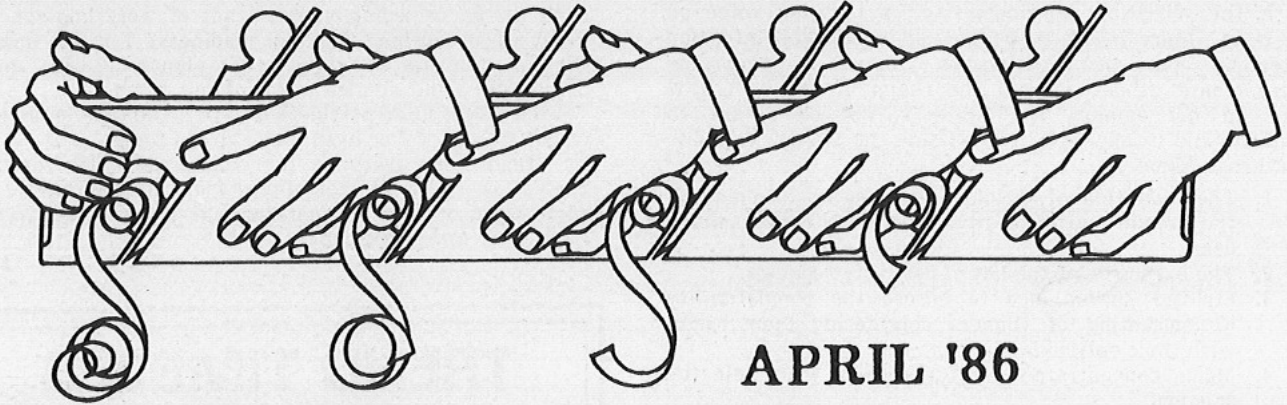


WOODWORKERS' GROUP OF N.S.W.



APRIL '86

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 Rayner, 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.

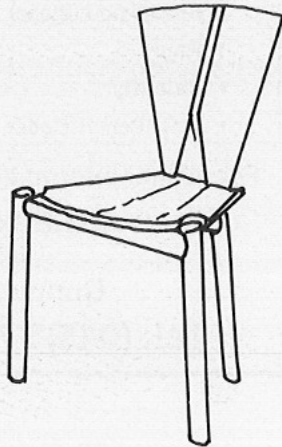
FROM THE CHAIR

I had intended to write something about woodwork in this issue but I find myself accused of all sorts of things from apathy to apostasy because I do not agree that the Group should become politically active in environmental matters.

The fact that I don't, does not mean that I don't care, or that I'm "hand-in-glove" with the greedy capitalist forest-appers. It simply means that I think the Woodworkers' Group of N.S.W. is not the organisation through which to voice such matters. What is the objection to those members who wish to be active in these matters doing so through one of the excellent environmental groups established for that purpose? Frankly, the pressure from some members on this issue threatens to cause serious damage to the Group. It certainly makes it very difficult for us to devote what little time we can spare from the struggle to earn a living to the primary purpose of the Group - which is to promote and encourage the art and practice of fine woodwork.

There is one point which I wish to make particularly clear. When I joined the Group (in 1980) there was no "declared stand", and to the best of my knowledge, the "five points" to which Mike Gill refers were never intended as binding on all members and all future Committees. What is at issue here is not the merit of those points, but the question of whether we possess a formal and binding constitution. I believe we do not, and if the Group descended to that kind of dogmatic compulsion, I for one would wish no part of it.

I think the very fact that I feel obliged to write in this vein illustrates the danger of our becoming involved in the environmental debate as a Group.



HB

©

If some members who are active and technically informed on environmental issues as a result of their work or reading or membership of an environmental group, then it would certainly be of interest to many members (including myself) to read an informative article - some of us might even be moved to write to a Minister or join an environmental campaign. In the meantime, can we PLEASE drop the polemics and get back to woodwork?

DAVID LOCKWOOD

DAVID'S FEBRUARY CHAIR

The simplest chair - how are the shaped pieces formed and does it have the all-important attribute, that of being comfortable?

The simplest form of a chair is my intention, and the inclusion of the curved knee from seat to back leg is to produce a strong unit. The shaped pieces are all laminated, those being the back legs, crest, spindles and knee. As for comfort, this is the prime concern in my chair design and is achieved using prototypes and human guinea-pigs to sit while spindles are mocked up to produce the right support in the right places. A spouse is quite essential in those cases! - no doubt an indispensable tool of the chair-maker's trade.

Your views on the chair or piece of the month, please!

NICK HILL, Ed.

FUTURE MEETING DATES:

<u>Group Meetings</u>	<u>Note Changes Committee Meetings</u>	<u>Newsletter Deadlines</u>
April 13	April 10	May 9
June 15	June 5	July 11
August 10	August 7	September 12
October 12	October 9	November 14
December 14	December 11	

OUR NEXT MEETING

The next group meeting will be at David Lockwood's workshop on the 13th April at 1.00 p.m.

Bring a sandwich or some other culinary delights for lunch. David's workshop is at 16/26 Tupia Street, Botany - follow the signs.

Items to be included in discussion are: Art Carpenter's visit and mustering of an exhibition committee.

Yes! Remember David's prompting for keen people in a working group to organise the coming Opera House exhibition. This will be your lucky day - your names will be remembered always!

Due to pressures of work, our Secretary, Robert Neville, has resigned. The Committee is now calling for nominations for a Secretary. All you Associates - don't hold back - again, now is your big chance!

THE NEXT COMMITTEE MEETING

This Meeting will be held at Henry Black's on the 10th April and will begin at approximately 7 p.m.

Please submit your pieces for assessment to become a full member.

Henry Black, 27 Hillcrest Avenue, Bexley North.

EDITORIAL

INFORMED COMMENT AND OUR POLICY?

If the WWGNSW considers itself a lobbying voice on any issue, there needs to be an undivided, well-informed statement published. Debates especially regarding environmental issues are not the realm of the WWGNSW since, in my opinion, the Group is not competent to comment and in any case it is outside the Group's 5 points of interest, namely:

1. The cessation of uncontrolled logging of many of the unique and decorative woods for commonplace use.
2. The extension of the list of restricted species.
3. Stricter surveillance to ensure the compatibility of marketing of timbers considering their rarity with their optimum end-use.
4. More concentrated reforestation with selected species.
5. The establishment of a wood resources centre.

The current issue concerning woodchipping for the WWGNSW is item 3 above. Woodchipping per se can efficiently utilize wood waste. Our issue should not be whether "clear felling" is permanently environmentally damaging but whether the current specifications for pulpwood in the Group's opinion is optimal. If significant volumes of sawlogs or cabinet timbers are being chipped, then such an issue could be voiced by the Group under item 3. As a Group member, I am embarrassed in publishing hyped, emotional and poorly researched comments such as those by Michael Gill. I feel it reflects on the Group's image and certainly against any future lobbying power the Group wishes to use. If any group should comment on forest management, it is the Institute of Foresters of Australia (IFA). Catherine West* in a recent address to the IFA criticised the Institute for lack of comment on issues of direct concern to the profession. The latest issue of the Australian Conservation Foundation's "Habitat" also questions the IFA's lack of comment. Hopefully the foresters who receive this Newsletter will stimulate the IFA to tackle issues publicly.

