

WOODWORKERS' GROUP OF N.S.W.



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.

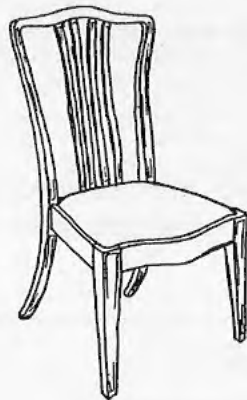
FROM THE CHAIR:

We had rather a good meeting last time at the ENA and I was happy to renew my contacts with my fellows in this business of trying to make wooden things nicely. For me, that is the main function of a group like ours - simply that it provides the opportunity to meet and keep in contact with people who are doing the same sort of thing as I am.

It's not easy to swim against the stream - and that is what we are doing. Essentially, we are running 18th Century style businesses in the 20th Century. I have some theories about that, with which I'll not bore you here, but it leads to the knotty question of using another's workshop.

When I'm asked by a colleague if he might use my workshop, I'm placed in a dilemma. On the one hand, it seems churlish and downright selfish to refuse. After all, if I have the facilities and equipment he needs, perhaps to get him out of a difficult situation, why shouldn't he have the use of them?

On the other hand, it takes my time. However experienced my colleague might be, he doesn't know my workshop or my preferences. He has to be shown where things are and the particular operation of the machines and so on. Then there's the noise and the dust. We all suffer it, but if I'm using the thicknesser, then I'm making the noise. If someone else is, while I'm trying to do a bit of fine handwork at the bench, then my efficiency drops to a fraction of its level otherwise, and in addition to these more obvious distractions, I'm concerned that my colleague does his job successfully (and safely) on my unfamiliar machines. All this adds



up to a heavy cost in time and distraction, yet some people seem to think that it's merely a matter of usage of electricity and consumables such as re-sharpening planer knives, etc.

The long and short of it is that if you wish to use your mate's workshop to earn part of your living, then you should not do so at the expense of his living.

After being in operation for six years as an independent craftsman (with a prior 26 years involvement in engineering and government), I've come to the conclusion that the recompense for this workshop usage should be quite close to the usual hourly rate charged by the person whose workshop is used. The very best arrangement I have, with one of our most skilled and well established members, is that we both pitch into his job together. He pays me my usual rate for my time and his labour helps to reduce the time. That seems equitable to me.

As a general observation, I should expect a refusal if I asked, say, Robert Holmes a'Court for the loan of his Rolls-Royce because he has one and I haven't, and I wished to impress my mistress. So - have a care! When you ask a man for the use of his workshop, you are doing the same as if you ask him for the loan of his car, his house, or possibly even his wife.

DAVID LOCKWOOD

OUR NEXT MEETING:

Due to unfortunate circumstances, Austral Engineering will not have the promised display of machinery for our August 10 meeting.

The August 10 meeting will now be held at Anagote Timbers, at midday. Address is: 98 Taylor Street, Annandale.

Bring your lunch things. We hope to hear from our host, Rodney Henderson, something about his timbers he supplies.

The next Committee meeting will be on Thursday, 7th August, at Phillip Bohringer's house at 22 Allen Street, Leichhardt.

Submit those pieces, please, so membership can be given for the coming exhibition.

Our October 12 meeting will be at Austral Engineering. Let's hope for their sakes the machinery has finally arrived for a good display.

FUTURE MEETING DATES:

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

GROUP MEETING 15.6.86:

VENUE - NICK MASTERMAN'S YARD - MORTLAKE:

Laurie Oliver briefly put the current situation of the 1987 Opera House exhibition to the meeting. More of this in a separate article in this Newsletter.

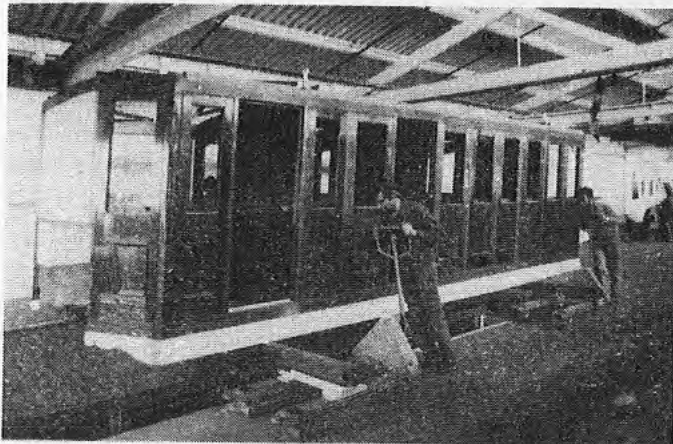
Richard Vaughan asked for members who had Luna machines with the view of approaching their suppliers as prospective exhibition sponsors. Please let me know if you have a Luna machine.

Alan Wale sent his apologies and assurance of his continuing interest and support of the group.

David Herd is looking for a tradesman/carpenter to do a small amount of work at St Paul's College (1 person, 2 weeks). Contact at 51.1467 (7.30 - 9.00 a.m.)

Paul Gregson has a wide range of imported wood surfacing preparations available for sale.

Wood available: Blackbean from Keith Day (457.9485) and Q/Maple - contact Richard Vaughan on 818.1816.

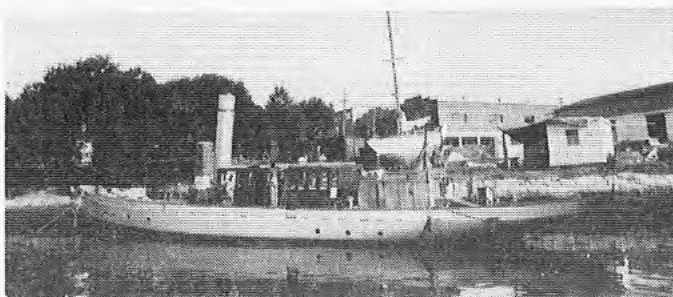


Nick Masterman reeled off the facts about the "ENA" making them sound just like a fairy story. From a sunken hulk in 30 ft of water in Tasmania to the shining example of loving care and craftsmanship to the engineering and shipwright wise.

Nick paid tribute to the Group members who had participated in the project. He could not have done it without them. The story unfolded from the bow cut off to enable "ENA" to turn around in Constitution Dock, its relocation and "sticking back on" - to the \$28,000 worth of White Beech decking, the specially designed sand-blasted glass cabin panels, and champagne glasses, dinner napkins and table cloths. (Let them eat cake!!)

The team is to be congratulated on its fine workmanship and Nick for his devotion and organisational skills, we should extend the spirit of this enterprise to the advantage of our Group in the future.

LAURIE OLIVER



LETTERS TO THE EDITORS:

Dear Editors:

In your December 1985 issue, Michael Gill thundered at Craft Australia about lack of coverage of the Opera House exhibition in our spring issue. The spring issue was in press at the time of the show and we elected instead to highlight the 1985 N.S.W. Woodcraft Show in the Craft Australia Yearbook 1986 which has a chapter devoted solely to Australian furniture. Many of your members have been approached regarding this plan. This will be the first time Australian furniture-makers/designers have been treated together. Woodworkers will be able to see for the first time the great range of achievement. The Yearbook will be out in June.

Michael Gill is right. Editors do need criticism and our letters pages in Craft Australia are open to all wishing to air a grievance - real or imagined. See you in print?

