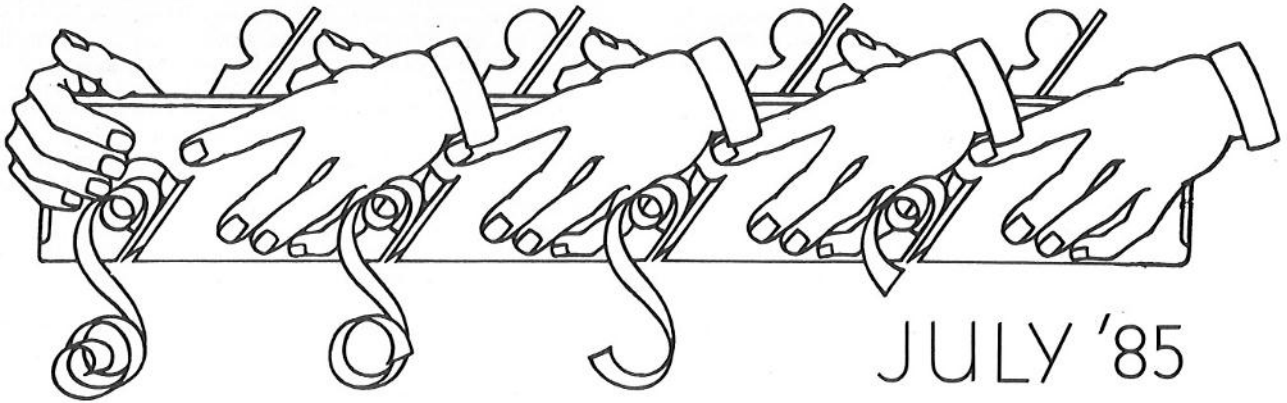


WOODWORKERS' GROUP OF N.S.W.



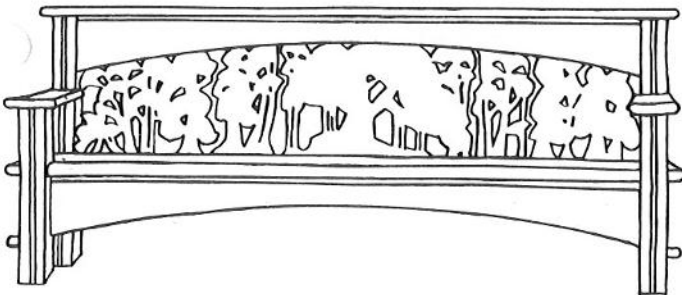
WOODWORKERS' GROUP OF NSW

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

Fair go! Credit where credit is due; the recent exhibition at the Sydney Opera House was a success and is something that we can look back on and be justifiably proud of. All participants please take their right arm, place it over their shoulder and give themselves a pat on the back. However, that said and done, we must not become complacent. Rather, we should be contemplative. We should be contemplative. We should think about our past history, our present situation and our future goals.

It all began in 1977 when Leon Sadubin gathered together a group of woodworkers to mount an exhibition at the Design Centre in Margaret Street. At that time the craft of working wood was not widely recognised, but we managed to attract an interested and enthusiastic audience and the foundations for the Group were laid. With continued efforts, directed by a variety of co-ordinators we grew and became more widely known, due mainly to the five subsequent annual exhibitions. Throughout this period a conscious effort was made to raise the standard of workmanship with, I feel, some limited success.

In early '84 we hit a low spot. Rather than see the Group collapse the founders called a meeting, formed an Executive (hereinafter called the "Junta") and decided to get the show on the road again. We aimed to make the body more professional, get wider recognition for our members and hold a major exhibition. Where? What about the Opera House? You know the rest of the story.

You may ask though, "Have we achieved our aims?" Yes, I think we have. Judging by the reaction of the public, sections of the media, various government bodies, interstate interest and overseas correspondence, we have created something substantial. There is now a much wider awareness of our existence, both collectively and as individual workers. We have our regular customers and, as I like to call them, our "fan club". At first we were the only group in Australia. Now we are part of a nationwide network; a network of practising professionals and aspiring amateurs. People are beginning to listen to our comments and respect our opinions, maybe we have come of age. Maybe. But that does not mean that we are mature and perfect. Oh no! We have made mistakes along the way. Let us not now make the mistake of thinking that we have arrived, that we have no further to go and that from now on we can just coast along.

To me our exhibitions have shown a gradual improvement in workmanship, but unfortunately this is not reflected in our sense of design — that elusive aspect that gives individuality and character to a piece. As a start to help rectify this situation I plan to organise a seminar, probably in Mittagong to give the subject an airing. Watch this space.

I firmly believe that now is the time to build upon the foundations we

have laid and work towards the future. To do this we need an Executive. I think we have shown that the "Junta" system can work but, at the same time I think it would be advisable to have a change of personnel to ease the burden of the current executive and bring new energy to the running of our affairs.