*(Professor of Political Science, Melbourne Uni)

PHILLIP BOHRINGER, Ed.

OUR LAST MEETING

The Tool Sale was the lead up to a well-supported meeting. We had a short word from the Chairman on exhibition activities and a few words from Nick Masterman about the "Ena" project, which "would not have been possible without the support of the Woodworkers' Group".

Colin Watson from Feast Watson and Co. was very much appreciated with his informative talk and question-answering on the very varied subject of finishes. Products such as Tung Oil based lacquers and penetrating finishes, as well as stains, were described. The proper use of these products was also shown by Colin, with a lot of interest shown in Decking Oil and Scandinavian Oil application to give a flat, burnished finish. Thanks again to Colin for his valuable time.

TOOL SALE

Due to inclement weather, the sale was held indoors at 28 Lord Street. This necessitated a considerable amount of tidying up before and untidying after the event. Thanks, Marc and Ray, for the hand.

It was, I feel, well worth the effort. There must have been an average of 200 people in attendance between 9.45 am and 11.15 am. Fifty people stayed for our meeting with Colin Watson. At least \$5,000 changed hands, some being realised on one item and then spent to purchase another, new and used. A few swaps were negotiated and Ian McLeod nearly started a riot when he and his son arrived with a huge assortment of cooper's tools at 12.30. I scored a nice hand adze from that lot!

Everyone looked to be having a good time and our publicity obviously worked. We had people from Melbourne, Adelaide and the ACT, not to mention quite a few from the Illawarra district.

We'll definitely do it again next year, and in the meantime Frank Ham, our man in Melbourne, says they may arrange one down there early in the new year.

I've tried to figure out what did and didn't sell, so you don't all go crowding yourself out of workshop space with a lot of overpriced junk in readiness? for our next sale. Clamps, compass and large bench planes did sell; moulding planes, saws and wooden bench planes didn't!

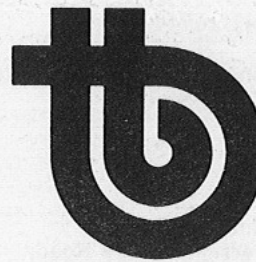
I'll see if I can persuade Ray to do an article on whether or not to 'restore' or even clean up old tools.

Thank you everyone for coming and also for obeying the yellow tape. No complaints from my co-workers except some were ordered (by persons who shall remain nameless) from their own workspaces.

HENRY

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LETTERS TO THE EDITOR

Dear Editor:

Further to the discussions held both at various meetings and in the columns of the Newsletter on the woodchipping issues, I would like to add the following points:

While the complete devastation of any of our natural resources is to be deplored, I cannot go along with the near hysterical writings of Mr Gill as a method of approach. It is my opinion that if we as a group go to the lengths he advocates, we shall surely lose that respect which he points out we now enjoy. I can certainly see more logic and practical application in the letter from Mr Seath and this is more in line with my own thinking.

I have no objections to any individual member of the group doing whatever he considers necessary but I cannot condone that they do it in the name of our group.

Yours faithfully,

K. A. Joynes

GAMBOLLING IN THE GREENWOOD or GAMBLING IN THE GREENBACK

I'm really rather a stubborn sort of person but, not being of a mind to beat my head against a brick wall, I have my limits. I do not intend haranguing the Group until the foam is flecking our lips, but I cannot let this issue slide without saying what I feel must be said. Which of us does not get a pang in the vitals when he hears the story about the hundreds of banana-cases up north that were made of prime, rich, red beefwood? I suppose the long and the short of it is this: If woodchipping is permitted to expand, inevitably, many thousands of tonnes of precious timber will end up wrapping Bic Macs and clogging your letter-box in the noble form of junk-mail. The stark reality of the matter is that the large enterprises involved will not regulate themselves neatly and certainly not restrict their chipper's diets to the left-overs of the saw-log cutters. You will hear it straight from the mouths of sincere and unbiased workers in the industry itself - good saw-logs have often been and often are minced into mash. Woodchipping is destructive in so many ways. It physically eliminates the habitats of forest flora and fauna by clear-felling and subsequent burning-off. It completely wrecks the very delicately balanced ecology of native forests which have sustained themselves and developed over time. If and when the razing and burning technique has its desired effect, i.e. rapid and abundant regeneration (of only a tiny proportion of the original diversity of species), the risk of devastating fires in the heavy regrowth is very high. No, we're not dealing with the sort of natural, cyclical firing that has shaped the very character of Australian woodland, and to which it has so beautifully adapted, but with an abnormally intense conflagration that is absolutely uncontrollable - a bit like the sort of fireworks we are treated to when a Radiata Pine plantation goes up - very hot and very permanent.

These are all good, basic, down-to-earth reasons for not chipping our forests - no emotional panic, no tearing of hair or gnashing of teeth.

Compared to selective logging techniques and other more ecologically sound, sustained-yield, forest-management methods, woodchipping is a very miserly employer. It is claimed by no-one to be a highly labour-intensive operation. In fact, those pleading the woodchipping cause to keep themselves in short-sighted and temporary employment, might see themselves and their sons and daughters in permanent, creative jobs were their forest resources managed in a more environmentally and socially responsible manner. Jobs need never be lost with the cessation of chipping - quite the contrary!

The vast majority of woodchipping leases are on or proposed for Crown Forest lands - they belong to us, managed for us by the Forestry Commissions of the respective states. Is the income from this dubious activity worth the price we pay as a nation? Is the world's insane and insatiable appetite for paper and packaging any morally sound excuse for butchering what remains to us of our native tree-cover?

I wholeheartedly support tree-planting and tree-tithing schemes but find it stingingly ironic that the community is incited to become environmentally conscious, conscientious and active in "Greening Australia" when, at the same time, hundreds of thousands of hectares of existing natural woodland (and their long-established, delicate ecologies) cop the old slash-and-burn. Do I have any right to feel smug and self-righteous about regenerating rainforest on my own precious forty acres of Oz while keeping my mouth tightly closed on finding that 530,000 tonnes of gross pulp-wood per year gets shipped out of the Eden area alone? Do we really fancy we have any right at all to demand of our clients a levy on forest products used, for the sake of tree-planting exercises, while ignoring the wholesale "harvest" of trees already standing?

No, I'm not suggesting that no tree should ever again be felled because they're so damned sweet. That's the sort of tripe most Greenie-bashers love to put into our mouths. The rational, intelligent woody can be a rational, intelligent Greenie (if he isn't frightened off by the label) - the two are by no means incompatible - but he must speak up or his fine ideals are to no avail.

