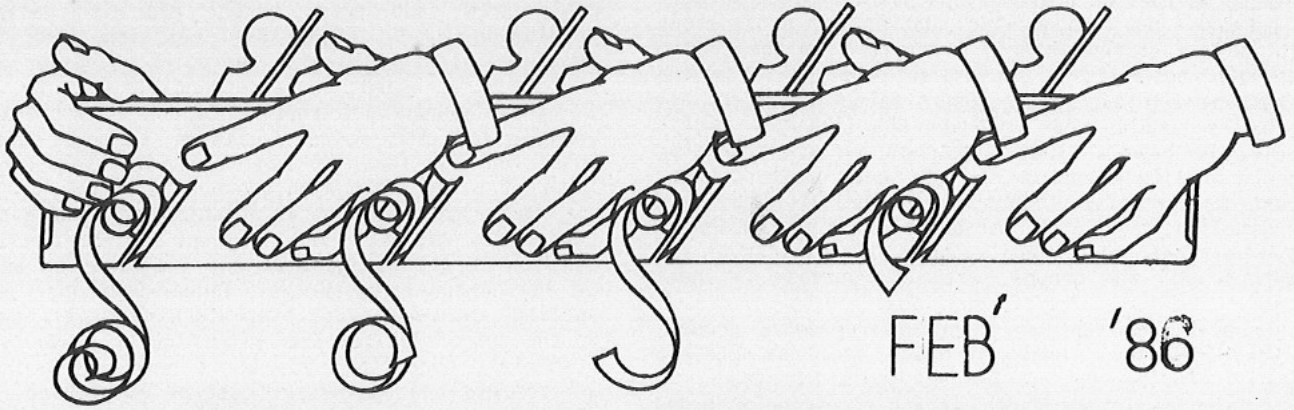


WOODWORKERS' GROUP OF N.S.W.



WOODWORKERS' GROUP OF N.S.W.

Chairman:	David Lockwood, 16/26 Tupia Street, Botany, 2019.
Secretary:	Robert Neville, 623 Bourke Street, Surry Hills, 2010.
Treasurer:	Eric Raynor, 229 Abercrombie Street, Chippendale, 2008.
Newsletter Editors:	Nick Hill, 19 Pearson Avenue, Gordon, 2072. Phillip Bohringer, 22 Waugoola Street, Gordon, 2072.
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.

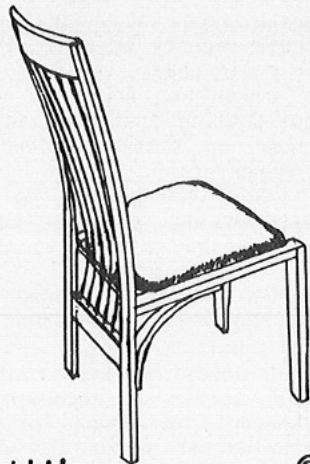
FROM THE CHAIR

Mike Darlow has written us another of his provocative/useful/entertaining letters. Thank you, Mike, that is exactly the kind of thought and interest which is a major influence in keeping a group such as ours alive and alert.

His review of the Canberra School of Art exhibition should excite some discussion and thought. I don't entirely agree with all of the review, but then, I do agree with some of it.

In the latter part of his letter, Mike discusses whether the Group should engage as a group in matters which can loosely be called environmental or political. In this matter, I agree with him completely. As background, I should explain that I was directly and indirectly involved with scientific and political matters concerned with human impact on the environment for the 18 years prior to my becoming a full time professional woodworker. At the risk of someone quoting Robert H. Thouless' book "Straight and Crooked Thinking" (Pan, 1975) at me, let me make an appeal to mere authority (ch. IX pp.122-5): I came out of that protracted exercise with a very fair acquaintance of the methods, possibilities, politics and failings of the field. In the end, I decided that all environmental questions devolve to the one control point, that the world is suffering from a plague of *Homo sapiens* to the extent of already being overpopulated by a factor of around ten.

Should I therefore strongly espouse this view in all of our Group's meetings? Should I try to establish the Group's views on the subject and publish a statement *in the name of the Group*? As Mike says, I



N.H.

©

joined a group devoted to excellence in woodworking. There are many other organisations where I could pursue my other interests - or would the members *really* like the Group to take a strong stand on, e.g., birth control and abortion? In case it should be thought irrelevant, I think that overpopulation is the primary cause of the pressure on forest resources, and by extension, a major concern of woodworkers. Well, I think I shouldn't do that. Sufficient unto the day is the evil thereof.

I think we should continue as a group of people of diverse interests and opinions, united in our admiration and practise of fine and interesting woodworking. We should function above all, as a meeting point - *that* has been *my* major benefit from the Group. We should continue to mount exhibitions; we should share our knowledge of techniques, tools, materials and designs; we should invite woodworkers from other places to share their thoughts with us.

We have been an organisation based on the idea of consensus. I met that idea *before* the advent of Bob Hawke - in the Antarctic Treaty - an organisation of such diverse interests as those of the Republic of South Africa and the Union of Soviet Socialist Republics. *They* have managed to meet, talk and above all; to get things done without *ever* voting on *any* issue. I think we can do the same.

This is not a new departure. It is essentially the way the Group has operated from the beginning. These several consequences, concerning the newsletter and the outcome of meetings. The newsletter is just that - a newsletter. Opinions, facts and all sorts of remarks are solicited from members and printed. They are the opinions of the members. Unsigned articles can be taken as the opinion of the editors. None can be taken as representing the views of the Group as a Group. Similarly, while discussions and decisions occur at meetings, due to the informal procedures, they are not necessarily to be taken as the overall Group view. This does not prevent us from developing and publishing a Group statement or decision, but it would need a full discussion, not merely a straws vote at one, possibly unrepresentative meeting - and it would be specifically identified in the newsletter as a Group statement.

David Lockwood

DAVIDS FEBRUARY CHAIR

Woodworker's Group of NSW.
Brag Box or "Empty Space"

From this issue on, the chair, table, seat, stool, sculpture etc., will represent the Group's work and is for you to fill this space. Good design comes from criticism and discussion, not from silent voids of head scratching. Don't be shy, send us your latest or old favourite piece in a black and white negative or a 90 x 50mm B&W print or even just a line sketch.

Let's see what those piles of sawdust are revealing. If you don't send anything, that box will remain void until you fill it.

