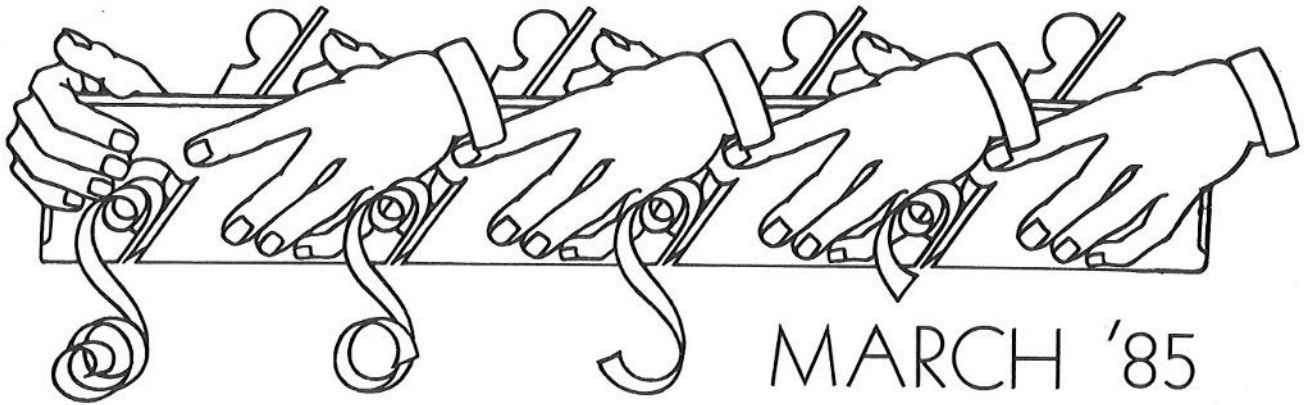


WOODWORKERS' GROUP OF N.S.W.



WOODWORKERS' GROUP OF NSW

Chairman — Alan Wale, Sturt School for Wood, Range Rd, Mittagong 2575. (048) 71 2175

Secretary — Les Miller, 6 Balmoral Street, Waitara 2077, 48 2682

Editor — Michael Gill, 1 Bank Street, Pyrmont 2009, 660 7357

Group Fees: Member — \$40pa; Associate — \$30pa.

FROM THE CHAIR

Several times since the beginning of last December I have heard people refer to the past few weeks as the "silly season". As a woodworker I must say that I agree, wholeheartedly! Just consider some "frinstances".

Those of us earning our living at the bench are only human and run out of supplies from time to time. Consequently we have to pop out to buy something extra to complete the job in hand. So you stop work, change into something more presentable and dash across town to your favourite supplier, only to be greeted at his entrance with a notice pinned to the door — "Closed until late January". Nil desperandum, life must go on. Then you remember that quotation that must go out for the job with a February deadline. Your customer must receive it by the end of the week or else you will lose the job. You've guessed; it gets mixed up with the Christmas cards or more likely is delayed by a strike.

Never mind, you battle on with your work at the bench wearing no more than a pair of shorts and shoes. Your labours are broken at frequent intervals by trips to the tap or the 'fridge to replace all those body fluids that have dripped onto your work and destroyed its newly sanded panel.

Of course, in our climate it is not just you that is trying to soak up some extra moisture. The wood on the bench is none too happy and is probably swollen to twice its normal size. This doesn't exactly make life easy if you are fitting doors and drawers, not to mention the effect it has on your polishing.

Truly, for the woodworker it is the silliest of season, with everything conspiring against us.

Why don't we all cancel Christmas, rearrange the calendar and have February in July, persuade our suppliers to stagger their holidays — or, better still, come to our senses, shut up shop and go fishing?

Have a good year; but hurry before next December arrives.

— A.W.

THE RANKS ARE SWELLING

At the last Executive Committee Meeting, four new members were squeezed through the mangle and accepted. Your committee takes this task and its attendant responsibilities very seriously and it was a torrid affair to say the least. After much sincere and sometimes heated thrusting and parrying, we agreed. I seem to recall it was past 10pm before we came to discuss general business. And so, it gives me great pleasure, on behalf of the entire Group to welcome into the fold Laurie Oliver, Robert Neville, Nick Hill and Jamie Kutasi. I shall allow them to introduce themselves to you in their own words:—

Laurie Oliver — ph. 498 1172

Ever since my Dad let me tinker with his tools and bang nails into his bench-top from about the age of five, I have had an interest in wood. This was in England some few years ago. This led me to the making of go-carts in summer, sledges in winter and on to model-making competitions at school. A well-equipped workshop at secondary school and

enthusiastic teachers developed my natural ability. I ended up as a Quantity Surveyor!

My wife and I moved to Sydney in the mid-fifties, had a family (two girls) and I confined my woodwork to building on rooms, decks and pergolas. Photography was my hobby until two names entered the scene — Crosland and Krenov. I met Richard at Craft Expo '83, joined his class, read Krenov's books. With Richard's dedicated guidance and introduction to elbow-grease — saving machinery, I could not resist some of Krenov's designs. There are many craftsmen but few designers. My dream for the future is to devote more of my time to the craft and perhaps join Alan's course in Mittagong and starting or sharing a small workshop.