It happened with glass, it happened with aluminium and it must be made to happen with paper - re-cycling "Ridiculously uneconomical" they all screamed, to begin with, but it's now a part of everyday life. But there's one thing that paper does not have in common with glass and aluminium - it burns so easily. As long as we allow the exploitation of our forests, the paper squanderers' appetites will remain voracious. Only when we force them to, will they begin serious, large-scale re-cycling operations. And it just isn't good enough to stack up your own little pile of Heralds and Teles in the garage to express awareness or good intentions when the forests keep falling. Your small drop in the ocean is only valuable if you are also helping to plug the big, gurgling drain-hole.

Over-cleared, over-grazed and degraded, salinated failed pasture is a commodity Australia is now well endowed with. What about well-conceived plantations on this huge store of "wasteland" for chipboard and custom-wood production or even paper, instead of mowing down yet more of already green Australia? "Hell, the bloody cost!" bellow the Departments and Commissions. Isn't jobs for the boys the great issue in this whole controversial wrangle? It's odd how, in the great woodchip rip-off, jobs for our stout-hearted battlers are a high priority, but when it comes to creative, responsible programmes of Agro-Forestry and plantation silviculture, the labour force required becomes an unbearable economic burden and those same honest rural Aussies are no longer proud family men saved from the Dole, but "overpaid militant unionists". As for nobility of employment, I'm damned certain that we'd all rather be planning and planting than pilfering. (Agro-Forestry is a large-scale, broad-acre farming system where belts or banks of trees are alternated with strips of grazing or crop-land. Fire-risk is virtually eliminated or, at least, confined to individual belts, wind erosion problems solved by the nature of the layout, soil salination kept at bay and, of course, you are in control of the variety of tree species grown.)

The answers are all there - we just have to ask the questions very loudly.

I am no expert but there are large, resourceful bodies such as the Wilderness Society devoting themselves to workable, realistic alternatives. They are anything but the irrational troublemakers that Interested Parties would have us believe. We just might benefit from their expertise.

Whip out your copy of the Craft Australia Yearbook '84 and turn to page 147.

Leon Sadubin, a founder member of our Group, wrote the text of the Fine Woodcraft section and set out the Group's declared stand on our living raw material. When you joined the Group, those five points were already established as its policy. Support for:

- " (1) The cessation of uncontrolled logging of many of the unique and decorative woods for commonplace use.
- (2) The extension of the list of restricted species.
- (3) Stricter surveillance to ensure the competitiveness of marketing of timbers considering their rarity with their optimum end use.
- (4) More concentrated re-forestation with these same selected species.
- (5) The establishment of a Wood Resource Centre. By these actions, we aim to conserve and increase our unique timber resources and ensure a continued supply of fine Australian woods to enrich the culture of this and future generations."

The Group's long-standing, published platform. Nothing radical. Nothing hysterical. The sort of ethics one would expect from a fraternity of strongly committed, responsible craftspeople working in the world's most beautiful and sensitive medium. I am extremely proud to exhibit with my fellow Group members under such an unequivocal set of values, but if we turn our backs on statement #3 above, in the face of the spread of the woodchipping wave, we are hypocrites. A beautifully penned copy of this policy was displayed at the entrance to the Woodcraft Goes to the Opera exhibition last year - no member should be ignorant of our collective commitment.

The very finest review of that exhibition is the work of Jean Edgecombe and is published in the Feb. 1986 number of Habitat Australia Magazine. Once again, our policy is here printed and applauded.

Mike Darlow, in our last Newsletter, wrote: "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." Inside-out and back-to-front! This is a faceless Boogy-man (the "Potential Harm" - not Mike!) and the rearing of his ugly head can only be an inflammatory mischief. We are dealing with venerable principles, already accepted, not terrorist sabotage. Mike ventures: "Further, I suspect that most Group members are similarly irresponsible and lacking in zeal (as I)." There is the true danger as I perceive it. Preaching apathy is inexcusable, no matter how proud one is of one's own lack of interest or understanding. Worrying as a Group about our supplies of raw material does not mean we have to abandon all other aims and concerns. I wonder if any member felt insulted enough by Mike Darlow's suppositions of our mass fraternal lethargy to respond or deny.

I, personally, would have nothing to do with a Group policy based on such poor ideals. Hang on, though. Maybe you would all like to meet and exhibit under such a banner? Maybe we could re-write our little blurb and get rid of some uncomfortable prickings of a bad conscience? But, wasn't it Mike who roasted the Group in the December Newsletter over the dullness and unruliness of its meetings? "... if one looks at the achievements of other groups, our results in money-raising, seminar-holding and visitor-sponsoring have been minimal." In the last Newsletter, however, he changes his tune: "Further, I suggest that they leave the WWGNSW to do what it is good at, namely, fostering wood-work." What's it to be?

What really worries me in all this to-ing and fro-ing is that in February's "From the Chair", David agrees with Mike "completely" and adds that "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."

This is already a fait accompli. Development, discussion, decision, publication and acceptance by members for years. Has any member or associate ever stood up at a meeting and protested or argued that published and publicly-displayed statement? Any word of it criticized as immoral or unethical? If, since the Group's inception, it has not been set down in a Newsletter, then it is now! A change in this statement would necessitate the procedure David has rather negatively outlined for us.

In the light of this status quo, I would give the members of our Group the benefit of Mike's doubt and suggest rather that we are all far more responsible than he supposes and that we stand by our old ideals and, further, charge our Executive Committee to actively voice those ideals in the public and political arenas in a serious attempt to halt the madness of woodchipping in its present form, and to responsibly put forward rational alternatives on behalf of the Group. To break faith with our declarations (especially statement 3) in this matter would be an unpardonable hypocrisy. Nothing new need be added or conjured up if anyone can argue that woodchipping is a practice compatible with the "marketing of timbers considering their rarity with their optimum end use" when we're dealing with saw-logs and rainforest, then let's hear it.

Nick Masterman put it beautifully at our last meeting, I thought:

"As a Group we are strong and resourceful," (speaking of the Ena restoration project). "Without the Woodworkers' Group of N.S.W., it could never have happened."

MICHAEL GILL

WHAT'S PROFIT GOT TO DO WITH IT? (GOOD FORESTRY)

No-one particularly likes to see a tree cut down.

Michael Gill's article in the February Newsletter unfortunately combines misinformed rhetoric and contradictions, most of which are quite irrelevant to the "woodchip" debate.

Before you pre-suppose that I am writing from a "profit-motivated" viewpoint, let me list the credentials which may lend weight to my position.

I was born near the rainforests of Bonalbo and Urbenville (near Casino, N.S.W.), and then lived on the North Coast of N.S.W. amidst the intensively-managed blackbutt forests of Kendall and Wauchope.