EDITORIAL

This issue shows up some of the passion involved with our chosen craft material of trees and wood. It seems to me that we are lucky people indeed to be able to pursue our woodworking hobbies and professions with such a varied material ranging from the log to roughsawn to polished sheens of cedar to chip and custom board to our calligraphers favourite paper. All these are humble trees' produce and like most crafts people, we have a sincere respect for environmental aspects of life around us, not the least of these being forest management. Thanks to the political climate in Australia, anyone can pursue specific environmental issues of their choice and support specific causes via numerous well run groups, with one purpose in their sites.

Equally important as those environmental groups, is the Woodworkers' Group of N.S.W. with the specific causes to further for our members and associates.

As the newsletter grows, we are receiving more and more varied views to delivery. Our "Wood Worries Column" didn't cause an immediate response, but I'm pleased to see feedback in the form of "Band Saw Blues" and "Turning Tips". Please let's hear how problems have or haven't been solved, as David Lockwood has pointed out, this is News in a letter to establish entertainment, knowledge and view points from any one who cares to contribute.

As with our last issue, we thank profusely those contributors and remind again the other 97% of the group that it's easy to just jot it down and post. Maybe the holiday season has kept you from writing, but I would have felt that the woodies' regular holiday spots of the south of France or Barbados or maybe St. Moritz would have been conducive to a little literary meanderings. (Maybe next Christmas hols. fellas and sheilas).

NEXT GROUP MEETING

The next Group meeting on the 23 February will be held in conjunction with a TOOL SALE and SWAP EXTRAVAGANZA featuring "old 55" and many others!

The Tool sale and swap will start at 10am at 28 Lord St., Botany. **Metropolis Design Workshops**

If you wood! like a catalog, send \$2 cheque/money order/stamps to Bowsaw Tool Company, P.O. Box 224, Moorooka, 4105, Qld. Selling tables are available for \$10. For further information contact Henry Black after hours on (02) 597.4640.

Lunch will be from 12pm comprising BYO sandwiches and grog.

The Group meeting will start at 1pm and Art Carpenter's visit and proposed workshop will be advised. Colin Watson from Feast Watson will talk about finishes.

NEXT EXECUTIVE COMMITTEE MEETING

February 19th will be the committee meeting date at Nick Hill's place at 19 Pearson Avenue, Gordon. Any pieces for assessment will be welcome as usual.

LETTERS TO THE EDITORS

WOODIES and WOOD-CHIPPING

Many people consider that to be a woodworker means that you have long, yellow canine teeth and drip and slaver at the sight of a fine, mature tree and that, as a consumer of the bodies of fallen forest giants, you are little more than a butcher and insensitive to any other considerations. I still meet the occasional myopic who stands open-mouthed upon hearing me voice concern for the conservation of trees and forests.

As the number, the sway, the power of the world's many conservation, environmental and ecological groups grows, so does the desperate, frantic opposition. Many of the opposition consider the Greenies brainless, emotional trendies looking for a fight. They're either sticky, long-haired jailed-hippies, bare-footed and

floating on drugs or blue-rinsed matrons from the northern or eastern suburbs, bush-bashing in four-wheel-drive Volvos. And all, of course, on the dole. Worse still, they may be public servants and hence it would seem, sub-human, bright red with malice and revolution. I find this reaction more wildly emotional, (even rising to the point of hysteria) than anything I've heard from a responsible greenie.

These groups are represented on both sides, sure enough, but the voice I listen to with the most suspicion is that of the man with the financial interest - the bloke with the buck at stake.

Have a quick squint at any history of this country (even the rosier) and try not to feel sick and ashamed at the savagery of the exploitation and rape of her natural resources. Timber-getting, whaling, sealing, over-clearing, over-stocking - all monuments to the grand ideal of SELF-REGULATION. If you've seen Tasmania's Queenstown you won't need convincing that governments and businesses must be controlled. Wood-chipping is our current great grab.

And who will you allow to decide for you that those forests are only "useless scrub" or "degraded" or "over-mature" - the consortium or commission with a quick million to make?

Only recently, we have heard that the fishing industry around Eden is all but collapsed - simply fished-out in the fine old Aussie-tradition. They might just be able to swap trawlers for bulldozers and perpetuate that venerable tradition by wood-chipping Eden's last exploitable natural resource. And then there's that hero in Queensland who has vowed to knock off every last crocodile for the common good - another classical knee-jerk. I'll bet I know who will build the hand-bag, belt and shoe factory up there.

People hedge themselves around with good, thick reasons for not becoming involved in any such issue. The best and most sincere of these is apathy. If you don't give a stuff, it's your privilege. Some people hesitate to associate themselves with bodies or groups that are too outspoken or too controversial - not quite safe enough perhaps. Others feel it beneath their dignity to mix with the herd, to march in a mob or chain themselves to bull-dozers. I wonder how many of those who now raft down the Franklin River, were tut-tutting and sneering at the desperate efforts of those on site to block the road in the days of confrontation.

For some people, no issue is important enough to extract any stronger commitment than lip-service. What would it take to get you onto the streets? To write to a minister? To get a bit upset? To care enough to use your power to change? Some people are genuinely concerned that the environmental movement will bring financial ruin. They sincerely believe that unless we keep raping and exploiting, Australia will suffer an economic collapse. Think about the thousands of tonnes of Aussie topsoil that's being carried off by roaring wind and in thick ochre creeks and rivers and you might come to the realization that the opposite is indeed the case.

Next comes my very favourite cop-out of all - the old "Let's not involve ourselves in politics" line. In a democratic system, it seems to me that it's our greatest privilege - having that chance to direct the decisions-making bodies. Indeed, not shouting when necessary is just as powerful a political statement as any. Is there a single controversial issue that is not political sooner or later? When I want to run away from my ethical responsibilities and become a politician, I'll move to the Phillipines or to South Africa and relax while all my decisions are made for me. Are we frightened of stepping on anyone's toes in this issue?

As a Group, we are gaining respect and influence and with those things comes a responsibility. Our collective voice is loud enough, I believe to become an effective instrument for creative control and change, but our silence will speak VOLUMES.

If you are one who believes the W.W.G. of N.S.W. is just a club of blokes concerned with no more than wood and working it, fine. That makes sense. I, for

one, think that for the sincere, sensitive woody, there is a world of concerns beyond those blinkers we may be strapping on - even if they're beautifully carved and polished in Huon Pine salvaged by underwater chainsaw from the floor of Lake Pedder.

I believe we need facts and figures and a presentation of the case from both sides of the argument. I would be gratified to hear a couple of spokespeople address the Group and help us formulate a Group policy on the issue. If this cannot be achieved, if we cannot agree on a strong, creative stand, then it won't be for the want of trying.

This will mean we lose the voice of the Group as a lobbying force. Many of us, however, will continue to persevere individually.

