

APRIL 1998 NEWSLETTER

Our next meeting is the Annual General Meeting at which there will be changes to our committee. As well as myself and Bob Howard standing down, some of the General Assistance positions are vacant. Enclosed with this Newsletter is a nomination form, **please fill it in and return to me before the required date of Wednesday 1st of April** (no April fools joke) either by mail or fax, details are on the Nomination Form.

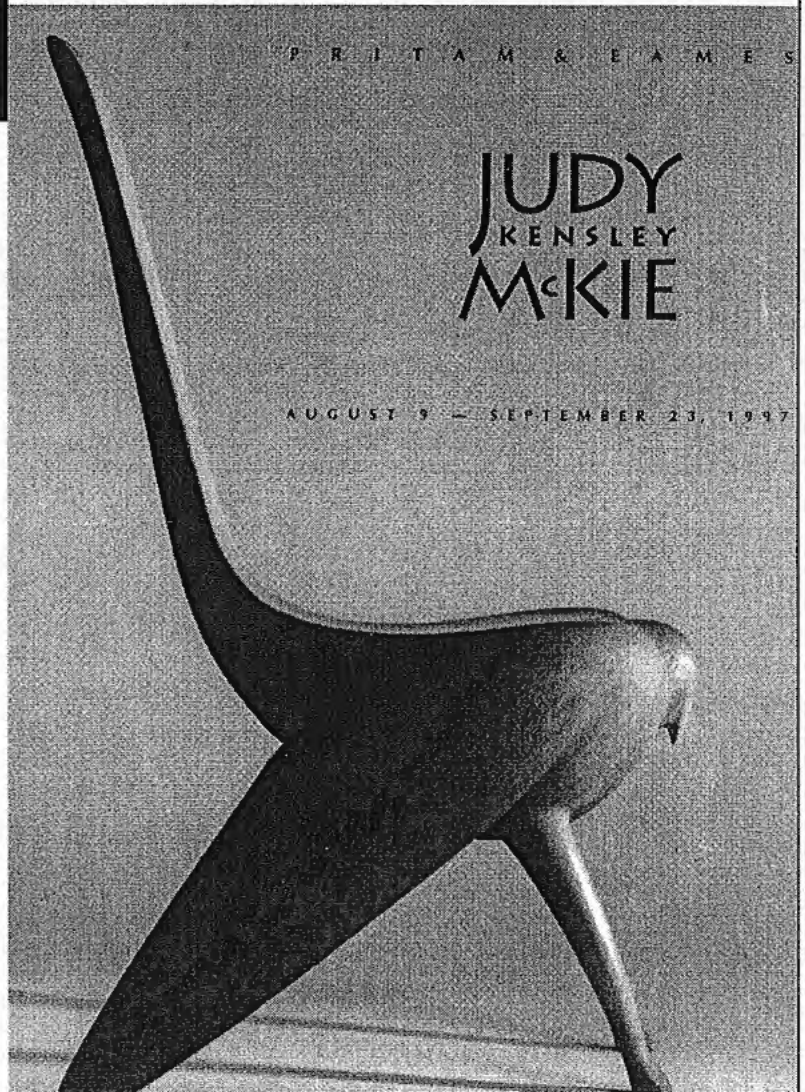
We have been calling for exhibitors for the FIAA Exhibition this coming May. So far the response has been between dismal and pathetic! This exhibition is very good, low cost exposure for those involved but if we do not have some enthusiasm very soon we will have to cancel our intention to participate. Please contact Bob Howard or myself to book your space.

## From the Chair

Later this month is the Cumberland State Forest "Family Day" at which they have several spaces for "forest" related groups and this is the third year that we have been invited to attend. In the past we have had a casual booth with a few exhibits and simple activities aimed at the kids (i.e. planing) - so there is minimum risk of cuts, and a little sharpening. *Not too much though because after seeing it in the morning, the locals may bring their tools back in the afternoon. I am sure that I got caught a couple of years ago.* The display is at Cumberland State Forest at West Pennant Hills on Sunday March 22nd from 9 till 4. We need a few members to set up and fly the flag for the day, or part thereof, please call me if you can be of help.

In closing, as this is my last column, I would like to thank Bob, Karen, Margaret, Phil, others in General Assistance and all others who have helped with displays, meetings or any of the other things which keep our association going. Thanks to you all.

Regards, Jim



Judy Kensley McKie  
Bird Chair. Polychromed wood.  
Reproduced from American Craft August 1997

# OUR NEXT MEETING

Guest Speaker

## Tom Harrington

Tom Harrington is well known to this Association and as Director of the Sturt School for Wood has had a strong influence on a number of members who studied at Sturt under him. A natural teacher, Tom is both an inspiring and entertaining mentor. Perhaps most impressively given the diversity of students who come to Sturt is that he manages to instill in them the necessary formal techniques whilst allowing their own innate creative interests and design senses to develop.

Tom completed a cabinetmaking apprenticeship and graduated from the Canberra Institute of Arts before working as a designer/maker in the Old Canberra Brickworks. He was appointed as Director of Wood at Sturt in 1992.

The focus of his talk will be his approach to teaching at Sturt and how he aims to develop his students as fine woodworkers during the one year full time course.

**Monday, April 6<sup>th</sup> 1998**  
from 7 pm at the  
**Powerhouse Museum**  
**500 Harris Street, Ultimo**  
(entry via Macarthur Street)

Light refreshments will be available for a token \$3 fee from 7 pm for a 7:30 start.

Limited parking may be available on site. To reserve a space please phone the Chairman (02 4447 8822) by midday on the day of the meeting.

**Look forward to seeing you there.**  
**Visitors and friends are always welcome.**

## Committee of the Woodworkers' Association of NSW Inc

### Chair

<b>Jim Davey</b>	(02) 4447 8822 bh
P.O. Box 967	(02) 4447 8790 ah
Nowra 2541	(02) 4447 8820 fax
	jdavey@bigpond.com

### Vice Chair

<b>Bob Howard</b>	(02) 9319 5666 bh
9 Beaconsfield Lane	
Alexandria 2015	

### Secretary

<b>Karen Miles</b>	(02) 9294 8636
P.O. Box W77	
Warringah Mall	
2100	

### Treasurer

<b>Margaret Kearns</b>	(02) 9356 4296 ah
P.O. Box 1308	
Potts Point 2011	

### Editor

<b>Phil Boddington</b>	(02) 9517 2212 bh
30 Medusa Street	(02) 9968 1948 ah
Mosman 2088	(02) 9969 1218 fax
	bod@bigpond.com

### General Assistance

<b>Fred Blake</b>	(02) 9231 5259
<b>John Brassell</b>	(045) 75 1535
<b>Jon Gasparini</b>	(047) 57 1915

**Opinions expressed in articles in this newsletter are not necessarily those of the editor or the committee of the Woodworkers' Association of NSW**

### Correspondence

Please address all membership applications and renewals to the Treasurer.

Please address all correspondence regarding the Woodworkers' Association of NSW to the Secretary.