So far in these comments I have made no mention of the controversy surrounding the selection process that preceeded the exhibition. I am not skirting the issue but intend to discuss it head-on at our next general gathering (be there!), my reason for not raising it now is that I do not consider this newsletter to be the appropriate place to air our dirty linen.

In conclusion please excuse me if I copy the well-known proceedings at the end of a beauty contest and say a few "thank you's":

First of all to my colleagues in the "Junta", particularly Richard Crosland who, in my estimation bore an unusually heavy burden. Then to Martin Williams and his team at the Promotional Marketplace for their help in putting us on the map. Next, Yolande Clarkeson, our exhibition designer, for her initial concept and actual arrangement of the display. Also to Mike Jefferys for his backroom liaison and magnificent lighting of the exhibits. Thank you Peter Kolasinski for the brilliant photography. Lastly and collectively to the participants for pulling out all the stops and coming up with the goods. I know it wasn't easy, believe me!

Keep the shavings flying but make them a better design and better quality in the future. Thank you.

Alan

OUR LAST MEETING

Thank you Henry Black, James Littlefield and Jamie Kutasi for hosting the last meeting at Metropolis Design Workshops in Botany. The meeting was dominated by Opera House business — next time we may have an opportunity to be shown more of the workshop proper and its produce.

ALAN'S MAY CHAIR

It stirred not the slightest ripple of interest amongst you so all I'm going to tell you is that it's a Michael Thonet bentwood — "The Corbusier Chair".

OUR NEXT MEETING

Lunch will be laid on at No 1 Bank Street, Pyrmont on Sunday, August 4 commencing at 1.00pm. No need to bring any victuals unless you have special dietary needs — e.g. goat's milk, yoghurt or champagne cocktails. We can't have a barbecue — you'll see why when you arrive. A feature of this place is the stunning waterfront setting (no swimming, though — water's more solid than liquid). There are some stimulating, cryptic murals in the courtyard which will please scholars of graffiti. Please don't attempt to drive in and park at No. 1 — look in your directories and find BOWMAN STREET which will accommodate all your vehicles. The mouth of Bowman Street is directly opposite the workshop. Otherwise, if approaching from the city, drive up on the footpath (very wide at this point) and park behind or in front of my van which will be over-conspicuous wearing the loud red-and-yellow sign which advertises my carving classes. No one (yet) has ever been booked parking thus.

This meeting will be a post-mortem of our Exhibition — should be a good mixture of patting on the back and kicking in the backside!

WOODCRAFT WENT TO THE OPERA

Woodcraft '85 certainly did go to the opera and I think its memory will linger long with all those who attended. In fact, judging from the personal reactions of visitors at the time and from the comments recorded in our visitors' book at the door, this exhibition has changed the face of woodwork and the public's perception of contemporary woodcraftsmanship.

The comments I heard time and again were:

"I just didn't know this sort of thing was being done!"

"Where have you people been hiding?"

"I thought this standard of craftsmanship died long ago!"

Here we are, this little army of woodworkers, soldiering on in *trenches* dug so deep that we are almost underground!

It sounded almost as if people were making a pilgrimage to a monument — The Eternal Flame — Le Woodie Inconnu. At this stage, I would like to record my own personal thanks to all those who made Woodcraft at the Opera such a stunning success.

Firstly, to the members on your executive committee who engineered the exhibition while slogging to create their own exhibits and make some attempt at earning a living at the same time. The opening lines of the Woodies' Anthem are heard so often —

"I can't afford the time, mate,

I'm flat-out like a lizard drinking."

We all sing it regularly. My thanks to those who make that extra effort and commitment that makes the difference. Special thanks to Yolande Clarkson for her superb work on the design of the exhibition — I have never seen a finer presentation of woodcraft anywhere. Thanks to Peter Kolasinski for his excellent work, firstly in hoofing it around our workshops, snapping away, trying to make lamb of mutton and secondly for supplying such beautiful, mounted prints ready to hang. Thank you John and Nick Hill for producing the fine name and exhibit tags for us all.

Thanks to all those who gave of their time to help set up and arrange the display — those who put in hours humping their fellow-exhibitors' work backwards and forwards, wiring, hanging, shifting, arranging — not only their own pieces, but their mates' stuff as well.

Thanks to Mike Jefferys and his crew for the powerful, theatrical lighting effects.

Thank you to all those who honoured their commitments to the exhibition manning roster, who forced catalogues on tight-fisted free-loaders, who dusted and cared for their colleagues' exhibits and business cards, who scrubbed the scuff marks off those bloody matt-black plinths and, most importantly, who managed to drag themselves away from their own exhibits to propagandize and "sell" their fellow-woodies' work.