Michael Gill.

P.S. Three cheers for the tree-tithe!

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Dear Nick,

As an associate member of the group, I have till now sat back and lapped up the wealth of information expended through these newsletters. The December issue has however struck a nerve on many long and deeply felt interests.

The trigger was the article on tree tithe and reforestation. Mingling with calls for reforestation were Mike Darlow's words on a need for greater emphasis on education from the group. Many thoughts flowed but one dominates my ideals. It's based on an expression once heard but unfortunately its originator is not known to credit. Basically it goes,

"If you give a man a fish you feed him for a day. If you teach him to fish you feed him for life."

Surely the need for our group to be involved with better resource management is unquestionable. The problem lies in the direction it should take. To hand out trees or support this type of scheme seems a band-aid measure. To plant forests for the future is admirable but a painstakingly slow process. To publicise recycling so-called waste might be a better scheme.

Each day in this state more trees are cut and burnt or left to rot than our group could use in a year. The education process must then be used to make people aware of the resource they are squandering. As a delegate at the National Woodworkers Conference in Adelaide stated, "While woodworkers continue to treat fallen wood as 'free' wood, the public will value it accordingly."

Another point developed at the conference was the use of wood groups as lobby groups. At a national level the crimes of multinational woodchippers may be addressed. This lobbying should however flow right through to the chippy in the bush harrassing the local council about lopping trees at the showground. At a state level our group should be addressing issues of that level. Some potential issues are:-

- the Dept. of Main Roads, State Electricity Commission, State Rail Authority and any other State Government departments that may fell trees to tender details of trees to be cut in local papers and notify woodworker groups prior to felling. The advantage to them is cash and to us is to be there when it is cut to say how and where.
- local councils must determine a use for specific trees before they are felled. If councils are made to come to us to find an outlet for their clearing projects, we also have the chance to sell them on commissioned work from that project. What better end for a stately, mature specimen than to be lovingly crafted into a piece and housed in the building that was erected on the site where it once grew. Most schools now have thicknessers so would be able to pay for milling of logs to provide cheaper cabinet wood. To gain support for such a programme other groups, particularly conservation groups, should be contacted and asked to back the plan. Letters to the Department of Planning and Environment and the Department of Home Affairs and Environment should draw support for the implementation of such policy. The Department of Planning and Environment to develop, in Sydney, a tree recycle centre. This centre would pay people a small amount for loads of loppings or remove loads free of charge. Small sections would be left round for turners and carvers while logs would be sawn and stacked for drying. Our job as educators is to give the handyman the knowledge and ideas of how to work with this material.

If a tithe be applied to our newsletter, then it may be more gainfully employed as an advertising campaign to minimise the senseless waste of one of our most valuable resources. I am certain most people would be astounded to see what can be made from their gardening refuse.

Our role in saving trees is a rather special one. Within our ranks are people who can transform the rotting carcass of a tree into a thing of great beauty, service and value. If the population of Australia increase their awareness to this value, trees must flourish as a result. Peter Seath.

ENVIRONMENTAL SECTION

The Naturalists Corner or Jargon Jottings

As Harry Butler has left our TV screens, one has to do flora and fauna observing as best you can with the usual novice inabilities.

Recent meanderings through rainforest species revealed some interesting sightings, and I heard some unusual calls - native and introduced species alike. The rainforest species were stacked thick all around me and suddenly the harsh unforgettable call of the green bellied router split the silence. As I continued other larger species were heard or showed themselves fleetingly between the tall stacks, such as the blue backed hammer drill chattering to itself, then a buzzing clammer from a Luney looking planner thicknesser. A loping feral Taiwanese circular saw toother was seen flashing its tungsten fangs as it chased a small unidentified native species. Those feral saws have played havoc with the small species, but the environmental groups will have them under control if they can pull the plugs on them soon enough.

The forest floor is another area of numerous little hand toolies darting and grunting amongst the shaving litter. I once saw a huge old circular wadkin in this forest (Circulus Wadkinonian) but alas they're nearly extinct now - well I suppose that's something to do with revolution.

O God, it's so hot. Prosetic licence revoked due to writing under the influence of hot weather. Last of summer edition.

GERARD GILLET IN PROFILE

Ed: What is your background and what inspired you to go full time at woodworking? What were your pitfalls and successes?

G.G.: My background in woodworking consists largely in having grown up with wood and woodworking; my father and grandfather being keen amateur woodworkers. I also did very well at woodwork at school, topping the class on several occasions.

My inspiration to go full time into instrument making was the realisation that it would take a full time commitment to the craft to raise the level of my work. I felt I could make some sort of living in the process.

My major pitfall was going into business without adequate equipment and having to spend the major part of my income purchasing and upgrading my equipment for the first four years. My major success appears to have been my ability to produce instruments that performers have wanted to use at a price they were able to afford.

Ed: What formal training have you done?

G.G.: None, outside my training at school. Fortunately the school had a really fine woodwork teacher with a very broad background in woodworking. A period of about a year working with Jim Williams and Robin Moyes (local guitar makers) gave me a fine grounding in the construction techniques of the guitar.

Ed: What are your views on courses available to instrument makers?

G.G.: Courses appear to me to be best when they teach the basics of instrument construction, i.e. how to build the 'box' and allow the individual to develop their own ideas on how the instrument functions and how to optimize its performance. I think courses running over many years can in many ways narrow the maker's horizons by indoctrinating the "right way" into the individual.

Ed: What exposure in exhibitions have you had?

G.G.: I have exhibited at nearly all of the Australian Association of Musical Instrument Makers' exhibitions and at the Australian Centre for Music in 1985. I would add that although I have enjoyed exhibiting at these events, they certainly do not generate direct sales.

Ed: Have you established a special line in your work?

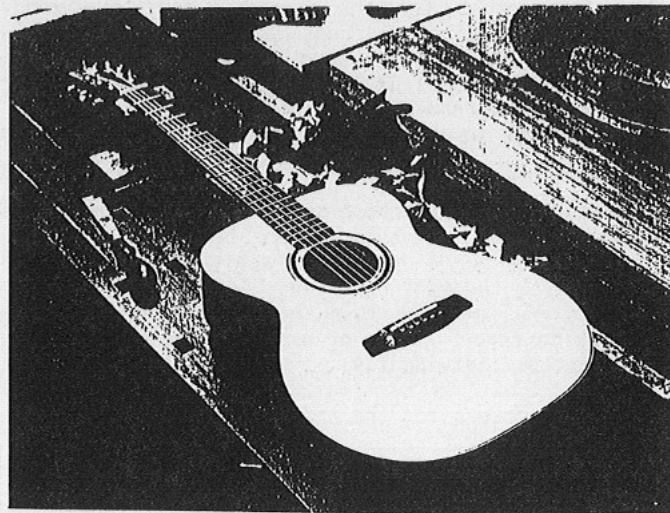
G.G.: Yes, I have developed a guitar with minimal decoration and a satin finish using largely local timbers which has gained a fair amount of acceptance in the market. This guitar retails at a lower price than the custom instruments I make.