Please address all contributions to the newsletter to the Editor.



## Committee meeting minutes

### February 2nd 1998

**Apologies:** Fred Blake, Jamie Hartley

**Correspondence:** Any necessary business attended to or handed on to the appropriate member. We received the 'U-Beaut' Woodworkers Calendar for 1998 and members were notified later at the meeting.

**Financial report:** Unavailable at time of meeting

**Planned Events for 1998 discussed:**

- FIAA 14-17 May 1998
- WWW in July 1998

More members, both exhibiting and associate are needed for pieces to exhibit. This is an excellent opportunity to show your work!

**Speakers:** Tonight's speaker is Ray Gurney and he will be introduced by Bob Howard.

**Newsletter:** Phil Boddington has replaced Michael McGrath as Editor while he is away this year. He apologised for the late issue of the February newsletter but he had been in the UK until mid January.

**Adjudication Guidelines:** There has been no further feedback on Bob's ideas.

**AOB:** Les Miller informed all of a fundraising day at Woodworks in Meadowbank. The funds are going to the Children's Hospital in Sydney. There will be competitions during the day - including two involving a 6 metre length of Oregon where the aim is to take the best shaving. In one case a standard Stanley No 5 will be used and in the other you are encouraged to bring your favourite plane.

Committee changes at AGM: Jim Davey, Bob Howard, John Brassell and Fred Blake are stepping down from the committee. Andy Stewart left for the UK last year. All of these positions will be vacant at the AGM in April.

Karen Miles

**SUBSCRIPTIONS ARE NOW DUE  
FOR 1998  
IF YOU HAVE NOT DONE SO  
ALREADY PLEASE RENEW  
PROMPTLY TO ENSURE THAT  
YOU GET YOUR NEXT COPY OF  
THE NEWSLETTER**

#### Change of Address?

Was this newsletter addressed correctly to you or are you about to move? If so please let the Secretary know so that we can update our records before the next mail out.

### OPPORTUNITIES TO EXHIBIT

Your association plans include exhibits at both the **FIAA** and **Sydney Working with Wood shows**. These are open to all members to submit pieces and are an opportunity for you to get some exposure and help the association promote fine woodworking. Please get in touch with one of the committee if you are interested.

The National Woodturning Exhibition is on at Nunawading in June and is sponsored by Record. There are 15 different sections and entry forms must be in by 5th June 1998. Contact Ted Anderson at (03) 9874 7365 if you are interested in entering.

**The Australian Craft Show** will take place in November as usual at Homebush and will feature as well a separate building with craft supplier exhibits. In addition though this year a **Contemporary Craft Design Expo** is on at Darling Harbour in May. *This will be highly selective and 100 spaces are available so get in quick if you are interested* (02) 9876 3905.

# An insight into conservation and restoration

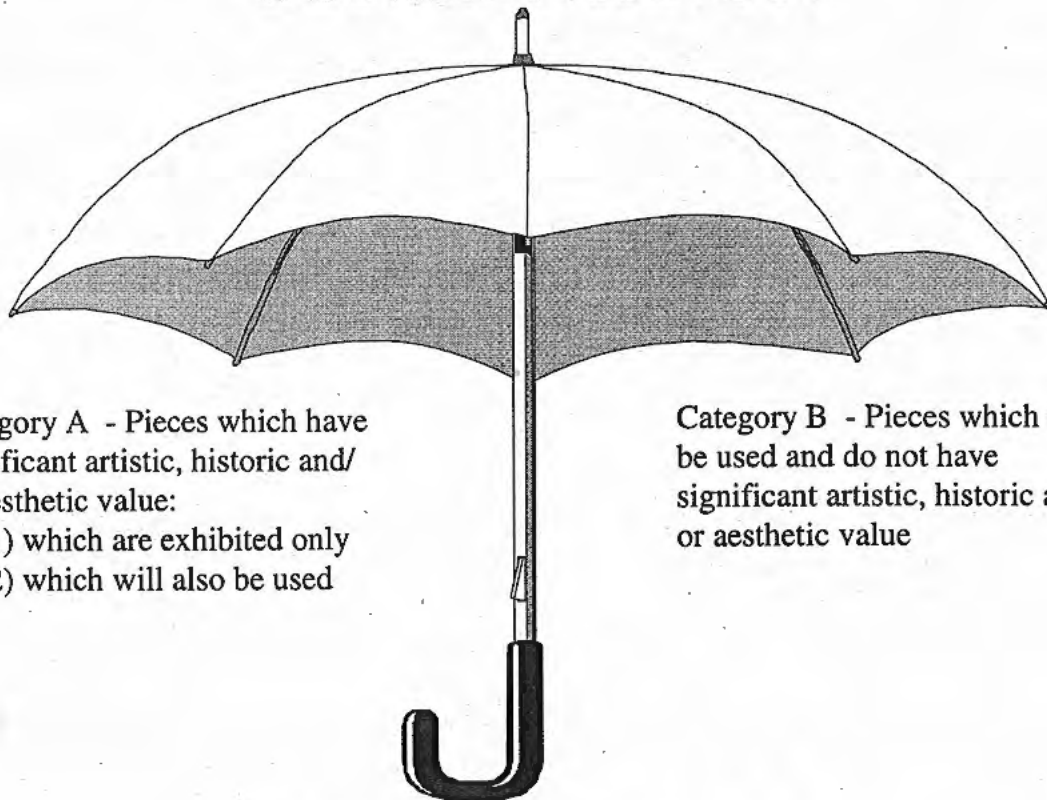
Ray Gurney, speaker at our February meeting

Ray spoke in an informal style at our last meeting and started by talking about how he came to woodworking. Having worked as both a silversmith and a finishing carpenter he became involved in the restoration in London of older buildings. He saw a lot of rubbish work executed with a lack of understanding during this time. However a visit to the Victoria and Albert Museum inspired his interest in antique furniture and a series of courses ensued on cabinet making, French polishing, carving and then furniture conservation and restoration. From this he has built up his business as a conservator and restorer to the point where he now has quite a bit of government work and sees some very interesting pieces. He summarized himself as "fixing things with a conscience" and the diversity of work he now undertakes requires him to throw himself across a wide range of problems.

Using the illustration shown below Ray explored some of the issues which he has to confront under his overall umbrella of conservation and restoration. He identified the two broad categories shown in the illustration. In the case of category A pieces the aim is to conserve them so that we can all appreciate the piece for what it is or was. Ethically he believes that any work that he has done on a piece should be detectable to some degree and he noted that in extreme cases some museums may even paint restoration areas blue to distinguish them. Furthermore conservation repairs must be reversible where necessary especially as in the case of joints or finishes.

He observed that whereas working on a category A piece can be like "walking on eggs" a category B piece is usually much easier.

## CONSERVATION



Category A - Pieces which have significant artistic, historic and/or aesthetic value:

- ⇒ 1) which are exhibited only
- ⇒ 2) which will also be used

Category B - Pieces which will be used and do not have significant artistic, historic and/or aesthetic value

## RESTORATION



He expanded further on this categorization with the following comments:

- with a category B piece he could use a mixture of traditional and modern techniques whereas with a category A piece this would not be acceptable.

