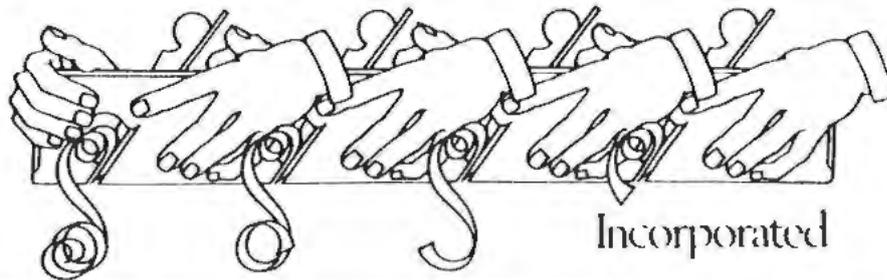


# WOODWORKERS' ASSOCIATION OF N.S.W.



## FROM THE CHAIR

I hope that you were able to take the time to visit WOOD AT THE ROCKS at Craftspace gallery during August. For those that attended they would have been treated to an exhibition that contained examples of work that certainly bore testimony as to why this association is one of the most significant in the country. The great diversity of interpretations of how the wonderful medium of wood can be used was certainly one of the highlights. Notwithstanding this, as always with our exhibitions, the standard of workmanship was nothing short of excellence. Sales were not as brisk as perhaps we would have liked but many a good contact was made. Our patrons and the public were given an opportunity to view a small sample of what has been happening in the workshops of some of our members.

Sincere thanks goes to our sponsors State Forests, CSR Wood Products, Trend Timbers and Cabots - their support made the event a possibility and the success it was. The staff of the Crafts Council also deserve our thanks for helping to ensure that the exhibition ran smoothly.

October 9th will be our general meeting with door prizes, a practical demonstration and a technical talk on Wood Dust - the Hazards and How to Control Them. See page 2 for more details.

At our last general meeting we discussed the possibility of a bus trip to tour the workshops of Canberra and Sturt Schools of Wood. Our approaches have been met enthusiastically by both principal lecturers and the dates set aside are Saturday 4th and Sunday 5th of November. See page 8 for full details.

Regards

Paul Floyd



*Rachael Fenselau with her Proto-type Chair in Spotted Gum, Victorian Blackwood and stitched leather seat at the opening of WOOD AT THE ROCKS.*

"I often account for my love of timber through a childhood spent out of doors in farming districts of Victoria. But perhaps it has more to do with the fact that I am 'The Beekeeper's Daughter' (a much romanticised human state I think, even before Sylvia Plath wrote her popular poem on the subject).

"I come from a long line of Apiarists and hence aspire to another honest, time honoured craft, like working with wood.

"In 1993 I graduated from the University of Melbourne with a major in Woodcraft.

"I currently teach Design and Technology at Benedict Community School."

Rachael Fenselau

## OUR NEXT MEETING

Guest Speaker : **Glenn Baxter**  
RACAL HEALTH AND SAFETY

Topic : **Wood Dust -  
The Hazards and How to Control Them**

Glenn Baxter is the Regional Manager of NSW and the ACT for RACAL HEALTH & SAFETY. He is well placed to lead an informative discussion on a topic that is inescapable when you work with wood - Dust.

How many of us really know how much potential danger we are exposing ourselves to whenever we neglect to protect ourselves correctly from wood dust?

What constitutes a health risk in terms of dust?

Which timbers are more likely to cause problems?

Do manufactured board products present any more risk than solid timbers?

These are just some of the areas that will be addressed on the night.

In addition, Dr Stephen Rabone from the National Health & Safety Commission will give a brief talk on the physiology of the nose, the effects of chronic wood dust inhalation and his research into it. See page 7 for more details.

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, October 9th**  
**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.

## OF COURSE !

Perhaps not all readers are aware of the variety of fine woodworking tuition available in NSW.

This Association compiled a list of known courses and distributed this information free to those interested at the Timber & Working With Wood Show.

The list will be reprinted in the next edition of this newsletter. **Make sure your course is included.** Contact the editor with the name, address and phone number of the course provider, and he will gather further details.

