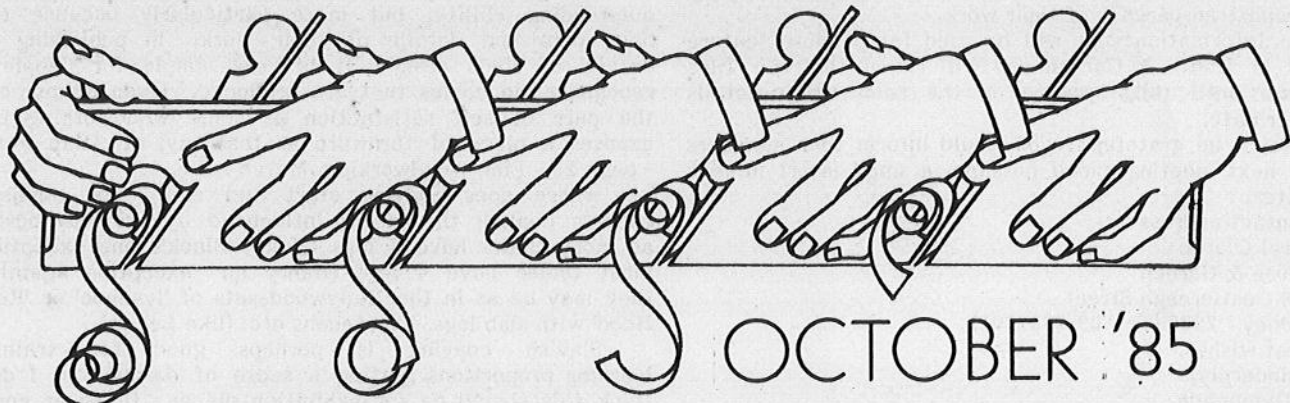


# WOODWORKERS' GROUP OF N.S.W.



OCTOBER '85

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

<b>Chairman:</b>	David Lockwood, 16/26 Tupia Street, Botany, 2019.
<b>Secretary:</b>	Robert Neville, 623 Bourke Street, Surry Hills, 2010.
<b>Treasurer:</b>	Eric Raynor, 229 Abercrombie Street, Chippendale, 2008.
<b>Newsletter Editors:</b>	Nick Hill, 19 Pearson Avenue, Gordon, 2072. Phillip Bohringer, 22 Waugoola Street, Gordon, 2072.
<b>Wood Resources:</b>	Gerard Gilet, 34A Beatrice Street, Balgowlah, 2093.
<b>Tools:</b>	Henry Black, West Bldg. 119, 22 Lord Street, Botany, 2019.
<b>General Assistance:</b>	Mike Jefferys, 66 Narrabeen Park Road, Warriewood, 2102.

All specific enquiries to people above, other general enquiries to the Secretary. All enquiries in writing please.

## FROM THE CHAIR

First of all my personal thanks to the "Junta". They did that which they set out to do with resounding success.

Thanks also to Gerard Gilet and Henry Black for the time and trouble they have taken to help the birth of the new Committee.

Our first aim will be to maintain the standard, especially of the newsletter and of the thinking which led to our best exhibition yet.

On the subject of exhibitions, as a result of the general feelings apparent at the last meeting, the committee recommends that we hold our next exhibition in March/April 1987. We are making enquiries about the availability of the Sydney Opera House. The topic will be discussed briefly at the next meeting. Please think about it beforehand.

It has been suggested that I put forward a general plan of campaign. As the bulk of the Committee has changed, it is perhaps a little early to inscribe tablets and bring them down from the mountain, so at this stage I will merely offer a few personal thoughts.

The main one, which has intrigued me for some time, is the small range of price variation which the public appears to accept for furniture. For most things the ratio between the standard commercial and the top quality individually made article is around 35:1. Some examples are; a Suzuki Hatch \$6,000 and a Rolls-Royce \$200,000 - 33:1; A Department Store cocktail dress \$200 and a designer "one-off" \$8,000 - 40:1; A \$3.50 Barossa Red and a \$120 Bordeaux '62 - 34:1. Why then is a dining table at \$4000 regarded as impossibly expensive when the run-of-the-mill is around \$500 to \$1000 - a ratio of only around 6:1?

