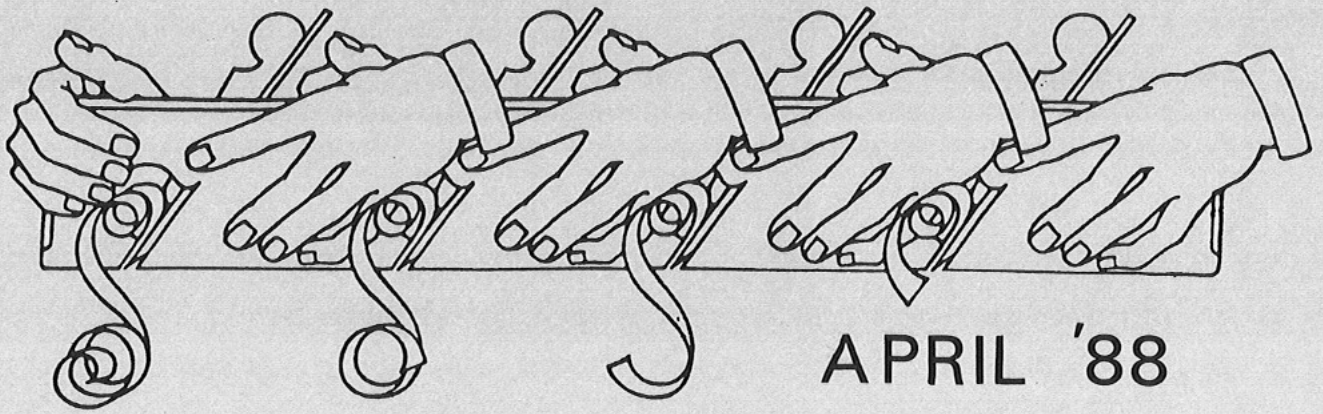


# WOODWORKERS' GROUP OF N.S.W.



APRIL '88

## WOODWORKERS' GROUP OF NSW

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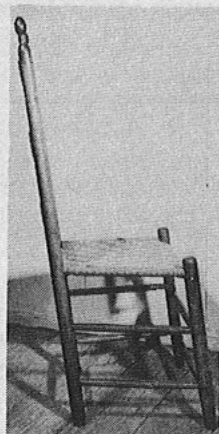
## FROM THE CHAIR

### Where are we heading ?

For some time I have been concerned at the scarcity of members at our bi-monthly meetings and therefore the lack of feedback on the executive committee's performance, both past and present. To this end we had recently an informal get-together of the committee and others who have been closely involved in the Group's affairs over the past few years.

The committee is organising what it feels are interesting and stimulating bi-monthly meetings with a guest speaker or demonstrator at each one. The support of members is necessary to ensure success.

In regard to exhibitions we are at the doldrum point of relaxation after September 1987 and trying to gird our loins for 1989 or 1990. It is by no means certain that the Opera House is available to us, although we have written requesting a booking for September / October 1989 for a period of four weeks. However, irrespective of whether the



Opera House is available or not, the general consensus of the above get-together was that we should look in new directions to promote our work. Members may not all agree but I think our exhibitions are all about promotion, not about selling. Well and good if we promote and sell.

We now have open to us other possible prestigious venues in the Powerhouse and Darling Harbour Exhibition Centre. While the Powerhouse gives scope only for the passive type of exhibition, i.e. finished work only, the Exhibition Centre could be an active venue, one with members at the workbench as well as a display of finished work. Your committee has met recently and gone over in detail the ideas put forward at the earlier meeting. The outcome is as follows :

1. Maintain the Opera House booking for Sep./Oct. 1989.
2. Actively pursue the possibility of smaller, regular exhibitions in gallery situations. The first possibility is at Blaxland later this year. The Powerhouse is another possibility.
3. Actively pursue a major event at Darling Harbour in 1989 or 1990. This would be in the form of the exhibition of finished work plus members working at the bench on machines and, as well, specific demonstrations by invited craftsmen from interstate and overseas. This event should generate considerable trade interest. For instance, a temporary machine shop would need to be set up which could be donated as sponsorship.

Members reactions to the above proposals would be most welcome. - Laurie Oliver.

## APOLOGY

My apologies to those members who did not receive the last (February 1988) newsletter. The combination of an incomplete mailing list and a short-fall of printed newsletters resulted in at least nine new members missing out. I believe we have overcome these difficulties and hope all goes smoothly in future. - ed.

