer?

I estimate my own timber consumption approximates 8-10M³ annually. This is a relatively small consumption when compared with some large furniture and joinery manufacturers who may utilize such a quantity each month and in some instances, each week.

Of this 8-10M³ annual consumption, I estimate that 20% is derived from the sub-tropical forests under discussion. Considering that many specialist workshops use veneers and only a limited use of solid timber for lipping and framing, I perceive the specialist market

to be a marginal consumer with little impact on our Rainforest resources. Larger manufacturers of course require a steady flow of material and here attention has been focussed on imported rainforest products rather than the local resource. Joinery items such as mouldings and architraves have made significant usage of such exotic species as Meranti and Kalantas. The Australian rainforests have supplied the mass market with a wide variety of veneers bounded to man-made boards.

What of the balance of my annual consumption. That 80% is made up of timbers which represent alternatives to our tropical forests. Blackwood, The Acacia species growing in Tasmania, Victoria and NSW, is a particularly suitable timber, though undergoing increasing demand. Tasmanian Oak, Sydney Blue Gum and Jarrah are three Eucalypts which I consider to be valuable materials, while the Casuarina species: Forest Oak and Swamp She Oak are also promising stock. The specialist maker as well as the large producer should be open to new ideas and sufficiently flexible to try out substitute timbers. It is worthwhile to remember the example of teak. This timber was highly fashionable in the 1960's for furniture-making. However, Blackwood was found to be an acceptable substitute, being local grown. In the 1970's and 80's Blackwood became a highly desirable material in its own right.

Another alternative of course is the definite trend away from solid timber usage. The popularity of man-made boards, chip board and medium density fibre board (M.D.F.) as well as veneer bonded boards, plastic laminates and the creative use of coloured surface coatings have led to a new furniture which has gained much public acceptance. Textiles, leather and other creative surface treatments have become effective substitutes.

I would like at this stage to look in more detail at the solid wood alternatives, as my own experience is related more specifically to this area. Large quantities of Tasmanian Oak have been used by the furniture industry and this demand has been adequately met by state forests in Tasmania, Victoria and NSW. The so-called Tasmanian Oak is a trade name conveniently given to a group of Eucalypts which have an acceptable density of 680 kg/m³. This group includes such species as Mountain Ash, Alpine Ash and Messmate stringybark. Many people might not be aware that considerable research went into the whole process of milling and kiln drying before this timber became available in large quantity. I have always felt that if the same positive attitude was transferred to our other Eucalypts, we would indeed have some interesting material on our hands.

Recently I was commissioned to work in Sydney Blue Gum. While a comparatively heavy timber, air dry density of 850 kg/M³, I find this Eucalypt to be an excellent production timber. Blue gum grows extensively in our coastal areas and appears to be readily available for fencing and framing work. While heavy it machines and sands particularly well and surprisingly, works well with hand tools. I would suggest that it is representative of many of our Eucalypts, of rich colour and beautiful figure. Increased care in grading should cull pin hole borer and gum vein problems. I feel that the Forestry Commission must get more involved in the grading procedures for furniture grade Eucalypt stock. New attitudes to design will also be required since the high density necessitates a reduction in the cross-sectional sizes of furniture components. Since working Sydney Blue Gum I've noted the need to develop new prototypes in the sense of refining proportions. Finer dimensions in timber leads to greater economy of material used.

I believe that The Forest Commission has a Blue Gum plantation now nearing first harvesting in the Richmond Range area near Kyogle in North NSW.

Another potential Eucalypt species is the Rose Gum, also known as Flooded Gum. Lighter than Blue Gum, this material is now available through extensive plantations in the Coffs Harbour district. Again some

problems with surface checking, pin hole or scribbly borer marks need to be assessed and either fault docked or utilized where a clear surface is not required. Nevertheless, much of this material is available in clear, boards good widths and clean lengths to 6m. Quarter sawing techniques used on the Tasmanian Oak species might overcome some of the defects.

Other Eucalypts to be considered are Tallowwood, The Ironbarks, Shining Gum, Spotted Gum and the Mahoganies. You might smile at the mention of Ironbark but I could get quite excited over some Red Ironbark veneer, fiddle back of course!