Best wishes,

Michael Bogle
Editor - Craft Australia

Dearest Newsletter:

During June I reverted to bachelor lifestyle as far as household activities. Wife and 3 smalls scampere^d to foreign lands of Queensland. (The turbocharger the car was confiscated at the tick gates.)

The reason for this personal exposé is to relate the continuing saga of my affliction to blackwood dust. I take care when sanding and regular use of Tas Blackwood, as I have become susceptible to the dust and now regularly use ventolin to suppress an asthmatic reaction.

I use a Racal head unit but on flat battery time I use a 3M mask with valve (a very effective unit).

But!! Seeing I'm doing my washing and still wheeze at the end of the day out of the workshop, remember to shake your jumper outside with mask ON and remove trousers and wash them every couple of days.

You should have seen the colour of the water coming out of the Simpson! - it was dark brown (honest!) - so you can see how much dust is retained in the work clothes you wear and it exudes dust until you wash it out.

Wife and kids went on business and pleasure trip to the foreign lands up north, thankfully the turbo unit was returned again at the tick gates.

NICK HILL

CHEAP TIMBER:

Hugh Vanderfield of Vanderfield Timbers has offered 3 slings of Queensland Maple to members of the group at \$395/m³ - that's about 93¢ a super foot. It has been well seasoned under cover. Henry has seen and okayed it.

Obviously at that price they won't be breaking up the slings so it's a matter of gathering a couple of similarly bargain minded mates and picking board for board if you don't want the lot.

<u>Sling No. 1:</u>	<u>\$512.32</u>	<u>Sling No. 3:</u>	<u>\$264.26</u>
2 x 1	1 board 10'	2 x 1½	7 boards 27'
4 x 1	1 board 9'	3 x 1½	4 boards 12'
8 x 1	1 board 15'	4 x 1½	3 boards 18'
2 x 1½	8 boards 82'	3 x 2	54 boards 375'
3 x 1½	25 boards 300'	4 x 2	16 boards 87'
4 x 1½	25 boards 359'	5 x 2	1 board 6'
5 x 1½	28 boards 446'	3 x 3	1 board 3'
		4 x 3	1 board 10'
		5 x 3	1 board 7'
<u>Sling No. 2:</u>	<u>Taken</u>	4 x 4	1 board 10'

You can reach Hugh Vanderfield on 666.8121. He also has other timber he wants to clear.

RICHARD VAUGHAN

"OPERA ENCORE '87" (Sept. 7 - 20 inclusive):

Some 35 people have indicated their intention to exhibit next year via our recent referendum.

The Opera House has made us an offer that we could not refuse of the Exhibition Hall, free of charge (except for minor expenses for lighting adjustments, etc.). We are able to charge for the sale of catalogues, as before.

As our budget is expected to be in the order of \$20,000, your Committee is looking for major sponsors, so that we can afford maximum publicity and reach the best possible market. One possibility is a major hardwood supplier promoting the use of E. coast hardwood for our purposes. We are to get a list of species available and sizes and we would like to get reaction from members (or better still, commitments) to make and exhibit an article in hardwood. Please contact any member of the O/H committee, L.O. (922.2277), R.V. (818.1816), P.D. (319.1536), M.J. (2.9588, Ext.207).

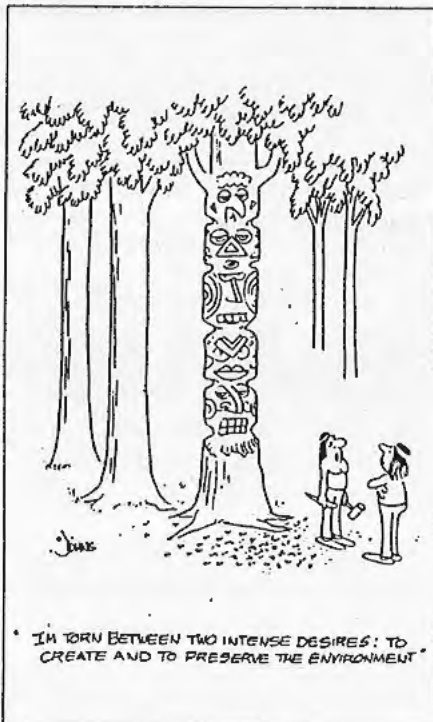
We have many difficulties to overcome through the coming year, not the least of which being the adjudication procedure. The Committee looks forward to your support even though you may not necessarily agree with all we do. It may be your turn next time!

Please start thinking about these exhibits right now and give us your very best work and design so that we can equal or better 1985. The Committee will keep you posted via the Newsletter of all developments as they unfold.

Laurie Oliver

WOODWORKER REQUIRED - URGENT!

The Bondi Pavilion Community Centre needs a woodworker for the school holiday activities. The job is basic woodcraft activities for school kids. The times are 2 hours per day for 6 days during the holidays. The rate is \$20/hr. Time is short, so please let Sue at the Centre know if you're keen, A.S.A.P. Phone: 30.3325 or 30.3326.



From:
Canadian Geographic
April/May '86 - p.73

TURNING TALKS:

Take a \$5 taxi ride south from the centre of Brisbane and one arrives at the entrance to Griffith University. Take a further \$5 taxi ride through tatty scrub and one arrives at the University buildings. This was the venue for the International Woodturning Seminar hosted by the Woodturners' Society of Queensland, and what an excellent venue it was. About eight lathes were set up in the open but undercover Undercroft. There was ample display space for suppliers, a large area for the exhibition held with the Seminar, and a lecture theatre with all the electronic gadgets for the formal proceedings. Cost was \$150 for the three-day event, 220 attended, and I am certain everyone felt that they had had their money's worth.

There was quite a solid roll-up from the WWG NSW: the Arnalls in holiday mood, with Richard Raffan and yours truly working. Accommodation for visitors ... was it a students' hall of residence which offered excellent facilities, including non-stop porno movies?

The two major stars were David Ellsworth and Del Stubbs. Unfortunately, I cannot give any technical information about their tool-handling technique because I was demonstrating at the same time. They and Richard drew the largest crowds, not many were enthralled by the prospect of learning the very basic cuts so that I found life almost tranquil.

The meals were taken on campus and it is obvious that a venue with substantial facilities is required if other groups are thinking of similar events.

The exhibition was considerably better than the one at the previous seminar, but there was nothing on show which was mind-boggling. Two slide evenings were held and were very valuable. Richard Raffan's video was shown in full and would repay careful study by any turner. Video is a much more powerful tool than I had realised.

Altogether the Seminar was most successful and I advise early bookings for the one in 1988.

One of the stalwarts of the Queensland Woodturners is Joe Stick (his daughter is said to have married a Mr Branch). He suggested some positive coordination between woodturners and woodworkers groups so that events don't clash and so that maximum benefit can be gained from visiting craftspeople. The merit of this suggestion is obvious.

Mike St Clair made a preliminary announcement about the third national wood conference - Canberra at the end of November 1987. Sydney's turn is after Woolamacoulca's!

Members' views on Mr Wran may vary, however there was at least one wise piece of legislation introduced by his government. This enables a cheap and simple incorporation by societies and clubs and therefore removes the very real problem of personal liability from club members. Some of the writers in this publication are not exactly known for their discretion and it may only be a question of time before a defamation action is brought. I recommend that the Committee contact the Corporate Affairs Commission without delay.

