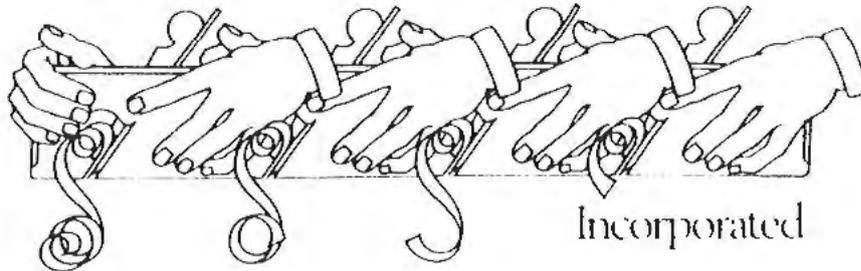


# WOODWORKERS' ASSOCIATION OF N.S.W.



## FROM THE CHAIR

Before we launch off too far into the new year, this is a good opportunity to reflect and review the year that was.

- April **Gathering Of The Wood Skills**,  
Lidcombe TAFE
- July **Timber & Working With Wood Show**
- August **Wood At The Rocks**,  
Craftspace Gallery, The Rocks, Sydney
- November **Bus Trip** - touring Canberra and Sturt  
Schools of Wood.

A range of interesting guest speakers offered something for everyone.

We opened in February with a reflective look at the Association in a talk given by Leon Sadubin.

April brought Noel Frankham, who versed us on the current perspective of the Crafts Council and how we are able to interrelate.

In June Dr Hans Drielsma informed us of the present and future undertakings of State Forests.

In August we were treated to a world tour of Michael Gill's life and works over a number of years.

October found us amazed and educated by the joint presentations of Glenn Baxter, Dr Stephen Rabone and his associate, Swami, discussing the hazards of wood dust and its control along with a practical demonstration of nasal irrigation.

To wrap up the year, our guest speaker for the December meeting was Leon Cohen with a wealth of knowledge of adhesives. (See summary this issue)

To lead us into '96 we can look forward to Terry Baker's address at the February meeting. Having recently returned from a study tour courtesy of a Churchill Fellowship, he will share his experiences with us. He certainly has some things to talk about. (See page 2 for details)

I'd like to take this opportunity to thank those who have been of great assistance to the Association throughout the year.

Thanks to members of the Committee who have worked reliably to keep the Association flourishing.

**Alan Perry** deserves a special mention for the many practical demonstrations he has delivered, generously sharing his time and knowledge.

Our gratitude to all those who have taken notes and submitted articles for publication in the newsletter. I trust the year progresses well for you.

Paul Floyd



*Chair in Silver Ash and anodised aluminium by Georgina Ligertwood, as exhibited at Sturt School for Wood Student Exhibition 1995. Photo Con Downey.*

## OUR NEXT MEETING

### Practical Demonstration by Alan Perry 'Producing curved and shaped work'

Alan has kindly offered to head up the night with a look at some of the ways in which we can produce curves and shapes in timber other than cutting them from solid stock. This will include both pre and post forming techniques.

### Guest Speaker : Terry Baker 'Woodworking Abroad'

Terry's Background lies in the teaching of Industrial Arts and Art. He has lectured at Sydney College and moved from the discipline of pottery to woodworking some time ago. Terry has been a professional woodworker for 11 years and his business is located on the Central Coast. His work is that of a woodturner with a difference.

Last year Terry was fortunate enough to be awarded a Churchill Fellowship to travel overseas and study woodworking. This trip saw him visit workshops and woodworkers in places such as Hawaii, Utah, New York, Sweden, England and Wales.

The evening's talk will encompass some of Terry's experiences, some comments about what we are doing well and not so well in the woodworking industry. Also there will be slides and examples of work for discussion ... certainly not a night to be missed.

Light refreshments will be available from 7pm for a 7.30 start. Limited parking may be available on site - reserve a space by phoning Paul Floyd on (047) 35 2033 by midday on the day. Look forward to seeing you there.

**Monday, February 5th**  
**Powerhouse Museum**  
**500 Harris Street, Ultimo**  
**(entry via Macarthur Street)**  
**from 7 pm**

### Change of Address ?

Was this newsletter correctly addressed to you?  
If your name or address is incorrect, please drop a line to the editor so that our records can be updated for next time.

## ERRATA

Please note the following corrections from the previous newsletter :

- Our AGM is on **1st April** (No joke!)
- The December meeting will be on the **2nd**.
- The phone number for Molloy Timber is **(042) 84 1430**

## GALLERY Guide Held Over Again

A combination of poor response and lack of space and time has lead to the annual gallery guide again being delayed. Hopefully it can be included in the next newsletter.

## WOODWORKERS' ASSOCIATION OF NSW COMMITTEE

Chair:	<b>Paul Floyd</b>	tel/fax: (047) 32 2486 70 Nepean Avenue Penrith 2750
Vice Chair:	<b>David Muston</b>	ah tel: (02) 949 6384 21 Kirkwood Street Seaforth 2092
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	<b>Jon Gasparini</b> <b>Andy Stewart</b> <b>Dan Taylor</b>	tel: (047) 57 1915 ah tel: (02) 449 7150 ah tel: (047) 39 5377

Opinions expressed in articles in this newsletter are not necessarily those of the editor or the committee.

## Minutes of the General Meeting December 4th 1995

\* Minutes of the previous meeting accepted

Forwarded: David Allen

Seconded: Richard Vaughan

\* Apologies received from Bob Howard and Jamie Hartley.

\* Treasurer's report :

\$1046 after payment of December newsletter and meeting costs (before 1996 membership is banked).

\* A reminder to members that the 1996 renewals are due.

\* A warm thank you from the Committee to those who have regularly paid the \$3 flat fee. The system has been working well and hasn't required any prompting. It pays for itself.

\* A very big thank you to Alan Perry for his demonstrations throughout the year - there have been lots of positive responses and has been well received by attending members. Also thanks to Alan for bringing along the Mother of Pearl & Sons 'Youth Woodworking Scholarship' entries for us to spy.

\* John Brassell reported that the Canberra/Sturt trip went well. There was great camaraderie and it was good to have the opportunity to talk to all the people you don't really know! It was enlightening to see the students at work. Bungendore is a good stop also. Everyone enjoyed the trip immensely.

\* Richard Vaughan reported on his trip to view the Canberra and Sturt exhibitions. He was both stimulated and daunted by both exhibitions. "The Canberra work was very meticulous and as such becomes unaffordable. There was a sense of design exploration and an understanding of the material. The work was individualistic and showed a developing Australian style. The work at Sturt showed freedom in the interpretation of the students' skills and there was a diverse range of work. Sturt makes you realise what's possible!"