- consider a piece with a leg suffering from bad woodworm. If it was a category B piece then it would be fine to make a new leg which would be suitably matched in with the piece and so keep it going and useable. If it was a category A piece used purely for exhibition then a valid conservation approach would be to perhaps inject consolidants and put a sign on it saying "Do not sit on". However the most difficult scenario would be that of a Category A piece owned say by a collector who wishes to be able to use the piece since the latter approach is now not acceptable.

Ray came armed with an impressive display of photographs and samples to illustrate his talk. For example in order to expand on his observation about the need to make repairs reversible he talked around an example of a heavily upholstered chair with a damaged joint. In the joint the existing tenon was perfectly ok but the area around the mortice was badly weakened and damaged. His photographs showed how he lays wooden plates into such a joint to reinforce the mortice. In such cases he scarfs and overlaps the repairs so that there are no obvious stress points. The plates could be glued in with epoxy but all tenon and mortice components exposed would be glued with animal glue. In this way the joint can be dismantled in the future.

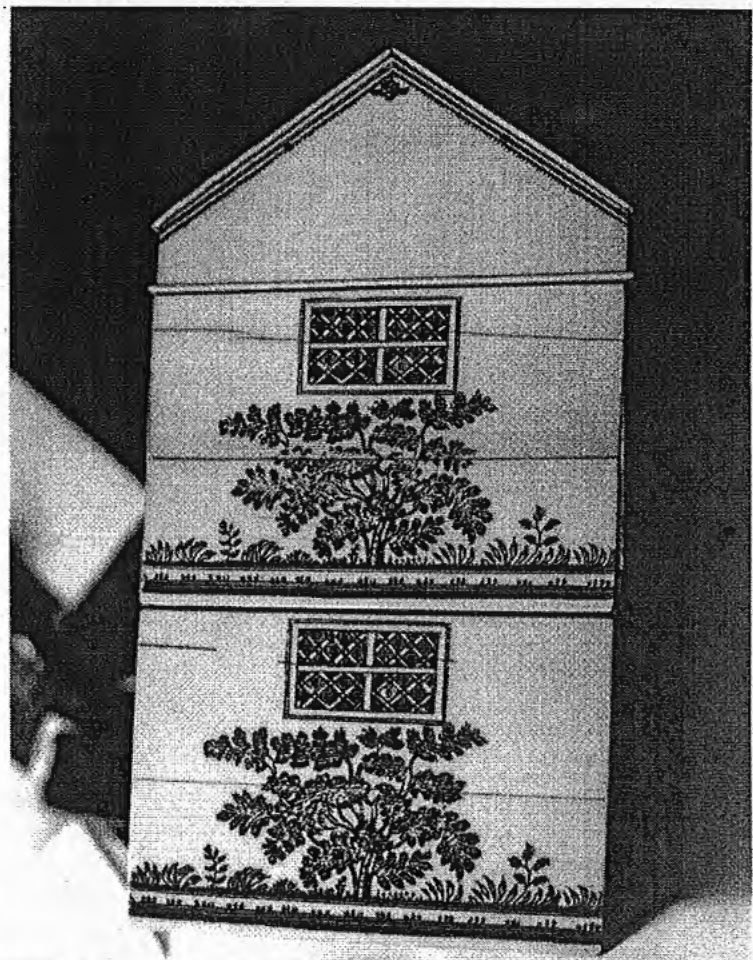
His talk was also peppered with numerous observations about his methods in response to questions such as:

- There are so many different finishes, favourite recipes & favourite finishes that it is difficult to generalize. When things go wrong it is typically 50% the product and 50% the application. In general most commercial finishes do what they say on the can but this may not be what you want.
- He is very careful about proper storage and preparation of his materials. He

maintains a pot of animal glue at 55 - 60 C for a maximum of 5 days in the workshop. If the glue starts to smell at all off then it has bacteria in it and should be thrown out sooner. Shellac has a shelf life of 3 months after it is mixed.

- In instances where superglue is used it likes an alkaline environment so sprinkle baking soda into the region where it is going to be used.
- Ray emphasized though that whilst it was acceptable to repolish it was essential to avoid touching the wood itself. If the surface layer which is only a few microns deep is lost then it will fundamentally alter the appearance of the piece.

One example of the diversity of pieces that he has worked on is a small jewellery box originally owned by Elizabeth McArthur which is shown in the picture below. The original box is on top and the copy is directly underneath.



**Side elevation  
Elizabeth McArthur's Box**

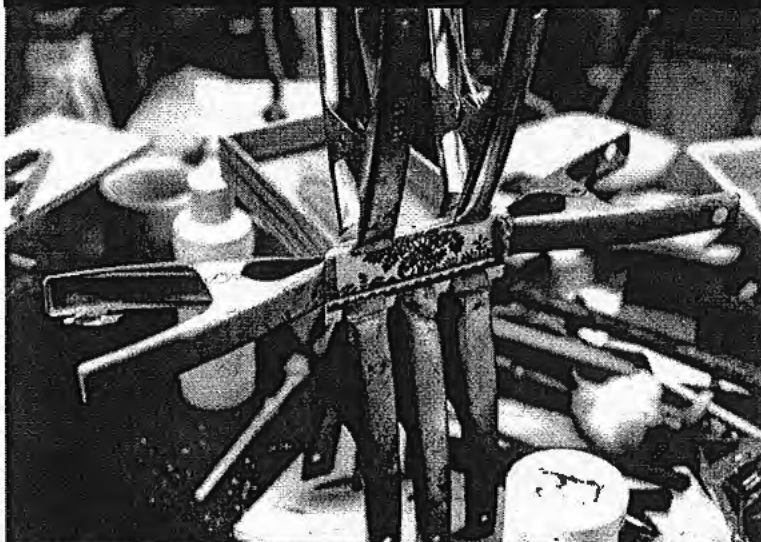
Elizabeth McArthur's box was made in Asia using Sandalwood and ivory engraved in the Chinese fashion. Ray was asked to make a representative copy for display at Elizabeth Farm. This project took considerable planning and preparation and some comments that he made about it are:

- Each element of the full size box was scanned directly into a computer which was then used to reconstruct sections of the original that had fallen out. Note in the adjacent picture showing the engraving detail the crack and missing fill from the inlay which had to be corrected in the computer images prior to the engraving.
- The original engraving is 0.3-0.4 mm deep in places and a major issue at the outset was the potential cost/availability of using ivory. Consequently imitation ivory was used which costs around \$500 a square metre. The imitation ivory was then laser engraved using the computer images.
- The box included a hidden drawer, the front being in the lower part of the side elevation shown on the previous page.
- The imitation ivory is made from polyester and is much more fragile than ivory. It had to be worked like china.
- For example where a mortice was cut in the roof to accommodate the chimney it was necessary to put down fine stress relief holes first before cutting the mortice.
- The box was made from Western Australian Sandalwood. The original construction used dovetail joints and then the ivory is held on with glue and pegs. The copy used marine ply and epoxy.
- The making of the box itself was tricky as it had to be made to match perfectly with the pre-prepared ivory sections.
- The copy incorporated asymmetry in the detail found in the original except for open mitres etc as the polyester was too fragile.