## ERRATUM - SUBSCRIPTIONS

In the last newsletter we neglected to include our new treasurer in the committee listing. I would like to draw members' attention to the fact that Gayle Leake is our treasurer and all subscriptions should be sent to her at the address listed above.

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## WWG MEETING DATES FOR 1988

### Group Meetings in 1988

April 11  
June 6  
August 8  
October 10  
December 12

### Newsletter Deadlines in 1988

7 May (for next issue)  
7 July (for August issue)  
7 September (for October issue)  
7 November (for December issue)

Gasp from the Editors ! We all want to hear what is happening to country members in particular. Write and tell us of any world shattering discoveries, including the time when your neighbours bull got in the paint shed ! Please send us a note by 7 May - can be any length - but preferably up to 3 columns length with photos.

## COMMITTEE MEETINGS IN 1988

Committee members will be advised by phone.

## OUR LAST MEETING

The air was fresh the sun was shining, the barby was sizzling and the conversations excellent. A pity there weren't more Sydneysiders attending the very pleasant meeting of the 21 February.

The meeting consisted of general discussion on the Group name change as suggested in the last issue by Laurie. Also we talked at length on the pros and cons of holding a wood conference in conjunction with the '89 exhibition. No conclusions were reached as we intend to approach the Junta of '85 on the details of these ideas, for greater member coverage.

Alan Wale gave us a very interesting talk on the history of Sturt and the progression of his woodworking career to his present position at the Sturt school for wood. We met most of the new students, all very keen and heard that most have come from the building trades. Finally we had a short tour of the workshop before returning to Sydney.

Thanks very much to Alan for supplying salads and hot plate for lunch and for the interesting lecture and perfect venue.

Nick Hill.

## OUR NEXT MEETING

The next meeting will be on 11 April at 7.30 p.m. in a seminar room, level 3 at the Powerhouse museum. Enter the Powerhouse from McCarthur Street Ultimo off Harris Street or across the walkway from the Entertainment Centre. Please be punctual as we pay by the hour for these rooms which means getting started on time so as to get the most out of our guest speakers. Security personnel will direct you to the room we will be using.

George Ingham will be our guest speaker at this April meeting and will be talking on development of design using his own works to illustrate the talk. George is the head of design in wood at the Canberra School of Arts.

Looking forward to seeing you all there punctual and bright-eyed on 11 April.

Nick Hill.

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## TURNING TALKS

by Mike Darlow

On Thursday 14 April a course on photographing your work will be held. Peter Johnson, one of Australia's leading still-life and commercial photographers, will be telling and showing us how. Its limited to twenty people and is \$20 per head. Bring your own eats but drinks provided. By all means bring a piece to use for demonstration.

address: 321 Riley Street Surry Hills  
time : 10am sharp  
book by phoning me on 212 5782.

Richard Raffon's very successful Turned-Bowl Design is becoming available here. My copy was signed and donated by the author. It will have great appeal to the dunny-seated reader but aware and informed readers will be disappointed by the lack of depth and the lack of new information. It is very pleasing to see, nevertheless, Australian turners having their work pictured in an American book.

A few issues ago I gave Winning Designs for Woodturning by Alan and Gill Bridgewater a well-deserved pasting. I am pleased to see it received more of the same from Touchwood and from Fine Woodworking. The review in The Australian Woodworker was headed 'A Winner for Woodturners'. It starts inaccurately for there would be about six project books for woodturners and it then proceeds with a tepid sort of review. Arthur Burrows has stated that he has no intention of his magazine becoming a sort of woodworkers' Choice but if he is going to head the pag. Book Review then that is what it should contain. If it is to be an announcement of publication or a recitation of the publishers' blurb then that is fine if it is made clear that that is what it is.

I appreciate the problem in finding competent reviewers. I know that most of the professional woodturners in New South Wales who teach have not read my book. One even admitted that he would not recommend it to students because he hadn't read it. How could these professionals, any of whom Arthur could be reasonably expected to ask to do a review, properly attempt one when they are so ill-informed about what is available?

Australia is a continent. Few woodworkers would have easy access to a bookshop which carries a reasonable range of woodwork books. Mail order book buying is the only choice for many and book reviews often the criterion for selection. The Australian Woodworker has more solid content than any of the three British magazines and often more than Fine Woodworking but their book review policy is, I humbly suggest, ripe for revision.

