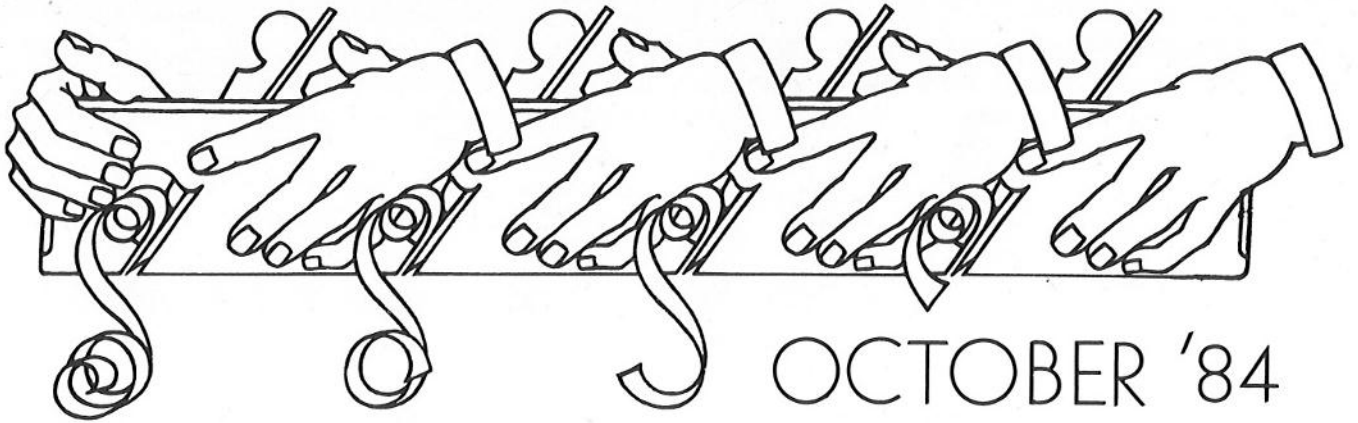


WOODWORKERS' GROUP OF N.S.W.

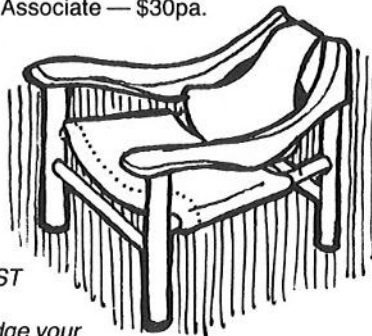


WOODWORKERS' GROUP OF NSW

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

It gives me the greatest of pleasure to announce to you all the venue and dates for our Woodcraft '85. Let me quote the letter received by our Liaison Officer Richard Crosland, on August 15th:



SYDNEY OPERA HOUSE TRUST

Dear Mr Crosland,

1985 EXHIBITION. I acknowledge your letter of 16th July 1984 and am pleased to confirm my advice that the Sydney Opera House Trust will be pleased to make available to you our Exhibition Hall for the purposes of your exhibition in 1985. The exact dates of availability are: Monday 10th June through to Sunday 30th June 1985 (a period of 3 weeks). This period must include time for setting up and dismantling. Your Association would be responsible for publicising the event and for the printing of any posters or other publicity material associated with it. You would also be responsible for mounting the display and for transportation to and from the Sydney Opera House.

I enclose your information plans of the Exhibition Hall. I would be pleased to receive your confirmation at your earliest convenience.

Yours sincerely, (signed) Justin Smith, Theatre Manager.

Richard's subsequent acceptance confirmed that the Sydney Opera House Trust has offered our Group this space entirely free of charge as a service to the arts. I know you will all share my delight in this momentous news and join with me in congratulating Mike Jefferys and Richard Crosland for their fine efforts on our behalf and also in conveying my thanks to the Trust for their very generous offer.

The Sydney Opera House is one of the world's most famous and prestigious venues and I should like to take this opportunity to personally call on all the members of the Woodworker's Group of NSW to do our Woodcraft '85 exhibition proud and the Exhibition Hall justice by showing the very finest work of which we are capable.

I often make the point that Woodcraft in Australis is coming of age — this splendid opportunity is quite a twenty-first birthday present!

The formation of an exhibition committee around the nucleus of your executive committee is now essential. Please come forward brandishing any special talents or contacts you may have. There will also be a lot of plain hack-work to be undertaken, so let's have your help soon. Thanks. Alan

ALAN'S AUGUST CHAIR

The chair appearing in the sketch heading our August chairman's comments "From the Chair" was made by Shaker craftsmen. The Shakers belong to a religious sect officially known as the United Society of Believers in Christ's second appearing whose philosophy (in a hard, brown nutshell) is one of "semimonastic Christian Communism".

The sect was founded in the mid-eighteenth century in England, the first American Settlement being made in New York State in 1776. Regarded as one of the purest of American cultures, their furniture was and still is characterised by a strict simplicity of form and an honest expression of function. Decoration for its own sake was frowned upon — the flawless grace and elegance of Shaker work lies in its conception and construction.

