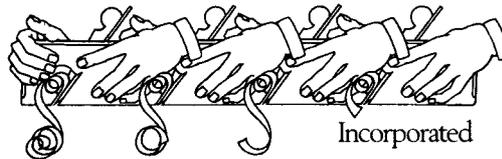


WOODWORKERS' ASSOCIATION OF N.S.W.



www.woodworkersnsw.org.au

ABN 51 544 324

March / April 2006

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Woodworks
2005**

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Members' exhibits raise the bar in Melbourne

Members of the NSW Woodworkers' Association were well represented at *Woodworks 2005* exhibition held at the Meat market in Melbourne in December 2005.

The Meat Market is a huge space with pillars and beams typical of early market complexes with alcoves to each side of the main cobble stoned floor "hall". The huge exhibition space is divided in the middle by large pivoting doors.

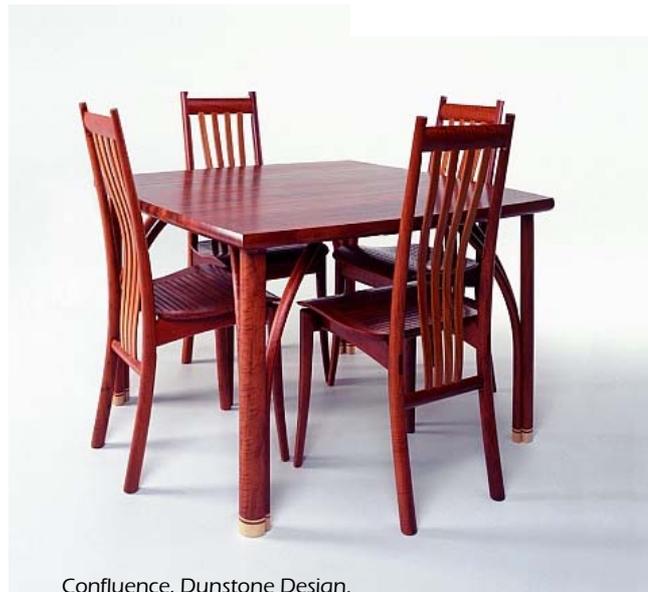
Woodworks 2005 combined three separate exhibitions: *Start* was the student section, *Crate from a Crate* and the open section, *Touch Wood*.

When entering for opening night visitors congregated in front of the stage, which was conveniently adjacent to the bar. Entries in *Create from a Crate* and *Start* could be

seen in the alcoves but none of the entries in *Touch Wood* could be seen. They were behind the closed large centre doors and no one was getting through the doors until we had dutifully listened to the opening speeches.

When the doors finally opened, the overall impression was fantastic. There before us was another huge exhibition space with well-spaced woodwork high-lighted by ample down lighting.

Continued page 4



Confluence. Dunstone Design,
River Red Gum, WA She Oak, Bamboo.

The next meeting

Monday 3 April 2006

Annual General Meeting Election of Office-bearers

All financial members are encouraged to vote. Nomination forms available from the Secretary.

Presentation on Gluing-up with Alan Perry

Alan will explain adhesives, sticking & non-sticking, preparation, application, particular jobs; checking, correcting, and cleanup.

John Brassell will show how to take the stress out of glue-ups.

YourWorkshop

Unit 2, Building 5,
75 Mary Street, St Peters
(Peter Stone - 9519 1234)
7 pm for 7.30 pm start - until
9.30 pm

Meeting fee \$4-00, incl.
draw for door prize.

Visitors welcome - 1st visit
free!

The Woodworkers' Association of NSW, Inc
Correspondence to 41 Harley Cr. Eastwood NSW 2122

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Exhibitions Coordinator Robert Chapman (02) 4271 1599
 robertchapman@contemporaryfurniture.com.au

Newsletter Advertising vacant

**All committee
 positions fall vacant
 as from the AGM on
 3 April .**

**If you are interested
 in nominating for
 the committee ,or
 volunteering for one
 of vacant positions
 or other tasks,
 please contact the
 Secretary, Peter
 Hunt.**

**Aims of the Woodworkers
 Association of NSW, incorporated**

- To foster creativity and the pursuit of excellence in the crafting of the wooden form.
- To provide a forum for the exchange of expertise and to foster camaraderie among those who work in wood.
- To provide for the networking of information and material supply.
- To promote public awareness and appreciation of this work.
- To be a respected voice concerning the management of our precious native timber resources and to promote best practice in land management.