The furniture manufacturer is well acquainted with softwoods - Radiata Pine in particular. However, an indigenous pine grown in surprisingly large plantations by the Queensland Forestry is Hoop Pine. I find this a preferred material both for rotary peeled plywood as well as clear, knot-free furniture material. As another plus it is also available in wide boards to 400mm. The Cypress Pines have never been used in any quantity for furniture production. As the move to man-made boards in flooring reduces demand, it might be worthwhile to redirect the utilization of this excellent material. A plantation grown timber which exhibits potential for furniture-making is Eastern Cottonwood (Poplar). Large stocks of this timber are now available. These could substitute for Silver Ash or Quandong.

It will be important to be openminded on timber sources in the future. Often we relegate timber to the windrow when in reality a commercial usage could be organized. For instance: Camphor Laurel, an exotic weed, infests former Rainforest areas in northern NSW - postive marketing could do wonders to this resource. A final group of timbers which has received little attention is the Casuarina species. She Oaks are widespread and fast growing. Their timber displays excellent grain with strong medullary ray characteristics.

There are three propositions I would like to make as my conclusion:

- A. Timber generally is too cheap. No wonder it has been an abused resource for so long. It appears to me that current prices bear little relationship to the actual costs involved in producing this material. I would advocate a gradual increase in log royalties paid to our Forest authorities so that they can afford to institute diverse reafforestation programs. This leads to my second point.
- B. Reafforestation and plantations must be the central issue in any discussion on wood utilization. The general opinion is that Rainforest silviculture is an uneconomic proposition. In any organisation there is a less profitable aspect. Rainforest plantations could be funded by the more profitable forest activities.
- C. My third proposition is the need to source our timber supply effectively. Timber users should know specifically where the timber comes from and take an interest in the forestry procedures of the area. It should be established practice to ascertain whether the supply is free from restrictions placed by the Heritage Commission in regard to areas on The Register of The National Estate. Timber users must realise that they share a responsibility for the caeful utilization of a magnificent resource.

FROM THE OTHER EDITOR

I would like to take the opportunity to reply to Leon's excellent article on opportunities to take up as alternatives to Rainforest timbers.

Regarding royalty rates the Forestry Commission should charge, I agree rates should reflect replacement cost. Such a policy is adopted by the N.S.W. Forestry Commission for efficient operations. The Commission aims at a rate of return of 4% on its operations. This caters for plantation establishment and natural regrowth to increase the resource base. Royalties are currently

geared to the quality of the log identifying its capacity to produce value-added products such as those highlighted by Leon.

Appearance grade seasoned Eucalypt stock up to 50mm thick in wide widths is available to the furniture/joinery market. Continued education in its use is required as the joinery industry is generally use to low to medium density hardwoods and resists change.

Whether or not rainforest species are taken up for plantation establishment depends on the private industry and the Commission taking up demand opportunities if seen as significant. As you may be aware, the Commission imposed an arbitrary \$500 per m³ on the "Royal" Rainforest species such as Red Cedar, White Beech, etc., without sufficiently promoting private silviculture of these species. Coordination and long-term planning between the private growers, the Commission and the industry is needed to prepare options for a shrinking resource base due to National Park declarations. The Government's move of removing Rainforests and larger areas of Eucalypt forest from silvicultural management and putting an arbitrary \$500 royalty on rainforest timbers is a bandaid measure. Long-term planning is required and unfortunately politicians pander to public whims over their period of office (except for Brereton who has a number of memorials in Sydney!)

Leon may have stumbled over a point which could be adopted by forest management in his point "C". Rather than locking-up National Estate areas declared by the Heritage Commission, practices could be developed further for such areas.

PHILLIP BOHRINGER



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CORONET MAJOR MARK III LATHE

Mrs Doreen Taylor advises that she has the above lathe for sale. She is now prepared to accept \$1,500 for the machine which has had minimal use. The lathe has a 1 hp motor and includes a planer, mortice and disc sander attachments. The lathe includes chisels and bench.

Contact Doreen on 427 4098 (after 8 p.m.)

