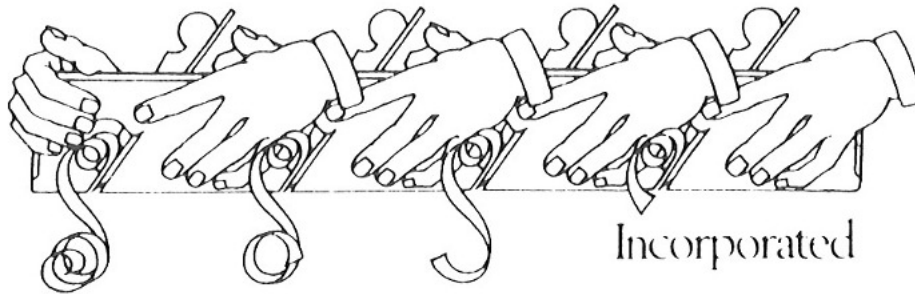


WOODWORKERS' ASSOCIATION OF N.S.W.



FROM THE CHAIR

Having had your say at the polls recently, it's time to do the same for the Association. The April meeting will be our Annual General Meeting (AGM) and your opportunity to have your say in the choice of a new committee. As always, all positions are declared vacant and members are encouraged to consider nominating.

Having served on the committee in various positions over the past five years, I will be standing down reluctantly, due to increased business commitments. David Muston has also indicated that he will be taking a well earned rest from the committee.

Exhibiting members need to bear in mind the need for balanced representation on the committee. Why not consider running? The work is stimulating and the other committee members have been wonderful to work with. Thank you for your support and cooperation during my time as Chair, my special thanks to the committee. See you on the back benches.

To coincide with World Forestry Day, State Forests will be hosting an open day,

"Family Forest Fair"

Saturday, 23rd March between 9.00am and 4.00pm.

Cumberland State Forest

95 Castle Hill Road

West Pennant Hills

The Association will be there throughout the day and members are invited to contribute by spending some time on our stand. For more details, please see page 7 or contact Jim Davey or Con Downey.

An application for the use of Government House as a venue for our meetings and exhibitions has been submitted. Acknowledgement has been received from the Government House Committee and we look forward to further correspondence.

The guest speaker addressing the next meeting, April 1, will be :

Ken Hill, taxonomist

(nothing to do with tax or stuffing animals).

See page two 'Our Next Meeting' for details.

All the best!

Paul Floyd

The more astute regular reader may notice there is no chair image on the front of this edition. This could be due to the imminent vacation of the position of Chair of our Association. But, in fact, it is due to a lack of submissions. Come on you chairmakers. Show your wares.

OUR NEXT MEETING (Annual General Meeting)

Guest Speaker : **Ken Hill**
Senior Botanist
Royal Botanic Gardens

Australian Red Cedar and Brush Box were recently renamed. The Bloodwoods are now officially *Corymbia spp* and not *Eucalyptus*. And the whole system of naming seems about to start to come apart at the seams.
Why? Who does all this stuff and what is behind it?

Ken Hill, who looks like a twin brother of our chairman Paul - bushranger beard and all- is a Senior Botanist at the Royal Botanic Gardens and specialises in Taxonomy. That is to say, he is an expert in the naming of plants.

I went to see him recently with John Ellerton, Association member and one of the owners of Naturally Australian, to talk about some of the problems associated with the names of trees and also about the evolution of our Australian flora. One of the highlights of our visit was to be shown the specimens of the recently discovered Wollomi Pine (*Wollomia nobilis*). We saw the bark, cone, seeds and leaves. Quite a thrill.

Ken has been co-author of a number of articles about it (see *Telopea*, volume 6 (2 - 3) March - September 1995). In the same issue Ken has co-authored a 320 page article (book?) on the renaming of the bloodwoods. And did you know, incidentally, that Queensland Lemon Scented Gum and Spotted Gum are officially classified as bloodwoods? If you've never seen these trees this might not seem strange, but they are totally different trees to look at. Most bloodwoods that I know have a fibrous bark and red timber. The Lemon Scented Gum and Spotted Gum have the smooth Gum tree bark, and I don't think the wood of either of them is red.

Ken will speak on these and other matters and generally give us the opportunity to clear up a lot of mysteries about the naming of trees and how the whole system works.

(And please remember - it is the Royal Botanic Gardens - not Botanical Gardens)

Asst. Ed.

Monday, April 1st
Powerhouse Museum
500 Harris Street, Ultimo
(entry via Macarthur Street)
from 7 pm

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. Visitors and friends are always welcome.

ERRATUM

Please note the following correction from the previous two newsletters :

- The October meeting will be on the 14th.

WOODWORKERS' ASSOCIATION OF NSW COMMITTEE

Chair: **Paul Floyd** tel/fax: (047) 32 2486
70 Nepean Avenue
Penrith 2750

Vice Chair: **David Muston** ah tel: (02) 949 6384
21 Kirkwood Street
Seaforth 2092

Secretary: **Karen Miles** voicemail: (02) 640 7848
PO Box W77
Warringah Mall 2100

Treasurer: **Margaret Kearns** ah tel: (02) 358 1824
PO Box 1308
Potts Point 2011

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Assistant
Editor: **Bob Howard** bh tel: (02) 319 5666
380 Botany Road
Alexandria 2015

General
Assistance: **Fred Blake** bh tel: (02) 231 5259
John Brassell tel: (045) 76 1535
Jim Davey bh tel: (02) 545 1633
ah tel: (02) 548 2684
Jon Gasparini tel: (047) 57 1915
Andy Stewart ah tel: (02) 449 7150
Dan Taylor 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 February 5th 1996

* Minutes of the previous meeting were accepted

Forwarded: Fred Blake

Seconded: John Brassell

* Apologies received from Alan Wale, Richard Vaughan and Jamie Hartley.