\* Information is available from Michael Gill who is running Summer courses.

\* Richard Vaughan thanked the Committee, on behalf of the attending members, for their work this year.

\* Margaret is open to suggestion for ways to raise funds to boost the Association's coffers.

\* It looks like the next major exhibition will definitely be held in 1997, probably in the State Library.

\* Roland Simpson, from State Forests, has offered the Association the use of some exhibition space. Watch this newsletter for more details in the coming months.

Karen Miles

You CAN teach an old dog new tricks,  
BUT, first you must know more than the dog!

## NEWSLETTERS RECEIVED RECENTLY

- . Australian Association of Musical Instrument Makers - N.S.W. Branch
- . Ballarat Woodworkers Guild Inc.
- . Benalla Woodworkers Association Inc.
- . Colac Woodturners and Woodcrafters Guild
- . Forest Hill Woodturners Inc.
- . Mid North Coast Woodworkers Inc.
- . Northern Rivers Woodcraft Group Co-operative Ltd
- . Queenscliff and District Woodworkers
- . The Marquetry Guild Inc. NSW
- . The Traditional Tools Group Inc.
- . The Yarra Turners
- . Victorian Woodworkers Association Inc.
- . Warragul Woodworkers' Club
- . Woodcraft Guild of the ACT Inc.
- . Woodgroup S.A. Inc.
- . Woodturners Society of Queensland Inc.

Thank you to those editors and secretaries who regularly send along a copy of their newsletters for our shared enjoyment. Don't forget, these newsletters from other groups are there to peruse and borrow at our meetings.

We would like to exchange newsletters with ALL woodie groups. Are you aware of other woodie groups who regularly produce a newsletter? Please supply name and address details to the editor.

The Association warmly welcomes the following new associate members

**Richard Clarke  
Gunter Grafenauer  
John Kerezsy  
Linda Nathan  
David Parry-Okeden**

## 1996 MEETING DATES

FEBRUARY 5th  
APRIL 1st (AGM) (note change)  
JUNE 3rd  
AUGUST 5th  
OCTOBER 8th  
DECEMBER 2nd (note change)

## NEXT NEWSLETTER DEADLINE

MARCH 1st

## Who WE Are

The Woodworkers' Association of NSW is composed of about 170 individuals, both men and women, and membership is open to anyone with an interest in woodworking. There are regular meetings where you can usually hear a guest speaker and where you can discuss tips and techniques, sources and problems with fellow 'woodies' over cheese and biscuits with some fruit juice, wine, tea or coffee.

The aims of the Association are to :

- **Keep increasing the standard of Australian fine work in wood**
- **Promote public awareness of this work**
- **Provide a focus for the exchange of expertise and to foster camaraderie among those who work in wood**
- **Be a voice for the proper management of our precious native timber resources.**

As the membership is about half & half, professional and amateur, and most aspects of woodworking are represented, there is plenty of opportunity for the exchange of clues and news. And there is this handsome bi-monthly newsletter containing discussion on a wide range of woodworking topics, letters, competitions and other items of interest to woodworkers.

Members include boatbuilders, furniture makers, marquetrists, woodturners, sculptors, carvers, musical instrument makers, modellers, miniaturists, spoonmakers, restorers, fine artists and designers, all passionate about their shared medium : wood.

The majority of the practicing members work in a modern design idiom characterised by bold and vibrant concepts which are translated into distinctive objects. Other members immerse themselves in the traditional aspects of their craft, maintaining time-honoured skills such as marquetry, inlay, stringing, french polishing and restoring.

The Association aims to set high standards for workmanship and design and to that end has instituted selection criteria based on peer assessment. Although Association membership is open to anyone interested in woodwork, exhibiting membership is attained when examples of current work are submitted and judged to be excellent by the committee. Only these members are entitled to exhibit and even their work offered for exhibition will be adjudicated.

The membership year is from **January to December**. Associate membership can be yours for \$40 per annum, or \$10 per quarter or part thereof. Send your name, address and area of interest with your payment by cheque, money order or credit card (BC, MC or VISA, card number, cardholders name, card expiry date) to our treasurer, Margaret Kearns as listed on page 2.

## LETTERS TO THE EDITOR

Dear Woodworkers of NSW,

Quite often our customers are seeking the services of an excellent woodworker and I have been very happy in the past to refer them on to members of your Association known to me.

These enquiries come from all over Sydney and sometimes the countryside as well.

In order to facilitate this process, I want to set up a register of as many members as possible containing:

Name  
Phone number day and/or night  
Suburb or Town  
Postcode  
Any speciality the member cares to mention.

Interested members please ring me at Anagote Timbers

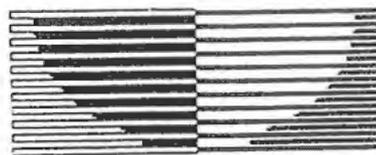
Kind Regards  
Kerry Jones

Tel (02) 558 8444 - Fax (02) 558 8044

Letters from readers on any topic of interest will appear in the next available issue of the newsletter. If your letter is not typed, please write legibly.

Your letter must be signed, but your name will be withheld if you so wish.

## NATIONAL WOODTURNING EXHIBITION



25th MAY - 2nd JUNE 1996

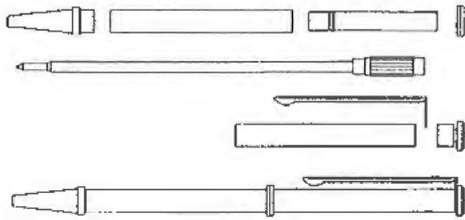
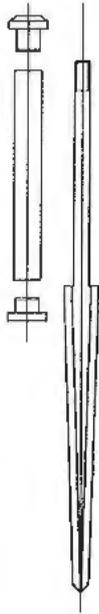
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**Feed-n-Wax:** Unique among furniture waxes. Being a liquid combination of beeswax, orange oil and carnauba wax, it applies like gel yet buffs dry to a rich, hard, satin lustre. No hard work, no build-up problems... and it nourishes and protects dry furniture like no other. 473ml packs.

**Orange Oil:** The most efficient natural furniture cleaner and polisher available. It contains trace elements found in wood, so when it penetrates it feeds, nourishes and reveals an amazing depth of grain. Containing no wax or silicones it can be used as often as you wish. Also for use on raw wood as a final finish or as a sealer prior to waxing. 473ml pump packs.

**Citrus Shield:** 100% natural this is for those who prefer a thicker paste wax. Containing pure beeswax, orange oil and carnauba wax, it spreads like orange butter and buffs dry to a rich, hard high lustre (Feed-n-Wax has a satin lustre). Wonderful on a sealed or raw wood. Big 400g can.