Robert Neville — ph. 699 6220

I was born in Hackney, London in 1952 and have been woodworking since 1978 when I opened a shop with a friend, selling antiques which we restored. Through this, I picked up basic construction methods and applied them to my first piece — a pacific maple "coffee-table-beautiful". I opened my own shop in Surry Hills, blending old and new — large Victorian tables and chests made to order. I now work from a larger workshop at 588 Bourke Street. My output at the moment is split — 40% restoration, 60% cabinetwork. I enjoy this ratio, drawing construction ideas from the different periods. The majority is handwork, including all my finishes — traditional Japanese Lacquer, Porphyry, ebonising and varnishing.

My influences are Gimson, Peter Waals, and the Greene Brothers. In the contemporary scene, they are Alan Peters (for sheer craftsmanship), Wendell Castle (for showmanship) and Edward Barsley.

My current projects include a fall-front desk in Silver Ash and Blackwood, a knock-down bed in cherry and a lacquer and timber cabinet. In the future, I would like to produce one-off pieces and create a market for them, lifting the craft and the craftsman higher in the public esteem, creating an awareness that modern makers can produce furniture of a lasting quality.

Nick Hill — ph. 498 8441

Matthews Jambua - 7 Hills

I've been interested in wood and working it probably since I just learnt to throw a stick. A more ordered interest originally came from being a participating spectator of my father's work in making toys and Heath-Robinson-type machines of (usually) little use.

My experience has been gained through boat-building and recently house-building, my background being Naval Architecture and Drafting. Our own furniture needs have given me the impetus to make at least part of my living by making furniture in this fantastic material, wood. I've been producing one-off commissioned pieces and small productions runs of utility-type boxes (and fancier ones, too). Slowly, I've been putting together a range of my own designs as stock items for display and consignment sales. With this direction, I'm looking forward to exhibiting with the Group and learning from the huge pool of experience the Group brings together.

Jamie Kutasi — ph. 810 6865

I have been a full-time woodworker for three years and have studied with Richard Crosland, Sydney Technical College and a year's F.T. at the London College of Furniture. Previously, I was a designer of children's playgrounds (e.g. North Sydney Leisure Centre) and have worked extensively on a wide variety of architectural projects.

I am now a professional cabinetmaker with a workshop at Botany in a collective with other designer-makers including two Group Members — Henry Black and Jim Littlefield. I look forward to an active participation in our Group.

● Congratulations Richard Crosland — may you reap what you have sown — Ed. ●

TENDER TOES

— December Newsletter article provokes gut reaction

I was deeply disturbed to read your irreverent lampoon purporting

to be a review of the new James Krenov book. I find it intolerable that certain ratbag elements within the Group find it amusing to denigrate the superlative contribution made by this Master. In future, I would suggest that more responsible editorial control is employed. (Signed, but name withheld by request.)

• Control? Responsibility? Never heard of them — Ed. •

RAMBLING REPORTAGE — News from O.S.

A report from our correspondent in London, Christopher Ponsonby-Smythe, on an exhibition of Contemporary Australian Woodcraft held at Australia House, London, December 1984.

Australia has made yet another assault on the international design arena with a recent, Government-funded exhibition. No expense was spared with this lavish display, but the Gods did not smile favourably. English woodworking, pundits were quick to dismiss the efforts of Australia's best woodworkers. Every exhibit was mauled by the critics, with the exception of the work of Bluey McGee from Melbourne, whose starkly angular and polychromatic work was well received. Critics said that the body of work on display was irrelevant and it showed no cognizance of contemporary European design trends. Some critics went so far as to dismiss the work completely, preferring to spend their time gazing at the photographic exhibition — "Nubian House Decoration" at a gallery next door.

Two wood-turners, Andrew Thompson and Rick Burden, came under heavy criticism for producing work either too symmetrical or just plain awful. And how undignified is bark on trees! The three musical-instrument makers, William Gordons, Sam Best and Tom Lazaroni, were accused of producing "indifferent" work, although, Gordons' Angophora costata violin was found mildly amusing. Many appreciated the use of native wood, but concluded that poor timbre was an unavoidable consequence.

Furniture was judged the most contemptible offering — "too functional", "too comfortable", "chunky", "bland", "unimaginative", "parochial", "pre-occupied with clients' wishes", "lacks identity", "derivative" — and all this from only one critic.

The most damning criticism: "There is too much wood . . ."

— Translated from the English by C.W. & L.S.

ALAN'S DECEMBER CHAIR

Thanks to Craig Watson for providing the following information regarding the chair which decorated Alan's last "From the Chair" notes in the December Newsletter.

The "Zig-Zag" chair was designed in 1934 by Gerrit Rietveld who was possibly the most influential force in the De Stijl Movement in Holland, along with Mondrian and Theo van Doesburg.

Rietveld started as an apprentice to his father in his joinery, going on from there to his own workshop. While working as a cabinetmaker, Gerrit Rietveld took himself off to night school to study architecture and it was there that his fine sense of design was roughly fashioned. After 1924 he ceased making, concentrating solely on design.