I was trained as a forest ecologist - six years' research in nutrition and community dynamics of those same fantastic eucalypt forests in which I grew up, and on Fraser Island (yes, there's plenty of the Island left ... and the sand flies still have some habitat despite the sand mining! ... but beware the tourist 4WD which is now doing more damage than all the "vested financial interests" of the preceding century).

I now happen to work for the Forest Products Association, which represents the majority of timber millers and other forest products processors in N.S.W. The fact that I work for FPA immediately invokes the claim of "vested interest" - but we all have to work somewhere, and, in the final analysis, everyone has a financial interest in every issue. (Incidentally, the Harris-Daishowa woodchip mill at Eden isn't one of our members, so I don't necessarily have to defend that particular forest operation.)

I guess two main concerns have motivated me in my (sometimes vocal) support of multi-purpose forest management, which includes wood production.

The first is the science of ecology. The following quote from the eminent British ecologist J. L. Harper puts it in a nutshell:

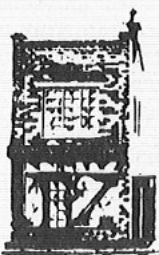
"If ecology is the study of the relationship between organisms and their environment, then agriculture and forest science are part of ecology - an applied sub-set of the science. However, in so far as ecology is an experimental science, the contribution from agriculture and forestry is much the largest part of the whole. For many ecologists the rightful field of study is in description of the undisturbed wilderness of communities untouched by man ... there is an antithesis in the practice, and often antagonism between the practitioners, of ecology in the wilderness and on the farm. This antithesis seems to have two elements. Firstly, land is a limited resource for which special interests compete - agriculture, forestry, conservation, recreation, roads, building, etc. There are expected tensions between these interests. It is healthy when ecology is less often identified with just one of these interests (e.g. conservation) and more often seen as a science underlying the study of all organisms in all environments (including man in factories and cities). Secondly, there has been a mainstream of holist philosophy among many ecologists - an almost religious view that natural communities of organisms have properties that are more than the sum of individual effects plus their interactions."

(J. L. Harper, 1982. After description. In: *The Plant Community as a Working Mechanism*. British Ecological Society, p.19)

Harper goes on to argue for general principles of true ecology to be applied to management problems. Rather than simply opting for the "don't touch it" position so often portrayed by the avant-garde ecologists of our media networks, we ought to be making our ecological knowledge work for us in managing our resources wisely. (I could go on for column-centimetres discussing this but it's supposed to be a Newsletter!)

My second motivating concern relates to the accurate reporting of the issues. Inaccuracies appear on both "sides". But unless issues can be resolved on the basis of established fact, no amount of negotiation will result in a just outcome.

Since Michael Gill brought up the issue of woodchips,



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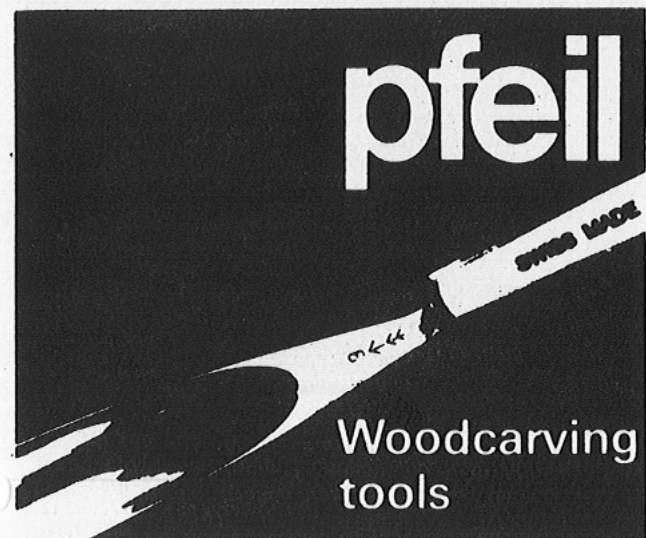
let's take the Eden question as an example. (It really isn't a "woodchip" issue, since the opponents of the industry there have proposed no timber production whatsoever, i.e. the establishment of two National Parks of 70,000 hectares, in which not even timber removal for highly specialised purposes would be permitted.)

Nowhere have the opponents of the integrated logging operation made a detailed examination of the **Eden Native Forest Management Plan (1982)** which is a publicly-available document comprised of over 200 pages of environmental information, harvesting prescriptions, maps of every single area (every gully, stream, hill) where harvesting would or would not be permitted. There are 40 pages of flora and fauna lists, recreation prescriptions, erosion control details, forest preservation area details, etc. There are even detailed data on financial returns (dare they mention it!) from past operations.

I suggest that unless those who are being vocal in forest issues (on either side) are informed, we will continue to get those tired old "motherhood" responses to real-life forest management proposals.

On balance I don't believe the WWG of NSW should spend too much time on "environmental" issues (the Philatelist Guild doesn't have a particular view on vivisection!). Otherwise you run the risk of diluting the valuable contribution you are making to fine woodworking in the State. Nevertheless your members should certainly become accurately informed on any issues on which they make public pronouncements.

Bill Hurditch
NSW Forest Products Association
160 Goulburn Street
Sydney



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Michael Gill

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THE CRAFTSPERSON - GALLERY RELATIONSHIP

In a recent series of seminars, James Stokes gave some pointers for negotiation and marketing with galleries. For some inside information on how to see through the eyes of the gallery director, get a copy of the ACGA's membership handbook, pp.9-12.

James Stokes described the development of a relationship with a gallery in a sequence of 3 steps:

1. Determining the "appropriateness" of a gallery.
2. Having a professional approach.
3. Negotiating the offer of exhibition

Firstly, in the search for a suitable gallery, personal visits are essential to determine whether the gallery's aims, presentation and philosophy are mutually compatible. Basics such as location, opening hours and reputation are generally in line with their commission percentage asked. The motivation of the director of staff, style of work on display, price range and presentation are important.

Attend an opening or two to judge clientele (private or corporate or madly sophisticated?) - is anyone looking for your style? Is the director or staff knowledgeable about arts and crafts in general and yours in particular?

Secondly, a professional approach by you gives the director confidence in potentially proper business dealings. As a pre-requisite, find out if the gallery has a viewing policy - how, when and where.

Don't lob on the gallery's doorstep; seek an appointment and bring your portfolio with resumé. Suggested contents in a portfolio are: resumé, slides (20), colour prints (6-10) - professionally done or good prints and slides are essential - brochures, reprints of reviews, articles, gallery catalogues, and either representative pieces or models.

Your attitude when approaching the gallery is important. Be businesslike and confident - not brash or humble. Remember you are not asking the gallery to do you a favour. The worst that can happen is that the gallery may not be interested in your style, however seek market advice and criticism - treat refusal as a learning experience.