I could go on for hours — suffice it to say that the influence of Shaker design has been one of the strongest in the history of furniture development since its appearance in the USA. Let me recommend a fine, authoritative volume to you — "Shaker Furniture" (The Craftsmanship of an American Communal Sect), Edward and Faith Andrews, Dover Publications.

A rather interesting and sweetly cryptic injunction to the sect's craftspeople runs: "You must not lose one moment of time — for you have none to spare. Labour to make the way of God your own, let it be your inheritance, your treasure, your occupation, your daily calling. Do your work as though you had a thousand years to live, and as if you were to die tomorrow."

WOODWORKERS' GROUP WELCOMES A NEW MEMBER

Our newest member works in two dimensions only.

How's that for a flat statement?

Michael David Retter, 32 Arthur Street, Croydon 2132, tel. 797 7526 Michael, born in Dorset, England "several years ago" says of himself: An ex-marine engineer, I am a self-taught marquetryist and have settled on the knife-cutting technique made possible with modern veneers. My work ranges from "speculative" pictures of landscape, flora, architecture, traditional table-top decoration, signwriting (absolutely perfect for woodworkers) and large wall panels to commissioned portraits.

Michael's work was scrutinised by seven of the executive committee at its last meeting. Good luck, Michael and welcome to the Group.

If you are an Associate with aspirations to being accepted as a Member, please submit some recent work for assessment.

OUR LAST MEETING

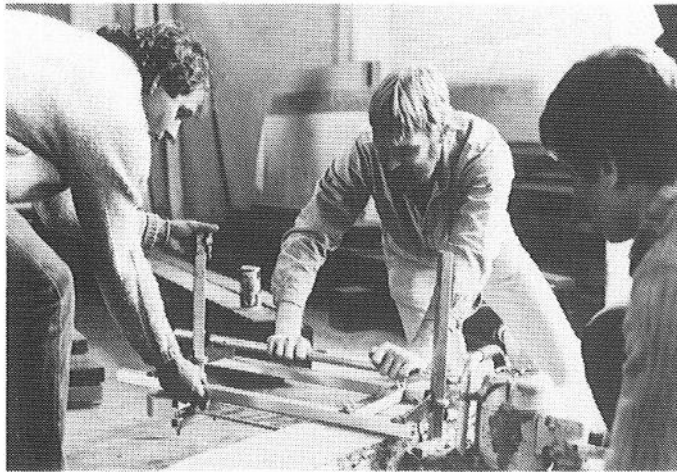
Held at David Lockwood's palatial establishment at Botany, it attracted 40-50 of us. David, an ex-professional Engineer gave us a tour of his huge workshop and of his beautifully set-up machinery. All of which is mounted on special felt pads for vibration-free running. "You know, David Lockwood levels all his machines with a theodolite," said one of those present to a mate, the next day. "Oh?" said the mate, "Is that anything like a Porta-Flood?"



Henry Black and David Lockwood (right) discuss theodolites.

David undertakes individual commissions, fine cabinetmaking and joinery work and some pattern-making. He confided that his only form of advertising consisted of an annual Yellow Pages ad. David does not use spayed finishes, preferring Tung and Linseed oils. Gerard Gillet showed the assembly two rare timbers (the first of a continuing series

of such talks) — Tulip Satinwood and Ivorywood (available through Gerard or see ad this page) elaborating on their individual merits and limitations.



Paul Freeland (left), Nick Hill (centre) and Mike Darlow guide the chainsaw in its milling frame along a slab of scrub beefwood.

Thanks to Mike Darlow for supplying the chainsaw and to Nick Hill for the use of his milling attachment in the log-ripping demonstration. A slab of Scrub Beefwood was chewed into boards care of Paul Freeland.

Thank you again, David, for a great meeting.

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OUR NEXT MEETING

Will be held at the Showroom/Workshop of Leon Sadubin — "The Woodworks", 199 Pennant Hills Road, Thornleigh on November 4th starting about 12.30pm with a barbecue lunch. Bring your chops and steaks along and also your favourite tools, machines or jigs. If you have a particularly cunning jig or set-up of which you're really proud, you are invited to demonstrate it. Many of us have some beautiful old hand-tools we'd love to share with like-minded enthusiasts. **Most** of us have a fine, dignified old cast iron or rosewood doover whose function we have never been able to discover! Now's your chance to find out if it's a niddy-noddy, a fid or a froe! Some modern innovations work brilliantly — let's see them. Let's make this, our last meeting for 1984, a roaring success — Leon's beautiful premises are a fitting venue for such a do.

CRAFTS RESOURCE PRODUCTIONS

The Crafts Register and Slide Library of the Crafts Council of Australia are used regularly by people wishing to commission, exhibit, buy or sell work of craftspeople. It is the basis for selection for major overseas exhibitions and for CRAFT EXPO. Other regular users

include teachers, students, craftspeople, researchers and people writing or publishing on the crafts.

Are you registered? Is your work represented in the slide library? Why not? Submit 5-12 good quality slides to the Crafts Council by mid-October for selection and you will be notified by mail of your success or otherwise.