I hope to grace the next meeting with my presence, having missed the last two. Until then may your workshops be free from draughts and your stoves never out.

MIKE DARLOW

ATTENTION, WOOD COLLECTORS!

I'll be in attendance at the August 10 meeting, Anagote Timbers, Taylor Street, Annandale, midday.

I collect pieces of timber from the north coast forests fit for whittling or polishing.

I'll bring a sample of my wares.

JOHN PASKINS
580 Miller Street
Cammeray NSW 2062
Tel. 92.6308

THE EXHIBITION - WHAT'S IN IT FOR WHO?

The Committee is planning on getting major sponsorship for the '87 exhibition. We need to erode the "didn't know this work was happening in Australia" barrier; not just in the solid radiation (genuine walnut finish) heads but among that elusive tribe with both taste and money.

To encourage heartwarming philanthropy, a portfolio of fine work representative of the members' egregious skills is being assembled.

Sponsors want to know what's in it for them, beyond altruistic patronage. They need to see work which is of interest to their valued clients and peers. In short, to enjoy the reflected glory of association with Australian excellence. This requires quality photographs from you, now, so potential sponsors can be approached with time to budget.

What's in it for you individually is very cheap ongoing publicity. It will, of course, also enhance the standing and awareness of woodwork generally.

There will be two copies of the portfolio. Whether or not you intend to exhibit this time is irrelevant. The portfolios will display high standard (not fuzzy snapshots) photographs of the widest possible range of work. 6" x 4" (150 x 100) is a good size though not exclusive. Please include types of timber used and details of noteworthy commissions and acquisitions - e.g. museums, collections, princesses or other significant bodies. And of course your name, address and phone number, and whether or not you want commissions. Prints, not slides, please! Mail them to: Richard Vaughan, 5 Cambridge Street, Rozelle, 2039 - Phone 818.1515.

We also want to include a list of notable commissions with or without photographs so if you don't have the pictures, or the interest to send them, just phone the details to any member of the exhibition committee. Modesty is not appropriate here.

We also want to include a list of notable commissions with or without photographs so if you don't have the pictures, or the interest to send them, just phone the details to any member of the exhibition committee. Modesty is not appropriate here. The exhibition:

Laurie Oliver	Bus.922.2277	AH.498.1172
Mike Jefferys	Bus.250.711/Ext.207	AH.913.2262
Peter Dorman	Bus.319.1537	AH.810.4716
Richard Vaughan	Bus.818.1816	AH.818.1515

Also, if you own any Luna machinery, please let one of the above know. By the end of August, please!

RICHARD VAUGHAN

GRINDERS: (From Jan.'86 Newsletter, Woodcraft Guild, A.C.T.)

Graeme Kruse has agreed to share his recently acquired knowledge about grinders with us: Amongst the first purchases when setting up a workshop is that much used, abused and misunderstood bench grinder. Why do I say this? Because like most of us I thought that "A grinder is a grinder!" Also, after burning chisels and plane irons which undoes the delicate hardening and tempering associated with these tools, the glazing of wheels, and the "bouncing" when trying to sharpen high speed steel bowl-turning gouges.

It all began when I was designing some specialized metal machining tools for school. My first attempts in gaining some knowledge on grinding wheels was to talk to the tool shops. I quickly found that their concept of grinding wheels was just as ill-conceived as mine. Next move was to ring the manufacturers. Low and behold, things began to make sense, so now let me share with you what knowledge I have gained.

Basically a grinding wheel consists of grains of abrasive material bonded together in the shape of a disc or one of the many shapes required by industry. However, if you wish to understand the wheels characteristics, a careful study of the components of the wheel must be made.

1. Type of grit: There are three types of material used for the grit of grinding wheels:

(i) Aluminium Oxide: There are no less than six different aluminium oxide-based grits and these are designated:

A 19A 23A 32A 38A and 57A

Uses range from grinding low carbon steels (e.g. mild steel) to high carbon steels (e.g. chisels, plane irons) and alloy steels (e.g. high speed steel tools such as the new generation lathe tools).

(ii) Silicon Carbide: There are two types designated 37C and 39C. Uses range from grinding hard, brittle materials such as chilled iron to marble and ceramics as well as low tensile materials such as aluminium, brass and copper. Also used for grinding cemented carbide tools.

(iii) Diamond: Is tailor made to specific applications. Used for precision grinding of cemented carbide tools.

2. The Bond: This is the material which holds the abrasive grains together and supports them while they cut. There are two types of bonds:

(i) Vitrified, and variations of this are used for most wheels and are of a ceramic nature.

(ii) Organic. There are three types, Resinoid, Shell and Rubber and they are used for high speeds and where high strength is required such as cut-off wheels and angle grinders.

There are two physical characteristics which must be considered to complete the picture:

1. Grit size: This follows exactly the same principle as used in abrasive papers. A low number, say 10, indicates large grains which are capable of removing very large quantities of material. A high number, say 600, indicates extremely fine grains which would be capable of removing extremely minute quantities of material.

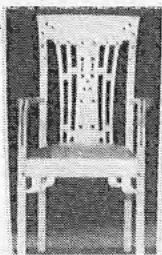
2. Bond Strength: The bond must be strong enough to hold the grains while sharp but should release them when they blunt, thus allowing new, sharp grains to contact the work and continue cutting. This means that if a wheel is being used to grind a hard material which dulls the grains quickly, a soft bond must be used. Soft materials will not dull the grains as quickly so a harder bond is used to prolong the life of the wheel. The bond strength is designated by a letter of the alphabet; A is extremely soft and Z is extremely hard, whereas M or N is medium.

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Now we have the knowledge to understand the code (which is essentially uniform for all manufacturers), stamped on the soft paper washer attached to the wheel.

The code is in a specific order: 1 type of grit, 2 grain size, 3 bond grade (strength), 4 bond type. For example the code A46QVBE has the following meaning:

A = Abrasive type is regular aluminium oxide used for grinding low carbon steels such as mild steel.

46 = Grain size is coarse to medium for reasonably quick removal of material.

Q = Bond strength is towards the harder end, used for low carbon steels such as mild steel.

VBE = Bond type is a modified vitrified bond suitable for the intended job for the wheel.

So what would be the make-up of a grinding wheel suitable for woodworking tools?

Abrasive type 38A. This is recommended for the light grinding of heat-sensitive alloy steels (chisels, plane irons) and high speed steels.

Grain size 60. This gives a reasonably fine finish and with patience can remove a moderate amount of material.

Bond strength K. This is moving towards a softish bond and is suitable for reasonably hard metals as already mentioned.

Bond type VS. A modified vitrified bond that is compatible with the intended use of the wheel.

The above would be put together as - 38A60KVS.

The second last hurdle would be the physical size of the wheel. For the 200mm Ø wheels, the maximum width available in the above specification is 20mm. It is also available in a 47 grit. The owner of a grinder with 150mm Ø wheel is more fortunate as grit sizes available in the 38A-KVS specification are 46, 60 and 80. Also, wheel widths go up to 25mm but not necessarily in each grit size.

Finally, where to obtain grinding wheels. No-one in Canberra stocks these wheels but Blackwoods at Fyshwick will order them. Cost is \$16 to \$18 for the larger wheels. Note- These wheels are white in colour no matter who manufactures them. The wheels also have a spindle hole diameter of 31.75mm so the correct size bush must be purchased at the same time.