Once the gallery begs to exhibit your craft, you may be offered solo exhibition and/or gallery representation. Gallery representation is typically ongoing, whereas an exhibition is one-off. A gallery's offer of representation is an offer to act as manager/agent for the purpose of promoting, exhibiting and selling your work. Note that all points can be negotiated - there is no "You are entitled to ..." Write your own checklist when making an exhibition agreement - a detailed list can be found in James Stokes' book, "Earning a living in the visual arts and crafts in Australia", page 188. Your contract can be mailed as a letter of agreement. This may be easier since it saves tense negotiation by reading and signing documents in the gallery. A sample gallery agreement is described in Stokes' book (p.189) which could be moulded to suit you, however your solicitor should be consulted. The Art Law Centre offers free drawing of contracts.

One situation was very plain from James Stokes' seminars - there is a lack of professional presentation by the majority of the crafts people/artists, in N.S.W. James stressed the need to standardise the basis for commissions, particularly payment for the design process. With gallery negotiation, a written agreement should be expected.

PHILLIP BOHRINGER, Ed.

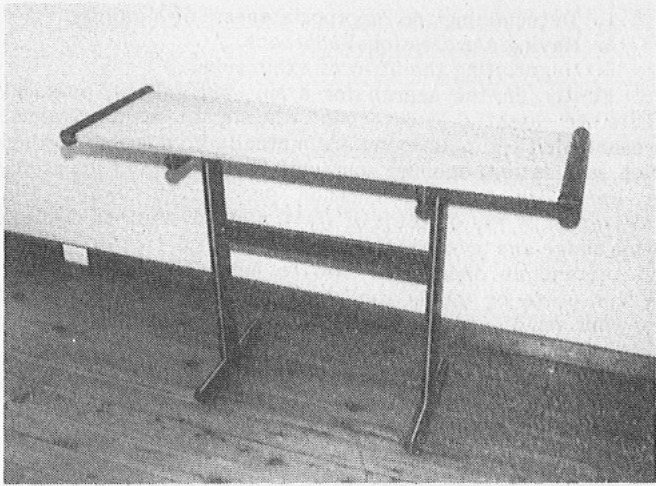
ROVING REPORTER

An unpublished event occurred in Sydney recently, an event which could cause even the mildest of woodworkers to swear loudly. It seems that the Woodworking Tool Collectors Society Aust. Ltd held a fabulous sale on the same day as our own erstwhile tool sale. Not only was the alternative event kept very quiet (even Henry Black was not informed), but entry was strictly by invitation.

Our reporter is of the opinion that the underlying aim of this organization, W.T.C.S.A., is to check that Norris planes do not fall into the wrong pair of hands. Our reporter suspects that over the past few years a group of woodworkers who could be termed "Norris Woodworkers", have worked hard to ensure that these paramount tools remain in their exclusive possession.

The sale included a collection of some 28 Norris planes in excellent condition and 16 in various states of disrepair. Such a collection has never been assembled outside the U.K. Prices ranged from \$75 to \$150 per plane: subsidised obviously to make sure that every Norris Woodworker got one.

STAN BAILEY



Tom Graham's console table, Silver Ash and Macassar Ebony.

C20 - MODERN TRADITION REVIEW

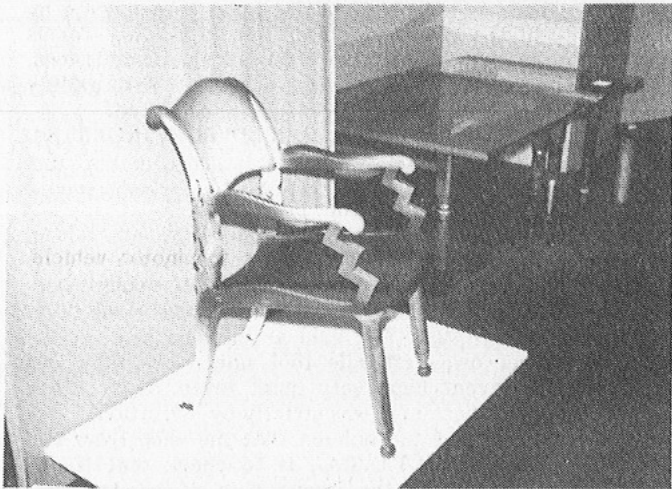
The exhibition by Henry Black, Jamie Kutasi, Jim Littlefield, Brett Rosenthal, Robert Neville and Tom Graham. The pieces on display were fine woodworking at its best.

A broad range of ideas and styles were shown. Henry Black exhibited a simple table to compliment his chairs, including large dowel legs and a square rail arrangement with a heavy glass top. The opposite in style was shown by Jamie Kutasi's paint splatter technology which will surely satisfy the most discerning lover of modern styles in chairs. Comfort was at a premium with Jamie's chairs.

Jim Littlefield's cabinet with silver ash and blackwood panels was representative of fine joinery in a more traditional mould. Unfortunately the hardware in the cabinet let the piece down badly. (Please, someone, let's hear where to get high quality brass cabinet hardware!)

Thomas Graham also showed off his skills of fine joinery in his tiny chest of drawers and console table with excellent proportions and choice of timber colours.

Robert Neville's "Petite Armoire" was, I felt, a most impressive piece, with attention to detail and proportions being excellent. Hand japanned lacquering was featured in Robert's piece with surely the ultimate (Rolls Royce) cabinet hardware - silver hinges and drawer pulls!



Jamie Kutasi's arm chair in many colours on M.D.F.

BANDSAW BLUES RECOLOURED

Responding to Michael Gill's difficulties with Bandsaws, my experience is that it is not possible to track bandsaw blades correctly unless the wheels are crowned or domed. I am called upon constantly to overcome such complaints from people with worn-down, grooved, perished, or even missing rubbers, in all types of machines with wheel sizes 10 to 38 inch diameter.

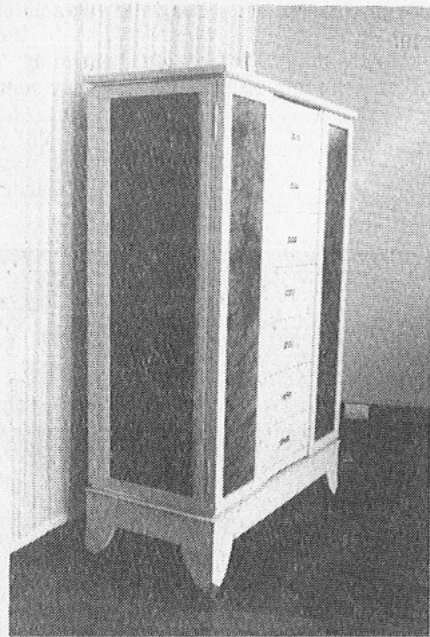
Bandsaw manufacturers do not go to "extra" trouble, since no machine will work correctly without crowning of the wheels. Many users endeavour to force their machines to work with faulty rubbers by adjusting the saw "hard back" on the saw guides so that they are grossly overloaded and soon break down or wear out, as well as inducing cracks in the blade.