## Engraving Detail



## Assembly

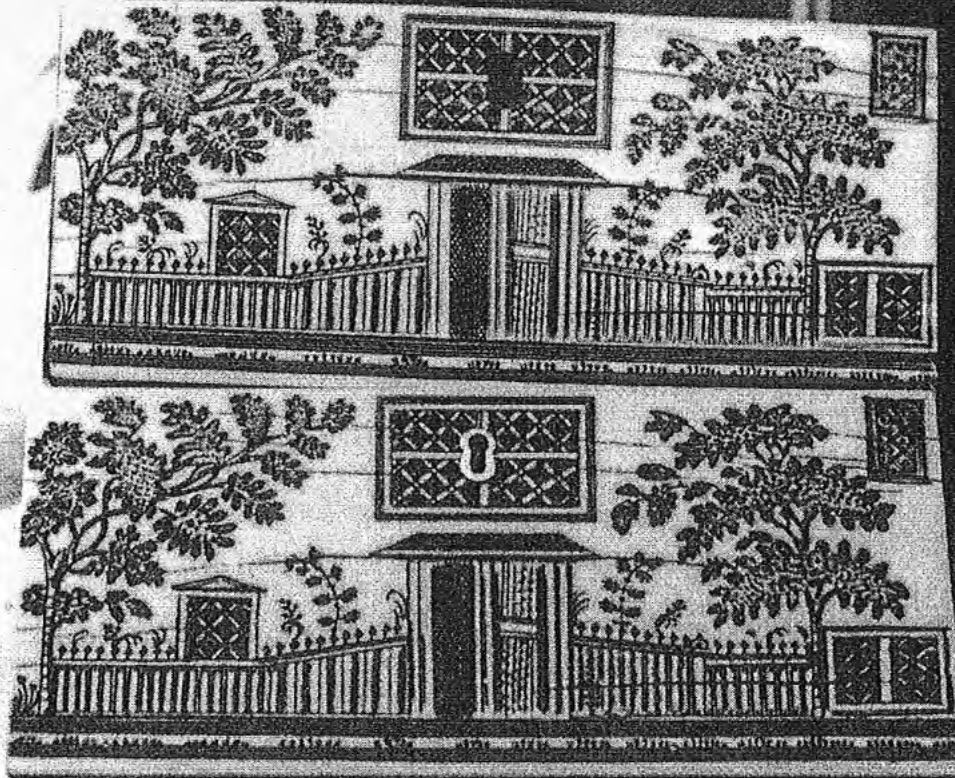


For the inspired a recommended text is  
 "Discovering and restoring antique furniture"

by Michael Bennett who trained with Ray at West Dean College outside Chichester in the mid 70's.  
 - Cassell -ISBN 0-304-31809-4.



## Front Elevation of Elizabeth McArthur's jewellery box Original (top) & copy (below)



As a second example Ray talked about an Octagonal table that he had worked on in Government House. The table is in beautiful condition with superb carving and was made by E.W. Verdich in 1888. However the top had shrunk leaving a 6 mm centre gap and the frame below also required attention. The top has a deep octagonal cushion mould frieze underneath. The top section was effectively of box construction, the frieze sandwiched (glue only except for two small locating dowels) between the top surface and a lower solid wood panel with a moulding worked along its edge. This structure was mounted onto the base frame, housing four doweled leg extensions (dry joint) and secured to the frame rails with screwed cleats. A separate diagonal heavy cedar clamping frame was pocket screwed to the underside of the top surface, between the two surfaces, it was not attached to the frieze but the four leg dowels were socketed into its extremes up through the lower panel, which was only glued to it in places. He explored with the audience some options

that could apply in such a situation:

- If this had been a category B piece then a valid approach would have been to insert a filler strip in the gap and then colour and polish the strip to match the original.
- Alternatively in a different category A piece then it could be appropriate to only make a wood repair where wood is missing and then use a very flexible membrane such as a flexible sealant with wood dust sprinkled on top.

What Ray actually did in this case was influenced by the requirement to use the table. He re-jointed the top again by hand, removing as little material as possible and then used biscuit joints to reassemble the top and correct warps. He used PVA because it is relatively reversible, offers a longer glue up time and will flex without loss of adhesion. The top was then isolated but the cushion mouldings needed some adjustment at the mitres since the top was now slightly smaller in the cross-grain dimension. He then refinished the table top with wax only.

