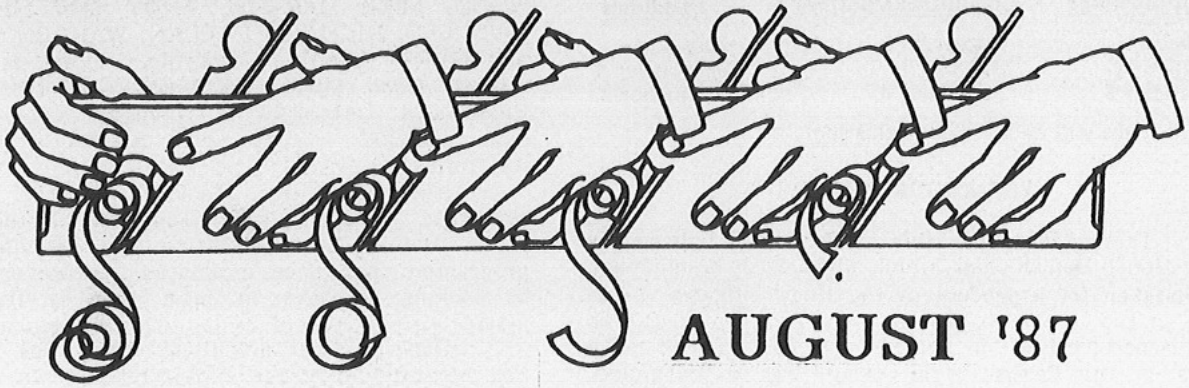


WOODWORKERS' GROUP OF N.S.W.



AUGUST '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 Editors:	Nick Hill	498.8441
	19 Pearson Avenue, Gordon, 2072	
	Phillip Bohringer	264.1633
	22 Allen Street, Leichhardt, 2040	
Wood Resources:	Gerard Gilet	94.3638
	34A Beatrice Street, Balgowlah, 2093	
Tools:	Henry Black	666.8959
	28 Lord Street, Botany, 2019	
General Assistance:	Mike Jefferys	250.7173
	66 Narrabeen Park Road Warriewood, 2102	

Their style was a miniature of vaguely Egyptian and Greek themes combined with contemporary chairmaking practice, all topped off with backs apparently done and coloured to represent a naval officer's coat cuff! Nelson had just won the battle of the Nile, and this was reflected in the furniture of the day - Egyptian and Naval themes being quite fashionable.

The chairs, to my taste, are neither examples of good workmanship nor good design, but they are well known examples of a period. Hope himself (he was an exceedingly wealthy banker and connoisseur) did not in the event influence or redirect style to the extent to which he perhaps aspired. His book, "Household furniture and Decoration" (1807) did amount to a codification of the "classical" styles of the time, and this was popularised by the London cabinet maker, George Smith, in a similar book, "Collection of Designs for Household Furniture and Interior Decoration" (1808) which provided a complete guide to the principal furnishings of the period.

Our thanks to Julian for a very interesting lecture. Members will be pleased that Julian's baby, which arrived unexpectedly, causing the lecture to be rescheduled, is doing well, as is his wife.

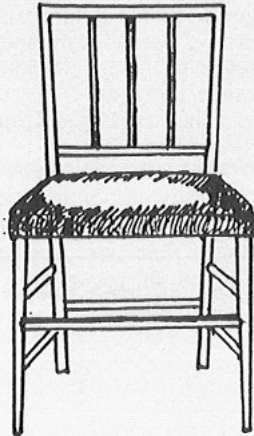
On the subject of workmanship and style, this is the last newsletter before the exhibition at the Opera House, and I am currently preparing the form for the adjudication. It will be essentially a check-list based on the principles set out in my remarks in the December 1986 issue of the newsletter. As I said then, and I repeat here, the purpose of the adjudication is to set a minimum standard which can be regarded as fine woodworking, in order to protect the reputation of the Group. Specifically, it is not intended to influence members' inclinations regarding the relative emphasis on design or workmanship, nor to encourage or discourage innovation or adherence to tradition. We intend to be eclectic.

A formal point-score system will not be used, as this puts the judgement at arm's length. It is almost impossible to formulate a prior weighting which is suitable for all eventualities. The recent public embarrassment of one of our well known political commentators was due to this process - he loudly (and wrongly) announced the result of our recent election on the basis of a computer prediction from the early counting results. Unfortunately for his reputation, the basis of the computer program did not include the subtleties of the situation. The experienced commentators operating by the seat of the pants did not make this error.

DAVID LOCKWOOD

FROM THE CHAIR

At the last meeting Julian Bickersteth of Campbell Conservation told us of his conservation of the newly found "missing two" of the four Thomas Hope chairs from his Egyptian Room. He also entertained us with an account of the reappearance of these historically important chairs at a routine auction, and their recognition and acquisition by the Museum for some \$25,000 each.