# World Crafts Council

## 1988 International Crafts Conference

This conference, focusing on the subject, 'The Crafts: Theory and Practice in the late 20th Century', will be held in Sydney from the 8 to 13 May 1988.

The venue will be the Coles Theatre in the Powerhouse Museum and lecture theatres at Sydney Technical College and/or the New South Wales Institute of Technology.

Topics include 'The Social Content of the Crafts', 'Tradition and Change', 'Alternatives to the Individual Studio Practice' and more.

Full and partial registrations are available. Contact:

the Executive Director  
Crafts Council of Australia  
100 George Street  
SYDNEY 2000  
phone: (02) 241 1701

## WHAT'S - ON - CALENDAR

A request was made for dates on 'What's On'. Here are a few events taken from the Crafts Council N.S.W. Newsletter.

This will be a regular column in future W.W.G. newsletters so let Jim Littlefield know of events coming up.

April 16 - May 4  
Tim Strachan: Ceramics  
Holdsworth Galleries  
86 Holdsworth Street  
WOOLLAHRA  
Phone: (02) 32 1364

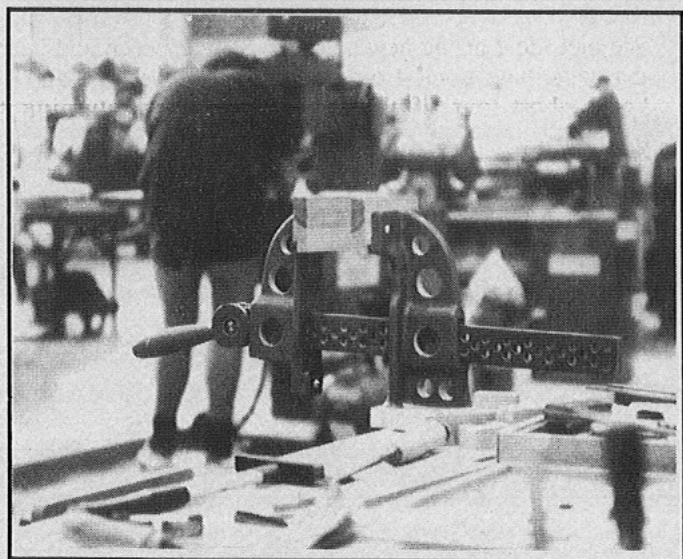
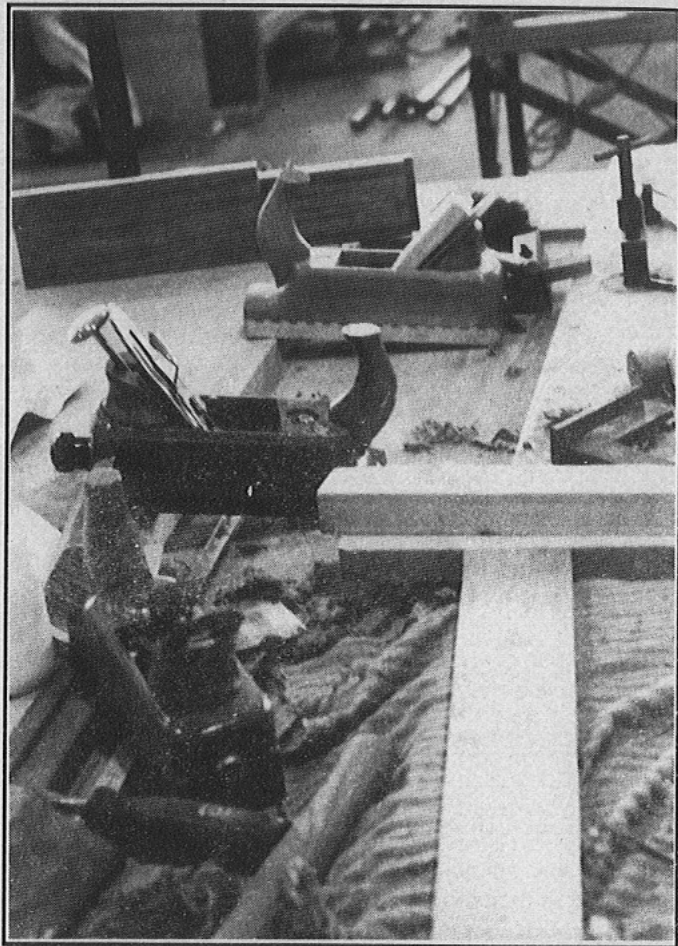
April 27 - May 1  
Bicentennial Australian Furniture Exhibition  
Darling Harbour Exhibition Centre  
contact: Keith Jordan (02) 692 9324

April 29 - May 6  
Col Levy : Ceramics  
David Jones Art Gallery  
7th floor  
Elizabeth Street store  
(02) 266 5544

## Skill Olympics 1988

Those of us who visited the Skill Olympics competition at the Exhibition Hall at Darling Harbour in February witnessed a truly impressive event. Apparently it was quite a coup for Australia to host the event, this being only the third time we have competed and the Exhibition Hall, though unfinished, proved a fine venue.

