



Sep Oct 2009

www.woodworkersnsw.org.au

**Next meeting: Monday 12 October 7:00 PM for 7:30
This month—2nd Monday!!**

With special guest speaker
David Upfill-Brown
Profile page 5



Design + Wood
2009.
Exhibition report

page 6



The next meeting is at the Association's "Shed"
Quarantine Reserve, Spring St - near the corner of Abbotsford
Pde, Abbotsford.

UBD map reference 234 BC1.

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

Peter Hunt (02) 9369 1193 p_j_hunt@msn.com.au
 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.

Steve Ethell (344)
 Tony Henderson
 (345)

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 December

woodworkersnsw.org.au

For contact details, discounts, members gallery and much more

Membership is open to anyone interested in woodworking, both hobbyist and professional. The Association meets every second month; the first Monday of every even month.

From the chair.

Since our last newsletter, there have been a few changes in the Association. I am now the Chairman with Phil Greenwood taking the Vice-Chairman's position. I am also no longer the newsletter editor – I have swapped roles with Warwick Wright who will take on the role of editor while I am now the assistant editor. I will still maintain the website.

Also since the last newsletter we have officially opened our "Shed" and had our first meeting there. The Shed committee has done a wonderful job of getting it to a presentable and comfortable state and we should all thank them and congratulate them. They are not resting on their laurels and have much more planned. A lot of what happens to the shed from this point onwards depends on our negotiations with the Canada Bay Council. Phil Greenwood is currently actively pursuing this matter and will have a progress report at the next Association meeting.

A shed get-together day was held on the 12th of September.

This was an opportunity for a few members to socialize, have a barbecue on a beautiful day, talk in general and fiddle around with some tools and bits of wood. Phil Greenwood brought along a chair that he was repairing for a friend and received some advice from the "experts", the proposed workbench was "considered" and the new combination machine was fine-tuned a little more. A pleasant afternoon.

Our major event, Design + Wood 2009 has been held at Danks Street and I hope that many of you supported it. I

saw quite a few members at the opening night and I am sure that you would all agree that it was an outstanding exhibition. A huge vote of thanks must go to Warwick Wright who put an enormous amount of effort and time into this exhibition. Warwick always had in the front of his mind that this exhibition was to be a showpiece of our Association, not just in the high standard of the exhibits but in the way it was presented and advertised, the people who were involved, the supporters involved and the location of the exhibition.

Obviously, the economic recession would inevitably take its toll but it was still a successful exhibition. Warwick's efforts in securing sponsors must also be congratulated and those sponsors are also to be congratulated for supporting us. We should now reciprocate by supporting them. Warwick will report on the exhibition in this newsletter.

The committee is currently considering a proposal for an exhibition by the Association in Parliament House (Sydney) in September 2010. There are a number of issues to be considered before we proceed. Membership gives us strength, particularly financial strength and we need to consider the needs of all members and encourage new members.

We are now also becoming the premier organization of our type in Australia, with a number of high profile professionals being members and we thus have a standard to maintain. On page 2 and on the front of the Web site we have the Association's Aims. I think that these are all very relevant still and that the committee is always aware of these aims when making decisions

about the Association's activities.

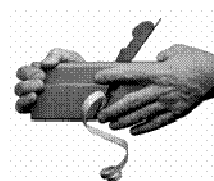
Our membership covers a wide range of expertise and I think it would be safe to say that pretty much all of us want to improve our standards and techniques. We have a considerable pool of talent from which to draw if we want advice. Most of our professionals are more than willing to assist and support the amateurs and part-timers to help all of us raise our standards. We support each other.

To that end, we will endeavour to have interesting and informative guests at meetings and workshop visits that will be of benefit to all. While a number will be drawn from our own ranks, we will also attempt to bring in people such as we did with Michael Fortune from Canada.

Unfortunately, two people who will not be able to make it to our meetings as guest speakers are Sam Maloof and James Krenov. Sam died on the 21st of May and James on the 9th of September.

Both were inspirational to most of us in one way or another and both have left a fine legacy. Sam's designs have influenced a great number of people and while James' designs and techniques were nothing extraordinary, his philosophy (the "why" rather than the "how") and his relationship with the wood will inspire many of us for many years to come.

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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I have hardware for 5 or 6 tilt and swivel chairs. There are some base units that hold timber for a 4 pronged base these include the screw mechanism for height adjustment. There are also 4 gas height adjusting columns. The tilt mechanisms are for either the old screw type and large and small units for the gas columns.

Each set would cost about \$100 each, I am open to any offer for the lot, I just want to see them used and not stored away on my shelf for another 10 years.