The prototype of the "Zig-Zag" chair was made in Rietveld's workshop by Gerard van der Groenekan who was his first apprentice and who, up until his death c.1971 was commissioned to make all the museum replicas of Rietveld's chairs. In 1935, the Dutch company, Metz & Co. commenced regular production of the zig-zag, continuing until the firm's bankruptcy. (Although not a good sign, this may not have been the fault of our angular arse-support alone.)

Cassina now has the international production licence and has assured the constant manufacture of this chair since 1975.

The zig-zag chair is made of elm, a wood noted for its strength, toughness and resistance to splitting. The lovely back-sawn surface graining provides a beautifully organic foil to the chair's stark, uncompromisingly geometric lines.

Next time you have an hour to spare (and don't we all spend most of our time swanning about in red Porsches dazzling the debs and sucking on cigars, trendies to a man?) go down and grace with your presence the showrooms of "Arredorama" on the corner of Parramatta Road and Ross Street, Glebe. Although the offerings are predominantly imported, production-line pieces, the quality and standard of design will impress.

OUR LAST MEETING

Our last general meeting on February 3rd at the Botanic Gardens, Sydney looked like the Annual Woodies' Picnic. Not a bad idea, at that. I can see the picnic fare now, laid out on cloths under the trees — celery-top pie, silver ashes of bacon, braised beef-wood in black-bean sauce, soft-boiled eggs (you know — the ones with the silky yolks), pickled Qld walnuts out of a Brown Barrel, some grapes (white seeders), a Jarrah Qld Maple syrup, Peppermint-tea, some Lemon-scented chewing Gum and we're bound to make a Messmate.

Around 30-35 of us assembled at the Gardens and, after lunch, wandered down to the Opera House and viewed the Exhibition Hall that is to be our venue for Woodcraft '85. Mike Jefferys received our heartiest congratulations on being promoted to "Master of Lighting" at the Opera House, thereby assuring us of a lighting programme of great excellence. Thank you, Mike, for arranging our meeting-room.

We anticipate around thirty exhibitors to participate in the exhibition this June and our Treasurer informs us that the Group's funds look very

healthy and that, even before special sponsorship is sought, we have a tidy sum for Promotion. If you have not, as yet, sent in your exhibition fee (\$150) please do it now. Leave it any later and it will be just too late — the cash is needed now! 1985 subscriptions are also overdue — \$40 members, \$30 associates.

Thank you to all those members who supplied photography and copy for advance publicity — it was much admired and appreciated. Congratulations from all the Group, also, to Henry Black who, at the very hour of our Opera House meeting was being married! After several decades of living in squalid sin, Henry, and after sixteen or seventeen children, it's about time Joyce made an honest man of you!

OUR NEXT MEETING

Alan Wale (with more than a little assistance from Doreen, no doubt) will host our next general meeting at the Sturt School for Wood at the Sturt Workshops, Mittagong. The date is Sunday, April 7th. Plan to arrive sometime between 10am and 10.30am so we can have a leisurely day and a good look around Alan's new set-up. The workshop is behind the Sturt Craft Gallery Shop. There will be a barbecue lunch — please bring your own chops, snags or fish. Alan's new School is in full swing and running beautifully so he will have much to show and tell. Give yourself the whole day off and relax a bit. Wives, kids, de facto spouses, friends, spongers and assorted hangers-on are most welcome.

Get onto the expressway to Canberra and turn off to the left in Mittagong, following the Sturt Workshops signs. See you there.

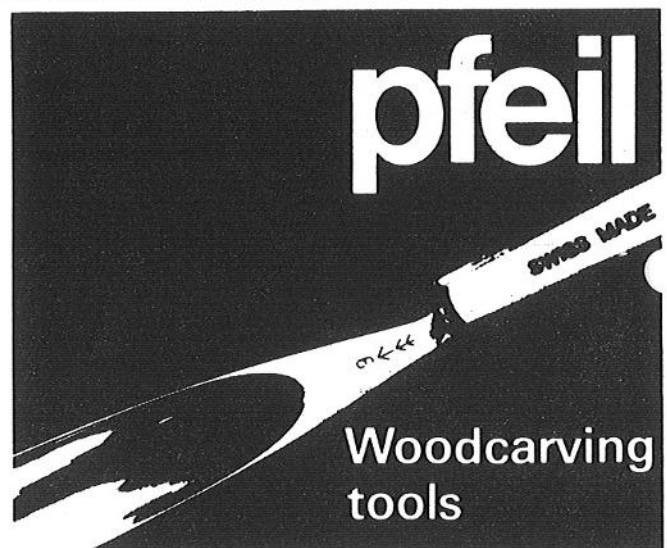
SPECIAL EXHIBITION

Paul Freeland has a one-man exhibition of his stunning wood sculpture coming up at the Holdsworth Galleries, 86 Holdsworth Street, Woollahra 2025 (tel. 32 1364) from May 4 to 22, 1985. Paul won the Henry Kendal Prize in 1983 and those who have seen previews of the exhibition's content will agree that it's breathtaking work indeed. I would like some good, sincere criticism of Paul's show to publish in the May Newsletter — get it to me within a couple of days after the opening, please. Paul Freeland sits on our executive committee, has been featured in a previous "Line Up" segment and is the bloke who hounds you for your Group subscription fees.