It was fascinating to see the public's reaction to some members' work. Much of the exhibition was generally well-admired, but a handful of exhibitors provoked very strong reactions at both ends of the scale — loving or loathing. These included Paul Freeland, Richard Crosland, Geoff Hannah, Bernard Gay, Mike Darlow, Laurens Otto and Jamie Kutasi.

It was amazing to watch a visitor wafting out on cloud nine, wearing a rapt expression and dreamy smile, chanting softly, almost religiously, the name of a favourite exhibitor, to be followed closely by another grinding his teeth below a big black cloud, muttering with menaces the same name!

Congratulations to Grant Vaughan, whose work was so much admired, so often that it became bloody tedious! So help me, if I had a dollar for every time somebody raved at me about that bloody bowl, that bloody oval mirror and that bloody cabinet, I would be a rich man! Jealous? Me? Well, I *am* already working toward Woodcraft '86 — I'm making bowls and oval mirrors — dozens of them — but not in cedar (I'm not so coarse a plagiarist!) — I thought Kalantis might look good. (I'll bet they don't sell, though. I'll bet further that Grant will sell his Silky Oak settle on opening night and take home orders for three dozen more!)

Let me take you on a guided tour of the Visitors' Book:

"*Could have been more, but still excellent.*" — my face went purple at that one and I blew something! — I think we did famously squeezing so much blood from that stone.

There are millions and millions of lovely, crawling compliments using words such as superb, terrific, fantastic, stunning, inspiring, gorgeous, excellent, wonderful, impressive, exciting, unbelievable, breathtaking, brilliant, stimulating, world-shattering, exquisite, groovy, real cool, top, very moving, staggering, ace, gem, stupendous, but I record them here once only — the dozens of repetitions of these adjectives in the book is deliciously monotonous.

Here are my favourites:

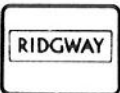
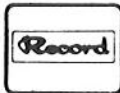
- Some of these things should be in the National Gallery.
- Absolutely gorgeous — How do they do it?
- I want to do woodwork, now. I loved it.
- My Dad's are the best. (*Your Dad's what?*)
- I just did not know the Woodworkers' Group of NSW were so good!
- I like the lock. I would like it.
- I've just returned from Europe. The standard here is excellent.
- Wood and its craftsmen more than ever inspire and nurture my inner-most soul. (*Steady on!*)
- Superb. Let's keep growing the hardwoods!
- More power to your arms.
- God's wonderful wood in the hands of His people. (*I'd like a few words with God about some of His wonderful SPLINTERS in MY hands ...*)
- Quite unbelievable. So very exciting! Especially "Didie's coffee table"!! — Didie Vaughan.
- Things should be behind rope so that they don't get damaged. Beautiful stuff, though.
- A delightful exhibition whose rarity should be limited by more frequent repetition.
- Absolutely superb — we could do with some like this in USA.
- As good as any leatherwork.
- There should be a more permanent space allocated to this work. Great stuff.
- Better than the Woodworker Show, London. Excellent.
- The results from a bench are better than from a terminal.
- I very appreciate the craftsman ship.
- This is a very fine exhibition with some superb work. Execution is wonderful; design sometimes to be improved.
- Words cannot adequately describe this fantastic exhibition. I have just the place for the mirror spectacles, so I'm going to save up for them plus lessons.
- For once, a show of excellence in Australia.
- Quite nice designs and very clever handiwork, but honestly you would be ripped off if you paid the asking price for some of the work (Queensland)
- Tremendous work. Why not explain finish? (*Maybe in future exhibitions we could indicate which finish was used as well as timber species.*)
- Jesus!
- All work excellently done but some highly impractical for home use. (*That's no way to talk about Grant Vaughan's bloody bowl and mirror.*)
- The very very Best Show ever seen in Woodwork.
- I came to cedar exhibition. I thought I wood like it. I did.
- Quite good, but what about some work from some women?
- Why aren't there any women's woodcrafts displayed in your exhibition? There are a lot around who need to work with experts and be seen. (no name)
- Rather Boring for the under-18 age bracket. Go-cart very good — about the only thing.
- Inspired! I'm going off to try and do the same. Maybe better!
- Australian craft is alive and well.
- Needs mood music!
- Refreshing to see no "please don't touch" signs. To feel the pieces was part of the experience.
- Hope I'll get good enough to join the Group one day.
- Most impressed — Thanks for letting us touch things and open cupboards.
- Great Stuff — Yeah, chippies!
- World Quality design and workmanship.
- Whoever said quality craftsmanship was dead?
- It's all good — especially my father's.
- Wonderful, too much lovely.
- Lots of fine work — not much shoddy work but sadly a ridiculous concentration on the work itself and a tendency to overlook the beauty of simple functionality.