* Treasurer's report :

\$4815 before expenses and subscriptions collected on 5/2/96.

* A reminder to members on the parking - it is always best to ring the chairperson to check, as occasionally functions held at the Powerhouse mean only a limited number of spaces are available.

* A reminder that the AGM is to be held on April 1st, 1996. All positions will be declared vacant. Some of the committee are willing to restand, but anyone interested in any of the positions is asked to come forward. Any members interested are asked to contact the committee prior to the AGM.

* Government House : The Premier has decided the residence will now be opened for alternate uses. Paul will submit an application on behalf of the Association.

* Julia Charles had a survey which she wanted members with their own 'woodie' business to fill out.

* David Muston raised the idea of a book exchange as suggested by John Brassell. The general idea is that each member with a library compile a list of books they would be willing to lend. This would be placed in a folder to be available at meetings. From here it would be a personal arrangement between individuals. Stay tuned for finer details as the committee has issues which it wants clarified.

* Leon Sadubin supplied copies of the new catalogue from The WoodWorks Book & Tool Co. which was greatly appreciated.

* Paul apologised for not bringing the name tags and forgetting to organise the door prize - a pack of RACAL dust masks. (These were won by Louie Papa, who had the day and month of birth closest to our guest speaker.)

Karen Miles

Many a true word has been spoken
through false teeth.

NEWSLETTERS RECEIVED RECENTLY

- .. Arts Law Centre of Australia
- .. Australian Woodcraft Federation Inc.
- .. Central Coast Woodturners Co-operative
- .. Forest Hill Woodturners Inc.
- .. Goldfields Speciality Timber Industry Group Inc.
- .. Mid North Coast Woodworkers Inc.
- .. Northern Rivers Woodcraft Group Co-operative Ltd
- .. The Marquetry Guild Inc. NSW
- .. The Sydney Woodcarving Group Inc.
- .. The Sydney Woodturners Guild
- .. The Traditional Tools Group Inc.
- .. 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

Anthony Bliss
Philip Boddington
Richard Clark
Elisha Edelstein
Bobby Gorgievski
Warwick O'Toole
Hiro Shibuya
Colin Watson

And belated congratulations to **Paul Floyd**
on becoming an exhibiting member.

1996 MEETING DATES

APRIL 1st (AGM)

JUNE 3rd

AUGUST 5th

OCTOBER 14th (note change)

DECEMBER 2nd

NEXT NEWSLETTER DEADLINE

MAY 2nd

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

No mail again this issue. So let us look at what is ahead.

March 23rd, next Saturday, is the Family Forest Fair at Cumberland State Forest. Details of this can be found elsewhere.

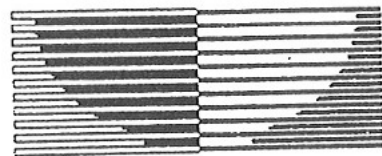
April 1st is our AGM. Please consider how you would like to help on the committee, either as an office bearer or general involvement.

July is a busy month for us as we will be promoting fine woodworking and the Association at both the Timber and Working With Wood Show at the Showground and the Craft Fair at Darling Harbour.

There is still the probability of a forestry tour organised by State Forests of NSW, and an exhibition at State Forests organised by the Association.

All these will present opportunities for you to get involved, share your ideas, discover that others share your passion for woodwork, learn something, strut your stuff so that others may learn, and probably enjoy the whole experience.

NATIONAL WOODTURNING EXHIBITION



25th MAY - 2nd JUNE 1996

**WARATAH ROOM
NUNAWADING ARTS CENTRE
MAROONDAH HIGHWAY
NUNAWADING - VICTORIA**

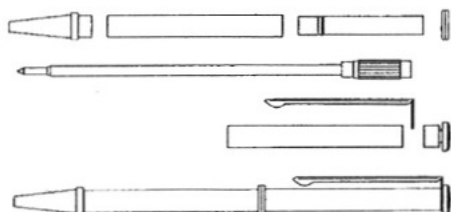
Exhibition open 10 a.m. to 5 p.m every day



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.

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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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AUSTRALIAN ARTS & CRAFTS MARKET

HAYMARKET - SYDNEY

New Australian Arts & Crafts Market at Paddy's Market

Makers of Australian Arts & Crafts can now rent space in a new section at Paddy's Market - Haymarket.

All arts and crafts sold must be hand made in Australia and must not be distributed to major city retailers.

The stands are available for rent at \$65 per day on Saturdays and Sundays.

Paddy's Market attracts over 60,000 shoppers every weekend.

For further information, contact John Harvey
Tele: (02) 564 5411 Fax: (02) 564 3869

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.

ARCHIVES

The archives of the Woodworkers' Association of NSW are kept by the State Library of New South Wales in Macquarie Street, Sydney.

Their reference is : Serials L9 (O/N 679797)

ASSET REGISTER

Karen Miles is compiling a register of assets belonging to the Association.

Members of the current committee have already helped out by listing known assets and their whereabouts.

Are YOU aware of any other Association property which may have been missed? If you can assist, please contact Karen as detailed on page 2.

Terry Baker's Talk

Terry has recently returned from an overseas study trip courtesy of a Churchill Fellowship. He travelled to Hawaii, the USA, England and Sweden, spending time with other woodturners and attending the odd conference and exhibition. His talk and slide presentation was his report on what he saw and learned along the way. We, in turn, were able to benefit from this and learned a lot about Terry Baker as well.

Woodturning is an enigmatic craft. I think its popularity stems from its accessibility: one machine, a half dozen lessons and you're away. This could be taken to mean that it is a simple skill to learn, and, to be sure, many people soon tire of it. A round bowl is a round bowl, right, and how many do you have to turn before becoming bored? But that, of course, depends on your point of view. Terry Baker does not seem to have tired, nor lost his creative ambition. I was not at all surprised to hear constant references to zen in his talk, for it is something like this that a woodturner like Terry needs to sustain him in his work.