## WOODWORKERS' ASSOCIATION OF NSW COMMITTEE

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Penrith 2750

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Seaforth 2092

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**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 August 7th 1995

- \* Apologies received - Nick Hill, Jim Littlefield,  
Richard Vaughan, Bob Walsh
- \* Minutes of June meeting acceptance moved P. Boonstra  
seconded D. Allen
- \* Finance report - \$5,042.00
- \* Sponsorship cheques for the Craftspace Exhibition have  
been received from CSR, State Forests and Trend Timbers
- \* The Sturt/Canberra trip has been put on hold due to  
Craftspace but has been tentatively timetabled for mid to late  
November. Updates will occur for October. (see page 8. Ed.)
- \* Craftspace Exhibition - there are a wide variety of posters  
and fliers available. The opening went well and a number of  
items have been sold. Many people, including a large  
proportion of tourists, have been visiting the show.
- \* State Library - discussions are ongoing with a meeting to be  
held between the Association and the Library on 23rd August,  
1995. There is the possibility of a booking for 1997. (see page  
8. Ed.)

Karen Miles

## THANK YOU!

The Committee would like to send a very warm thank you  
to the following members for their support and enthusiasm at  
the Sydney Timber & Working With Wood Show :

Ray Johnson  
John Brassell  
Robert Gwyther  
Don Brew  
Karen Miles  
Dan Taylor  
Rudi Kapust  
Jamie Hartley  
Andy Stewart  
Fred Blake  
David Muston  
Bill Hamilton  
Peter Maddock  
Con Downey  
Peter Boonstra  
Margaret Kearns  
Jim Davey  
Paul Floyd  
Colin Reilly

Additional thanks for support to the following :

Alan Perry  
for the tables  
John Brassell

for the lights and carpet tiles which are now the property of  
the Association.

## NEWSLETTERS RECEIVED RECENTLY

- . Australian Association of Musical  
Instrument Makers
- . Ballarat Woodworkers Guild Inc.
- . Benalla Woodworkers Association Inc.
- . Forest Hill Woodturners Inc.
- . Mid North Coast Woodworkers Inc.
- . Northern Rivers Woodcraft Group Co-op Ltd..
- . Queenscliff and District Woodworkers  
. Sydney Woodturners' Guild Inc.  
. The Yarra Turners
- . Victorian Woodworkers Association Inc.  
. Warragul Woodwork Club
- . Woodcraft Guild of the ACT Inc.  
. Woodgroup S.A. Inc.
- . Woodturners Society of Queensland Inc.

The NSW Branch of the Australian Association of  
Musical Instrument Makers and the  
Benalla Woodworkers Association have just begun  
exchanging newsletters with us.

Are you aware of other woodie groups who  
regularly produce a newsletter? Please supply details to  
the editor.

The Association warmly welcomes the  
following new associate members :

Kate Bishop  
David Heads  
Robyn Howell  
Michael Kinsella  
John Nesini  
Frank Scamarcia  
Peter Scott  
Michael Shalhoub  
Jay Watson

## MEETING DATES FOR 1995

OCTOBER 9th  
DECEMBER 4th

## NEXT NEWSLETTER DEADLINE

2nd NOVEMBER

## 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 dwindling 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 Sir,

I was very pleased to see a summary of my recent talk to the Woodworkers meeting, and the editorial comment by Andy Stewart. I confirm my interest in addressing the "access" question and agree that there is a role for the Woodworkers' Association in maintaining an ongoing dialogue with State Forests on this question. I have already had further discussions with Paul Floyd along these lines.

It was with some dismay however that I read Kim Johnston's article about "Timbers Not to be Used". I wholeheartedly endorse Kim's criticism of the Wilderness Society list which includes many plantation, regrowth, or otherwise sustainably managed timbers. Such lists are naive and unhelpful in achieving that for which we are all striving - sound, ecological sustainable management and use of resources.

I take great issue however with the view that "Australian forestry practices are pretty primitive". This is demonstrably not the case, Australian practices are among the most sophisticated, well planned and controlled, anywhere in the world. We are also taking a leading role in developing explicit criteria and indicators to demonstrate this position, leading to soundly based accreditation systems. Contrary to Kim's philosophy, it appears that our good practice is not even being recognised, let alone rewarded!

I would like to invite the Association to join me on a field trip into the forests so that I can demonstrate more convincingly the sophistication of forest practice in NSW.

