

Woodworkers Association of NSW inc

November December 2014 Newsletter

Creations in Wood 2015

by Miko Nakamura

This is an opportunity for everyone to participate: professionals, semi-professionals and hobbyists alike. A maximum of three pieces per person applies, but no restrictions apply to when the pieces were made, but pieces exhibited in Creations in Wood 2014 cannot be entered.

A \$50 bond is payable on submission (which is returned after the exhibition). A 30 per cent commission on any sales is payable to the gallery. Entry submission will be accepted from 1 February to 24 April 2015.

Work will be accepted into the exhibition based on technical competence and aesthetics. Judging will be by photograph. Closing date for photos is 3 July 2015. The application form will be on the website on 1 February and more details will be available in the next newsletter.

Meantime, for more information contact a committee member. (Details on page 2.)



2014 exhibition details available on the website under the exhibitions tab

The 2014 Creations in Wood Exhibition was such a great success that we are already arranging to do it again next year!

The committee considered using a more prestigious venue, printed catalogues and paid advertising but decided against all the above. A recent Australian woodworking exhibition cost \$50,000 but ours was less

than \$3,000, so we've decided to maximize our marketing efforts by way of improving on this year's success.

We'll keep the same theme "Creations in Wood", the same venue and have similar rules for the 2015 exhibition. All members are encouraged to consider submitting. From cutting boards to cutting edge, share your work with others.

A bit of luck

A new member, Tim Jackson, had some luck recently after losing his wallet. The person who found the wallet looked through it to find a phone number.

The only number she could find was from Tim's Woodworkers Association membership card. She phoned secretary Steve Townsend. Steve tracked down Tim who was quickly re-united with his wallet and all its contents.

Next association member meeting

7 for 7.30pm, Monday 1 December 2014
Abbotsford workshop, Western end of Spring Street, Abbotsford

**Join your fellow association members for
a convivial Christmas get-together with
some show-and-tells and other useful information**



Association Chair, Brian Dawson

Committee members

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- brian@valuesystems.com.au

Vice Chair: Phil Lake

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Newsletter/Website: Jo Healy-North

- 0417 667 367 • jhn@bigpond.com

If you'd like to join or assist the committee or be more involved in the association, call a committee member!

Life members

Richard Crosland, Phil Lake, Kim Larymore, Leon Sadubin, Richard Vaughan, Alan Wale

Chatter from the chair

Safety

Your committee is progressing well with our safety program. Those of you who use the workshop will notice that our signature book has now been consigned to the filing cabinet.

In its place is a sheet outlining the association's safety principles and policies, which every person entering the workshop now signs and dates.

The safety program also ensures that no one operates a machine without either being trained to use that particular machine, or without being supervised by a trained person.

Our workshop stalwart, Peter Harris, ran the first machinery training session on Sunday 25 October.

The jointer and the sliding tablesaw were the topics and six of us spent several hours being guided by Peter.

We were also required to operate the machine under his supervision. As the program progresses, each machine will have the list of people trained to use it displayed

on the machine. Regular training sessions will continue.

Also attached to each machine will be two documents. One will be a single page sheet describing safety procedures and the other, a multi-page document, will outline the operating procedures. Detailed manufacturer's instructions will be stored in the filing cabinet by the door.

Workshop visits

Visits to two workshops are or have been held. On Saturday 8 November we visited Chris Nance. Chris gave us an interesting and instructive talk last year and invited us to visit his workshop to see some of his work at first hand: details of the will appear in the next edition.

The second visit (date to be advised) will be to Richard Parsons. Richard owns Canalpie Timbers at Tennyson and has a large workshop equipped to handle very large timbers. He was involved in storing, slabbing and drying the large kauri tree which was felled at Sydney's botanical

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Richard Parson's massive universal moulder

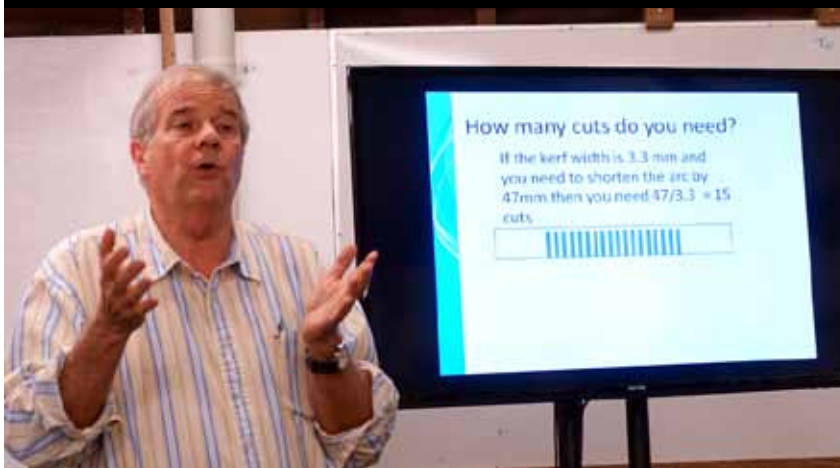
The 'ins' and 'outs' of coopering and kerfing