Membership is open to anyone interested in woodworking, both amateur and professional. The Association meets every second month: the first Monday of every even month.

Opinions expressed in articles in this newsletter are not necessarily those of the editor or the Committee of The Woodworkers' Association of NSW Inc.

Articles for the next newsletter should be forwarded to Paul Barton by 30 April 2006.

From the Chair

From the Opera House to Melbourne

It is 21 years since our early members staged the spectacular event *Woodcraft Goes to the Opera*. Leon Sadubin recounts the glory of in the latest edition of *Australian Wood Review* (No 50).

The enthusiastic, and probably naive, group of woodies somehow managed to convince the Opera House Trust to "lend" them the Exhibition Hall free of charge for 3 weeks. The names are now legendary: Les Miller, Henry Black, Gerard Gilet, Alan Wale, Leon Sadubin, Richard Crosland, and Mike Jeffreys together with a who's who of exhibitors including Tony Kenway, Michael Gil, Geoff Hague, Nick Hill and Gayl Leake.

Twenty-one years on, the thought of securing any decent venue for free - let alone the Opera House Exhibition Hall - almost defies belief. I say "almost" because we may just be able to secure an excellent venue for a major exhibition in late 2007. Hopefully we will have more news by the time of the next newsletter.

Woodworks 2005 held in December 2005 by the Victorian Woodworkers' Association was also pretty spectacular. The organisers were impressed with the number and quality of the entries from our members. The participation by our members has established strong links with the VWA and I look forward to further promotion of fine woodwork across state boundaries. There is a separate review of the exhibition in this newsletter.

The Past Year

With the AGM due in April it

is time for the Committee to hand a report card to members for the past 12 months and expectations for 2006/7.

Financially we are better off than at the same time in previous years. This is due substantially to increased membership, increased advertising revenue and a very successful raffle at last years Timber & Working with Wood Show.

We started the year with the Les Miller Tribute. This was the first time so many members, previous members and woodies from other clubs and associations had been together. Thanks particularly to Sandy Miller, Phil Lake, Leon Sadubin and Simon Marnie.

Members now have a larger range of purchase discounts including Carba-Tec and Major Woodworking Equipment. The discount list is on page 10.

A survey of members gave the Committee a far better understanding of member's interests and expectations of the Association. This was followed up with a new membership form to record member's interests and specialities.

A Design Group has been established in response to the member's interest in design.

A Toy-making group has also been established.

Workshop visits were re-established with visits to Richard Parson's recent project and a one-day visit to Rob Chapman's workshop followed by lunch at Leon & Ginny Sadubin's home and workshop outside Berry.

An expression of Interest was lodged with the Sydney Harbour Trust to occupy the former Joinery Shop as part of the rejuvenation of Cockatoo

Island as a home for "creative industries".

The VWA participated in *Woodworks 2005* by way of subsidised transport in conjunction with the VWA.

A new website is substantially completed.

On behalf of the Committee, thank you everyone who helped out through the year. Special thanks to Miko Nakamura, our former web master, and Michael McGrath, our former long-standing editor.

The last 12 months in the chair has been an interesting learning curve. I have also learned a bit about crisis management and desk top publishing. It is sometimes like driving a rickety old cart, not knowing when the next wheel is going to fall off. We have had a few wheels fall off but so far we have been able to catch it or find a replacement before the cart came to a grinding halt.

The next meeting- AGM 3 April

All positions will fall vacant with the AGM and members are encouraged to nominate for the Committee or one of the non-committee positions. In particular we need a new Editor, a new Webmaster and a new Treasurer.