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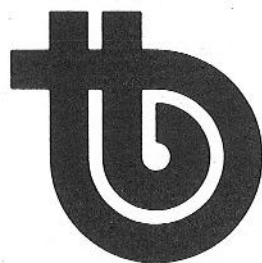
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- Excellent Exhibition. Needs more publicity.
- Paul Freeland's work is brilliant. Sci-fi Wood Sculpture? Excellent execution of challenging and perceptive vision. Grant Vaughan's work seems to have attained the perfect harmony of delicate line and clean execution. Simply superb! It's great to see that woodworkers have a sense of humour in their work. Thanks to Eric Rayner's "eyeglasses" as well as Paul Freeland's work. Hans Westermann's spoons are wonderful. Many thanks.
- Superb craftsmanship, but sometimes artists get too carried away and work becomes sadly KITSCH. Wood speaks for itself, the more simple, the better, e.g. Hans Westermann, Neil Scobie, the Bookcase artist — Lockwood.
- Excellent, though some sculptures are too obvious in design.
- I thought nobody did this sort of fine and imaginative work any more. I'm glad I was wrong.
- My wooden worry-beads helped me stop smoking!
- One of the most beautiful exhibitions of **anything** I have seen.

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- A great show of OZ talent and OZ timbers!
- A once-in-a-lifetime experience.
- Absolutely excellent. It opened my eyes to the diversity of cabinet-making techniques and design. The whole exhibition was totally overwhelming. Should be more of them.
- Too many beautiful pieces detracting from each other.
- Fine pieces of work but would like to see more.
- The best I have seen in my world travel.
- David Lockwood. Wasn't he involved with the Antarctic treaty in some way?
- A surprisingly beautiful and inspiring exhibition — thank you for allowing me to touch — gently!
- This is almost a dream world in a beautiful wood. Thank you for the privilege.
- Fantastic! **Nothing** beats wood!
- Exhilarating exhibition! There's a great need for a good photographic book illustrating the diversity of the contemporary adventure in wood.
- It will be a pleasure to interview these artists for Radio 2RES (89.7FM) — Sophia Hendel.
- An inspiration for those who woodcraft secretly!
- Very existentialist!
- Oh, what beautiful wood! An honour to the trees!
- Innovative pieces from Paul Freeland, Jamie Kutasi and Bernard Gay are excellent. Keep the mind running wild, fellas!
- Geoffrey Hannah's work is superb.

- Bloody Unreal.
- Glad I made the trip in — it certainly lived up to its description — beautiful work.
- Wonderful to see, touch. Magnificent. But what of our trees and forests . . . ? We should take care of them also.
- The exhibition as a whole is, perhaps, the best thus far. Some pieces are absolutely outstanding, both in finish and in concept. However (and there's **always** at least one "however", isn't there?) a pity for the copies! (Fine Woodworking Magazine and Krenov do come to one's mind.) Also: I doubt very much that Chippendale ever had any cake stands (or anything else) with exposed round screw-heads. Apart from that, Congratulations to you all. Keep it up.
- Unbelievable! History is alive and well.
- Very stimulating! Not recommended for old people.
- Restored my faith in Australian craftsmanship.
- Wood Works!!
- Impressed more than I could have imagined. Their love of their work really shows and their imagination is matched only by their talent. Patrice. I loved it all. (*Patrice is our esteemed typesetter and good taste and loyalty are her middle names!*)
- Second visit. Who needs dope?
- Incredibly exciting and so good for me art to see the written concern for the continuation of our timber supplies, reforestation — so necessary. (*signed, indecipherably*) — a female woodworker. Why not so many women's pieces here, eh? (*No name, address or phone number.*)
- A beautiful display of Macramé!
- Would like to see a few more pieces of simple, practical, less ornate furniture.
- Too expensive (Holland).
- Lighting? Difficult to look at things without casting a shadow on them. Needs more thought.
- Better lighting needed in places.
- Some work so exquisite that it brought tears to my eyes. A superb collection of craftsmanship.
- Where are the musical instruments?

One of the most serious complaints made to me on numerous occasions was about copied designs. It was usually agreed that this was not to be despised but that accreditation should always be given to the original designer, e.g. Krenov, Alan Peters, Greene & Greene, Nakashima, Maloof and the various eighteenth and nineteenth century lads. Some people were even cranky enough about it to suggest that **not** doing so almost constituted fraud in that viewers were led to believe that the maker was also responsible for the design.

OFFICIAL THANKS

The Woodworkers' Group of NSW wishes to record its gratitude to all those who made Woodcraft Goes to the Opera such a success. Our Sponsors: The Sydney Opera House (who, by the way were so thrilled with the whole show that overtures have been made for a return performance), The Forestry Commission of NSW, Trend Timbers, The NSW Forest Products Association, Power Tools Sales and Service, The Building Information Centre Bookshop, Annandale Timber and Moulding Company, and The Promotional Marketplace.

Thank you to Pam Berg for opening the exhibition and helping to make it the very best of such occasions ever. Thanks also to Wal Gentle for speaking at the opening. Finally, thanks to the judges who comprised our selection panel.