Call me on 02 9997 8788 or email on this address.

nicholashill@ozemail.com.au

You can see the type of hardware on this web site.

<http://www.swivel-chair-parts.com/GlossaryPage.html>

Nick Hill

The next meeting - Guest speaker David Upfill-Brown

At the next meeting David Upfill-Brown will share some of his recent experiences from teaching at Centre for Furniture Craftsmanship in Maine, USA and introduce some of the finest designer/ makers from around the globe.

David is a talented designer, woodworker and an extraordinarily experienced teacher. After graduating from Parnham College (UK) he moved to Canberra and established a reputation as a designer and maker of fine furniture.

Public commissions included work for the parliaments of Australia, PNG, the Marshall Islands and the Solomon Islands.

He returned to Australia in July this year with his charming wife, known as simply "H", after being the Lead Instructor at the Centre in Maine for the past four years. The Centre was founded in 1993 by Executive Director Peter Korn and quickly at-

tracted a distinguished visiting faculty, including internationally respected furniture makers such as Alan Peters from England, Michael Fortune from Canada, and James Krenov from California. In 2008 the school had 311 course enrollments from 37 states and five foreign countries.

David is perhaps best known in Australia for his period as Academic Director and Principal of the Australian School of Fine Furniture in Launceston which was then regarded as the best wood school in Australia. He previously taught in the Wood Workshop at the Canberra School of Art, ANU.

He is currently visiting Sturt School for Wood in Mittagong where he is teaching a 12 week fine woodworking course.

Incidentally, the Association's life member Richard Vaughan has also recently returned from a stint at the CFC.

STOP PRESS

Geoff Hanna's latest cabinet was unveiled at Southern Cross University, Lismore on 5 August by Her Excellency Professor Maire Bashir AC CVO, Governor of NSW. The cabinet, which took 6 years to make at a cost of \$1.3 million, is now on display at the Lismore Art Gallery until 31 October. Those who know Geoff, either personally or by reputation, will get a kick out of the news that he is now a Fellow of Southern Cross University. See the next newsletter for a feature on this amazing man and his work. In the meantime visit

www.lismoregallery.org

A Day at the Shed

On a beautiful Saturday the 12th of September a small number of members gathered at the "Shed" in Abbotsford to burn a few sausages, turn some timber into sawdust and relax and chat.

A small manufacturing flaw was found in the new workbench – this was rectified by Philip Greenwood, some minor work was done on some of the tools including the combination machine but most effort was put into cooking sausages. It was too nice a day to be doing any serious work!

A number of people have put a lot of serious work into getting the shed where it is. Some of the other people who must be thanked include Tony Daniels for his donations of materials (screws, lights), Kim Larymore's daughter for her BBQ donation, Kim also for timber donation for bench construction, Phil Lake for timber and glue for

bench construction and also Michael Thom for the Felder combination machine at an excellent price. It is envisaged that once we have more certainty about the length of tenancy at the Shed, we can have some more workshop days where members can learn techniques from each other.

Members are invited to submit ideas for workshops to any member of the committee.
Paul Barton



EXHIBITIONS

DESIGN + WOOD 2009

AN EXHIBITION OF CONTEMPORARY STUDIO FURNITURE

4 - 16 AUGUST
THE DEPOT GALLERY
2 Doris St, Waterloo
10am - 4pm Tuesday - Saturday
11am - 4pm Sunday

The Woodworkers' Association of NSW is a partner in Sydney Design 09, presented by the Powerhouse Museum.



RICHARD CROSLAND
IAN FACTOR
JOHN GALLAGHER
TRACY GUMM
TONY KENWAY
JOHN MADDEN
DAVID MACLAREN
GINO MONTELEONE
NICK STATHAM
WARWICK WRIGHT



The Exhibitors

Richard Crosland
Ian Factor
John Gallagher
Tracy Gumm
Tony Kenway
John Madden
David MacLaren
Gino Monteleone
Nick Statham
Warwick Wright

Exhibition Co-ordinator
Cath Fogarty

Depot | Gallery, Danks St Waterloo 4-16th August 2009

Design + Wood 2009 was the second exhibition of studio furniture presented by the Woodworkers Association of NSW as part of the Sydney Design program hosted by the Powerhouse Museum.

The two recent exhibitions have enhanced the reputation of the Association in the eyes of the public, potential sponsors and has been influential in re-establishing wood as an important medium in the contemporary design/ craft movement. The official opening by Brian Parkes, Assistant Director of Object, was symbolic and timely with the latest edition of Object magazine being devoted to wood.

Participation in the exhibition was by application with the successful applicants being chosen by an independent panel consisting of Grace Cochrane (freelance curator & writer), Rodney Hayward (ANU School of Art), Brian Parkes (Object) and Leon Sadubin.