**#0000 Superfine Steel Wool:** This is the finest yet toughest steel wool we know about. It's made specially for Howard Products and it's the only steel wool we can honestly recommend. Eight pads in a 175g pack.

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### FEDERAL FUNDING

Under the Wood and Paper Industry Strategy, over \$15 million has been made available under the Farm Forestry Program over the period 1995/96 to 1999/2000 to promote commercial wood production on cleared agricultural land.

The Commonwealth Department of Primary Industries and Energy (DPIE) is seeking expressions of interest for projects under three components:

- 1) Regional Plantation Committees
- 2) Regional commercial farm forestry projects
- 3) National strategic projects.

DPIE will also consider proposals for assistance to undertake feasibility studies for developing regional farm forestry projects.

It is not intended that funding be used solely to support the planting of trees on individual properties. The thrust of the scheme seems to be to get a range of stakeholders, individuals and groups, working in cooperation towards clear goals.

Preliminary Proposals should be drafted in the format shown on the official application form, and sent to DPIE by **8th February 1996**.

If you require further information you can call  
Jim Donaldson (06) 272 5336,  
Rod Channon (06) 271 6417 or  
Ron Page (06) 271 6380.

## 1997 Churchill Fellowships for overseas study

The Churchill Trust invites applications from Australians, of 18 years and over from all walks of life who wish to be considered for a Churchill Fellowship to undertake, during 1997, an overseas study project that will enhance their usefulness to the Australian community.

No prescribed qualifications are required, merit being the primary test, whether based on past achievements or demonstrated ability for future achievement.

Fellowships are awarded annually to those who have already established themselves in their calling. They are not awarded for the purpose of obtaining higher academic or formal qualifications.

Details may be obtained by sending a self addressed stamped envelope (12x24cms) to:

The Winston Churchill Memorial Trust  
218 Northbourne Avenue, Braddon,  
ACT 2612.

Completed application forms and reports from three referees must be submitted by Thursday, 29 February, 1996.



Speaking of Terry Baker and his Churchill Fellowship, what should turn up in the latest issue of *The Australian Woodworker* but this timely notice!



In previous newsletters there has been mention of the EcoDesign Foundation or EDF. Who are these people and what have they to do with woodworking?

Its mission statement is as follows :

The EcoDesign Foundation exists in order to support the process of transformation to an ecologically sustainable culture and to form communities of change towards this end. It does this by providing the means to think, create and mobilise new knowledge and practices of design that can engage the critical problems of the biological, technological and social environment. Its means are theoretical and applied research, educational activity, demonstration projects, displays and exhibitions, publishing, information services, consultancy services and product or project innovation.

In the 5 short years since being founded they have acquired a building and converted it into a Display and Research Centre. The Centre provides a demonstration building, teaching and meeting spaces, product display space, a prototype/model workshop and other facilities. They have forged links with major governmental and industrial organisations through their consultancy services. And last year they held -

'The Turn Competition'

- with the aim 'to create a focus for ecodesign and ecological change within the furniture industry'. These are enviable achievements.

EDF Director, Dr Tony Fry commented on the competition, "How effective was the competition at promoting the idea of ecodesigned furniture? The answer to this question is not just reducible to the number of entrants but is rather illuminated by the number of people who obtained and reviewed the entry requirements (which was three or four times greater than the number of submissions).

"The event was modest, but still worth doing. Events like this do have outcomes, although they are not always easy to fully quantify. Ecodesign based competitions form part of a process of giving profile to ecological design issues and do raise designers' and manufacturers' awareness. They have to be seen as part of a momentum that can be carried forward not just by its organisers, but also by all entrants and exhibition viewers".

Although entries were not limited to wood, many of them featured materials originating from wood.

The EDF's postal address is  
PO Box 369 Rozelle NSW 2039

Phone (02) 5559412 Fax (02) 555 9564

## PERFECTA PLYWOOD

The history of furniture design can probably be written as the history of the development of new materials and new technology.

This is as true today as it was in the Age of Satinwood, or the Age of Mahogany or whatever, when the discovery of large quantities of high quality new timbers opened new doors to the designers and manufacturers of the day.

The advent of plastics, moulded wood products, new knock-down fasteners, new upholstery materials and so on have all caused little revolutions along the way.

Designers like to be out there at the cutting edge, and when a new product arrives it can either make possible an idea that has been lying dormant because it was impossible to realise with previously available materials, or the new product might suggest new ideas and products suited to its unique features. Such a product is Perfecta Plywood.

The extraordinary thing about this stuff is its flexibility. It bends like a bit of soft plastic. The manufacturers claim that the 5mm ply can be bent around a 5mm radius, the 8mm ply around a 10mm radius. I have seen a sample of the 8mm ply bent to a 12.5mm radius, and I don't doubt it would do the 10mm one.

The flexibility is in one direction only, like a sliding tambour, and depends on the grain direction. It comes in 8'x4' sheets, and the short grain can be ordered in either direction (I'm not sure if local stocks are available in both yet however).

Two thicknesses are available, 5mm and 8mm, in either regular or marine ply. Costs range from \$69 a sheet (5mm regular) to \$93 (8mm marine). Discounts apply to quantities.

Flexible veneers are also available to suit and come in 8'x4' sheets as well. However, as this is a Canadian product, only woods well known over there are currently available (ie. well known US and European woods mainly). So, no Australian woods - yet.

It seems like a pretty neat product. I don't know how it is done as that is a trade secret. It is distributed here in NSW by:

**John Waters Industries Pty Ltd** (Tel (02) 674 3600)  
so give them a call for more information.

I'll try to remember to bring some samples to the next meeting.

Bob Howard

## LEON COHEN on Glues

*An entertaining summary by Chas Thomas*

The prospect of reporting to our newsletter on Leon Cohen's talk at our last meeting set me thinking of my early days as a patternmaker. My first contact (literally) was with a strange brown stuff in small beads which had to be soaked overnight and then heated over water - woe betide the apprentice who didn't light the gas under the "gluepot" as soon as he arrived in the morning. They called it "animal glue". Then came "fish glue". Their perfume identified these two!

Then there was gelatine glue. One big drum of the same got itself infected by bacteria and gave off an aroma we called Canal No 5; trouble was, it didn't hold the job together. I used some of the "fish" variety to build six rows of segments on a wheel job in the lathe and after a 'diggin' sent a long stream of banana shaped pieces down to the machine shop below, prompting the comment later, that since our job "...consisted only of glueing one stick to another stick and then another one on top of that, why don't we just DO IT?"

Then came PVAs and it was a whole new ball game, not to say "sticky wicket".

