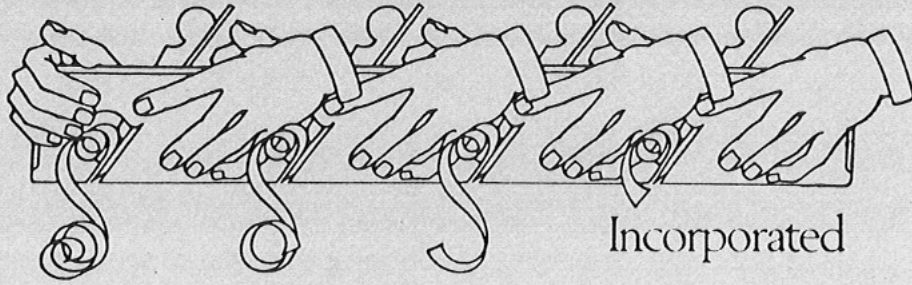


# WOODWORKERS' ASSOCIATION OF N.S.W.



Incorporated

Figure at the Blaxland Gallery  
by David Owen Tucker.

## FROM THE CHAIR

### Coming Events

Your committee has arranged a number of interesting meetings for the remaining half of the year. Please note the change of venue and dates from those previously published. Your committee would appreciate your attendance at meetings as they have made every effort to arrange interesting speakers and demonstrations. The quorum for general meetings is now ten, under our rules of incorporation.

Our next meeting is to be held on Sunday 13 August at Leon Sadubin's workshop in Thornleigh. Barbecue facilities will be available from 12 noon onwards. Leon has kindly agreed for us to look over his workshop and view his current work and fine offerings of tools and books. The October meeting will be held on Monday October 9 at the NSW State Library, starting at 6.30 pm. We are very fortunate to have the opportunity to woodwork in carved panelling and for our inspection. so please come

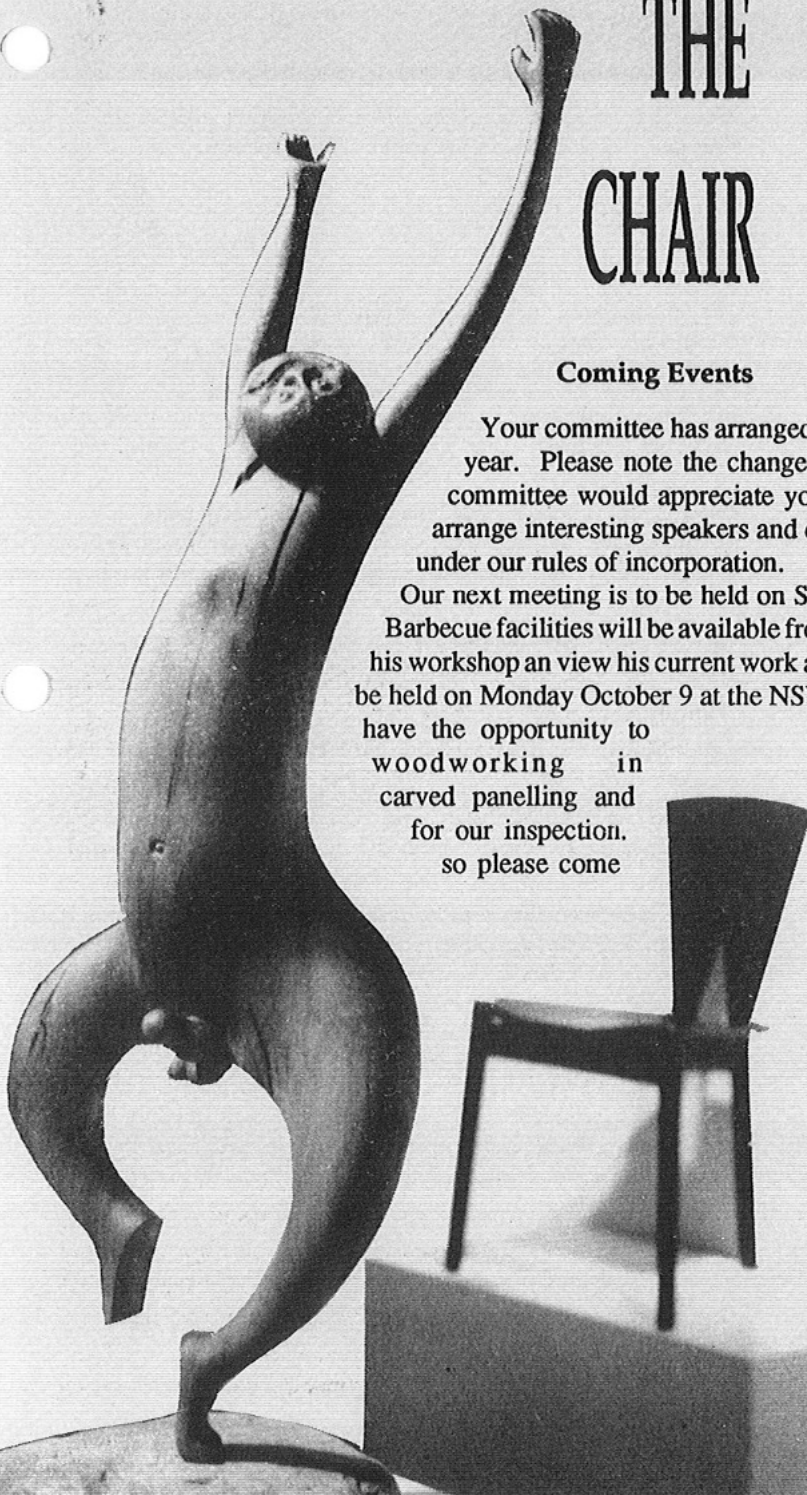
### WOODWORKERS' ASSOCIATION OF N.S.W.