With the right point of view, it is possible to spend a creatively vital lifetime turning out bowl after bowl, endlessly searching for that perfect form.

As a professional woodturner making a living from his craft, Terry has to spend day after day at his lathe turning out commercial bowls. I believe this is a wonderful but extremely tough apprenticeship. As Terry said at one point in his talk, you start this process with yourself, the tool and the wood as three separate entities, and the goal is to reach a point where all the divisions disappear and there is a magical union, a oneness, with you, the tool and the work just happening together. The book 'Zen and the Art of Archery' provides an excellent insight into the extraordinary problems encountered in such a quest. Peter Dormer touches on this in his book 'The Art of the Maker', as does Soetsu Yanagi in his 'The Unknown Craftsman'. Indeed, this approach is, or at least used to be, central to the Japanese tradition of teaching craft. It was only by thoroughly mastering it by repetition that one earned the skill and the freedom, or, indeed, the right to create anything new. Needless to say, this is generally regarded as total nonsense in the world today, where concept is king and skill regarded as some trivial incidental that can be picked off a shelf when required.

But if concept without skill leads to badly made 'art', skill without artistic vision leads to virtuoso displays of nothing but skill. Terry showed a number of slides of this type of work, particularly from the Utah Wood Conference, and whilst he could not help but admire the technical brilliance, the result was empty enough to bring the almost wistful response of 'but why bother?'.

I raise these points because I think they are central to understanding Terry Baker, and why he will always be much more than just a woodturner. Turning is part of a much larger game for him, a game that consumes him totally. His seriousness, his dedication, his humility and his humour are quite inspirational.

Terry raised a number of other points that are related - at least for me - to the same central theme.

He stressed - and illuminated with slides - the importance of surface texture. In his view, good craft should have a strong tactile appeal, something that goes to the very core of our humanity. This again, to me, contrasts with the intellectuality of so much art and craft these days.

He spoke of the need to break barriers with turning, and mentioned the Mark Lindquist idea of using the lathe as a sculptural tool.

He sees the environment as being increasingly influential in the future, with turners needing to be more concerned about wasting wood, and also about using plastic finishes.

The last thing I remember was when he was showing slides of English woodturner Mike Scott's work using old rubbish wood. Terry admired very much the wonderful surface texture Mike achieved and wondered how he did it. When he took a turn at working on Mike's lathe, all was revealed. It happened because the lathe was so crook. The bearings were shot and there was a lot of play in the work causing it to bounce under the tool. I'm sure the old Zen masters would have enjoyed that.

This summary was kindly provided by Bob Howard.

SOMETHING A BIT DIFFERENT

Woodworkers, especially wood collectors, are always on the lookout for something a little different. Clive Barker, from Naturally Australian, has passed on some information about the desert woods of WA. It seems not all the wealth of the WA goldfields lies under the ground.

You could find out more from:

DESERT TIMBER PRODUCTS PTY LTD
PO Box 876 Kalgoorlie WA 6430
Phone (090) 91 3585

or

Goldfields Specialty Timber Interest Group Inc
PO Box 10173 Kalgoorlie WA 6430
Phone (090) 21 2677.

CSF FFF

Cumberland State Forest (CSF) is the demonstration forest for State Forests of New South Wales, and is located at 95 Castle Hill Road, West Pennant Hills. The forest incorporates 39 ha of re-growth forest and includes an arboretum where over 250 different tree species have been planted. CSF is used mainly for education and recreation and is being developed further into an education centre, facilitating students and other visitors about the environment and forest management.

Last October, CSF hosted an extremely successful open day in the forest. State Forests are planning another open day, or "Family Forest Fair" (FFF) to be held on Saturday, 23rd March between 9.00am and 4.00pm. This will be postponed if the weather is foul.

The main objectives of the FFF are to hold an enjoyable family day, promote CSF to the public and educate visitors about the environment and forest management. Various types of activities will be available to visitors including:

- * *An Australian bush band - "The Inland Navigators",*
- * *A free sausage sizzle,*
- * *Forest ranger tours discussing the environment and forest management,*
- * *Environmental games and competitions for the children,*
- * *Environmental displays from various organisations,*
- * *Wildlife displays and presentations,*
- * *Self-guided bush walks through CSF,*
- * *Visiting the nursery and information centre.*

All these activities will be free of charge to visitors.

Our Association has been invited to participate and we plan to have an information booth to promote both fine woodworking and our Association. If you would like to help too, please contact either Jim Davey or Con Downey as detailed on page 2 of this newsletter.

Tell you friends, come along and bring the family!

Note that this event will be postponed if the weather is foul. You can call
Liane Hayward at CSF
on (02) 872 0184 or mobile 014 055 792
if there is some doubt.

CLASS UPDATE

Richard Vaughan's woodwork classes, from basic skills to dream projects, will now be held in a well equipped workshop in Lilyfield. (That's near Rozelle and Balmain). They are now 7 week courses but each class is still the full 4 hours.

The Saturday workshops on the remarkable repertoire of the router have proven popular and will continue to be held in his Lilyfield workshop.

You can phone him on (02) 818 1688 for details.

