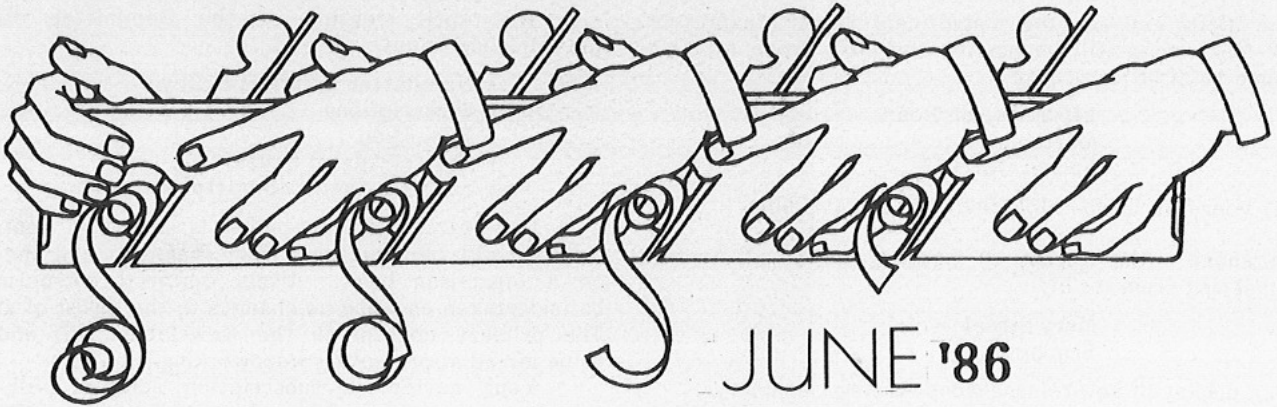


# WOODWORKERS' GROUP OF N.S.W.



JUNE '86

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

**Chairman:** David Lockwood  
16/26 Tupia Street, Botany, 2019

**Secretary:** Laurie Oliver  
2 Collette Place, East Killara, 2071

**Treasurer:** Eric Rayner, 229 Abercrombie Street  
Chippendale, 2008

**Newsletter Editors:** Nick Hill, 19 Pearson Avenue, Gordon, 2072  
Phillip Bohringer, 22 Allen Street,  
Leichhardt, 2040

**Wood Resources:** Gerard Gilet, 34A Beatrice Street  
Balgowlah, 2093

**Tools:** Henry Black, West Bldg. 119,  
22 Lord Street, Botany, 2019

**General Assistance:** Mike Jefferys, 66 Narrabeen Park Road  
Warriewood, 2102.

## FROM THE CHAIR:

About two thirds of the members responded to the woodchip plebiscite. Two-thirds of these responses were against the group taking a public stand on the issue. We shall therefore not be taking a public stand.

The Committee met to consider the issue on 14 May. It was clear by then that all but a belated trickle of answers had arrived. There were 17 in favour and 43 against.

Some members were moved to write comments in the inviting white space at the foot of the question slip. These comments are very welcome and all the better for our not having asked for them explicitly. The slips will be kept on file by the Secretary, Laurie Oliver. Any member who wishes to look them over is welcome to do so, subject to Laurie's reasonable convenience. I'll try to give a rough summary of the comments:

There were about the same number of comments from yes and no respondents.

Of the no's, a few were vehemently against the group taking up the issue. Most made the point that while they themselves were concerned about the conservation and environmental issues, they felt that the Woodworkers' Group was not the place to pursue them. Several, including a founding member, explicitly endorsed my remarks in the April issue of the Newsletter.

Of the yesses, a few were of the opinion that the group should form a committee to deal actively and strongly with the whole issue of timber usage, forest conservation, etc. Most said that they did not want the group to be very active in the matter, but felt that we should make a public statement. A number of them

(and several of the no's) raised the point that they would like to see the group involved to some extent with the general question of forestry practice.

I think it is quite reasonable for us to take an interest in forestry practice, and I intend to take up Leon's earlier initiatives in this area as time permits. It is important to remember, however, that we are a small group of craftsmen, using an insignificant amount of timber—the kitchen industry alone dwarfs our usage of cabinet timbers by a factor of some hundreds, if not thousands. The point is that our voice is a very small one and while most of us (including myself) hold very strong views about what is, or is not, a criminal waste of an increasingly scarce resource, any influence we might bring to bear must necessarily be patient and well-considered or it simply will be a waste of time.

Members might also reflect that the woodchip issue (and the whole forest conservation issue) involves State forests, and that were it not for the foresight of the much maligned, government forestry departments over the last century and more, there would be no State forests - in fact, few forests at all - not to mention the thousands of professional forestry scientists and foresters who have been trained over the years. I have some first-hand contact with these, and it is my general observation that they really know and love the trees and forests. They have a job to do, which is to try to manage the available resource as best they can. Do they respond to political pressure? Yes, of course they do - that is their job and the nature of society, even in a totalitarian state, but particularly in an elective democracy such as ours. When you see the word "political", please remember that it comes from the Greek polites-citizen.

As the lexicographer Samuel Johnson said, "and there's an end o't!"

The answers to the additional question concerning the September 1987 Opera House exhibition were encouraging. We have enough to go ahead, and we intend to make it a good one! We have formed a group to organise it, and more of this anon. Do try to begin your exhibition pieces now. This time, late entries will not be accepted. There will be a selection process. We have not yet settled its form. In the meantime, my remarks on standards in the December issue of the Newsletter can be taken as a guide.

DAVID LOCKWOOD

## FUTURE MEETING DATES:

<u>Group Meetings</u>	<u>Committee Meetings</u>	<u>Newsletter Deadlines</u>
June 15	June 5	July 11
August 10	August 7	September 12
October 12	October 9	November 14
December 14	December 11	

?

*Where is the chair?  
No response  
No reply!  
See last issue*

## OUR NEXT GROUP MEETING

Come along and see the magnificent "ENA" steamyacht. Nick Masterman will be hosting the next Group meeting on June 15 at his workshop:

140 Tennyson Road  
Mortlake.  
Phone: 73.1933

Bring your own lunch - BBQ facilities are available.

Plan ahead - the August 10 meeting will be at Austral Engineering premises at:

Mary Street  
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with a display of new release woodworking machinery.