Chairman :	Laurie Oliver	(048) 61 3478
	lot 14 Burradoo Road, Burradoo 2576	
Secretary :	Nick Hill	997 8788
	16 Chiltern Road, Ingleside 2101	
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General	Bob Dixon	489 2613
Assistance :	9 Cudgee Street, Turramurra 2074	
	Richard Vaughan	818 1816
	14 Fred Lane, Lilyfield 2040	

Opinions expressed in articles in this newsletter are not necessarily those of the editor or the Committee.

We are indebted to Mr John Wright for this rare opportunity along and perhaps bring an interested friend or possible new member. The last meeting of the year will be at the Power House Museum on Monday 4 December. David Uphill Brown has recently been accepted as a member of the Association and has kindly agreed to talk to us about his work and training. David was a student at Parnham in England and has since become known for his fine craftsmanship and individual design. In addition to the above general meetings, a workshop will be held by Anthony Hansen at his recently established workshop in a fine old brick kiln in Goulburn. This venue is well worth a Sunday drive. Further details of this workshop are given elsewhere in this issue. You will all know Anthony's fine work and he is not unwilling to share his fine techniques with anyone. So come along and enjoy a day in the country.

Laurie Oliver.





## NEW MEETING DATES AND VENUES

### next meeting

noon Sunday 13 August

Leon Sadubins's Workshop at Thornleigh

### October Meeting

6.30 pm Monday 9 October

NSW State Library

### December Meeting

7.30 Monday 4 December

Powerhouse Museum

guest speaker : David Upfill-Brown

## SUBSCRIPTIONS !!!!!!!!!

Subscriptions are now overdue.

No Funds, No Association

Thank you for those who have paid fees:

associate member : \$36 a year

full member : \$46 a year

### Newsletter deadlines in 1989 :

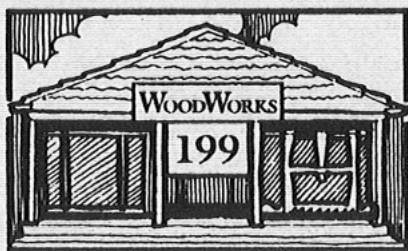
9 September

9 November

Photos supplied with articles : to be preferably black and white or, if colour, only high contrast shots are suitable for screening for printing purposes. Line drawings in black pen.

Newsletter articles : the Editor requires copy to be easily legible, typed or handwritten.

## Woodworking books and fine hand tools



- Books on furniture making and wood turning, machining and carving, on making toys and musical instruments, sculpture, boat building and design.
- Tools for measuring and marking out, carving and sharpening. Chisels, planes, saws. Finishing oils and waxes and quality brass hardware.
- Genuine articles for the woodworker.

WOODWORKS  
SYDNEY

199 Pennant Hills Rd Thornleigh 2120

Mon-Fri 9-5

484 1183

Sat 9-1

## SECRETARY'S REPORT

Minutes of the General Meeting 7 June 1989

Concord Scout Hall

13 people present

apologies from Bob Dixon

visitors present were Alan Harris and Garner

Minutes of the previous meeting as cited in the newsletter were accepted by Richard Vaughan and seconded by Mike Darlow.

Arising from the minutes were comments which I'll document here.

Most comments were directed at my comments for advertising membership of the Association.

My apologies to Mike Retter as I'm told he felt I had levelled my criticism at him directly. I did not intend such a thing but to point out in a broad sense, using that article just as an example.

Richard Vaughan was looking into getting Craft Council sponsorship for travel expenses for visiting lecturers and workshops.