Please register your details on the Crafts Register as well — these are invaluable resources and can only help boost interest and awareness in the crafts. Visit the offices at 100 George Street, Sydney and look through the slides in the library — you will find the work of many familiar woodcraftsmen and much that you had no idea existed. It is virtually a standing, full-time exhibition. Deadline October 22nd (Rocks office). Do not neglect to state that you belong to the Woodworkers' Group of NSW!

STURT SCHOOL FOR WOOD

From January 1985
the School will offer

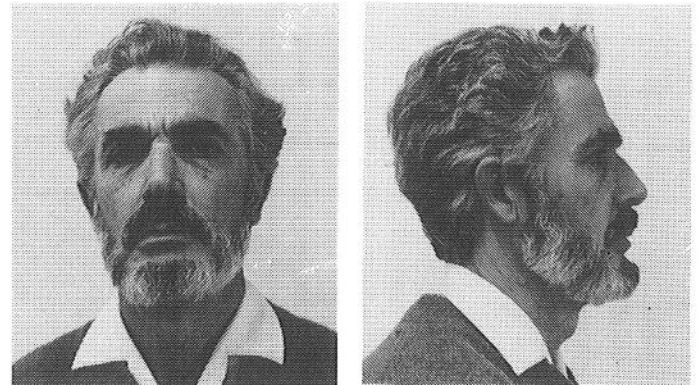
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Further details available from the director,

Sturt School for Wood,
PO Box 34, Mittagong NSW 2575

LINE-UP



ALAN WALE: Chairman, Woodworkers' Group of N.S.W.

Because we lived in a terraced house in South East London, we accepted the fact that the dustbin (garbage can to you) and pushbikes had to be taken through the hall and then the kitchen to reach the backyard. Actually, this was in Eltham, home to Bob Hope and Boy George!

As I was saying, the dustbin stood in a corner near the coal shed and my bike was wedged into the garden shed between the other cycles and my first workbench. When I wanted to use the bench to make something like a box-cart, all the bikes had to be removed along with the garden forks, the rake and the push-pull lawnmower.

That was the same shed wherein I fitted up a pole-lathe, not with a whippy branch overhead, but the old spring from the back gate.

I was about average at school and managed to pass the scholarship examination to gain entrance to a Secondary Grammar School. My parents rewarded these efforts by giving me a "Disston" seven-points-to-the-inch hand crosscut saw. That's the very same saw I was just using today — I reckon it's safer than a radial-arm docking saw and quieter!

Thinks: "I like Doing Woodwork".

This early interest was easily fostered at school because we had a choice of either Latin or Woodwork. As you can guess I can't speak Latin! Anyhow, who wants to do all that swatting stuff and be a medico?

So, just after the war, I left school and went to a Teachers' Training College in the East End of London at Shoreditch. (Remember?: "Oranges and lemons say the bells of St Clement's . . . When I grow rich say the bells of Shoreditch. Somehow, that doesn't ring true to me!")

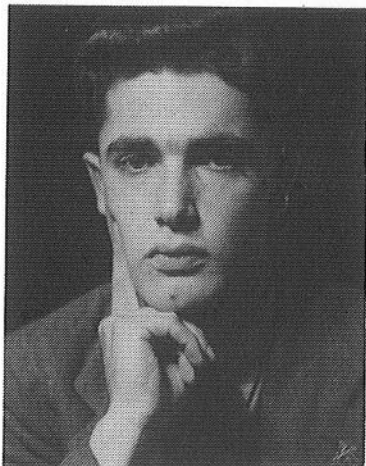
I suppose for me, these were the formative years. The various Teachers' College had their own specialities, like phys. ed. or languages or science. Shoreditch smack in the middle of the furniture-making district, was renowned for its craft teachers — predominantly wood and metal.

It was the usual arrangement — General Craft the first year, then gradual specialisation until my third year, when I worked exclusively in wood, as well as studying all the other Teacher Stuff.

Thinks: "Wouldn't it be great if I could just do woodwork all the time?"

No time for idle dreams, though. I was conscripted into National

Service and, being a qualified teacher, the RAF gave me three stripes, put me in the education branch and said, "serve the Nation!" Guess what I did. Set up a workshop and started woodwork classes.



After demob and armed with my impressive certificate, I was let loose on some of the younger generation, determined to turn each one into a Krenov. In retrospect, it seems that the most I achieved were some mediocre pencil-boxes, potato dibbers and wobbly stools.

Thinks: "Pity I can't use this place as my own workshop."

Although I chopped and changed from one school to another, I somehow never overcame my frustration over the kids' low level of achievement and my wife suggested that I seek my fortune elsewhere — but where?

