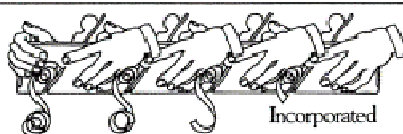


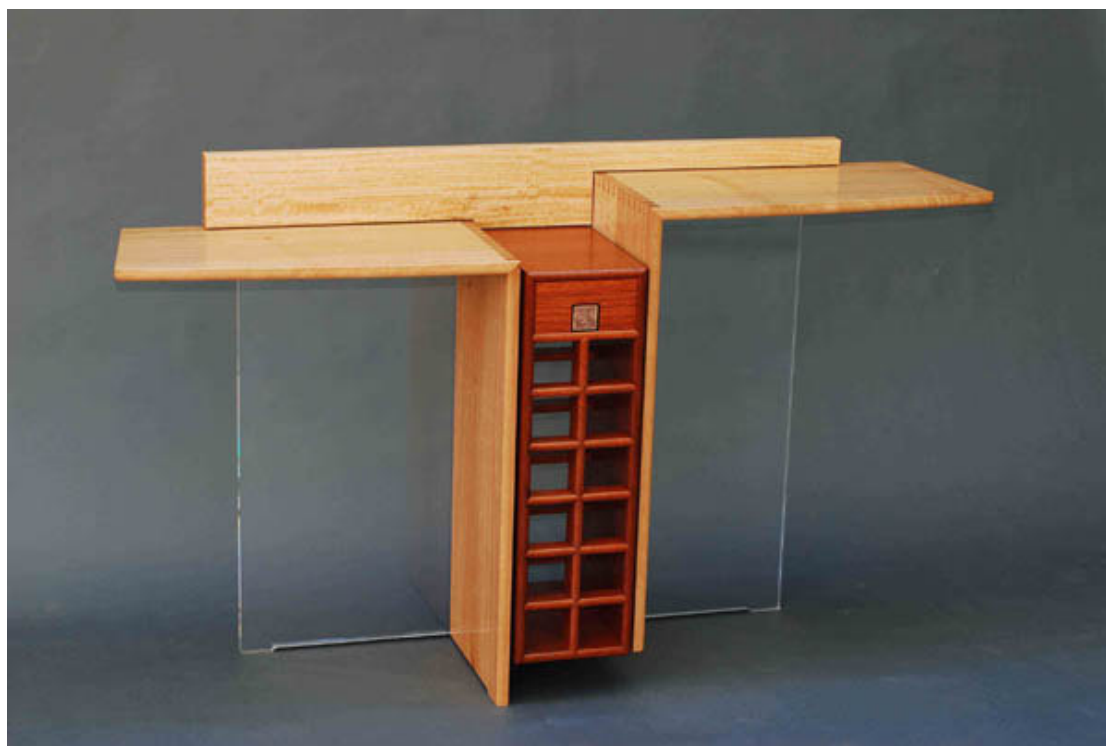
WOODWORKERS' ASSOCIATION OF N.S.W.

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March April 2010

[www.woodworkersnsw.org.au](http://www.woodworkersnsw.org.au)



Prize winner at *Studio Furniture 2010*. Neil Erasmus of WA (our most distant member ) with “ ELL ” Hall Table.

*Details of the exhibition and conference page 5*

---

## **Annual General Meeting**

**Monday 12 April**

**POWERHOUSE MUSEM  
ULTIMO**

**Parking available in carpark Macarthur St adjacent to the Museum**

Meeting fee \$4

Visitors welcome—first visit free.