It seems one of the most interesting aspects of the competition was the variety of hand tools in use. Of course the Asian competitors used light bar clamps, pull saws and planes. Both Asians and Europeans used frame saws. Henry Black noted the large number of files and rasps in the Swiss joiner's tool box. There were several 'specials' as well: the Japanese patternmaker's vernier marking gauge and the vice and lathe attachment (see photos) supplied by BMW for the German patternmaker.



Though excellent machinery was available, the competition was really a test of handskills. In the joinery section the mortise and tenon were straight off the saw, no paring allowed, and the Netherlands competitor was not allowed to use his Ulmia mitresaw. In the cabinetmaking section the Taiwanese chap dovetailed a complete drawer in twenty minutes and received 9 out of 10 for accuracy.

I am indebted to Alan Perry of Sydney Technical College and David Wuersching, the patternmaking trade expert, for the articles that follow. Many thanks also to Henry Black for additional notes and photographs.

Jim Littlefield.

## Olympics in Sydney

Youth Skill Olympics that is ! From February 18 to 21, youths under 22 years of age from nineteen countries competed in 51 categories at Darling Harbour in such varied skills as metal trades, fitting, toolmaking, cooking, waiting, hairdressing, painting and decorating, plastering etc.

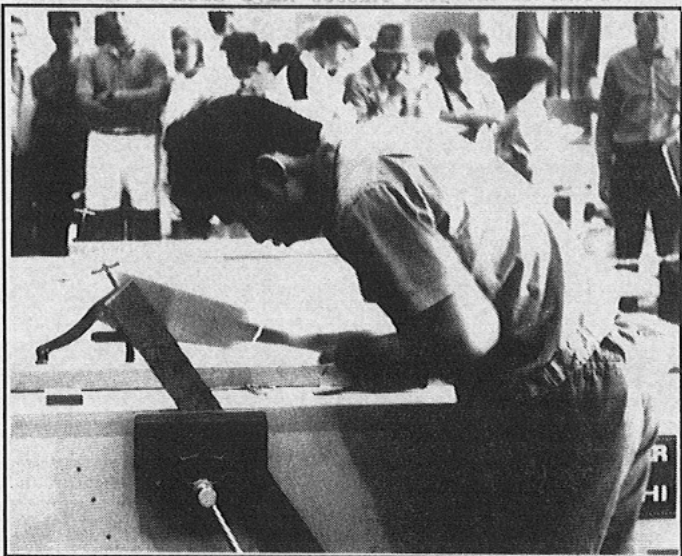
Australia won 4 goldmedals in bricklaying, industrial wiring, automotive and plant mechanics and came 3rd in medal winners.

Cabinetmaking was the only furniture trade represented, with competitors from Korea, Taiwan, U.K. Australia, Austria, Germany, Switzerland, France, Netherlands, Bermuda, Japan and New Zealand taking part. Our Australian competitor came from Victoria and was selected from about 180 people from state and national finals.

Experts from Australia and overseas decided 7 days before the competition what the project would be. The project was to be completed in 24 hours with continuous assessment over 4 days.