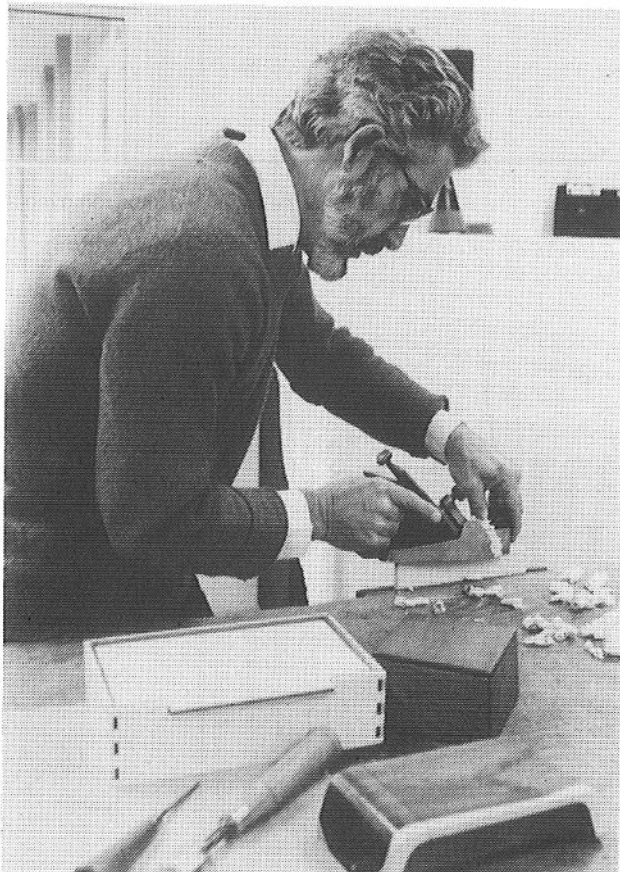
Frankly, there was nothing offering for a disused school teacher, until, after some persistent approaches on my part, Heal's Contracts Ltd in London were prepared to gamble their considerable reputation and take me on.

Luckily, I landed on my feet and began to revel in the commercial life, advising on and organising the installation of commercial furnishings and fittings. I enjoyed my work and stayed with Heal's for seven years, travelling on business, not only covering most of the UK but also to Paris, Ghana and Nigeria.

Ah, those were the days! With my own office, first-class travel and an expense account. Whenever possible, I would visit the cabinet or chair factories to check up on an order and talk to the craftsmen.

Thinks: "Fancy having a workshop like This."

But by now, the four kids were getting bigger, the house was getting smaller, London was becoming foggier and I had seen my first true-blue sky and surf-beach in Africa. That really gave me a bad dose of itchy feet.



"C'mon," I said to Doreen, "let's emigrate!"

I won't relate the lengthy tale of Australia versus New Zealand — you know which won. Nor will I dwell on our determination **not** to live in a big city — guess where we live. I will, however, say a public "thank you" to the Aussie taxpayer for conveying my wife and brood over 12,000 miles for a total cost, to me, of forty pounds.

Thinks: "Perhaps I could start my own Business in Australia."

When we arrived, there was nothing in the Australian scene comparable to the contract furnishing industry I had known. Consequently, as with so many newcomers, I took the best offering and became a straight furniture salesman. At least this enabled me to feed the kids and pay the mortgage. After several years with different employers, I became disillusioned and unhappy with my lot. Somehow, I was getting nowhere, fast.

Thinks again: "Could I run a woodwork business and feed the Family?"

The advertisement in the Herald said that Knox Grammar School was seeking a woodwork teacher. Funny how opportunity knocks! or should I say "Knox"?

The return to being a schoolmaster went well for several years — good environment, reasonable pay, close to home and long holidays that I could spend in my own workshop. Regrettably, the mediocre pencil-boxes and wobbly stools returned to haunt me.

Thinks: "Maybe I should start a workshop to teach adults."

That was just over ten years ago. I took the plunge and established the Cheltenham Craft Centre, a community workshop to teach adults. The money dropped but my spirits rose. At last I was running my own show, making my own work, even selling it, even feeding the family!

Do you know of anyone who wants a well-made pencil-box or a sturdy stool?

Thinks: "Good grief, I've done it!" — A.W.

Alan specialises in beautifully delicate boxes and presentation cases. In 1978, Alan joined with Les Miller and Leon Sadubin in the organisation of Woodcraft '78 from which was born out Woodworkers' Group of NSW.

Alan is one of the best-known and most highly respected of our country's wood craftsmen, until very recently working to commission and on exhibition pieces from his Beecroft home/workshop. 1985 will find Alan Wale director of a two-year full-time course in woodworking at the Sturt Workshops, Mittagong, NSW.

Although the Wale residence will shift to Mittagong, we shall not be losing Alan's services as Chairman of our Group — you don't get away that easily, mate.

On behalf of the whole group, I wish him all success in this unique and exciting enterprise and hope, for his own sake, that pencil-boxes, potato-dibbers and stools don't creep into the curriculum.

NATIONAL WOOD CONFERENCE "Living With Wood"

The second National Wood Conference will be held in Adelaide, SA from August 31-September 2 (3 days) 1985. Peter Carrigy, Chairperson of the South Australian Woodgroup sends his thanks for our contributions and suggestions. Plan ahead so that we may organise a group trip. Alan Wale has details. Alan has suggested a demo/talk by an Asian woodcraftsman would be well received.