Phil Boddington

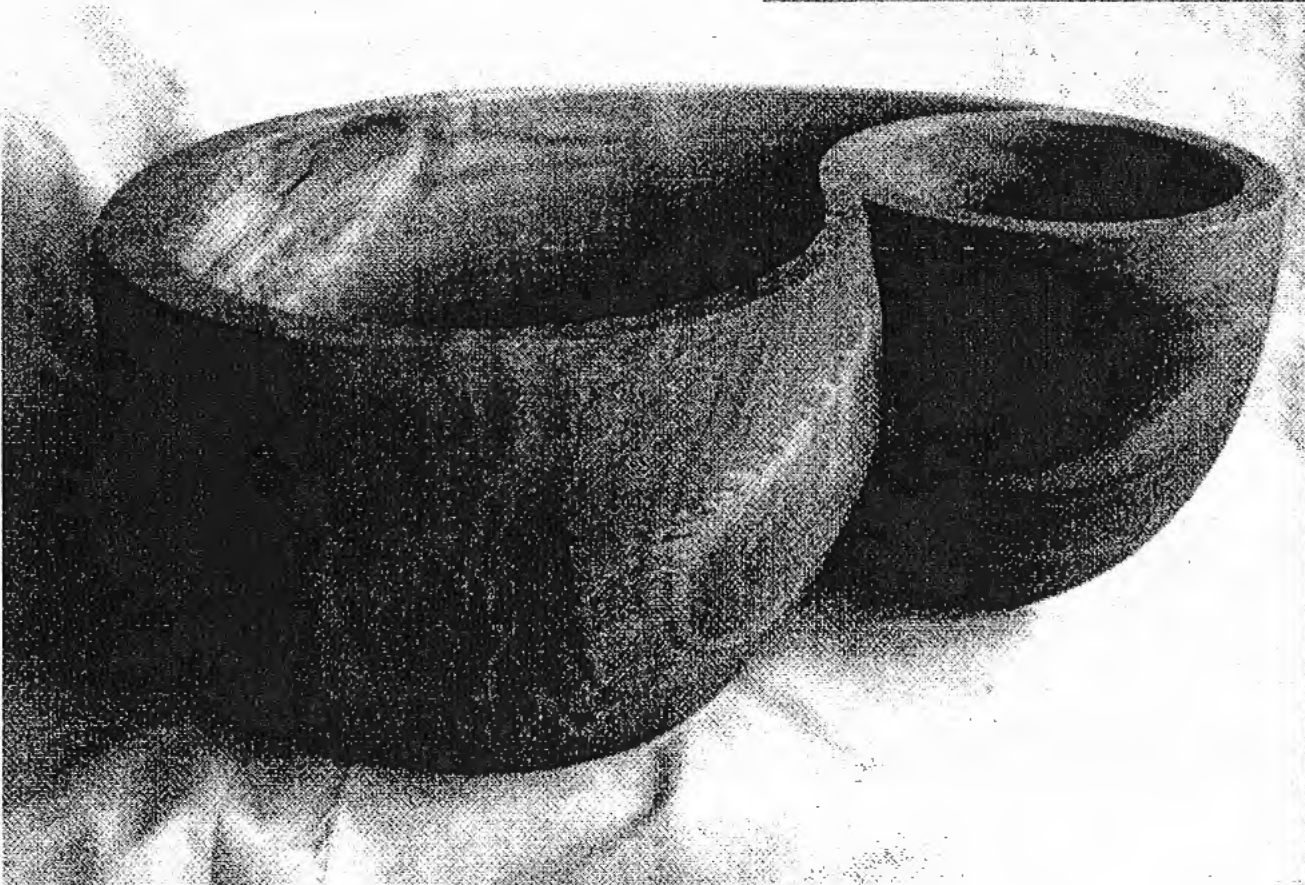
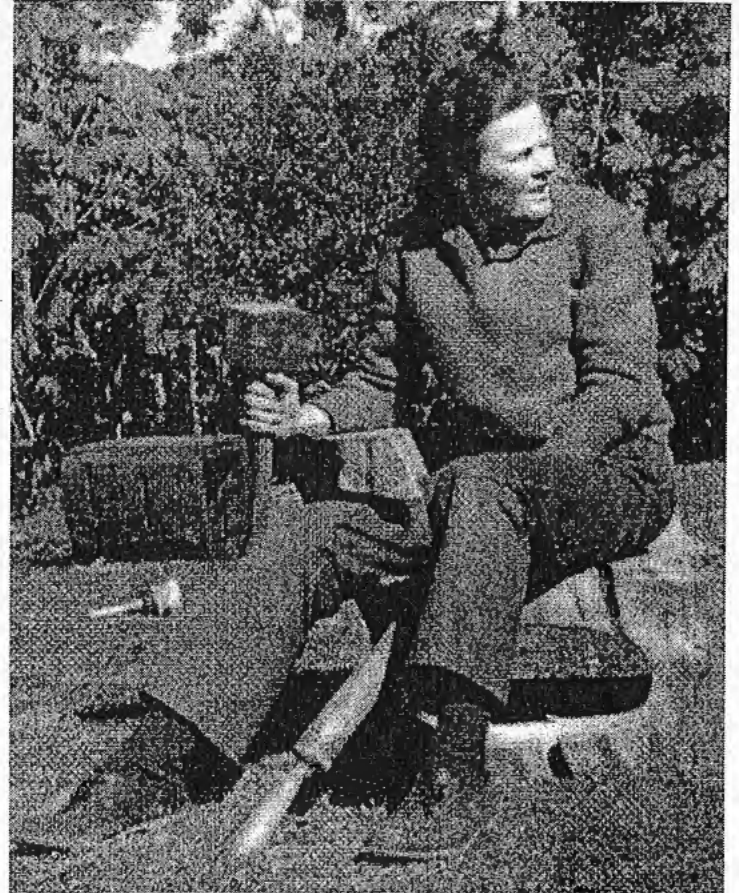
# Sonia Farley 1927 - 1997

At her first exhibition of carved wooden bowls at the Macquarie Gallery in 1964, Sonia Farley's work was acquired by the Art Gallery of NSW, The Reserve Bank of Australia, Patrick White and enough others to ensure that the range of 76 bowls (yes! seventy six carved bowls) was a near sell out.

After such a brilliant debut you might wonder why you have never heard of her (probably).

Part of the answer undoubtedly lies in the fact that she was an intensely private person. Her need for anonymity was such that she exhibited under the pseudonym of Toni Carver, and used to mingle incognito with visitors to the exhibitions so as to gauge their honest reaction to her work.

Sonia was a member of the Farley family of Farley and Lewers, the civil engineering and construction company that many will remember here in Sydney for the bright pink Farley and Lewers ready-mix concrete trucks.



Carved Double Bowl



The Lewers half of the family has also made a strong impact on the art and craft world, via the sculpture and painting of Gerald Lewers and Margo Lewers, and the jewellery and precious metalwork of Darani Lewers (and Helge Larsen).

Sonia had completed the work for her fourth solo exhibition when she died last year. Fortunately for us, her family has worked hard to ensure that the exhibition has gone ahead, and you can see it at the Penrith Regional Gallery & The Lewers Bequest (86 Rivers Road, Emu Plains) until March 22<sup>nd</sup>. I understand that it will then move to the Kuringai Art Centre for another few weeks, but that is to be confirmed.

The core of Sonia's work revolves around carved wooden bowls. She worked in the other media at different times, and used wood in other ways (the family home in North Curl Curl, for example, has a number of large furniture pieces made by her), but she always returned to her carved bowls.

I like her bowls very much. She had a wonderful feeling for line and form, and also for surface texture and finish. The end result was usually an object with that indefinable, magical quality that I call heart - something that is the product of