WOOD MOVEMENT

Henry Black gives an interesting insight into the effects of three-weeks air-conditioning and hot lighting at the Opera House:

Upon picking up my padlock from the exhibition, I discovered the top would not go back on over the pins. These pins had moved inward at their top points where they once fitted neatly through holes in the lid. This was caused by the bottom of the piece sitting flat on the plinth and not exposed to the very dry air. The lid, exposed on both sides, stayed dead flat. The bottom had cupped due to its upper surface drying through exposure, its under side against the plinth remaining damper.

The answer was to place the padlock upside down on a flat surface to expose the bottom and equalize the moisture content of both sides.

I placed the lid on two 1-inch strips and weighted it with a small Record 25 pound anvil (probably not necessary). After three days, the lid slipped back on. — H.B.

EXHIBITION SALES

It is very interesting to go through and see just what sorts of things actually sold at the Opera House — it may provide us with a good guide as to just what people buy at exhibitions.

HARRY and DAVE ARNALL — pot, Maritime pine.

GEOFF HANNAH — Hepplewhite-style tea-chest.

NICK HILL — round coffee table, two stools.

DAVID LOCKWOOD — square.

LES MILLER — platters, bowls, blanket chest.

ROB PARKER/DAVID TUCKER — rosewood chair.

NEIL SCOBIE — bowls, egg, lidded box, platters, hanging weed pot.

RICHARD WALKER — rosewood desk.

ERIC RAYNER — spectacles mirror, nest of tables.

GRANT VAUGHAN — bloody oval bloody mirror in bloody Red Cedar.
CLIVE WARNER — red cedar "pebbles".
HANS WESTERMANN — bird bowl, spoons.
Total sales of work amounted to \$11,000
Sales of catalogues — \$6,000.
It is estimated that around 10,000 visitors passed through the Exhibition Hall gaping at our work.

The Junta was up 'til about 1.30am at our last Committee Meeting thrashing out the accounts and I am pleased to report that not only can the Junta forget about fleeing the country in disgrace incognito, but the new committee (Junta II) will take over with a healthy bank balance to carry on the fight. Details at the next general meeting and/or in the next newsletter.

COALS TO NEWCASTLE

The Royal Botanic Gardens Visitors' Centre and Bookshop is expanding and has enquired as to whether the Group would like to offer woodwares for sale there. Anybody interested in a new outlet should contact Merelyn Treanor, manager, Shop/Visitors Centre on (02) 231 8111.

ROME WASN'T BUILT IN A DAY (Neither was Dubbo)

The second number of "Australian Woodworker" hit the newsagents recently and, with my beautiful face on the cover, it has to be an improvement on the first issue!

The Woodworkers' Group of NSW is very well represented once again — Paul Freeland, Rodney Henderson (of Anagote Timbers), The Arnalls, Les Miller and Michael Gill are all given good coverage.

For goodness sake, invest \$2 in a magazine in its infancy. This is the way "Fine Woodworkings" are born. Give Arthur a little support and encouragement and the sky's the limit.

WHAT DO I GET FOR MY MONEY?

This is a question I am asked quite often by prospective subscribers to our Group upon being told that it costs thirty or forty dollars to belong. What I should reply is: "What are you going to contribute?" I usually ramble on, however, about newsletters, meetings, exhibitions and lecture-demonstrations.

Then I get calls from members or associates complaining about the rarity of organised talks and stimulating lectures, slide shows, demonstrations.

Let me take you back to the last newsletter and Alan Wale's plea for support and interest in organising a lecture by wood-lacquer expert Mr Fujisaki — perhaps a once-in-a-lifetime opportunity. Well the Woodworkers' Group of NSW rose, en masse, to the occasion, overwhelming Alan with seven (7) replies! A damned fine audience!

Next time you want to whinge about entertainment levels in this Group, don't ring me and expect a coherent answer!

TRADITIONAL JAPANESE LACQUER

A two-day weekend workshop/demonstration of the technique of Traditional Japanese Lacquering will take place on 7th-8th September (Saturday and Sunday). Workshop times are 10am-12 noon, 1pm-3pm (1 hour lunch break) each day.

The venue is the Sturt School for Wood Workshops, Range Road, Mittagong. Your lecturer will be Mr Fujisaki. The fee for the weekend will be \$30 per person (\$15 per day). Ring Alan and book yourself in on (048) 71 2175 (b.h.).

TIMBER DEVELOPMENT ASSOCIATION

Would like you to make yourselves known to their newsletter editor for the sake of publishing information (including photos) about practising NSW woodcraftsmen. Contact N.R. Foster at PO Box 34, Strawberry Hills, NSW 2012. Ph. 699 1388.