I think ignorance plays a large part and that we could do something about it, especially when a recent advertisement for Italian beechwood chairs boasted of "genuine doweled joints". One possibility is to focus some attention of this problem at our next exhibition, possibly by some sort of educational display. There are two aspects we could explore. One is construction, finish, etc. - how to spot the difference between high and low quality. The other is to point out a piece of well-made woodwork is potentially one of the longest lived articles of daily use (lifetimes of 200 years are not uncommon). We should encourage people to consider these things in terms of value for money and general satisfaction. I think that among some people at least, there is a growing dissatisfaction with badly made superficial representations and that by careful planning, we could help to increase the recognition of the value of fine design and workmanship.

There are other topics which I will be exploring in later newsletters, including something on the aims and purpose of the Group, and how it might develop, our position on topical issues and whether we should comment publicly on them.

For the moment, I will leave it at that, except to welcome Alan Wale's throwing down the gauntlet on design. I look forward keenly to a magnificent knockdown, drag-out shindy on this subject, but please do remember the aim is to build, not destroy.

David Lockwood

## LETTERS TO THE EDITOR

### Balmain Art Gallery

Balmain Art Gallery is a small gallery situated in the Rozelle shopping centre. Its clientele is drawn from all over Sydney, as well as the peninsula. It is currently an exhibiting gallery, with changing shows each month.

Peter Dorman, a member of the W.W.G. is a partner in the gallery and his work is featured there. Both partners would like to promote an emphasis on wood in the gallery - a place where one can go to see and purchase excellent works in wood. To this end, the gallery is interested in looking at small group or solo shows for 1986 and '87: featuring wooden items in the Christmas show opening November 30th 1985; and, having a continuous feature of wood in the gallery, on a short term consignment basis.

For further information regarding conditions, space etc. drop in to the gallery. Hours Tues.-Sat. 10am - 5pm, Thursdays 10am - 6.30pm, or phone (02) 818 1251 business or (02) 810 4716 a.h., 614 Darling Street, Rozelle, 2039, Jo Arkison.

P.S. We can also bring artist and client together for commissions.

Dear Michael,

I have recently contacted Beryl Clarke of **House & Garden** in reference to her enquiry last March for wood craftsmen to contact for a Furniture Design competition her magazine wished to run in collaboration with one of their advertisers.

Beryl informs me that the competition has been

postponed for the present time. Meantime she would like those craftsmen who were interested in participating to contact her and supply biographical information and photograph/transparency of their work.

The information sent will be used for possible feature articles in *House & Garden* and will remain in their files meantime until talks resume on the competition details at a later date.

I would be grateful if you would inform your members at your next meeting and if possible, a small insert in your newsletter.

Contact address is:  
Beryl Clarke  
House & Garden  
168 Castlereagh Street  
Sydney 2000 (Tel. 02-2682201)

With best wishes,  
Yours sincerely,  
Robyn Denmeade  
Information Officer



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Editor,

Our most successful exhibition at the Opera House stimulated the public so much so that many made exceedingly complimentary comments on the craftsmanship of the exhibits. The number that wrote their comments would be a very small sample of the people who visited the exhibition and if that sample was analyzed by the pollsters it would have resulted I'm sure, in a 99% acceptance of the exhibitors as superlative woodworkers.

All this preamble leads me to the thought that perhaps the Woodworkers Group of NSW should have a stamp or logo which is allocated to members such that they can use it with pride on the pieces they produce. Obviously it will increase the value of the piece and give also an incentive to buy a stamped article with its implied recognition of excellence.

I can just see the report of Sothebys auction in 2089 where a chair stamped authentic as a NSW Woodworker's reaching a record price of 10,000,000 roubles!!

What do you think?

John Hill

Editor,

It appears that from comments on our exhibition that some of the public were concerned that our members copied some of the designs and details of recognised experts. I also got the feeling that this was also regarded unfavourably

by some of our members. I would like to comment on this and also would like to hear other members' thoughts.