Leon Cohen sheds light on a whole variety of adhesives, theoretically getting closer all the time to the perfect adhesive that will stick anything to everything, anytime, anywhere, ...but don't keep that job waiting!!! Leon, speaking for AV/S, dealt first with PVAs. AV/S in their brochure list three PVAs which seem tailor-made for the kinds of work our members are involved in. Water is an integral part of its composition and has to evaporate, either through the wood or into air to allow the PVA to film and eventually become solid. Therefore, in storage the adhesive may lose H<sub>2</sub>O and this can be replaced with a small quantity of aqua pura - shake and stir to mix. You'll know if your glue has lost water in storage if the plastic container takes on a triangular shape.

'Open time' or work time is the time that elapses while the glue surface is wet. 'Tack time' is the time that the job must remain cramped, but 24 hours is recommended for full cure.

Store PVAs off the floor and stir before using. Shelf life is 6 to 12 months. (When was the glue you are using now manufactured?) Mist damping of the joint surface with water when the wood and the weather are dry will assist in getting PVA into the woodgrain; it may help to size endgrain. Glue both faces but not to excess. Planed surfaces to be joined will be more receptive if sanded.

Cross-linked PVAs offer heat and water resistance, higher bond strength, clear glue line and are suitable for some of the more difficult timbers.

Other points made by Leon:

Epoxies as adhesives (also PVAs) have a time frame to be effective in the moderate temperature range.

Urea formaldehyde, generally used for veneering, reacts to heat so store cool in fridge and use at room temp.

Gap and surface filler - paste of clear set adhesive and wood flour from the job's own timber will fill and sand well.

Our thanks to Leon Cohen for a very interesting and informative evening.

He may be contacted on (02) 415 6107.

## 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.

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# W O O D

Miscellaneous ramblings by Bob Howard

I have owned Bruce Hoadley's book, 'Understanding Wood', ever since it was published in 1980, but despite numerous attempts over the years, had never read it. This holiday, however, its time had apparently come. For some reason, when I picked it up, it hit the spot and I was able to read it - well, most of it anyway.

If we look at education as a constant process of refinement of what we know, then I definitely was in need of this book. I had in my brain a motley collection of fact and fiction which Hoadley has helped sort and order and extend. For example, I knew that hardwoods were distinguished from softwoods by, among other things, the fact that hardwoods had pores and softwoods did not. But I had no real idea what pores were. I knew that growth rings were made up of early wood and late wood, and while I was reasonably sure which was which, I was not certain. I had heard of reaction wood, but didn't know exactly how it formed, that it was different for softwoods and hardwoods, or what its characteristics were (such as significant longitudinal shrinkage, and wooliness when cut in hardwoods). I didn't appreciate that knots always start from the pith of the tree (all branches begin as buds) so if a knot appears on the bark side of a board, it will also appear on the pith side. Conversely, if there is no knot on the pith side, there will be no knots on the bark side, and importantly (for turners and carvers using large sections) there will be no enclosed or loose knots hidden in the wood. (I must say I still worry about saying that knots always start from the pith. Normally I can accept. Anyone have any thoughts on this?)

Most woodworkers know that the terms hardwood and softwood, properly used, have nothing to do with whether or not the wood is hard or soft - Balsa is a hardwood, as is Australian Red Cedar. When I came to this part in Hoadley's book I was a bit curious about a few things, and this led me to read a little more widely. Mike Darlow has a clear exposition of the basic botanic structure and the place of wood in it, as have a few other books, eg. Bootle.

However, I found them all a little ambiguous about key points. No doubt the authors knew quite well what they were saying but they seem to have failed to view their explanations from the ignorant position of the reader. Thus while it is true that all hardwoods are dicotyledons, not all dicotyledons are hardwoods - but this is not generally made clear. Beans and peas are also dicotyledons for example.

Trying to clear up matters like this led me on a quick detour through some basic Botany.

In Botany, all plants are placed into a complex system of names, like a family tree, showing how they relate to each other. The modern naming system was the work of Carl Linnaeus (1707-1778). He originated the Latin binomial system of naming eg. *Eucalyptus regnans*, where *regnans* is the species, and *Eucalyptus* the genus.

The following diagram shows an example of the full system (members of a taxonomic group share similar characteristics which are different from those of other groups).

COMMON NAME	LATIN NAME	TAXON
Plants	Plantae	Kingdom
Seed Plants	Spermatophyta	Division
Flowering Plants	Angiospermae	Subdivision
Dicotyledons	Dicotyledones	Class
Beeches, chestnuts, oaks, birches, alders, hazels, hornbeams	Fagales	Order
Beeches, chestnuts, oaks	Fagaceae	Family
Oaks	Quercus	Genus
Common Oak	Quercus robur	Species

The main botanic divisions are shown in the righthand column.

As you go from the top to the bottom, from Kingdom down to Species, the numbers get larger and larger. There used to be two kingdoms (Plants and Animals), but some newer systems have five (Plants, Animals, Fungi, Bacteria and Viruses - the last three used to be included in Plants). At the next level there are a number of Divisions (in land plants, Bryophytes (mosses and liverworts), Pteridophytes (ferns, club mosses and horsetails) and Spermatophyta (seed plants)). The Spermatophyta are the ones that concern us. These are sub-divided into Gymnospermae and Angiospermae. The sub-division Gymnospermae is distinguished from the sub-division Angiospermae as follows :

Gymnosperms	Angiosperms
Naked seed eg. pine cone	Covered seed eg. plum
Non-flowering plants (usually)	Flowering plants (usually)
Where there is wood, the wood has no vessels or pores	Wood has vessels or pores

## W O O D (Continued)

There are other more complex points of distinction that botanists use, but which are too complex to worry about here.

The Gymnosperms are called softwoods and include the pines, spruces, hemlocks, firs, yews, cedars and redwoods. (Note: these refer only to the true pines, true cedars etc. according to their proper botanical classification).

The Angiosperms are divided into two classes, the Monocotyledons and Dicotyledons, according to whether or not their seeds have one or two cotyledons (fancy that!). Gymnosperms, incidently, have more than two cotyledons. A cotyledon is part of the embryo of a seed plant.

Typical Monocotyledons are grasses, sedges, orchids and palms. (Grasses include all the cultivated cereals eg. wheat, rice, barley etc.).

The Dicotyledons include the cacti, the legumes (beans, peas, clover etc.), and flowers (eg. daisies), and trees known as hardwoods.

All up, the Angiosperms are divided further into some 200 families and 250, 000 species.