Ed: In the development of your style, have you any favourite construction techniques? and favourite timbers?

G.G.: My favourite method of construction is the traditional 'Spanish' method although I like some techniques we have developed using laminated timbers and carbon fibre. As for timbers, my favourite would have to be Brazilian Rosewood. (*Dalbergia nigra*) in the case of imported timbers and 'Fiddle Back' Blackwood (*Acacia melanoxylon*), Tulip Satinwood (*Rhodospaera rodanthena*) and some of the arid climate acacias in the case of local timbers. Regarding materials in general, the most important to my making is carbon fibre. This material has enabled the construction of light, highly resonant soundboards with high structural integrity. These advances would simply not be possible using timber alone.

Ed: What or who has been your main design inspiration?

G.G.: In the construction of steel-string guitars my inspiration has come from guitars made by American builders, particularly in the period of the 1930's. I prefer the lightly constructed small-bodied guitars typical of this period.



000 size steel string guitar in Indian Rosewood back and sides. Split billet Sitku Spruce top, Mahogany neck and an Ebony fingerboard.

My main influence in classic guitar construction has been the work of Ignacio Fleta who worked in Barcelona, Spain. His guitars have an outstanding musical quality. Fleta died sometime in the 1970's. The person who has influenced my views on classical guitar sound the most is a contemporary maker and fellow Australian, Greg Smallman of Glen Innes, N.S.W.

Ed: Do you dare comment on what is good design?

G.G.: In the case of musical instruments, good design revolves around structural integrity, musical quality and simple ornamentation. I consider structural integrity and musical quality to be the paramount criteria.

Ed: What are your aims — entrepreneurial, designer, simply woodworking or all of the above?

G.G.: My aims are all of the above. I hope to run a business which encompasses the sale of musical instrument grade timbers, the restoration of quality guitars and the construction of the highest quality concert guitars, as well as simple high quality production guitars.

Sometime in the near future I would like to relocate and start teaching guitar construction.

Ed: How is the local and overseas markets for musical instruments?

G.G.: The market has seen a down-turn in interest-sales in steel string 'folk style' instruments. Fortunately we have been able to maintain reasonably steady sales by providing custom built instruments to suit individual tastes. As far as the classical guitar market is concerned, there is still a lot of resistance to the use of Australian instruments, particularly in N.S.W.

Ed: What is your attitude to use of machinery in guitar construction?

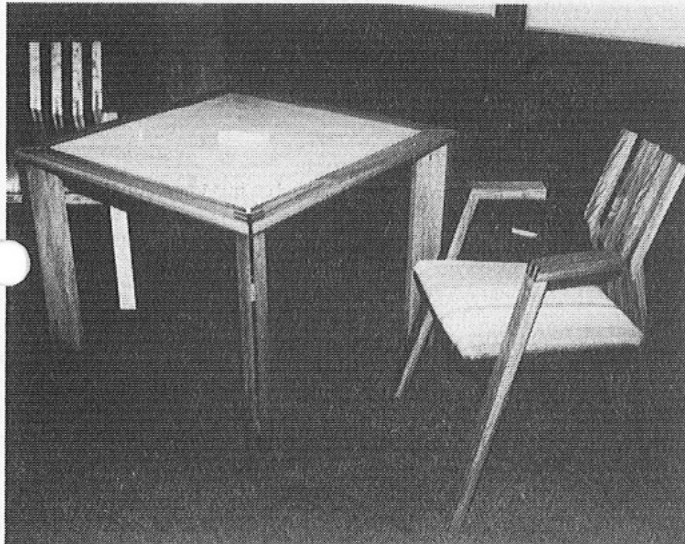
G.G.: This is a question about which I feel very strongly. I use machinery to reduce the amount of 'donkey' work in instrument making, e.g. I would use a thickness sander for many operations where a traditional craft person would use planes or scrapers. I feel the quicker and more accurately I am able to process my materials, the better. This enables me to spend more time on acoustic considerations, i.e. making sure the instruments I am producing have the desired acoustic properties.

EXHIBITIONS

A Humble Exhibition

Canberra School of Arts students of the Wood Design Course exhibited project work at the OTC Building in November last year.

Finish, joinery, design and price made me feel 'umble, very 'umble indeed. All pieces (except a violin and tools) were of a contemporary design with a heavy influence from the Ingham school of thought. There was a heavy reliance on traditional cabinet timbers, red cedar, silver ash, blackwood, silky oak, with minimal experimentation with Eucalypt hardwoods or plantation softwoods. There is a world of difference between the traditional cabinet timbers and eucalypts/plantation softwoods, and the experience of using them should be obtained - at least to be "socially aware".

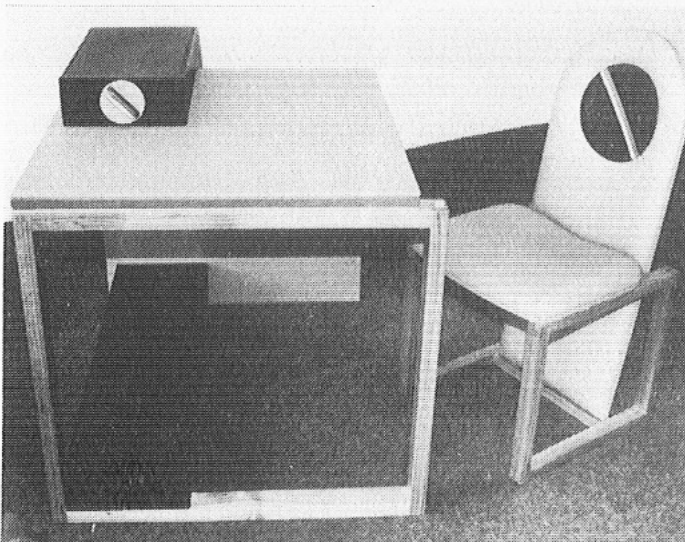


TRUE BLUE AND OTHER COLOURS

The Holdsworth gallery exhibited John Smith's work last November. For something completely different we experienced a very skilled designer's use of colour, texture and form. Leather, vinyl, plastic, laminates and wood were the materials used in order of magnitude as listed.