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

- Architrave & skirting
- Lining Boards
- Door Jambs
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- Windows & Doors
- Staircases
- Bench Tops
- Furniture



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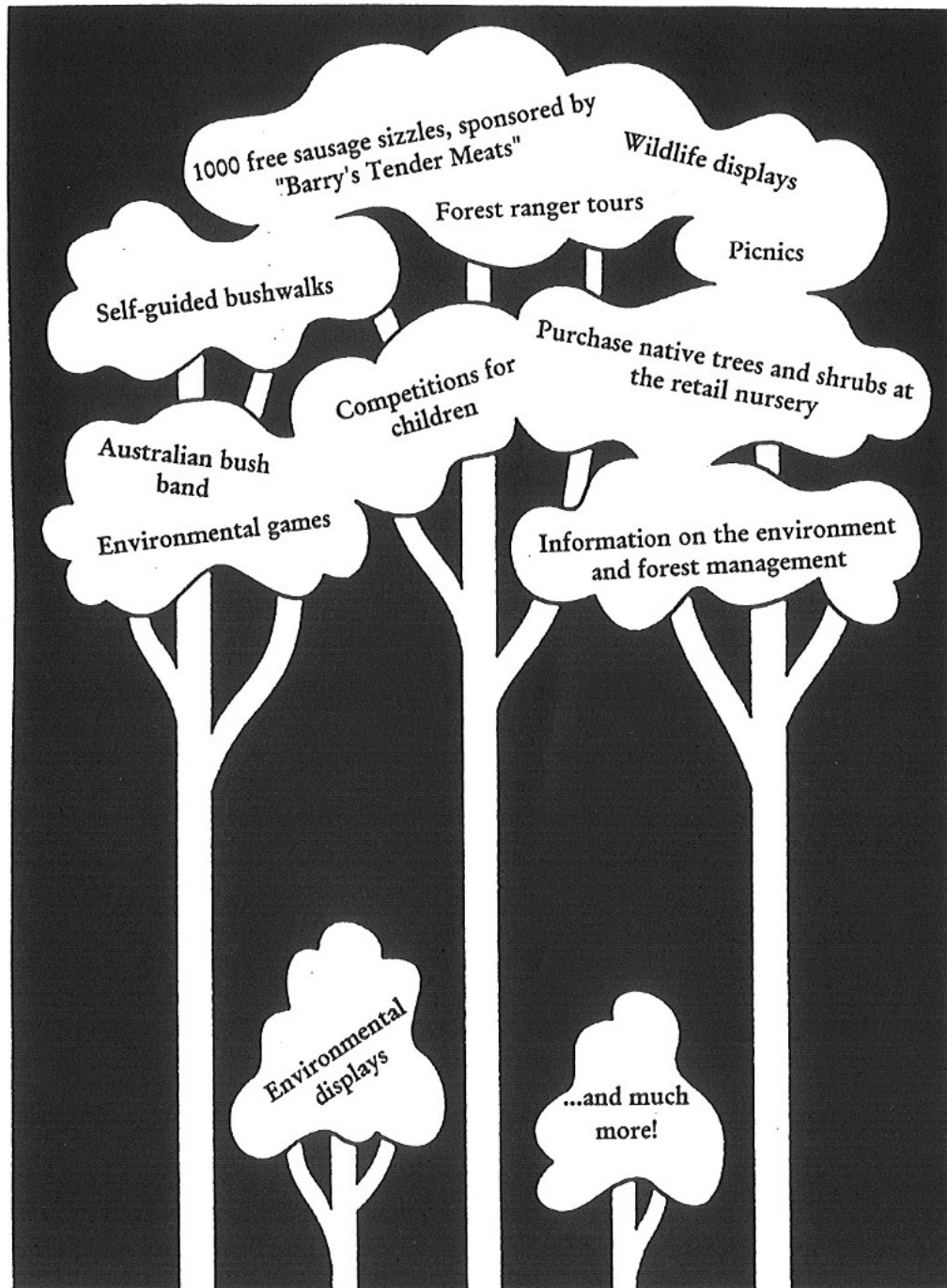


Roger Burke: (066) 55 2100 • 015 256 140 Martin Hogan: 015 785 904
34 Coronation Street, Bellingen NSW 2454
ACN 068-754-015



Cumberland State Forest

Family Forest Fair



Saturday, 23rd of March 9.00am - 4.00pm

To celebrate World Forestry Day on the 21st of March

Free Admission

For information phone (02) 871 3377 95 Castle Hill Road, West Pennant Hills



WOOD

Some follow-up by Bob Howard

After my ramblings in the previous newsletter I was very pleased to be contacted by John Ellerton, Paul Gregson, Jamie Hartley and Jim Davey, all with useful information about the naming and identification of trees and wood.

The most embarrassing call was from Jamie Hartley, who answered my call for information on the source of diagrams or photos of the typical cellular structure of Australian woods. Jamie very politely (and I really couldn't detect any sarcasm) informed me that there was a complete list of sources in the December 1993 issue of this very newsletter! Whoops! It was, of course, the write up of a talk which Jamie had given to the Association, and yes, I did attend and hear what he had to say. Nought out of ten for memory.

Most of the callers directed me to the work of Jugo Ilic of the CSIRO in Melbourne. He has published 'The CSIRO Macro Key for Hardwood Identification' and the 'CSIRO Hardwood Atlas'. The first is a book and associated computer program (\$100 for the program, \$40 for the book), the second a book (about \$320). I have bought the program + book, but have to save my pennies for the Atlas. When I get it I'll review it in these pages.

So far I've been unable to get the computer thing to work (I'm a Foundation Member of the Society of Latter Day Luddites and computers are not my go at all). However, I think I've got the idea of the system.

In the book there are details, with good, clear photographic examples, of some 60 criteria for wood identification. These range from the simple (eg. colour, smell, feel, geographic origin, weight) to the complex (eg. 6 references to the wood's rays, 8 to the parenchyma or soft tissue, and 17 questions about the vessels or pores). To answer the complex questions you need to look at the wood sample with a 10 times magnifier, as shown in Hoadley's book. And incidentally, you can buy a small 10x loop from the Botanic Gardens Shop, or special order a larger one containing batteries and light (\$43).

The Macro Key works by feeding the computer as many of the answers as you can, and it processes these to come up with either a single wood (if you give it all the correct info) or perhaps a range of possibilities.

The key contains about 1100 species of hardwood from around the world. (Jugo Ilic has a specifically Australian key in preparation and hopes to have it published in 12 to 18 months time).