INTERNATIONAL WOOD-COLLECTORS SOCIETY

This is a non-profit organisation dedicated to the advancement of information regarding wood. Founded in 1947 and based in the USA, the Society encourages craftsmanship in wood, disseminates information and encourages the exchange of wood specimens throughout the world.

Members receive monthly bulletins, exchange timber samples and share one another's knowledge and skills worldwide. Five members of the SA Woodgroup are members.

For more information and application forms, write to: Neville Sanders, 3 Seventh Street, Gawler, SA 5118.

CRAFT AUSTRALIA YEARBOOK 1984

This is the first Yearbook to be published by the Crafts Council of Australia, not only surveying the year's crafts but serving as a history of contemporary Australian craft.

The book is organised in subject headings with each chapter written by a noted crafts commentator. Leon Sadubin, furniture designer/maker and current treasurer of the WW Group of NSW has contributed the text of the Fine Woodcraft section.

Leon takes us on a rather comprehensive tour of Australia's woodworking history beginning with some rather damning quotes from Captain James Cook and Surgeon White of the First Fleet in which they generally give the new colony's timbers the thumbs down. Red Cedar and Huon Pine, however, soon rear their beautiful heads and Cook and White must eat their words. Leon leads us from the initial exasperation of the earlier settlers with the "gums" through the colonial British Styles and traditions and up to the present day, examining changing aims,

aspirations and attitudes to the art of working wood in Australia.

He sets down for us the debt we owe to our predecessors of this century and to our contemporaries as well as those who have come from overseas in recent times to lecture and to learn.

What is perhaps most encouraging is Leon's faith in the strength of indigenous Australian work and its enormous future potential — his unequivocal support for those Woodworkers' Groups such as our own.

The Craft Australia Yearbook is a superbly wrought volume, not just a coffee-table collection of glossy snaps, but a book that stands as an accurate reflection of the spirit of Australian craftwork.

Prices: soft cover \$19.50.
hard cover \$22.00.

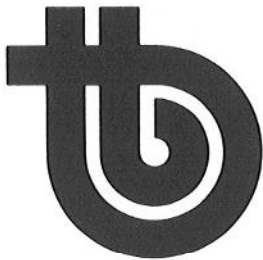
They may be had from Leon at much reduced rates. Any Australian bookshelf would be naked without one.

COMING EXHIBITIONS

- Wood Craft Group of the ACT Exhibition for 1984, Crafts Council of the ACT November 22nd, official opening. Judges: Betty Beaver and Alan Wale.
- Annual Exhibition — Northern Rivers Woodcraft Group: Lismore Regional Art Gallery, Molesworth St, Lismore, October 7th-26th 1984 (Film night Oct 12th, 6pm.); Grafton Civic Centre, 2 Prince St, Grafton, October 28th-November 4th 1984.
- Australian Craftworks Gallery, 127 George Street, The Rocks. From October 6th-October 27, the gallery is holding a special wood promotion.
- Christmas Collections — Crafts Council Gallery, 100 George Street, The Rocks. Mixed media. Theme: ornamentalism and decoration. November 16th-December 24th.

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AUSTRALIAN FOREST DEVELOPMENT INSTITUTE

Woodcraft '84 Exhibition, Coffs Harbour — from Hans Westermann

The exhibition was held at the Civic Centre, Coffs Harbour on July 28th and 29th 1984.

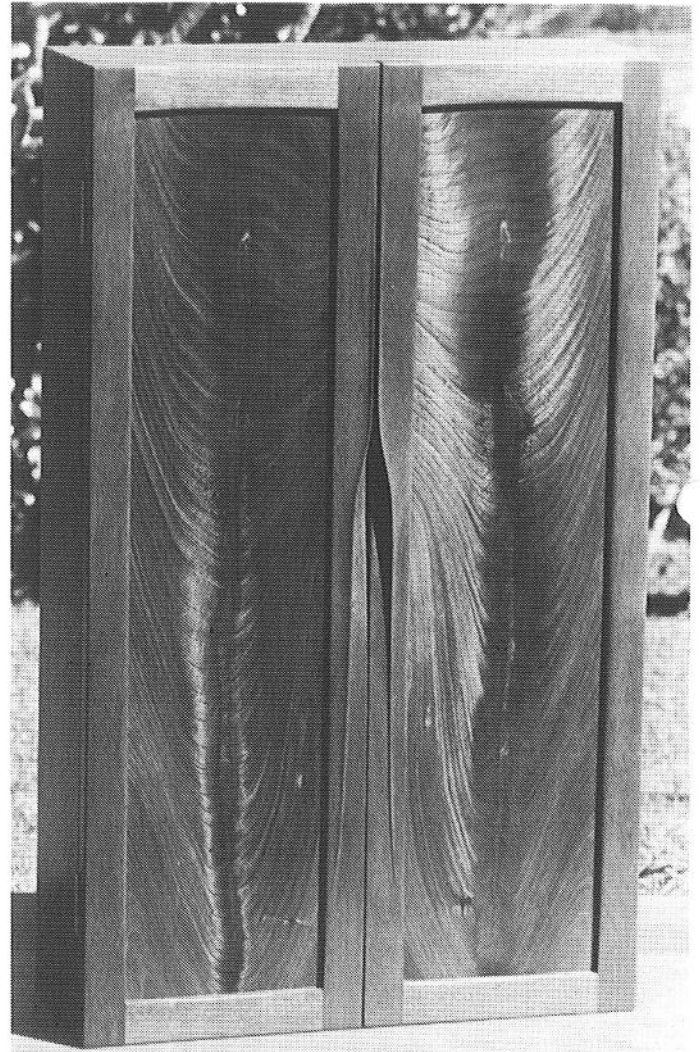
The size of the display was comparable to one of ours at OTC House. The standard was high with participants such as Geoff Hannah, Grant Vaughan, Brian Poynton, Richard Walker, Ehrhard Sickinger, Robert Parker. An added attraction was the complete Henry Kendall collection with Paul Freeland's sculpture and the sculpture donated by Adrean Delprat.