Yours sincerely

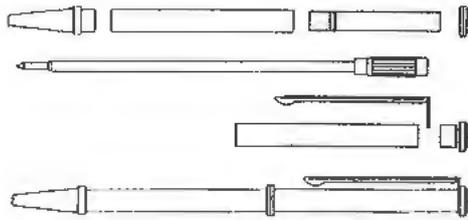
H. Drielsma  
Managing Director - State Forests

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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**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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## DESIGN TOLERANCE

Most serious designer/makers hanker for industry to take up their designs either for an outright purchase price or to obtain royalties on each unit manufactured. For those who are fortunate enough to come to an arrangement with a manufacturer the result can be excellent, but more often than not the result can be disappointing.

As an example of a successful agreement between a designer and a manufacturer, we sell in our business a small folding table packaged in a flat cardboard carton that a purchaser can carry away, made by Rex Heathcote. Rex purchased the design from a friend who has decided to give up woodcraft. He has kept to the original design, made it with his usual high standard of workmanship and has enhanced it by using stunning Tasmanian timber veneers and by packaging it, to produce a very saleable item. We frequently sell this item to overseas visitors who are looking for an attractive, functional, portable remembrance of Australia.

However, one comes across many pieces, of furniture especially, which superficially look beautiful but on closer inspection I am sure many a self-respecting woodworker would criticise for the quality of workmanship *vis a vis* its price. This is the result of a manufacturer trying to mass produce an art piece which has not initially been designed with the capabilities or restraints of a mass-producer in mind. Unless exceptional care is taken with selecting a manufacturer for a well designed product, problems will always occur and these usually can be attributed to the tolerances, or lack of tolerances, of the manufacturer's machinery and the limitations of the machine operators.

All members of this Association will be aware of the problems with working with our native timbers and their different characteristics but these may not be sufficiently appreciated by a mass-producer who is looking for volume sales. The manufacturer's machines must be capable of creating the very fine tolerances that are required for fine furniture and the operators must be aware of the characteristics of the material they are working with and know how to get, and probably more importantly, wish to get, the exact measurements, angles, line or whatever from their machines.

The ideal solution for all parties to achieve the desired result would be for a designer/maker, whose work interests a manufacturer, to enter into a relationship whereby he/she can spend a great deal of time getting to know the machinery and its operators that the manufacturer works with and to design pieces within the capabilities of them both. Unfortunately, this does not often happen.

John Ellerton of Naturally Australian (02) 247 1531

## TALK BY MICHAEL GILL

Michael Gill is a founding member of this Association, and was one of the early editors of this newsletter. He designed the Association logo that graces the front page.

He is a person of enormous enthusiasm, passion and talent. He brings all three of these to bear on whatever he does, with results that are sometimes controversial, but never boring.

Unfortunately, I cannot do justice here to his presentation to the Association at the recent meeting, because his talk revolved around a slide show. Titled "Love, Lust, the Hungarian and Facial Hair" (which is a typical Michael Gill concoction) his talk ranged across the loves and lusts of his life (and there was a naked Christine Payne in one slide though it disappeared before I could focus my binoculars), his Hungarian ancestry and the comings and goings of his facial hair.

In between slides and stories of his early working life, his travels through Europe, his career as a carving teacher here in Sydney, his life in the bush and current position at the Canberra School of Art, were all the shots of his work - and these included a couple of teasers ie. shots taken of components of his latest project, an enormous liquor cabinet that has occupied him, on and off, since about 1987, and which very few people have seen.

Many are familiar with his series of forest settles (one is in the new Parliament House in Canberra, another in the permanent collection of the Powerhouse Museum); his Huon pine sculpture 'Mitch' (now owned by the Dubbo Regional Art Gallery); the huge green lady statue from Hands On, and the various smaller brooch carvings, corbels and flowers he has exhibited over the years.

I was particularly delighted to see the shots of his latest brooch carvings, a commission from a private collector. And if you think that carving a small brooch featuring a composition of gum leaves and flowers would be daunting enough then you don't know Michael Gill. Just to make it really interesting he decided to carve it out of casuarina. I can think of a lot of woods that I would relish carving, and casuarina is most definitely not one of them.

I was also very interested to see the shots of Michael and Christine's winning designs for the marquetry panels that were to go into the new Parliament House. They were stunning and I think it was criminal that for some obscure reason, although they were the winners of the national competition, the designs were not used. Something else was used instead.