If you miss this exhibition, you just ain't no woody!

CRAFTS COUNCIL SHOP

Approximately one third of the Crafts Council of N.S.W.'s Gallery space at 100 George Street, Sydney has been petitioned off as a shop and woodwares are sought from craftspeople to go in (and out, hopefully) on consignment (33⅓%). Stock must be reasonably priced and payment on sales will be made the following month. So, if you're looking for a first-class sales outlet, here it is on a platter.



The woodcarving tools "Pfeil" are products of top quality, achieved and improved by a highly developed manufacturing technique. The assortment available is determined and enlarged, in association with the famous Woodcarving School of Brienz, Switzerland, which uses exclusively the "Pfeil" Woodcarving tools. A Swiss quality product, made of first quality steel alloy, resistant and heat treated. The tools are finely ground and polished on the inside and can therefore be easily re-sharpened. All tools are ready for use and are supplied with lacquered wood handle (octagonal Ashwood).

for SALES, TRIALS and DEMOS:

Michael Gill

1 Bank Street, Pyrmont 2009, Tel. 660 7357

W.E.F. SUMMER SCHOOL, 1985

Your editor, Michael Gill, taught the woodcraft course at the W.E.F. Summer School, Mittagong, this year — we did woodcarving and woodsculpture and some very beautiful work was produced. Let me offer, as a review of our 10-day course, some verse written by one of my students:

TREES, CARVING and I'M SORRY FOR THE SHAVINGS

PART 1: When our first intrepid tourists
Stepped ashore with Captain Cook,
Saw the great Australian Forests,
"James," they said, "let's go and look."

Off they went and started maiming
Every tree that caught their eyes.
"That's a Mountain Ash" proclaiming,
Well, it looked about the size.

Joseph Banks was good at Latin,
So the proper names were "nice",
But the common appellations,
More romantic than precise.

All the eucalypts were covered,
All mis-named in some degree,
Given European symbols —
Juniper and Apple Tree.

So the Queensland Maple isn't,
Nor the Myrtle, nor the Pine,
Birch and Beech resemble distant
Half-forgotten limb and line.

So the Silky Oak's not oaken,
And the Rosewood has no kin,
And the Cedar as a token
Perpetrates arboreal sin.

Part 2: But no matter what the naming
Of the tree, when cut apart
Sculptured form lies in the graining,
In the colour, strength and heart.
Transmuted essence transcends titles,
Carved, the captured spirit soars,
Thus the soul of tree, its vital
Elements the form restores.

Part 3: But the Gods of Fate are beckoning
Sacrifices to the Muse,
Now has come the time of reckoning;
Some must win and some will lose.
Sculptured at the price of shavings,
Sawdust, cuttings chipped away,
Swept aside as not worth saving
Not to see another day.
Did they cry as torn asunder,
Amputated cell from cell?
Did they transcendently wonder
If their fate was heaven or hell?
On the bench, the form emerging,
Loving hands creating, carve.
On the floor the shavings curling
Have-nots in a world of haves.
Let it rise, the new creation,
Joyfully its worth extol,
While in silent abnegation
'Round it lie the shavings, still.
By all means applaud the artist,
Praise his catalytic skill,
Praise, O Praise the sublimation,
But, the shavings played their part as well.

— Reg. H. Sherratt. Jan 1985

In the Calligraphy course, elegantly scrawled on pure white paper was: "If you succeed at first, try to hide your astonishment." Another lyrical flourish of pen on page announced: "The supreme misfortune is when theory out-strips performance."

WOODWORKS SUMMER SCHOOL 1985

A report by David Muston.

Leon Sadubin held his first summer school at his workshop in Thornleigh recently. It was a great success. The aim was to provide experienced woodworkers with the opportunity to broaden established skills in a professional workshop environment. The idea was to allow students to design, build, finish and exhibit furniture of their choice.

The group of six met in early December and a long evening was spent around a large round blackwood table advancing each student's designs to the stage where each could begin with definite plans and available materials on January 7. Leon's design skill was immediately apparent. He suggested design options and solved construction problems with dazzling ease. What emerged were designs for six projects

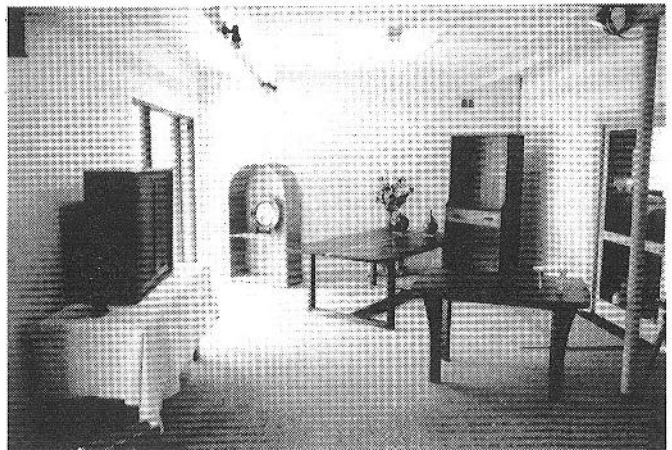
which met the student's aims, were consistent with each student's individual style and could be constructed within the two weeks of the course.