We might note in passing that whilst there is neither rhyme nor reason to the species and genus names (except that they often refer to the name of the person who first named them), family names end in 'aceae' or 'ae', orders in 'ales'. I'm not sure how far this can be taken, but the classes seem to end in 'dones', the subdivisions in 'ae' and the divisions in 'phyta'.

The other point that must be made is that there seems to be a considerable amount of opinion about what fits where. For example, in some classifications, if we go back to the example of common oak, *Quercus robur*, there are a number of sub-classes between the order Fagales, and the class Dicotyledones. In such a system, Fagales would belong to the sub-class Hamamelidae. Depending on who you listened to, there might be 7 to 15 orders in this sub-class, one of which is Fagales.

Furthermore, as we have recently seen, the botanists continue to refine the system, and every now and then remove anomalies, correct mistakes (*Toona australis* becoming *Toona ciliata*) and make finer distinctions (the proposal to remove the Bloodwoods from the Eucalypts).

Because the total system is so large and complex, I have been unable so far to find a book that lays it all out - or at least lays out one version of it. Even the bookshop at the Botanic Gardens had nothing suitable. If anyone knows of such a publication I'd love to hear about it.

This difficulty at the higher levels of botany has its counterpart at the practical level of woodwork. How do we identify our wood and, for those interested enough to try, the trees from which it comes? Both of these can be endlessly fascinating or continually frustrating, depending on your point of view.

Some woods are relatively easy to pick, at least most of the time. We can all learn to pick with reasonable accuracy many woods that we are familiar with eg. Aust. Cedar, Silky Oak, European Beech, Tasmanian Blackwood, Padauk, Ebony, and so on. But even in these there can be easy mistakes due to the large variations within species and the many species within different genera. Who could pick accurately each of the eight Silky Oaks listed in *Bootee*? And when you buy Calantas or Mahogany, who can tell exactly what it is that you are getting? If you were given a few samples of red Eucalyptus species, or white Eucalyptus species, could you identify them? What are the differences between Red Mahogany, Sydney Blue Gum, Flooded Gum, Jarrah, Iron Bark and River Red Gum? Or Between the various Stringybarks, Mountain Ash, Alpine Ash, Blackbutt and Cuttail?

The same problems exist with the trees, only there it is compounded by the fact that the material most needed for determining the identity of the tree is usually a long way up in the air, or not in existence when you need it (ie. flowers and fruit).

So, to complete a big circle, this brings me back to Hoadley and his work on how to identify wood by its cellular structure. This is the only sure way to know that the wood we are using is what it is supposed to be. Hoadley's work, of course, is oriented to the woods of the USA, but all the theoretical stuff is still good.

The task now is to track down a source of diagrams or photos of the typical cellular structure of the various Australian woods. Has anyone done this?

Some feedback of your experience with any of the issues covered in this ramble will be gratefully accepted for publication and will benefit us all.

### CENTRE FOR CONTEMPORARY CRAFT

Ever heard of the Centre For Contemporary Craft? No? Doubtless you will, for that is the new title for what was known as the Craft Council of NSW.

Barbara Henery has now moved on, and our new contact person is Angie Bor.

Their telephone number remains the same, that is (02) 247 9126.

# THE MEN OF THE TREES

THE INTERNATIONAL SOCIETY FOR THE PLANTING AND PROTECTION OF TREES  
NSW BRANCH



PATRON  
H.R.H. The Prince of Wales  
FOUNDER  
Dr Richard St Barbe Baker

We have received some information, through Ian Masters, about this society. The Men of the Trees is the international society for the planting and protection of trees. The New South Wales branch was formed in 1980 following the visit to Australia of Dr Richard St Barbe Baker.

St Barbe was a forester. He had been sent to Kenya in 1922 to work as Assistant Conservator of Forests and had become alarmed that the local people were destroying trees and not replacing them. Their land was becoming increasingly arid and inhospitable and the people were growing despondent.

St Barbe called all the people together and organised a celebration: the Dance of the Trees. He told them that, from that day on, it would be a commendable thing to plant trees by the thousand to make the land fertile again. Then the people formed an organisation which they called 'Watu-Wa-Miti' - Men of the Trees. The trees they planted are still growing in Kenya today.

Richard St Barbe Baker spent the next sixty years travelling the world teaching the importance of trees and inspiring people in many countries to form branches of Men of the Trees. He helped found the Sahara Reclamation Project and in his nineties he travelled to Australia giving lectures and making broadcasts, taking his message to all States.

The motto of Men of the Trees is 'TWAHAMWE', a Kikuyu word meaning 'Let's work together'.

The Men of the Trees is a non-sexist, apolitical, voluntary organisation. You may join as an individual or family, or clubs, schools, associations or societies can join as a groups

For more information, contact:

**NSW Branch of The Men of the Trees  
11 Peppy Hill Road, Cattai NSW 2756**

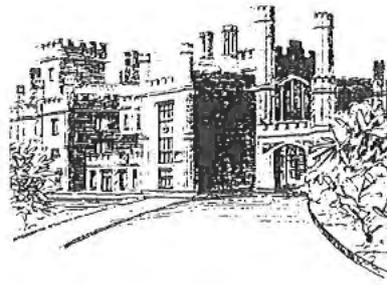
Telephone: (045) 72 8556 or (045) 72 432

New South Wales



**GOVERNMENT  
HOUSE**

**SUBMISSIONS  
ON NEW  
PUBLIC USES**



You may be aware that when the Governor of NSW retires soon, his traditional residence amid the Botanic Gardens will be restored to the people of New South Wales and made available for community and cultural uses.

A committee has been appointed to advise the Premier of New South Wales on new uses for the buildings, including the Main House (the Governor's former residence) and the other structures on the grounds.

In considering new uses for the buildings, the Government House Committee will consult with interested community and heritage groups, and relevant public authorities. Suggestions for appropriate uses for the buildings and grounds are invited also from community organisations and members of the public.

This sounds like a once in a lifetime opportunity for groups like the Woodworkers' Association of NSW to stand up and be counted. Can you imagine the superb surroundings this would offer to showcase the best craft work in the State, to hold meetings and lectures and workshops? The various Guilds and Associations who would benefit from such exposure could actually participate in the preservation of such an historic site. But then again, probably no such group is sufficiently motivated, eloquent and well-connected to even propose such a thing. Pity though ...

Submissions, in writing, should be as succinct as possible and be sent to:

**The Chairman  
Government House Committee  
Premier's Department  
1 Farrer Place  
SYDNEY 2000**

The closing date for submissions is **9 February 1996**.  
Inquiries: **Mr Les Quinnell** on (02) 228 5519.