Tony Hansen has indicated a day visit to his gallery and workshop would be possible with a demonstration by him. He will keep us informed of details when finalised.

### Finances:

Home Show	\$9631.00
Dispersed to exhibition	\$9149.45
5% commission for exhibition kitty	\$ 481.55
Exhibitors' fees @ \$100 / head	\$1300.00

account balance	\$1244.79
invested surplus	\$3000.00

Only 65 members of 120 have paid up subscriptions.

Leon Sadubin asked who are we trying to encourage to maintain membership. Only professionals and exhibitors or all woodworkers ?

Mike Darlow suggested nominations for the next committee should be made now for February AGM so the present committee is not just left to fade away.

Leon cited a letter of a log of claims by the Victorian Furniture Guild with respect to professional support, legal advice etc. Art Burrow's comment to this was membership of such a guild may mean acceptance of union liabilities and awards. Kevin Jacups offered a demonstration and information to any woodies about a Kusters thickness sander he has imported from the U S. Phone 419 8740.

The Concord Sea Scouts Hall was large and empty and we decided to return to the Powerhouse Museum for lecture meetings as it is a better environment for formal meetings. The seascout hall was great when full of tools and people. Meetings for the rest of '89 have been finalised and details are displayed in this newsletter. Please note then in your diary as old dates are now obsolete.

That concluded the formal part of the meeting. As you can see, a lot of questions were raised to which we invite your written comments to how the Association should proceed and in what form. We next had a very interesting and informative talk by Art Burrows, editor of the Australian Woodworker.

Nick Hill.





# H O U S E H O L D H I N T S

## WOODTURNING WORKSHOP

9 - 4.30 pm  
9 September

The NSWWWA will be holding a one day Woodturning Workshop with Anthony Hansen at Gulson's Craft Willage, Hume Highway, Goulburn.

Anthony will be demonstrating many facets of woodturning in his well equipped workshop which adjoins his large gallery.

It will cost you \$20 which includes endless tea and coffee and lunch.

Ring Tony Hansen on (048) 21 5328 / 21 2227 to book your spot. Directions are to turn right at McDonalds.

Following is a copy of a letter sent to me by a very angry Alan Wale. The original was sent to the editor of *The Woodturner*, Forestry Commission of NSW. Any comments?

Dear Sir,

*I have before me a copy of your publication, The Woodturner, issue #5. The front cover features a photograph of an outstanding piece of woodcraft in the form of a bowl. To me the implication, by association with the title, that this bowl was turned is undeniable.*

*As part of the Forestry Commission's Henry Kendall collection you would be aware that, in fact, this bowl was hand carved from a solid piece of *Toona australis* by Grant Vaughan and has never been near a lathe.*

*To feature this piece on the cover of a publication for woodturners without any credits or explanation is, I consider, both highly misleading and very discourteous to its maker.*

*I hold Grant Vaughan to be a highly skilled woodworker with a refined and sensitive approach to his carving. He should be given credit where it is due.*

*May I suggest that these omissions be rectified in the next issue. Yours faithfully,*

Alan Wale.

## creep in quick action clamps

Quick action clamps are very convenient but its a pest when they slowly creep after being tightened. Apart from the nuisance, it can spoil a job or lead to a dangerous situation if the clamp is, for example, holding a temporary machine fence or jig.

One of the problems is due to the zinc plating on the clamp bar. The practice of plating these was introduced about twenty years ago. It does make the clamp look prettier which helps to sell it but the zinc acts as an extreme pressure lubricant due to its low shear strength.

I've had no problems with clamps which have unplated bars. Low grade steel in the bar and soft cast iron in the sliding jaw don't help either - so avoid cheaply made clamps.

The creep problem can be greatly reduced by cleaning the bar thoroughly with a clean cloth dipped in a solvent mixture containing some gum resin.

Crush a piece of resin about the size of a large pea and dissolve it in 2 teaspoons of meths. Add a teaspoon of mineral turps to help remove any wax which might be on the bar. Rub the edges of the bar firmly and allow it to dry. This will remove grease and wax and leave a thin layer of resin on the metal. You'll find the clamp bites much more positively.

The treatment won't last forever - maybe a few months - but it does help and its doesn't take long to do. The quantities given above will do about a dozen medium sized clamps.

David Lockwood.