On disassembly, they were found to bear maker's assembly marks of two and three strokes. It was more than pleasing to all concerned that the other two bore one and four strokes.

The chairs themselves were in bad condition and as usual, bore the marks of inexpert repair. Several bronze pieces and some of the woodwork was missing. Patient conservation work and judicious restoration, including re-casting the missing bronzes by the lost-wax method (at the cost of slight dimensional loss) was able to restore them to a very fair museum exhibit. All new work was signed and dated, and joint shims, etc were retained as far as possible to preserve their value as museum pieces.

The mention of joint shims brings to mind that the quality of the original workmanship seemed to be quite poor, and leaning more toward presentation than integrity. Nonetheless, they did last 180 years, possibly because as Julian said, they were very uncomfortable to actually sit upon.

FUTURE MEETING DATES FOR '87
The year of the Exhibition

<u>Group Meetings</u>	<u>Committee Meetings</u>	<u>Newsletter Deadlines</u>
August 9	August 6	July 3
October 11	October 8	September 4
December 6	December 3	November 2

Any changes will be notified in this spot.

THE AUGUST CHAIR

The maker of this sturdy and pleasantly proportioned Danish chair, which might easily be mistaken for a product of the 1950s although it was made in the late 18th century, was Jens Brotterup who had learned his craft in London. He continued to make chairs in the English style, using English techniques, after his return to Copenhagen where he also helped to instruct his countrymen. Kunstindustrimuseet, Copenhagen.

LETTERS TO THE EDITORS

·P·R·O·T·O·T·Y·P·E·

Dear Woodworkers,

In view of your involvement in craft and design you may be interested in PROTOTYPE.

We are a small group of furniture designers who produce our own one-off and production pieces individually. We interact as PROTOTYPE primarily to gain marketing strength, to bridge the gap between the designer and the marketplace and generally to discuss ideas and disseminate information. PROTOTYPE is in its early stages at the moment but will eventually operate in the form of a marketing co-operative.

We have a mailing list of over 500 potential clients (interior designers, magazines, architects, etc) who will be informed of PROTOTYPE four times a year by means of a newsletter. PROTOTYPE is a non-profit organization with the sole purpose of marketing the designers' goods.

There will be a preliminary meeting for interested designers on 25 August. Ring 389 0273 or 660 3028 for details.

LOUISE DAVIES

Bicentenary Celebrations of
Woodturning Down Under

The Woodturners Society of Queensland writes:

Following the success of our Second International Woodturning Seminar in 1986, the Society will again be holding an international seminar in 1988. It is titled the "Bicentenary Celebrations of Woodturning Down Under" and will be held during the same period as World Expo 88. Our seminar is now registered as an endorsed Bicentennial Activity under the Australian Bicentenary Authority logo.

The venue will be the same as last year in the beautiful bushland setting of Griffith University, Brisbane, Queensland. The dates will be Friday night, 1 July to Monday night, 4 July 1988. Tuesday, 5 July will be an informal discussion day. Dinner, bed and breakfast will be available on campus for approximately 180 people on a single room basis. Cost approximately \$35 per head. Full seminar fees, which includes wine and cheese evening, morning and afternoon teas, lunches, etc are: Society member - \$180, other participants - \$200. There will be a separate fee of \$10 per head for the end of seminar B-B-Q on Monday evening, 4 July 1988.

We are attracting a number of leading international and national master woodturners. So far, the following have expressed an interest to lecture/demonstrate at the seminar: LIAM O'NEILL - Ireland.

MICK O'DONNELL - Scotland, RAY KEY - England, MICHAEL HOSALUK and STEPHEN HOBGIN - Canada, TOD HOYER and BOB STOCKDALE - USA, VIC WOOD, MIKE DARLOW, ANDY SMYLLIE, GEORGE HATFIELD, RICHARD RAFFAN, WARREN HIELSCHER and MERV GRAY - Australia. I am still awaiting replies from MICK DICKSON - Northern Ireland, FRANCOIS LAMBERT - Canada, DALE NISH and DEL STUBBS - USA and STEPHEN HUGHES - Australia.

Naturally, the Society doesn't have the resources or space to present all of these experts at a seminar, so a selection will be made when a programme has been evaluated. However, we could be looking to have at least four or five overseas master turners attend as lecturer/demonstrators.

One of the incentives that was offered to the potential overseas demonstrators was the possibility of follow-up workshops, conducted and controlled by the various woodturning groups in the other states as happened last year with Del Stubbs and David Ellsworth. A full co-ordinated programme with dates will be formulated depending upon how long each group wished to conduct individual workshops. Having these artists attend the other states would give those turners who could not attend the Bicentenary of Woodturning Down Under a chance to observe and learn from the skills of these experts.