Peter Harris talking on coopering



Gary Roberts displaying a 180-degree bend for a clock housing



Steve Townsend calculating kerf numbers and widths

At the September/October General meeting we finished the second part of our series on bending wood. The first part was on steam bending and laminating. In this second part we dealt with coopering and kerf-bending.

Peter Harris gave a detailed talk on coopering and showed many of his coopered boxes as examples.

Gary Roberts told members how he used kerf bending to make a 180-degree bend in a piece of African Mahogany to make the housing for a clock.

Steve Townsend talked on the calculations needed to find the optimum number of and width of kerfs to achieve a bend of a particular size.

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More from the chair

From page 2

gardens and which was used in The Kauri Project several years ago.

Steve, Frank and I paid a preliminary visit to Canaple on Friday 31 October. I was most impressed with the whole setup: huge machines for lifting, slabbing, thickening, sanding and shaping, great racks of a wide variety of species.

An assembly area for assembling and making large door-frames, staircases and other large pieces of work. Richard is very knowledgeable so I'm sure our visit there will be particularly interesting for any woodworker. A date for this visit will be advised shortly.

Workshop

Our workshop continues to be well used most Sundays. There were nine people there last Sunday. May I remind users that the committee has decided to charge all users \$5 per visit. This is to subsidise the not inconsiderable cost of maintaining the equipment, particularly as those from outside the Sydney area are not able to use the facilities.

Exhibition 2015

The exhibition committee has arranged to repeat this year's exhibition in 2015. We have decided to use the same space over the same time period. We will make a big effort to improve our marketing and would like to have a well known person to open the event.

Someone from the arts and crafts world would be ideal, but anyone with a public profile who is involved or interested in our work (or should I call it play) would be great.



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Woodwork – project planning 2 with Daryl Ingate

Saturday 18 - Sunday 19 October, 9.30am-4.30pm

Level: all Cost: \$300 + \$25 materials

Bring your furniture making ideas to reality by learning how to plan, draw and "manage" the project. Includes sketching and model making, some theory on the principles of design, producing full scale drawings, cutting lists and calculating materials.

Graduating students' exhibition for 2014 22 November - 7 December

One year intensive woodwork (Certificate IV) enrolling now for 2015.

Summer School January 5 – 10, 2015

Wood: carving an organic form with Grant Vaughan

Level: all Cost: \$730 + \$60 materials

Create a piece from the initial concept through to the final product. Explore freehand and technical drawing, model making, the use of templates, timber preparation and bandsawing, the use of hand and power tools, sanding and finishing.

Wood: contemporary bedside table with Ian Factor

Level: all Cost: \$730 + \$225 materials

Make a plywood bedside table veneered with spotted gum with a solid timber frame. Learn to join and assemble the cabinet, setting out and fixing the shelves, jointing and gluing up a timber frame and finishing your table.

Turning wood with Richard Raffan

Level: intermed-adv Cost: \$730 + \$70 materials + pay tutor for extras if used

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Enrolment forms available on our website: www.sturt.nsw.edu.au



Any ideas? Let me know if you do and I will do the chasing.

Raised timber garden bed

Our garden bed is just about finished and we will be delivering it next week to the local childcare centre.

Canada Bay Council charges us a very favourable rent and we felt that we should give something to the community. (Besides, Steve and I enjoyed making it and we might even get some brownie points.)

Get your work onto the website

Get your stuff showcased. Send photos of your best pieces with information about the materials, tools and techniques. Use top quality photos with good lighting and a plain background to best show your work. Email to

Steve Townsend at
steve@ibis4.com

Calculating precise kerf bends

by Steve Townsend

It's easy to calculate the exact number and width of kerfs you need to cut to allow a bend of a particular angle.

The basic issue is that, in a bend, the length of the inner curve is less than the length of the outer curve.

The difference between the two lengths is the amount your kerfs need to remove.