TURNING TALKS

Visitors to Bath are still able to relive the halcyon days of Beau Nash. For woodcraftsmen, too, Bath has strong associations, being the home of several cabinet making firms and of Gordon Stokes, a once prolific woodturning writer. It is also now the home of the Crafts Study Centre, a body dedicated to the study of 20th century British craft. Rather than attempt one encyclopaedic volume, the Centre is publishing a series of slim volumes on individuals. Deservedly David Pye has been chosen as the first woodworker.

David Pye : Wood Carver and Turner is a small, elegantly presented book of 80 pages, about half of which are photographs. It is an example of that popular genre: the mini coffee-table book.

I have long admired David Pye, and as the frontispiece and back cover show, he has achieved every woodworker's dream - to have his workshop in his lounge! (P.S. I achieved this years ago! PCB)

Pye has excelled in four areas: as an academic and teacher, as an industrial designer, as a writer, and as a craftsman. His twenty-six years at the Royal College of Art receive merely a mention. His work as an industrial designer is ignored. His two major books on design and workmanship rate fractionally more attention, but there is no attempt to show how original they have been highlighting the increasing importance of design. The Nature and Aesthetics of Design and The Nature and Art of Workmanship shine like beacons from the dross of post-war British woodwork publishing. Yet like so many important works, their contribution is that they formalise what most already know and they logically explain what is surely commonsense.

Pye, the craftsman, rates more attention, albeit superficial. Pye has much more equipment than is described. The cover is wrong to assert that the book contains the first description of his fluting engine. But at least the book manages to show that Pye has achieved an instantly recognisable individual style by a fascinating combination of design ability and technological innovation. That it is probably a cul-de-sac does not detract from the style's worth and integrity.

The Craft Study Centre has with this book merely puffed out past magazine articles. Pye has obviously been involved but his modesty has been too strong an influence. Alas the gentility of 18th century Bath seems to have influenced the Centre's publishing policy. Perhaps a move to surroundings less bucolic should be considered!

The book may be obtained direct from the Crafts Council, 8 Waterloo Place, London SW1Y 4AT, £ 9.95 plus postage.

The Pye book may not be much of an advance but unlike "Winning Designs for Woodturning" by Alan and Gill Bridgewater, it is not retrograde. I quote from Allen & Unwin's blurb "40 wonderful new ideas for your lathe ... each one a prizewinner in a competition run by Practical Woodworking Magazine". With this volume, British publishing takes yet another mighty step backward. How can British woodturning expect to be respected if such "a rich source of inspiration" is released at the same time as Britain is hosting a seminar whose worthy, albeit perhaps misguided, aim is to transform woodturning from craft into art. Spend \$34.95 at your peril!

MIKE DARLOW

THE CASE FOR SIMPLE EDGE GLUING

by Michael Podmaniczky

(Please note that the following article is extracted from *Wooden Boat* magazine July/August 1984 issue. Thanks are extended to Jim Littlefield for highlighting this article.-Ed.)

When R. Bruce Hoadley, the well-known and respected wood technologist, was asked about the most appropriate way to edgejoin two planks for a wide cabin side on a reader's boat (*Fine Woodworking* No. 32, p.30) p.30), he replied that "adding splines or dowels is not a substitute for good gluing procedures. If the glue lines are well made, little is gained by trying to reinforce he replied that "adding splines or dowels is not a substitute for good gluing procedures. If the glue lines are well made, little is gained by trying to reinforce the joint, since the strength of the wood on each side of the glue line remains the limiting factor." With this remark, Mr Hoadley took up one side of a recurring argument pertaining to the technology of joinery. Is an edge-glued joint actually strengthened by the addition of dowels, splines, or tongues? Today one might think so because of their extensive use, usually justified by the builder's contention that these dowels, splines, or tongues do indeed add strength. Not so. Yet despite continually demonstrated evidence to the contrary, the myth of the over-designed joint persists. The first and controlling factor in the edge joint is the glue. Remember that the naturally occurring chemical bond between wood fibers is weaker than a bond made by good wood glue between fibers. Simply stated, the glue is stronger than the wood. This is true for a whole spectrum of adhesives ranging from hide glue through PVA to epoxy.