The Woodturners' Society of Queensland Inc. will be paying the overseas and internal airfares of these overseas artists to attend the seminar and to conduct the interstate workshops. The various woodturning groups would be responsible for the daily allowances, meals and accommodation. This would be recouped from the set workshop fees.

Our Society will be making a submission to the Craft Board Council of Australia to cover the cost of the airfares. This submission will have to be completed by July 1987. If our claim for funding is not granted by the Craft Board the Society reserves the right to form contracts with these artists to prevent their demonstrating in the southern states unless a pre-determined payment is made to our Society to help reimburse the initial cost of the overseas airfares.

The results of our submission will be known in November 1987.

The Bicentenary of Woodturning Down Under, with follow-up workshops, will be an exciting time and should give us all the satisfaction and lasting memory that we are all united in the pursuit and excellence of our craft.

Yours faithfully,

NEIL DERRINGTON

Convenor

64 Mernington Street
Alderley Qld 4051

OUR NEXT MEETING

This pre-Exhibition Meeting will be on the 9th August at David Lockwood's Workshop, 16-26 Tupia Street, Botany.

The highlight of the meeting starting at 2.00 p.m. will be the distribution of Exhibition posters and then at 2.30 Mike Darlow will give us an informative lecture and side show on new design concepts as given at Newcastle TAFE recently. Be on time!

NICK HILL

SEPTEMBER EXHIBITION WOOD CRAFT REVISITS THE OPERA

We now have forty-one entries for the exhibition. The "old masters" have finally crept out of their woodwork and sent in entry forms. Thanks for joining the ranks.

Unfortunately major sponsorship has not been forthcoming. It seems that this is a matter that must be addressed much earlier than we have been prepared to do this time. If we are going to exhibit again in 1989, a new committee must be appointed early next year with a new portfolio of the 1987 exhibition.

Our budget will be in the order of \$23,000. A large proportion of this amount (\$12,000) will be taken up by the brochure. This sum is a very meagre one in terms of full colour glossy publications, so we must settle for good quality black and white.

For those members exhibiting, don't forget the deadline for getting yourselves in the brochure is 20 July.

The successful sale of brochures is essential to our budget income so start spreading the word amongst friends and relations.

We open to the public on 9 September until 20 September, from 9 am to 7 pm every day. The Official Opening will be at 6 pm on the 8th.

The posters will be ready for distribution at our next group meeting on 9 August. Please make the effort to be there, take a few posters and get them up in shops, libraries, etc.

Laurie Oliver

THE WOODTURNING CENTRE

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WELCOME TO NEW MEMBERS

As always exhibition time encourages an influx of new members. We have assessed some seven new people in the last 2 months and here most of them introduce themselves. Their works cover turning, furniture and sculpture.

John Wilkinson - Firstly I would like to thank the committee for their acceptance to exhibit with the group at the Opera House, a prospect I'm greatly looking forward to.

My interest in woodworking lies in the making of functional furniture. Although I don't think of myself as a designer, I want to do contemporary furniture in my own style.

My woodworking experience began with an apprenticeship in carpentry and joinery, in all spending some 10 years in the housing industry and 2 years building boats. My work with furniture began out of necessity but became a hobby and a pleasure. Apart from pocket money, I didn't seriously look to making a living at it until we moved to the Tweed Valley in 1983 where we've purchased a few acres and built our home and my first real workshop.

These past 4 years, apart from the odd distraction of earning a living, have been a time of refining skills and preferences. I know there's still a long way to go and, thanks to a successful show at Centrepoint, I'm optimistic that I can earn a living making furniture and continue to grow in my ability to work with wood.

Hawkens Lane, Condong, 2484

Wilfred Wright - Born in Dorset, I served a 6-year apprenticeship in England with a Master/Builder-Undertaker working in pubs, clubs, period houses and churches. I have also made coffins. Later I moved into period restoration in the home counties and made furniture for clients in this area. I moved to Australia in late 1976. Initially I concentrated on the building industry, making staircases, timber kitchens with only the occasional piece of furniture. I now make furniture using mainly mahogany, kaori pine, American oak and gum. I make dining room tables and chairs, Welsh dressers, side tables, wardrobes and chests of drawers. I also do wood turning and wood carving. My major interest lies in recapturing the elegance and techniques of the period between the Renaissance and that of Sheraton.

P O Box 44, Brunswick Heads, NSW, 2483

Phone: 80 1248

Anthony Hansen - I was brought up in Western Australia and moved to Wollongong with my parents at the age of fourteen. After completing school I took a job as a fitter and turner in Port Kembla Steel Works.

After my apprenticeship I was ready for a change and so moved to the Kimberley Region of Western Australia where I obtained a job as a stockman. It was here that my interest in wood started to develop. We would sit around the Cook's fire at night while local Aborigines showed us how they made and engraved their didgeridoos.