In the example shown, for a right-angle bend in wood t mm thick, the inner curve is $\pi t/2$ mm shorter than the outer curve.

For a piece of wood 30 mm thick the inner curve is $3.14 \times 30 / 2 = 47$ mm shorter. So, 47 mm is the total width of kerfs that need to be cut away.

If the width of your saw blade is 3.3 mm then you need to cut $47/3.3 = 15$ (approximately) kerfs.

For bends of other angles, the calculations are as shown in Table 1 (at right).

Working out the depth of the kerf is a different matter. It depends on the nature of the timber, its moisture level, etc.

The stiffer the wood, the deeper the kerf needs to be. In most cases, it will need to be at least 85 per cent of the thickness.

With stiff timbers, a metal strip can be fitted around the outside of the bend while it is being bent to reduce the chance of breakage.

Shaped blocks on the inside and outside of the bend together with a clamp will make the bending more controllable.

It isn't wise to rely on gluing just the insides of the kerfs. Instead, glue a curved strip over the entire bend.

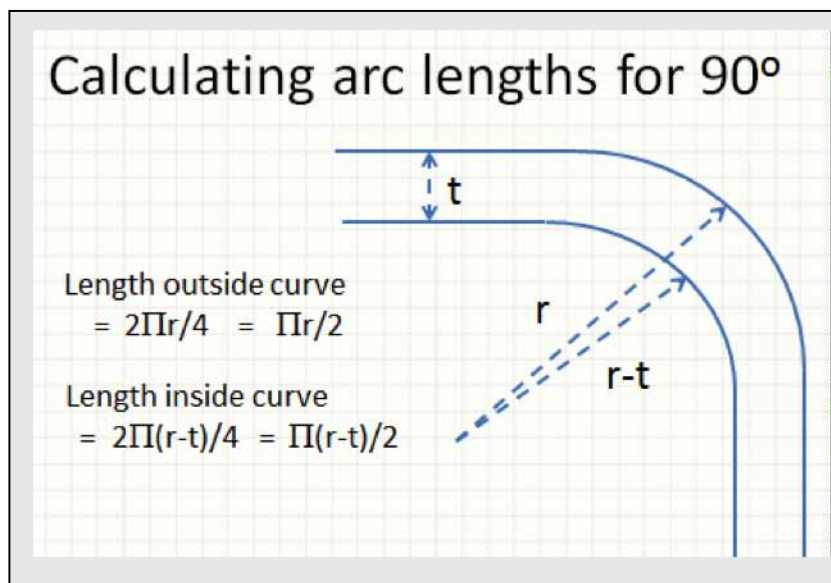
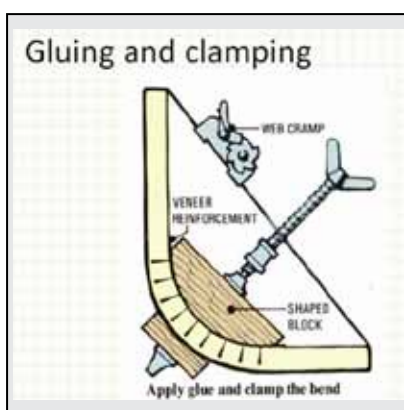


Table 1: calculations of bends at various angles

Angle of bend	Total width of kerfs
45°	$\pi \times t / 4 = 0.78 \times t$
180°	$\pi \times t = 3.14 \times t$
360°	$\pi \times t \times 2 = 6.28 \times t$

Most woodworkers will use a table saw or drop saw to cut the kerfs. There is a neat method for achieving evenly spaced kerfs. This is to cut through a back

board and put a de-headed nail next to the cut, exactly one saw width away. Then simply move your piece of wood so each new kerf fits over the nail.



To have your work featured in the newsletter, simply email some photos and a few words to the editor about the item (or items) to jhn@bigpond.com



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The finest furniture comes from Van Treight

the history of J Van Treight & Company 1947-2001 - Part 1

by Alan Perry

... The stand with the coloured birds. Much loved possessions in your house, Van Treight Furniture is an expression of you, your sense of good taste, your desire for nice things ...

From the 1950s to the early 1990s, first as an apprentice cabinetmaker and then as a furniture designer and TAFE Teacher of Cabinetmaking, I eagerly visited the Annual Furniture Exhibition to see what was being displayed on the Van Treight stand.

The stand was identified by a birdcage with coloured birds - Red Factor Canaries. It was just an idea for something different to display in the arcade on their stand. The public came to recognise them for the canaries so they continued for some years. But they changed a few times over the years to flowers sitting on a Torchere and another time to curio display cabinets.