*Please note : the Household Hints column was never meant to be the sole preserve of David Lockwood. It was David's intention from the beginning to encourage others to contribute their 'household hints' to this newsletter. So come on members, how about it ?*

## E P O X Y   R E S I N

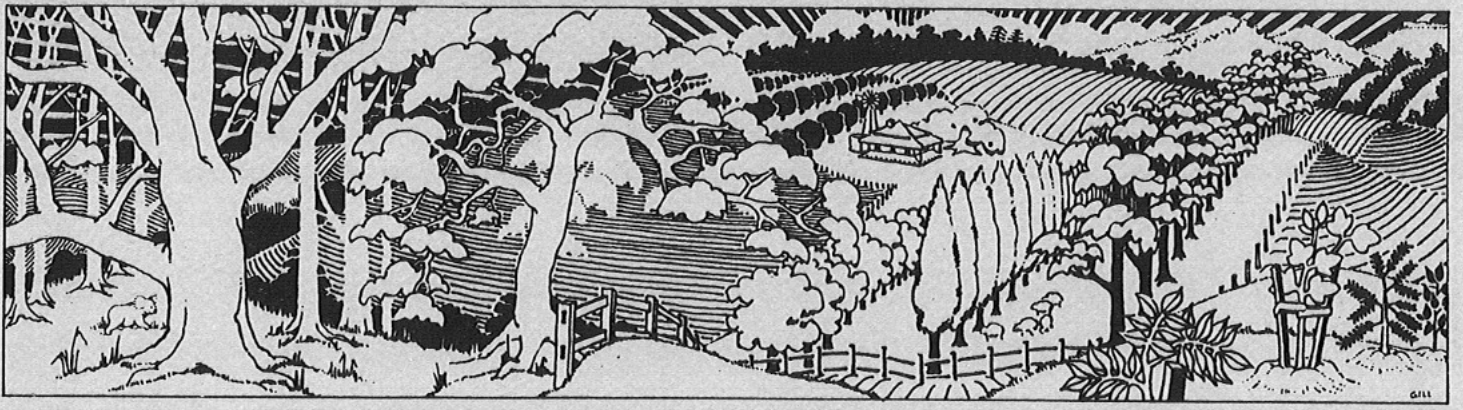
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MICHAEL GILL



# THE GOOD WOOD GUIDE

**H**ow things change! The last time I wrote for this sheet, the word 'greenie' was not just a pejorative term but a blistering insult to be hurled by an outraged community in the faces of scruffy, pinko dole-bludgers, hugging trees and getting embarrassingly emotional.

In the blink of an eye, we have Greens elected in such strength in Tasmania as to bring down a conservative government while Bob Hawke hands Sting big bikkies gift-wrapped in green. Australian Paper Manufacturers begin to produce 100 per cent recycled, unbleached and non de-inked paper, people finally get sick of stumbling out of the surf at Bondi with hypodermics in their feet, toilet paper wrapped round their legs and condoms hanging from their noses. They turn up in their tens of thousands to clean up the harbour. Over seven hundred of them get arrested 'trespassing' on public land to protect their forests while a Japanese corporation illegally chips trees of the National Estate. The Federal government stops the use of rainforest timber in construction and public works and NSW State environment minister, Mr Moore does the same in all his departments.

In fact, being environmentally conscious is becoming uncomfortably populist - it now seems that *not* being a greenie is anti-social, unAustralian and positively neanderthal. We radicals can't win - just as you start revving, society catches up and turns you into a mincing moderate!

When I was asked to represent NSW woodworkers on the committee of the Woodcraft Guild Australia and was endorsed by our own Woodworkers Association, I wrote to every woodies' group and club in the state, putting my views and asking for the nod. I accepted invitations to address The Sydney Woodworkers' Group Inc., the Central Coast Woodturners' Soc. Inc., the Illawarra Woodworkers' Group Inc., the Men of the Trees and Trees on Farms (Greening Australia). The interest, the concern and the overwhelming support these efforts have engendered are both surprising and gratifying. It seems, not unusually, that when the goals of the conservation ideal are truthfully explained and its actions analysed, we are all for the same things - a strong, growing forest industry, more Australians in permanent work, much more fine native timber to replace the imports which are compounding our balance of payments problems and, of course, the preservation of our National Estate.

How? Large scale native softwood and hardwood plantations. Medium scale agro-forestry on agricultural lands leased from farmers and graziers and small scale farm

plantings. If every landholder in their country planted and husbanded a handful of fine cabinet trees in the best gully or river flat on the spread, would we ever have trouble finding good, non-contentious wood for high-class craftwork?

Together with a group of other wood-using professional people, including architects, building supervisors, carpenter / joiners and merchants, I am involved in the research and production of the Good Wood guide. This will be a thinking consumers' guide to the selection of the appropriate timber for the job in hand and where to buy it. It will lean heavily towards the use of the Australian-grown product (especially plantation timber) and put a break on the misuse of tropical and rainforest woods by large timber users. It will ask consumers to pay a reasonable price for a sustainably produced product and not involve their funds in the degradation and dispossession of forest-dwelling people in the third world. It's so cheap but not much of a bargain when the true cost is considered. Many of you will have seen the films on the Penan People of Sarawak and their plight. You won't need to ask why *no* Malaysian timber has a place on any timber-user's palette. Already, the Department of Education is moving to replace meranti and pacific maple in its school workshops with home grown Aussie alternatives. The Water Board, Public Works and Housing authorities are also on side.