After two years as a stockman, I returned to New South Wales and settled on a property on the south-east coast. It was here that I started Woodturning and I believe it to be the perfect environment as we have three hundred acres of native forest.

I now have two lathes, one being a "Tough" and the other is an old "German Metal Lathe" that I have converted. It has a twelve inch swing and is powered by a three-phase, two horse power motor.

I turn mainly for aesthetics and firmly believe that if an object is appealing to the eye, then the function for that object is fulfilled.

Gambrey Downs, Cobargo, NSW, 2547

Gayle Leake - I would like to thank the Wood Workers Group of NSW for accepting me as a member of their organization.

My background before taking up woodwork was in the area of art history and English criticism. I graduated with an Honours Degree in Fine Arts from Sydney University in 1983. In 1985 I began the two year Associate Diploma in Woodwork at the Canberra School of Art under George Ingham. The emphasis in this course was, I felt, on logical design resulting from an appropriate use of material and of construction techniques. Design, technique and tools were always viewed within the historical evolution of the craft. These concerns I will continue to pursue in my own workshop, which I am establishing in Pymble, Sydney.

Donald Fortescue - "The highlights so far: Born and raised in suburban Sydney with an enlightening 6 year interlude of living within a stone's throw of the ocean at Stanwell Park. Barely survived the caretakership of a painfully normal high school education. Enrolled in Science at The University of New South Wales where I dabbled in physics, pure maths and computer science before finally relaxing into Botany and Zoology. This gave me the ticket I needed to spend two years working at the Botanic Gardens in Sydney researching the Native Australian Flora. This, in turn, gave me the cash I needed to spend 18 months living, travelling and working in Japan.

On my return I re-embraced Botany for some time but increasingly desired to be involved in some form of work that allowed me to impress my own personality and permit me to use my whole body rather than just my brain. After 18 months or so of 2 or 3 nights a week with Richard Crossland and the occasional intensive with Michael Gill I decided it was time to get serious with wood. So 2 years ago I moved to Canberra and for the last 18 months I've been studying under George Ingham and Chris McElhinny at the Canberra School of Art. I've learnt a lot in such a short time but still have a long way to go before I could call myself a fully fledged designer/maker.

At the end of the year I hope to get work with some more experienced craftsmen here in Canberra to learn how to survive in the real world. Until then I still have a few months of access to one of the best equipped workshops in Australia, the conglomerate experience of some two dozen enthusiastic woodworkers and no 'marketplace' limitations - a woody's dream.

I'm looking forward to exhibiting with the WVGNSW for the first time at the end of the year and hope that my membership will further broaden 'interstate' contact between the ACT and NSW fraternities.

3 Sherbrooke Street, Ainslie, ACT, 2602

Tony Kenway - Born 26/10/60. My interest in woodwork started in High School. I completed a 4-year apprenticeship in Cabinet Making, as well as some experience in wooden Boatbuilding.

In 1981 I decided to concentrate on furniture making and established my own workshop in the country near Lismore.

My designs are partly influenced by Asian lines, having lived there for two years. I collect most of my own timber from damaged or dying trees, land clearing, etc. It concerns me that clear felling of rainforests is still happening and would love to see more seedlings going into the ground.

I am pleased to be accepted as a full member of the group and look forward to meeting many of you.

"Yoriaten", Rosebank Road, Rosebank
via Lismore, NSW, 2480. Phone: (066) 88 2147

Kate Ilbery

I have been actively involved in sculpture for 5 years, studying part-time with various teachers in Sydney, modelling in clay and casting into various media, stone carving and then woodcarving for the past 2 years and doing classes with Michael Gill. The other part of my time is spent practising medicine, including hypnosis, in general practise. I really enjoy working directly into the natural medium and especially in wood, learning more about each timber as I work a new piece. I tend to semi-abstract figurative work and depicting states of mind and the human condition. I gain great pleasure from the beauty of each timber and its individual characteristics.

"Mallangane"

PATENTS and COPYRIGHT

The following article, borrowed from the Minutes of the SA Woodgroup INC Lewsletter, will help in the understanding of this "dicey" area.

Mr Howard Schulze, Patent Attorney with the Adelaide firm of Collinson & Co, outlined to those present many of the basic principles and laws related to patents and copyrights. The laws concerned are extensive and complex, geared to protect the originator but are generally difficult to enforce, involving considerable time and expense. Both criminal and civil charges are possible.

Copyright covers original artistic work from the time of conception, whether in 2 or 3 dimensional form. It protects the originator for the duration of his lifetime plus another 50 years. No formal registration is required, except in USA where the article must be marked with a small "c" in a circle plus the name of the owner and the date of publication. In Australia it is customary to print the word "copyright" on the article, although this is not an essential requirement.