The exhibition featured exquisite studio pieces made from Australian native timbers. There was an exciting blend of contemporary conventional furniture together with sculptural pieces which were functional (Tony Kenway's dining suite); purely sculptural pieces with some resemblance to furniture (David MacLaren's *Leda chair form*); to the strikingly unconventional (Ottoman in cow hide with blackwood hoofs by John Madden and Angus McDonald).



Exhibition co-ordinator Cath Fogarty with Nick Roberts and Brian Parkes

Nick Statham was presented with **The Forests NSW Award for Design and Craftsmanship** for his stunningly constructed mirror backed *Introspectre*. The award was judged by Brian Parkes and was presented by the CEO of Forest, Nick Roberts.

John Gallagher took out **The Fine Woodwork Award**, presented by Felder and Indesign. The Award was judged by veteran woodworker, Leon Sadubin.

Nick Statham's *Introspectre* wall mounted "mirror" was the clear favourite with the public who marvelled at the intricacy of the design and construction. There were repeated hoots of "Wow!" when viewers discovered their own obscured image behind the interlocking squares of birch ply.

Other favourites with visitors were Tony Kenway's meticulously crafted *Fema* dining suit in

huon pine (although few liked the high gloss finish); Warwick Wright's *Tower of Drawers* in figured Tasmanian blackwood; Ian Factor's wall mounted *Un-plugged* drawer/ shelf unit and Tracy Gumm's wine rack *Flask*..

The Committee would like to thank Forests NSW for continued support and being the Major Sponsor which, together with the support of the other sponsors, the selectors, the exhibitors and the organising committee made the event possible.

DESIGN + WOOD 2009 ON DVD

All the images of opening night & exhibits available now on DVD for \$5

at the next meeting

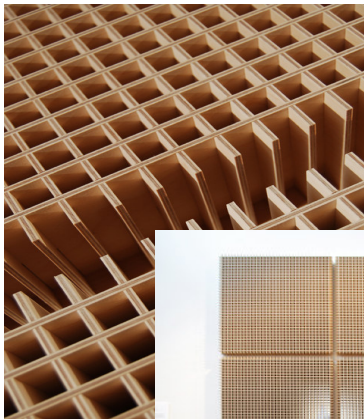
or order from Paul Barton



John Gallagher, Nick Roberts and Nick Statham



John Madden's & Angus McDonald's "Moo" ottoman



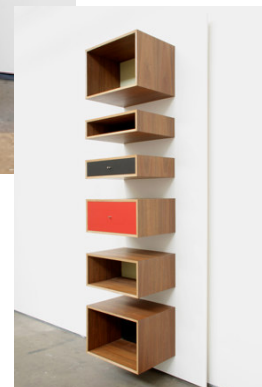
Nick Statham's award winning "Introspectre" with detail behind



John Gallagher



Tracy Gumm



Ian Factor

Design + Wood 2009 sponsors: Forests NSW (Major Sponsor); Felder & Indesign (Partners); Carba-Tec (Sydney), Trend Timbers & Anagote (Supporters).

EXHIBITIONS



by what route do these makers come? This question is something that these two exhibitions attempt to answer. There is an exhibition of chairs that addresses student's lives since art school and the route that they have taken in the development of their art. The other exhibition is a retrospective survey of almost certainly the key and formative influence in the development of their creative process. Through the two exhibitions we can trace, perhaps understand and even have amplified, the creativity and legacy of a most singular designer, craftsman and teacher.

George Ingham was born in Lahore in what is now Pakistan and received his formal school and tertiary education in the UK. Having established himself as a leading designer/maker of fine furniture in Britain, he was appointed foundation Head of the Wood Workshop at the ANU School of Art (formerly the Canberra School of Art). He held this position from the inception of the Workshop in 1982 until his resignation due to illness in 2000.

A Singular Talent: a retrospective exhibition of George Ingham (1940 – 2003) and.....

Chairs of the Alumni; the on- going narrative

**ANU School of Art Gallery 3 – 31st October
2009**

OPENING: 6pm Friday 2 October by Grace Cochrane, independent writer and curator, Sydney.

Good furniture, furniture that is finely crafted from appropriate materials has an aura that says "quality". And yet, such furniture is more than just how it was put together and from what. It has to do with the wonderful resonance of its being, its utility, and its defining of us in our surroundings.

Who makes such furniture? From where and

As a teacher, George evolved a clearly different pedagogy whose substance and architecture has served as the basis for other courses across Australia. However, no one else delivered quite as he did it — European cabinet making skills set into the philosophy of a Japanese dojo-like space. He set in place in his teaching and making practice the ambition to create furniture that would stand outside of time — distinctive, but ageless and serene.