The demand for the Guide is already heavy and interviews I've done on ABC, city and regional radio have confirmed that concerned consumers would rather stain or paint over hoop pine or poplar from plantations than do the same to maple for their architraves and skirtings.

Daishowa wants a chip mill in Grafton and the local woodworkers, along with most of the community, are dead against it, not surprisingly. They could do with all the support we can muster.

The Australian Consulting Architects have planted 1200 native rainforest trees (so far) on the catchment of Clarrie Hall Dam at Murwillumbah, Tweed Shire, as a long term bicentennial project. Five Dollars covers purchase, planting and husbanding of each tree. How about everyone of us donating at least one tree and having our own woodies' plot up there? If you send a cheque to Nick Hill, we'll report next issue. You've a choice of red cedar, black apple, blackbean, Australian teak, Queensland maple, rosewood, white beech, silver ash and rose walnut. Please get behind this one and we'll make it a very strong group effort. Twenty years from now, we'll picnic under them beside the water at 'woodies brush'.



# P E T E R V A N H E R K

## OUR NEWEST FULL MEMBER AND HIS RAISONS D'ETRE

Dianne and I live on five acres on the outskirts of Gloucester, north of Newcastle. We have three children under the age of four (which explains our demented appearance), two dogs, seven chickens, 250 newly planted trees and one fox that somehow seems to survive my efforts to remove it.

I have worked predominantly in the environmental field, resigning as the NPWS ranger for Barrington Tops National Park to take up furniture making full time in April '88.

I am a self taught woodworker, woodwork being the only subject I excelled in at school. I was certainly fairly lazy with the rest.

A growing dislike of shoddiness and society's ever increasing ability to accept mediocrity and lack of care and responsibility in our social, political, economic, bureaucratic and physical world, when we do not have to, has led to my commitment to quality (what a mouthful!).

We have bought and cut up several trees that are now dry, giving us some beautiful cedar, rosewood and red mahogany, *E. resinifera*. However, the pressure that is placed on the red cedar, rosewood and other rarer furniture trees is of concern to us, particularly as the potential of our hardwoods for furniture timbers has not been fully explored.

To this end we are negotiating with a number of sawmills to supply good quality hardwoods for drying and researching their applicability to furniture construction. We haven't received any encouragement from the Forestry Commission despite requests.

Red mahogany, tallowwood and blue gum are shaping up well. Still to come are spotted gum, turpentine, grey gum and some iron barks presently being cut up for building timbers, i.e. 4x2s.

Changing the public's perception of our hardwoods is certainly a challenge when faced with comments like ...'tallowwood, that's only good for pool decking and fence posts'.

I hope that the ever increasing variety of timbers used by woodworkers helps expand our knowledge and put these myths about our hardwoods to death before the remaining large trees are chipped or cut into housing scantling due to insufficient knowledge and industry and bureaucratic inertia.

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all offers and tools/trades. Phone Henry: 744 2822.

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12" cast aluminum sanding disc. Unused with 10 sanding circles. Fits 5/8" shaft. \$50 the lot.  
phone Nick Hill.

### Garfield Wells

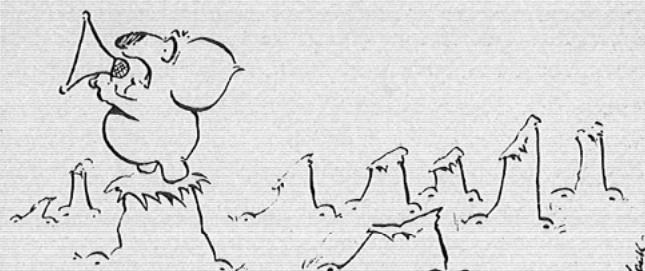
Neutral Bay

Genesis radio restorations

953 8898 or 555 1588

Needs someone to restore old radio cabinets. Approx. one per week. Suit retired person in Sydney.

**HELP!!**



## SAVE THE LAST OF OUR SOUTH-EAST FORESTS FROM WOODCHIPPING!

- The survival of our old-growth forests is threatened.
- 9% of the high conservation value National Estate forests in Coolangubra, Tantawangalo and Egan Peaks/Yowaka are due to be logged and woodchipped in the next six months under the recent Federal/NSW agreement.
- Alternative strategies to support a sustainable timber industry without destroying so much of our native forests do exist, but have largely been ignored.