In proving copyright the intent to copy must be proven - it is not sufficient to say that because two articles have similar appearance they are copied. The onus is on the person accused of copying to prove that he did not do so.

In the case of a number of identical articles (arbitrary figure 50) being produced registration of the design is required for protection. This becomes enforceable for a period of 16 years and involves using the services of an attorney.

Patents are applied to specific components or concepts. A written description is sufficient to originate protection for the concept which must involve an inventive aspect. In applying for a patent it is essential that the idea is not shown or discussed publicly at any stage. The aspect of "new" is the essential ingredient. A secrecy agreement is required in the case of a collective declaration for a group patent. Patents are required to be renewed after a period of 16 years.

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THE INTERNATIONAL FORESTRY CONFERENCE
ALBURY, 25th APRIL - 1st MAY, 1988

MASTERY - THE CHALLENGE

This article is borrowed from the South Australian Woodgroup Newsletter, which also gave thanks to another for their profound thoughts.

Mastery in one's career and consciousness growth simply requires that we constantly produce results beyond and out of the ordinary. Mastery is a product of consistently going beyond our limits. For most people, it starts with technical excellence in a chosen field and a commitment to that excellence. If you are willing to commit yourself to excellence, to surround yourself with things that represent this and miracles, your life will change. (When we speak of miracles, we speak of events or experiences in the real world which are beyond the ordinary.)

It's remarkable how much mediocrity we live with, surrounding ourselves with daily reminders that the average is the acceptable. Our world suffers from terminal normality. Take a moment to assess all of the things around you that promote your being "average". These are the things that keep you powerless to go beyond a "limit" you arbitrarily set for yourself. The first step to mastery is the removal of everything in your environment that represents mediocrity, removing those things that are limiting. One way is to surround yourself with friends who ask more of you than you do. Didn't some of your best teachers, coaches, parents, etc?

Another step on the path to mastery is the removal of resentment toward masters. Develop compassion for yourself so that you can be in the presence of masters and grow from the experience. Rather than comparing yourself and representing people who have mastery, remain open and receptive; let the experience be like the planting of a seed within you that, with nourishment, will grow into your own individual mastery.

You see, we are all ordinary. But a master, rather than condemning himself for his "ordinariness", will embrace it and use it as a foundation for building the extraordinary. Rather than using it as an excuse for inactivity, he will use it as a vehicle for correcting, which is essential in the process of attaining mastery. You must be able to correct yourself without invalidating or condemning yourself, to accept results and improve upon them. Correct, don't protect. Correction is essential to power and mastery. (With acknowledgement to) STEWART EMERY

TURNING TALKS

New woodwork books flood onto the market at an ever-increasing rate. I know of four wood-turning books yet to appear. Today's subject book is sculpting Wood by Mark Lindquist.

The book is handsome, well-presented, and hard-covered, but its almost 292 A4 pages, including index, are both a revelation and a disappointment.

Black and white and coloured photographs show work by a few American wood sculptors and, properly, the work of the author. Mark Lindquist's work is powerful, artistic, often crossing the controversial and ill-defined boundary into art. His reputation as one of the very top world wood sculptors and turners is well deserved. He is a major figure. Indeed, having now seen more of his work, I find that I have unconsciously and belatedly followed in his footsteps.

Although the photographs of finished work make the book worth the money (US\$32.95 from Davis Publications Inc., Printers Building, Department W, Worcester, MA 01608, USA), the text and instruction are a disappointment. Lindquist must be familiar with Nicholas Rourke's "Masters of Wood Sculpture", yet the four parts: wood, tools and techniques, harvesting and chainsawing and turning

add very little to Rourke's or to the knowledge of someone already interested in wood sculpture. Indeed it is apparent that Lindquist has omitted, probably intentionally, much about his own techniques of achieving off-the-tool and off-the-chainsaw finishes. I can understand his reluctance to facilitate the emergence of scores of Lindquist clones, and perhaps he has felt it important that readers undertake their own research into tooled finishes, but he chose to write the book and the omissions left me with the aftertaste of being cheated.

Chapter 15 is the most important, but the development of modern wood turning and of his own sculpture are treated superficially. He tells of his art education, of the influences on him, and of his search for direction, but his writing is pitched at too low a level. Lindquist has missed the opportunity to introduce a modicum of much needed cerebration into woodwork design, and the pity is that he is one of the few with sufficient status to deter the ignorant bigots and knockers.

So, a must book for those interested in wood sculpture, but only for a few pictures. The text is sound and sensible, although purists will have the odd reservation. But overall an effort that does not do justice to his deserved and massive stature as a wood sculptor.