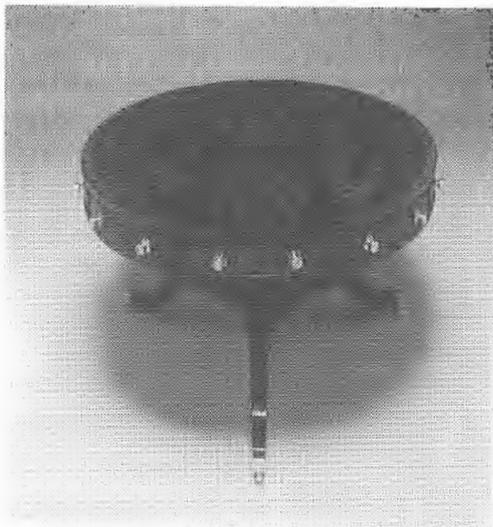
## MOPS Scholarship Update

At the December meeting of the Woodworkers' Association of NSW, the entries in the Mother Of Pearl & Sons Trading Pty. Ltd. Youth Woodworking Scholarship were on exhibit. Members present were able to discuss the projects and inspect the pieces.

One of the judges, Alan Perry, was present as was the winner Phillip Mathie, a final year student at Lidcombe TAFE and employee of the workshops of Andrew Farquhar. The two runners up were Marc Lucas, also from Farquhar's and Scott Mitchell who owns his own cabinetmaking business in Murwillumbah.

Any disappointment, that we felt at the time due to the lack of entrants was completely overcome by the quality of the craftsmanship, the dedication and spirit of the entrants and the deserving winner. It is quite clear from having met these three, that they will go on to be very successful in their trade.

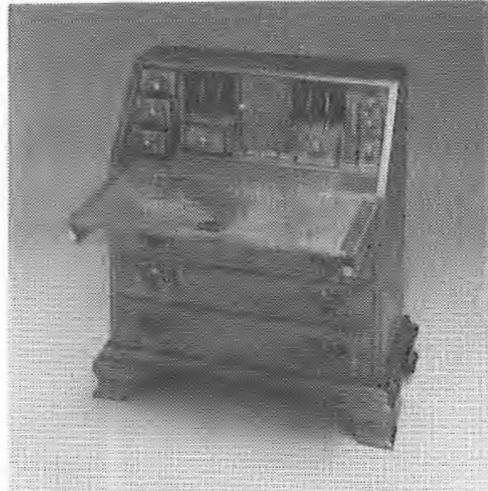
Phillip Mathie is a living lesson in persistence and an example to his peers. Having narrowly missed the prize the previous year with a beautiful Hepplewhite chest of draws, he overcame disappointment, Rubella, and the passing away of one of his greatest sources of inspiration, his Grandmother, to produce the winning entry, a miniature Mahogany Drum Table. "This is the best example of cock-beading I've ever seen" said Paul Kenny, the judge representing the Antique trade.



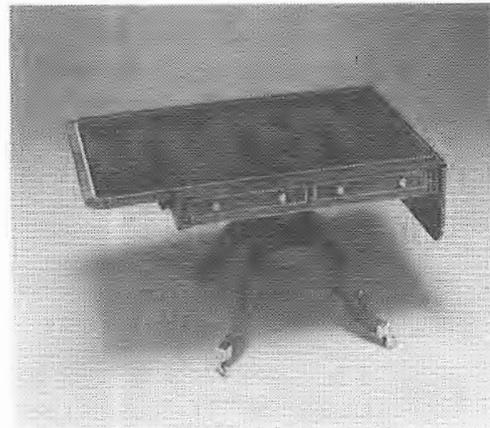
The three pieces went on display at Lidcombe TAFE where Alan Perry, the judge representing the Education side of the scholarship, is head teacher of cabinetmaking. He and Geoff Delves, whose active support in this scholarship we gratefully acknowledge, ensured that all students visited and inspected the pieces.

Scott Mitchell brought his piece down personally by train and spent the day with us here at Mother Of Pearl.

His work was a fall front bureau, with some ornate carving, modelled on a Townsend design. I would like all potential entrants for this year (this includes Phillip and Mark if you are reading) to follow Scott's example on how to package and protect something you value. In a commercial world it is futile making something worthwhile if it is not going to arrive at the customer in the same state.



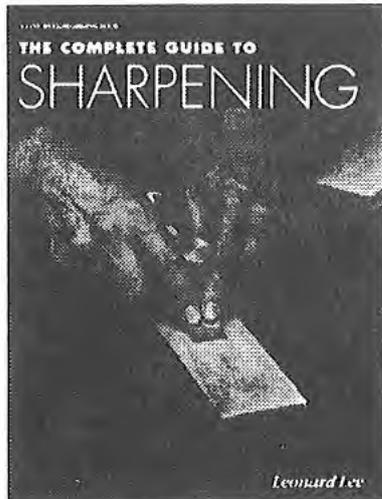
Mark Lucas's piece, a sofa table was described by the third judge, Jim Martin from Colonial Heritage, as having a unique charm. "The piece simply sprung up from the floor."



We are delighted to be sending Phillip to Florence. He set out to win with such dedication. We are also impressed by the way he wishes to support the growth of the scholarship, and share with others his experiences in Florence and the value he gained by putting himself through the academic and practical exercise. Phillip now has two miniatures that are a testament to his skill and learning. Both Phillip and his employer Andrew believe that this has increased his skill level and consciousness of his trade beyond measure.

The organisers are keen to hear from anyone interested in entering this year. The good news for aspirants is that Phillip is now too old. Also if there are any parents or employers who are interested in information on this, we would love to hear from you. Please call me, John Scott on (02) 332 4455 or write to MOPS, 34 McLachlan Avenue Rushcutters Bay 2011.

# BOOK REVIEW



## THE COMPLETE GUIDE TO SHARPENING

by Leonard Lee

As many readers will know, I began teaching tool sharpening classes here in Sydney about 5 years ago. In preparing for those classes I took an obvious interest in all the books on the subject that were on the market at the time. From our point of view - that is, sharpening fine woodworking tools - the books were universally disappointing. They seemed to be written from the point of view of grinding technologists rather than woodworking tool users, and they did not seem to appreciate just how sharp a woodworking tool needed to be. Thus it was good enough to use a fine India oilstone followed by hone on a soft, or at best, a hard white Arkansas stone. However, that will produce a good edge for general carpentry work, but not good enough for fine cabinetmaking.

This brings me to one of the most difficult things about sharpening, and in a roundabout way, to Leonard Lee's book.

Sharp is a very relative thing. That is to say, what you think is sharp will depend entirely on your experience. When I used to advertise sharpening classes, very few people seemed to think they needed to learn anything more (well, they never rushed to the phone in response to the ads anyway). On the other hand, if I went out to the Working With Wood Show on the Association's stand with a sharp chisel and a tuned sharp plane that people could try, the response was far more dramatic. Then it was a matter of "I thought my chisel was sharp until I tried this one". As I said, it is all relative.