## OUR LAST GROUP MEETING:

This meeting was a small affair with fewer than usual in attendance. The lack of numbers, however, didn't reduce the usefulness and interest generated. We were happy to accept the new secretary - Laurie Oliver. An idea of purchasing a daylight slide screen was moved to improve the quality of workshop days; a price is to be found and considered.

Another new activity was the introduction of relatively unknown members. These people introduced themselves and their occupations to enhance the knowledge of the group and to show us the wide range of expertise available through the group members. Through general discussions an opinion was put that woodwork and the furthering of abilities and ideas is a major concern of members and associates. David Lockwood took up the interest of members and gave his knowledge and ideas generously on a variety of subjects underway in his shop.

A few of the activities were the intricacies of sloping - bandsawn - dovetails and the construction of shaped seats using "Skil saw" jigs. His "Pastrin" plane was also demonstrated and details freely supplied. David explained on demand the techniques of joinery involved in the construction of the "Ena" skylights and displayed the necessity of geometry and trigonometry in the woodworker's knowledge.

In all, an afternoon of information and interesting exchange was had by all.

Ed.

## WOODWORKERS' GROUP COMMITTEE REPORT:

The April meeting of the Committee discussed the following issues:

- Newsletter Editorial Policy
- Subscriptions
- Exhibition
- Environmental Issues
- Secretary and Committee expenses

Newsletter editorial policy is such that contributed articles will be published from members and the public on a bipartisan basis. Usual editorial correction will be undertaken ensuring no changes to the thrust of articles. The primary content in the Newsletter will endeavour to be aimed at promoting woodworking.

Your advice on subscription renewal will be in the October issue. Your last Newsletter will be in December if not paid up by then.

An Exhibition Working group was discussed with tasks and timetables discussed - these will be advised after the first meeting of the working group. The working group comprises Richard Vaughan, Mike Jeffreys, Gerard Gillet, Laurie Oliver.

To gauge the feeling of the majority of the Group regarding whether the Group should be publicly involved in environmental debates, a referendum was decided on. The results have been discussed in the Chairman's report.

The Committee agreed that a ceiling of \$20 be drawn from the Group's funds to cover evening meal costs at future committee meetings.

Ed.

## LETTERS TO THE EDITOR:

Dear Editor:

I read with interest the last issue of the NSWWG Newsletter and was surprised by the high political content.

I must say it would be pretty handy if trees were only cut so that craftsmen could make things out of wood. Judging by the number of beautiful pieces I've found on garbage tips and abandoned at demolition sites, etc., there is, for better or worse, still a great deal of ignorance getting around.

David Lockwood's "Homo Sapiens plague" is close to my own "feral man" concept (perhaps we should be distressed to see the destruction of wood resources for large profits in the woodchip industry. I share his feeling but think that in open debate woodchippers and clear fellers of all persuasions could argue effectively with anyone representing the interests of NSWWG (should the group agree on what its collective interest is).

Personally I find it hard enough to find time to keep my workshop clean enough to get inside and find tools amongst the dust and shavings without getting into politics (an area where whole lifetimes can easily be spent achieving zero). Sadly my response to the shortage of wood (and the shortage of space in my shop) has been to make smaller things.

I'd like you to momentarily forget the argument about who should get the wood and think of the relationship between men and living trees. Trees are so beautiful, they hold our soil, stabilize temperatures and humidity on the ground (where we live) and provide oxygen. How would we be placed today if our social, political and economic systems were such that oxygen rather than wood was the primary marketable tree product ..... don't hold your breath, figure out a way to get a monopoly and sell the stuff.

ALISTAIR BELL

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Dear Editors:

It is very sad to hear of such division in The Group over "wood-chipping" to the extent that some highly skilled workers threaten to leave.

I have heard other arguments before covering various aspects but have thought them a very healthy sign towards achieving the highest standard.

It seems to me that this Group has a different structure to the 'normal'. The 'work' done takes place between Meetings and we gather together every eight weeks to share our knowledge and experiences.

The climax of the Group is the Exhibitions; work done by individuals in their own time, whether for business or hobby. Therefore I think opinions on "woodchipping" or any other aspects of woodworking should be done as individuals.

I think a Constitution is the answer. This need not be dogmatic as has been suggested. It can take any form the members wish, to act as a guide and can be changed at any time by a Referendum.

The most important thing of all is that we stay together.

DAVID HERD

Dear Editors:

Recently, through the good services of our friend Keith Stringfellow of Magnet Services, I was able to obtain missing parts and reassemble a Stanley 9½ Block Plane and a Record 0220 Block Plane.

During this exercise I found that the Lateral Adjusting Lever for the Record 09½ Block Plane fitted the Record 0220 Block Plane and the Stanley 220 Block Plane. I also found that the Cutter Adjusting Screws are not interchangeable.

I now have three Block Planes which are adjustable both vertically and laterally - great little tools - especially useful in the voluntary classes I conduct at the local Convent for Classes III and IV.

I am now looking for parts to complete a Stanley 140 Plane. I have the Body, Removable side plate, Cutter adjusting screw and Frog slide.

Keep up the good work with the Newsletter. I always look forward to its arrival.

COLIN REILLY

Dear Editors:

I was recommended to you by my sister Debra who is living in Sydney at the moment. I am a second year student at the John Makepeace School for Craftsmen in Wood. As you may know, the two year course here includes the designing, making and marketing of fine furniture for one off commissions and small batch production. The aims and activities at the school are shown in greater detail in the prospectus which I have enclosed. I was fortunate enough to win a scholarship to attend the school.

I feel that, although when I leave Parnham in July 1986, I will be in a position to set up a workshop designing and making furniture, I would prefer to work for somebody else first. I realize that by setting up in business straight away, I would tie myself down for at least three to five years. Before making this move, which I ultimately intend to, I would like to broaden my horizons and gain a greater diversity of experience by working in Australia.

I sincerely hope that you, and the "Woodworker's Group of New South Wales", can help me to achieve my aim, which is to work in your country in a workshop designing and/or making for perhaps a year or two. I certainly feel that I could make a valuable contribution in terms of having a different past and therefore a fresh outlook and perhaps some new approaches to designing and making.

I understand that getting a work permit can be a problem, but I am not very well informed about the situation at the moment. I hope this is a detail we can resolve, so any advice or information on the subject would be appreciated.