Recognised experts; recognised because they have outstanding ability, but more particularly because they have published details of their work. In publishing the details of their designs it is very simple for people to recognise the copies that are produced. I can almost hear the purr of self satisfaction as some woodworking buff exposes a piece of furniture as that say, of Allan Peters - page 25 - Fine Woodworking, March issue.

Where does copying start and end? The published experts copied; they were influenced by previous designs as most chairs have 4 legs (Henry Black's one exception), most tables have 4 legs (Henry an exception again) or they may be as in the Hollywood sets of 'Ivanhoe' or 'Robin Hood' with slab legs, tusk tenons etc. (like Leon's).

Slavish copying is perhaps good for training, learning proportions, getting a sense of design, but I don't think this should be for exhibition pieces. However copies adopting another approach to jointing, wood pieces, or using a local influence I think are valid in woodwork produced for sale and display.

The function of the piece regardless of design dictates some similarity of what has been done before.

However well within the bounds of function there is unlimited scope for unique designs and an original piece may still look like someone else's. This should not inhibit imaginative design and should not concern the craftsman if he or she feels that what is being made is worthy of the standard required by a member of the NSW Woodworkers Group.

Signed,

'Copycat'

#### OUR LAST MEETING

Many thanks to Michael and Chris for the wonderful buffet lunch in their lovely waterfront setting in downtown Pymont. Our dirty linen was duly aired and cleaned up well, except for a few persistent brown stains - one being that "unsavoury" subject of design. Maybe we should look to "Dynamo" for an answer!

An important criticism of the Opera House exhibition was the selection process. No brief was given to judges nor were the aims of the exhibition defined, hence the judging panel had no criteria from which to measure. The whole judging process was put to discussion - external or internal judges? Criteria for assessment? It was considered essential to vet all pieces for exhibition and to protect the Group's aims. As to agreeing to a set method no agreement was obtained. This may gain direction from the planned design seminar at Sturt Workshops.

#### ALAN'S JULY CHAIR

In keeping with tradition - the "chair" or bench in this case was a bit of a "plug" for our past editor. Certainly an excellent piece and of recent vintage. "West slopes of Benelong Point circa 1985 with definite influences of Hyde Park/Botanical Garden scenery." Yet another bloody bit of skilful bloody oak and bloody beef wood.

#### OUR NEXT MEETING

Trend Timbers is hosting our next meeting with everything laid on for BBQ lunch. Please RSVP to your invitation. The meeting is on 13th of October starting at 11.30am and Ken Bamber will be giving a talk on the effects of time on timber (Timber and Time), Trend Timbers Pty Limited, Cunneen Street, Mulgrave, N.S.W. near Windsor. See you there.

#### EDITORIAL

Articles from everyone contributing to the Newsletter have been coming in thick and fast. Michael Gill's efforts at stimulating you to comment by making you all feel guilty certainly paid off. PLEASE DON'T FEEL SATISFIED! Keep on writing.

The primary aim of the Newsletter is for it to be the frontispiece for the NSW WWG representing all views, not always of the Group as a whole, but topical information on happenings in the Group.

Your new "slogging" editors aim to maintain the

presentation established by Michael to further the Group's revised "constitutions" of professional approach and a "mouthpiece" for excellence in NSW woodcraft.

To reiterate - the quality of our Newsletter will depend upon continuing contributions from everyone in the Group - including you Associates whom we don't hear much from! In Michael's words we want the Newsletter "to be a reflection of the spirit of the Woodworkers of this State".

**"BEAVER GALLERIES" INAUGURAL FURNITURE EXHIBITION**

• I dropped in for a quick look whilst in Canberra on business. The exhibition was open during July at Australia's premier gallery for furniture/woodcraft.

• Here's a glance at some of the offerings which I managed to get photos of. To those I missed sorry but I only noted down those that looked OK through the lens.

• Right in the entrance to the gallery one couldn't miss the cunning hall table of David Emery; yes, it has only two legs and is not attached to the wall. Gravity and friction keep it in place - doesn't work in space or on a slippery floor. David also had a dining table and coffee table in Jarrah, Jarrah Veneer and Brass.