So what does this have to do with Leonard Lee's book? Well, I thought I knew a bit about sharpening - until I read this book. The relativity never ends.

I can't remember ever learning so many new things from a woodworking book before. I'm sure that isn't true, but it seems so, possibly because of my interest in the subject. In most books I probably tend to skim over stuff without really appreciating it, whereas with this one every new idea or fact or explanation seemed to jump off the page and whack me in the face.

Whatever the reason, it was certainly a refreshing experience.

As President of Veritas Tools and Lee Valley Tools, Leonard Lee has the motivation, the interest and the money to thoroughly research his subject. In particular, he has been able to work with Peter Sewell of the National Research Council of Canada to get dozens of electron microscope photos of tool edges and stones. He has then been able to use these to illustrate his points and explanations. This allows us to see why one edge cuts better than another.

But this wasn't the best part of the book for me. What I liked most was his analysis of the mechanics of cutting and his deft use of the geometry of it to illustrate the logic of why some methods work better than others.

For example, did you know :

- cutting end grain requires almost three times the force it takes to cut parallel to the grain, which in turn takes more force (almost twice as much) than cutting across the grain
  - skewing the cut of a chisel or plane, or rolling the cut of a carving gouge, works better because it effectively reduces the cutting angle
  - that you can reduce the effective cutting angle of your block plane by at least 5 degrees without any loss of edge strength by simply sharpening it differently
  - why Swedish steel was so much better than any other for so long (and it wasn't because they were superior technologists)
  - which block plane you should buy and why (the Record 09 1/2)
  - why putting an inside bevel on a carving gouge lowers the cutting angle and reduces the wedging action of the tool
  - that using diamond stones on Japanese chisels may cause minute fractures at the edge which weaken the honed edge
- and so on and so on and so on?

And remember, it's not just whether you knew that the above were so, but did you know why they were so? Can you draw a diagram and explain the reasons to someone?

If you are like me you will have known that skewing a chisel makes it cut better (who doesn't?), but I know I'd never bothered to think about why. To me it was vaguely because the slicing cut just ... you know ... sort

## SHARPENING Book Review (Continued)

of cut better, just as it was easier to saw through a loaf of bread rather than just push the knife down without any back and forwards stroke. It's only when you look at the geometry that it all becomes so glaringly obvious. (A chisel sharpened to a 20 degree bevel angle has an effective cutting angle of 14 degrees at a 45 degree skew, and 10 degrees at a 60 degree skew, which is pretty dramatic stuff).

The book has heaps of good stuff on sharpening methods for all sorts of tools from the common (chisels, planes, scrapers, carving tools and turning tools) to the not so common (saws, knives, axes, adzes, drills, power saw blades, punches, pliers, screwdrivers etc.), and lots of simple effective jigs that you can make or buy to get the right results.

I can only recall one thing I disagree with. On page 60 he has a photo showing how to hold a chisel while lapping the back on a stone. This shows the right hand holding the chisel by the handle, face down across the stone, and the left hand with two fingers applying pressure to the chisel against the stone. My experience with sharpening classes convinces me this is a bad technique, particularly with Japanese waterstones. Done this way, the right hand totally overpowers the left. Both hands tend to bear down, but because of the leverage the right hand possesses, it causes the chisel to effectively pivot about the outside edge of the stone, causing the chisel to bear most heavily against the stone at that point. This very quickly causes two things - a big hollow in the stone along this edge, and a corresponding hollow in the back of the chisel.

To my mind, a better technique is to use as many fingers of both hands as you can get on the back of the chisel over the stone so all the pressure is directly downwards on the stone, and none of it is tending to tilt the chisel. To stop the handle of the chisel from 'wagging' uncontrollably as you go back and forth, lightly place one of the free fingers of your right hand (for those of you who have the misfortune to be right handed) in front of the blade, and one behind, and use them to control the chisel as you move it.

This might seem a minor matter in the context of the whole book, but it might be extremely important in the context of successfully sharpening your chisels.

The only other point I want to mention was one I noted with great amusement. On page 94 he discusses the use of ceramic honing rods for sharpening knives, and refers to a photo of a commercially available set-up. He is fairly disparaging about it, saying that if you followed the instructions for use you'd end up with an included sharpening angle of 45 degrees, which is a fairly blunt angle. He goes on to say that it would be better to ignore the instructions and use them

differently, and gives details. He finishes by saying he would prefer to use some other method.

And what is so funny about that? Well, you have to see the photo! This lovely new set of ceramic honing rods is set into a baseboard loudly and proudly emblazoned with the name of Leonard Lee's own company, Lee Valley Tools. So I guess we can assume he is both honest and possessed of a sense of humour.

The book is yet another quality Taunton Press product, and at \$80 not cheap. Henry Black (of Garrett Wade) tells me that most people seem to be scared off by the price. It is a lot of money, but it is worth it. And I remain as certain as ever that there is no single thing more fundamental to success in woodwork (and pleasure for that matter) than sharp tools.

So, remembering that sharp is a very relative thing, are you sure that your tools are sharp enough? It might be the best \$80 you've ever invested.

BOB HOWARD

## EDITION + 1 = ADDITION

When The Australian Timber Buyer's Guide was released about 18 months ago, there was promise of supplements to enhance this fine publication.

Well the first addition is out. Apparently it contains a further nine data sheets, this time all of Australian timbers, as well as a full contents sheet (including common names).

The three ring binder format will allow updating to be accomplished easily. It is hoped that over time it will continue to grow, with integrity, and become a convenient and comprehensive quick reference.

It is available from Skills Book Publishing, publishers of The Australian Woodworker, as well as many specialist woodie book retailers for around \$10.

# Diary

## JANUARY 1996

**December 29 - January 26**

**City of Hobart Art Prize 1995**

Carnegie Room, Hobart Town Hall  
Hobart TAS  
Enquiries : Philip Holliday (002) 382 823

## FEBRUARY

**3 Open Day**

Major Woodworking Equipment  
55 Gow Road, Padstow NSW  
Enquiries : (02) 708 3233

**4 Woodworkers' Swap Meet**

Welshmans Reef via Newstead VIC  
Enquiries : (054) 75 1090, or fax (054) 75 1600

**4 - Mar 29 Sculptures In Wood  
by John Beasley**

Bungendore Wood Works Gallery  
Kings Highway, Bungendore NSW  
Enquiries : (06) 238 1682

**5 Woodworkers' Association of NSW Inc  
Next Meeting**

See page 2

**9 Closing Date for Submissions on New  
Public Uses for Government House**

Enquiries : Les Quinnell (02) 228 5519

**10 Open Day**

Direct Tools  
118 Kinghorn Street, Nowra NSW  
Enquiries : (044) 210 227

**29 Closing Date for Applications for  
1997 Churchill Fellowships**

Enquiries : The Winston Churchill Memorial Trust  
218 Northbourne Avenue  
Braddon ACT 2612

Is YOUR event listed here?