So, if you said yes to the following categories from among the 60 : 3, 8, 15, 16, 20, 21, 23, 31, 36, 37, 39, 40, 44, 46, -52, 55, 56, 57 the computer would tell you that you held in your hand a bit of Australian Red Cedar. (The - sign indicates one or more of the following : a tendency to a particular structure, borderline features, features which are inconsistent in their occurrence or where a feature is not well developed. The -52 in this case refers to the question 'Are there white or yellow deposits present in the vessels (pores)?')

The CSIRO Hardwood Atlas contains macro photographs of authentic species of the various woods, so you can compare them with the bit of wood you are trying to identify. This is intended as a second best thing to a collection of real bits of properly identified woods.

The book that comes with the computer program seems to be really good - and I might add that this is the end product of an identification system that has evolved over many years of use in the CSIRO.

So, for example, on the question of vessels or pores, the system asks under the sub-heading of size, whether they are large (answer number 39), intermediate - visible to the naked eye (answer 40), small - indistinct to the naked eye (answer 41) or small - barely visible with lens (answer 42). The book then gives a photograph of each type so you can see what they look like. On some questions, it gives up to four photographic examples.

Therefore, even though a lot of judgement is needed to answer these types of questions, the system gives you a lot of help.

During my visit with Ken Hill, I took the opportunity to quiz him about some of the issues I covered in my previous article. To recap, you might recall that I said the seed plants (spermatophyta) are divided into Gymnosperms and Angiosperms. The Gymnosperms include all woods known as softwoods (eg. pines, spruces, hemlocks, firs, yews, cedars and redwoods). The Angiosperms are further sub-divided into Monocotyledons and Dicotyledons.

The word from Ken is that this Monocotyledon/Dicotyledon division is now under review and will probably be discarded. This is because the

WOOD *continued*

monotyledons are actually a subset of the dicotyledons, rather than the two being separate and distinct natural groupings. This shouldn't be too traumatic for us though, as the palms are the only 'trees' in the monocotyledons.

The other interesting thing is that botanists only authoritatively talk about the naming system up as far as the family groupings. Anything above that - the orders, classes, sub-divisions etc. is purely speculative. This may seem strange, but we need to remember that in the past they did not have the scientific advantages we now enjoy - for example, DNA. But it seems that the more we know, the more the old system starts to fall apart. And, DNA is not a simple answer to the problem, because two blue gums a kilometer apart will show different DNA in certain respects because of their different environments. But Ken Hill will elaborate on this stuff at the next meeting.

One last thing I asked him was the query I had about all knots originating from the pith as claimed by Hoadley. My concern about this stemmed from the simple observation that eucalypts suddenly sprout from the trunk following fires. Ken confirmed this, saying that these trees carried epicormic or dormant buds as they grew, and it was these that sprouted after a fire. These would leave no evidence radiating from the pith. However, he felt that Hoadley's claim was probably true for the conifers.

Finally, if you can bear with me, Gwen Hardin, also of the Botanic Gardens, gives another good version of the basic botanic divisions in Volume 1 of her Flora of New South Wales. She considers only the more highly evolved plant groups, those which contain vascular tissue which transports water and nutrients throughout the plant. This excludes the bryophytes (mosses, hornworts and liverworts), fungi, lichens and algae. She gives the following classes of vascular plants:

1. Seedless plants
 - Psilopsida - forkferns
 - Lycopsida - clubmosses and quillworts
 - Sphenopsida - horsetails
 - Filicopsida - ferns
2. Seed plants
 - Cycadopsida - cycads
 - Ginkgopsida - ginkgo
 - Coniferopsida - conifers
 - Magnoliopsida - flowering plants

The Psilopsida, Lycopsida and Sphenopsida are sometimes referred to as 'fern allies' and with the Filicopsida (true ferns) are often grouped together as

the Pteridophyta (seedless vascular plants). However, Hardin goes on to say, these represent distinct evolutionary lines and differ in significant ways.

The Cycadopsida and Coniferopsida have commonly been referred to as the Gymnospermae. But these are not closely allied and are very dissimilar in their vegetative morphological features. (Hardin dismisses the Ginkgopsida here because there are none in NSW - or Australia).

The Magnoliopsida (also known as the Angiospermae), is divided into the sub classes Magnoliidae and Liliidae, commonly known as the dicotyledons and monocotyledons respectively. Hardin does, incidentally, place all the plants in the Flora in classes, orders, families (ending in -aceae), genera and species contrary to Ken Hill's claim that botanists don't generally talk beyond the family. Perhaps there are differences of opinion even within the hallowed paths of the Royal Botanic Gardens.

Post Script

Ken Hill and L. A. S. Johnson, in their long article on the renaming of the bloodwoods (which now also include all the 'Ghost Gums') show that the bloodwoods or *Corymbia* species are closely related to the *Angophora* species. (Angophora are the Apples eg. Broad-leaved Apple, Rough-barked Apple, Smooth-barked Apple etc. etc.)

Furthermore, they stress that "the English term 'eucalypts' (and its equivalents in other modern languages) should be used to include all of the complex discussed herein ... thus 'the eucalypts' are *Angophora* + *Corymbia* + *Eucalyptus* + any other genera that may be segregated; it is not an equivalent of the generic concept of *Eucalyptus* in any particular circumscription. The notion that Angophoras are not eucalypts has lasted far too long."

I think the gist of that is clear enough in spite of the scientific prose: ie. that the term eucalyptus, when used as a common word and not a scientific word, should include the bloodwoods and apples and so on.

OPPORTUNITY KNOCKS

An opportunity exists for an enterprising craftsman, with carpentry skills, to acquire the free use under lease of an HISTORIC (1840) building in return for work towards its internal restoration.

The immediate aim is to see the completion of a one bedroom flat at one end, leaving a large workspace at the other. The building is situated in a NSW country town, closely adjacent to the Hume Highway and offering unlimited tourist potential.