The reason for crowning goes back, say, a hundred years or more when all machine drives were of the flat-belt variety and V-belts had not been invented as we know them today. A bandsaw is in fact a belt of steel and subject to the same mechanical laws. Blade width has nothing to do with this matter, nor is the billiard ball analogy any help since this is covered by the laws of gravity - a different thing altogether.

Even one wheel with a crown will control a blade effectively, but two would be much better. Using the flat metal top wheel as mentioned in paragraph seven will smartly wear down the set of the teeth causing the saw to veer sideways in cutting.

Good bandsawing also calls for the guides and wheel bearings to be in good order.

JACK SKINNER - Gladesville



Robert Neville's petite armoire, pastel turquoise with Tassi Myrtle panels.

LUST IN THE DUST

Some Background

Late in January 1985, ten eager and wet-behind the ears woodies gathered at a remote and inaccessible mountain top in the high Sturt Ranges to worship ??? and learn from their guru. And lo and behold, from out of the mist there loomed the figure of the great mystic borne on a bier of chipboard.

"I've done my back in making your %\$&&?/% benches," were the opening pronouncements of the great man.

The beauty of learning from someone who has spent a lifetime working wood is that one receives not only a practical grounding but also a philosophy. The first lecture was a brief intro to all the essentials of woodwork: gap filling glue, plastic wood, claw hammers and 3" nails.

The content of the course ranges from hand skills in first year to machine work in second, hand planing a bridge pylon down to toothpick size being an essential skill when the temperature drops to the minus teens.

The course is of practical orientation teaching conservative workshop practices, encouragement in taking on commissions during the course and getting finished items into shops for sale with the final objective being to finish the course with a major commission work.

All this takes place in beautiful relaxed surrounds creating the perfect working environment, including the piddling possum in the roof, who greatly amused all but the piddlec.

It must be this environment, plus the vastly upgraded workshops turned out by Wale Constructions, which have attracted so many interesting and enthusiastic visiting designers and woodies to come and share their knowledge so unstintingly with us.

The fruits of our labours show that not only has Alan given us woodworking skills, but also the ability to work metal, fabric and other craft media into our designs.

Summing up, first year's been a Wale of a time, and we've learnt a lot too!

By the way, in case you're wondering about the relevance of the title of this article, it's just the old newspaper trick to attract maximum public interest!

LIZ, ROB and PETE

AN ENGLISH TIMBER POOL

The May 1983 edition of the English "Woodworker" described the successful running of the "Timber Purchasing Pool". It states that the arrangement "is in its third year and doing pretty well, by all accounts." Well, what's it all about? And how is it run? The following is an extract from the article:

"The pool was the idea of David Gratch of The Maltings, Meldreth, a woodturner and furniture maker. He felt that the small user of hardwoods, both imported and home-grown, was insufficiently served by established timber merchants who were interested only in selling on a commercial scale.

So the Timber Purchasing Pool was founded, with the idea that the individual woodworker could buy hardwoods at the lowest possible prices and have the widest choice of species and sizes. The pool buys timber in bulk from sources at home and abroad and offers it to pool members at concessionary prices, regardless of quantity supplied. The pool has members across a spectrum from modelmakers to boatbuilders, from hobbyists to firms employing 10 or more people, and from individuals to institutions, schools and colleges.

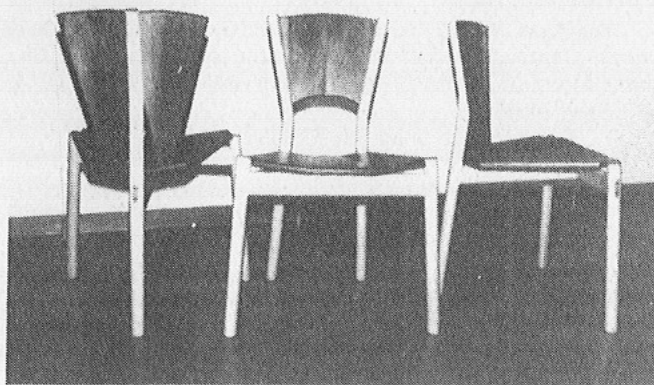
Two years ago the pool numbered 30 members; now it has in excess of 1,400 and still it grows.

To join you have to fill in your form and pay £5. This qualifies you for 10 per cent off current timber prices, participation in bulk-buying that can save between 20 and 30 per cent on current prices, and a copy at three-monthly intervals of the pool's updated lists of woods available. The lists give a comprehensive picture of any particular timber offered, from Amazaque to Zebrano, giving available dimensions, its state of seasoning and additional remarks about the wood, its colouring and figuring, and its potential uses.

If you would like more information on the pool, write to David Gratch, The Maltings, 99 North End, Meldreth, Royston, Herts."

I will write to David Gratch for some further details on the Pool's organisation and include in a future Newsletter.

PHILLIP BOHRINGER, Ed.



Henry Black's three- and four-legged chairs.

YOU ALSO ARE SMALL BUSINESSMEN

The last thing that a craftsman wants to think about is that boring commodity, money. In past centuries the woodworker took to his craft mainly for the purpose of earning a living. These days craft workers tend to worry about the artistic side and forget that they are also running a small business.

The business aim of the craftworker is to produce enough money to support his desired life style. This requires planning and pencil and paper calculations. It requires you to identify all your costs in producing your wood products, both direct costs like wood, varnish and screws and also the overheads like electricity, rent of workshop, depreciation of power tools. You then need to allocate these costs of your production to give you a unit cost. Subtracting this unit cost from your selling price gives you your profit which can then be multiplied by your production to give an annual profit.

This, of course, sounds obvious but it is surprising how few small businesses plan to make a profit. The next steps are ones most often not followed through. If the annual profit that you calculated above does not reach the level for your desired living standards, then you must take some action. You must go through your costs and cut down the unit cost, you must attempt to produce a greater number of units, you must increase your selling price or a combination of the above. But you must take some action. Profit is only made by planning to make it.

We are part of the supermarket society where a huge number of items are available for people to spend their money on. For crafts people this means that you need to "market" your products in order to catch these dollars. This means identifying your customers and going after them. Your product needs to appear to be different from others and have something special about it. This is not too difficult for handcrafted goods. You need to take conscious steps in selling and marketing your products.

Finally a word about that dreadful subject, tax. From 1st July all your claims for deductions for motor vehicle expenses must be very carefully and thoroughly documented. You must keep a log book of your business trips and signed receipts for all car expenses.

Now back to the work bench. If you need any help, then ring me on 46.3324.

PETER G. VICKERS
Chartered Accountant

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A BIT OF HISTORY

The first N.S.W. Woodcraft Exhibition was held at The Design Centre, Sydney, in 1978. The exhibition was the culmination of a year's work which was motivated by a number of needs:

1. Communication among Woodies.
2. Publicity for their work.
3. Advancement in design.
4. The wish to express the Woodworkers' point of view on relevant issues such as timber supply.