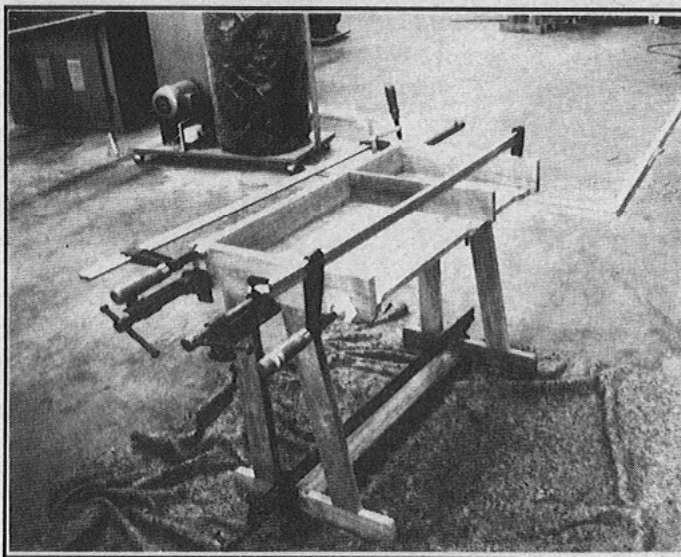
Timber was machined by willing TAFE teachers at Granville College over the weekend. The timber was supplied by Tabma. Grahame Howard (TAFE teacher, Sydney) was shopmaster and spent a lot of time setting up benches and machines with the help of other willing workers. (Machines were supplied by Woodfast and Acme and Para Power tools).

The project was a writing desk of solid blackwood and veneered particle board with a small drawer and pull-out slide. A good test of skills using hand and machine cut joints.



Each competitor had his own set of tools. Some of the tools were swapped at the end of the competition. Many of the competitors had been tutored for many months.

Part of the fascination was seeing the different tools and methods used by the competitors. Wooden planes and saws which cut towards the operator were used by the Asian makers. The Japanese competitor used a low bench about 100 mm high. Most of his work was completed on the floor.



The competitor from Taiwan wore white gloves: guess what colour the other competitors' hands were when finished? All but two competitors completed the project.

And the Winner! Taiwan : Gold, France and Switzerland shared silver. I understand that the first five to six students (including Australia) were separated by only 3 to 4 marks. A tremendous opportunity for young people to share cultures and skills.

The next Olympics will be in Birmingham, England, at the end of 1989, with N.S.W. and Australian finals beginning later this year. I will keep you informed.

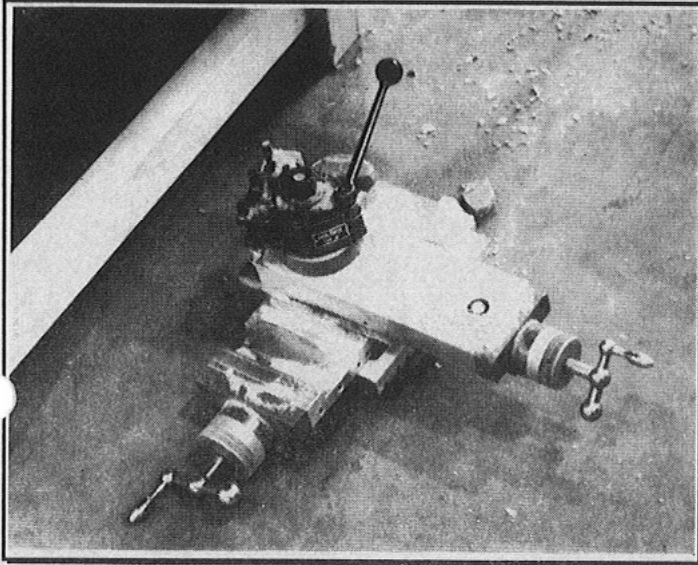
Alan Perry.

## Patternmaking

1. Ten competitors from: Austria, Germany, Switzerland, Netherlands, Australia, New Zealand, Great Britain, Korea, Taiwan and Japan.
2. Project was to make a split wood pattern of a turbo charger housing and a split wood master of the core from which a plastic corebox could be made. Time allowed was 22 hours. Competition was won jointly by Japan and Germany.
3. All competitors were very well equipped, with some bringing their own disc sanders, overhead routing m/cs and special bench vices as well as the normal patternmaking tools.
4. It was interesting to note the different types of handtools the competitors used. Most interest

centred around the hand saws and planes that were used by the Asian competitors. Both involved the use of pulling the implement rather than pushing the tool.

5. It was also interesting to note that the Asian competitors, especially the lad from Japan, were far more at home using hand tools rather than the machines provided. The Japanese competitor, for instance, would often pare the required shape rather than use the disc sander.



6. The competitors had plenty of room and machinery was more than adequate for the project. The Darling Harbour Exhibition Centre was certainly a great venue for this competition. The general public were certainly treated to a fine display by all competitors and I believe they would have received a fair insight into what a patternmaker is often required to do.