## The Woodworkers' Association of NSW, Inc

ABN 51 544 261 324

Correspondence to PO Box 1016 Bondi Junction NSW 1355

**Chair** Paul Barton (02) 9608 8195 paullbarton@bigpond.com  
**Vice Chair** Phil Greenwood ( 02) 9325 2874  
 pgreenwood@wentworthchambers.com.au  
**Secretary** Alec Horley 0418446513 ahorley@ozemail.com.au  
**Treasurer** Miko Nakamura (02) 9805 1775 miko.nakamura@optusnet.com.au

### Committee members

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 Warwick Wright (02) 9555 7960 warwick@grainwoodworks.com.au  
 Frank Duff (02) 9896 4017 fwduff@optusnet.com.au  
 Peter Harris (02) 9879 3329 peterh47@ihug.com.au  
 Kim Larymore (02) 9858 1578 larymore@tpg.com.au

**Membership Secretary** Peter Hunt PO Box 1016 Bondi Junction NSW 1355  
 0418 867 870 p\_j\_hunt@msn.com.au

**Webmaster** Paul Barton (02) 9608 8195 paullbarton@bigpond.com  
**Editor** Warwick Wright **Assistant Editor** Paul Barton

### Aims of the Woodworkers' Association of NSW, incorporated

To provide a forum for networking and to encourage camaraderie amongst all those who work in wood.

To promote public awareness and appreciation of fine woodwork.

To encourage creativity, design and development of skills and application by all woodworkers.

To represent professional woodworkers and promote sustainability of fine woodwork as a career.

To promote awareness of environmental issues including encouraging the judicious use of our precious native timber resources and use of sustainably harvested, recycled and reclaimed timbers.

### Welcome to new & returned members.

Nicolaus Teply  
 Harry Dixon  
 James McGarry  
 Adam Webb  
 Chris Anstee  
 Paul Stockbridge

Opinions expressed in articles in this newsletter are not necessarily those of the editor or the Committee of The Woodworkers' Association of NSW Inc.

**Articles for the next newsletter should be forwarded to Warwick Wright by mid February**

**woodworkersnsw.org.au**

**For contact details, discounts, members gallery and much more**

## From the chair.

Unfortunately, for purely personal reasons, this will be my last “From the chair” as I will not be seeking re-nomination for the role of Chairman. I have not been able to give the role the full attention that it deserves even though I would like to have done so. Even so, it has been an interesting experience. During my time, I have received numerous phone calls from people who have found our web site.

## Requests “out of the blue”

Amongst these have been people who want to join the Association, others who want some work done (not many!), people who have old tools and timber lying around and that they want to see go to a good home and recently, a request to judge the wood working section of an art exhibition.

Most requests I pass on to members but the latter, I offered to do myself. It was most rewarding as the organizers were the administration of an Anglican retirement village in Castle Hill. I was amazed at the size and the scope of the complex when I arrived. There are sections where the more able over-55s can have their own home, a garage for their 4WD and a garden, all the way through to facilities to care for the unfortunate souls with advanced dementia.

The village has a coffee shop, an IT section and, apparently, a woodworking shop, amongst several other attractions. The

standard of the woodwork varied but the better items were really quite good.

Even though I am not a fan of woodturning, I gave first prize to a turned item. It was interesting in that it was a joint husband and wife effort using mixed media. The wife had access to some Japanese silk from a Kimono with some sort of sentimental attachment to the couple and she had incorporated the silk into the overall design by creating a floral pattern on her husband's turned item. It was all of the highest quality. What did I get apart from a free lunch, a box of chocolates and a kiss from a gorgeous young twenty-something who organised the event? It was the satisfaction of doing something for people who are uncomfortably close to my own age!

## Age and youth

So why am I concentrating on this “old peoples” event? Have you noticed the age of the attendees to our meetings? When our Association was formed, Alan Wale had perfect sight, Les Miller was alive and well and truly kicking and Leon Sadubin was a dark haired good-looking young fellow.

We have all aged and unfortunately, even though the “oldies” have an enormous amount of information to impart to the younger generation, we are viewed in some quarters as something akin to a Mens Shed—an organization for old people. We need to address this. We need younger people involved at an executive level but we also need to

get the message across that that some of our senior members such as Tom Paley, Alan Perry, etc have an enormous amount of accumulated knowledge to pass on.

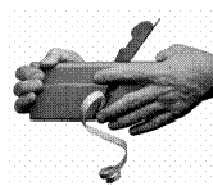
Ours is an excellent organization for fostering young talent and we should ensure that it is attractive to the younger generation.