• Mark Phillips had a pair of Blackheart Sassafras cabinets and a Table, Chair and Mirror similar to those at 'Naturally'. Beautiful work, especially the chair in blackwood.

• Mark Weiland and Anthony Russo from Melbourne had a rather unusual dining table of Cypress and Blackwood.

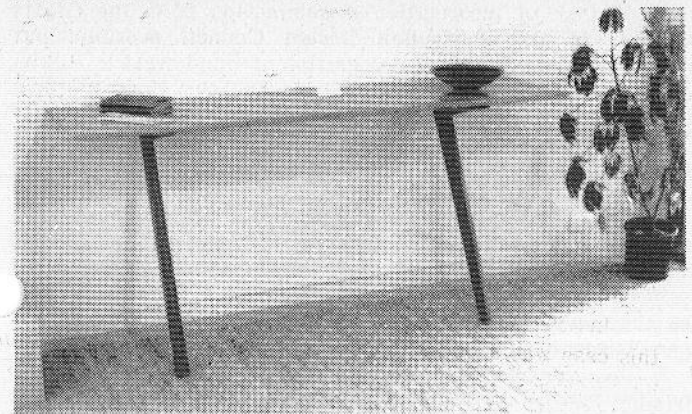
• Craig Watson had his fun 'Cabinets I' and 'II' in M.D.F., oquer and local timbers.

• Leon's grand table from the Opera House exhibition benefitted from the different light but not the spacing.

• John Commachio's forest oak crystal cabinet was a nice piece.

• Clive Warner also had his Opera House piece and a side table in Red Cedar, the aesthetics of which I feel undecided about.

In all an impressive body of work, mainly tables with a few cabinets. Not surprising Betty Beaver showed interest when I mentioned I was in Canberra prototyping chairs. Most of the work was from interstate but dining tables do look better surrounded by chairs. Henry



Hall Table, David Emery

**EXHIBITION OF MUSICAL INSTRUMENTS**

As Uriah Heap would have said "umble I felt, very 'umble" - and that did me a power of good because it brought me down to earth and made me re-assess my skills. I mean to say, it's one thing to make a neat set of dovetails, but it beats me how those instrument makers can build something like a lute!

These thoughts and feelings came to me during my recent visit to the exhibition by members of the "Australian Association of Musical Instrument Makers".

Unfortunately the venue did not match the quality of the work on display. The dungeon of the Crafts Council building in George Street North rather overpowered the delicate nature of the craft. Although the exhibitors did their best, the available lighting did not do justice to their work.

Mark you, not everything was top quality woodwork, and this places me in a tricky dilemma. Maybe you can obtain a magnificent sound from an instrument that is poorly jointed and finished. However, surely the instrument

would be enhanced immeasurably, and the performer's emotional involvement that much greater if the maker took that extra care to match his skills in the making to the sound it produced.

And what sounds they were! One of the joys of the visit was to hear the sounds of the instruments, either individually or in ensemble. That really brought the place to life. Some things were missing though. Where were the woodwinds? Where were the harps? And what about a set of bagpipes? That would have drawn the crowds around The Rocks.

In a craft area that is predominantly bound by tradition it is encouraging to see some makers bringing an element of individuality and initiative into their work by attempting to use new shapes, new approaches and new materials. Unfortunately there appears to be very few women in this field; an area of woodworking that I consider to be ideally suited to the delicate detailing and sensitive approach of the female. C'mon girls!

Congratulations then to the "Australian Association of Musical Instrument Makers". Once again you have shown that the necessary skills are not lost and that Aussies can make it, and generally make it well.

Whatever you do, don't miss this exhibition next time around. Maybe we could all join forces and present "The Sound of Woodcraft" in the Opera House. Alan Wale



Kevin Johnson's Classical Guitar and Steel String with Gerard 'having a look'. Guitar

Hope Alan's done a better report on this. I arrived late Sunday and ran around with my camera. Lots to see and hear, almost too much at first. People playing various instruments, guitars, harpsicords and violins. Bob Meadows even cranked up his Hurdy-Gurdy.

Gerard Gillet and Michael had a busy two days and even sold a few guitars.

Next door Grahame McDonald looked good busy talking to prospective buyers.