Enquiries phone (06) 227 5525.

GLUE BE GLUE

Some additional notes from Leon Cohen's talk at our December '95 meeting - by Richard Vaughan.

PVA, Polyvinyl Acetate, was developed about a century ago and formulated into a water dispersed state about 90 years ago. It requires a temperature above 30C ("glass transition temperature") to form a bond but the addition of plasticisers lowers this to a more useful 10C minimum. Some have been formulated to bond as low as 2C, but these are not suitable for structural jointing applications as they remain soft and flexible like the film which binds office paper pads.

Ignorance of the minimum temperature required to form a bond is one of the most common reasons Leon comes across for joint failure. The result is a white chalky non glue line. As it is not uncommon for the temperature to drop below 10, especially at night, we need to be very aware of it. You probably dress for the cold but the timber and the adhesives need to be warmed prior to use.

The "open time" for PVA glue depends on the proportion of solids, generally around 50%, and is increased with a higher proportion of water, though this of course dilutes the glue. Leon recommended that on hot dry days the surfaces be lightly dampened to slow down the skinning process which determines the open time. In his (long) experience, attempting joints when the glue has skinned is the other most common reason for joint failure.

PVAs are mildly acidic (acetic acid) and this can react with iron left by the saw, and more obviously when glue, wood and cramp make contact. It's a nasty black stain. I keep my cramps waxed and use newspaper at glue points anyway.

In standard PVAs, vinyl bonds with cellulose. Cross-linked PVAs have metal ions, giving a double bond and increased water resistance. The single pack crosslinked have a bond equivalent to Urea Formaldehyde but not as good as the resorcinol glues.

In 2 part crosslinked PVA a catalyst such as aluminium chloride is added. The result is extremely water resistant. Though not classified as marine grade, it is excellent for outdoor furniture.

MDF has a wax in it which enhances its water resistance but this means the glue must either be compatible with the wax or must penetrate it. This is usually achieved by a solvent in the formulation. You can save yourself some heartache by using the right glue, such as AV180. Standard particle board doesn't contain wax.

Gap filling PVAs contain inert fillers such as clay, silica and chalk. This also increases their sandability.

Leon doesn't believe it is essential to put glue on both faces. He did stress that the glue film must be wet enough to wet out the opposite (dry) surface when they are brought together. To ensure this I must say that I almost invariably do coat both faces, briskly working it in, usually with a brush. I don't get joint failures. He also felt that end grain glue joints should have integrity but I would never rely on it except maybe for the smallest jobs.

Although the shelf life of PVA is usually given as 6 - 12 months, Leon did point out that this was extremely conservative and that it would be considerably longer if protected from extremes of temperature. In our mellow climate it's not likely to be an issue, but freezing and thawing of the glue drastically reduces its life.

Likewise, the shelf life of epoxy glue is given as 12 months, but is actually much longer when comfortably stored. Incidentally, for wiping off excess epoxy (before it dries of course) he recommended simply water and detergent. I haven't tried this yet - I've been using cheap white vinegar to clean up.

For detailed and current information on the continually researched and developed area of glues you could look at the regularly updated "Handbook of Adhesives" by Irving Skiect. It costs about \$100.

You can contact Leon on 015 286 464 or (02) 415 6107 or fax (02) 415 6108 for assistance.

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PRIVACY - It's Your Business

Among the membership renewal forms for this year, there was one which explicitly asked that the member's name and personal details not be given in any form to any other organisation.

This Association treats your membership as something of great value, and respects your right to privacy. Apart from the names of new members being heralded in the newsletter, your personal details will not be published nor sold nor given away in any form without your permission.

If a supplier of goods or services wishes to target our members, they may take advantage of our newsletter to make announcements, or the Association could do a special mail-out of supplier-provided material to each member. The Association treats its membership mailing list as a valuable asset. If you ever believe your privacy has been compromised as a result of your membership in the Association, please bring it to the attention of the Committee as a matter of urgency.

POSTCARD FROM

PERTH

Sunday 31/12/95

New Year's eve, drove south east about 100 km out of Perth, through Pinjarra into the heart of Jarra country, into the Stirling Ranges to Dwellingup, once the centre of the jarrah timber industry. Now it caters to the "Forest Heritage Centre", a place to experience forest displays, trails, tree top canopy walk with a top view into the machine shop from one of the platforms, a beautiful gallery of fine woodwork by some of Western Australia's finest makers - Greg Collins, Philippe Brooks, Glen Holst and many others.

The Centre is housed in a building constructed from rammed local earths with a metal roof in the shape of the stem and leaf of the Jarrah tree; the stem is the entry and administration, the left section of the leaf is used as the gallery and tourist shop, the right section is the forest display and natural history of the jarrah forest.

The largest and rear section houses the excellently fitted-out "School of Wood" with all the best machinery available, including the latest in adjustable belt sanding equipment.

The School has positions for twelve students and two full-time artisans in separate workshops. This year is the first full year, they had twenty six applicants from Western Australia and one from Japan. The fees are based on TAFE term fees, the balance is funded by the state government, the forestry commission and the timber industry.

The workshops for the full-time artisans are already taken, one by a local woodworker, the other by a North American woodie; they pay rent for the space which gives them use of the machinery shop.

It is really a beautiful place and a wonderful atmosphere to work in. Accommodation for students are renovated army huts with all the necessary equipment for comfortable living at very reasonable rent. Well worth the drive when in the West.

Monday 1/1/96

New Year's day, drove due east for about 100 km to York, the first settlement and first government farm which supplied the necessary food to keep the new Swan River settlement alive. York was established in 1831 and has retained many of its original buildings, churches and houses. The town is under National Trust control, the original farm is still operating using horse drawn field implements and uses other pre-mechanised farming practices.

One of the best vintage car and motor bike museums in Australia is in the main street, there are plenty of good eating places, especially the old hotel.