Most bases and frames were unseen timber. Geometric shapes were largely the basis for the forms produced. The pieces were all practical furniture with a few constructions to totally usable surfaces. The pieces included desk and chair, dining setting, lounge chairs, lamps and coffee tables. I think the Pyramid in Balmain has the dining setting for those interested to catch this very skilled and different designers work.

John Smith is half time Senior Lecturer at Uni. of Tasmania and Course Coordinator of Design in Wood.



LIGHTING YOUR EXHIBITION

The question of how your woodwork is lit when displayed for sale or appreciation is of considerable importance. As discussed in a previous article, the nature of the light source and the type of light fitting may be as important as the setting for the display.

A few rules of thumb are:

- Choose an incandescent light source in preference to fluorescent. Incandescent sources are biased to the red end of the spectrum and are more flattering to wood tone.
- Choose point sources of light - not diffuse sources such as fluorescent tubes. Light from a point source is more focussed and will go into and out of the figure of wood with greater clarity to the eye.
- Choose where possible a neutral environment. It should be black, white or a shade of grey in between. If you have coloured walls or floor, it may conflict with some colour in the work. The display area should make as little a statement as possible.
- Beware of the heat produced and projected by lights. Galleries now often use fittings with infra red dichroic reflectors. These fittings allow a large proportion of the infra red heat to pass through the reflector instead of being reflected at the display. The ultra violet end of the spectrum causes fading and surface finish breakdown which are more subtle longer-term display problems.

The textbook approach often used on T.V. newsreader's is a useful example in practice for where to place your lights. Presuming you are lighting a three-dimensional article such as a chair, place two lights on the most important viewing side. Space them 45° off the mid-line - and 45° up - that is, sit in the chair, look half left and half up, half right and half up and aim to put a light source near each point. If you have to, err on the side of a higher position. A further bit of sophistication is to have one of the front lights (called "key" and "fill") slightly more diffuse and a little less bright. The third light is the "backlight" which should be at an angle from behind (that is not directly behind the piece) and quite high.

The aim of all this is to give depth and modelling to the piece so if you have only two fittings, go for one key and one backlight.

As a rule avoid having lights coming straight in from the front at too low an angle as this will "flatten" the appearance of the piece. The backlight is most important as it will give depth. A final point is to mask, aim on shutter any spilled light off any walls or adjacent pieces.

This approach to lighting could be termed classical or traditional. Lighting is however as subjective an art as many other matters that aim to impress the human eye. In other words, break as many rules as you like. The piece to be lit should determine all anyway.

Mike Jefferys.

"MODERN TRADITION" at C20

Starting on 14 March and continuing to Easter, the "C20" in Queens Street, Woollahra will feature an exhibition of some members' work. The exhibition, named "Modern Tradition" (to cater for everyone's tastes!) will feature Henry Black, Jamie Kutasi, Jim Littlefield, Brett Rosenthal, Robert Neville and Tom Graham.

CRAFTS COUNCIL NSW - Seminars + Benefits

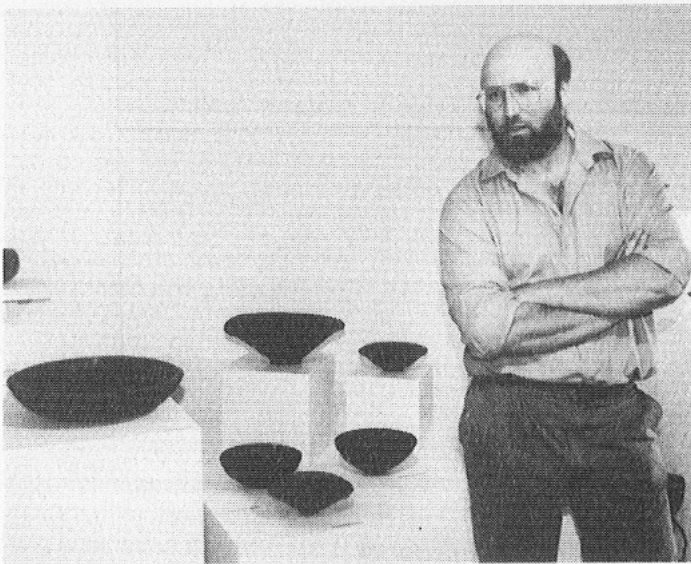
Have you considered:

- Professional presentation?
- Getting started and taking control of the work you do?
- Financial management and taxation?
- Commissions and gallery negotiations?
- Marketing your work?
- Cooperatives?

No doubt you have! A series of seminars are currently being held at the CC of NSW, George Street premises. Unfortunately the first four will have finished by the time you read this, however "Marketing your Work" and "Cooperatives" will be held on Saturday 22 Feb. and Saturday 8 March consecutively. These two seminars can be attended by paying \$10 at the door. Jenny Toyne Wilson from the Sydney College of the Arts, took the first seminar on professional presentation. Layouts and designs for portfolios and letter-heads were expertly described, together with tricks of the trade. Finance and Management seminars are being taken by James Stokes, lecturer at the Newcastle CAE and author of "Earning a Living in the Visual Arts and Crafts in Australia". The pitfalls and basic are described, as well as group discussion on individual problems.

So far I have found the course a motivating experience excellently presented, catering for all levels. If you are keen to go, contact Jan Irvine at the C.C. N.S.W. on 27.9126 for details.

Members of the C.C. N.S.W. can now obtain substantial savings (up to 70% discount) with Comet Overnight transport on normal freight costs. Road Express (overnight delivery) offers 70% discount on scheduled rates for basic charges per kilo and on-forwarding charges. Air Express offers a 55% discount on scheduled rates. For further details contact C.C. N.S.W. on 27.9126.



AN ALL-ROUNDED AND WELL-SEASONED EXHIBITOR

Richard Raffan exhibited his latest wooden bowl designs at the Australian Craftworks Gallery in the Rocks in Sydney last December.

The exhibition was small but the work exceptional. Richard's green turned bowls depicted his unique style, being broad, simple and graceful. Texture is starting to find its way into Richard's bowls with some showing rasped ridges and others raised rays in Casuarina's. Locally obtained timber featured in the exhibition, in particular Blackwood and Casuarinas.

ARTBANK

Artbank is a Commonwealth Government agency set up within the Department of Home Affairs and Environment. It buys Australian craftwork and art and rents it to Government Departments and private companies for display in their offices, conference rooms, foyers and reception areas, all of those places in which a lot of people will be able to see and enjoy the works.