The catalogue to that exhibition was the first statement expressing the Group's direction. The foreword included the following:

The 'Woodcraft 78' Exhibition ... endeavours to encourage the use of wood in a diversity of craft applications. It is an attempt by twenty woodworkers to capture the imagination of potential craftsmen, an attempt to give momentum to a bold and imaginative use of a traditional material."

The wider issue of proper forestry practice, as related to the present and future availability of our native timbers, is tied with an exhibition such as this. The future viability of woodcraft is dependent entirely on the careful and considered management of our diverse but finite forest resources."

Well, what is our record on Group initiative and how far have we stuck our necks out?

The needs for improved communication and publicity were rapidly attended to. Design will always remain a subject of discussion and concern. However, the matter of Group representation and our involvement in wider issues is the main area for assessment in this article.

From the beginning forestry issues were of considerable interest to our members.

One was the practice of clear felling vast tracks of seemingly healthy native forest for Radiata Pine monoculture. Another was the continuation of "scrub wood banana boxes", or more generally expressed: The use of rainforest timber in making packing cases and building frames.

The former issue was accepted as being beyond our Group's scope; the second saw a determined group policy.

It was perhaps Evan Williams' work which focused our direction.

Evan Williams was a retired saw miller living in Alstonville on the North Coast of N.S.W. Recognizing the valuable nature of the materials he was converting from the log, Evan built up a prodigious knowledge and a large stock of special timber. He also spent much energy in expressing his ideas regarding rainforest logging. In essence, Evan was concerned that without careful management both of logging and of marketing, rainforest timbers would disappear as a commodity for future woodworkers. What drew the woodworkers to him was his realistic ideas on the necessary balance between conservation and utilization.

Evan's main thrust was based on the concept of a Timber Resource Centre. If such a centre could be established, it would help to focus the need for careful husbandry of forest products. Another issue canvassed was that of Royalties paid to the Commission by millers for saw logs. It was felt that Forestry was charging too little for Red Cedar, White Beech, Ivorywood and others.

Evan was a copious writer. His "Report on the Feasibility of Establishing a Wood Resource Centre", (1978), commissioned by The Australia Council, was a much awaited document and to the extent of its capacity, the Group was involved in many discussions on its recommendations.

1978-79 saw much activity by representatives of the Group on this matter. Support and formal organization came from The Crafts Board of The Australia Council. It is worthy to note how willing and energetic The Crafts Board was to promote issues relevant to woodworkers. In particular, David Williams and Moira Kerr expended much

time on the report, discussion with the Group, correspondence with the N.S.W. Government and its Forestry Commission. Alan Wale, Les Miller, Don Morris, Rob Parker and myself attended various events.

Meetings to assess and perhaps float the concept of a Wood Resource Centre were held. Further talks took place with the new Forestry Commissioner, Dr Wal Gentle, and the idea was further amplified at The National Wood Conference in Melbourne (September 1979).

It was frustrating ultimately to accept that a Resource Centre was an unlikely event. Neither the Australia Council nor the Forestry Commission were able to commit themselves to such a project. The expense and organization could not be justified by any formal body.

Nevertheless, the discussions led to a positive awareness of our members' point of view. The Forestry Commission, influenced no doubt by our concern, by Evan Williams' report and by other pressure groups, reappraised its policy and increased the royalty paid by millers on the Red Cedar group of timbers, thus restraining unnecessary use.

There is no doubt that our Group has involved itself in relevant issues. While difficult to assess how successful we have been, there is a wide acceptance of our work and therefore our opinion. The current co-ordinators are displaying hesitation in venturing a statement on curly issues such as woodchipping and rainforest logging. Considering the goodwill shown to the Group on previous lobby efforts, it would seem important that we do step forward, and that we do express our policy.

Exhibitions - we have those under control. **Design** - we have much to refine and develop. **Opinions** - we must never fear to express them.

LEON SADUBIN

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TURNING TALKS

All seems quiet on the ligno-political front, so it's back to book reviews.

The Craft's Council Gallery has become a shop. There are some good things for sale, but the services of a professional display artist would not come amiss. It does, however, stock a wide range of magazines, amongst them the British and American equivalent of Craft Australian. The American magazine seems much more orientated to the professional craftsperson and both magazines are much more current. Whether the cost and/or quality benefits of printing abroad compensate for Craft Australia's resultant backward-looking emphasis, I rather doubt.

Remember all the fuss when I wanted to put painted pieces in one of the early Woodcraft exhibitions. Those stick-in-the-muds are warned to avoid Memphis by Barbara Radice (Thames & Hudson, \$38.95). It shows many of the classic Memphis pieces and others which are deservedly little known. The text lacks clarity and cohesion, but gives a fascinating insight into how a movement can take off. There are signs that Memphis is becoming passe. Many of its designs tried too hard and failed. Nevertheless its presence has been and remains a refreshing influence on the whole spectrum of the decorative arts.

I shall conclude with a review of a recent English woodturning book. Now that I am on the receiving end, I have every sympathy with Ray Key. That does not, however, mean that his book will escape its just deserts.

Ray Key - Woodturning and Design

B.T. Batsford, London, 1985. 142 pages plus index, \$35.00

A creator who puts work before the public desires to have those works reviewed in the public media, both to confirm the importance and quality of the works, and for the influential, yet free, publicity which is inherent. Should the review be other than laudatory, this will merely confirm to the creator the reviewer's incompetence, viciousness and dubious parentage. Inevitably the fearless, fair, and reasonably objective reviewer will injure feelings, even those of friends and loved ones. Despite being a task which few are willing to shoulder, it is one which is essential. By benignly allowing the ignorant, incompetent, or greedy to foist the second-rate upon us, we only encourage more of the same.

The qualities required in a critic are courage, knowledge, lack of malice, and the ability to communicate with his audience. Complete objectivity is as impossible as it is meaningless: that a critic's biases shine through to his audience is surely enough.

Being a creator should not disqualify one from being a critic. Any attempt to unfairly promote his own work will be apparent, yet paradoxically the critic who is also creator may be insufficiently critical, both to prevent accusations of bias, and because he is overtly sensitive to the problems which beset creators.

The famous critics such as Shaw or Graham Greene not only showed great writing abilities, wit and knowledge: they had courageous publishers. American doctors who stop to tend at road accidents are not the only upholders of the public good who tread a tortuous trail through the quicksand of litigation and bankruptcy. Perhaps I should now attend to Woodturning and Design.

Ray Key's book has at long last appeared in Australia, but is alas all too typical of English woodturning uninspired, smug, introverted. Key's effort is scarcely better than Batsford's other woodturning title, Woodturning by W. J. Woodridge, and neither is helped by a hardly flattering presentation.

The first three chapters occupy a full fifteen pages and are introductory. We read of Key's experiences as a turner and as a teacher of turning, of his philosophy, of the market for craft turning in England, and of his visits to the glitterati of American turning (note that of these David Ellsworth and Del Stubbs will be at the Queensland woodturning seminar in June). However, these contacts seem not to have influenced his work to any degree, and I suspect that the work of few professional craft turners has apparently advanced so little since 1977.