### HOW YOU CAN HELP!

Enclosed is my tax deductible donation of \$ ..... to the Australian Conservation Foundation. I prefer that this donation be spent for the purposes of the SE Forest Alliance.

Name: ..... Tel No: .....

Address: ..... P/C: .....

Signed: ..... Date: .....

Make cheque out and return to: **Australian Conservation Foundation**  
Level 3, 18 Argyle Street, Sydney 2000

**RING FOREST HOTLINE NOW! on 27 4285 or 267 7929**

PLEASE SEND ME MORE INFORMATION. (Please tick)

I WOULD LIKE TO VOLUNTEER MY TIME (Please tick)

If you would like to discuss this issue with a fellow woodworker, ring Michael Gill on (02) 660 7357.

Authorised by Australian Conservation Foundation



# T U R N I N G T A L K S

by Mike Darlow

**T**hose who attended the last Group meeting heard Arthur (I can't come at Art) Burrows talk about *The Australian Woodworker*. His aim was and remains that the magazine should provide a means of communication among and between woodworkers and potential woodworkers.

How such editorial objectives and assumptions square with what each magazine buyer wants for their dollar is a matter for the individual but it seems to me that most, perhaps all, woodwork magazines have the same governing aims and so end up with an unfortunate similarity. In this article I would like to explore these editorial aims.

An altruistic and all-pervading aim is to accentuate the positive. This is a popular and safe cause but is, I believe, ineffective in eliminating the negative. Criticism and exposure may be unpopular with those who are shown to be wrong, misguided or fraudulent but we can hardly bemoan the rarity of investigative journalism in newspapers, yet excuse its absence in the specialist media.

Most woodworking magazine editors seem to have a clear picture of their average reader. The result is that their magazines' contents comprise articles and features all pitched at the one level. Yet the preferable and potential readership will cover a wide spectrum. In the single level magazine I suggest that those readers conforming to the editor's average reader will be well catered for yet those below and particularly those above the target level will be dissatisfied. I believe that a preferable editorial policy is to greatly widen the level of content so that it is much more likely that all readers will find at least one item of interest per issue. This should lead to increased sales because one item of interest per issue per reader is a considerably better average than is achieved under the one level editorial policy.

Just occasionally woodwork magazines are willing to risk a little space, to air an issue. However the clamps are soon applied if there arose serious and accurate criticism of advertisers or staff writers or if reasoning beyond the understanding of the cretin is employed. Some issues, however, are safe because the targets are not of us. Foresters, the Japanese or foreign manufacturers are fair game but pointed criticism of local woodworkers or local manufacturers and advertisers is not generally regarded as helpful. Similar editorial caution is displayed in equipment surveys. Such surveys are of use in describing what is available but don't expect to find a 'best buy' at their ends.

Remember book reviews. I wrote about them in an earlier newsletter since which the situation has deteriorated further. *Practical Wood Working* has discontinued them, those in *the Australian Woodworker* are reviews in name only and the newsletter of the British Association of Woodturners does not print book reviews because of an unpublicised ruling by its executive which happens to include three authors of woodturning books.

Projects are a major constituent of woodworking magazines, although it would be interesting to know how many readers ever attempt one. Nevertheless project description does provide a relatively undemanding way for woodworkers to get into print. Laudable as this is, the objects which readers are encouraged to make often merely add to the world's vast stock of ugliness. I appreciate that authors may be discouraged by being shown that their beloved masterpieces are visual pollutants, let alone a criminal waste of scarce world resources, but this is not a valid excuse for editorial laissez-faire.

I have above and elsewhere given editors a fair bit of stick for they are responsible for their magazine's contents, yet there are contributory reasons why the commercial woodworking magazines tend to be similar, sanitised and intellectually bereft:

1. Most of the readership is undemanding while much of the remainder demands that the magazine panders to its ignorance.
2. It's so easy to criticise magazine contributions but any shortcomings are not due to a lack of caring by their authors but rather due to the absence of contributions from those who perhaps have the potential to do better. More worthwhile financial rewards could help. Editors could also help by being more forward in commissioning articles.

*Woodworker*, the father of the present generation, projected woodwork as a pastime for the gentleman or as an honourable trade for the artisan who knows their place. Argument, dissent, criticism of the views or practices of normal people and intellectual depth and truth belonged elsewhere in the main. There were exceptions such as Pinto and the 'Chips form the Chisel' column. Technique was also described with great clarity by Pain and the long time editor Haywood but a magazine profile was established which continues to hold sway except where it is compromised for commercial reasons. The virtual absence until recently of any degree standard tertiary study and research has reinforced this profile and ensured that woodworkers' low expectations of their specialist magazines will not be exceeded. This is illustrated by the *Journal of the American Association of Woodturners* which is being most reluctant to expose a gimmick tool being apparently promoted by one of its stars. If two major national woodturners associations are gutless we should not be too surprised if commercial publications continue to take the easy path.