What applies for the strongest adhesive also applies for the weakest, all other things being equal, so it is revealing to look at 18th and 19th-century gluing techniques, when hide glue was almost the only acceptable adhesive. Although joinery and structural design generally precluded most edge-gluing of boards, the technique was occasionally used. Since hide glue has a very short working time after its removal from the hot pot, speed of assembly was of the essence. If the size of the piece permitted easy alignment without locators, the plain, rubbed, or clamped edge-glued joint was satisfactory. This joint was, in fact, not only the easiest, but also, as will be shown, the strongest.

Traditionally, violin makers use an edge-glued joint between the two book-matched halves of both the belly and the back of a violin. Belly and back halves are, even today, after careful jointing, wetted with hide glue and pressed together with a slow back-and-forth sliding motion until the joint grabs. Despite great stress, these joints can last for centuries.

Also consider what L.J. Mayes said in his book, *The History of Chairmaking at High Wycombe*: "The finished product (a plank seat, plain, edge-glued from two or more pieces) is quite equal in strength to (a single-piece plank seat), as can be shown by smashing a seat on an iron block, when it is always found that failure has occurred in the wood, not in the glue line."

Given this and more historical examples, why the continuing misconception about this joint? The answer is familiar to those in the manual trades.

The industrial revolution brought faster production, resulting in poorer fits and a need for increased speed in assembly. Thus, almost all edge joints evolved into splined or doweled ones, for the splines and dowels made alignment easy. This, combined with the breakdown of the apprentice system, disrupted the chain of inherited woodworking "truths", leaving a legacy of many misconceptions, not the least of which is the idea that an edge-glued joint is strengthened by the addition of splines or dowels. Let's take a closer look.

While examining what effect these additions have on the strength of the basic edge joint, we will not be considering those cases where splines and dowels are used for other reasons - like the cabin sides of a boat, for example. Since these "planks" must have transverse as well as longitudinal strength, they are usually through-bolted to the deck or carlings. Therefore, any question of joint strength (as well as material strength) doesn't really apply. The corners of a "box" spar or the joints in a hatch cover are occasionally splined, but not in any pretense of increased strength; it is sometimes done to create a water barrier in the event of a partial glue failure far from the repair shop.

Our discussion of edge-joint strength must assume reasonable parameters of grain run-out. A sparmaker might insist on a scarf slope of not less than 12 to 1, whereas a joiner will often accept as structural, scarfs of somewhat steeper slopes. If we accept, for example, a 6-to-1 scarf between two pieces of wood as structurally sound, we should apply the same limit to the relative grain run-out in an edge joint between two pieces. If the grain runs out more than this, the joint begins to take on the characteristics of a butt.

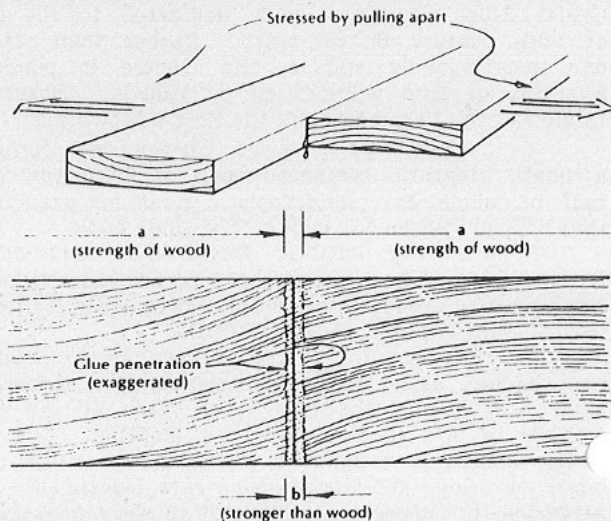
There are two primary reasons why a spline is thought to add strength to a joint: it increases the gluing surface, and, in the case of dowels or herringbone splines, the opposition of the grain of the inserted piece gives strength to the joint. The first reason is meaningless, and the second is false.