## The Association helps out.

Recently, I received a letter from a young student at Lidcombe TAFE. Nathan Cardwell is a member of the Association, a promising young woodworker and, according to his teachers, a decent young bloke. Nathan is trying for a spot on the Australian World Skills Team with the hope of representing Australia at the International World Skills Competition in London in 2011.

Nathan wrote a letter to the Association asking for financial assistance and the Committee, on behalf of the Association, readily agreed. Young people like Nathan are the future of our organization—let's encourage them and hopefully, they will play a greater role in the Association.

Paul Barton





### Richard Crosland's School of Fine WoodWork

Learn with the master. Richard Crosland's School of Fine Woodwork operates small, hands-on classes for students of all levels. The friendly, creative atmosphere fosters rapid progress and many beautiful pieces are the lasting result. All tools provided and work in progress can be stored at the Alexandria workshop.

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**Terry Gleeson**

**Furniture maker and  
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**Marrickville**

## The Timber & Working with Wood Show Sydney June 18 - 20

This is the show for all members; what you sow so shall you reap. It is an opportunity to engage with woodworkers of various skills and immerse you in a wash of creativity. Trust me, try it!

We will again be using the rotunda, this year the theme will be cabinets. The public is extremely interested in the nuts and bolts of how a piece is constructed.

If you are working on a piece that fits our theme how about showing it! You would also find that being there on our stand and talking to the public, telling your story, results in conversations that are interesting and rewarding.

Trust me, try it!

We will as always for this show give members conducting schools of wood the opportunity to promote themselves and demonstrate their ability to impart their knowledge and skill.

Our ship needs a crew; those to commission it, those to man it and those to do the de-commissioning. Can you make yourself available to be part of the team?

Do what you can, remember any part of the experience brings us in touch with fellow members and broadens ones experience. There is a reward for giving half a day or more to our team effort. You get free an entry pass to the show on any or all days, free parking on the first set up day with at least subsidised parking on the second set up day and during show days.

The other major activity we are engaged in is the Gallery Competition – Putting timbers on show in NSW. We join with the other clubs in managing and presenting this display. To play our part we need to be available for the rosters as required.

### YOU CAN HELP by nominating to

- Provide Transport of stand accoutrements from Abbotsford to Moore Park. Equal to a Tray top one ton and a trailer.

Wednesday 16<sup>th</sup> June

- Be part of the construction gang to erect our stand. Wednesday 16<sup>th</sup> June
- Be available to fulfill our club obligations with the competition. We will know what is being asked of our club after 30<sup>th</sup> March. There will be an update to club members at our bi-monthly April 12 meeting.

- Be available on Thursday 17<sup>th</sup> June to assist with furnishing our stand and any requirement for assistance with the competition set up

- Provide a piece of your work befitting our theme (preferably under construction) to be delivered to the venue on Thursday 17<sup>th</sup> June

- Be a stand attendant during show time

- Be a demonstrator – Terry Gleeson is coordinating demonstrations, please contact him Ph – 9651 1012, Email – [thechair-maker@ozemail.com.au](mailto:thechair-maker@ozemail.com.au)

Help dismantle the stand on Sunday 18<sup>th</sup> after 5pm and return to store at Abbotsford.

Transport required as for set up.

Note – Display pieces on our stand and entries in the competition will need to be picked up after 5pm on Sunday 18<sup>th</sup> June

**To register your assistance please contact Kim Larymore Ph- 9858 5178, Email – [klarymore@optusnet.com.au](mailto:klarymore@optusnet.com.au)**

### WE CAN OFFER YOU

- Members providing assistance of half day or more receive a free pass for the duration of the show. Similarly transport providers will also receive a free pass

- Reduced cost parking in the parking station opposite the venue.

Providing show assistance more than one day – parking for day 2 and 3 paid for.

**If you wish to attend the show but cannot provide assistance you may purchase tickets at \$8 each from the treasurer Miko Nakamura. Ph – 9605 1775, – [mikonakamura@optusnet.com.au](mailto:mikonakamura@optusnet.com.au) by the Bi – monthly meeting 7<sup>th</sup> June**

**The Competition  
see page 8**



## STUDIO FURNITURE 2010

70 works by 66 makers of  
Fine Furniture sponsored by  
Australian Wood Review  
and supported by  
Craft Australia  
until April 21



The exhibition is the result of an Australia wide competition sponsored by the Wood Works Gallery with \$11000 made available for four prizes for the winning entrants.