The group varied widely in age and woodworking experience and came from far and wide, in fact from Gympie to Nambour. Most were enthusiastic amateurs, some had professional ambitions and one was a well established professional toymaker.

Leon and Craig Watson constructed new workbenches for each student, organising the workshop to provide enough space and obtained materials for those who needed them. The first morning was spent touring the workshop discussing its layout and workshop design in general and learning to operate the machinery with a great emphasis on safety. Soon after, a pack of Tasmanian blackwood arrived. Two students had planned blackwood tables. Eyes lit with excitement as boards were double dressed revealing treasures from which table tops could be selected.

Work soon developed a frenetic pace. Leon's tallowwood stairs took a pounding as he travelled to each student's bench dispensing pearls of woodworking wisdom. Despite the excellence of Gini's lunches people had to be reminded to leave their benches to eat. Over salad, cheese and fresh bread discussions ranged from the size of Bob Scott's (the toymaker from Nambour) sawdust pile, to whether or not Australia has developed an individual cultural identity.

As days went by each of us watched others' projects grow and became enthusiastic about them all. We all benefitted greatly by participating in each other's work. There was always someone to hold the other end of a sash clamp or help tail out a board being ripped on the table saw. The group functioned really well. The furniture began to take shape as components were completed and assembly began. We all became admirers and critics of each other's work. The pace slowed to allow a consideration of the finer points of fitting and finishing and, after a flurry of activity on spray-day, we assembled an exhibition to which family, friends and interested woodies were invited.



Exhibition of finished work at "Woodworks" showroom.

A large rectangular blackwood dining table with central silver ash strip occupied the centre of Leon's showroom. A smaller blackwood table, chosen from boards which all had a beautiful apricot tinge, with sculptural angled legs, was a beautiful contrast. A silky oak wall cabinet with beefwood edgings and handles sat on a table against a white wall. A large blackwood bookcase including some beautiful 'spalted' boards and, the most challenging piece of all, a semicircular Tasmanian oak cabinet, the frame made from glued laminations which were connected by coopered panels.

It was really a thrill to participate in a school which I'm sure will continue to inspire us all into greater future woodworking pursuits. We all thank Leon for his vision, patience, skill and his willingness to share all his hard learned secrets. We hope this is just the first of many more successful schools.

D.M.

Norm Richardson

Specialist Photographer
of Fine Arts & Crafts

3 Addison Street, Balmain
Telephone: 810 8029

WOOD RESIDENCY

Lecturer at Jakarta Institute of the Arts, Jakarta, Indonesia

The Crafts Board of the Australia Council in conjunction with the Department of Foreign Affairs and the Jakarta Institute of the Arts are providing an opportunity for an Australian woodworker to reside and teach at the Jakarta Institute of the Arts.

Projects in the woodcraft studio include studies in basic forms and utilitarian objects using simple constructions, integrating design principles. Imaginative use of wood, rattan and bamboo are explored. Supporting courses include the history of craft, basic technical drawing, form and structure. The residency would be involved with students who have completed their first year of general arts training.

Available equipment includes traditional woodworking tools and some power tools.

TIME: 5 months residency, July-November 1985

FUNDING: Return economy airfare for one person

Fee of \$9,500

Living allowance of \$3,520

Accommodation costs will be met by the Jakarta Institute of the Arts

APPLICATION PROCEDURE: Written application including curriculum vitae and 10 colour transparencies of recent work should be forwarded to:

The Director,
Crafts Board
Australia Council
PO Box 302
North Sydney 2060

For information telephone: (02) 923 3328 or
(008) 22 6912 (toll free)

The closing date for applications is 29 March 1985.

BOOKS — Mike Darlow Shares Some Finds

Four recommended books for your libraries:

1. Woodwork Aids and Devices

— by Robert Wearing, Bell and Hyman Limited, \$22.50

Lots of handy jigs and ideas. An ideal complement to the Tage Frid Teaches Woodwork series.

2. How to Carve Wood

— by Richard Butz, The Taunton Press, about \$20

The best book on conventional carving with a good section on wildlife carving. For a full review see a future Craft Australia.

3. Wood in Australia

— by our friend Keith Bootle. Published by McGraw Hill.

This book has an excellent section on wood technology and full details of most native and imported species.

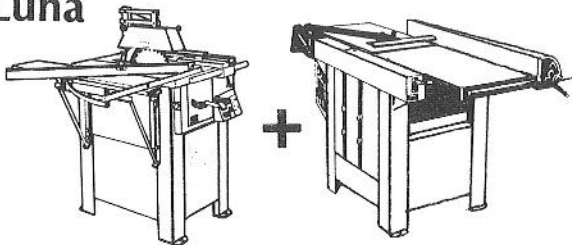
4. Forest Trees of Australia

— Published by the CSIRO.

This new edition is almost treble the size and indispensable to native tree watchers. If you can't tell a hoop pine from a spotted gum, this is for you.