WELCOME RICHARD VAUGHAN

Richard is our very latest new member and in welcoming him warmly into the fold, I shall give him the opportunity of introducing himself:

Richard Vaughan — ph. 818 1515

After years of formal education I needed my six years of rambling overseas, particularly the year-and-a-half in Japan. I returned broke and certain about the most satisfactory boss and many unsatisfactory occupations. I was made with big hands. I didn't fancy dentistry or boxing, so some years of self-employed apprenticeship in carpentry occupied me.

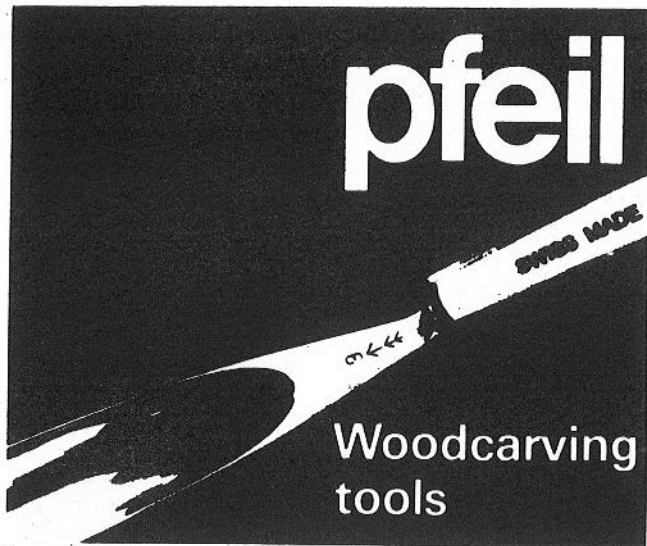
In hindsight, wood was always there, in the covert whittling in maths lessons and the fascination with firewood even before it was burning.

I've just finished the post trade cabinet-making course at Sydney Tech. I am establishing a mostly one-man, one-off workshop — "The Woodworkshop" in Rozelle.

Hepplewhite said "To unite elegance and utility and blend the useful with the agreeable has ever been considered a difficult but honourable task." It'll do me. — R.V.

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for SALES, TRIALS and DEMOS:

Michael Gill

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REFLECTIONS ON CONSTANTIA

Thank you to the Victorian Woodworkers' Association for permission to reprint this review from their newsletter:—

Dear Editor,

I was most interested in comments in the May newsletter (VWA) regarding the Constantia exhibition. While in agreement on several points, I would take issue on a number of features which obviously impressed your author.

Firstly, setting a goal of "absolutely first class workmanship" is most laudable, but I doubt that anyone who drills his pilot holes for hinge screws right through the frame yet qualifies in this area. With few exceptions the pieces presented were production pieces, innovative to some degree, but heavily reliant on Art Nouveau.

Overdone extravagance, the introduction of materials more for decorative than functional use and the often jarring clash of incompatible timbers were other minor details to irk this jaded eye. When furniture such as this is offered for sale at thousands of dollars, surely the customer is entitled to better workmanship. I realise personal taste plays an important part in evaluating styles, so let me take another slant.

Technically, I find no reason whatever for making pegged tenons visible in a table leg when hidden dowels would suffice and no decorative effect results.

Yes, there was also some excellent workmanship, but the prices were staggering for non-original work, e.g. the shaker rocking chair. Here was a straight copy of the American Sect's unadorned, utilitarian chair (which I would guess most VWA members are capable of making) for sale at just under \$1,000. I wonder what the shakers charged in 1850?

My overall impression — a marketing exercise, some attempt to use incompatible Australian timbers, but a most expensive way to furnish a home.

Good luck, Constantia! If they sell woodwork at these prices, it can only improve the acceptance of good work as well — K.G.

Do you agree? What about a reply? — Ed. (WWGNSW)

The views expressed in this review are not necessarily those of the Victorian Woodworkers' Association.

BOOKS and MAGS by MIKE DARLOW

The arrival of four recently published woodturning titles is in the hands of our noble Painters and Dockers (sorry the details are so sketchy):

1. Dale Nish and others, "The Art of Turned Wood Bowls".
2. Richard Raffan's "Turning Wood" is out, running to 176 pages, published by the Taunton Press (there may also be a video tape). I shall buy this one unless, hint, I get a free one!

3. "The Woodturner's Companion" by Ron Roszkiewicz. Although a hundred pages longer than Richard's, one tends to be a bit wary of those who are expert on **everything**! Van Nostrand are, I believe, the publishers.

4. Ray Key, an English turner based in Evesham, has had a book published by Batsford. When I met Ray in 1979 he was making mainly boxes.

THE AUSTRALIAN SCENE:

1. Harry Arnall is doing a book for Nelson, but publication is some way off.

2. A plug for the lad's book. At present I am battling with the index and publication is scheduled for September. "The Practice of Woodturning" runs to 400 pages and is being published internationally by Prentice Hall. I am hoping that purchase will be compulsory for Group members.