I was a bit disappointed with the lack of publicity and also the seeming lack of professional presentation of the displays. Some exhibitors should have taken more trouble to display their work to best advantage, e.g. clear signs and labels, covers on tables. Henry (& Joyce)

**EXHIBITION FEEDBACK**

Since our very successful Woodcraft goes to the Opera, I've had quite a deal of interest in my work. I'd like to hear from other exhibitors to what extent orders or enquiries have been forthcoming. The idea is to document the sort of interest the exhibition nurtures. Also it may be helpful to some to be able to assess the types of pieces the public are most likely to buy either at or after the exhibition. I'm not advocating using exhibitions to necessarily be an outlet for stock type items but feel we should be compiling some sort of market research in our post exhibition sales and interest.

I've had some sales, orders and general enquiries with commissions culminating hopefully. The specifics have been 3 stools sold, an enquiry about native timber outdoor furniture, a card table enquiry and a design submitted, and also my credibility has been proven to a neighbour

who has ordered an office chair. Also various galleries have requested work.

I hope the other 30 exhibitors send us feedback up till now so we can put some statistics together regarding the most sought after items and the more obscure things people want. We all know having a piece in a client's house only increases your public approval. (I was pleased to see Parker furniture sold well again at the exhibition this year. Well done Rob, please send us your resume of orders or sales since July '85 not only you but the others too.)

N.H.

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Don Langdon

### ERIC RAYNER - PROFILE

I started woodworking in the late 1970's and I've gone through various stages since then. I've succeeded in setting up a workshop where I'm endeavouring to make a full time living. I haven't achieved my goal yet, but hope to have it realised before I reach retirement age.

A question that interests me is one of design. Does a design fail if, for example, a flowing line doesn't completely flow or is it the failure in the execution? Is it poor workmanship of a good design. When a person says that certain lines make the object too heavy, it's only a personal preference. Many pieces of furniture are said to be too flimsy, too light, too heavy, too kitsch, wrong colour, too traditional, too avant-garde. Who are the critics? they are often the followers of designers and marketing managers who want a certain trend to take off or to maintain a certain style. Could it be for financial benefits?

Well, whatever it is, it certainly doesn't solve the problem of a good or bad design. Fashions in design are constantly changing. It's therefore not a good idea to make hard and fast rules for what constitutes good design. To even find that first class design one must have inspiration. As far as inspiration goes, we're influenced by everything around us. Even if we unconsciously say that X is a nice/horrible style. For myself, I intend to become more experimental and I don't want to restrict myself in making things in a particular style. I want to make things that have a purpose/function. There's also a side of me that wants to say: why not make something outlandish or even raise a laugh.

To get that elusive design and acquire that brilliant inspiration you've got to have that fine piece of timber. I haven't had a great deal of experience in experimenting with lots of different types of timber. I also have the same problems, as most people have, of being around when the timber is available or having the money or just getting it altogether.

All in all, I've worked in about a dozen different species. I can honestly say I don't fully understand the characteristics of any of them. To me, each piece has its own beauty or idiosyncrasy. There are lots of timbers that I want to try in the future. Each wood has its own qualities and the best way for me is to try it out. There's nothing like first hand experience in gaining knowledge about timbers.

The final step for the poor hardworking woody is an exhibition. It's a way of gaining exposure and seeing whether your very own work is equal to the other woodies who have been working for a long time often with superior equipment and better facilities. Although there are always the silk purse/sows ear merchants. The good thing about exhibitions is that it makes people aware of woodcraft and that craftspeople are alive and well. It also demonstrates the versatility of wood including its pleasing and practical sides.

The Opera House exhibition I'm sure has inspired people to start whittling or build a coffee table or to join a course that so many craftspeople have successfully set up to share their knowledge with their students. I think exhibitions should (especially in the area of furniture which is my main interest) show the public how different and superior the hand-crafted object is to a manufactured one.

The customer can get an article that is exactly what is required, and is usually far superior in construction and appearance to a mass-produced item. If he has commissioned the piece, he may have helped design it.

I feel it is important for all woodworkers to have some sort of permanent outlet where they can obtain continuous exposure and consequently more work. This is what I'm aiming towards at the moment.