Evident throughout all Michael's work is his talent for graphic design. His eye for line and detail is

coupled with a pair of hands that can create perfectly what his eye sees, not only on paper, but also in wood. I know that Michael is one of those very rare people whose very first dovetail would have fitted perfectly - (or it will when he eventually gets around to cutting it!). I have seen the first carving he ever did, with little more than a scalpel, (he did show a slide of it) and all I can do even now when I think of it is just shake my head. It makes you want to hit him.

It is no accident that he is a devoted fan of Roy and HG. He shares their quirky sense of humour and their ability to rave. When you combine this with an enormous enthusiasm for anything interesting (a one hour browse through an antique fair for a normal person becomes a six hour treasure hunt when you are with Michael and Chris) and a passionate dedication to what he believes in, you end up with a pretty unique personality.

My students agreed to postpone my Monday class so I could get to Michael's presentation and I'm glad they did.

*This summary was kindly provided by Bob Howard.*

### The Turn - Towards Sustainable Furniture By Design

The EcoDesign Foundation is offering around \$6000 in prizemoney, half of which is for student work and the other half for professionals.

The aim of the competition and subsequent touring national exhibition is to give industrially manufactured recycled furniture a higher profile in the industry, as well as to encourage designers to incorporate ecodesign methods and materials into their work.

There are four sections based on the materials used:

- 1 Sustainable plantation materials
- 2 A single recycled material
- 3 A combination of recycled and plantation materials
- 4 A single new synthetic environmentally passive material

**Closing date for entries is 6th October, 1995.**

For further information and entry forms, contact :

**Claudia Nemeth  
EcoDesign Foundation Inc.  
PO Box 369  
Rozelle NSW 2039**

**Phone (02) 555 9412 Fax (02) 555 9564**

# DOES IT GET UP YOUR NOSE TOO?

The following letter, from Dr Stephen Rabone of Worksafe Australia, is reprinted here as an introduction to our next meeting.

He has agreed to address us on Monday, October 9, before the Racial representative. He will give a brief talk on the physiology of the nose, the effects of chronic wood dust inhalation and his research into it.

31st July 1995

Dear Dr Muston

Following our telephone conversation last week, I am writing formally to your group requesting its opinion and help in progressing the ideas outlined below.

As you know an association between wood dust exposure in the furniture and cabinet making industries and nasal cancer has been established. The International Agency for Research into Cancer (IARC) classifies working in these industries as a definite human carcinogen.

To immediately put this into perspective, nasal cancer is rare. However, of people who get nasal cancer, a high proportion are woodworkers (15%-60%). Since mortality studies may be addressing high exposures to wood dust which may have occurred in the past (and not nowadays), the association between current wood dust exposures and nasal cancer is unclear.

It has been shown that wood dust in the nose inhibits normal nasal clearing mechanisms. That is, once in the nose in high concentrations, wood dust will poison cilia and tend to stay put. It is logically believed that the continued presence of wood dust in the nose increases the risk of nasal cancer and symptoms of nasal irritation.

Proof of the efficacy of interventions designed to decrease nasal cancer risk is hampered by the long latency period of the cancer. At present nasal mucosal biopsy is being used to assess cellular changes, much like PAP smears. This research is still in its infancy, and I have concerns about what might happen to the present generation of "furniture and cabinet makers". I fully concede that modern awareness, processes and work practices have improved, and that it is possible that the risk of nasal cancer may have decreased.

Saline nasal cleansing during or after a period of wood dust exposure may remove wood dust from the nose more efficiently than nose-blowing. It is a procedure similar to washing hands after a days work. It may decrease symptoms of nasal irritation and snoring. It may decrease nasal cancer risk. It is practiced widely on the subcontinent for physical and spiritual benefits. It is, as you pointed out, not culturally established in Australia. Yet it is easy to learn, takes 2-3 minutes, is cheap and has no known physical side effects.

I want to perform a small scientific study into the acceptability, use of, and benefits of the procedure with a view to publishing results. I want the procedure to be assessed scientifically to provide woodworkers with information of use in protecting their health. I envisage that the study would involve 25 to 30 volunteers, a questionnaire about current symptoms, teaching of nasal cleansing and then repeating the questionnaire after a period of about six months.

I would greatly appreciate any ideas or assistance your group can offer on this matter. I would be pleased to discuss the matter in more detail at a convenient time.