Finally, a plug for a new magazine, Craft Arts. Edited by Ken Lockwood, previously of Craft Australia, this brings the Vogue treatment to crafts. The format is similar to Craft Australia but glossier. Craft Australia, under its new editor Michael Bogle, is continuing to improve and is now taking a slightly different tack. Both magazines give good coverage to wood and deserve our support. Craft Arts is on the newsstands or available by ringing 90 1576 or 908 4797. — M.D.

Luna



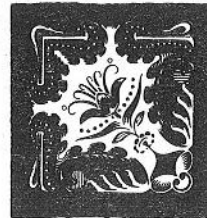
The most robust best value
machines for the serious woodworker

AVAILABLE FROM Demonstration models available at all times

Wood-Works

199 PENNANT HILLS RD.
THORNLEIGH NSW 84 1183

CRAFTED NORTH is the title of a travelling craftwork exhibition presented by the Lismore Regional Art Gallery. It will reach Sydney sooner or later, so keep your eyes open for it — when I have definite details, you'll get them. Grant Vaughan, Gary Pye and Yoshinobu Noai are holding up the timber side of this very posh, beautifully presented show. I should love a review of this one for publication, too! Thanks.



DASTRA



Wood carving tools.

SOLE AUSTRALIAN AGENT

Colin B. Walker.

1 Campbell Street,

Collingwood, Vic., 3066

Phone: (03) 417 2281 (A.H. 861 9797)

Warehouse open Monday to Friday, 9 am - 4.30 pm. Mail orders welcome. For illustrated catalogue with current price list send 50c postage stamp.

BANK CARD + VISA CARD ACCEPTED.

NEW FORESTRY COMMISSION LIBRARY

The 4th February saw the opening of the Forestry Commission of NSW's new library at the beautiful Cumberland State Forest, 95 Castle Hill Road, West Pennant Hills. The library is open to the public for reference or reading but borrowing is restricted to staff. The library's hours are 8.30am-4.30pm, Monday to Friday (ph. 871 3222). The building itself is very interesting, featuring exposed glu-lam beams in Brush Box with shear-braces, but with chairs, stools, hat and coat rack meeting-room table and chairs all made by Leon Sadubin. Congratulations, Leon, on what is, in effect, a standing one-man exhibition of very fine quality. Congratulations are due, also, to the Forestry Commission for insisting on good craftsman — designed and made furnishings for such an important building — this sort of sensitive patronage makes sense to all concerned. Let us hope that this has set some sort of precedent for the future. Leon recommends a set of books entitled: "Wood in North America" which contains real timber samples of transverse, radial and end-grain sections. He also dares you to try to find an entry in a journey entitled: "Trigonometry in Chair-making"!

A HOME FOR HENRY KENDAL

There are moves afoot to house the Henry Kendal Collection of fine woodcraft in a controlled-atmosphere environment and on display at the Forestry Commission's Head Office at 95 York Street, Sydney on the 8th floor. Space will be at a premium and, as the collection grows, the display will be systematically changed to rotate the works on view. Certain pieces will also be housed at the brand-new Library at Cumberland State Forest in West Pennant Hills. The Collection was recently valued by Sotheby's and the Macquarie Galleries at \$25,000. Will your work be added to the collection at the Opera House in June 1985? Not for the want of trying!

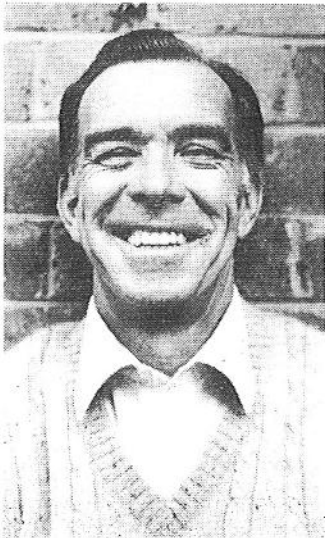
WORLD FORESTRY DAY EXHIBITION

The Forestry Commission of NSW is organising an exhibition to celebrate World Forestry Day — March 21 (start of Spring in Europe). It will consist of displays covering the Forests and Woods of the World, Uses of Timber, Woodcraft, Forestry Practice, etc. The exhibition will be staged at the Government Information Centre, Cnr Hunter and Elizabeth Streets, Sydney from March 19 to 28, 1985.

Some pieces from the Henry Kendal Collection may also be on display.

WOODCRAFT '85

Just another friendly little nudge in the ribs. It will be our very best yet and standards are going to be very high. Let's get down to it and stage a showing of the finest woodwork that Australia has yet seen.



LINE-UP

LES MILLER — Secretary, Woodworkers' Group of N.S.W.

Les Miller grew up in the dairy farming and timber country of Wards River, a little town in the Dungog-Gloucester district. His family moved to Sydney where he was educated at Sydney Technical High School, Paddington, the site of the present Sydney College of the Arts.

His trade training was completed with the NSW Govt Railways as a mach-builder, working on the beautiful Cedar, Silky Oak and Queensland Maple interiors of passenger, sleeping and dining cars. The depth and precision of his training, coupled with the superb panelling and moulding of Australian timbers set patterns which have traced themselves through his career.