Van Treight furniture was identified in the furniture trade and retail trade by beautifully finished fully upholstered lounge chairs and settees and fine furniture in the Mediterranean style as well as crafted traditional furniture.



The beginnings

John Palmer Van Treight was a mechanical engineer whose ancestors came from Brugge in Belgium, with an urge to change. His first job was in the drawing office of The Westinghouse Brake Company at Concord West.

In 1946, John formed J. Van Treight & Company and started making children's play pens and nursery chairs in his backyard.

These bore no resemblance to what he produced later in the century, but they were similar to what Jack Parker of Parker Furniture made, who started making kitchen chairs and tables.

John had three children: Pieter, Kaye and Helen. Pieter was involved in Production and sales and product costing and was Company Director in 1969.

Helen and Kaye first joined the company via accounts, then sales. Helen went on to run the import side of the business in the 1970s.

In 1947, in a small Croydon factory in NSW a few workers gathered around a very important object: a chair, but not just any chair. They had made it by hand and John had designed it. Van Treight furniture was born that day.

John believed traditional furniture could be handmade to last by

Continues next page

About the author

Alan G. Perry, B.Ed.(Tech), Dip Teach.(Tech), Cabinet-maker/Designer/ Restorer/ Teacher

Alan started at Ricketts and Thorp P/L, Furniture manufacturer of Sydney in 1954 as an apprentice cabinet-maker, working in the sewing machine section and cabinet shop.

He then became a draughtsman and eventually Furniture Designer, Estimator and Site Supervisor until joining TAFE in 1973 to teach cabinetmaking to all ages of apprentices and tradesman in colleges in Sydney, and for a year at London College of Furniture.

He became Head Teacher of Cabinetmaking at Lidcombe TAFE in 1989. Alan was involved in the National

Curriculum in Furniture Trades and visited Industry as much as possible being involved in employer groups and education in state high schools.

Alan retired from TAFE in 1998 and is a founding member of the Furniture History Society (Australasia) Inc. He is also a member of the NSW Woodworkers Association and has a special interest in late 19th C Arts and Crafts furniture.

Alan has published the history of a few NSW 20th century furniture manufacturers and gives talks to societies and interest groups about the furniture industry and specific woodworking skills.

Alan can be contacted at alanjan68@bigpond.com, or on 02 9520 8382



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The finest furniture cont . . .

From previous page

combining modern engineering techniques with age-old skills. Van Treight's reputation for excellence was quickly established.

By 1959 Van Treight sofas and lounges were getting growing acclaim and outgrowing Croydon, so the factory moved into 14-26 Telopea Avenue, Homebush West, with 60 employees. In 1972, with continued growth, Van Treight moved to a three and a half acre site at 23 Loyalty Road, North

Rocks, with 130 employees.

John's dream of making furniture with modern techniques and time-honoured manual skills was realized. This followed with a name change from J.Van Treight & Company to Van Treight Furniture Pty Ltd. After a period of learning the business, Pieter Van Treight was appointed a director of the company in July 1969. His sisters Helen and Kaye followed in 1972.

Continues next page





1950s Van Treight swing back chair

The 1950s

Early 1950s Scandinavian/Danish design was evident in Van Treight Furniture most having turned and tapered legs with a brass ferrule and swivel feet and cane shelf to occasional and corner tables.

Pieces of furniture named Norseman, Viking, and Kontour were produced, along with easy chairs, settees and divans with drop backs to convert to a bed.

They all had contoured wooden frames with the famous Form Arm in blackwood timber, which was hand rubbed and finished in natural, rosewood, maple, or mahogany colour.

The no. 52 form chair and the no. 727 drop back settee were popular with consumers. These had Swab loose cushions of urethane or latex foam with a zippered removable covering, with the "springing" provided by metal tension spring support and "Pirelli" webbing.

When television arrived in Australia in 1956, John's hard work and drive produced a high quality product. His effort to make comfortable seating for TV viewing influenced many designs for the lounge room, in particular the no. 52 recliner.

The offer of a settee or lounge that converted into a bed was very popular with customers. The "Sleepette" convertible allowed a comfortable lounge for day use and long periods of watching TV, yet served as a comfortable bed for that unexpected guest.

The 1950s also saw Van Treight produce traditional furniture in the American colonial style with turned and splayed legs and scalloped tops.