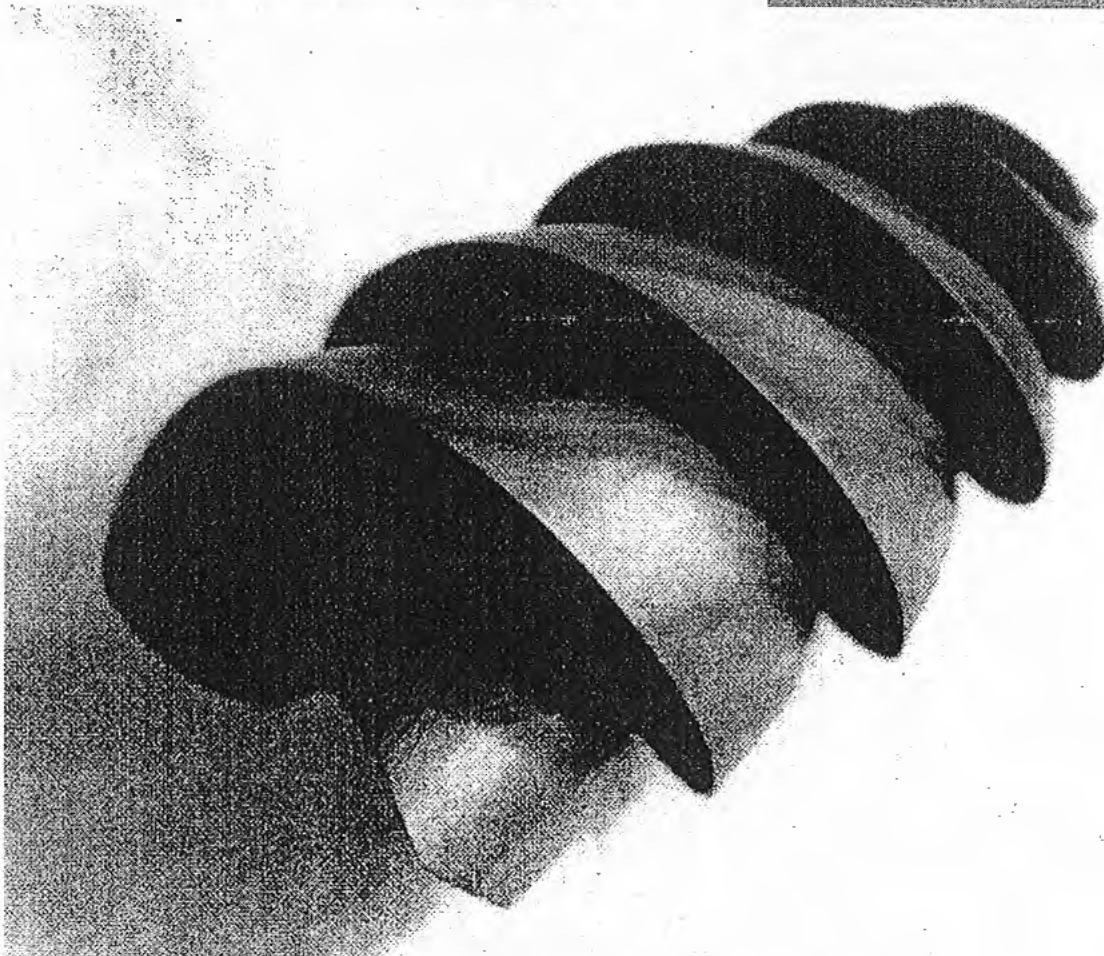
skilled hands, trained eye and, most of all, an acute sensitivity and feeling for the material and the form. These are more than intellectual concepts of designs translated clinically into wood. Working as she did through the 50's and 60's until the present, Sonia Farley is an important link in the history of Australian woodwork. There are not a lot of people that we know whose work covers the same period.

For all these reasons I hope that you will find the time to see this exhibition. Give Paul Floyd a yell while you are there - you can almost see his place across the river from the Gallery. The Lewers Gallery is always a beautiful place to spend some time. If you are quick enough you might be able to become a proud owner of a Sonia Farley Bowl - and believe me, I know that the prices are very reasonable. I made sure that I bought one.

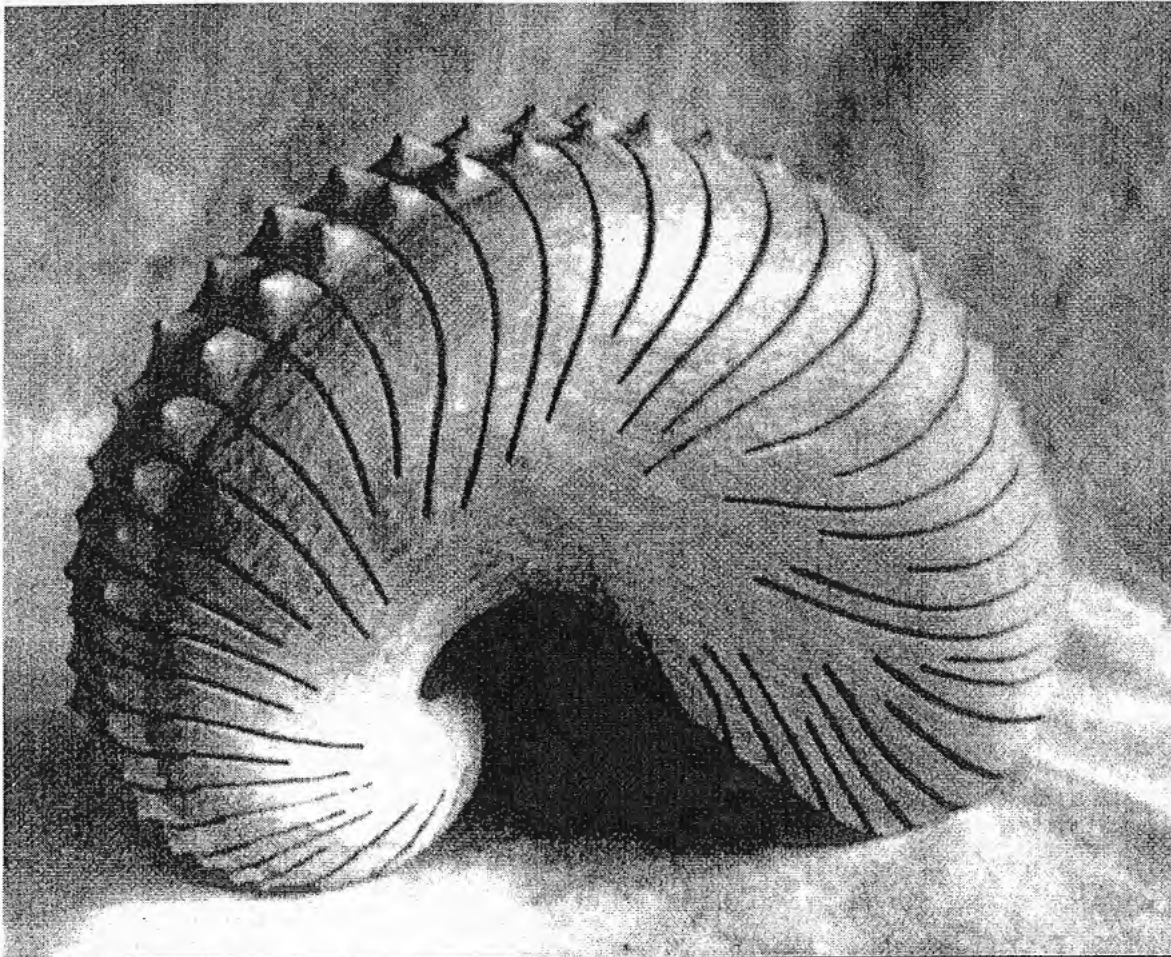
Bob Howard

See the exhibition at the Penrith Regional  
Gallery & Lewers Bequest.

Until March 22<sup>nd</sup>



Carved shark's egg



Of the Sea 1994  
Sonia Farley



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# Craft Arts Magazine

Those of you who have been around for long enough will know that the fine woodworking segment of the craft world has expanded enormously in the past fifteen years.

Our association has played its part in this, and we would probably be a bit miffed if other people failed in general to recognize our contribution.

Also we have argued regularly that there is a trickle down series of benefits from any activity that raises the profile of fine woodworking in the wider non-woodie community. Our major exhibitions for example, can be seen in this light. So too can the enormous publicity generated by people overseas like Wendell Castle and John Makepiece, or non wood crafts people such as glass artist Dale Chihuly who was here recently.

These benefits are not only enjoyed by the professionals amongst us either. We all benefit from the increased opportunities in many obvious ways.