The main reason for our visit was to see the workshop and gallery operated by JAH-Roc fine furniture, their premises are the original three storey flour mill built from local bricks, they are restoring the building under an agreement with the Trust, at this stage they have completed two levels. The business is run by Gary Bennet and David Paris, both designer makers, and their team of three tradesmen and two apprentices.

The furniture ranges from rustic Australian slab type to very fine detailed modern pieces. They use mainly recycled Jarrah, Karri, Sheoak and many other materials such as granite, aluminium and stainless steel. They have been going for some years and are one of the top makers in the west. Their furniture has won first prize the two previous years at "Out of the Woods" run by the Fine Woodwork Association W.A.(Inc). Pieces have been made for a client in the U.S.A. over the last two years which almost amounts to a house full of their fine work. Another place not to miss on your next trip West.

Cheerio for now

John Brassell

This is the first of our 'POSTCARD FROM ...' series. Have you been on any interesting woodie related journeys recently? How about sharing your experience and thoughts with fellow readers?

OUR TOOLS - GAUGES OF QUALITY

More woodies will soon know about the heavenly gauges of Colen Clenton as they will be distributed by Mik International. You can also get them from Colen himself by phoning him on (049) 907 956 or fax (049) 913 080. He'd love to send you illustrated information. And of course his cutting gauges, marking gauges, squares etc. are still available from Leon at "The Wood Works" at Thornleigh where it all started.

I have been doing my best to let everyone know what amazing value this quality is. If you didn't heed me, or his other devotees, you'll now have to pay a little more. But it's still exceptional value for the sort of beauty and accuracy which will inspire your work.

His meticulous R & D is in the final stages for the long awaited sliding bevel which should be out before the end of the year. CC tools are divine. You would have to be perverse (or worse) to buy any other.

I promise I have absolutely no vested interest here - I'm simply utterly in love with such excellence, as well as being very chuffed that it's also Australian.

Richard Vaughan

BOOK REVIEWS

by Richard Vaughan

Woodturning Masterclass.

Artistry - Style - Inspiration.

Tony Boase. GMC 1995. 145 pp. \$34.95

Tony Boase introduces himself as a professional photographer with a passion for faceplate turning, and he clearly is. This is a book of glorious colour photographs annotated by minimal text.

Woodturning Masterclass offers a gallery of the work of a dozen renowned British turners with very distinctively individual styles. There is a page of chatty personality profile for each turner and then a portfolio of photos of their work as well as of them at work with a turner's eye for technique and tools of particular interest. As well as illustrating special purpose tools, Boase identified lathes and attachments devised or chosen by the 'Masters'.

There is a rich variety of forms, some wildly wonderful, including some flights of exploration outside the "so long as it's round" limitation of turning. This is an excellent book for turners who would go beyond the fruit bowl. It should extend the scope of competent turners and incite aspirations in comparative novices.

Bert Marsh - Woodturner.

Bert Marsh. GMC 1995. 145 pp. \$39.95

Bert Marsh is a turner of bowls of much more familiar shapes than most of those represented in Boase's book (though it does in fact include Marsh). Marsh's bowls are exquisitely executed - their lines have lift and flow and the simple grace that is so excruciatingly lacking in the bulk of turning commonly seen. This is a book on the work of a justifiably respected British turner, a study of one man and one style. The opening chapter entitled "My Life" is little more than a reminiscence, including snapshots from his youth, which I found less than riveting reading but may be enjoyed by some. The next chapter, Philosophy, offers nothing radical and doesn't claim to. He says "I simply try to produce the purest possible curves that I can". The path to simplicity is of course rarely simple and his thoughts on it are well worth reading, as work is not refined or developed without thought.

There is a useful chapter on the nature of the material to a turner's eye and another on technique and the whole is generously illustrated with excellent colour photos. It is a book of fine forms in which round is refined so that it does delight.

Perhaps anyone buying a lathe should be compelled to study this book, or better still for my money the Richard Raffin books. Maybe this would reduce our overexposure to those kindergarten claywork forms which I doubt would even hurl well enough to end a discussion on aesthetics in turning.

Carving on Turning.

Chris Pye. GMC 1995. \$37.95.

Chris Pye is the author of "Woodcarving Tools, Materials and Equipment" which I have reviewed in our October newsletter. This is also an excellent book by this talented woodworker and teacher.

Turning is generally a process of rapid gratification in its speed of yielding a product, (certainly when compared to furniture making). Carving has a more measured pace with each cut being a deliciously absorbing contact between the carver and our sensational material. Pye is clear on the distinctions of these two processes and guides the reader to an enriching marriage of them.

There are more than a dozen projects to initiate the reader to a good range of different techniques. After chapters on relevant aspects of turning and carving Pye gives 12 chapters which progress through decorative then relief techniques and work through to fully three dimensional skills. All are well illustrated with clear colour photos and line drawings.

Photography and illustration have enough skilled practitioners for there to be no excuse for the mediocrity which is still published. However, this book is handsomely presented and its contents are highly recommended to increase your woodworking pleasure and scope.