What to do? Read *Craft*, *American Craft* or *Pottery in Australia*, magazines which at least seem to have more ambitious editorial objectives even if they are not always achieved: don't buy issues of magazines which don't satisfy: start your own magazine (we of the WWANSW already have). Such actions will have some effect but it will surely be more effective to tell editors how we think and to support such pressure with contributions of the standard and content which we desire.



# B L A X L A N D

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## EXHIBITION REVIEW

The exhibition by seventeen members of the Group (- Association - its hard to get used to this formality !) at the Blaxland Gallery in Sydney in June was a mixed success.

Certainly the display area was great, the layout capturing and the diversity of exhibits inspiring but the venue failed to draw the visitors. It was unfortunate that the full page advertisement in *Look* was published late - after the exhibition.

There were few direct sales although, as with most exhibitions, commissions are expected from those lingering onlookers. Sales were made by Geoff Vaughan - a carved cedar mirror, Gayl Leake - a traditional cedar settle and Wilf Wright - a marquetry table.

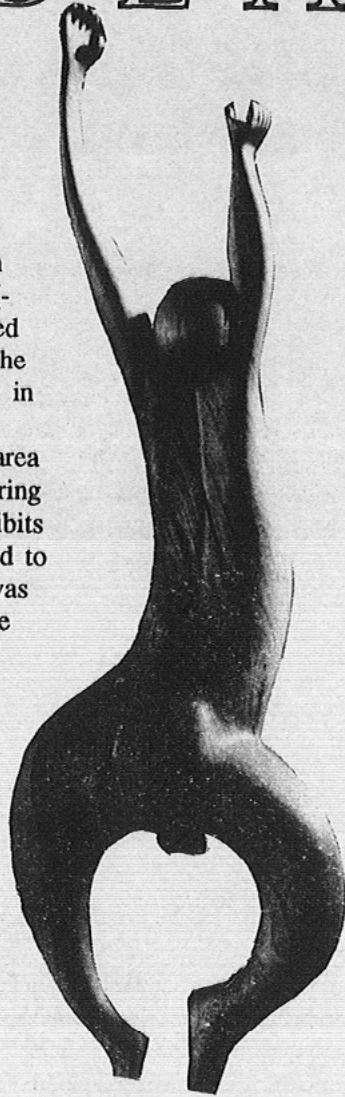
Local Sydney makers came to the fore in strength although many with previously exhibited pieces. Country makers were the main providers of new styles and previously unseen pieces.

Nick Hill is carving his niche in the market with his finely laminated chairs. Each exhibit features some new innovation or style in his chairs. Tony Kenway's rosewood rocker in Malouf-style featured in the entrance to the gallery. It begged to be sat on and test run - and in fact passed with flying colours - being tested by the most discerning of critics - a new mum !

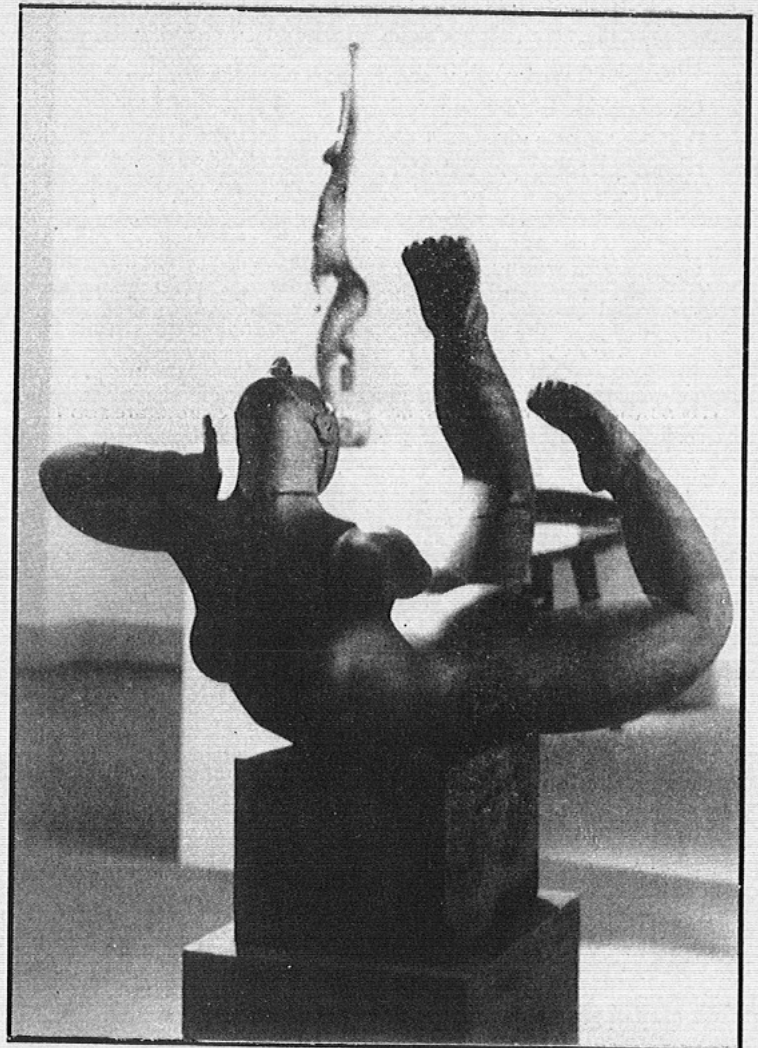
Pieces featuring local eucalypt hardwoods showed the usual problem of excessive movement from the heated air-conditioned environment of the gallery. It was really disheartening to see work spoilt by shrunk joints or sticking drawers. Maybe a 'think tank' or workshop on design allowing for movement when using local eucalypts ?