For those who are interested in my sources of information, they were as follows:

1. Recommendations from Bill Toohey, Technical Officer of Norton, Sydney - phone 02-649.0161.
2. A pamphlet by Norton entitled 'The Grinding Wheel Story'.
3. Basic Trade Manual. 5-1 Grinding Wheels and their Machines, 75pp, Department of Labour and Immigration, Australian Government Publishing Service, Alinga Street, Civic. Cost: \$1.10.

USER REPORT:

Recently I finally found a tool to finish my shaped solid chair seats. The seats are roughed out with gouge, spokeshave, inshave and drawknife. From this stage which is already quite refined, I use a disc sander to fair in the humps and bumps using the flexible rubber to work around the tight concave shapes. The previous tool I used was just a 5" rubber disc on my drill, flick off and sullying crisp edges was regular with the lack of control from the tall drill set up. The tool in question is a 100mm - 125mm AEG angle grinder with variable speed from 4000 - 10000 rpm range. The tool is small, light and with a side handle it gives great control in tight areas. The tool is light enough to use single handed on open areas. I have adapted it slightly by fitting a standard drill type rubber disc which has the flexibility I need for tight curves, as the supplied discs are stiffer plastic items. The rubber disc cannot be run too fast as it tends to get out of balance, but with timber the tool is usually used on the slower speeds. The speed control is activated by a volume type wheel (A-G) on the end of motor tube. The speed can be upped after contacting the work so as to avoid extra centrifugal force at the rim of the disc and possible scouring when attacking the piece.

The only drawback is that with my flexible disc it works hard at low revs in the very flexed areas but these are quickly faired and the major areas can be approached at higher speeds and therefore better cooling of the motor. Variable speed tools will have cooling problems if run hard at the slow speeds, therefore the use of the highest revs where possible is the best policy, for long machine life.

I feel this tool has very varied uses from conservative furniture use to the extremes of sculptural pieces is its niche. The machine can be used with discs of 100, 125 and 150mm diameter and with the stiffer discs and coarse grits, it would be the sculptor's mate for quick controlled removal of material for those without mallet, chisel and R.S.I.

The tool is the AEG WSE 60IM:

Power of 600 watts

Speed 4000-10000 rpm

Weight 1.6 kg

The price was around \$150 which compares very favourably with other tools which don't really compare in scope to this unit.

It can also carry cut-off wheels for metal, masonry, etc.

NICK HILL

WEEKEND WOODCARVING WORKSHOP WITH MICHAEL GILL:

The Basics: Tool handling, sharpening, fundamentals of relief carving. All tools, food and refreshments supplied. Also notes on finishing, book list, wood list and timber merchants list.

September 13th and 14th - 9 a.m. - 6 p.m.
Red Cedar Workshop, Bank Street, Pyrmont
Advance Booking essential.
Phone: 660.7357

If you are a boring old slug, without enthusiasm and devoid of a sense of humour ... stay away!

MICHAEL GILL

That sounds like discrimination!-Ed.

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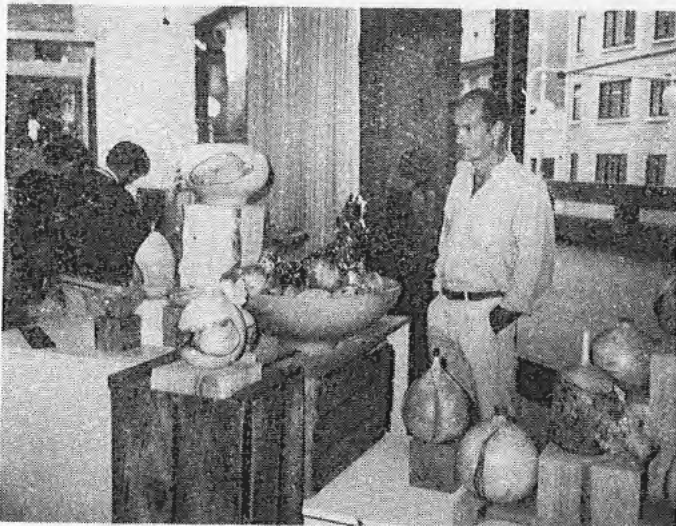
CRAFT EXPO '86:

"Centrepoint" in Sydney was the venue for Craft Expo held over a week ending 10 June.

Exhibiting woodworkers included Robert Dunlop (Queensland), Allan Schoultz (WWG NSW), Richard Crossland (WWG NSW) and Leslie John Wright (Western Australia). All exhibitors interviewed were pleased with the exhibition, especially the venue which drew large crowds.

Robert Dunlop, founding member of the Queensland Woodworkers' Guild, found Craft Expo '86 a great success, quoting commissions in excess of \$100,000 as well as all stock exhibits sold! His designs varied widely from an "adjusted" classic ladderback chair to a modern sculptured red cedar table.

Allan Schoultz exhibited a range of unusual timbers turned in his eccentric style. "I am pleased with my development in style," he said. When asked what this was ...? "My main line is chook-shit shovelling!" Is this where Allan gets his inspiration? Allan exhibited a beloved chook incubating, a variety of wooden eggs and a beautiful worm-infested mangrove bowl - amongst other things! Allan's exhibition was particularly striking with stands of rough wooden boxes and large squared chunks of spatted jacaranda "setting off" his turned pieces.



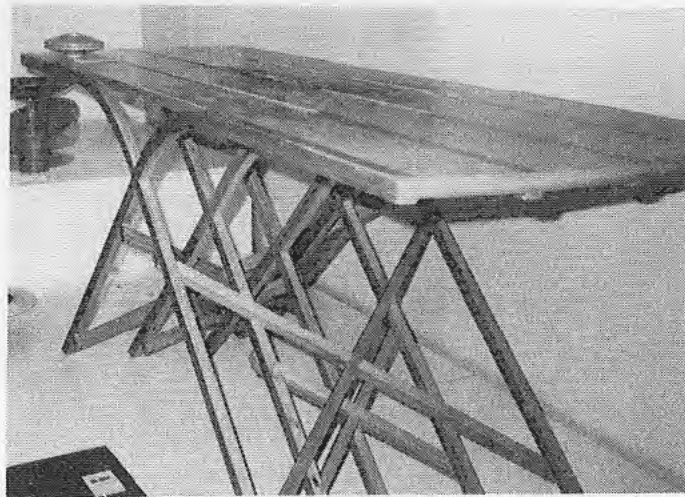
Allan Schoultz's turned eccentricities.

Richard Crossland commented that this year's Expo was particularly successful with good media coverage and Centrepoint being "central". Richard's mascot - the Go-Cart - was on full display and ready for take-off. Richard had a range of jewellery boxes and a large dining setting in a classic style - his chair is featured on the front cover of this issue.

Leslie John Wright is an industrial designer from W.A. who works in a range of materials. He has no preference for working in wood though he showed great skill with turned bowls and a large coffee table laminated in Silver Ash and Huon Pine with painted sections. Unfortunately, time ran out in our interview as he had to pack up and attend to sales. Hopefully he will write and let us know how he is going.

Looking forward to seeing more woodwork at next year's Expo.

PHILLIP B.-Ed.



Leslie John Wright's table.

TIMBER AND YOUR HEALTH:

How is your asthma, niggly cough or dermatitis?