The Artbank collection consists of paintings, Aboriginal art, sculpture, prints, photographs, crafts of various kinds, and reveals a high standard of art. Purchases are made from those in the early stages of their careers. How do you have your work considered?

Work is acquired by a Board of five members who examine slides and photographs (preferably colour) of artists' works. Inclusion of other details are - title, date, medium, size, price - and a brief biography of the artist.

Artbank also welcomes information on current exhibitions from artists, dealers and other art organisations. Write to: 50c Rosebery Avenue, Rosebery N.S.W. 2018. Phone: (02) 662.8011.

ART CARPENTER. AMERICAN DESIGNER CRAFTSMAN

Art Carpenter will be in Sydney on the 27th & 28th of March. We hope to tie him down for a lecture and a workshop on the two consecutive days he is here. Information will be forthcoming at the next meeting on the 23rd. Those unable to attend the meeting could write to or ring Henry Black for the information after the 23rd February meeting.

A Slide Show/Seminar has been arranged for the 27th March, 7.30pm in the Crafts Council NSW Theatre at 100 George Street - The Rocks. The Woodshop with Art Carpenter will be held at Richard Crosslands' workshop at 20a City Road, Surrey Hills. A limited number of positions will be offered at \$35 per head. Contact Robert Neville or Henry Black at the coming Group meeting.

DEVELOPMENT GRANTS - AUSTRALIA COUNCIL

The Crafts Board of the Australia Council offers a range of grants to individuals and organisations.

In 1986 grants to individuals for professional development will be offered under the following programmes:

- Special Development Grants
- Project Grants
- Overseas Study/Travel Grants
- Workshop Development Grants
- Workshop/Project Assistant Grants
- Comparative Work/Study Grants
- Crafts Training Grants

Closing dates for applications for the above grants will be 15 July 1986. The first round of applications closed on 15 February.

General requirements and guidelines can be obtained from the December 1985 issue of Crafts Board Programs of Assistance 1986 and by phoning the Crafts Board (02) 923.3346 Toll-free (008) 22.6912 - Ask for Vivian Thwaites.

Grants available to crafts groups relevant to the WWG NSW are offered under the following programmes:

- General grants towards projects such as assisting interaction with the community - seminars, conferences, exhibitions, production of visual teaching resources; or a co-ordinated travel program by an international visitor.
- Crafts Residencies - closing dates for grant applications: 15 March, 15 July, 15 October and 15 December.
- Exhibition development grants
- Local/Regional access exhibition grants
- National/State exhibition grants
- International exhibition grants.

The closing date for applications is 15 July, 1986.

TREE TITHE REVISITED

Our last newsletter talked about the tree tithe and incorporated some ideas from the Permaculture Institute of Tasmania. Response has been prolific in many directions, but the specific idea which I intended the article to promote has been so rarely neglected. This is the essence of the tithe itself which is the self-levying of sales of one's work to produce the required money to be used in the various planting projects in progress of your choice.

I personally will be putting aside a percentage of the volume of timber value I use to donate appropriately when the value reaches a usable amount. I feel you woodies involved in selling your work might follow suit, as the article read, "to promote self-levying".

We must thank Tony Sommerville who attended our last meeting to promote some of his work towards tree planting techniques within the realms of government legislation. He certainly is very involved in this field and it showed his research is advancing towards achieving an end result. I feel interested members and associates in the Group should contact him for further information if they wish to support his project. Tony Sommerville is a specialty timber merchant in Dickson, A.C.T. P.O. Box 241, Dickson, A.C.T. 2602. Ph: (062) 47.7390.

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RESOURCES STORE PROPOSAL

Paul Gregson of "Splintercraft" and member of the WWG has written to the editors outlining a central timber store proposal. The following are extracts from his letter:

"As woodworkers in a group we should for our own livelihood act responsibly to collect and store for our use the timber quantity available these days. Because the private landholder has renewed his interest on his growing resource more and more timber is coming on the market. I personally have had to reject many trees recently because of lack of storage, time, working capital and wholesaling demands. Now I would like to introduce some ideas of a buying group to absorb much of this supply.

Resource Store

(1) Structure: Shareholdings to be offered. Capital inflow will be required either at equal rate or multiple share rate (for the wealthy among us). The share is negotiable for sale on the open market should a member wish to opt out. It would be preferable that equal share equal each vote within the voting structure. I see the membership limited only by a manageable level.

(2) Purpose: To buy in timber at a price advantageous to members of the buying group and the purchase of selected logs. While some dry timber is offered, very cheap rates apply to green sawn packs. Dependent on a majority vote (or the decision of a ruling committee if necessary) a selected pack may be purchased and stored (see "Storage") for the group's benefit.

It is my personal annoyance, that good figure is very scarce - most mills being more interested in yield than grain or colour. Therefore I put the proposition forward that logs be purchased and the cutting requirements spelled out to a co-operative mill.

Storage

Obviously a large shed. Not that easy. I see leasehold with Right of Way over a property the most viable proposition. It would mean advertising or 'sleuthing' the best way possible and have documents and plans legally prepared for the 'groups' and the vendor's interest.

The shed must be constructed for security and air flow and such a design built by all hands would be the easy bit. A concrete floor should be laid but of course is not necessary.

The location will have to be wherever the best is. That is to say if we are going to store our stock it may entail some driving, some work and effort to gather the stock for the next job. No, it isn't going to be easy - I cannot see an easier way yet.

Modus Operandi

I envisage a roster system among the group to man the storage at selected times so that members can collect the timber. Providing each member with a key is another obvious choice. An inventory of stock must be kept as removed and recorded separately to make a bookkeeping system. Honesty and efficiency must exist because each user has a stake in the system. Therefore each shareholder must pull his weight for the system to operate properly.

Working bees will have to be organised to strip out new stock as it arrives and for general movement and restacking as required.

Should space allow, it should not stop an individual storing some of his own personal stock - however this would have to be sorted out before a Constitution is drawn up.

To maintain cash flow and a constant float for group buying, each member BUYS from the store at the buying price so that the "float" is always maintained. This would obviously be the minimum rate and really is the concept of the system - each member does not pay for retail charges because he is the owner and has through his own labour, cut down on costs.

An annual fee would have to be charged to offset costs, e.g., payment of lease and maintenance if necessary.

As to where the timber is obtained, I do not see any limitations - established agents, merchants, friends, enemies, imported packs (imported by the group). Yes it is a very social system and there is safety in numbers and many heads (hands) make life easier.

Summary

I have taken the time to put pen to paper because I am concerned about what we will have in the future. It is over to the Woodworkers' Group members to reply to this proposal and give constructive criticism, encouragement or Heaven forbid - complete rejection. Sure there are going to be problems and the only reason that they exist is - to solve."