MIKE DARLOW

THE STRAIGHT AND NARROW OF JOHN SMITH

The Group had the opportunity of listening to John Smith, Co-ordinator of the Wood in Design Course at the University of Tasmania and craftsman/designer extraordinaire at Richard Crossland's workshop in Sydney, on 8 May.

John started off by giving a short background into his development as a designer and as a maker by default. He stressed that he enjoyed the making of his designs which was evident in his owner-built house. However, this generally occurred out of necessity. He would prefer the Makepeace approach, with someone else crafting his designs. However, he pointed out the importance of keeping in tune with materials limitations and so helping development of design.

John's design background included a degree in Industrial Design from the UK. Local dissatisfaction drove him to graphic design as a ticket out of the coal dust in Sheffield. The Sheffield environment, chimney pots, loos and other everyday objects, gave way to his sculptural forms and his fascination with simple geometry and colour. John Smith currently uses a range of materials in his pieces, including wood, steel tubing, leather, plastic pipe and laminex. Leather is used as a covering over panels (MDF, ply generally) and foam, with epoxy paint on steel tubing. Sewerpipe 12 and 14 inches in diameter is his latest inspiration.

Wood balls - made by Richard Raffan - have become the finishing touch to the expression of motion in John Smith's pieces - like an exclamation mark! John's glass phase in tables and other functional objects depicts the dividing line in media. This is done through the illusion of shapes above, through and below the plane. Joinery details have been a constant source of intrigue to John, shown in his delight to hide the joinery in breakdown pieces to such an extent that only he can assemble and dismantle the piece!

PHILLIP BOHRINGER

DESIGN - AN ESSAY

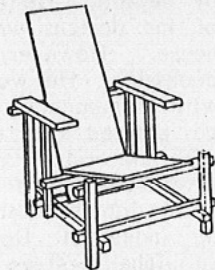
Back in April of this year I took time to visit the David Jones Art Gallery in the Elizabeth Street Store in Sydney. Ascending to the seventh floor in the chauffeur driven lift and breezing past the Yves Saint Laurent haute-couture, I entered the gallery to examine the pieces of furniture on display. The gallery was filled with many interesting pieces but the highlight was a French ARMOIRE made in fruitwood dating from Louis XV, third quarter of the eighteenth century. The colour and patina were very enjoyable and the design was happy and vigorous with bold carving on the fielded panels. Its feeling of good nature and happy temperament forced me to think more consistently about our contemporary design.

Whilst the medieval chests I've written of were an expression of medieval man's relationship with his religion, twentieth century western society is notable for one outstanding feature. The Medieval fear of God has been rejected and replaced with a very contemporary fear of man. This fear began in earnest with the artillery duels of Flanders and Verdun and has continued unabated through the Great Depression, the Holocaust, Hiroshima, Vietnam and most recently, Chernobyl.

This fear has its antipode in an attempt to create idealistic values centred on man's modern interpretation of society. This dichotomy began in 1917 with the Russian Revolution and has not diminished. The idealism found its expression in many forms, Eisenstein's film making, Aldous Huxley's "Brave New World" and in the field of architecture - the De Stijl, the Bauhaus and the grouping of modernist architects represented by Le Corbusier. I can't attempt any synopsis of twentieth-century design but will contrast two elements that represent small facets of the whole picture.

In 1917 the proletariat took power in Russia and Gerrit Rietveld built an astonishing chair. The Dutch De Stijl school, of which Rietveld was a leading member took the developments of cubism under Bracque, Picasso, and Duchamp and pushed them to their logical conclusion and created a new idiom of architecture and furniture design that still reverberates to this day.

PAINTED WOOD ARMCHAIR



GERRIT RIETVELD 1917

Three elements formed the fundamental basis of the work of de Stijl in form the rectangle; in colour the primary hues, red, blue and yellow; in composition the asymmetric balance. In 1917 Rietveld designed a chair without dovetailing and in which comfort has yielded to geometry. The framework of the chair consists of square members simply screwed together. They cross one another, but do not penetrate; in this manner their overlapping distinctness is stressed, which is the basic aesthetic conception behind the chair. In 1924 Rietveld built the Schroder house at Utrecht, together with all its furniture and furnishings, which today is regarded by many as "still the youngest house in Europe".

The attitudes and concept of de Stijl became just one aspect of the modern design movement that became submerged in mass-production/high volume factory output of all manner of things from aircraft and ceramic tiles to furniture and canned food. The de Stijl movement though, throughout the years, has always been taken seriously by the Dutch themselves with its admirers and adherents in Britain and Germany. In 1980 a constructivist/functionalist exhibition was held at the Haymarket Gallery in London and initiated a renewal of interest in de Stijl helped along by the advent of M.D.F., the biscuit-jointer and Miroton-type new lacquer products.