Eleanor Bolza, in 1976, compiled a list of timbers with attributable health hazards just to develop you into a prime hypochondriac. The list has been published by the CSIRO Division of Building Research and titled "Timber and Health". Essentially she addresses the development of allergies, however possible cancer causing species are also covered. She is quick to point out that the incidence of harmful effects caused by wood is extremely low compared with other industrial materials.

Wood dust particles are blamed as the most commonly responsible, for harmful effects to woodworkers. Wood dust acts two ways:

- As a primary irritant, causing irritation of the skin where there is a direct contact for a sufficient period. The sufferer generally doesn't develop an allergic reaction,
- OR
- As a sensitizing substance that produces a reaction on the skin at the first or any subsequent contact so that it becomes allergic. Only a limited number of wood species are responsible for causing sensitization. A common reaction is often dermatitis caused by, for example, Western red cedar. It has been found that certain species contain one or several extractives acting separately or in conjunction, causing irritation or sensitization. The severity of their effect may depend on species, age of tree, site and origin of the timber. It can even differ from individual tree to tree, within the same species.

The following timbers and potential recorded health hazards are taken from the publications list:

Blackbean (Australia)	Dermatitis, itchiness, irritation of mucous membranes.
Blackwood (Australia, South Africa)	Dermatitis, asthma, irritation to nose and throat.
Calophyllum (S.E.Asia, Pacific, New Caledonia, Australia, PNG)	Dermatitis, kidney damage, irritation to nose and throat.
Crows Ash (Australia, PNG)	Dermatitis
Douglas Fir (USA, Canada, NZ, Europe)	Dermatitis, nasal cancer, irritation to eyes and throat.

East Indian Satinwood
(India, Pakistan,
Ceylon)

Dermatitis, headache, swelling
of scrotum, irritation of
mucous membranes - to
rival David Lockwood's
Teak Dick!

European Beech (Europe)
Grey box (Australia)
(*Euc.hemiphloia*)

Nasal cancer, dermatitis
Eczema, irritation of mucous
membranes
Dermatitis

Indian Rosewood (S.E.
Asia, India, PNG)
Messmate (Australia)
(*Euc.obliqua*)

Dermatitis, asthma, sneezing

Milky Mangrove
(Australia, S.E.
Asia)

Sap may cause irritation
to eyes - even temporary
blindness, headache, burning
throat and blistering of
skin.

Red Cedar (Australia,
S.E. Asia, PNG, India)
(*Toona species*)

Violent headache, giddiness,
stomach cramps, asthma,
bronchitis, dermatitis,
irritation of mucous mem-
branes

Teak (S.E. Asia,
tropical regions)

Dermatitis, conjunctivitis,
oversensitivity to light,
swelling of scrotum (alias
Teak Dick), irritation to
nose and throat, nausea.

PHILLIP B.-Ed.

PASTRIN PLANE:

For years I have been trying to get a few more wooden spokeshaves. I find their lightness and feel better for some shaping work than the steel ones. When I saw some "pastrin plane" cutters illustrated in Colin Walker's catalogue of Dastra tools, they looked similar but not identical to English style spokeshave irons. They come in three curvatures (nearly flat, medium and deep curve - "flusche, mittel and hole" in the catalogue). On a whim, I bought one of each. They sat in my tool cupboard for some months.

I asked all my acquaintances what a pastrin plane looked like, but drew a blank until a cabinetmaker from Italy by the name of Carlo Martinelli, remembered an old hat block maker in the Tyrol who used a plane with a name like that. Carlo drew me a classic "back of the envelope" sketch of its shape. The sketch is only about 60mm long and a bit feathery in its half-remembered detail.

When I came to smooth the hogged-out hollowing of the teak seats for the steam yacht *Ena*, I needed something like a plane with a curvature fore and aft as well as across the sole. I wanted to be able to plane from all directions, as the grain was cranky and teak is inclined to tear out badly.

I decided the time had come to use one of these cutters, so I searched for a substantial block of hard wood and settled for a stump of blackwood which I'd rescued from the firewood pile at a friend's hobby farm at Macquarie Pass. The shape and detailed dimensions (see Bernard Gay's drawing) are more or less freehand after Carlo's sketch of the side view. The plan shape is largely dictated by the size of the cutter and the need to provide some "meat" for its tangs.

After cutting a squared block from the stump I band-sawed the shape, gluing-on the cut-off bits with paper interleaving to support the work for the cut on the adjacent face. I can't remember if I sawed the plan or elevation first - probably the elevation. I shaped it afterwards with a bobbin sander, rasp, spokeshave and chisels.

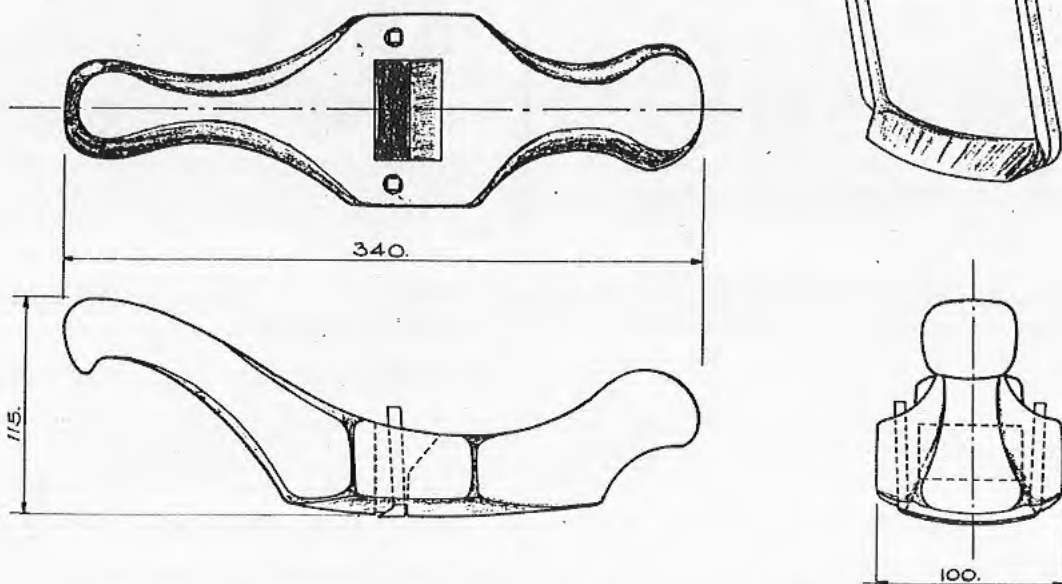
I was exceedingly lucky (or prescient, depending on how much credit you will allow me) in three areas:

- (1) Balance - the weight distribution is such that in repose it rests on the cutter.
- (2) Angle and position of the "horns". The natural grip (it can be used as a push-me or pull-you) is comfortable and tends to present the sole to the work at the correct position for cutting. It feels right, and most people seem to have no trouble in producing nice shavings with it.
- (3) Shavings clearance is good. The shavings well spits out the shavings and doesn't clog. The angle of the cutter obviously important. Be careful about boring the holes for the tangs so that the bottom face of the cutter has a rake of about 3° (1:20). The holes must be exactly spaced so that they do not force the tangs together or apart when the cutter is tapped into position. They must be the right size to grip the tangs firmly while permitting a "tap" adjustment of the cutting depth. The tangs are annealed, so they can be dressed fair, with a very slight taper to facilitate fitting, using a file.