The conversation piece of the exhibition was the Robert Parker/David Tucker coffee table "Rhino". It is made of Blue Gum and required six people to heave it into the exhibition space. The name might remind

one of Mike Darlow's "Elephant Table" but "Rhino" is rather reminiscent of the Olgas, upside down.

Grant Vaughan stole the show, taking out two of the awards — Best Exhibit, for his Red Cedar Wall Mirror, and Best Use of NSW North Coast Hardwoods, for his Rose Mahogany and Red Cedar wall cabinet.

The catalogue, showing winners of other categories will be on view at the next general meeting. Congratulations on a very successful exhibition and thanks, Hans, for your review.



Grant Vaughan's superb Rose Mahogany and Red Cedar Wall Cabinet — Best Use of NSW North Coast Hardwoods.

WOODTURNING IN PICTURES by Bruce Boulter

Bell & Hyman Limited, \$A37.95

A review by Mike Darlow

The book's first impressions are good — hard cover, large page size, colourful dust-jacket, clear photographs. Sadly, however, the more one studies it, the more it reveals the faults common to all the woodturning books presently in print.

The dust-jacket illustration sums it up — rare and expensive woods abused to produce the usual poorly-designed thing. Indeed, Mr Boulter's easy access to rare tropical timbers causes him to be almost patronising — don't you always make your corn-cob holders out of Rio Rosewood?

Why do many woodturning writers have to try to outdo Frank Pain with the "Folksiness" of their writing? This style is certainly not appropriate to a text which is chiefly in the form of captions to photos and is therefore disjointed and awkward to read. This is especially so as the numbered captions are not always alongside their relevant (but unnumbered) photographs.

Although the contents and their order are fairly standard, there is no discussion of lathes and their associated equipment. Perhaps one reason why British woodturning has stagnated is that no one has had the guts to say that Coronet and Myford make the type of lathe that one starts with, **not** that one should aspire to.

A full critique of the techniques described by Mr Boulter is outside the scope of a book review. However, a couple of examples will serve to illustrate the general level of his advice: Sharpening angles (the angles between the two steel faces which intersect at the cutting edge) are shown on pages 20 and 21 as being 60°-°, over twice their correct

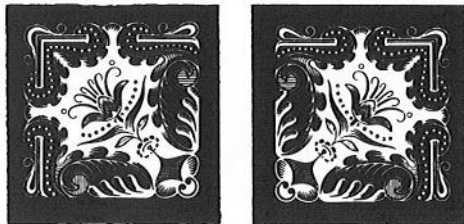
value. On page 35, Mr Boulter sensibly confirms his belief that the skew-chisel should be used to cut convex curves. He uses the long point but mentions that others use the short point. "Try it both ways and see which suits you best," he shrugs. This is not good enough. Readers are entitled to proper guidance. If one method is better, explain why, if they are both equal, then say so.

The allocation of space within the book is interesting. Lids rate eleven pages, nutcrackers nine, salt & pepper grinders nine, goblets and scoops twelve and so on. Bowl-turning, probably the most popular speciality rates only eight pages. No wonder the bowls shown on the dust-jacket are so dismal.

No, Mr Boulter, \$37.95 is a high price for a slight and careless book. Peter Child's "The Craftsman Woodturner" is about the same price and still the best of a pretty bad bunch. However, if pages-per-dollar is your criterion, try the two Dale Nish books. — M.D.

Mike's article in the Sept-Oct 1982 number of Fine Woodworking Mag titled "The Taming of the Skew" is worth looking up.

Mike's own book: "The Practice of Woodturning" should be available by June 1985.



DASTRA



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The single most important requirement when you're after wood in the bush, or anywhere for that matter, is local support and, if possible, help. Bushies are justifiably very choosy about people cutting timber on their properties and taking green timber is virtually taboo. Mulga (acacia aneura), for example, is a very good standby stock food in bad times.