My time scale is not too rigid. In July 1986 I will be showing work at our graduating exhibition. From this I would hope to take orders which I could make up in somebody else's workshop, in England. By doing this I will gain some first-hand experience of running a design-making business, as well as the commissions which I am already taking on whilst I am here at Parnham. Any time after that I will be keen to come to your country. I can only estimate that it will be towards the end of 1986.

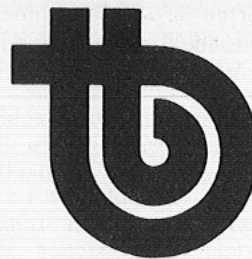
If you require any more information about myself or the school (for instance, personal recommendations), please do not hesitate to ask. I would obviously be interested in any information about the Woodworker's Group. If you could recommend any particular workshops who you feel may be interested in taking me on, I could write to them direct. I have also written to Alan Wale and Robert Neville, who I believe are members of the Group.

I very much hope that you will be able to assist me, and I am looking forward to your reply. Until then, I send you my kindest regards.

THOMAS OVERTON  
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Dear Editors:

I refer to my scheme for introducing what could have been a good - and was most certainly an original - idea regarding a buying group for professional woodworkers and the proposal of a timber pool.

Now, in the April Newsletter, here is described a "Timber Purchasing Pool" in the mother country. Suggestions are given that one writes and seeks further information. Perhaps they must be better than anything derived in the 'Antipodes'.

To all those who sought further discussion for an all-Colonial Timber Pool, Thanks - for nothing! Vale, Valeat quantum valere potest.

It is assumed that both Michael Gill's and Leon Sadubin's letters have been printed in entirety and if so must I say that the points raised could hardly be termed overemotional. Thanks to both of them for providing food for thought. Why shouldn't we be concerned about the future of our raw resources (I include shellac, resins, abrasive powders, natural waxes, etc.) in the same manner as perhaps a butcher would in the event of an outbreak of foot and mouth disease.

PAUL GREGSON

[Paul: Please realise that editing a newsletter occasionally means adjusting articles to continue a train of thought, correct wording or punctuation. The English version of a group purchasing pool was included purely for information. - Editors]

#### EQUIPMENT REVIEW - Hitachi CB75F Bandsaw:

I recently purchased the latest model 75mm (3") Hitachi bandsaw. This machine is a small band re-saw with a maximum cutting height of 315mm - wheel diameters 410mm and powered by a 4 hp 3 phase motor.

The secret to the success of the Hitachi and Makita band resaws is the blade. The Hitachi is supplied with a stellite tipped blade which eats only about 1.2mm of wood in each cut. The blade, while being the key to the success of the saw, is also its major liability - costing about \$140 - no nails please!

The recommended retail price of the machine is also high at around \$4,000. (So much - or less - for our exchange rate. When will we see a good quality and fairly priced Australian saw? - Ed.)

So far I have had no real problems with the machine, which unlike the Makita re-saw is very quiet to use. You can talk over the saw while working! The machine is quite sturdily built and is not a toy. Good blade tracking is reasonably easy to achieve with the inbuilt tension gauge. Tracking has been better with higher than recommended tension.

My criticisms of the machine are:

- (i) The table should be at a comfortable working height without requiring 1 foot of packing!
- (ii) The machine supplied had no on/off switch - pretty mean at this price!

I use the saw primarily for resawing boards up to 220mm wide into 5mm veneers for musical instrument manufacture. The most troublesome woods for resawing have been Sitka Spruce and Tasmanian Blackwood.

I really don't think this machine would suit craftspeople wishing to rough-out bowl blanks, for example, because it's a bit slow. It is ideally suited to precision cutting of expensive timbers into "real veneers". The finish off the blade is almost good enough to glue laminate.

GERARD GILLET

#### A LESSON IN CRAFT:

On Friday, 9th May, at least 3 woodies got a lesson, or at least a reminder, at the Annual General Meeting of The Crafts Council of N.S.W.

The formally declared intention of the Council is to represent and promote the craftspeople of this state. It has annual funding of over \$300,000, a membership of something over 700 and occupies at The Rocks what could definitely be called a prime location. It was incorporated in 1982 and now has a deficit over \$100,000. In January it owed \$54,000 to members whose work it had sold. This year six of the staff have walked out on strike, refusing to work with the Committee as it stood. Another three of the staff resigned and another two were summarily and controversially dismissed. And so on.

Richard Crosland and Michael Gill, as veterans of committees, certainly should have known better. Richard Vaughan had only gained his antipathy peripherally. But we felt that the record of the committee showed a lack of competence and lack of concern for the interests of the members and so joined with seven others of various crafts to nominate as an alternative.

The accounts detailing the financial situation, on which so much of the attention was focused, in the hype before the meeting, were not made available until the night of the meeting. Nor were members correctly informed of the candidates or voting procedure. At best this was accidentally misleading.

Richard Crosland delivered a letter to the President on the Tuesday before the meeting, drawing attention to the fact that the meeting would be clearly in contravention of The Companies Act in that the members had not been properly informed. Thus it would be both illegal and irresponsible to hold the meeting.

At the meeting there were a surprising number of membership cards waiting for collection at the door. Some even seemed to have receipts attached.

Immediately the meeting was opened, Richard Vaughan put a motion to cancel the meeting, detailing three of the aspects which rendered continuing both illegal and against the interests of members.

After some discussion a show of hands divided the integrity and responsibility issues from the inconvenience of another meeting attitude.

So then the controversial accounts were flicked through as quickly as a car salesman's contract. Two former members of staff were castigated in their absence. The count of ballot papers was judged to return the guard.

Of course, the goings on of the Crafts Council are barely relevant to woodworkers trying to make a living from an underappreciated and underpromoted craft. And few would be surprised that the potential for a sympathetic and renowned sales outlet, gallery space, lobbying and promotion within the business, government and private sectors, seminars and cross-pollination, would prove trivial compared to the smell of pizza and cask wine.

But this is just a report. It was one of those "you should've been there" occasions.

RICHARD VAUGHAN

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## THE ART CARPENTER WORKSHOP

Good Friday provided a dedicated group of woodworkers a unique opportunity of meeting a "national treasure" of America in the person of Art Carpenter.

In case you are wondering, "Art" stands for Arthur. The day revolved around "Art's" slide library of his work and work by his students.