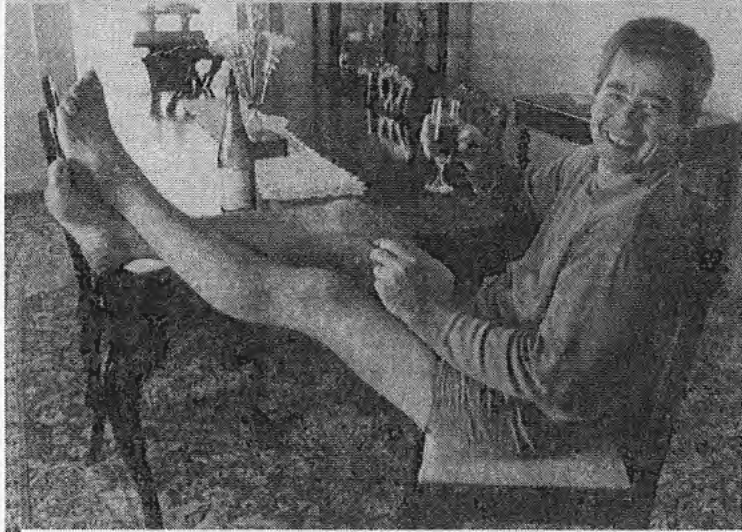
It uses the medium-curve (middle) cutter. I might use the flat one for a spokeshave type tool, and the full curve cutter for another scooper of some sort. It works for me and I feel that it was worth the day it took to make. The particular piece of blackwood I used was exceedingly hard and tended to crumble the edges of my excellent E.A. Berg chisels, but I think it does need a hard block of wood for a satisfactory and lasting result.

Is it anything like a "pastrin plane"? I'd very much like to know. Some people have seen a viking ship in its shape, others a phallic symbol. Chacun a son gout!

DAVID LOCKWOOD



A toast to success



CHIPPENDALE REPRODUCTION EXHIBITION:

Geoff Hannah, a Lismore member, recently exhibited his Chippendale reproductions at Churchill House in Canberra. A report of this successful exhibition was written up in the Northern Star newspaper. The following is an extract from the Northern Star:

Ed.

The Exhibition, which was held from May 20 to June 10 and attended by about 3000 people, resulted in Mr Hannah selling \$64,000 worth of his furniture.

He also received orders valued at thousands of dollars for custom-made furniture.

One such order was for a 4.3 metre by 1.5 metre dining table, 16 full Chippendale chairs and a matching sideboard/bookcase.

The other orders, which included cake stands, dressing tables, cabinets and tables, were placed by people living in South Australia, Canberra, Sydney and Toowoomba.

The exhibition has meant recognition of Mr Hannah's work on a national level.

His work drew special attention from the head of the Churchill Trust, Admiral Ian Richards.

Admiral Richards said that Mr Hannah was the first member of the Fellowship of the Winston Churchill Memorial Trust to exhibit work at Churchill House.

Mr Hannah has been invited to participate in the exhibition next year.

His trip to Canberra was not limited to the exhibition.

He addressed the Canberra School of Arts and was invited back to the school next year for the National Wood Conference.

With a number of other wood craftsmen, he also inspected a Boule table made in 1866 which was used by Queen Victoria in 1900 when signing a declaration giving Royal approval to the establishment of the Commonwealth of Australia.

The table, which was originally built for use at Windsor Castle, is kept in a glass case, but Mr Hannah had the privilege of examining the piece out of its case.

WOODWORKER PROFILE - PETER KOLASINSKI:

From numerous childhood D.I.Y. projects, guns, barrows (3-wheeled self-propelled version of the billycart), mouse houses, swords, etc., and 6 months of woodwork at high school, my interest in woodwork didn't develop till I was at art school in the early 1970s. It was at this stage that my interest in painting was waning. The conceptual movement was then in full swing and I was in full agreement with its rationale and objectives. But at the same time, to me it was devaluing, the whole art process; the craftsmanship was gone.

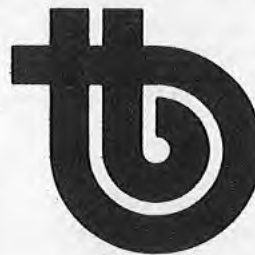
I started to say to my friends that painting was a dying art form and it was becoming increasingly painful to paint. I haven't painted much since then, although I still have very strong urges to work with strong colours as opposed to subtle colours of wood (something to look for in my future work). At the same time as my interest in painting disappeared, I was becoming very interested in photography and sculpture. Through sculpture I started working with and appreciating the subtleties of wood. I became very interested in wood carving but unfortunately carving tools were almost impossible to get at the time, a very frustrating experience! So in search of good carving gouges, I started to see some really nice old tools, get involved in the mystique, started buying some of these tools that I didn't know how to use, because they looked so good, and that was it - I was a tool collector!

Then, instead of doing my assignments I was researching woodworking tools and how to use them and to this day I think I'm more interested in the tools than I am in the wood (I still want to stockpile tools rather than timber).

In 1973 I dropped out of Art School to learn photography and hopefully become a photographer. It was the craft of photography that I liked and the pictures themselves satisfied what was left of my interest in painting. I found a job in a photographic lab and started to learn about the profession from the ground up. For the next 5 or so years I ate, slept and talked photography (and collected tools)! I was hardly ever without a camera

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and it seemed that one or more cameras were permanently grafted to my body. I was out to shoot anything that did or didn't move.

During this time of intense photographic effort, the tools were gnawing away in their hiding places and I was learning how to use them. I built my first workbench and it shared my small upstairs bedroom for a number of months, in which time I did a number of simple and some ambitious projects for friends in my spare time. Eventually sleeping with wood shaving and sawdust in the bed became too much, the bench had to go! Woodworking in the open air became very appealing so an unusual piece of garden furniture appeared in the backyard.

By about 1976 my interest in photography had reached the point where I wanted to become a full-time photographer. I quit my part-time job and started looking for work. Over the next year it became obvious that I wasn't the photographer I thought I was and I was earning more money from woodwork. So ended my first attempt at self-employment! My savings had gone, I wasn't earning enough; I needed a job, but what could I do? Photography! I was too old or too young for the job I applied for. Picture framing? I'd learnt enough about the care and handling of art works from our school, I had the woodworking skills to cut good mitres, I'd framed a friend's exhibition, and I'd helped another friend when he started his framing business. Thus I became a framer and ended working for Charles Hewitt for 6 years. The work was interesting and challenging and all my craft skills increased greatly in this period.

Just after I'd started working for Charles Hewitt, I was passing the local hardware store and there was this poster with a 3-legged stool on it announcing an exhibition of woodcraft. With my curiosity spurring me on, I hot-footed to the exhibition and was amazed to see all this beautiful woodwork and to find all those people who were actually interested in woodwork! I wanted to join this group of woodworkers if they'd let me - and they did! Meeting other woodworkers was what I needed, it gave me the encouragement to be more ambitious with the pieces I made. By the time the third woodcraft exhibition came around, I felt I was ready for a big effort and made 9 games. This was followed three months later by another exhibition organized by the Crafts Council called "Pieces of Eight" in which I showed 10 games. Then there were a couple of smaller exhibitions in which I re-showed some of my games. In 1982, along with Gerard Gilet and Henry Black, I became a co-ordinator of the group and later that year exhibited a Crown and Anchor game in woodcraft afloat. For the following woodcraft exhibition, I made two ebony games.