Hope to see as many members as possible at the AGM. Don't worry—it won't be all dry. Alan Perry has a special demonstration on glue-ups. He will be accompanied by John Brassall who will present a new slant on glue-ups. Then there is supper!

Warwick Wright



"Being in the Chair is sometimes like driving an old cart, not knowing when the next wheel is going to fall off"



Member's Classifieds

Richard Crosland's School of Fine WoodWork

Learn with the master. Richard Crosland's School of Fine Woodwork operates small, hands-on classes for students of all levels.



The friendly, creative atmosphere fosters rapid progress and many beautiful pieces are the lasting result.

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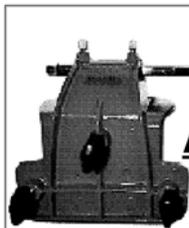


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New (and returned) members

Welcome to the following members who have joined / rejoined since the last newsletter:

We hope that each of you will gain benefit from your mem-

bership.

Hemant Daya,

Peter Evans

Michael Green

Members exhibits in Woodworks 2005



Continued from page 1

The VWA should be congratulated for organising the exhibition and, in particular, for opening it up to woodworkers Australia wide.

It is important that fine woodwork is promoted on a national basis. Hopefully *Woodworks 2005* will generate sufficient publicity to inspire our wood artists and designer/ makers to really put in a big effort to showcase the best Australia has to offer, and capture the interest and support of the public at future exhibitions.

The following members of **of the Woodworkers' Association of NSW exhibited in Woodworks 2005.**

Touchwood

Evan Dunstone
Rob Chapman
Phil Gould

Tony Kenway
Graham Levin
Aris Reicens
Alex Springall
Richard Vaughan
Warwick Wright

Create from a Crate

Justin Crisp
Michael McGrath
David Hire
Shane Flynn

A review of the exhibits by Joe Ribarow of the VWA is included in this newsletter. There is also a review written by Neil Erasmus in the last issue of *Australian Wood Review*.

The catalogue of the exhibition is available on CD for \$10 from the VWA, visit

Member's exhibits in Touchwood 2005



"Waterfall" Stools
Dunstone Design, Blackwood & Jarrah



"The Dancer", Dunstone Design,



"Sofia' Chair", Dunstone Design,



The Rhythmic Seat of Life (otherwise known as the Kenway Rocker") Tony Kenway, Australian Red Cedar

King & Queen of Hearts
Aris Ruicens
Cotton Wood & Pig-



Bedside Cabinets
Alex Springall,
Tasmanian Myrtle,



Graham Levin, Australian Hardwood Furniture
Recycled Kauri, Huon Pine & Jarrah



"Sarah" Hall Table , Warwick Wright,
Red Gum, Kamarere with Jarrah,
Mountain Ash & Kauri.



Barcelona Collaction , Robert Chapman
Tasmanian Blackwood



Jarrah Hall Table Philip
Gould, Jarrah with Fig-
ured Jarrah, ebony details
and NAV inlay.

March / April 2006

Member's exhibits in Create from a Crate



The Cone, Justin Crisp



Creative Sweet, Michael McGrath



David Hire, The Footlight Stool

Variety an colour at Woodworks 2005



From the Dark Side. Lindsay Dunn



Self Portrait at 55. Augustine Dall'ava



Arachnophobia, Ken Wraight



Fire Form, Neil Turner



Burb Wire Chair, Adrian Salter

Timber and Working With Wood Show June 2006



Are you interested in exhibiting your work?

This years Show is an opportunity to participate in the biggest woodworking show in town -from novice to professional.

Start planning now!

- Categories include
- Furniture & Box making
- Woodturning
- Carving & Sculpture
- Instrument making
- Toy Making
- And more . . .

**2- 4th June
Horden Pavilion**

Over \$8,000 in prizes

Rules & entry form from www.workingwithwood.com

Woodworks 2005 Review

The following is an edited version of an article by Joe Ribarow printed in the Victorian Woodworkers Associations newsletter Feb 2006.