This is a long way of leading to my point, which is that it might come as a surprise to some of you to realize that wood as a serious craft has had a quiet champion for many years now who has gone largely unrecognized.

Ken Lockwood, editor of the superbly produced quarterly magazine Craft Arts International, has always given wood a fair presence in his magazine. The latest issue (#41) for example, has four stories devoted to wood. (Issue 42 may be on the news stands by the time you read this and I do not know what it will contain but I am sure that wood will be in there somewhere).

The other nice thing about Craft Arts is that it is produced with a level of craftsmanship that would make Ken an automatic exhibiting member of the magazine publishers association if such a thing existed.

I have every issue going back to #1 in 1984 (which featured a profile of George Ingham, Head of the wood workshop of the Canberra School of Art) and there is a quite amazing degree of consistency throughout. One final reason why I hope that you might be encouraged to buy the magazine is that there is a lot of wonderful and interesting work going on outside our world of wood. Personally I am acutely aware of this, because one of the very real benefits to me from my eight years of exhibiting at the annual Crafts Show, and my more recent involvement with the Glenavon Craft Expo, is a range of friendships stretching across various craft boundaries. Apart from many other benefits, I have found it very gratifying to know that I belong to a larger craft community than just the woodworking bit. (If you need a more practical reason think, for example, of what potters might be able to teach wood turners about form).

So next time that you are in a good newsagent, grab a copy and have a look at it. It really is an excellent magazine.

Bob Howard

## THE TRADITIONAL TOOLS GROUP INC

Anyone who attended Ray Gurney's stimulating talk at the last meeting will have heard him digress briefly on to The Traditional Tools Group. The TTTG meet regularly and have an informative newsletter which goes out to their members.

So why not go along to their next meeting and find out more about the group?

14th April 7.00 pm

The Board Room, National Trust Centre,  
Observatory Hill

# Book Reviews

## BUILT IN FURNITURE

A Gallery of Design Ideas for the Home

Jim Tolphin

Taunton Press

Hardcover

216 pages

rrp \$80

## MARQUETRY TECHNIQUES

A practical sourcebook  
with over 20 project ideas

Alan Townsend & David Middleton

Batsford paperback 97 (1<sup>st</sup> pub. 93)

144 pages

rrp \$39.95

Did you think that built-ins were just for storing things not being used? Well this book will change the way that you look at built-ins in the same way that our perception of the humble toolbox was altered forever by the "Toolbox Book" from the same author.

A gallery of design ideas for the home - this is not a nuts and bolts guide but a why, what if and wow source of inspiration. The 60% illustration 40% text is a good mixture.

There is a brief introduction and history of built-ins (furniture without legs) which is followed by short sections on design, construction and installation of built-ins in general with some handy tips for the unique challenges presented.

The remaining 75% is devoted to a room by room gallery of solutions to the perennial problem of maximizing the use of space within the home.

It brings together, in this one source so many ideas and examples of how built-ins can blend in or be featured, can be suitable or magnificent. Built-ins can create a space within a space or utilize space overlooked with modular furniture.

Designs with special features or challenges are dealt with by excellent detail photographs and clear illustrations.

If Santa did not bring you a copy then come along to the next meeting as we have a copy as a door prize.

Con Downey

I picked up this book knowing next to nothing of marquetry. I needed to be able to help one of my students with a project involving marquetry, and I'm considering using it myself in a job currently on the drawing board. I wanted clear instruction from step one through to a range of applications. I'm happy to say that's just what this book gave me.

The text is clear and to the point with appropriate tips on technique and possible problems throughout. The many photos and illustrations likewise are clear and relevant. Whether or not the style of the pieces appeals to you, the skill evident in the gallery is impressive - the authors have certainly practised what they teach.

The other colour section illustrates 32 woods from around the world, giving a slight sample of the palette available. I suspect that gathering and savouring a huge range of veneers could become an end in itself. As an occasional browser at Albart Trading (veneer specialists in Sydney - ph. 9319 7831) I can vouch for the utter scrumptiousness which turns up in Australian veneers.

This is a very instructive book and a far better way of starting into marquetry than buying one of those kits. And if you want to find out more you can contact The Marquetry Guild inc. NSW by calling Ethel or Neil Melville at 9602 5878.

Richard Vaughan



# Book Reviews

## THE ART OF THE ROUTER

Award winning designs

Patrick Spielman

Sterling/Chapelle 1998

144 pages

\$29.95

Did you know that the first commercially produced router was marketed from New York in 1905 (it weighed 60 lbs/27.27kilos) or that a patent for a router based dovetail system was granted in Germany in 1906?

The first 7 chapters (48 pages) include such history as well as words on bits and router tables as well as something of a catalogue of natty devices which enable clever things with the router. The remainder of the book is taken up with "Artisans' Concepts' and Projects".

First comes a chunk of projects by Spielman which have the elegance of items from a very basic Taiwanese sweatshop. Perhaps having over 50 books to his credit (The Router Handbook alone has sold over 1.5 million copies) has swollen his self esteem and crowded out his critical faculties. Or perhaps he knows his market.

Fortunately the remaining 70 plus pages are more interesting. A good range of makers are each given a photo of him/herself, a photo/photos of their work, as well as some plans accompanied by several paragraphs on the making, which includes reference to router use.

One of the featured makers is Gary Rogowski, a familiar name to Fine Woodworking readers. He remarks:

"Most everything that is done in woodworking, the Egyptians did 4,000 years ago. I am just happy I can steal their ideas and put them into my own shapes".

The Art of the Router does offer ideas worth stealing. It also focuses attention on using the router to implement them.

For my money it would've been a more useful book if the potted life stories of the makers had been replaced by details of some of the smarter uses of the router.

Richard Vaughan

## Rose Gum Joinery Timber

Rose Gum, also known as Flooded Gum, is appearing again on the East Coast as a joinery timber and also as fine furniture. It never really went away but had been largely overlooked since imported rainforest timbers took over the joinery market.

Eucalyptus grandis is one of the fastest growing eucalypts, occurring from Newcastle to North Queensland. The timber is a warm pink to red, straight grained and easy to work, it glues well and is surprisingly light for a hardwood.

Rose Gum is marketed from Bellingen in northern NSW by a company called **Rose Gum Timbers**, which produces select quality timber from a huge local resource of plantation and regrowth forest, much of it reclaimed farmland.

Timber is seasoned in solar heated kilns, a slower process than conventionally heated kilns, and one which produces a consistently better quality board, with negligible degrade.

### Ideal for

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# Book Reviews

Now autumn is definitely in the air it's a good time to think about spring. Let winter be for the birds - while you make them a honeymoon hideaway cum nursery for next breeding season.

## BIRD BOXES AND FEEDERS FOR THE GARDEN

Dave Mackenzie

GMC 1997  
168 pages \$39.95

I found little to recommend in this book and mention it to remind how you can be disappointed when you buy by mail order on the title alone. (mine is a review copy thankfully) The construction of the boxes is simple, mostly rectangles of ply nailed together - so simple in fact and ordinary in appearance, that it hardly seems worth putting them into a book. Perhaps all the colour photos put the cost up but at \$39.95 I'd question its value even to the British twitchers at whom it's directed.