Frans van den Broeck, teaching at the Royal College of Art, designed a cube desk that continues the tradition established seventy years ago. Made from 18 mm M.D.F. and finished in bright yellow, it re-invents the concepts of de Stijl and places itself clearly in a practical and contemporary sense of design.

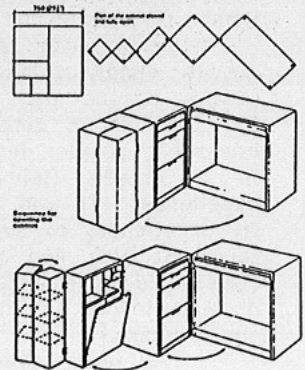
Another strand of twentieth century is exemplified by the sculptor Jean Arp. A member of the Dada movement in Zurich 1916, he reacted like many others to the incredible insanity of the First World War with a grotesque humour in an effort to come to grips with what was happening.

His artistic personality developed clearly after the war, aiming at a new symbolism of form, he wanted an art that would be so dynamic that it would be like a natural world never ceasing to grow and transform itself. Although his work is imbued with a profound humanity, it is impossible to find the slightest naturalistic detail in it.

By 1930 he was creating organic configurations of increasing effectiveness which reveals a new conception of life: what was evoked now was no longer, as in the Dada period, the estrangement between man and nature, but their complete union. The humorous and grotesque element was replaced by an over-riding desire to weld the forces and laws of life into a universal synthesis. From then on, the title Human Concretion frequently appears. Arp wrote in his memoirs that he was destined "to invoke the forces of concretion that make a concreted whole of the earth and the stars of rock, plant, animal and man.

Concretion is the product of growth..." Arp's impact with his sculpture and on design began after the 2nd World War when he started exhibiting in America. He caused a sensation in New York from 1946 on and became the inspiration of so much furniture work in modern plastics and fibreglass. His organic idiom was taken up by many woodworkers who, as a general rule, coarsened the language and tried to make wood achieve effects better left to moulded vacuum-formed plastics; but the impact was there nevertheless, giving people designing in wood the freedom to shed the decorative-manacled work of much of nineteenth century American furniture making.

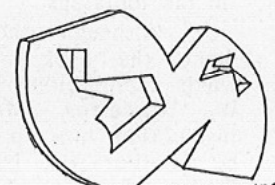
These two strands of twentieth century art and design are only a small fraction of the language that we now use but their origins and impetus are still with us; their idealism has probably faded but the historical events that created their energy are still with



PRACTICAL WOODWORKER AUGUST 1986



ARP. GROWTH 1938 BRONZE



ARP. MOULTACHE OF MACHINES 1965 BRONZE

us. Chernobyl has so far only killed Russians but it's certainly put the wind up Western Europe.

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COCKATOO CREEK TIMBERS

Last October Sadubin and Parker ventured timidly to the wilds of North Western Tasmania - primal places of dark mystery (did he really see the tiger?) and prehistoric ecology.

But more of the Tasmania Institute of Technology, in particular chair design, later.

We were searching for far less complicated commodities; the fabled Blackwoods from the dark swamps of Smithton. We found these beautiful creatures in the Dismal and Welcome swamps where they are still thriving despite continuous logging and furniture making attention.

Prime Blackwoods were not the only forest types we saw. This article will deal with the eucalypt forest management that was shown to us by local forester, Ross Lucas.

We met Lucas by arriving unannounced at the Smithton Forestry Office and asking for directions to Blackwood forests. He began by giving us maps and instructions but finished spending the entire day driving us around all forestry operations in the Smithton district. He was extremely candid with his comments and impressed us with his professionalism.

The Eucalypt forests are basically Wet Schlerophyll with scattered rainforest understorey. The dominant species is *Eucalyptus Obliqua* (Tasmanian Oak so called), which grows to an extremely large tree on better soils. Three metre diameter butts are not uncommon. The other commercial eucalypt was Alpine Ash, *E. Regnans*. Blackwood also existed in the understorey and at the time of our visit, all the growth quota for Blackwood was being supplied from this forest source (rather than from the swamp forests of Blackwood, Paperbark and Myrtle).

One of the first operations we inspected was a recent clearfall. The management process is that sawlogs are first taken and then logs suitable for woodchip are salvaged. This process leaves a large volume of log waste that is not suitable for either resource.

The area is then burnt and because of the fuel volume, these fires are intensely hot and regularly get out of control. The charred logs and scorched earth looks ugly and fragile, even six months later. This area had been aurally reseeded and seedlings were emerging amongst the log debris. It was difficult to imagine these orphan trees ever being a forest, and this log debris is an acknowledged future problem for the management of the regenerated forests. The log debris is not eliminated because of cost of wind rowing.