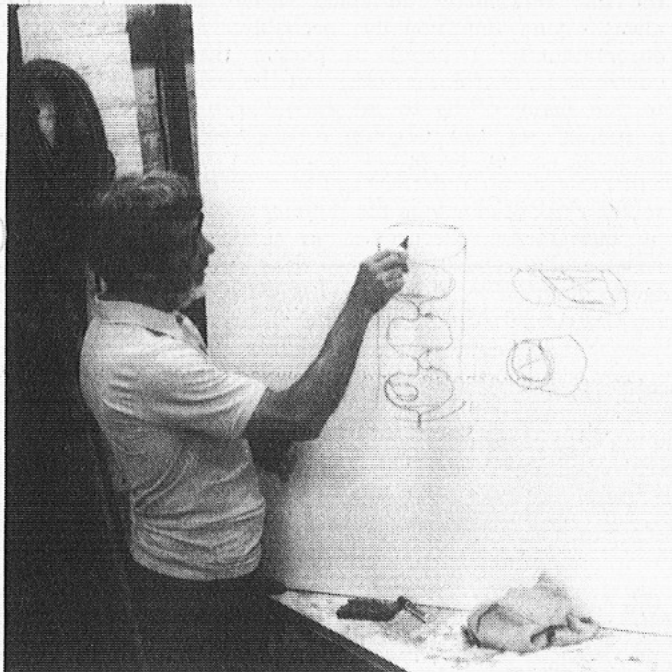
He presented himself as a truly professional craftsman in his workshop, approach to employees and clients. He makes his living from his work and is a respected businessman and craftsman.

The theme for the day was "this is the way I do it; it isn't necessarily the only way, but it works." As each article of interest was shown, Art described it and any special features. Scale models of his commissioned work were shown, resulting in a two-fold effect. Firstly it allowed a person to see the job with the same timber and proportions to the finished article. Secondly, since most clients cannot read drawings, models can easily present the finished product.

Other clues to better woodworking were:

- (i) How to allow for shrinkage of large table tops when sent to dry areas;
- (ii) His method for building extension tables and wooden hinges;
- (iii) How to make the edges of long tables look parallel.
- (iv) Art also included a large section on the techniques of laminating.

Art has apprentices or craftsmen working for him but only for 6-9 months at the most and then has the workshop to himself. This gives him time to think and create.



ART CARPENTER IN ACTION

All this information made us realise the depth of this experience and why he is one of the top wood craftsmen in America.

Design played an important part in this seminar with many examples of good and bad design and why they were so. Marketing was an important theme. He started out exhibiting with Galleries until today when he works and sells from his home and workshop and selects the work he does.

The impression I gained from his talk was that we have a long way to go to educate the public on the forgotten skills in woodworking and the appreciation of craftsmanship.

The day was well worth the time for the inspiration and hints.

Henry Black should be congratulated for his effort in arranging this visit and seminar and Richard Crosland for the use of his workshop.

PETER DORMAN

## THE SOLUTION! - A CONSTITUTION!?

It seems to me that the answer to the current 'debate' about the WWGNSW becoming involved in 'political' issues is quite simple. I use the word political in its broadest sense, including ecological and other emotional public issues.

The Executive Committee must decide whether the Group will or will not take an active stand in political matters (if the decision is yes - which ones?). This is one of the functions of an Executive Committee in any organisation - to implement new, or change existing policy.

Does the Group have a legal constitution? If not, possibly it's time to draw one up! This could be drafted by the Executive then voted upon by all members (if the Executive believe in democratic ways or without the members' vote if they do not).

The first Item in the constitution of The Sculpture Guild of NSW says, 'The Guild shall not be a political base for any ideology and will be open to any interested individual or group.' Any member who used the Guild to voice their political opinions would be instantly 'chucked out'.

Once the Executive decides the official policy, then the course of action is fairly obvious. If the policy is 'against', then the matter is finished with and each individual can carry on woodworking and supporting the WWGNSW and if they so choose, join an activist Conservation Group; if the decision is 'for', then a special committee, known maybe as "The Ecological Lobbying Arm", could be elected and represent the Group in an organised, well-informed and cohesive manner.

No one denies careful forestry management, woodchipping and rain forest destruction are extremely important issues and I think most woodworkers would agree that at least strict control of dollar crazy corporations is necessary. Nothing will be achieved in a positive way either ecologically or woodwork-wise if the Executive don't take this matter in hand very soon. It's hard enough for small minority groups like Sculpture Guilds and Woodworker's Groups to grow and prosper even when all members are full of enthusiasm and working together. If the Group becomes divided over this matter, the results can only be negative if not disastrous.

ROB HARLE

(Past Executive Member, Sculpture Guild of NSW)

W.W.G.N.S.W.

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The Editors

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## BARKING UP THE WRONG TREE:

Well, Pandora's box was nothing more than a little pine toy-chest compared to the one I have prised open of late. In amongst the woodchips contained therein, was a hornet's nest into which the old stick has been well and truly poked. Toes have been trodden on, nerves have been touched, consciences pricked, patiences exhausted. The chip has hit the fan.

Fellowship, like friendship, ain't always as sweet and harmonious as a barber-shop quartet. Some of us are flat. I tend to be a touch on the sharp side, strident on the top notes. Groups such as ours, to grow, develop, strengthen and mature must embrace dischord as a healthy and natural state of affairs. You take your pats on the back with your occasional kicks in the behind. To view any such association of adults as a single-minded band of bosom pals is childish and, well, I have too much respect for the word "romantic" to use it here.

We must, above all, beware of one insidious idea - that serious, sincere disagreement on any subject will destroy the Group. The panic inspired by words such as division, dissension, dogmatism, damage, is not worthy of us. This attitude will smother discussion, weaken our ideals and turn us into a mere boys' club, starting at its own shadow. Please, no more immature and inflammatory nonsense about chaos and collapse.

I have made the mistake of trying to pound our Executive Committee into action on this issue before organising expert advice and conclusive evidence, and, understandably enough, some have resented this none-too-subtle pummeling. The wonderful delicacy with which I have tried to bash my point home has, unhappily, almost served to cloud the issue itself and focus on roles and duties instead. I must stress that I am not interested in making personal attacks, but in stopping wood-chipping. I am laying aside my cudgel and hope that, by showing goodwill, good faith and good sense, I may court rather than club those valued colleagues into well-informed alliance.