VICTORIAN WOOD- WORKERS ASSOCIATION "TOUCHWOOD" EXHIBITION 2005

This year's VWA "Touchwood" exhibition at the Meat Market in Melbourne brought together some illustrious woodworkers from Victoria and interstate.

The quality of the exhibits is superb. Such events are excellent value for the local wood-working fraternity, because they give us the benchmark against which we can judge our own standards.



Will Matthyssen

There are too many excellent pieces to mention every item. The grandest items in the show are the tables and dining settings, which ranged from the

simplest bench and form designs through to classical hand carved masterpieces.

David Emery's "Wye Table" is a quiet piece – nothing ostentatious or outlandish about it at all, just a refined elegance in design and execution that deservedly attracted the Award for Design and the VWA's Les West Memorial Award for Best in the Show.

Anton Gerner's Dining Table and 8 Chairs uses figured Red Gum veneer for the table surface with ivory inlay on the edge. It has a two-pedestal support structure and upholstered chairs in polka dot pattern reminiscent of Koori art designs.

"Confluence" by Dunstone Design [page 1], is a squarish table and 4 chairs in River Red Gum, She Oak, and Bamboo. It is smaller in scale than the others but also



David Emery shares that elegance in design and the rich texture of fiddleback Red Gum.

Others deserving mention are Robert Chapman's Barcelona Collection in Tasmanian Blackwood [page5], which is a dining suite with oval extending table and 6 beautifully carved chairs. Andrew Capes Bench and Forms in Red Gum and Tallow wood was a simpler design that shared the elegance and substance of the solid timber approach.

Warwick Wright's "Sarah" hall table [page 5] is an elegant and well proportioned construction of many timbers: Redgum, Kamarere, Mountain Ash, and Kauri, but they are unified through the subtle

matching of colour and figure in this delicate Krenovian-style design. Beautifully done.

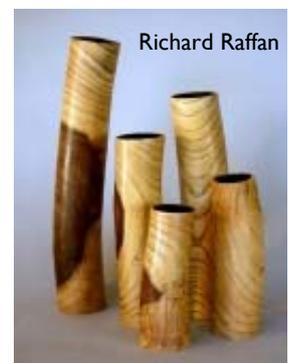
Alastair Boell has an absolutely superb dresser "Seymour" that attracted the Award for Craftsmanship. It is a reproduction of an American classic early 1800s design. Boell studied his woodcraft in Boston USA.

Vic Wood continues his popular wave-edged container series; always meticulously finished, as we all expect of him. His Cocobolo container is a superb little gem with the wave-form edges that is now a recognised feature of his style, and it is still adding life and rhythm to form.

Ken Wraight is a prolific entrant with a variety of turned forms [page6]. #161 is identified as platter but is more like a shallow bowl in lacey She Oak that is almost like Myrtle in colour; a well proportioned piece.

His very large platter #159 is of beautifully figured Poplar that was almost like Huon Pine in figure. The bigger natural edge form #158 (750 x 500) proves he has a large lathe, because he's handled the unbalanced burl form excellently.

Simple form are often the best to bring out the natural beauty of burls.



Continued page12

The February meeting



Chris Redondo in full flight as auctioneer

The first meeting for the year included an auction of antique tools from a deceased estate. Chris Redondo kept a cracking pace as auctioneer. He was ably assisted by Phil Lake who had the challenging job of keeping track of successful bids.

There was a good selection of standard workshop tools which brought active bidding from members, guests and the auctioneer himself who couldn't resist a bargain.

The auction raised \$1300 of which the Association received \$200. The beneficiaries of the estate were pleased and most of us came away with a new toy.

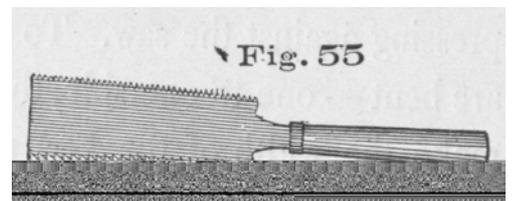
Tool Auction

Guest Speaker

Our guest speaker was **Alison Jones**, Head of Occupational Therapy & Clinical Support Program **the Children's Hospital at Westmead**.