Thank you,

Paul Gregson
Splintercraft

17 Adamson Ave., DUNDAS. NSW. 2117

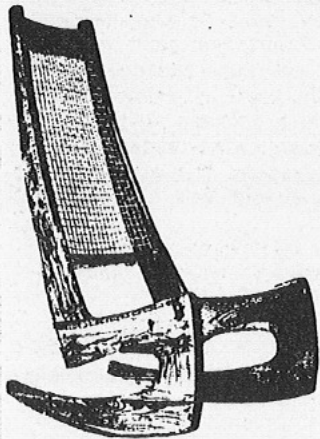
JEREMY BROUN. 13TH JANUARY SEMINAR

Jeremy Broun kindly gave us an interesting slide night and talk in the selubrious theatrette of the Craft's Council of N.S.W. Jeremy has been woodworking on his own for more than 12 years living in Bath, England. The slides we saw were a progression of his designs over the last 12 years. Jeremy is keen on comfortable and interesting exploration in chair designs. He has developed a wide range of shapes over these years.

The rocking chair pictured is an early design but one of his most popular selling lines. Another popular item was his desk clock which expresses the simplicity necessary for good sculptural form. Jeremy had a school teaching craft and arts beginning to his career which moved through various institutions in the technical and secondary school area. In 1973 he set up his own workshop.

The slide evening was organised at very late notice and the committee rang as many people as possible. Our thanks are due to Jeremy for his very interesting talk. If possible, Sydney members and associates should try to give us phone numbers for further last minute organising in the future.

Jeremy will be staying in Australia till the end of April. His principle aim is to have a holiday. Jeremy arrived in Perth in October last year and travelled across the Nullabor to Adelaide where he spent 1½ months with Lesley Wright and Paul Eliseo - woodworker/designers. He gave lectures at the Adelaide CAE and the S.A. Woodworker's Group. The trip so far has been videoed, with plans of a documentary on woodworkers in Australia, to present back home.



TIPS FROM A TURNER

During long sessions at the lathe and especially the physical stuff roughing out bowls, I find the little finger on my left hand and surrounding skin takes a beating. Some manuals specifically advise against gloves - I guess because they could easily get caught between vest and work and most importantly you lose a measure of tactile feel from the work and tool. However I've found that close fitting gardening gloves modified by cutting all fingers except the little one off to below the second knuckle, gives the desired protection and still allows feel and control.

If you have brake motors on your gear you probably won't bother with an outboard band wheel for braking. If on the other hand you do choose to hand brake, the glove as described, will allow you to brake slab much harder without a friction burn. The glove also helps when deflecting hob shavings while taking out end grain at speed with cup chuck work.

Mike Jefferys.

TIP 2

When turning relatively small items in succession off the one blank such as necklace components, buttons or the like with a diameter less than about 30 mm, the commercially available parting off tacks waste a great deal of wood. I use a parting off tool made from a

length of heavy duty hacksaw blade and find it performs beautifully. Blades from these machines (the reciprocating floor standing type) are worm out for steel cutting by the thousands but you can buy them new if you must. The teeth and business edge of the blade are hardened for steel cutting but the remainder of the blade is also good steel and definitely not as dangerously brittle as untreated file steel. Grind away the teeth from the one edge, shape a fang, mount in a handle as usual and hollow grind both edges to a point.

In use, the only caution is getting in too deep because there is no relief in the cross section of the tool. If you get too much of a resin or gum build-up, the cheeks may grab. However whatever you do don't grind or even buff this build up off because the tool will then be minutely thicker in its waists than at its cutting point. In other words, the tool straighter off the wheel will have a slight and very desirable flare due to burring at its cutting point which gives a reasonable clearance for the blade in the cut.

The results; a kerf and waste as little as 1.25 mm wide. With great care you could push your luck to an overhang of say 60 mm and part off stock up to 70 mm diameter. Easy does it through, it's a fairly light weight tool.

Mike Jefferys.

BANDSAW BLUES

This is a serious cry from the heart, a croak from the parched throat of one thirsting for knowledge.

Bandsaws are beautiful, fascinating animals and I plan to build myself a large specimen one day. I saw a Health Robinson-style, hand-cranked bandsaw in a wheel-wright's workshop in Glastonbury, England once - it worked smoothly on two bicycle wheels with a half-inch blade humming happily round them and was used for shaping ash jettoes.

The makers of bandsaws go to a lot of extra trouble and expense shaping the rubbers on these wheels so that they're slightly domed and not flat. The consensus of opinion seems to be that this ensures that the blade tracks more easily in the centre of the wheel-rim and does not slip off to either side. Wouldn't you imagine the exact opposite to be true? Would you play billiards on a table domed in the centre?

Can anyone explain just why a rubber tyre of this configuration actually centres a blade instead of throwing it off down either sloping side?

Maybe blade-width has something to do with it - I can imagine a wide blade draping itself over the hump and sort of locking itself on, but wouldn't that tend to show up as the blade ran through the guides above and below the table, or could it possibly flatten itself out between wheels?

I keep a fine blade on my ratty little band saw most of the time - 3/16" wide, 4 teeth to the inch. It didn't matter how delicately and tenderly I adjusted the tilt on the wheel, the mongrel rat-bag sooner or later slipped off causing sparks and the odd choice curse to fly.

One day, in a fit of blind rage, I tore the rubber tyre off (not exactly a Rolls Royce, my band saw) and mangled it up, with my eyes bulging and the veins sticking out on my forehead. A miracle! my bandsaw runs beautifully with the blade tracking just where I want it. The blade is still driven by the rubber-tyred bottom wheel (without problems) but it is tensioned directly on the metal rim of the top wheel! (dead flat).

You horrified engineer-types out there are probably choking on your toasted Muesli reading this, but I am now to be found whispering sweet nothings at my bandsaw rather than bellowing abuse into her bearings.

There's a lot to be said for irrational fury.

Michael Gill.

TURNING TALKS

Although now long over the Canberra School of Art woodwork show at O.T.C., raised a number of issues and was well worth a visit. Six members of the WWG NSW attended the opening, amongst them our esteemed chairman who was assiduously checking whether his son was able to work to within an acceptably small fraction of a micron.

The workpersonship (in deference to our female readers) was faultless: the drawers puffed, no bits of veneer glued into finger joints (alas the ability to patch up one's mistakes is fast disappearing). The design was George Ingham and clones - indeed some visitors thought it was a one-man show! There were all the mandatory touches of the British school, the coloured leather, the acrylic, the clever geometric shapes. Overall, a very slick exhibition. However this professionalism was not carried over into the opening ceremony, a fault by no means particular to this show.