The trees so far west are predominantly acacias, which suited our purposes. Gerard was interested in hard, figured wood for guitar parts, finger boards, bridges etc, and I was after much the same for turning. Rainfall averages 8 to 10 inches in the area, which means these acacias are extremely deuse, very finely textured, with a gnarled, swirled grain. There are often well over 50 annual rings to the inch. The harsh environment wreaks havoc on the wood — it's well over 50°C in the sun in summer and frosts are not uncommon in winter. This inevitably means drying-splits which are often deceptive and although appearing to be on the surface, actually go right to the heart when you open up a log. The trade-off, though, is figure. We found a cluster of Gidgee (Acacia cambagei) on the first morning — all of them with a ringed figure. This wood is heavier than Lignum Vitae, going from 1350kg/m³ green to only 1280kg/m³ air-dry at 12%.

To work, it resembles fiddle-back cast iron.

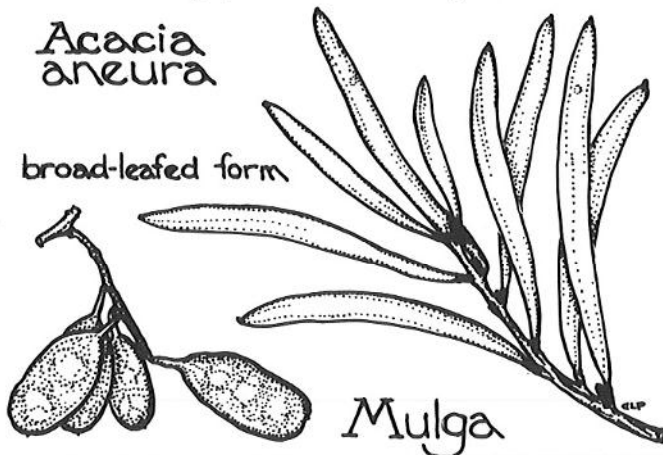
The Neilya (Acacia rigens) and Mulga likewise very exciting.

The largest trees that far out (disregarding the eucalypts on watercourses) are the Casuarinas, especially BELAH (C. cristata) and the scrub beefwood (Grevillea striata). From a previous trip, I had lined up a mouster beefwood that had been down for a few years. These trees are remarkable in that they occur as widely scattered single specimens all alone in the midst of the plains and reach a very respectable height and girth. The wood has a pronounced medullary ray similar to other Grevilleas and the she-oaks. The Belah is also very pretty but splits up very badly and the trees all seem to have mud guts.

There is white Cypress aplenty. This timber is renowned for its durability, but compared to what? The acacias stand for years after dying before ants and borers make any headway. The Cypress you can push over twelve months after they die. Likewise with Leopardwood (Flindersia maculosa). On paper, this tree has an excellent pedigree but is so susceptible to white ant attack, that it's on the ground before it has drawn its last gasp. The wood isn't much, either.

Acacia
aneura

broad-leafed form



We trucked 4 tons back to Broken Hill, thence by road transport to Sydney. The trip brings to mind good vibes. Quite a bit of time was spent boiling the billy and we didn't work every day. We turned over every antique dealer on the way out and a couple on the way back. Gerard completed his collection of cross-cut saws and I found my carver's adze.

It would be difficult to justify the trip on any sort of commercial grounds. Adding up costs and then asking yourself, "Well, should I have bought a cubic metre of Black Walnut of PNG Rosewood instead?" is really begging the question. We were on holiday, after all.

— M.J.

SCORING

On a recent walk in the city to buy a replacement bass driver for my hifi (too much Joe Walsh), I happened on a pile of 4" panelling on the footpath. It was being added to every minute by a couple of most helpful blokes who told me it was part of the innards of the Menzies Hotel which was due for a refit. You guessed it — the gyprock and chipboard going in and the solid Black Bean going out to the tip. A couple of hours later I had it liberated — all 560 lin. metres of it in 4 metre lengths! All I need now is something to do with it.

— M.J.

OUR NEXT COMMITTEE MEETING

Wednesday evening, November 28th 1984 at Richard Crosland's place, 26 Thorne Street, Edgecliff. Work for assessment should be delivered well in advance, by arrangement.

HAVE CHAINSAW, WILL TRAVEL. The Adventures of Jefferys and Gilet on the Scrouge in the Sticks — by Mike Jefferys.

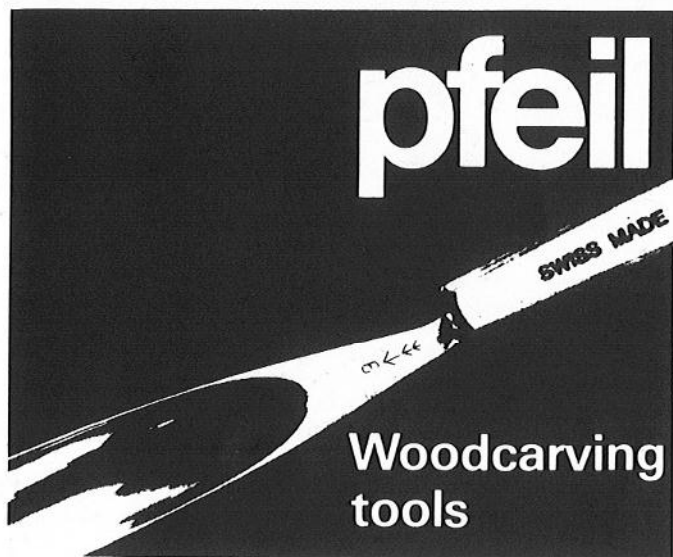
During May this year, Gerard Gilet and I finally got away on a two-week-long wood-hunt in the Broken Hill area.