Yours faithfully



Dr Stephen Rabone



WORKSAFE AUSTRALIA  
NATIONAL OCCUPATIONAL  
HEALTH & SAFETY  
COMMISSION

## HAZARDOUS WOODS

The Sydney Woodcarving Group printed a long list of woods and the health hazards each poses in their newsletter.

Fred Blake has supplied a copy of their article which will be available for perusal at the next Association meeting. It will be interesting to compare that list with information conveyed on the night.

Members who cannot attend the next meeting can obtain a copy of the Woodcarver's list by contacting Con Downey, your editor.

# BOOK REVIEW

## Woodcarving - Tools, Materials and Equipment Chris Pye Guild of Master Craftsman Publications

You don't need to be either a carver or would-be carver to be glad of having this book on your shelf, though it is by far the best introductory book of instruction for carvers I have seen. Our Bob Howard who carves, teaches carving and is a chronic collector and reader of woodie books read my copy, described it as a "must have" and promptly bought it.

The format of the book, the lucid text, the clarity and relevance of the many photos and illustrations are the work of a man with a talent for teaching who has worked on developing it. This is not a book of projects, though I was glad to read his promise that one is under way. Its subject matter is just as its title declares it to be.

In the introduction (page 3) Pye declares "I believe that the attitudes and mental states behind what we do are as important as the actions themselves, and it is guidance on attitudes that I wish to put across, as much as technical, practical information." He certainly achieves this in a most satisfying way.

His thoroughness is indicated by the list of contents occupying 3 1/2 pages and the index 7 pages. Each chapter is headed with a box concisely listing the aims of that chapter, and headings throughout the text also encourage the learning process as well as making browsing and referring very easy.

The 10 chapters include one of 96 pages on types, parts, selection and care of woodcarving tools. For example he specifies and illustrates common flaws in tools. Though his coverage of standard hand tools is thorough he is no Luddite and includes useful comments on the Arbortech, and on flexible shaft power tools. There is a comprehensive 90 pages on sharpening and it almost seems picky to note that he is unaware of water slip stones. I was a little surprised to read his reservations about using a buffing wheel but note that he refers only to the hard felt type, and running at 3000 rpm, rather than the very efficient stitched type, running at 1400 rpm which solves the problems he raises.

I was absorbed by the chapter on modifying tools which, among other topics, effectively demystifies tempering and sharpening steel. The chapters on the nature of wood and on finishing are also informative for any area of woodworking.

In short I'd happily describe this book as satisfyingly thorough. It gives a really good grounding for anyone interested in carving, and will be enjoyed by many who wouldn't be described as beginners.  
At \$45 RRP it is 356 pages of excellent value - you really do get what you're paying for.

Richard Vaughan.

# WOODIES WEEKEND UPDATE

George Ingham of Canberra School of Art and Tom Harrington of Sturt School for Wood have agreed to showing us their schools on Saturday and Sunday, November 4 and 5. The plan is to meet at Paul Floyd's workshop in Penrith early on Saturday, board a bus driven by him to Canberra, spend late morning and early afternoon at the Canberra School of Art, visit other galleries in Canberra, eg. Beaver Galleries, as time permits and have dinner together. We will stay in a motel Saturday night and drive, perhaps via Bungendore Wood Works on Sunday, to Mittagong where Tom Harrington will show us his students preparing their trial work for the year and a slide show.

We will take bookings for 15-20, the capacity of the bus and also the capacity of a comfortable audience at our venues. Required deposit will be \$50 per head to secure a place. A list and facilities to pay the deposit will be available on the night of our October 9 meeting.

David Muston

## Update on State Library Exhibition

Nick Hill, David Muston and arts consultant Su Hodge met the Manager, Exhibitions State Library Lesley Brown on Wednesday 23rd August.

Subject to approval by the State Librarian, we have again been offered a month's exhibition space for September 1997 at NO cost. This is an extraordinary offer considering the demand from many groups in the community for this space. It is a tribute to the quality of our previous exhibitions and the warm relationship built by our association with the library.

Su Hodge is at present preparing an application for a grant from 'The Australian Foundation for Culture and the Humanities'. Its initiative, 'The Australian Experience', was set up under the Australian government's 'Creative Nation' programme. It offers project support of \$10,000 to \$250,000 for projects which broadly extend Australian's understanding of their own country and its future. In particular, those projects which show a high level of creativity and imagination, which have established community sponsorship, and which are multidisciplinary involving collaboration.