Alison demonstrated aspects of a range of toys for a range of children and spoke of the therapy value, and safety aspects, of toys.

Those interested in joining the Toy Making Group should contact Frank Duff (details p. 2)



Extract from BENCH WORK IN WOOD: a COURSE AND STUDY AND PRACTICE FOR USE IN SCHOOLS AND COLLEGES. By W F Goss, Professor of Practical Mechanics, Purdue University, Indiana. Ginn & Co, Boston USA 1888

The efficiency of any saw is measured by the amount of force it absorbs in making a given cut or "kerf". For example, if one saw severs a 4" X 4" timber with half the force required by another, it is evident that the second saw is only one-half as efficient as the first. Almost every element that enters into saw construction has an effect on the efficiency of the tool. Chief among them is the thickness of the blade, which, of course, determines the width of the kerf; for a wide kerf will require the removal of more material than a narrow one, and the force absorbed in each case must bear some relation to the amount of material removed. In recognition of this fact, the people of **some eastern countries** use saws designed to cut when drawn towards the operator, a method of handling that allows great thinness of blade -- too great to stand the thrust by which our saws are driven into the work. But the result is that the **Chinese** saw, for example, which is represented by Fig. 55, accomplishes its work with remarkable ease. The shape of such a saw, however, and the awkward manner of applying force to it, probably neutralize the advantage gained from its delicacy, although in the abstract, the thinner the blade the better the saw.

Contributed by Terry Gleeson

New Design Group

The Association's Design Group held its inaugural meeting at the Powerhouse Museum on 15 March.

The group was established in response to the interest in design conveyed in the recent survey of members.

It is intended that the group will hold informal gatherings every 2 months to discuss particular aspects of design.

If you are interested in attending contact Warwick Wright or Paul Barton.

Sandy Miller Prize for Timber & Working with Wood Show

Sandy Miller and her family have donated \$250 for a prize in the Association's raffle at the Sydney Timber & Working with Wood Show.

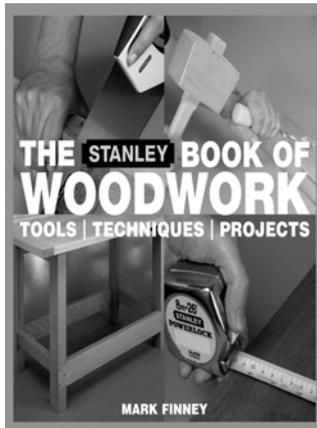
Sandy has also given the Association a number of Les' woodworking magazines, books and other items.

The gifts will be sorted and then included in our library or made available to members by sale or auction.

Thank you Sandy

Book Reviews

Michael McGrath



The Stanley Book of Woodworking:

Tools Techniques Projects
Finney, Mark
B.T. Batsford Ltd, Revised
edition 2006
ISBN: 0713490039
160 pages

Obviously associated with Stanley Tools this book is much more than a sales brochure. The newly revised edition is an invaluable guide for the novice woodworker. It opens with a look at timber, its quirky and essential properties, workshop considerations and safety equipment.

The book begins its real work in the Tools section, starting with marking out tools and giving a brief, but comprehensive summary of each tool, its uses and the way to make it work.

There are again the requisite projects: from workbench to child's desk. Clear diagrams and colour photos of you-know-who's tools lead the reader from a clear understanding of the tools and their use to making effective joints, assembling, gluing, clamping and finishing.

If you want to work in wood this is a very good place to

begin. The tools and techniques in this book form the backbone of any aspiring woodworker's inventory. Probably well worth a read by many hardened old hands as well. It's amazing how much one can miss or simply forgot over the years.

The Association has four copies of this book to award in a competition. See below..

Read, enjoy and learn.