We inspected a 24 year old regenerated clearfall, reseeded forest that was due for a thinning out. This new forest looked in excellent condition with stem diameters varying from 150 - 400 mm. The principal species was *Eucalyptus Obliqua*. An unseeded understorey was also evident and healthy - scattered Blackwood with lesser known cool rainforest species. This forest did not have the appearance of being man made. The log debris problem was painfully obvious. It would be impossible to put a machine into this forest to salvage the culled material without doing excessive damage to the live trees. [Thus setting up clearfelling as the practical logging technique?]

We spent relatively little time inspecting these operations and more questions were raised than answered. Many of these questions elicit emotional responses on one hand and economic/political on the other. We all know what questions are or what they should be but what are the practical solutions?

What forest management is necessary for survival of the participants; survival of all animal and plant species; survival of work in perpetuity (and this means Parker Furniture as well as Kawasaki Kardboard)? Saying, stop it, all seems to elicit a cut it all response. There has to be a positive policy that addresses all interests and issues.

Leaving Smithton, we inspected the ubiquitous pulpwood train which moves some 2,000 m³ chip log to the knives. All logs placed are inspected by a forestry officer to ensure no mill quality logs are loaded, (cold comfort?!). Mill logs are diverted to local sawmills to fill crown quotas.

The logs we inspected were certainly defective in terms of saw log quality. It may be argued that they were not defective in terms of a tree in the forest, and that is one of the environmental/timber production conflicts that needs resolution. One disturbing aspect of chip logs as inspected, was the number of small trees. Small trees are of little value for sawing but are the future of the forests; except, of course, if the management decision is to clearfall, which is common practice in this area.

It would be easy for us to make management criticisms of what we observed but what was obvious was the complexity of the situation. One day of forest touring did not make us experts. Local forestry have determined that sometimes clearfelling is the most efficient way of harvesting and regrowing the timber resource in terms of products demanded by the market; i.e. sawn timber and pulpwood.

You may agree or disagree with this type of management but what we do recommend is to go and have a look for yourself.

ROB PARKER

HANDS INTO SAWS DON'T GO!

Dr Stephen Coleman writes to the Editor regarding hands into saws:

With reference to your enquiry with regards circular saws. I have been doing a project on this common injury and have collected approximately 150 cases of circular saw injuries to the hand over a 30-month period. This gives an incidence of more than one circular saw injury per week attending our Hand Clinic. I have looked at many factors for these injuries and have found several common denominators. I have discussed these injuries at several "hand" meetings and presently plan to write it up in the Medical Journal.

I have also had considerable help from the Queensland Department of Occupational Safety and enclose a couple of pamphlets which they have had printed, specifically related to my findings on my study. I have been working closely with them and would recommend your contacting their safety officer for further details and other posters which they have prepared.

All these injuries are particularly severe with patients off work for often 6 months at a time. Of the statistics collected, 25% of the patients have less than 6 months' experience of a saw and in a lot of cases the patient had never been shown how to use a saw properly. A significant number have been holding the wood in one hand and the saw in the other, and almost inevitably have cut the opposite hand. Two thirds of the injuries have occurred at work and one third at home, generally by home handymen. Often they are using chipboard which I have found is a common cause of complaint because of the often irregular texture of the wood.

Interestingly, 40% of the bench saws were guarded and 90% of the hand saws were guarded, but the hands were still injured. This says something about the guards - perhaps they are inefficient and do not cover the blade sufficiently. Certainly, they do not totally stop the hand injuries, although I am sure that in many cases there would have been a more serious accident and they probably do stop a lot of injuries that we don't see.

As previously mentioned, half of the injuries with hand held saws were caused from holding wood with the opposite hand and this opposite hand was injured. Approximately 40% of the injuries involve the thumb and as this is the most important digit, the severity of the injuries can be appreciated. Half of the patients cut tendons and often this requires two-stage surgery to repair tendons and almost half of the patients also had nerve injuries requiring microsurgery. Eleven out of the 150 patients required replantation of their fingers, again requiring long hospitalisation and use of hospital facilities.

Thirty-five percent of the total had at least one finger amputated and two of the patients had four or more fingers amputated, which again is a very serious nature.

Some of my recommendations were that guard design needed to be seriously looked into and this is being carried out by the Queensland Occupational Safety Department. We have had meetings with various saw manufacturers - again I would recommend that you contact the Queensland Occupational Safety Department for further details.

Some type of blade stopping mechanism, such as on chain saws should be provided. Also combination machines that are using saws and planers at the same time should be banned.

Education should be more extensive, particularly for home-handy-men and apprentices. Workplace inspection should be improved, as well as the use of awareness posters in the workplace in the community.

I have many slides and pictures of the injuries, but I am not sure these are appropriate for your magazine as they are very severe. If I can be of further help, please contact me.

With regards, yours sincerely,

STEPHEN COLEMAN

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