Cape Cod, Delaware, Jamestown & Ranch were some of the names. Fully upholstered lounge chairs and settees with cushion soft arms, spring edges and loose

cushion backs like the Halvic and Norseman were popular with customers. At the same time, they were also producing traditional Queen Anne, Tudor and Chippendale furniture - with Cabriole legs, Chippendale claw and ball feet, as well as French Provincial and Louis styles.

Solid coachwood or maple frames, cane sides to lounges and scalloped tops were finished in walnut, rosewood, mahogany or cedar colours.

Van Treight furniture was available at David Jones, Grace Bros, Beard Watsons, Bebarfalds,

Continues next page



presents

SLEEPETTE

Convertible

a 3-way occasional divan



Upholstered in DUNLOPILLO



22" Sitting width

FOR SITTING



30" Full sleeping width

FOR RELAXING



Back removed

FOR SLEEPING

Beautiful functional design matches any room setting

"Sleepette" is the answer for those who desire a comfortable contemporary lounge for day use and for long periods of watching TV, yet will serve as a refreshingly comfortable bed for that unexpected guest.

Just looking at "Sleepette" promotes that feeling of relaxation, the desire to stretch out and languish on its soft Dunlopillo mattress.

To convert to a bed you merely push the back on its swivelled support and the full 2' 6" width of the mattress is available. Or the back can be removed completely by simply lifting it from its sockets. The bedclothes can be tucked in too, between the mattress and the springs.

- Both cushions and mattress have zip-off covers for easy cleaning.
- Strong, steel-supported, no-sag spring mattress.
- Framework is of strong coachwood highly finished in maple tonings.
- Hard wearing covers in a complete range of materials and colours.

A VAN-TREIGHT Product

The finest furniture cont . . .



From previous page

Anthony Horderns, Farmers and Mark Foys. Interior decorators such as Artes Studio, Leslie Walford and Avant Garde, were the first to appreciate the fine quality and design for decorating apartments, homes and offices.

Van Treight also had a showroom at Chadstone in Victoria in the late 1980s, which closed in the 1990s. But Van Treight furniture was sold by David Jones, Myer, Barons Fine Furniture, Scott Berkowitz, Buckley & Nunn, Malcolm Reid, Lawfords and Guests in Victoria. Van Treight also supplied many interior decorators.

The 1960s

The factory worked long hours preparing for the release of new styles at the Guild Furniture Exhibition in May each year, and produced the much anticipated customers' coloured brochure.

Van Treight continued to make the top fashion group in Traditional, Colonial, Modern, Scandinavian and Mediterranean, with names such as Delaron, Delaware, Kalmore, Dengola, Danzig, Kohagen and Norseman.

The first variation from the traditional was when Van Treight introduced the Mediterranean look with the Casa Villa group, with square tapered or octagonal legs with a turned neck and delicate moldings under the rail and veneered or marble tops.

This led to a supplementary catalogue featuring new items released at the 1968 Furniture Exhibition and the introduction of the Bella Vista dining group, which had six block panel doors, turned and hexagonal tapered legs and chairs with upholstered

seat and back, and nicely molded rails under the table and well proportioned plinths. There was also an occasional table group and invitation and party chair group.

In 1966, John and his son Pieter visited one of the world's largest and finest makers of traditional furniture, Drexel Heritage of North Carolina USA.

They came back with the rights to manufacture Drexel Heritage products in Australia, a tribute to the company's ability to enter into the wider world of dining furniture and cabinetry.

Van Treight imported many Drexel pieces from the US. These were delivered to Australia in containers, which sometimes caused glue failure in some of the furniture joints.

One former employee said: *We looked forward to another container as it gave us work in re-gluing some of the joints affected by heat on the hot-melt adhesive.*

Drexel pieces were imported "fully assembled and finished". Van Treight would just "deluxe" the products as they were unpacked from the container.

More next page



BELLA VISTA DINING GROUP

No. 562 ARM CHAIR
D. 22" W. 20" H. 39 1/2"

No. 562 TABLE
D. 54" W. 36" H. 29"
Extends to 84"
No. 562 SIDE CHAIR
D. 22" W. 19" H. 39 1/2"

No. 562 BUFFET
D. 38 1/2" W. 60" H. 30"

There were no limitations to producing Drexel Furniture by paying a royalty to manufacture under licence, and having access to their entire range.

But some designs were too labour intensive for their production and it was more cost-effective to import those designs.

Van Treight produced furniture using palauquium solid timber and brown oak veneer. This timber comes from New Guinea and has an individual grain and character.