The first step of submitting an 'expression of interest' has been completed and submitted on Friday 8th September. A copy of this submission will be printed in the next newsletter. If granted, the money would support our employment of an arts consultant to co-ordinate the whole exhibition.

# Market Place

## \* Workshop Equipment - For Sale

Overhead router - Interwood OFN model, frequency changer, 415v, manual rise & fall

Radial arm saw - Tetry 1600 model, on stand with fabricated steel tube frame, multi adjustable, 415v, 3hp

Air compressor - Ross XE, 415v, 3hp, hose, connectors, regulator, pressure gauges

Woodturning lathe - Vanguard, 415v, cast head and tail stocks and bed, stand 900mm between centres, stand for outside face plate work, face plate chucks, chisels/gouges

Pedestal drill - Richardson, 240v, 6 speed, solid cast construction, spare 415v motor

Fume extractor - Accent PC 240 c1 model, 240v, 630mm exhaust

Other tools as well

Come and inspect at Annandale. Prices negotiable.

Call Nicholas Vivic on (02) 660 1635

or (02) 557 4260

or Gert Sienknecht on (02) 552 2192

## \* Saturday Sydney Tool Sale & Swap

Old and new woodworking tools of a quality not usually found. Always hundreds of planes, books, catalogues and all manner of useful stuff. Entry \$5.00.

30th September 1995, 9am to 2 pm only.

Venue : Burwood Girls' High School  
Queen Street, Croydon

Sellers Enquiries : Henry on (02) 744 7875

## \* Wanted - Ivorywood (Siphonodon australia)

Reliable supplier for a small quantity of dry Ivorywood required. Please phone Con Downey (02) 525 7593 ah.

## \* Some of you may know of AVS adhesives -

recommended & supplied by Laminex industries.

Getting technical backup & placing small orders has been difficult. Not any more. **Leon Cohen**, industrial chemist, is now freelancing out there in glue-user world as **Elcoh Enterprises**. As well as a range of PVAs, AVS manufacture cross-linked PVAs, urea formaldehydes, phenolic epoxies & hot melt glues.

Phone for technical advice or to place orders on (02) 415 6107.

## \* Moyle's Engineering Supplies in Stanmore are worth

a visit - they carry a surprising number of wonderful things for woodies, from air tools to Sutton twist drill sets at ridiculous prices, not to mention end mills, chucks, white grinding wheels, Record clamps & Starrett. They also keep second hand items such as vernier calipers & micrometers for the very very fussy. They're at Bridge Road, Stanmore. Phone (02) 550 4944

\* Before buying any Makita, Festo, Bisch or Stayer power tools, ring **Armour Timber** in Lilyfield. They are usually cheaper than competitors. They can also supply all of the necessary consumerables.

\* **Stimsons**, in Balmain, are now able to supply ATL composite epoxies, making them much easier to access. Phone (02) 810 1007 to place orders.

\* **Pylon Chemicals** in Botany manufacture a very good stripper - XXX. With methyl chloride as its main constituent, it will not instantly kill you, but will pull off unwanted finishes with aplomb. A bit better than a comparable product and \$100 cheaper per 20 litre drum. They also make a stronger brew - Jetstrip (presumably developed by another poor soul living under the flight path). Their prices on Binks & Meiji spray guns are also very competitive - particularly the Meiji F75-S15 gun/pot complete unit. Phone (02) 316 8034.

\* **Bungendore Wood Works** has a collection of **500 different timbers** beautifully carved into stylised boots by **Barry Black** (yes, the **Barry Black**). It is housed in a large wall hung glass cabinet and can be yours for around \$35,000. Contact Bungendore Wood Works on (06) 238 1682, or Barry Black (064) 938 492.

\* Next issue - fun things to do with bent rusty nails and Franklin Mint special offers.

*To make this column work, your input is needed. If you come across anything you think may be of interest to other members, please pass it on. Opinions or information on new products may also be of interest to other members - for example, has anyone out there bought or used the new biscuit joiner from Makita? French products need not apply.*

Either phone me on (02) 818 4264, or drop a line to Con (Mr Ed.)