After only one month as a Journeyman, he moved into the engineering world as a detail draughtsman with "Line Belt" (Australia) where he quickly found advancement to production estimator. Six months later he moved to greener pastures at T.A. BORTHWICK Cranes and Hoists where he stayed 2½ years having risen to the unlikely position of Standardisation and Special Projects Engineer. (Not bad for a woodworker.)

In 1958, as a private study candidate, he completed his leaving certificate to qualify himself for entry into Teachers' College. He completed his tertiary training at Sydney Teachers' College in a one-year Artisan course in 1959. In 1960 he was appointed to Macksville High School. The following year, he and Sandra, his new wife, moved to Ballina where he met and built a firm friendship with Evan Williams, the sawmiller and renowned timber authority from Alstonville. They left the cedar, rosewood and other local timbers behind in 1963 and moved back to Sydney for Les to take up a post at Asquith Boys' High School.

Les has gradually built a reputation as a teacher of wood-turning and, in this capacity, has lectured to teachers and students in a large number of in-service training courses around the state.

It was at Asquith that Les met Leon Sadubin when he came onto the staff as Librarian. Leon later moved to the Industrial Arts faculty and the teaching team of Les Miller and Leon Sadubin began its six-year term, ending when Leon left to begin his cabinetmaking business.

Les and Leon teamed again along with Alan Wale to form the Woodworkers' Group of N.S.W. in 1978. In recent times, Les' desire to expose students and teachers to woodcraft design motivated him to produce a video record of Woodcraft '83 for distribution through schools and colleges.

He has more recently completed a series of 12 instructional video films on wood-turning, tool-sharpening, wood-finishing and band-saw operation, due for Australia-wide distribution.

The loose leaf included with this newsletter gives details woodworkers might like to pass it on to their local High Schools or Colleges.

— L.M.

ALSTERGREN Pty Ltd

**23 Reynolds Street, Balmain
Telephone 818 1124**

**SUPPLIERS OF KILN-DRIED
JARRAH and
KALANTAS (RED CEDAR)**

ANTIQUE CLASSICS

There is an exhibition of replicas of 18th century classic furniture currently at Grace Bros city store — pieces selected from the collections of many of the "stately homes" of England and Scotland. Exhibition hours are 9-5 and the display runs until Saturday, April 20.

MID-NORTH COAST WOODWORKERS' GROUP is holding its first exhibition in Coffs Harbour at the Civic Centre from May 10-15, 1985. Contact Neil Scobie (a brand new member of our own Group) at 10 Finch Crescent, Coffs Harbour 2450 (066) 52 4718 for details. Their President is Russ Riddett. The best of luck for a successful exhibition. Once again, I would appreciate a review with photos or catalogues. Coffs Harbour is a long way from Sydney but through our newsletter, we may all be able to share our achievements.

CRAFT MARKET

A monthly craft market is proposed for Glebe — grounds of St James' School, Woolley Street — last Saturday each month, 10am-3pm. \$10 per stall (all outside). Supply own trestles. Starting March 30. Ring Jan Burton 660 5098 or Christel Dewar 660 5057 (ah).

BAHCO

RECORD

TOOLS

**From the following
factories:-**



are available from

**MAGNET SERVICES
68 VISTA ST., SANS SOUCI.
N.S.W. AUSTRALIA. 2219**

**PHONE
(02) 529-7935**

EDITOR'S NOTES

Whatever happened to January, anyway? And what of February for that matter? Somebody's been stealing my months! Those of you who are quick-witted, astute, aware and sensitive (both of you) will have been expecting a February Newsletter. Due to vicissitudes of my life (and that cad thieving my months) I have had to juggle things so cunningly that now, instead of apologising humbly to you for such a tardy February issue, I may cheerfully welcome you to your extra early, oh-so-punctual, ever-so-clever March number!

I would like to take this opportunity to set up on a pedestal (Huon pine with blackwood inlays) all those treasured friends who have provided me with legible, succinct, comprehensible and interesting copy for this newsletter — sometimes even typed so that I don't have to scratch it all out in longhand before throwing it at our incredibly patient and heroic typesetter, Patrice. (Is there room for you both on that pedestal?)

If you could but see the pathetic smile of gratitude that steals over your editor's face and the moistness that creeps into his eye when he receives some small note, some tiny nugget of correspondence you would throw yourselves upon your desks this minute and scribble me your thoughts on "bleeding in rosewood" or "the effect of lemon juice on wood-stained hands" or "sex and the single woody". Is anybody out there reading this . . . ?

P.S. Someone asked me about copy deadlines for the newsletter — when things run to schedule, the deadline is two weeks before you would expect to receive the next issue — thus, for the May issue the date would be April 15-20. Normally, though the whole thing is something of a vague mystery.