David Wuersching

## Skill Olympics '88 Results

### - Wood Trades

#### CARPENTRY

GOLD :	Peter Domhof	The Netherlands ) tie
	Joos Simon Salzgeber	Switzerland )
BRONZE	Chin-Fon Chang	China Taipei
	(Taiwan)	

#### JOINERY

GOLD :	Yang-Yeol Seo	Korea
SILVER :	David Nixon	Ireland
BRONZE:	Matthew Rohan	U.K. ) tie
	Edouard Schmitt	France )

#### CABINETMAKING

GOLD :	Hsien-Chuan Shih	Taipei (Taiwan)
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SILVER :	Alain Cosson	France ) tie
	Werner Estermann	Switzerland )

\*\* Peter Marsh - 4th Place Australia  
awarded DIPLOMA OF EXCELLENCE  
by the International Vocational Training  
Organisation

#### WOOD PATTERNMAKING

GOLD :	Yotsuo Mine	Japan ) tie
	Stephan Ruscha	Germany )
BRONZE :	Thomas Mair	Austria

## Holiday

If you want a different end of year holiday (getaway) with tuition in a craft as the main event you can't go past the WEF Summer School which ran from 28 December to 6 January.

I've just finished my second year as tutor in woodcraft at the WEF (World Education Fellowship) summer school in Mittagong.

The venue is Frensham School where 140 people live for 10 days with accommodation and all meals provided with 3 1/2 hours craft tuition each morning for the very reasonable rate of just under \$400. The craft workshops continue at your own pace after lunch or you can spread afternoons on a variety of other organised activities or just do your own thing.

Evenings are filled with partying, gala music nights, films, slide shows, a new years extravaganza, students' concerts, dances and more.

The most amazing aspect of the Summer School that I've found is the feeling of total enjoyment of 140, mostly unacquainted people, being comfortable and happily together for 10 days of community living.


Never do the mundane conversation topics of politics, sex, religion, etc appear to create friction. Its a very calm, creative atmosphere for the whole time. The class subjects vary from year to year and most students are complete novices so there is no stigma attached to one picking a craft out of the hat and giving it a bash.

Some of the past classes have been basket and papermaking, 'creative patchwork', drawing, painting, singing in style, sculpture, calligraphy, woodcraft, glass sculpture, creative writing, theatre, pottery, etching and printmaking, design on fabric and photography.

Each class has approximately 10 students so tuition is very personal and, by the pieces shown at the finish, it's quite amazing, the hidden talents that are drawn from those who attend. For the tutors, also, it's also a learning time as it gives one the chance to explore the reasoning behind one's own craft and to be able to interact with the other tutors and their media, thus broadening one's scope for design ideas.

I've enjoyed my two years tutoring and recommend the summer school, not necessarily for your chosen craft but for something quite different, as this is where the real learning begins. I certainly would do basketmaking, drawing or sculpture if I wasn't being a tutor myself.

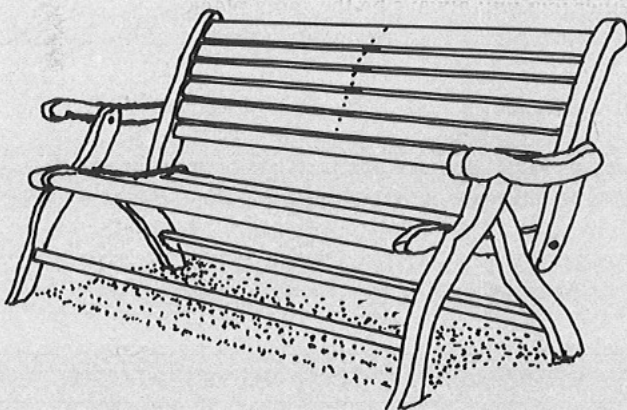
Nick Hill.

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## Outdoor Furniture Design

Phil Bohringer asked me for an article on an outdoor seat I designed and made. Initially I considered the traditional English 'teak' bench or a variation but decided they were not suitable for lounging nor would they suit our laissez-faire garden.

The seat pictured evolved from one I saw by John Makepeace, the English designer. With the general lines in mind I drew up a profile and thence prototype No. 1 particularly to establish dimensions and general lines. The one shown is prototype No. 2, to refine the lines and incorporate changes to some of the joints. Refinements are still being incorporated in No. 3 currently in hand.



I realised there would be some pressure to make seats for relations and friends and I wanted three myself, so a mini-production line seemed appropriate.