By 1985 I'd become discouraged working for someone else. I resented using the best part of my day making things for someone else and not being able to put my own ideas and projects into action. So with the encouragement and support of my wife, I quit my picture framing job and went out on my own again. It's been just over a year since then and I've made a number of pieces that I'm very proud of. I'm a lot happier (although a lot poorer) with what I'm doing now and I feel that I'm getting somewhere at last.

PETER KOLASINSKI

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EXPO ORIGAMI OZ:

Reviewing an outstanding and innovative exhibition of Contemporary Australian Furniture at the recent Expo Origami International in Tokyo.

It seems that, the world over, Australia and Japan are Flavour of the Month. The Scandinavians and the Italians have enjoyed their respective vogues for what feels like an eternity and now it's time for them to roll over.

Publicity, however, is still our greatest bug-bear even here, at Tokyo's largest and most prestigious International Exposition. It was not until we were established several days here in the capital (a long-promised and well-overdue holiday) that news of the Expo and particularly of the strong Australian involvement filtered through. At home we heard not a peep - our old cultural vacuum now has a communications vacuum to keep it company.

The Australian display won not only the Design Award but a Special Commendation for Innovation. This last distinction was won by the Paperworks studio of Thornleigh, N.S.W. It was awarded in recognition of advances made in lamination techniques whereby a total of up to one hundred and one leaves of F27 Structural-Grade, Class I durability, riven Hardpaper (seasoned) were stack-laminated and, upon curing, re-sawn at pre-determined angles before being further worked and profiled. The resulting effect is a beautifully modulated series of rhythmic lines and organic vein-patterns, punctuated by swirls and concentricities. Something akin to the old-time, clear-coated, Plainwood furniture of antiquity. (The "plainsong of furniture" as scholars have dubbed it.)

And herein lies the extraordinary anomaly that is Japan. The world's very finest Cabinet Papers are produced here (both on the industrial scale and in the small craft workshops) and yet the Japanese are the only nation still using wood (the Bois Massif of the history books) at all. It is true that most of this sort of activity is centered around the larger museums for which Japan is justly famed but it is said that one or two of the remoter mountain craftsmen spend as much as 15% of their workshop time working up "timber" as it is still known in their quaint vernacular. (See "Fine Paperworking" magazine, No. 101)

Much has been written on the persistence of these venerable arts and of the almost religious reverence with which the Japanese keep them alive. Indeed, it is an aesthetic, often criticised by Western commentators (and even some Japanese modernists) as "an aberration of a highly traditionalized society face to face with consummate industrialism". The less verbose have simply labelled it old-fashioned, naive and sentimental.

I had the great good fortune to have my visit coincide with some very well-known craftsmen and mentors of no small reputation. Mohn Jakepeace (founder of the famous Paperham House School for Craftsmen in Cabinets, Dorset) considered this "Japanese affair with Old Mother Time", as he put it, to be a backward step - "a retrograde and emotional wallowing in the past". Mohn told me

he was disappointed in the recent move towards the so-called "brut-paper" surface or "natural finish" and had little to say concerning the Paperworks' lamination techniques. I was left with the impression that he considered it something of a gimmick and that it had been carefully calculated to play upon that same Japanese propensity to things natural. The finishes on Mohn's own exhibits were anything but "brut". Laid over a standard structural base of M.D.P. (Medium Density Paperboard) were the usual skins and shims of metal foil, melamine leatherette, silk surrogate, hologram film and hundreds-and-thousands. In one rather fetching piece, the paper surface was, in fact, left exposed, but had been fumed in Balinex to a deep mustard grey. (Rather sombre and muddy, though, I thought). "Balinex" is a volatile Sperm-ester distilled only in Japan from whale blubber. When I attempted to hoist Mohn by his own petard by suggesting that he, also, had buttered up his hosts by utilising this rare and costly Japanese specialty, he went away.

Our own Seon Ladubin accepted the award on behalf of the Paperworks Studio at the official opening ceremonies and caused something of a flutter when, instead of the mandatory ceremonial bow and humble words of mumbled thanks, he addressed the assembly and voiced some of his concerns in a forthright, Ladubinesque manner. Seon criticized the invitations and the catalogue of the Expo. These were printed on very thin sheets of wood once known as "veneers". Diplomatically praising the elegant design and the flawless Nipponsett-Nippoffset Duplexographic printing, Seon went on, however, to say he considered the waste of such precious paper-making raw material to be ill-considered and out of place in this contemporary showcase. Eyebrows were raised.

Seon proceeded, smoothing ruffled feathers by commending Expo organisers on the small display of Transitional Post-Modern Furniture on loan from the Tokyo Ethnographical Museum. This small but select collection of historical pieces is reputed to comprise the last items of fine craft furniture built on cores of such materials as Masonite, Chipboard, Customwood and Cane-ite. Seon pointed out that, no matter how self-satisfied we are with our technological advances, it is always sobering to be reminded of our roots. He briefly recounted the history of the development of the modern hardcards and paperboards and the ascendancy of the outstanding Japanese core products such as Kardiplank, Pulpiplank, M.D.P., Glu-Pap (the water-extended epoxy bonded big brother of that venerable pioneer process, "Papier Mache"), Nippulp, Sludgebond and Kard-Bord. Seon concluded by committing the Paperworks to further refinements of natural surface finishes and hoped (with a wicked smile) that the Post-Futurists would not insist on all furniture being finished with a raked gravel effect before acceptance at exhibition. This was very well received and there were chuckles all round, including some good-natured giggling from the Post-Futurist camp. I noticed Mohn standing beside me, jotting down a quick note, and glimpsed the words "sand" and "bush-rock" under "gravel". It just goes to prove the truth of the old adage: One man's paper is another man's pap.

Then came the highlight of the opening ceremonies: Neorge Gakashima (who needs no introduction to any of us) was honoured, in a most solemn ritual, with the "Rising Son" Award for a lifetime of outstanding service to the Art of Fine Furniture Making. Neorge, Japan's most celebrated Prodigal, long since returned to his native islands, is best known for his introduction of the old Western tools and techniques that have so revolutionised our craft. It was Neorge who first re-discovered the wisdom of pushing away from the body as opposed to the antiquated method of drawing towards one. Insisting that this movement was a more natural and fluid one, Neorge led the Universal trend of Pushing stock over surface planers, table saws, spindle moulders, and pre-programmed cyclical-sequence laser scrollers.

The rest is history. Apparently our mountain-dwelling die-hards still have the odd pull, but only on ceremonial occasions. It is said that these "high priests of nostalgia" still preserve in working order, a number of ancient Hand Tools (that do indeed cut on the pull-stroke) and that actually bear individual names other than the corporate trade-mark. Now, that's cute. It's been decades since I scrapped my last old draw-guillotine.

I was later privileged to have the opportunity to sit and chat over a cup of cheer with the two Grand Old Men of Cabinetmaking - Walan Ale and Krames Jenov. Walan still has that cheeky, ever-youthful twinkle in the eye and Krim still has those stumpy little fingers. Walan was drinking his favourite Forester's Lager (a wood spirit distilled from by-products of the Bulk Cellulose Processing Plant at Eden). Krames still prefers his Shlack (a clear, golden French/Polish liqueur). The conversation turned, not surprisingly, to the Expo. Walan had draped himself around a couple of jugs of his Forester's and confessed, with engaging candour, to a sentimental sympathy toward those maligned mountain "woodies".