CLASSIFIED ADZE

- **Forstner bits.** Orders taken for delivery ex-UK. Sizes 1/4in through 3/4in to 2in. Magnet Services — see ad on page 5.
- Nick Hill still has **Robina pseudoacacia** for sale. (Black Locust or False Acacia) ph. 498 8441.
- FOR SALE: green **Black Wattle** sawn to your requirements. Large sizes, very cheap. Also **Sassafras** ph. (047) 87 7303.
- WANTED: **bowl-turning lathe** (or plans to build) (047) 87 7303.
- **Cabinetmaking apprenticeship**, WANTED for youth aged 17. Completed Schools Cert. and pre-apprenticeship furniture trades course, stage one. Contact Daniel O'Connell 621 6680.
- Mature woodworker requires **casual, part-time work** ph. 46 6242.
- Ken Joynes would like to inform readers that he is carrying on an **Interior Design and Draughting practice** along with his furniture making at 126 Carpenter Street, St Marys 2760, ph. 623 4489. Office and shop design, domestic interiors, detailed working drawings and set-outs for hand and machine production of furniture and joinery.
- Freeway Timber (Wahroonga to Berowra), 10 people have so far indicated an interest in the timber for which the DMR is to let contracts in April. All those interested will be notified when wood is available. All must be prepared to take the timber as soon as work starts. Rick Bartholomew ph. 44 5819.
- German-made **HEGNER Multicut and Polycut electric scroll-cutting jigsaws** now available where you buy your Pfeil woodcarving tools. ph. 660 7357.
- Graham Smith is offering an **adult/apprenticeship/traineeship** ph. 349 6463 (H).
- WANTED: **Experienced patternmaker** required for 12 months work making trad. boat fittings. Nick Masterman 73 1933.

MEMBERSHIP APPLICATIONS:

- Submissions must be examples of the applicant's **best current work**. Please, **no** old pieces or unfinished work.
- Assessments will be done in private at meetings of the exec. committee where a minimum of four of the same must come to a unanimous decision. At least one of the four should have experience or expertise in the branch of woodcraft reviewed.
- All applicants must be paid-up Associates.
- Applicants may submit any accompanying or explanatory notes with their work, if desired.
- Deliveries of work for review may be made at any convenient time (by arrangement) before committee meetings

You may also leave your work at any general meeting of the Group.

- All applicants will receive notification of the panel's decision and comments in writing.
- All successful applicants will be introduced and welcomed in the following newsletter
- Assessments will be made along the following guidelines:
 - innovation and originality will be encouraged.
 - appropriate and well-executed joinery, technically sound.
 - sympathetic and appropriate choice of material(s).
 - suitability of design and finish.

FUTURE MEETINGS

Having just polka-dotted your calendars with big red circles on the above-quoted dates, bung these down too, before haying your textas:
General Meetings: April 7th, June 2nd.

COMMITTEE MEETINGS: April 12th and June 7th.

The April 12th committee meeting will be your last chance to apply for Membership before the exhibition. If any Associate wishes to gain membership and the right to exhibit, please do something about it now — last minute overtures at a time of frantic activity will be met with undisguised hostility! Ring soon and tee it up.

CHAIRMAN: Alan Wale — 74a Castle Howard Road, Beecroft 2119, Tel. 869 8714
SECRETARY: Les Miller — 6 Balmoral Street, Waitara 2077, Tel. 48 2682
TREASURER: Leon Sadubin — 1199 Pennant Hills Road, Thornleigh 2120, Tel. 84 1183
SUBSCRIPTIONS: Paul Freeland — 4/29a Shirley Road, Wollstonecraft 2065, Tel. 438 2907
TIMBER RESOURCES: Gerard Gilet — 34a Beatrice Street, Balgowlah 2093, Tel. 94 3638
LIAISON: Richard Crosland — 20a City Road, Chippendale 2008, Tel. 211 5114, 32 2411 (ah)
TOOLS and EQUIPMENT: Henry Black — Canberra, Tel. (062) 49 1516
NEWSLETTER EDITOR: Michael Gill — 1 Bank Street, Pyrmont 2009, Tel. 660 7357

RACAL 'AIRSTREAM ANTI DUST HELMET'

Paul Freeland's method of **not** choking to death on wood-dust.

This unit is a 0.9kg semi sealed, shockproof helmet that filters and forces air over the face before a full face visor.

The airflow is created by a small fan located at the rear of the helmet. Dust laden air is drawn through a coarse pre-filter then through a fine filter in the top of the helmet. Filtered air then flows down before a face visor and is exhausted at the bottom. A face seal directs the air flow over the face and prevents the ingress of unfiltered air. The fan is driven by a rechargeable battery carried at the waist.



The unit's good points include — well filtered air — full face protection — wide vision — no fogging — constant supply of cool filtered air — minimal claustrophobic effect — primary filter easily cleaned or replaced (and only 10¢ each) — all parts individually replaceable.

On the negative side is the price — around \$340 with battery recharger. In England they are only about £80.

For situations where excessive dust is a problem the air stream system is ideal. I wear the helmet up to six hours a day with little discomfort. No more fogged goggles or hot, claustrophobic breathing gear. P.F. Protector Industries were approached for advertising on the page but were not interested in the least. Perhaps writing direct to England could secure this apparatus at a more realistic price: Sales Dept, P.F. Safety Limited, No. 1 Building, Beresford Ave, Wembley, Midd. HA0 1QJ England. — Ed.

1985 SUBSCRIPTIONS

Yes, it's time to plunge the paw into the pocket and pull out your Group subscription fee and send it to: Paul Freeland, 4/29A SHIRLEY RD, WOLLSTONECRAFT 2065. Please do it soon newsletter will go to paid-up subscribers only. \$30 for Associates and \$40 for Members.