I have had expressions of support, by phone, by mail and face-to-face from woodworkers all over the state and I realize just how strong is the tide of feeling against woodchipping and related mal-practice. Fundamentally, I don't believe we actually DISagree on the issue - once we have rid ourselves of the spitting and scratching and have looked objectively at the facts together, we woodies will find we have a lot to agree on. None of us has argued for woodchipping or against the wisdom of our five-point policy.

I would like to clear the air and break the tension once and for all - none of us wants to personally antagonize a hard-working committee which has only the best interests of the Group at heart and limited time at its disposal.

It is a pity that the referendum was held before the Group could calm down and be properly addressed and informed by experts. Referenda are traditionally "no" votes and, following labels such as "hype", "emotionalism", "hysteria", "mis-informed", "contradictory", "embarrassing" and "poorly researched", what chance did the issue have?

Well, there are two cheeks to my backside and I'm going to turn the other one. Many of the "no" votes, I know, came from those woodies who, though strongly anti-chipping, were not keen on forcing the hand of a besieged committee and risking a perceived rift in the ranks. Many of you, I also know, are just not willing to make a serious commitment before having all the facts before you. We can't expect less.

I would ask the indulgence of the Committee and of the Group as a whole to allow a long-term, authoritative presentation of those facts in this Newsletter and by way of talks and addresses at Group meetings. A small group of us will research and organize relevant information and, without formally espousing the stand of any one organization, seek the assistance and opinions of bodies such as: The Australian Conservation Foundation, The Heritage Council of N.S.W., The National Trust, The Department of Arts, Heritage and Environment, The Institute of Foresters of Australia, Greening Australia, The Men of the Trees, The Royal Botanic Gardens, The National Parks and Wildlife Service, The Wilderness Society, The Forestry Commission of N.S.W., The Department of Agriculture, The C.S.I.R.O., The Total Environment Centre.

Phillip Bohringer, of the Forest Products Association N.S.W. (one of our editors), could keep us up to date on the business side, if possible. It may take a good while, but with the help of all you "yes"-voters and a few of you concerned "no"-voters, we shall reach a stage where we can comment confidently without being patronized or warned to keep our noses out of things too complex for us to understand.

I don't intend giving up either woodwork or writing for this Newsletter on many varied subjects as I have always done (emotionally, probably; floridly, certainly; entertainingly, I hope) to pursue these enquiries. If you've had a gutful, I'm sorry, but the issue is too important to too many of us to let slide out of control. I have a feeling we can develop a responsible line to which most of us can be proud to put our names. Ideas that will draw us all together and give us a chance to provide sound, respected advice for the more efficient management of our forest resource. As Leon has pointed out considerable goodwill has been shown the Group on previous lobby efforts, so let's not turn our backs and block our ears where we are sorely needed.



THE TOOL SALE - FEBRUARY

As I have said before, I'm no expert on these matters, but I'm looking very much forward to doing something about that. WITH my fellow woodworkers - not despite them.

Good, now I can get back to my stamp-collecting and vivisection ...

P.S. Page four of the new issue of Australian Woodworker has an item headed: S.A. WOODGROUP JOINS CONSERVATION SOCIETY. We'll try to get the full details straight from the horses' mouths for the next Newsletter.

P.P.S. Congratulations, editors, on the excellence of this Newsletter!

MICHAEL GILL

#### AUSTRALIAN CRAFT CONSULTANTS:

Judy Leach and Pauline Brewer have established a new business. If you are interested, they would require slides of current work and biographical information. Should you require further information, contact us on 90.2632 after 5.30 p.m. or write to: 1/6 Wulworra Avenue, Cremorne Point, 2090.

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#### USING WEST SYSTEM EPOXY:

"West system" epoxy is an American developed epoxy used primarily in boat building. The following notes were taken from a discussion with Graham Bird of West System Epoxy Adhesives at Dee Why.

West Epoxy appears to be a no "Muck about adhesive", especially for laminating or jointing. The epoxy is effective on timber with a moisture content up to 25% and has modifiable viscosity and curing rates.

Mike Darlow has had success with West epoxy in gluing "wet" bowl blanks to timber face plates. Mike also mentioned that the low viscosity of the unmodified resin insured good penetration into wood. Viscosity can be modified from a runny liquid to a paste by adding a powder without affecting strength. Application is by paint roller or notched trowel.

The usual mixing ratio is 5:1 - resin to hardener, with curing rate modified by fast hardener - (10 min. pot life with 4 hours clamping in summer conditions) or slow hardener (1 hour pot life and overnight clamping in summer conditions). The fast hardener is generally used in winter.

West epoxy strength is similar to Araldite and epicraft epoxies. The epoxy is not cheap, however selling at \$20/litre for a small pack, \$17/litre for 4.8 litre packs and \$13 for 24 litre packs. A special dispenser is available with the packs.

For further information, contact Graham Bird of West System adhesives at Unit 7, 222 Headland Road, Dee Why, 2099. Ph.938.3733.

Ed.

#### JOINTS:

Recently I have noticed some fellow woodworkers involved in fine furniture manufacture using dowelled joints. I stand to be corrected, but my initial feelings are that dowelled joints are suspect in a structural sense. My small knowledge of woodwork and joints tells me a piece of furniture should in most cases be viable without glue, meaning the joints should be mechanically sound.

In my way of thinking, the dowelled joint has its place as a mechanically sound joint in static objects like wall cabinets, dressers, wardrobes. However, in a piece which is subjected to racking and twisting, such as a chair, surely the joints should be made from tenons and dovetails which in themselves form a joint designed to resist moments and torsion in the structure.

A simple analogy is that of a telegraph pole with a force applied to the top. The pole buried in the ground creates little moment at its base, and resists the force by bending due to the positive ground connection. Consider a telegraph pole dowelled to the ground by a smaller post up the centre of the pole. The moment force between the edge of the pole as a shoulder on the ground and the centre of the ground dowel is far in excess of the bending occurring in the buried pole.

I feel if a dynamic piece of furniture as in a chair, table, stool, etc. is to stand up to the rigours of daily life, it needs sound mechanical joints being cut from the members of the piece to form mortice and tenons and other interlocked joints to resist the stresses of daily use.

One might say the dowel is an appropriate joint in chair construction, but when put under scrutiny the joints suffers severely from weak links as in glued surfaces. The dowelled chair joint has two glued surfaces whereas a tenon and mortice has one. The rectangular surfaces of a tenon have much more glued long grain area than, say, 2 or 3 dowels. Long grain to long grain in a dowel in a hole is restricted to nearly only the tangent of the cylinder.