Stresses occur in an edge-glued joint when the glued-up panel is stretched (tension, as in the case of a restrained panel-in-frame in an environment of decreased humidity), or bent along the line of grain (tension on one surface and compression on the other, as in the case of a poorly supported table leaf). Since tension is the cause of most joint failures and tensile stress in both instances takes place, we can see that an analysis of the first case will virtually cover the second, and as the figures demonstrate, it is clear that a proper edge-glued joint is not only adequate without splines or dowels, but in some cases is stronger. A few stubby pins, a shallow, parallel-grained spline, or a tongue-and-groove joint can occasionally help with alignment. Remember, however, that a spline can not only weaken the joint, but if improperly fitted, can split the wood, hang up the gluing process, and generally create a nuisance of itself.

(Michael Podmaniczky is a boatbuilder and patternmaker from Thomaston, Maine, currently employed as foreman at William Cannell Boatbuilding, Camden, Maine.)

1 Glued Edge Joint

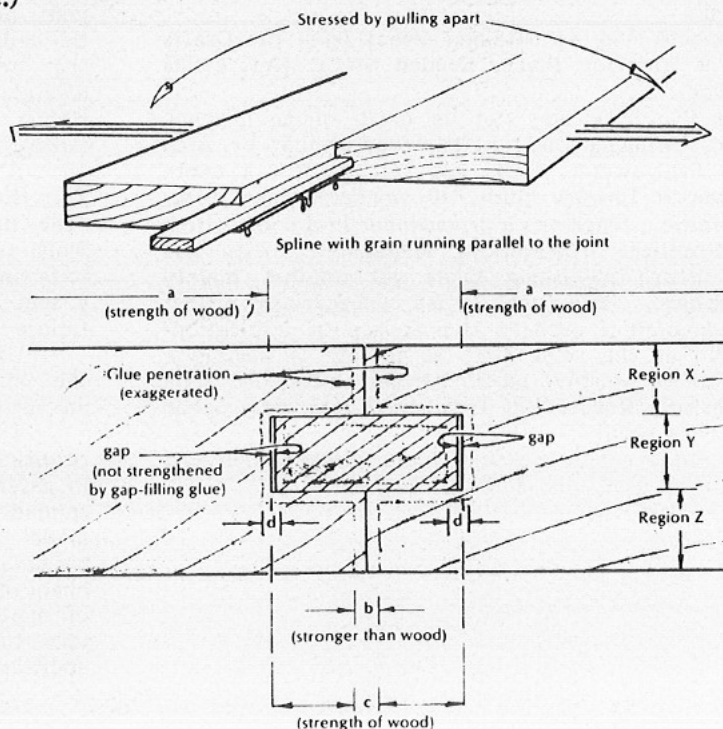
Stressing this panel by pulling it will cause it to break apart anywhere except at the glue line. (Remember, if you joined it right, the glue is stronger than the wood!)



2 Glued Spline Joint

Here, we have added a spline whose grain runs parallel to the joint. Since any break in this glued-up board will run roughly perpendicular through its thickness from one surface to the other, we can learn a lot by taking a close-up look at the various parts of this cross-section. In a, we find only wood fibers in regions x, y, and z. At b, the joint itself consists of glue in the outside regions, x and z, and wood fibers in the middle region, y. (Area b is certainly stronger than a.) Area c demonstrates the insignificance of a transverse glue line (putting to rest the old saw about increased glue area) and shows itself to have

neither more nor less strength than a. Not a very impressive spline so far! Area d finally brings us to the reason why splines really aren't much good. In order to ensure a good, tight outside glue line, the spline is deliberately made narrower than the groove it fits into, leaving a bit of a gap at each edge. Even with gap-filling glue, d is really no stronger than a or c. Nowhere is this glued spline joint stronger than the simple edge-glued joint of Figure 1



RICHARD LA TROBE BATEMAN, who will be holding a morning workshop (see Stop Press), will give a short talk and show slides on his work at the afternoon General Meeting.

STOP PRESS !!

RICHARD LA TROBE BATEMAN WORKSHOP
Sunday, 6 December, 9.30 a.m.
at 20A City Road, Chippendale

Richard La Trobe Bateman is an English Furniture designer/maker and Royal College of the Arts graduate. He has spent last year as visiting Professor at San Diego University and will be Guest Speaker at the Wood Conference in Canberra. The workshop will be an in-depth discussion of his work and design project. A nominal fee will be charged to help defray costs. Please ring Henry on 744 2822 to let me know how many will be attending.