"I know it's daft," said he, "but I don't believe I ever quite grew out of that stuff ..."

I found myself admitting, sotto voce, that, quite candidly, I had thought the wood-leaf programmes and invitations rather charming (not to say Olde Worlde) to which Krames replied that he thought he even recognized the species of wood involved. A master of oneupmanship. I maintained an incredulous but respectful silence while Walan, with a broad grin, poured Krames another Shlack.

I began feverishly to change the subject, babbling of the outstanding co-operation between Australia and Japan, of cultural and industrial bonds and of the many thousands of vast, weed-free air-strips they had provided where once were tangled "rubbish-lands" of ... But they were both laughing at me now, kindly and knowing.

"I will tell you of a journey I made of late," began Krames in his gentle way, "a pilgrimage to the hills and to the benches of the Elders. I was welcomed as a Brother and took tea on the tatami. The Master spoke to me of Trees. In that place, such talk flowed true and wholesome and I listened without shame or unease. He told me of a plot of soil, deep and black, that he had worked with hoe and rake at new-moon, that he had prepared for planting, for his son's sons ... He said no more, seeing comprehension lighting my eyes. He sipped his tea and drifted off silently through the generations to come, in his eyes the mottled greens and filtered sun-light, in his nose the sharp, fresh resins and in his ears the humming of break-down saws and the whispering of keen-edged planes. As he brought himself back and turned his quiet gaze upon me, his calm, inscrutable gaze, I knew that he would make it so."

The silence that followed this extraordinary tale was so thick you could have cut it with a paper-knife. Krames has been rumoured as a certainty for "National Living Treasure" at the next Expo. If he keeps stories like that one to himself and his nose out of politics, he can't fail.

GICHAEL MILL

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YOUR RAINFOREST TIMBERS:

With the recent cessation of logging in State rainforests in N.S.W., have you ever wondered where your rainforest timbers are coming from? In a review of research on influences of logging on rainforest, and the re-establishment of rainforest in Queensland, published in 1983, the paper raises a number of interesting points regarding the viability of multiple-use of such forests. For the many of you concerned over the use of rainforest timbers, the research highlights a number of answers to long-standing questions.

The Queensland Department of Forestry has a long history of rainforest research in north Queensland aimed primarily at the development of silvicultural techniques for the management of rainforests for sustained yield timber production. The main areas of study have been:

- natural regeneration of rainforest tree species
- enrichment planting of logged areas
- establishment of plantations of rainforest species
- silvicultural treatment (various cutting intensity) of rainforest to assess tree growth response
- growth and yield prediction in rainforest stands
- a logging damage
- hydrology of rainforests
- pathological disorders

Studies were conducted outside of the Department on silvicultural techniques and conservation requirements of biological communities and endangered species.

Studies of natural regeneration of rainforests confirm that selective logging does not systematically remove particular species from logged areas, nor does it cause long-term changes in species composition by altering the composition of the regeneration. Enrichment planting

is a proven silvicultural technique for increasing the frequency of preferable species in rainforest stands. However, its use requires undesirable heavy disturbance to enable sufficient high entry and is also considered an uneconomic method.

Establishment of native and exotic rainforest hardwoods in plantations has been widely researched with minimal success. Plantations are not recommended as an alternative means of high quality rainforest timber production. This has also been shown with South African plantations of *Acacia melanoxylon* (Tas. Blackwood species) which timber lacked colour.

Thinning of rainforest stands has shown to be successful in increasing growth of desirable species through reduction of competition. However, as with enrichment planting, it involves unacceptable heavy disturbance, loss of canopy (tree crown cover) and high costs.

Growth and yield plots in rainforests in Queensland studied over a range of logging intensities and compared to unlogged rainforests indicate that selective felling does not result in long-term disturbance. Unlogged rainforest show a gradual reduction in tree growth rate, high rates of tree mortality and rates of tree seedling addition. Such a scenario indicates that one function of logging is to remove timber in trees which are becoming senescent. The rapid re-establishment of the physical structure of rainforest indicates that rainforest stands are adapted to periodic disturbance.

Studies of regeneration of rainforest, even after complete clearing, showed the re-establishment of the basic physical structure within 40 years. Full canopy closure (touching of tree crowns) and recovery of damage to trees left after less intensive selective logging occurs more rapidly, i.e. in 10-20 years.

The studies show that selective logging has only a minor impact on the rainforest environment and its effects are quickly dissipated. Currently 17 percent of northern Queensland rainforests are managed for timber production with selective logging being practised. The rest of the review gives more detail on each of these points I have raised. If you are interested, you can obtain a copy of "Rainforest Research in North Queensland - A position paper issued by the Qld Dept. Forestry", 1983.

Phillip Bohringer-Ed.

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A SMILE, A SONG AND A LUMP OF WOOD:

Saw this show advertised at the flicks one night and decided that I couldn't resist anything with a name like that. Blatant subliminal advertising notwithstanding (targetted cunningly at the huge Woodie consumer market), we went along and drank in Anthony Ackroyd and Geoff Kelso at the Belvoir Street Theatre (downstairs in the intimate, romantic, packed dungeon where they bung on just such cabaret-style stuff).

"Stand up Aussie Vaudeville", I suppose you'd call it and damned good it was. There was wood everywhere.

"A smile, a song and a lump of wood, that's what entertainment's all about ..." was the theme song of the show, delivered by the lads while wielding a horrible stick of 50 by 50 Radiata Pine. (That metric talk just ain't got the snap that "two-be-two" has.) Much of the Phillistine audience seemed a little confused about just why a lump of wood and "entertainment" should get into the same line of a smash-hit-number, but it certainly made good sense to me.

Lumps of wood popped up everywhere throughout the show. The great, dark boomerang hauled out at the "History of the N.S.W. Police Force" sketch (where an Aboriginal customs officer screens Phillip's First Fleet) looked like a fair-dinkum mulga job. Christ appeared humping a large, beautifully half-lapped cross (also of kacky radiata) and in the Shakespeare parody: "Hamster, Prince of Denmark", the hero (a fluffy, teddy-like feral toy) squeaked on the end of a hardwood dowel. Sorry the identification cannot be more positive than that, but it was painted, you understand, the lighting was mysterious and Hamster dashed about a lot. The Ruler of Denmark was precisely that - a good, solid, boxwood fifteen incher with a Groucho Marx mask on (not a N.Z. one made of dozens of bits of unpronounceable silky oaks).

I know I've missed out some other arboreal actors and terpsichorean timbers, but, at interval, Messrs Ackroyd and Kelso suggested (in song) that we all trot out and consume quantities of alcohol (apparently that, also, is what entertainment's all about) and to "suck it through a lump of wood". This duly done, my memory lost its edge ...

About that Shakespeare, the spear itself was of straight-grained, cloven European ash and the Shakes were little cracks in the end-grain ...

MICHAEL GILL

RAINFORESTS - WHAT'S THE FUSS?

The Royal Botanic Gardens, Sydney, has mounted an exhibition in the Visitor Centre entitled "Rainforests, What's the Fuss?" This exhibition will be a fixture at this venue until 27th October, 1986, so it should be possible for most of us to see it.

The official opening was on 19th June, and the display is open to the public Tuesday - Friday, 10 a.m. to 4 p.m., and Saturday - Monday, 12 p.m. to 5 p.m. For further details ring (02) 231.8111, Ext.125.

M.G.

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