In summary, my mechanics may be a bit sketchy but the logic of the ideas are typically born out in the way much mass-produced furniture has a limited non-rickety life span. I have repaired various dowelled chairs and found the construction barely adequate.

I feel that sound construction of fine woodwork is essential for our works to become the antiques of the 21st century, where maybe woodworks will be banned and oxygen manufacture at a premium via too few trees left.

NICK HILL

## HEALTH PROBLEMS

Do you suffer from aches, itches, breathlessness, coughing, headaches or diarrhoea, well Mackenzies Menthoids probably won't help you if the stem, root or trunk of the problem is a wood or chemical allergy. Well don't despair this column is also for YOU to air your chronic illnesses so as to be a warning to others of the group who are undertaking a project with a new species of wood or finish. We want to know what you react to and how you react. I've made enquiries to N.S.W. Uni. doctors who were unable to direct me to any documented information in respect to our native species and their affects on our health. I'd like to be able to list the possible causes and affects of specific dusts or resins of species for us the users. The use of such a listing would be obviously helpful to one who is susceptible to dusts already. Being able to predict a possible reaction and to take extreme precautions or to delete such a species from one's timber stocks would mean as in one case of mine that I would have been on the job for three full days instead of itching for 2½ days nearly going berserk. That incident was a direct reaction to beef-wood dust which at the time I could not pinpoint as the cause. A subsequent day of working solely in beef-wood confirmed my suspicions. If I'd known beforehand I may have been able to take greater precautions against the dust or not used it at all. (I've sold my little stocks of Beef Wood (*Grevillia striata*)).

These are some of the likely causes, effects and cures for the problems. Thanks are given to Dr. Bill Surgeon for his notes on the subject.

These are some of the timbers we have on our listing already thanks to our ailing committee:

- Beef Wood (*Grevillia striata*) Skin itch all over, very little chance of precautions.
- Black Wood (*Acacia melanoxylon*). A build up of susceptibility to dust. Developed a wheeze and controlled with inhaler as in asthma. Easily stopped by a good mask.
- Cedar, Eucalypts and Black Wood. Black stained hands. The salts in your sweat react to give this effect. There isn't any lasting effect and little chance of precaution, but the sure cure is to rub hands with lemon juice. (No more unsightly black palms when shaking the Premier's hand at the opening of your next exhibition, or the PM's hand when receiving the Order of Australia for services to furniture design in Australian timbers 1988).
- Black Bean Dust. 3 days in bed. (Do you die?) Total Respiratory clam up.
- Red Siris (*Albizzia toona*)
- Teak. Shavings under your waist band and into your underpants gives extreme itch (Teak Dick). Ed.

## ALLERGY & ALLERGIC RESPONSE

There are several different forms of allergic response. They are caused from contact with an irritant or allergen at times in minute amounts. These allergens are either foreign proteins (pollens, dusts) or chemicals, they then cause the release of histamine and other chemicals from sensitive cells and these substances cause the symptoms. Also some chemicals cause direct damage to the surface they contact.

Contact can be from:-

- a) Airborne particles which may induce hay fever and asthma, e.g. wood dusts, moulds, house dust mite, pollens, animal dander, gases.
- b) Direct contact which may lead to urticaria or contact dermatitis, e.g. insect bites, nettles, certain leaves.
- c) Ingestion which may lead to urticaria, e.g. seafoods or to asthma, e.g. aspirin.

The degree of response is generally dose related, so if you can cut down on exposure the allergic response is less. However there are occasional idiosyncratic reactions which are not dose dependent.

Inheritance: There is an increased risk of having hay fever, asthma, etc. if other members of your family suffer from these conditions. Also there is some cross over, that is people who suffer from one type of allergy often have others, e.g. asthma and hay fever, dermatitis and asthma, etc.

Aggravating factors such as emotional upset, fatigue, alcohol, chilly damp weather and air conditioning may aggravate allergies. Also some things which may not previously have caused problems such as smoke, paints, sprays, cosmetics will often make an allergy worse when it is present.

### Allergy (A) and Treatment (T)

Most of these conditions cannot be "cured" but can be controlled.

1. (A) Hay Fever (allergic rhinitis). Sneezing; runny and itchy nose; itchy dry throat and runny itchy eyes.

(T) Avoidance therapy - if you know what you are allergic to then avoid it (easier said than done). Therefore, wear a mask, protective clothing, have the work area well ventilated with an exhaust fan so fumes and dust are not floating around. If a particular substance can be avoided then don't use it. Avoidance is the best form of treatment.

Nasal sprays (i) decongestants are not encouraged in the long term as they have "rebound" where the symptoms get worse when the spray is stopped.

(ii) steroid nasal sprays are the best form of medical treatment as these will decrease symptoms with regular use over many weeks. Occasionally cause local irritation and nose bleeds.

Antihistamines useful but in many people the side effects stop their use. They can cause drowsiness a. decreased concentration, especially if taken with alcohol and can interfere with the operation of difficult machinery. Also occasionally causes a dry mouth and constipation.

Systematic desensitisation which is a course of injections to decrease a specific allergic response. Very useful for only one or two allergies but treatment often runs for over a year. However, not good for multiple allergies.

2. (A) Wheezing (acute asthma). Difficulty in breathing and a tightness in the chest.

(T) usually requires medical assistance.

Avoidance therapy - important.

Systematic desensitisation is not usually very helpful in adults with asthma.

Bronchodilator therapy is the main basis of treatment. It needs to be supervised by a doctor and involves a variety of medications, such as a ventolin puffer in the first place and in more severe cases supplements such as nuelin or theodur tablets and steroid sprays.

3. (A) Contact dermatitis. Red scaly dry rash, may become itchy, painful and weep when bad.

(T) Avoidance is the whole basis of treatment. Therefore protective gloves, goggles and clothing when in contact with any liquids is very important. It is a important to remember that cleansing agents and soap and water make dermatitis worse. Also once dermatitis has occurred things that never previously caused problems will then stop it healing. Do not overwash.

Creams for moisturising alone when dermatitis is mild and steroid creams if severe. These creams need to be non-allergenic as unfortunately many of the perfumes and chemicals used in some cosmetic moisturising creams will make dermatitis worse.