Over 138 entries were received and from those 70 pieces of furniture from 66 individual wood workers and furniture makers were selected to make up the most extensive exhibition ever held at Bungendore Wood Works Gallery. Details of exhibitors, images of their work and the prize winners are available at

[www.bungendorewoodworks.com.au](http://www.bungendorewoodworks.com.au)

Australian Wood Review magazine No 66 has a feature on the Studio Furniture 2010 exhibition. See also [www.woodreview.com.au/currentissue](http://www.woodreview.com.au/currentissue)



First Prize Winner

Alby Johnston's "Rainforest Rocker"

## EXHIBITIONS

### Studio Furniture Conference

*The following is an edited version of an article by Meredith Hinchliffe in Craft Australia, March 2010*

*Studio Furniture 2010* is an award exhibition initiated by Bungendore Wood Works Gallery and the Australian Wood Review Magazine. To foster the production of unique pieces of studio furniture by makers and to highlight the vital role commercial galleries bring to the sustainability of the Australian handmade. The award is partnered by Craft Australia.

In conjunction with the exhibition, Bungendore Wood Works, Australian Wood Review and Craft Australia as partners held a one-day conference for makers/designers/collectors and people interested in fine furniture.

The Conference was dedicated to Tom Harrington to honour his teaching and contribution to fine furniture in Australia. David Boucher's post nominal identifies him as Person in Charge of Passion and Design and his address, titled *The Passionate Pursuit of Extreme Excellence: When enough is enough in the scheme of things*, was both inspirational and motivational, and peppered with sound advice. "I do lots of research from books and on the internet," he said. "If you want to be the best you need to study the best."

The General Manager of Craft Australia, Catrina Vignando, briefly outlined the role of Craft Australia in the development of the studio craft movement in Australia. 2010 marks 40 years of Craft Australia advocating for the sector and the organisation's involvement in the Studio Furniture conference is one element in this year's 40 year celebrations.

In my presentation *Towards Professionalism* I spoke about the importance of keeping records, identifying your work with your own mark, and providing drawings and photographs taken during the making process and details of the materials used to the client, whether directly or through the gallery.

Greg Peters, Conservator and Restorer, and proprietor of Patinations in Canberra, reinforced the need for good records of making and materials. "I spend more and more time on fixing contemporary furniture," he said, "including the work of makers in this audience."

Greg listed several points for consideration:

- Select timber carefully for structural strength and its immunity to fungal and insect damage
  - Ensure good design
  - Makers don't have control over their work once it leaves the shop - make people want to look after it because of the quality of its style, its design, and its aesthetic appeal
  - Makers do have control over repairability
- He described three phases in the life of a piece of furniture:
1. Glorification: it's new, it's expensive - clients want to show it off
  2. Forgotten: it is superseded by funkier and newer objects
  3. Rediscovery: if it withstands phases one and two, it might be submitted for repair and restoration

Stan d'Argeaval, Exhibition Coordinator, BWWG, photographer and printer addressed the importance of visual and written records and discussed imaging, documentation and record preservation. The following information helps a maker's legacy:

- A constantly updated CV
  - A regularly updated biography that builds on and fills out the CV
  - Progressive working drawings
  - Progressive images of the work in development, including details
  - A collection of paper ephemera - published articles, invitations, price lists etc.
- Referring to photography, Stan stressed that generally the more expensive the camera, the better the images it will take although an iPhone will take an acceptable, low resolution image. He recommends that everyone use a tripod.

Warwick Wright introduced the topic of a national association of professional woodworkers. He and Leon Sadubin are convening a one-day forum at the Powerhouse Museum in Sydney planned for Saturday, March 20 2010 to explore the establish-

ment of a group of like-minded people to promote public awareness of fine woodwork and design and to offer mutual support to professional and aspiring professional designer/makers.