It will be for free if you just drop a  
line to the Editor - see address on page 2  
of this newsletter.

If ANY reader could please let the editor  
know about OTHER woodie happenings in  
other parts of this great country, please  
share it with our readers.

## MARCH

**Feb 4 - Mar 29 Sculptures In Wood  
by John Beasley**

Bungendore Wood Works Gallery  
Kings Highway, Bungendore NSW  
Enquiries : (06) 238 1682

**1 Deadline - Next Newsletter**

**1 - 3 Craft On Show**

by Central Tablelands Woodcraft  
Bathurst Civic Centre  
William Street, Bathurst NSW  
Enquiries : Bill Rigney  
PO Box 301, Bathurst NSW 2795

**3 1996 Sydney Tool Sale**

Sydney NSW  
See dodger in this section  
Enquiries : Henry Black (02) 744 3458

**9 - 11 Ballarat Woodworkers Guild**

**Annual Exhibition and Sales**  
Civic Hall, Corner Mair & Doveton Streets  
Ballarat VIC  
Enquiries : Leo Van Den Brule (053) 39 4921

**23 - 24 First Australian Tool Collectors  
Convention & Sale**

Macquarie University Union Building  
Macquarie University, Sydney NSW  
Enquiries : (06) 288 6142

**29 - Apr 9 Sydney Royal Easter Show**

RAS Showground, Sydney NSW  
Enquiries : (02) 331 9111

**30 - 31 Open Days**

Trend Timbers Pty Ltd  
Lot 1 Cunneen Street, Mulgrave NSW  
Enquiries : (045) 77 5277

## APRIL

**Mar 29 - Apr 9 Sydney Royal Easter Show**

RAS Showground, Sydney NSW  
Enquiries : (02) 331 9111

**1 Annual General Meeting of the  
Woodworkers' Association of NSW**

**Easter Bega Woodwork Exhibition**

Bega NSW  
Enquiries : Steve Stafford (064) 936 572

**12 - 14 The 3rd Annual Artercraft Expo**

Fremantle Passenger Terminal  
Victoria Quay, Fremantle WA  
Enquiries : Bree Martini (09) 450 1466  
or fax (09) 450 4500  
or write to her, PO Box 391 COMO WA 6152

# Diary

## MAY

25- June 2

**National Woodturning Exhibition**  
Waratah Room, Nunawading Arts Centre  
Maroondah Highway, Nunawading VIC  
Enquiries : Ted Anderson (03) 9874 7365

27 - June 23

**VWA Living With Wood Exhibition**  
Meat Market Craft Centre Main Hall  
Melbourne VIC  
Enquiries : Jane La Scala (03) 9497 1916  
Jeremy Watson (03) 9387 7135

30 - June 2

**International Arts, Crafts & Hobby Expo**  
Caulfield Racecourse Exhibition Centre  
Station Street, Caulfield VIC  
Enquiries : Craft Update Promotins (03) 9751 1901  
or fax (03) 9751 1383

## JUNE

May 25- June 2

**National Woodturning Exhibition**  
Waratah Room, Nunawading Arts Centre  
Maroondah Highway, Nunawading VIC  
Enquiries : Ted Anderson (03) 9874 7365

May 27 - June 23

**VWA Living With Wood Exhibition**  
Meat Market Craft Centre Main Hall  
Melbourne VIC  
Enquiries : Jane La Scala (03) 9497 1916  
Jeremy Watson (03) 9387 7135

May 30 - June 2

**International Arts, Crafts & Hobby Expo**  
Caulfield Racecourse Exhibition Centre  
Station Street, Caulfield VIC  
Enquiries : Craft Update Promotins (03) 9751 1901  
or fax (03) 9751 1383



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**SYDNEY  
TOOL  
SALE  
1996**

## JULY

5 - 7 **Woodwork Exhibition / Competition**

John Paul College, Coffs Harbour NSW  
Enquiries : (066) 52 5221 or  
(066) 538481

19 - 21 **Sydney Timber & Working With  
Wood Show**

RAS Showground, Sydney NSW  
Enquiries : Riddell Exhibition Promotions  
(02) 712 5623

## NOVEMBER

21 - 24

**International Arts, Crafts & Hobby Expo**  
State Sports Centre  
Australia Street, Homebush NSW  
Enquiries : Craft Update Promotins (03) 9751 1901  
or fax (03) 9751 1383



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Is YOUR event listed here?

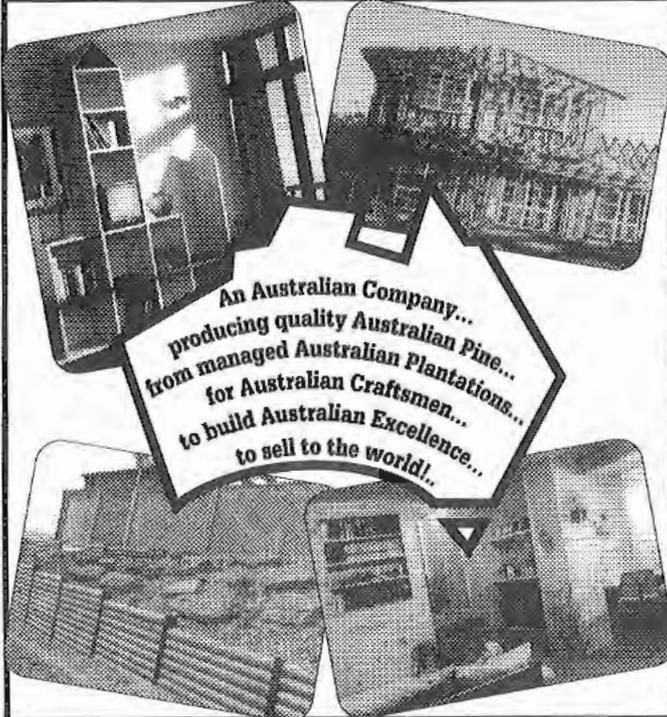
It will be for free if you just drop a  
line to the Editor - see address on page 2  
of this newsletter.

If ANY reader could please let the editor  
know about OTHER woodie happenings in  
other parts of this great country, please  
share it with our readers.



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