4. Finally, it was good to see that Craft Australia reprinted Michael Gill's article on the Jimmy Possum chair in its Autumn issue. Our editor's writing style makes the other articles seem positively turgid. At this rate, it cannot be long before Murdock makes a bid! — M.D.

THE HISTORY OF A GOOD RED

Mr John Vader is writing a history of our Australian Red Cedar (Toona australis). In his own words it will be "a 200-page large, glossy format volume". (Sounds like the sort of gorgeous tome you drool and dribble over in the Building Information Bookshop.)

John is seeking black and white photographs or colour transparencies of work executed in Red Cedar, for inclusion in the book — a medium of free publicity for members (and associates) of our Group.

Its publishers are REED BOOKS of Frenchs Forest. Contact John Vader at PO Box 221, Mullumbimby 2482 or phone him on (066) 1158.

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CRAFTS REGISTER

The Crafts Council of Australia has asked me to pressure all you blokes into bunging yourselves on the register if you're not already there. It is frequently consulted (in conjunction with the slide library) by those seeking commissions, work for exhibitions, shops, galleries, by reserachers, etc. and when tutors and consultants are needed. So let the whole world know who and where you are and what you are offering! Ring Robyn Denmeade on (02) 241 1701 for details.

TASMANIAN WOOD

Tasmanian Wood is a bi-monthly magazine produced by the Forestry Commission of Tasmania. It contains articles on timbers, forestry, crafts and craftspeople. The cost is \$6.00 (which includes postage) for six copies. Subscriptions should be sent to: TASMANTIAN WOOD, Forestry Commission of Tasmania, GPO Box 2076, Hobart 7001

THE CRAFTSPERSON'S HEALTH

Dr Ben Bartlett is presently researching the health hazards that face the Australian craftsperson. He has a research grant from the Australia Council to do this work and was approached by Peter Carrigy recently to speak upon this aspect of craftwork related to wood, at the

Second National Wood Conference.

Unfortunately Dr Bartlett is unable to commit himself that far in advance, however he is prepared to submit a paper for the Conference.

In order to assist Dr Bartlett's research, he is keen to hear from anyone who may be suffering in any way that may relate to their craftwork, i.e. allergies, trouble with sinus, lungs, eyes or ears, or skeletal or muscular problems related to repetition work.

Any submissions or information to Dr Ben Bartlett, 318 Annandale Street, Annandale, NSW 2038.



DASTRA



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ARTWORKERS' UNION — WOODIES OF THE WORLD UNITE

Copy of a letter recently received.

Dear artist/craftsperson,

I am writing to tell you about the artworkers' union working party on crafts. This has been formed to address concerns that are of particular relevance to craft practice.

The first meeting was held on October 29th, 1984 and attended by Ewen McDonald — steering committee member and union organiser, Liesje Clemente and Andrew Jackson — designer/clockmakers, Tim Jacobs — project officer, Crafts board of the Australia Council, and Toni Warburton — steering committee member and clayworker.

At this meeting, it was agreed that one of the most effective ways in which the artworkers' union can better serve the needs of artist/craftspersons is to use case studies to delineate key issues which can in turn contribute to the development of union policies.

We would therefore like to hear from you if you have had any experiences that could provide case study material in the following areas:

- Insurance
- Taxation
- Consignment
- Copyright
- Moral rights
- Employer/employee relationships, e.g. CEP residencies Art and working life and Community projects.
- Health and safety
- Affirmative action
- Exhibitions, e.g. fees, commission, catalogues, curated shows, documentation
- Any other areas you consider relevant

It was also noted that as the nature of crafts practice is generally more employment orientated, the position of craftworkers asserting their rights can be quite vulnerable and could in some cases lead to

direct loss of income.

It was therefore proposed that the working party begin to evolve strategies for diplomatic bargaining — e.g. Checklists to assist craftspersons in negotiating sale, commission and exhibition of work. These, together with existing Artlaw contracts will then provide guidelines for contracts to suit particular situations.

We would like to encourage artist/craftspersons to join the artworkers union. All enquiries at the union office ph. 211 4334, Toni Warburton ph. 660 7265 between 2pm and 6pm (except Wednesdays).

Looking forward to hearing from you.

Yours sincerely,

Toni Warburton (on behalf of the artworkers union working part on crafts)

ARTWORKERS UNION CASE STUDY COLLECTION

Have you ever been ripped off with your art work? Has your work ever been used without your permission? Have you ever been forced to sign over copyright? Have you had a bad experience with galleries, exhibiting? Has your work been damaged whilst on exhibition for which you've received inadequate compensation?

We would like to hear from you!! as part of our case study collection programme to add support to any recommendations we may make, and to back up your present research. All information received will be treated confidentially and not used without your permission.