In all: a good exhibition showing the mainstay of the Association - diversity and fine work.

Phil Bohringer.



*Sculptures by David Owen Tucker  
on display at the gallery.*





# SYDNEY LOSES A LIMB

**E**ven on sunny days there was never much light in the place. My eyes always seemed to take hours to settle down enough to make out what lurked in the dimmest corners.

The walls were sort of a bit whitish almost but the girls straggled across much of them, torn, yellowed and fading. Pin-ups of twenty and thirty years ago, rippings from Man Magazine, Esquire and Post with lips of a roaring magenta, flesh of pure peach and enough emerald green gauze to preserve cheeky, sugary modesty.

Each floor had a couple of jittery fluorescent tubes on duty and in the thin light beneath these the wood glowed green and yellow and cool white. In the shadows, the stacks were warm and friendly and mysterious - purples, reds and stripey chocolate browns. The beautiful long leaves were laid down in fitches and tied at the waste and at each end with string. It had the rich, multi-cultural smell of a Snowy Mountains Working Man's club, the strong American Walnut rubbing shoulders with its curly-headed Italian brother, the wild Camphor Laurel shouting down the Rosewood.

It must have been fifteen years, at least, I'd been coming here. I think it was here I learnt to love wood the way I do. I could probably have navigated myself through it blindfolded, negotiated the old steel fire-steps, dodging pigeon poop on the stair and in the air and over to the far wall where the Macassar Ebony lay in thin, ribboned sheets, cold and deadly brittle. It was here I saw my first fiddle-backed sycamore an Ice birch, bought my first prized sheets of Queensland walnut and quartered silky oak. I remember the excitement of finding those buckled, blood-red sheaves of red cedar crotch, like stepping back one hundred years. I think, in the end, I knew every species was on those floors and against those walls, even individual sheets were old mates with familiar faces, figures and foibles.

Colin Raymond was the bloke who shepherded me through his treasure-house, naming each scrap of veneer for me as I stuffed it under my arm with the rest. Later, he gave me the run of the place as I got to know him and his woods. Col would be rolling glue or ripping craftwood or heaving on the arms of the big press while I pumped away on the old guillotine slicing slivers for some looney project I had going and the sun would squeeze in onto the floor across the big wooden doors, standing ajar.

In the very beginning, Col was simply the Keeper of the Treasure to me, the Wood Warden but the more I got to know him, the more I liked him and the more I found myself calming the rush-hurry-panic glands to stay and talk and keep him from his work. When Chris and I returned from four years O.S., one of the first things I did was roar over to Annandale to make sure Col was still slogging.

This morning, the 27th June, would be the last time I would come here. The auction began at 10.30 am. I didn't

want to buy but felt I should be here and, as I stepped over and greeted Col, I nodded to the girls on the wall. They each gave me a big wink. I don't think any of the small band of bidders noticed and I know Col is not a jealous man. Thank goodness, most of the old stock had gone weeks before, because, in the middle of a very depressing morning, a small pack of my favourite figured Queensland maple cried out to me and I was close to blubbering as the auctioneer knocked it down to me at last.

Paul Gregson has the old guillotine, so its still in the family as it were - in good hands.

Many of you knew Raymond Veneers and many of you will understand what we have lost. Colin plied his trade here in Booth Street for fifty years and made many dear friends and earned the respect of many fine craftspeople.

On behalf of them all, I'd like to say, 'Thanks, Col. Good luck and good health'.

Michael Gill.



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