The positive response to the recent Woodcraft Exhibition proved the public's interest in quality woodworking. Now how do we get into their pockets?

### GROUP RECOGNITION

#### The New Designer - A Lost Breed?

An article in the Sydney Morning Herald last year on developments in new design in chairs highlights our dilemma of recognition of our designs. From SMH 7/7/84, "Wess Smart (of Artes Studios - a publicly recognised source of inspirational design principally from Italy) tells me many Australians are reluctant to accept the new look in chairs, and he believes Australian designers and manufacturers are 20 years behind Europe. Fighting words, they were which sent me post haste to the Australian Design Council in The Rocks for a categoric denial but sadly, no lists of home-grown chair designers and their works to back it up." A lack of information dissemination from the Crafts Council to the Australian Design Council possibly; but it does point to a lack of recognition of wood craft in N.S.W. as a source of new design. Where are the Hans Wegners in this innovative country? Could it be the word "craft" inferring non-professionalism, a back-yarder (excuse the term). Maybe we should promote woodcraft as "applied art in wood" - patent pending.

An additional way of developing recognition is by a system of assured quality. Inherent in the system of assured quality is a standard of design. Therefore a system of assured quality would promote the design aspects as well as the aesthetic aspects of functional work to marketers and consumers.

The Danish furniture makers introduced just such a quality control system. It was developed mainly to assist consumers in their evaluation of furniture. The system called MOBELFAKTA was developed in collaboration with representatives from consumers, dealers and specialists in construction.

A simple statement to consumers is attached to each piece of furniture. The statements stipulate important information on dimensions, materials, function, craftsmanship and durability, a brief outline of the best cleaning methods and a guarantee of skilled workmanship. While such a system has particular relevance to mass-produced furniture, the concept has application to one-off and limited run furniture from small workshops. The concept extends the assurance of quality represented by a recognised symbol or stamp - as suggested in John Hills' letter. A symbol or stamp by itself without some sort of control - outside of exhibitions - can lead to potential abuse especially in a diverse "industry" as craft.

John's suggestion the Woodworkers Group further its policy of developing professionalism in the Group by having a recognised symbol or stamp has considerable merit. These other points are raised to throw the subject to discussion - let the comments flow!

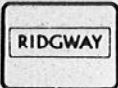
Ed. P.B.

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## TURNING TALKS

The almost infinite power of our Newsletter has been revealed - I did receive a free copy of *Turning Wood* with Richard Raffan. For \$US17.95 Americans receive a 170 page soft cover book. The three column format works well on paper sized 25mm wider than A4. Plenty of photographs and line drawings; the text though is American rather than Devonshire, and is strong on encouragement.

An unconvincing attempt is made to give woodturning a theoretical base and the book will appeal to craft turners rather than those who want to be able to turn exactly what they have designed. However, in July 1985 it is the best woodturning book in print and is recommended.

- Several Group Members assisted last Christmas with a handyman book for Readers Digest. It seems the fruits of their labours will not be available until well into 1986.

- The American magazine *Wood* is available at Angus and Robertsons in the city. Don't rush, it makes Women's Weekly seem like a journal on plasma physics.

- Harry Arnall, Bruce Leadbeater, and one of our more modest members demonstrated to the Hunter Valley Woodturners in July. The venue was the fabulously equipped Newcastle Tech. Bruce was cooking, Harry showing his new lathe and equipment, I was attempting to master the safety switching on one of the many Wadkins. Excellently organised, the seminar was attended by over a hundred members and the local M.P.!

- Woodturning seems to be gaining strength - how about a demo of Harry's new gear combined with Les's videos.

- I have acquired a five metre lathe bed. It doesn't need bolting down. I went to an auction preview and found it lying in the long grass. Later someone offered me \$200 for it - \$50 more than I paid. All I need now are a headstock and tailstock.

- A visitor to our exhibition was examining an item when its maker approached and asked the visitor whether he thought that he could make it. The visitor thought yes and was then subjected to some aggro including being called 'a flip'. Our member was fortunate that the visitor made a tactical withdrawal - the visitor is not only an excellent woodworker and teacher, but also holds a black belt in judo.