4. (A) Hives (urticaria) is very rarely an acute or life threatening situation. It is generally a raised red sharply demarcated rash which may be very itchy. The rash changes fairly rapidly from one area to another with the first area clearing. Fortunately not very frequent and generally short-lived.

(T) Avoidance is best but unfortunately often difficult to work out what has caused the hives. (Frequently drives skin specialists to distraction.)

Oral antihistamines is the best form of treatment once hives have occurred, most have the side effects previously mentioned.

Local measures such as cooling and soothing creams may help. Steroid and antihistamine creams have not been proven to decrease urticaria.

Others such as steroid or other injections may be used if severe or breathing troubles occur.

It is important to remember that allergies can develop at any age and all people will find something they are allergic to if they try long enough!

Dr. Bill Surgeon



## TURNING TALKS:

While members were bathing in the balmy Botany breezes and enjoying the Tupia Street tippie, yours truly was in Melbourne. I learnt that the Yarra is brown because it flows through clay strata, not because it is as polluted as our own Cooks River. However, it is, I feel, unwise of me to dwell on environmental issues lest I view the wrath of a Pyrmont resident who shall be nameless.

We are familiar with the dismal sales record of woodworking exhibitions in Sydney whether held at OTC, the SOH, the Holdsworth Galleries or even trendy Queen Street. The situation in Victoria is, if anything, worse. There seem to be fewer outlets and they are of a poorer standard in general. However, a couple of bright lights are The Woodwrights and the Meat Market. Franklin Street is on the edge of Melbourne's CBD and there, three furniture makers have opened their own retail outlet. Having the shop proprietors also the producers would largely prevent the wholesale/retail price problem with commissioned work. And there does seem to be more truly commissioned woodwork (i.e. largely decorative) being done in Melbourne, I suspect due to the high profile of the Meat Market. This is now the headquarters of the Crafts Council of Victoria and was formerly Melbourne's wholesale meat market. It has been tastefully refurnished and includes gallery spaces, cafe, restaurant, offices, and various craft workshops. There were about five bods beavering away in the moderately equipped wood workshop producing clean hard - and waxy - edged furniture. The Meat Market also contains a large shop which seems to be doing well, although its stock did not exactly bowl me over. In the main gallery their major annual multi-media show was on. The woodwork was excellent. There was even a dining setting from our 'Enery! Sales were poor.

Talking about Craft Councils, our own dismal one even made the Australian. It has suddenly found itself \$100,000 down the gurgler. Three WWGNSW members naively expected to be elected to the rescue cavalry, but were routed by the old guard. The Craft Council of N.S.W. has long been an irrelevance to professional craftspeople with its total inability to focus on a proper role. Its running of the gallery and belated attempt to try a shop are symptomatic of a craft establishment totally divorced from reality. Messrs Gill, Crosland and Vaughan are well out of it.

The Australian Woodworker is a most welcome magazine but a magazine, a publication pitched at a wide audience. I have long felt that a journal, a publication pitched at a higher level than Fine Woodworking even, would be welcome and perhaps even viable. I recently came across Touch Wood, the New Zealand Woodworkers' journal. The current issue includes excellent coverage of the Adelaide conference including an address by Richard Raffan. There were also pieces on a Gosford woodturner who used to keep breaking his tools and Vic Wood (what an apt name!). The address is Touch Wood, 16 Tuawera Terrace, Christchurch 8, New Zealand. Subscription NZ\$22 per annum.

Woodturners, there is a new club. The American Association of Woodturners, P.O. Box 982, San Marcos, Texas 78667, USA. Subscription \$15 amateur, \$50 professional. There will be a quarterly journal and the AAW will surely become the major international body. The President, David Ellsworth, along with Del Stubbs and various other worthies, will be attending the woodturning conference in Brisbane in June. Watch this space for further details.

The Art Carpenter visit was most worthwhile, although let down by the dismal turnout by our members to the slide show. It is no use demanding educative speakers and then opting to reward our committee by electing to spend yet another evening buried in an armchair (hopefully one of Leon's) transfixed by the moving wallpaper. Perhaps our committee in its quest for rivetting

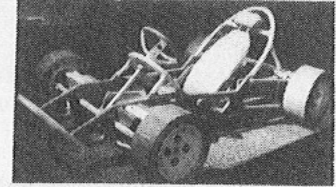
new speakers could look interstate, charging a meeting fee to cover the additional costs.

Until the next episode may peace and tranquility be your lot.

MIKE DARLOW

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## MAGNETIC STARTERS

A year or so ago I built myself a faceplate lathe (using the regulation washing machine motor) and having a couple of kids who like to fiddle with switches I decided to fit reasonable switch gear which would both improve the safety and operating ease. It worked out so well I've since fitted magnetic starters to all my stationery tools. Here follows a description of how to go about it. At the outset though be absolutely *sure* you know what you are doing if you want to *dabble with electricity*.

Stationery tools of any quality should already come with industrial switch gear which has several functions such as shutting the machine off to protect motors if the current drawn is excessive and also automatically switching off if the mains supply is interrupted. This start gear is expensive however.

Next down the scale is simple magnetic starting. This provides for the second condition above that of a mains interruption. The reason for this is that with a conventional on/off rocker or toggle switch if the power fails the circuit is still on - you could be on all fours inside your lathe wondering what the hell is wrong when some guy fifty miles away wacks his circuit breaker back in, end of black out and your machine duly responds and restarts itself.

The el cheapo red/green button switches on cheaper equipment are often only tarted up rocker or toggle switches. These types of start gear are directly on line in that the circuit you switch is the actual motor circuit - just like the switch in the handle of your electric drill. These types of start and stop switches are often in the wrong place, are clumsy to operate and above all lack a panic shutdown function such as a red mushroom.

My magnetic starter has three components and some simple wiring. The description is for a single phase motor.

You need a relay with 3 pairs of normally open contacts capable of carrying the starting current of your motor. Ten Amps would be about minimum for a motor of say 1 H.P.

You need a Green start switch with a normally open, push to close pair of terminals. This start switch should have a raised metal ring around the button to prevent accidental start up.

You need a Red Mushroom stop switch with a normally closed, push to open, pair of terminals.

One each of RCa 470 MR1 and RCa 470 FG1 from Siemens Industries, Pacific Highway, is ideal for your switches.