George made the chair his design piece de resistance: the art of creating a chair is not the creation of art, but it is about creating a chair's reasonableness; this is its usefulness and its proportions — derived primarily from the size of the human body and the structural limits of the material. In its proportions a chair states its sort of visible reasonableness.

It's a highly charged thing, a chair. It seemed the perfect window by which to look forward and look back.

EXHIBITIONS

Teach: Sturt Gallery, Mittagong

Teach – an exhibition presenting five teachers working at the Sturt School for Wood in 2009 – John Gallagher, Michael Fortune, Niklavs Rubenis, David Upfill-Brown and James Carr. This exhibition celebrates the high calibre of teaching staff at the Sturt School for Wood.

All five teachers are also engaged in making and exhibiting, confirming the notion held by Sturt in the value of practically based tuition given by practising designers and craftspeople.

This exhibition, was opened at 11am September 13 by Curator and writer, Brian Parkes, Associate Director of Object, Sydney. (Exhibition continues till October 13 2009).



Blackwood and Carbon Fibre table by John Gallagher



L-R, David Upfill-Brown, John Gallagher, Brian Parkes, Nick Rubenis, James Carr



David Upfill-Brown's "Sharps on Ragged Mountain" side table

Tasmanian Craft Fair October 30-November 2, 2009

Australia's premier arts and crafts event, the Tasmanian Craft Fair, will be held on the weekend of October 30-November 2, 2009. Spread over 13 different venues in the picturesque township of Deloraine in northern Tasmania, about 200 exhibitors will display and sell their finest wares and share their techniques in this annual event. Further details

www.tascraftfair.com.au

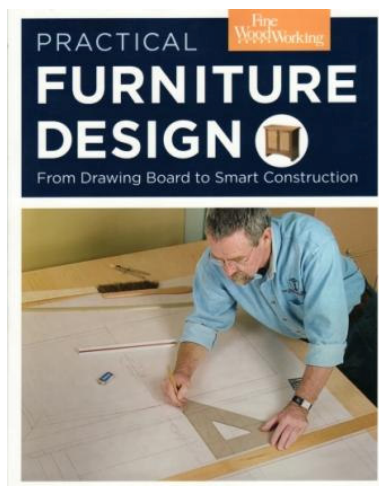
Book Reviews By Michael McGrath

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 woodwork 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.

Before you pick up your tools or even select your timber, spending a few hours with a pencils and a sketch pad—or a computer and mouse—could save you hours of head scratching and even many dollars in materials.

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

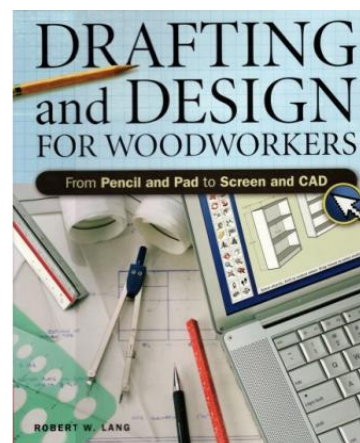
Taunton, 268 pp
ISBN: 978 1 60085 078 3

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

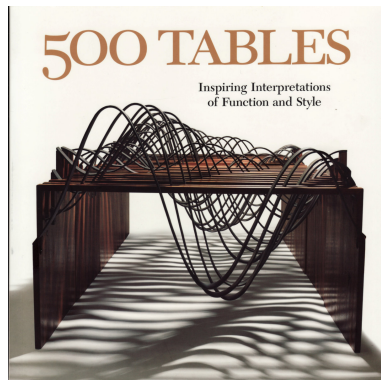
Robert Lang
Popular Woodworking Books, 175 pp
ISBN: 978 1 55870 835 8

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.

Book reviews continued from previous page.

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.



In the next newsletter
Michael reviews

500 Tables **Inspiring Interpretations** **of Function and** **Style**

Lark Books, 420 pp
ISBN: 978 1 60059 057 3

"500 Tables" includes
work by members of the
Woodworkers Association
of NSW. Ed.

Design Book Eight **Original Furniture from the World's** **Finest Craftsmen**

Scott Gibson
Taunton, 170 pp
ISBN: 978 1 60085 059 2

Whether or not you can draw or design, all woodworkers appreciate the craft of others. Taunton's *Design Books* have been inspiring designer makers for decades and this is no exception. Beautiful, different of just odd, all the pieces in *Design Book Eight* are beautifully shot in living colour to show the full power of their timber construction.

Just to round off the book, three renowned craftsmen design and discuss their tables inspired by the same arched bridge ... sort of reality television on paper.

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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