Mike Darlow

## HEINOUS CRIME OF AN EX-EDITOR

I thought to take a little break before contributing to the newsletter again, but my conscience has been pricking me worse than a bradawl in the apron pocket. Remember that beating I gave Grant Vaughan over the beauty and popularity of his **bloody** bowl, **bloody** mirror and even **bloodier** cabinet? Well, Grant had the audacity to ring and tell me how much he enjoyed the newsletter and all that fuming abuse! Needless to say, I was horrified to think he had taken my jealous jibes in good spirit, so I promptly sent him a letter-bomb and the man has not been heard of since!

What I forgot to mention, of course, was the fact that Grant's beautiful cedar bowl was lusted after and immediately snapped up by the Forestry Commission of N.S.W. to become one of the crowning glories of the Henry Kendal Collection. You can't fault their taste.

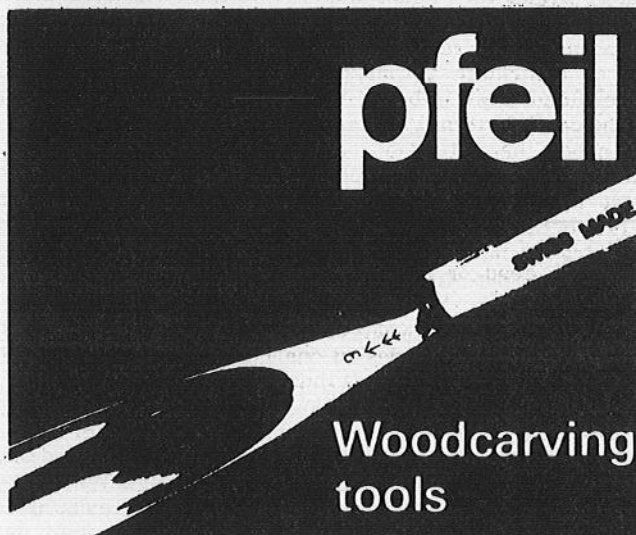
My apologies to all and especially Grant for not including one of the most important features of a great exhibition. The Bloody Bowl is now included in the slides I show my students - I leave it until last and **what** a reception it gets! It stirs them even more than the works of Henry Moore, Epstein and Brancusi and **that's** saying something! What a pleasure it is to be able to show Australian contemporary work of such class. Thanks, Grant - hope you don't mind causing the odd budding carver a sleepless night or two.

M.G.

## CRAFTS REGISTER REPEAT NOTICE

The Crafts Council of Australia has asked me to pressure all you blokes into bunging yourselves on the register if you're not already there. It is frequently consulted (in conjunction with the slide library) by those seeking commissions, work for exhibitions, shops, galleries, by researchers, etc. and when tutors and consultants are needed. So let the whole world know who and where you are and what you are offering! If this is still in the in-box and fighting its way to the top, note that the closing date for the 1985 selection is the 25th of October and between 5-12 slides are required.

Slides should be sent to **Crafts Council of Australia**, 100 George Street, Sydney, 2000. Ring Robyn Denmeade (02) 241 1701 for details.



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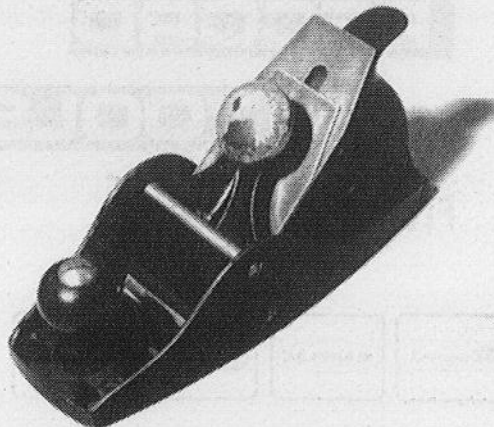
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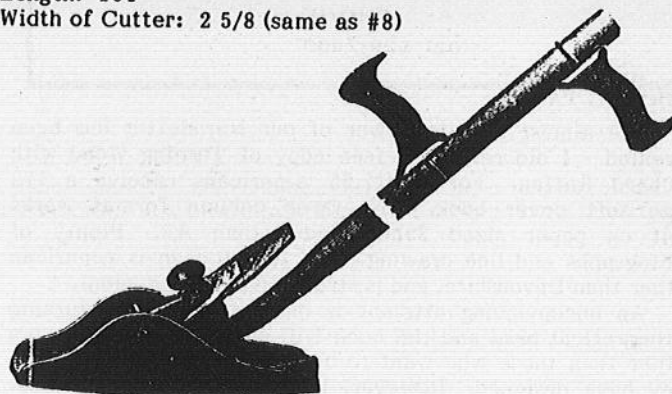
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### FLOORED BY A NUMBER 74