I grew up on a sheep station, northeast of Broken Hill and have mixed memories of the wood heap and the weed to keep it full. We burnt wood for everything except lighting. My father had been a sapper in the war and was skilled at dynamiting the huge eucalypts which we humped to a bush saw-bench driven by a tractor. In his youth, Dad had worked with fencing gangs using the acacias which then grew in profusion. To this day many of those fences survive, albeit only just — a testament to the durability of the species. The old-timers still yarn about cutting "10,000 posts out of that paddock". These days it's all about cutting "10,000 posts out of that paddock". These days it's all about cutting "10,000 posts out of that paddock". These days it's all about cutting "10,000 posts out of that paddock".

I invested in a STIHL 038 AVEQ chainsaw with a 20" bar (about minimum size for serious wood getters), packed my home-made slabbing mill, picked Gerard up at 4am and headed west. If you keep at it, Broken Hill is about 14 hours off and I wanted to be in town before dusk and the roos. We did stop for half an hour just west of Cobar to look for BUDDA, one of the Eremophilas that are so viable they are becoming a pest. Sure enough, the second tree we approached was our man — a good omen, perhaps?

CRAFT EXPO '85

Organised by the Crafts Council of Australia (of which your group is a member) is settled for 20-24th June 1985 at Centrepoint, Sydney. This will coincide perfectly with our Woodcraft '85 — hopefully, this should persuade people to make a real day out of it and take in both exhibitions together. Let's hope the streets between the Opera House and Centrepoint are well-trodden at this time. Moderation be damned — we shall have a surfeit of craft and most people, I think, will love it.



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).

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WOODCRAFT '83

Les Miller's video film of Woodcraft '83 has recently been acquired by The National Library in Canberra. Congratulations, Les.

TREES and SHRUBS in RAINFORESTS of NSW and SOUTHERN QLD

— A brand new publication from the hands of J.B. Williams, G.J. Harden and W.J.F. McDonald. Published by the Botany Department, University of New England.

This is the book we have all been waiting for. It is paperbound, there are **no** glossy full-colour plates, there are **no** glossy black and white plates, in fact the book is devoid of **any** tinny gloss. The book is, however, a beautifully comprehensive field guide and identification table to 541 species, every one of which is concisely described and illustrated in b&w line.

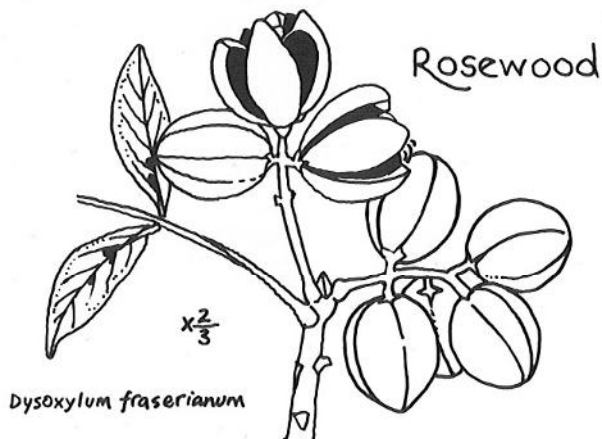
The identification of any specimen is quickly made using the brilliantly conceived key which is based on leaf-shape to begin with and fruit and/or trunk characteristics as cross-reference.

This is so refreshing when you have spent hours stamping about the forest floor, scrounging through the leaf-mould for a withered specimen of last season's flowers. Leaves and fruits are the only sane way to structure such a guide.

All our good mates are there — from Pigeonberry Ash to Ivorywood, from Red Cedar and Rusty Tulip Oak. At the price, this is probably the best value for money I have ever seen — I'm getting two — one to drag through the scrub and brush, the other to grace my bookshelves. Even if you **can** spot a black bean in a gully at 1000 metres and even if you **do** pride yourself on your knowledge of the smooth and narrow-leaved Tuckeroo, how good are you with a Hairy Psychotria?

G. Harden's drawings are clear and concise and the text full and comprehensible. The Glossary and explanatory sketches make this guide accessible even to those of us who have never looked past the trunk (and the treasure therein) to the leaves.

The guide may be had from the Botanic Gardens Shop, Royal Botanic Gardens, Mrs Macquarie's Road, Sydney 2000. \$7 at the desk or \$8 posted.

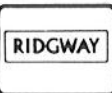


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• Our treasurer had the Group's latest bank statement sent him addressed to "The Woolworth's Group of NSW".

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