The organisation will serve a different purpose to the Woodworkers' Association of NSW, which both Warwick and Leon have served as Chair in the past, and the Forum is being organised independently of the Association.[ see update page 8]

The final session was titled *Design, Style and Art: where they differ and where they overlap*. In this session David Boucher suggested that Australians are not constrained by traditions and that makers can - and do - explore and experiment, and others reiterated this idea.

Other points included:

- Developing your own style is a sign of maturity;
- It is difficult to describe one's own style, which is easily recognisable by others;
- Copied work is rarely successful - others can imitate but not emulate;
- Style is like your own voice - it's subconscious and comes from your background and the way you approach your work;
- Style can sometimes be taken from the materials being used;
- Design is the technical solution to the problem but is also the successful resolution of the piece.

The WWA of NSW wishes to thank Meredith for her permission to produce the above extract. The full text of the article can be found at [www.craftaustralia.org.au/library/review](http://www.craftaustralia.org.au/library/review)

## POSITIONS VACANT

### Nomination for Committee

**AGM 21 April**

**Call Paul Barton or Phil Greenwood**

Nomination form is available at

[www.woodworkersnsw.org.au](http://www.woodworkersnsw.org.au)

## The Timber & Working With Wood Show Sydney 2010

### Fine Woodworking Competition

#### *Putting Timbers on Show in NSW*

Your committee encourages you to place an entry in the competition; look at the proposition as if it was a gallery display; should you receive an award it is a bonus. We imagine many of you underrate your skills, ingenuity and creativity. Go ahead we applaud you! You can copy the attached entry documents and download the documents if necessary from the EEE web site – [www.EEE.net.au](http://www.EEE.net.au), go to Exhibitions, go to Working with wood, go to competitions.

---

### Hugh Jones

In the last issue, we featured the work of Hugh Jones, well known for his extraordinary harps. Hugh has decided on stepping up to a greater degree of difficulty in THE CREATION OF TWO MEDIEVAL PIPE ORGANS FROM IMAGES.

More in the next newsletter.

### New Professional Association of woodworker designer makers & artists

Leon Sadubin (founding member) and Warwick Wright (past chairman) convened a forum of woodworker designer makers at the Powerhouse Museum on 20<sup>th</sup> March. The purpose was to explore the feasibility of a national association or, alternatively, an informal national network to promote the work of Australian professional designer /makers.

The forum was convened independently of the WWA with the Chairman and Vice Chairman being kept informed of developments during the planning phase. The Association was represented at the Forum by Paul Barton and the Secretary, Alec Horley. The meeting was chaired by John Peacock, an independent specialist in no-profit organisations.

If there had been any doubt about the perceived need for a formal national group, it had been dispelled by morning tea with the attendees agreeing that:

- the proposed association should be national rather than just for one state or territory
- although valuable input was received from colleagues in United Kingdom, an incorporated entity is required rather than an informal structure
- the target membership for the proposed association should be craftspeople who make their income from designing and working with wood rather than people who work with wood as a hobby
- there would be value in the proposed association developing an accreditation model leading to an aspirational designation
- the accreditation system would require careful consideration and would include a component of peer review

Continued page 9





Who is this and what are they  
up to?

Tom Paley will reveal all at the  
next meeting.

### New Professional Association cont 'd

- the proposed association should be a new legal entity rather than amend the current state and territory woodworkers associations
- the mission of the proposed body would be "to represent the professional interests of designer makers and artists in wood"

The remainder of the day was spent discussing matters based upon this agreement. Matters discussed included

- Professional standards
- Market the value of our members
- Professional development of members
- Communication and public awareness
- Establishment of a company limited by guarantee with
- Geographical representation of members / board members

It was agreed to establish a steering committee to make recommendations to prospective members and commence procedures for incorporation.

The proposed new association aims to address the needs of professional designer makers and artists and will not in any way diminish the role of the Woodworkers Association of NSW and other state based associations which have much wider charters and broader membership bases.