Furniture makers knew this timber as nyatoh, which was sometimes sold as pacific maple. Case furniture such as sideboard and

chests of drawers had carcass and doors veneered on particle board, and later on medium density fibreboard.

The pieces were finished in a brown umber finish called a Hispania finish and the surfaces were slightly distressed with metal chains etc, and often had a black stain around the edges using a spattering gun.

Some carving was outsourced as was the veneer laying by Veneercraft at Padstow in Sydney but all the upholstery was done on the premises.

Series continues next year!

About Drexel

Drexel town is in North Carolina in the US. In 1903 a small company produced a bedroom suite in native oak. It sold for \$14.50. Samuel Hoffman and five other men formed the business with an investment of \$14,000.

This was the beginning of the Drexel Furniture Company with factories in Drexel NC, High Point NC, Morganton NC and Hickory NC.

Sixty years later it became the world's largest manufacturer of quality furniture employing 7,000 people.

It became known for producing furniture with intricate architectural features. In 1966 it became famous through its "Esperanto" design group of furniture. It was distinctive in its design with an elegant mix of Baroque, French and Spanish styling.

This elegant and often repeated design was a feature on doors and mirrors, gracefully shaped arched mouldings and deep moulding on inset panels on doors and drawer panel fronts.

There were decorative cut-outs on aprons and bedheads, cane sided seats and backs to chairs, X-formed chairs, Baroque shaped bases and decorative metal stretchers and hardware.

Tables had a centre column and height extension, credenzas had domed tops and occasional tables were glass topped. The tops of some pieces were decorated with decals. Some were hand painted.

For many decades Drexel manufactured and sold furniture in the US and overseas. By 2004 they only employed 1,300 workers across the state of North Carolina.

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Turning teacher wanted



There's a wood lathe in the workshop, generously placed on permanent loan with the association by John Kirkwood. There are a number of people who

are interested in learning to use the lathe, so are there any good turners interested in running a few classes and passing on their knowledge?

It's a Durden L500 mounted on a sturdy bench (built by John Kirkwood).

There are some basic tools for it, but we may need to buy some extra chucks and other parts. We need an expert to tell us what's needed.

If you have the necessary skills and a desire to pass them on to fellow members of the association, call our secretary, Steve Townsend on 0411 477 075.

Also call him if you're interested in learning to use the lathe.

Member discounts

- Allwood Cabinet Timbers, Nowra, 4423 3295 www.philipgould.com.au
- Anagote Timbers, Marrickville, 9556 6444 (10% discount)
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- F&K Electrics Power tools, Stanmore, 9519 7997 (10% discount - varies)
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- Mathews Timbers, St Marys, 9833 3100
- Nover & Co, Eastern Creek, NSW, sheet products, kitchen hardware, 9677 3200 www.nover.com.au
- Roger Gifkin's Dovetail Jig, 6651 9513, www.gifkins.com.au (10% discount)
- Trend Timbers, Mulgrave/Windsor, 4577 5277 www.trendtimbers.com.au
- Veneercraft, Padstow, wood veneers, 9533 4294 (10% discount)
- Warringah Timbers, Dee Why, 9981 3733



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Member notices and adverts



Workshop hours

The Abbotsford workshop is open from 10.00am on Sundays and the second and fourth Wednesdays of every month.



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Call Richard at the school
02 9313 4142, or visit
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Call Jo on
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New members: Darren Tayler, Kerry Geldens, Wesley Morrison, Paul Newitt, Robbie Thompson.



*Terry Gleeson
maker of
Fine Furniture*



- **Terry Gleeson's School of Woodwork**
1191 Old Nothern Road
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P: 02 9651 1012

F: 02 9651 1341

thechairmaker@optusnet.com.au

- **AngleMag saw guide**

\$75 for members, \$100 for non-members.

Contact a committee member for more information. Contact details listed on page 2.

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To contact the editor
email Jo Healy-North at
jhn@bigpond.com

Timber and machinery sale

Hugh Jones, renowned musical instrument maker, will close down his factory in South Strathfield, Sydney by mid-December.

He has fine cabinet timbers for sale and some woodworking machines such as a large woodturning lathe and a CNC router.

There are some good pieces of rough sawn timber (well seasoned Alaskan yellow cedar, Australian red cedar), some split logs (silky oak) and various quantities of machined blackwood, king billy pine, red tulip oak, kwila (Indonesian kauri) and forest red gum and offcuts. Prices are very reasonable and negotiable.

For more information, contact Hugh directly at

Factory: 02 9742 3166

Home: 02 9569 0759

Email: hughjones650@gmail.com

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