The curved lines of the main members lent themselves to bandsawing and by using plywood templates I reckoned I could clean up the pieces with a trimming bit on my router and also use the templates to locate the joints.

As a great believer of the KISS principle I thought of either dowels or loose tenons as offering the necessary strength, ease of reproduction, accuracy and simplicity of assembly. By using pilot holes in the templates and simple jigs for the ends of rails, dowels have proved very straight forward with accuracy and ease of assembly.

I did consider mortising the 'slats' in the seat and back into the end members in lieu of using the support brackets that I finally adopted. I think these are simpler if not quite as elegant. Even these brackets, including the centre ones, are made from templates with locating holes for dowels pre-drilled.

All the main joints, from prototype No. 3 have blind dowels, with the slats attached by screws from underneath with plugged holes.

Attachment of the slats proved to be the most time consuming part of each seat and screws with plugs has proved the easiest method.

Having all the dowels hidden, I have felt reasonably confident about using softwood dowels. I do not have facilities for making hardwood dowels and have not been able to find a source. I have considered making a router jig to make dowels but that would be much later.

Considerable thought was given to the glue. Enquiries indicated that there is little choice available in waterproof glues in small quantities. I was a bit wary of epoxy (a general prejudice) with particular concerns being the short pot life, high viscosity, clean up and cost. I decided to try resorcinol and it has been satisfactory with some reservations about lack of penetration into the dense hardwood and the dark glue line on Spotted Gum.

Subsequently, Selleys suggested water resistant High Stress 308 would be suitable for outdoor furniture instead of the fully waterproof resorcinol. This 308 is a lighter colour, considerably cheaper, with a long pot life, so I'll try it on the next seat.

In regard to timber and finish, I considered the usual, i.e. teak, jarrah etc and actually used scraps of Sydney Blue Gum for the one shown. As some of you will know, it works nicely, is quite durable and has a pleasant brownish red colour. The Sydney Blue Gum had been lying around for a year or two and should be well seasoned. Obtaining seasoned Australian hardwood can be a problem. I am also making a few seats from Spotted Gum which I have managed to buy partially kiln dried.

My enquiries of the experts, in particular Bill Hurditch of Forest Products, seem to indicate that achieving reasonable durability should not be a major problem if the feet are kept off damp ground. The seat shown is finished in Feast Watson Decking Oil with the feet being given a couple of days soaking. This finish offers preservation and anti-fungal properties and is easily recoated.

I will consider making seats in Casuarina or even Silky Oak as some of the locations are off the ground or semi-protected.

I must add that the time taken to refine the appearance and method of manufacture took many man-hours but has proved to be very worthwhile in the end result. If anyone has any suggestions for improvement or advice feel free to call me, Kevin Jacups, on 419 8740 and 922 3599 (wk).

Kevin Jacups.



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If you have comment regarding possible W.W. Group involvement raise them at the next Group meeting and / or write or phone Nick Hill.

Ed.

## E PUR SI MUOVE !

- Galilei Galileo

### The movement of seasoned timber in service

Galileo was reputed to have uttered the words above as he left the office of the Inquisition, having been forced to recant his contention that the Earth moved around the sun. They translate as 'And yet it moves!'

I chose to use this famous utterance, not from any desire to parade what a colleague called 'book learning' but to emphasise the inevitable and inexorable fact that timber is not a static substance. We all know that, of course, but how many of use can put a number to it?

Phillip Bohringer's article in the February '88 newsletter dealt with the shrinkage of wood in the process of conversion and seasoning. That's vital to sawmillers and of interest to cabinetmakers but when it comes to detailed consideration of the design and construction of a piece of long-lasting fine woodwork, it must be assumed that it will be made of fully seasoned timber. That is to say, if timber which has reached the equilibrium moisture content of your workshop.

The next consideration must be the equilibrium moisture content which it will have in its future home - and whether that will always be the same place.

As a guide to the range of variation to be expected, my recollection is :

London (& Tamworth)	14%	) a range of 8% m.c ) (high to low)
Sydney	12%	
Canberra	8%	
Canberra (air conditioned)	6%	

I might be incorrect in detail but I think the range is about right.

So what does this variation in equilibrium moisture content imply? It's not easy to find out. Most timber books give only the seasoning shrinkage. Peter Eddowes', Commercial Timbers of Papua - New Guinea, gives post-seasoning movement figures - its the only timber book I have which does. There must be others! The best reference I know is :

## The Working

## with Wood Show

Rod Nathan from the Victorian Woodworkers' Association wrote inviting our Group to participate in 'The Working with Wood Show' to be held in the Royal Exhibition Buildings, Melbourne from 21 to 23 October 1988.