Diary

MARCH

- Feb 21 - May 1 Sculptures In Wood**
by John Beasley
Bungendore Wood Works Gallery
Kings Highway, Bungendore NSW
Enquiries : (06) 238 1682
- 21 - Apr 14 Souvenir: Greetings From Sydney**
Craftspace
88 George Street The Rocks Sydney NSW
Enquiries : (02) 247 9126
- 23 State Forests Open Day (CSF FFF)**
95 Castle Hill Road, West Pennant Hills NSW
Enquiries : Liane Hayward (02) 871 3377
- 23 - 24 First Australian Tool Collectors**
Convention & Sale
Macquarie University Union Building
Macquarie University, Sydney NSW
Enquiries : (06) 288 6142
- 29 - 31 Timber & Woodworking Show**
Claremont Showgrounds, Perth WA
Enquiries : Riddell Exhibition Promotions
(02) 712 5623
- 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 21 - Apr 14 Souvenir: Greetings From Sydney**
Craftspace
88 George Street The Rocks Sydney NSW
Enquiries : (02) 247 9126
- 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
- 4 - 20 Contemporary Furniture 1996**
Cooroy Butter Factory
Cooroy QLD
- 6 - 20 1996 Bega Woodcraft Awards**
Bega Valley Regional Art Gallery, Bega NSW
Enquiries : Steve Stafford (064) 936 572
- 12 - 14 The 3rd Annual Aircraft 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

APRIL

- 18 - 21 Australian Women's Weekly**
Melbourne Craft & Art Fair 1996 + Quilts
Melbourne Exhibition Centre
South Melbourne VIC
Enquiries : (02) 9977 0888
- 25 - 28 Interior Desinex 96**
Darling Harbour, Sydney NSW

MAY

- 2 Deadline - Next Newsletter**
- 16 - 19 Hare & Forbes Once a Year Sale**
Open Day(s) with Demonstrations and
Technical Advice
180 George Street, Parramatta NSW
Enquiries : (02) 633 4099
- 24 - 26 Brisbane Timber & Working With**
Wood Show
RNA Showground, Brisbane QLD
Enquiries : Riddell Exhibition Promotions
(02) 712 5623
- 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

Diary

JUNE

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

June 9 - 10

Wood and Woodturning Expo

WAUCHOPE WOOD & TURNING SUPPLIES
(adjacent to Hastings Sand And Gravel Supplies)
Rocks Ferry Road, Wauchope NSW
Enquiries : David Hayes (065) 85 1200

June 16 - 18 'FOCUS ON FURNITURE'

Furniture Industry Association

Victoria Quay Exhibition Centre, Fremantle WA

JULY

5 - 7 Woodwork Exhibition / Competition

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

18 - 21 Australian Women's Weekly

Sydney Craft & Art Fair 1996 + Quilts

Sydney Exhibition Centre
Darling Harbour, Sydney NSW
Enquiries : (02) 9977 0888

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

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

AUGUST

9 - 11 WA WOOD SHOW and

OUT OF THE WOODS Exhibition

Claremont Showgrounds, Perth WA

SEPTEMBER

12 - October 13

City of Perth Craft Award

Perth WA
Enquiries : Craftwest (09) 325 2799

14 - October 13

Meet The Makers - at Floriade

Canberra ACT
Enquiries : Steve Watson (06) 285 1186
or fax (06) 285 1796

23 - 25 Oberon Woodcraft Exhibition

Oberon NSW

OCTOBER

September 12 - October 13

City of Perth Craft Award

Perth WA

Enquiries : Craftwest (09) 325 2799

September 14 - October 13

Meet The Makers - at Floriade

Canberra ACT

Enquiries : Steve Watson (06) 285 1186
or fax (06) 285 1796

18 - 20 Melbourne Timber & Working

With Wood Show

Royal Exhibition Building, Melbourne VIC

Enquiries : Riddell Exhibition Promotions
(02) 712 5623

18 - 21 Australian Women's Weekly

Brisbane Craft & Art Fair 1996 + Quilts

Brisbane Exhibition Centre
South Bank, Brisbane QLD
Enquiries : (02) 9977 0888

31 - Nov 3 Adelaide Timber & Working

With Wood Show

Wayville Showgrounds, Adelaide SA
Enquiries : Kym Jones (08) 293 5377

NOVEMBER

Oct 31 - Nov 3 Adelaide Timber & Working

With Wood Show

Wayville Showgrounds, Adelaide SA
Enquiries : Kym Jones (08) 293 5377

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

DECEMBER

5 Regional Craft Award


Perth WA

Enquiries : Craftwest (09) 325 2799

Is YOUR event listed here?

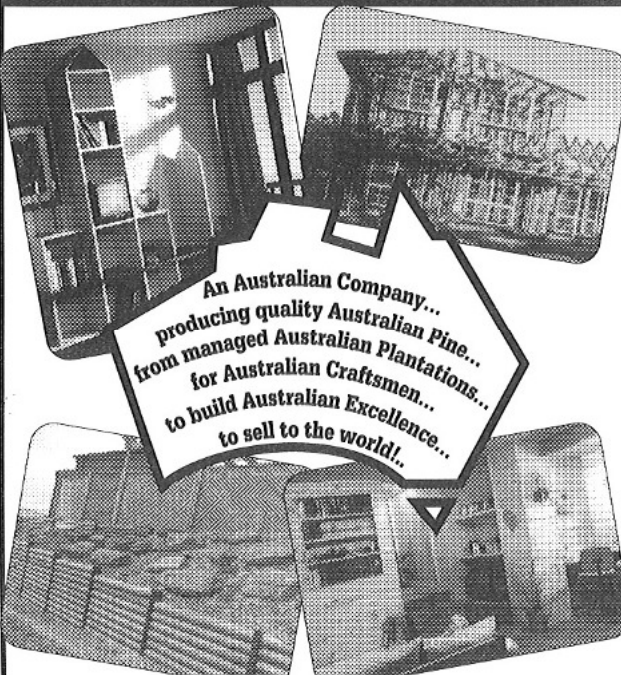
**It will be for free if you just drop a
line to the Editor - see address on page 2
of this newsletter.**

**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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on 1800 803 086.



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here

Contact the editor for details of the reasonable rates to advertise in this bi-monthly newsletter.

Small items from members incur no charge.

Garrett Wade



WHAREHOUSE SALE OVERSTOCKED & DISCONTINUED ITEMS

We are having a once only sale of slow moving lines at never to be repeated prices during March and April.

Please ring for your SALE listing.

Upper level Queens Rd at William St
Five Dock (opposite the leisure centre)

Tel 02-744-3458
Orders 1-800-337736