A copy of the minutes of the forum can be obtained from Warwick Wright [warwick@grainwoodworks.com.au](mailto:warwick@grainwoodworks.com.au) or Leon Sadubin [sadubin@ans.com.au](mailto:sadubin@ans.com.au)

Coffee Table designed & made by Richard Morris, graduate

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## Book Reviews By Michael McGrath

### It 's Design time

This month 's books have a theme that is all about harnessing your imagination and turning it into a beautiful piece of wood-work that closely resembles that mental image you started with. If you are lucky you can even improve on the creative vision with good design skills and a better understanding of the methods of construction you use.

Two of these books explore the process of planning, sketching and designing your work. The other two are excellent sources of inspiration if your creative juices are running a little dry. Keep a copy on the shelf for emergencies.

#### Practical Furniture Design

#### From Drawing Board to Smart Construction

Taunton, 268 pp

ISBN: 978 1 60085 078 3

Like so many Taunton books, this collection of articles from *Fine Woodworking* and *Fine Furniture* magazines is pulled together around a common theme: design. This means that the usual high-quality drawings and photographs of work by distinguished craftsman can be taken for granted. An introductory chapter on design by the late guru, Sam Maloof, sets the tone.

Different aspects of each design and a number of construction techniques are

discussed. These include considerations such as intended use, ease of construction, available tools and skills, as well as aesthetics. There is a simple but useful guide to furniture sizing, known in some circles as ergonomics. Personally I found the sections on basic drafting, templates and modelling the most instructive.

#### Drafting and Design for Woodworkers From Pencil and Pad to Screen and CAD

Robert Lang

Popular Woodworking Books, 175 pp

ISBN: 978 1 55870 835 8

If you have no drawing or drafting background but want to design your own furniture, this may be the place to start. The author goes from introducing the basic tools needed for drafting, through computer aided design (CAD) to freehand sketching. Along the way he touches on many useful techniques and aids to visualising then creating your piece.

There is a summary of the features and limitations to many of the CAD programs available as well as some tips on maintaining your perspective.

While the illustrations and photos are relatively pedestrian, they are easy to understand and cover a wide range of design and construction styles. There are several options shown for many joints, some rely more on glue, others on mechanical strength.

March April 2010

www.woodworkersnsw.org.au

**Geoff Hanna 's** cabinet was featured on the cover of September – October 2009 newsletter.

A much more detailed article with beautiful glossy images is in the latest *Craft Arts International* (issue 78 )

**Nick Statham**, exhibitor in *Design + Wood 2009*, will be featured in of *Craft Arts International* issue 79



Geoffrey Hannah 's Cabinet 2009

## Sturt Fine Woodworking 12 Week Courses 2010

1st February - 23th April

Tutor - Tim Rousseau

Fine furniture designer and maker, Tim Rousseau from the USA, has a studio near Rockport, in Maine, USA where he divides his time equally, between being one of the leading instructors at the Centre for Furniture Craftmanship in Maine, and making commissioned pieces for clients from all over north America.

Fee \$7,300



3rd May - 23rd July

Tutor - Tim Foster

Tim Foster has worked for the past 28 years as a professional Furniture and Cabinetmaker in many areas of the industry including: kitchen manufacture, domestic furniture manufacture, commercial fit-out and shop fitting as well as the fine wood working and design field. He completed a Diploma of Art & Graduate Diploma of Art majoring in woodcraft and furniture design in 2002. He has taught Fine Woodworking, Kitchen Design and Materials & Technology at tertiary level. Throughout the past seven years Tim has exhibited his work continually in many of the capital cities of Australia.

Fee \$7,276



9th August - 29th October

Tutor - David Uphill-Brown

David Uphill-Brown graduated from Pamham, UK in 1981 and then moved to Canberra where he established his reputation as a designer and maker of fine furniture, working on commission for domestic and architectural clients. Commissions include work for the parliaments of Australia, Papua New Guinea, the Marshall Islands and the Solomon Islands. David has an equally strong background in teaching and served as Academic Director and Principal of the Australian School of Fine Furniture in Tasmania until 2004 and then as Instructor at the Centre for Furniture Craftmanship in Maine, USA.

Fee \$7,276



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(Windsor),

www.trendtimbers.com.au

4577 5277, Adrian Clark, Cabinet timbers, 7.5%

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