Please forward material to:

ARTWORKERS UNION

1st Floor, 11 Randle Street,

Surry Hills, NSW 2010 — tel. 211 4334

THE BUILDING BOOKSHOP

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RSVP:
L. Saunders
(02) 699 5435

BITCH, BITCH, BITCH

I am now known for my tolerance or my patience. As I age and grey, I find myself becoming more selfish and not a little cynical.

I receive newsletters from all over this country and from overseas to boot and they all have one thing in common — frustrated editors more or less on the edge of lunacy. Some make you read between the lines to discover their discontent — others bellow their disenchantment at the tops of their voices! I quote from one such, recently received: "Deadline . . . This gives members and other recipients of this 'amazing journal' plenty of time to get some form of contribution ready. If you cannot get off your bums and make the effort then don't complain when the newsletter becomes a one-page, twice yearly notice solely for the purpose of announcing our Xmas Party and A.G.M. I'm serious!!! The Editor." The Sculpture Guild.

Editors have a limited life and I feel myself failing. This is my

seventh newsletter and (yes, this is my swan-song) my last. I'm a great believer in collectivism but I find it harder and harder to explain why. My Utopian vision of just what this newsletter should be is paralleled perfectly by an orchestra — a diverse mass of thought and talent channelled into order by a conductor. In reality, newsletters tend to be one-man bands — one frenetic loony hounding a handful of instruments into spasmodic action! Failing all this, we are left with the last alternative — the busker in the corner sucking on a broken harmonica — that half-page photocopied rag that is a mere skeletal catalogue of bare facts.

This is a choice that you, the members and associates of the Woodworkers' Group of NSW must make. If you want it to remain a well-printed, beautifully typeset, informative Group Communication that sponsors can be proud to advertise in, that other Groups, bodies, associations await with anticipation and read with interest, then you are all going to have to make a tiny effort. If each of you contributes a few lines per year, we shall have a bloody symphony — if not, it's a thin whistle, off-key. Photographs do not take themselves. News of exhibitions, lectures, sales, etc. does not magically settle itself on the editor's desk. Advertisers don't stroll in and throw money at you.

What do you, The Group, think of your own exhibition? I heard an awful lot of complaining and advising and suggesting at the exhibition — even the odd word of proud enthusiasm, of encouragement. Where are your letters? What and where is your commitment to your opinions?

I'm tired of my own diplomatic banalities (as most of you probably are!). Let's have a barney! Let's wrestle a little with one another's differences of outlook! You needn't print your name, address and penis size on everything if you shy away from controversy (or accusations of exaggeration) — anonymous correspondence is great fun for all concerned.

This newsletter is really only in its infancy. There are one or two stout hearts ready to take it and develop it further and I wish them 'best of luck and my full support — and that of us all.

At this point, I want to thank all those who have encouraged and assisted since the first June '84 number. I will not list them all, but my special thanks to the contributors of information, news, articles, book reviews, exhibition reports and bits of fun and to those who rang to say thanks and have a laugh about the odd piece of editorial comment that tickled their fancy.

PICK UP YOUR PENS AND PRODUCE

A copy of a letter offering an outlet for your genius and some good publicity into the bargain.

Dear Sir/Madam,

I would like to invite you to contribute to a series of articles I have planned for **Craft New South Wales** during 1985.

I have in mind a short article, no more than one thousand words, with accompanying illustrations, which will survey the history, aesthetics and modern developments in your specialist craft. Obviously there will be little room to explore the subject in depth, and if you had a mind for such a scholarly approach, our magazine would not be a suitable outlet anyway.

There is room, though, both in terms of your available time and the kind of audience that **Craft New South Wales** reaches, for a brief general article, written by a specialist, which will attract the attention of those interested generally in craft and that of people who would like to know more about the practice of your craft. It would be a good public relations exercise for your group to contribute to this series too. Publicity is something we all need.

I have written to other major craft groups in the state with this suggestion as well. Should any of your members like to contact me to discuss the project further I am at your disposal. Simply ring me on 27 9126, or write to the magazine at 1000 George Street, The Rocks 2000.

Regards, Phillip Kay, Editor — Craft NSW

CLASSIFIED ADZE

- **WANTED: Workshop space** for furniture maker. Prefer to share but not essential. Dave Shaw, Tasmania (002) 31 0363 (W) or (002) 34 3001 (H).
- **Blue Gums** for FREE. Come and take them away. Logs in 6-8 foot lengths. Ring Marina Lindsay at work on (02) 27 7235, extn 231.
- **Workshop space** needed — lower north shore preferred, will consider anything. Please ring Paul Freeland 438 2907.

Why is a gent's back-saw? Must have strained a tendon.

In Darwin, Australia, a casino designer sat down with a woodcarver to negotiate a price for 30 roulette wheels. The first, they agreed, would cost \$100. "But the next 29 will be \$2000 each," the woodcarver explained.

"Why?"

"Because making the first one is fun."