Making Great Furniture

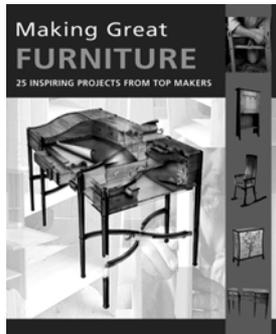
25 Inspiring Projects from
Top Makers in Furniture &
Cabinetmaking Magazine
Guild of Master Craftsman,
2005
ISBN : 1 86108 461 7
180pp

In recent years Furniture & Cabinetmaking Magazine has stolen the limelight from more established magazines with its mix of inspiring designers, their designs and working techniques.

This book brings together a variety of challenging projects of classical, Arts & Crafts, traditional and contemporary design, complete with detailed, exploded diagrams, close ups of crucial joint work and designs for essential jigs.

The book is a great source of inspiration and motivation for amateur woodworkers who want to broaden their horizons with the comforting hand of an experienced professional at their side. Of course a book can't be an all-watchful teacher, but this book is rich

in advice and step-by-step instructions, great colour illustrations and revealing photos. The projects range from relatively simple to the stunningly complex, such as: a Victorian pivot table, a curved legged chest with detailed marquetry and some delicate veneer work using vacuum bag techniques.



Win a copy of The Stanley Book of Woodworking

Most of us would have at least one Stanley tool in the workshop and probably most would agree that the Stanleys of yesteryear were wonderful tools.

We have four copies of "The Stanley Book of Woodworking", courtesy of Capricorn Link Australia, to give away.

These are not so much about Stanley tools as woodworking techniques (see Michael McGrath's review above).

While probably quite enlightening for the beginner, they sound like they would be interesting to woodies all levels of skill and experience.

Now most competitions ask for something like "tell us in 25 words or less why you want these books" Not so easy!

I want between 50 and 100 words on why these books will be of value to you and

how they will help you! - and I will be checking the spelling! So out with the pencil, typewriter or word processor and get to it.

Paul Barton

Submit your entries to

Paul Barton.

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Discounts for Association Members

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8444, Cabinet timbers, 10%

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www.anglemag.com 9683 6052,
Jeff Snell, Magnetic saw guide,
10%

CARBA-TEC, Auburn,
9648 6446, David Croaker,
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(varies)

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9519 7997,
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www.feastwatson.com.au
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www.gifkins.com.au
6567 4313, Dovetail jig, 10%

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www.machineryhouse.com.au
9890 9111, Machinery (varies)

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prices)

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6628 7222, Classic plane makers,
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www.howardproducts.com.au
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132 136, Sheet products

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www.majwood.com.au
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www.nover.com.au 9677 3200,
Sheet products, kitchen hardware

S A & S Stimson, Balmain,
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Cabinet making supplies (Trade
prices)

A W Swadling, Rosebery, Ro-
zelle, 9810 4177,
Timbers (Trade prices)

Total Tools, Wetherill Park,
www.totaltools.com.au
9203 1950, Hand & power tools

Trend Timbers, Mulgrave
(Windsor),
www.trendtimbers.com.au
4577 5277, Adrian Clark, Cabinet
timbers, 7.5%

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9981 3733, Timber supplies



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- Clock movements (excl. grandfather clock movements) - 7.5% discount.

Exclusions: Discounts do not apply to stock already on special/sale or at reduced prices.

Variations: Conditions to this offer may change as the range expands. TBA

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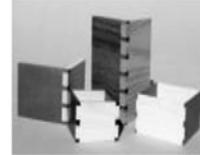
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Richard Raffan's "Stack Family" of turned tubular forms are interesting novelties. He has used Elm that is obviously turned green and microwaved so the reaction wood subsequently creates these lovely organic curves.

Lindsay Dunn's "From the Dark Side" [page6] is crafted from Blue Gum and black paint. He has several of these moire-pattern forms created by the pierced turning technique. The rim of the largest one has the look and texture that is almost like some of Gary Greenwood's leatherwork.

Will Matthysen received a Judges Commendation for his Wall Clock. Will makes these beautifully crafted works of art that tell you the time as well. The eye is drawn to admire the assembly of gears and oscillating mechanisms.

For the full text of Joe Ribarow's article and order form for the Woodworks 2005 catalogue, visit the VWA's website: www.vwa.org.au

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