Rod writes:

"The Show will bring together all aspects of the woodworking industry, including machinery, power tools, timber merchants, clubs and government bodies.

The activity is being organised by Interwood Holdings, a professional management and marketing group, whose directors have been involved in the furniture industry for three generations.

We estimate the Show will attract up to 50,000 people. This will be achieved by a large scale, co-ordinated marketing programme.

Highlights include the National Woodcraft Exhibition and the Bicentennial Gift to the Nation from Australia's Woodworkers.

We are pleased to offer your Group free space in this event, where you may conduct an active or static display.

Shrinkage and Density of Australian and Other Woods, *Technical Paper No. 13*. 1961. C.S.I.R.O. Division of Forestry and Forest Products, Private Bag 10 Clayton VIC 3168.

I'll list a few figures (given as is conventional, as % change in dimension per % change in moisture content :

		Tangential	Radial
Ash, Mountain	<i>Eucalyptus regnans</i>	0.31	0.20
Blackbutt	<i>Eucalyptus pilularis</i>	0.37	0.26
Blackwood,			
Tasmanian	<i>Acacia melanoxylon</i>	0.27	0.16
Bollywood	<i>Litsea reticulata</i>	0.23	0.14
Brush Box	<i>Tristania conferta</i>	0.38	0.24
Cedar, PNG	<i>Toona sureni</i>	0.22	0.15
Rosewood, PNG			
(Amboyna)	<i>Pterocarpus indicus</i>	0.24	0.17
AVERAGE		0.29	0.19
RANGE		± 27%	± 32%

You will notice that the range of variation is not really large enough to justify the confident assertions one hears about the apparently absolute stability of some timbers and the impossible mobility of others. You will also notice that the tangential stability of cedar is actually slightly worse than the radial stability of Mountain Ash.

To make it easier to visualise, the change in width of a 1 metre wide table top, moved from Sydney to Canberra (both premises neither air conditioned nor centrally heated) would be :

		(mm) Tangential	Radial
Ash, Mountain	<i>Eucalyptus regnans</i>	12.4	8.0
Blackbutt	<i>Eucalyptus pilularis</i>	14.8	10.4
Blackwood,			
Tasmanian	<i>Acacia melanoxylon</i>	10.8	6.4
Bollywood	<i>Litsea reticulata</i>	9.2	5.6
Brush Box	<i>Tristania conferta</i>	15.2	9.6
Cedar, PNG	<i>Toona sureni</i>	8.8	6.0
Rosewood, PNG			
(Amboyna)	<i>Pterocarpus indicus</i>	9.6	6.8

For Canberra (centrally heated) to London (natural), double these figures.

You can see that the movement is quite substantial. Please don't hope for the best - these changes in dimensions really occur ! I have in my hand at this moment, a piece cut from the end of a plank of backsawn Blackbutt, 8 mm thick along the grain. The timber was kiln dried and the

piece this morning had a moisture content of 12% - exactly correct for Sydney. I have had it above the heat exchanger at the back of my workshop refrigerator all day. This evening it has been sitting on top of the dining room lampshade. It was  $148.35 \pm 0.05$  mm long this morning. Now it is  $144.8 \pm 0.05$  mm - a change of  $3.6 \pm 0.1$  mm. That's 24 mm in a 1 metre wide table top !

I'll wrap the piece in plastic film overnight to let it equilibrate, then measure its moisture content in the morning (it was 7.5% m.c. and 144.70 mm long - that's 60% greater than predicted but it was dried rapidly and my electronic moisture meter is not very accurate at low readings).

I suggest that for ordinary purposes, it is sufficient to take the average of the movement figures for all species but distinguishing between backsawn (tangential) and quartersawn (radial). For 45° grain, take the median. I propose you should memorise the following :

For a 4% excursion of m.c. (say, between 8% and 12%) :

backsawn	12 mm / metre
quarter sawn	7.5 mm / metre

If you want to draw it more finely, write to C.S.I.R.O. for a copy of Technical Paper No. 13.

That's not the end of it, as the next question is 'What's the force which can be generated by these movements ?' Well, this article is long enough already and I'm bushed. I might write about that later. It's important, as you can use the elasticity of wood to take a few liberties with the movement - within limits.

David Lockwood.

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