If you go to an opening at Design Warehouse you will be greeted at the door by the directors, a touch which could with advantage, be emulated elsewhere. At OTC however guests wandered in, wandered around, and no doubt wandered out. The staff and students made no apparent effort to make their guests feel welcome. When the speeches began (late), David Williams, newly raised from the ivory tower of the Crafts Board to the juric palace of the Canberra School of Art, introduced Dr. David Armstrong. Dr. Armstrong was, before his lucrative venture into bicentennial celebration, head of the Royal Melbourne Institute of Technology, and therefore not an inappropriate choice. His speech was brief, suitable, and excellently delivered. George Ingham responded.

George bewailed the absence of the press, despite the presence of senior editorial staff from Craft Arts and the WWG N.S.W. Newsletter. Alas, George, the quiet excellence of your secret mitre dovetails will never sell as many papers as 'Woman's Body in Fridge' (the Mirror's headline that night). He bewailed the public's lemming-like desire to purchase imported furniture rather than wait six months to have it built by a designer-craftsman (alas this tale of woe did not cause Dr. Armstrong to leap forward, severance cheque in hand). Oh George, we weep with you!

Those of us outside Canberra have two choices: we can adapt to the real world or try to change it. Few woodworkers have the financial independence or guts to totally ignore the former while attempting the latter. Harping about our plight in public will only antagonise potential buyers.

George boasted that the work of the students was superior to that of most professionals. True enough, but one can't help noticing that the standards of even those who have completed the John Makepeace course have a tendency to fall when subjected to the icy blasts of economic reality. This is not to say that our situation is not improving, because it is. After the considerable success of his desk, chair and table at the SOH, Robert Neville is now overwhelmed with stripping work.

I have in other publications, drawn attention to the dangers of an oversupply of professional woodworkers. Canberra, Melbourne, Hobart, Sturt, etc. are churning them out. The market for our work is growing too, but at the same rate? Considerable funds are being invested in training, yet very little in promotion. Woodworkers are not in the privileged and protected position of lawyers, doctors, or teachers, and when the bottom falls out of the economy as it surely will, we will bemoan this lack of balance in public expenditure. Also the policy makers responsible will not be joining us in the queue outside the taxi driver's training school, but will be promoted into positions where they can do even more harm.

So in conclusion an excellent but limited exhibition which will push public acceptance a further millimetre along the right road. How about next year a show of photographs of each graduates total output and the monies received.

The Group meeting at Robert Neville's was well attended and orderly, though whether it was the calming waves of Walthamstonian coloratura or the fear of the big mallet, I hesitate to opine. However, I found the content of the meeting worrying.

Some years ago I joined the WWG N.S.W. I did not join Greenpeace, the Heritage Commission, the Australian Conservation Foundation, or any of the umpteen similar worthy organisations. It is not that I don't care about woodchipping, or tree tithes, or felling of rainforest, or the Franklin River, it is that I don't care enough to make the time available to do anything about such issues or even to properly inform myself about them. This is not something I feel guilty about! Further, I suspect that most Group members are similarly irresponsible and lacking in zeal.

Some of our more aggressive members may not agree with my sense of priorities. So be it. I suggest that they work with and support financially the sorts of bodies listed earlier (no doubt they are doing this already). Further, I suggest that they leave the WWG N.S.W. to do what it is good at, namely fostering woodwork. It was formed for that reason and I do care enough about that to be both informed about and active in it. I suggest that some are trying to dictate policies which we cannot with confidence support, and which are both outside and potentially harmful to the aims of our Group.

I wish members a happy, prosperous, and peaceful New Year.
Mike Darlow.

CAUTION - WOODWORKING COULD BE DANGEROUS TO YOUR HEALTH!

Two industrial hazards which I have been promising to write about (the sub-titles are our household vernacular)!

- Mahogany wash - Dust of Mahogany (*Swietenia spp*) in the presence of an alkali (such as soap), forms a fast, blue dye. After finding her smalls dyed a muddy, unattractive grey, my wife treats my work clothes separately when I'm working mahogany.
- Teak dick - when sawing teak (*Tectona grandis*), I always remove my watch and wear my full length apron. Otherwise, I get a nasty blister under the watch, and due to the sawdust falling down the waistband of my trousers, I suffer an aggravating inflammation of what might loosely be called the generalia.

David Lockwood.

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FUTURE MEETING DATES

The last committee meeting proposed the following 1986 dates for Committee and Group meetings and NEWSLETTER COPY deadlines. Any amendments can be advised at the coming Group meeting with members being advised in the April issue of the newsletter.

GROUP: 23 February
13 April
8 June
10 August
12 October
14 December

COMMITTEE: 19 February
8 April
3 June
5 August
7 October
9 December

NEWSLETTER

Copy Deadline: 14 March
9 May
11 July
12 September
14 November

CLASSIFIED ADZE

If you own receipt No.6 for your subscription for 1986 please ring Eric on 319.1664 or you might not get your newsletter due to the carbon being faulty in the receipt book.

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- Someone to make Cedar bedroom furniture - Bedhead, Bedside Tables and Dressing Table. Contact I. Gale 449.7837.
- An urgent plea has been received for a built-in wardrobe to be built for "crumpled clothes to hang". For more information phone Robyn Denmeade on 569.6866 (home) or 241.1701 (work).

WANTED Speaker. Topic: Reasons for developing workable tree-tithe and tree-planting funds as concerned consumers and citizens before stopping the clear-felling and butchery of standing forests.

Speaker will be expected to explain the details concerning planting of small-diameter cabinet species such as Tulip satinwood, Gidgee, Forest oak, Sandalwood, Scintless Rosewood, Ivorywood, Banksias, etc. etc. and insuring that they are not chipped because too small or not straight enough to make "sawlogs".

M.G.

TO LET

Terry Hennesy informs me that Alan at "Cabriole Legs" in Rozelle has some spare factory space with 3 phase power, rent \$70. Phone Alan on 810.1738.



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WANTED 500 hectares of over-mature Japanese scrubland. Old, twisted, gnarled oaks, pines and cypresses preferred. Yes, aesthetically charming, historically and ecologically valuable, maybe, but they chip so well, and business is business. Well, wiping your bum on re-cycled paper made of processed Macdonald's packaging just isn't so spiritual satisfying. The Australian housewife demands the best. Ring Pymont Poop Papers in Association with the Japan Forest Products Commission.

M.G.