The nitty-gritty starts with Chapter 4, a full four pages (two of them photographs) on lathes. He bewails the poor design of British lathes, yet shows and thereby implicitly recommends three which are inferior to major Australian brands.

Chapter 6 stretches to six pages of vague advice on his turning tool preferences. The recommended sharpening for bowl gouges is straight across with a 65° sharpening angle: his justification for this is that it works for him!

Readers could be forgiven for believing that Fred Astaire had illustrated Chapter 10. Certainly his genius would be needed to safely achieve the very deep parting cuts shown in Figure 85. Such cuts near the tailstock end of a long workpiece will almost certainly result in concussion or worse unless one is possessed of Fred's fancy footwork. The cuts are made even more perilous, not to mention difficult, by having the short toolrest at the headstock end of the bed!

The end of Chapter 10 deserved to be quoted:

"Almost every turner develops his own techniques over the years. If you have found methods you are happy with, that's fine, for there are many ways of achieving similar results. My own view is to keep an open mind on all approaches of doing things, for it is the end result you are judged by, not the way you achieve it."

This, Mr Key, is a cop out. Those who buy woodturning books, take lessons, or attend seminars, do so in order to learn the best possible methods. Few are able to judge whether their methods are sound or not, hence their desire for sound leadership and instruction. From Mr Key's they will receive neither.

Page 70, only Chapters 14 and 15 to go: surprise, surprise, they occupy another seventy pages. Loose descriptions of his methods, black-and-white and coloured photographs of finished work, and drawings purporting to illustrate good and bad design - without the padding it would barely stretch to a magazine article.

A book on woodturning design could be an invaluable addition to the literature, yet despite his book's title, Ray Key has not even made a reasonable attempt to grasp the nettle. Sadly his book only confirms the self-satisfied state of British craft turners. Maybe they should buy Mrs T. a lathe - she is probably the only one who can prize them out of their rut.

MIKE DARLOW

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WHERE d'y'GET IT!!

This newsletter of ours is becoming the **ultimate tool**, all you workers in wood should set aside a space on the shadow board to accommodate this valuable little gem. All you pay is a measly \$30 or \$40 which is hardly more than a demijohn of glue (PVA) and it certainly doesn't go off as quickly if at all.

Now it's time we all got together to help one another, which is one of the reasons we bother with this group bit at all.

Searching the yellow, pink, white and local green pages for that elusive trunk hinge of wrought iron or finding a piece of purple heart sassafras or just a mundane item like a good outlet for bulk glue is one of the biggest consumers unproductive time.

As in the Ad, your fingers might do the **walking**, but they're meant to be doing the **working**, so let's tell all where we got that last little problem item which we sought for years.

There are 100 other woodworkers who may need that type of fastening one day. We all feel jealous of our newly found secret outlet for specialty cabinetmakers' supplies but it's better to give the supplier another customer than to keep it secret and see him go to the wall through lack of clients. Don't be shy about what you've found, I'll guarantee 90% of us haven't the knowledge of the new or old find you use for paints etc. It's no use telling the fella next to you at the next meeting because unless he's very efficient indeed and has a note book to write it down in he probably will have lost his pen, so let's get it written and stored in our newsletter which is now your woodworkers reference manual as well as entertainment centre. (Have you ever met an efficient woodworker?)

As they say on the yellow pages ads, "this is the phone book you pay to be in and it pays to be in". Well you pay to be in the W.W.G. so give out your info and receive it a 100 times back from all of us.

As in Q and A you send or phone your request, and I'll print them and try for an answer in the same issue or the next should receive the answer from our readers. If you are frantic we should be able to refer you to someone in the group for the answer immediately and the printed word will follow in the next copy.

Where do you get it?

- Steel Wool 0000
- Yellow Glue
- West System Epoxy for a good price and in small quantities.
- Good Prices on Power Tools. Please all over Sydney for these items. Let's use our local suppliers if they come up to scratch.
- Brass finish ball type castors or elegant castors in general not the plastic jobs.
- Arkansas Slip Stones in stock. Local Hardwares tend to take months to order such items in.
- Cheap Pine for making crates for sending pieces to exhibitions interstate or to clients etc.

Where I got it!

Don't just ask a question in this column, you can also just give us a new find with no prior request.

- Howard Silvers - for Cabinet Supplies, Hinges of all sorts, 99 Carnarvon Street, Auburn. Ph. 648 4500.
- Richard Small - Chair Hardware, Kitchen Cupboard hinges, Drawer Slides, etc., 10 Gerald Street, Marrickville. Ph. (02) 519 5677.
- J. James Pty Ltd. Door furniture, drawer locks, hinges, catches. Pacific Highway, Artarmon.
- Austral Engineering - Jack Thompson (a group member) for Hollow mortice chisels, Lamello biscuits. Information. Mary Street, Ermington. 85 0211.
- Munro Machinery - You name it, maybe they have it. Paring chisels (patternmakers), Hollow mortice chisels, chucks etc. O'Connor Street, Chippendale. 690 1811.
- Demco Machinery - Assorted engineering tools and equipment. Have had Arkansas round slips for \$3 each. Cleveland Street. Redfern. 699 4121.

- Glendale Chemicals - bulk chemicals, have catalogue, Ammonia, Toluol, Kero, Turps - Maddox Street, Alexandria. 51 3453.
- Baileys Tool Centre - Cam clamps (Guitar makers clamps) and an extensive range of woodworking tools. 03 387 2655 (Melbourne).
- Trend Timber - Richard Clark now stocks turning blanks in local and imported species. (045) 77 5277.
- Acimall - Disposable insert blades or Jointers and Thicknesses and blade holders etc. 345 Princes Highway, St. Peters. 519 9222.
- A.G.R. Richardson, Abrasives, Tapes, Router Bits, Belts, Etc. 381 Victoria Road, Gladesville. Ph. 817 3322.
- Ken Tully & Co. Abrasives, Measuring Tools, Belts to Size, etc. 10 Mobbs Lane, Carlingford. Ph. 85 6959.
- Mr Craft. Sea grass for seats, twines, split cane, Rattan Cane. Coolgun Lane, Eastwood. Ph. 858 2868.

Don't hesitate to call me or Phillip to let us know your unfound item or your newly found success in sourcing something. Also this spot will be used for those who would like to advertise the need to share in the bulk buy of product which may only come in huge tins or the most useful of all in the sharing of packs of timber from the source mill or wherever. Please Write, Ring or Shout your info my way! **Now!!**

CLASSIFIED ADZE

WEEKEND WORKSHOPS:

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

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

TIMBER:

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

CEDAR, CEDAR, CEDAR:

Murray Hill of Berry has a number of Australian Red Cedar logs for sale. A variety of sizes are available and they can be sawn locally, if necessary. Please phone or write to Murray Hill on (044)64.1535.
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