A relay is an electrically activated switch usually with multiple contacts. For the application as described a relay is used because the magnetised coil within needs power to stay closed. Any interruption to the mains will mean the relay coil is de-energised and the mechanical springs within will instantly open the contacts thus shutting down your motor. You start up again with a conscious decision by pressing the start button.

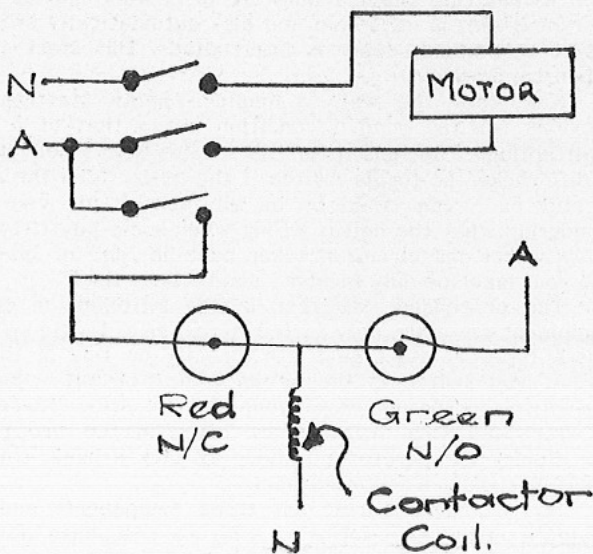
Your relay if it is a simple one will have a pair of coil contacts and the load terminals which can be normally open or normally closed or a combination of both. There is room for some considerable sophistication with these "latching circuits". However all you need is three sets of N/O contacts (you can control a three phase motor with four sets of N/O contacts - not any more difficult but be sure your contacts are 415V rated).

A description of the circuit operation is thus.

Pressing the normally open Green, energises the coil, the relay closes and the motor circuit is complete. (You could use just one set of relay terminals and switch only the active to the motor but switching the neutral as well on an adjacent pair of terminals means that you completely isolate the motor - a double pole switch in fact.)

At this point taking your finger off the spring loaded Green switch would shut off power to the coil and the relay would open. The trick is to use the third pair of relay contacts as an alternative supply for the coil and put the Red Mushroom with normally closed, push to open contacts in circuit in this second coil supply. The circuit is then latched when you press the Green because the coil gets its supply via the load terminal of the actual relay. You can take your finger off the Green which goes open circuit. The coil is getting power from the third pair of contacts via the Red Mushroom. To shut down you simply hit the Red which goes open, circuit power is interrupted to the coil and the relay springs open - your motor stops.

The advantages of a red mushroom are obvious and makes repeated start ups and shut downs a real pleasure. You can put as many red mushrooms in series in that secondary coil supply anywhere you want on your machine. All you need do is whack any one with your leg or fist or whatever and shutdown.



The switches are about \$16 each and my relays are scrounged from second hand electrical parts. Fitting such switch gear is a little time consuming at the outset but you will delight in its use when it is installed. Without labouring the safety angle be sure all your metal frames and motor chassis have a continuous earth connected and be sure your cable is rated both for the current required (remember motors starting up draw much more initial current than when running at speed) and the insulation is rated for the voltages applied.

An even better option is to use a relay in exactly the manner described but with a low voltage coil. This means all the 240V stuff and higher is completely away from all your start and stop switches and you are that bit less at risk. This is a little bit more sophisticated - see me or your friendly electrician for the full story. Mike Jefferys

#### WHERE d'y' GET IT!

- Have you been looking for that rare RUSSIAN GRADE CABINET (Animal) GLUE? You can obtain it from Stimson and Sons in Balmain for \$5/kg plus tax.

- A note to Richard Parsons of North Richmond who asked about kiln drying companies in the Sydney Region interested in contract drying slab timbers. In short - NO ONE!
- Kilns in the Sydney Region are generally set to drying imported softwoods such as Oregon scanning. Schedules used to dry this material are severe and probably not suited to slab timbers even in Radiata Pine.
- Have you thought of building a solar kiln - quite simple and effective. I will aim to do an article on building a solar kiln in coming issues. Ed. P.B.

**A Request:** John De Shon is looking for a 3/4" hollow auger to cut round tenons for green-wood chairs. Can anyone help? John can be contacted at 8 Grevillea Place, Kenthurst, 2154. Phone (H) 2.654.9347.

#### WHERE DO YOU GET IT?

ANSWERS TO:

**Yellow Glue:** Laminex industries AU-180, however this is not as good as "Titebond" since it doesn't set hard and as a result has poorer creep resistance.

**West-System Epoxy:** The Australian distributor is in Unit 7, 222 Headland Road, Dee Why, 2099. Attention: Graham Bird.

**Austral Brass Foundry,** 27 George Street, Redfern, for Brass and alloy casting. 698.1985.

**Arkansas Slip Stones:** Kearney Sawyers Pty Ltd, 2 Verona Street, Darlinghurst. Attention: Linda - for Trade Price.

**Packing Pine:** 4 ft. 3 x 1 - de-nailed. Call Andrew McVicar 875.1175.

**Arkansas Slip Stones:** I have Arkansas Slip Stones for sale to my students at all times. Group members are most welcome to satisfy all their honing and slip-stone needs here at the Red Cedar Workshop - my delivery on special orders is usually a few days. MICHAEL GILL

#### CLASSIFIED ADZE

##### WEEKEND WORKSHOPS:

In Woodcarving and Woodsculpture. Weekends of Basic Fundamentals; Carving in the Round; Relief Carving; and Bowl and Spoon Carving; are to be held at the Red Cedar Workshop throughout 1986. Full two days (9am - 6pm) with big lunch and teas thrown in. All tools are provided. Dates will be finalised according to response.

**MARQUETRY and INLAY** weekends are also planned. A chance to broaden your woodwork horizons and to tizzy-up your 1987 Opera House exhibits. Ring Michael on 660.7357 for the juicier details.

##### TIMBER:

They tell me Clive Warner is still stocking very fine cabinet timbers - indeed bigger and better than ever - sawn Australian timbers local to the Dungog/Monkerai region. Before you buy your next sling or half-pack or couple of boards, ring Clive on (049)94.7127. You just might find that a stunning pair of matched fitch-sawn planks of Aussie Red Cedar isn't too much dearer than mixed sticks of Kalantas.