Very nearly traded a new Norris (post war) for this very unusual looking Stanley plane. It looked like nothing I'd ever seen and I was sure the Yanks would pay mega bucks for it.



The old memory finally kicked into gear and a final look thru Alvin Seller's book "The Stanley Plane" identified it sans front knob and a very different rear handle. #74 Floor Plane, I quote Sellers, "This tool was designed plane floors, bowling alleys, skating rinks, decks of vessels, etc. while working from a standing position. Offered: 1886 thru 1923 Length: 10½" Width of Cutter: 2 5/8 (same as #8)



**Weight:** 10 lbs.  
21½ lbs (with handle?)  
**Patent:** No. 332, 305 December 12, 1885  
Justus A. Trant  
Handle is 45 inches long."

Wonder when it came over here and who converted it? And what did he use it for!

P.S. \$4.95 in 1906.

Henry

### CLASSIFIED ADZE

- For Sale: Volkswagen Pickup 1976. 2 litre. Reg. 4/86. Good tyres. No rust. Excellent for carrying timber and furniture, tray 9ft. x 5'6". \$2,300. Trade timber, tools or machinery. 666.8627 work. Henry.
- Apprenticeship Wanted. Cabinmaking preferred by Douglas Cox who is sitting for the School Certificate this year. Please phone 53.6437.
- For Sale: Toyota Hilux SR5 Ute 1981, 66,000 K. Excellent condition \$4,650. 94.3638 work. Gerard.
- Workshop space required. Call John Baker on 699.4180 and leave message.
- Another keen woodworker needs a place to work and will share costs. Preferably in the city area. Contact Steve Searle, 32 Adelaide Street, Surry Hills, 644.1280.

### WOOD PROBLEMS: LIKE THESE SEND YOU OFF YOUR TREE?

If it weren't for Wood these Wretched Wood Worries Wouldn't Wraise their heads and we Wouldn't be in Work.

Your information packed Newsletter has yet another new column that requires YOU, Associates and Members alike to contribute to make this keystone of our group the best and most informative and entertaining newsletter that the craft fraternity has ever seen.

Anyhow back to the reasons for this most necessary column. We all have problems in our woodworks. The largest in my workshop is the skill of the operator. On the few occasions that I succeed in producing a good joint, (not a leg of lamb or cigarette type device) I have some other failure due to that bloodless organic material we all love to work.

This column relies on you to scream for help or calm our nerves by telling us your recent success in that task that has failed dismally for all those years.

My initial questions to you clever chaps out there shuffling in Luna shavings is to solve the problem of gluing those waxy and oily timbers such as teak, tallow and my finds of Robinia. Having tried most glues (PVA Epoxy and Urea) the joints in Robinia still seem to fail, even after applying butterfly joints to a stool top the glue joint has failed. What procedure should I follow or glue type should I use or should I use the problem wood for fire wood instead?

Still on our waxy woods I find many types of drying finish just tear off the surface when sanding between coats (especially Huon Pine). What do I use to finish such timbers when they need a sealed finish to retain looks and a durable surface?

Please write your problems down and send them to us. Even as you read this your first newsletter of the new Junta, you might jot that idea, problem, comment or complaint in the margin and send the newsletter back and we'll decipher the info for subsequent issues. Write it down when you think of IT!!! Even on the toilet, that roll of convenient paper is handy for jotting notes as your mind is clearing and those ideas are flowing out as they often so easily do on that proverbial seat of ponderance.