## THE ULTIMATE BIRDHOUSE BOOK

40 functional, fantastic and fanciful homes to make for our feathered friends.

Deborah Morgenthal

Sterling/Lark 1997  
128 pp \$39.95

The emphasis here is definitely on the fanciful. These are showpieces which would be fun to make and would be remarked on by all who entered your garden.

Consider the Bluebird Cathedral, the Postmodern Birdhouse or the Log Cabin. There are also quite a few items with a birdhouse theme but no intention at all of housing birds - contemplate for example an Egyptian Birdhouse CD Cabinet or a Gilded Birdhouse floor lamp. The colour photos are a treat and the instructions are adequate. This is a delightful book if whimsy is welcome at your place.

Richard Vaughan



## MIKE DARLOW BOOK SIGNING AND TURNING CLINIC

Saturday 4th April 10 - 4

Mike Darlow will give demonstrations and sign copies of his remarkable new book "The Fundamentals of Woodturning" - destined to be the best book on the subject available. Don't miss this opportunity to meet one of the world's leading authorities on wood turning.

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## Announcing Colen Clenton and Son

*Congratulations to our Colen (no tool jokes please), and Naomi of course, on the very recent arrival of Luke.*

"And the slab has finally been laid for the shed of sheds from which it has been prophesied that The Sliding Bevel shall emerge, in the fecund fullness of time"

"Watch for a star in the north (over Cessnock in fact), and brighter than all others for yea not only does it herald the presence of the local centre of the universe but also does it herald the coming of fine tools ( see above)"

Richard Vaughan



# Diary

## APRIL

- 4 **Wimmera Woodturners Guild Wood Show**  
Horsham, Victoria  
(03) 5382 2542
- 4 **Woodturning clinic & book signing-Mike Darlow**  
The Woodworks  
(02) 9807 7344
- 10-13 **Bendigo Easter Fair Woodcraft Exhibition**  
Old Fire Station, View Street, Bendigo  
(03) 5442 5955
- 11-3 **Bega Woodcraft Annual Exhibition**  
Bega valley regional art gallery

## MAY

- 22-24 **Brisbane Working with Wood Show**  
RNAIA showgrounds  
(02) 9712 5263
- 14-17 **FIAA**  
Homebush Bay
- 28-31 **Contemporary Design Craft Expo**  
Darling Harbour Passenger Terminal  
(02) 9876 3905

## JUNE

- 6-7 **Narooma District woodcraft Group**  
Central Tilba Hall  
044 76 7715
- 19-21 **National Woodturning Exhibition**  
Nunawading Arts & Entertainment Centre, 398  
Whitehorse rd, Nunawading  
(03) 9874 7365

## JULY

- 11-12 **Woodworker Expo 98**  
St John Paul College, Coffs Harbour  
(02) 6658 3883
- 3-12 **Woodfest 98 in Warburton**  
<http://people.enternet.com.au/~wintfest>  
(03) 5966 5996
- 15-18 **AUS Woodwork Ind. Suppliers Assoc. 98**  
Exhibition Centre, Darling Harbour  
(02) 9144 9465
- 31-2 **Sydney Timber and Working with wood show**  
(02) 9712 5623

## AUGUST

- 10-16 **Woodwork Exhibition**  
Ararat Town Hall  
(03) 5352 1012
- 23 **Gold Coast & District Woodturning Assoc.**  
Canungra showgrounds and then at the:
- 28-30 **Gold Coast Show**
- 30 **St Arnaud Woodworkers**  
RSL Hall, St Arnaud  
(03) 5495 1476

# Diary

## SEPTEMBER

- 12-14 **Illawarra Exhibition of fine woodcraft**  
Corrimal Church Hall  
(02) 4275 7076
- 19-27 **Woodcraft Guild of the ACT Exhibition**  
Australian Botanical Gardens, Canberra

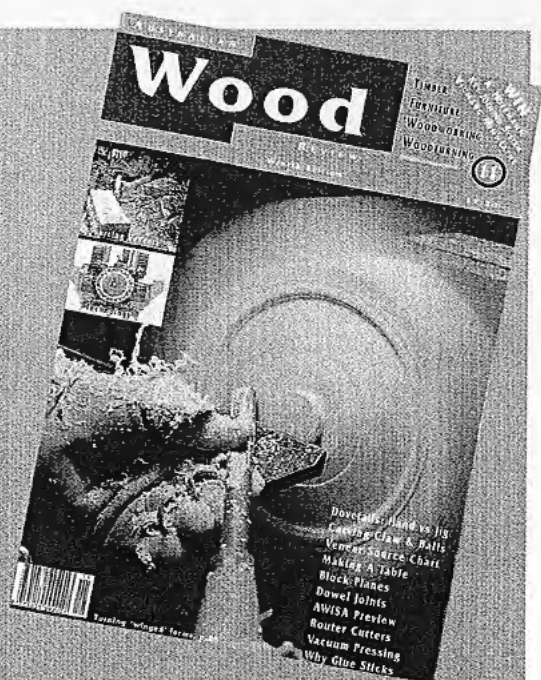
## OCTOBER

- TBD **Sydney International Woodturning Symposium**  
TBD
- 3-6 **Earthborn Exhibition**  
Nowra School of Arts  
(02) 4447 8334
- 9-11 **Melbourne Timber & Working with Wood show**  
Exhibition Centre, Southbank  
(02) 9712 5623
- 11-12 **Florawarra**  
Wollongong Botanical Gardens  
042 75 7076
- 21-25 **Int. Wood Collectors Soc. Annual Meeting**  
Aldinga Bay Holiday Village  
(03) 9882 7034
- 23-31 **Tasmanian Wood Design Collection**  
New Customs House Gallery
- 31 **Wood and all that jazz**  
Batchelors Green, Wangaratta  
(03) 5727 3443
- 29-1 **Adelaide Timber & Working with wood show**  
Wayville Show Grounds  
(02) 9712 5623
- 31-1 **Barwon annual exhibition**  
State Offices, Little Malop St, Geelong  
(03) 5254 2770
- 31-1 **Wirrconda Festival**  
Gollipoly Park, Marysville  
(03) 5774 2495

## NOVEMBER

- 1-31 **Tasmanian Wood Design Collection**  
New Customs House Gallery
- 7-8 **Cooroora Woodwork and Craft festival**  
Memorial Hall, Maple Street, Cooray, QLD  
(07) 5447 6438
- 7-8 **Eltham & district Woodworkers Exhibition**  
Community Centre, main rd Eltham  
(03) 9439 2768
- 7-8 **Guild of QLD Annual exhibition of woodcraft**  
Mount Coot-tha Botanical gardens  
(07) 3269 4628
- 14-15 **Annual wood expo**  
Bundaberg show pavilion  
071 52 4836
- 19-27 **Woodcraft Guild of ACT Exhibition**  
TBD

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event listed here for free



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