Kim Johnston - Associate Member

**TIP FOR THE MONTH** for owners of Festo dust vacuums - tried and tested by a kitchen installer, so we know it works.

The disposable paper bags are a bit expensive at \$15 a pop or so, & you can't really get away without using them unless you're only collecting big shavings. To get more life out of that one bag, visit a local art supplies shop & buy a plastic strip, triangular in shape with a slot running down it, used by the uninformed to hang posters. Take it home, get out your Festo bag, cut off the end away from the hose attachment fitting, empty the bag, and reseal it using the groovy plastic strip.

# Adjudication for Exhibiting Membership

The intention of the adjudication procedure is to determine that the member is consistently capable of work of the highest standard. Exhibiting membership is meant to be hard earned, and to be valued as signifying excellence.

The piece or pieces of work submitted should be remarkably good, and indicate a range of skills. A single bowl or stool for example is unlikely to be sufficient but a desk or sideboard probably would be.

Work which is intended by the maker to be functional will be rejected if it does not function well. Joking or experimental work is fine if it is done with style and excellence.

It should be structurally sound and likely to remain so, with due allowance for the annual humidity cycle and for long term shrinkage.

Joints should be suitable and fit beautifully. Please specify joining techniques where not obvious

Drawers should slide smoothly.

There should be no make-do arrangements.

Screws and other fixings should be of the best quality, snug, tight and well placed.

Sources of inspiration should be identified where the work draws noticeably on another's style.

Here are a few additional pointers to clarify what is wanted.

- . A portfolio to indicate something of a 'track record' is desirable.
- . One or two painstaking student pieces are not sufficient
- . Sanding and/or machining marks are not likely to be accepted; eg router burns or swirls, or thicknesser corrugations.
- . Turners in particular need to remember that there are a lot of lathes out there, and you will need to show more than several assiduously rendered Richard Raffan, Vaughn Richmond or Terry Baker bowls and/or a couple of candle sticks. Of course the principle offered here applies just as much to, say, carving or whatever.

Where appropriate the committee will call in an expert in the field, for example if musical instruments were submitted and there wasn't a maker on the committee.

And here are some excuses that have been offered, and understood, but not accepted.

I'll fix/finish that later (I promise)...

The router slipped...

It's the first time I've done that...

Oh that! That's only...

Well that's never bothered me...

It is worth your while to get an opinion or two of your work from exhibiting members or committee members before arranging for adjudication.

Finally, if your work should not be accepted, you are most emphatically invited to try again. You will be given our reasons in a spirit of constructive criticism and it is earnestly hoped that you will take them that way. We're all working toward excellence, after all.

## CONGRATULATIONS

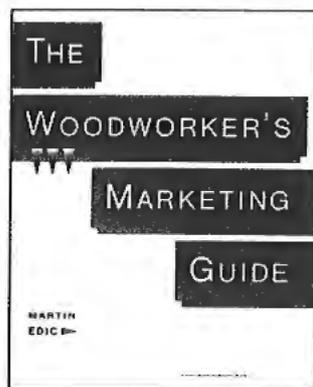
The Waverley Woollahra Arts Centre would like to congratulate Jim Davey, Rad Joura, Jeanette Whiteway and Ian Woodhead for having their works selected for exhibition in this years Waverley Art Prize. The judge, Ron Robertson Swann, commented on their excellent use of materials and the superb standard of craftsmanship.

Margaret Kearns

## GRAPHIC SUCCESS

The graphics for our For Tomorrow exhibition (1993) are now to be seen in 'Designers Down Under'. This handsome book (\$125) is a selection of graphic art from Australia and New Zealand and is being distributed in Japan, USA and Europe. Congratulations to Nelson Leong.

## BOOK REVIEW



If you want to continue making things you don't really enjoy making, for people who don't really appreciate your talent, don't read this book.

If you want to continue blaming the recession for your woodworking business downturn, don't read this book.

If you are a hobbyist woodworker and you want to continue to just dream about becoming a full-time woodie, don't read this book.

If you enjoy the feast and famine cycle that plagues so many small workshops, don't read this book.

For the rest of you, perhaps this is just the book you've been waiting for.

This book defines what marketing is, and it is a lot more than just an entry in a business telephone directory. Some of the claimed benefits of active marketing are better quality jobs, more consistent workflow and cashflow, more profitable jobs and more satisfaction for both you and your clients. It goes on to explain why you should actively market your services, who is involved in the process, how effective marketing can be achieved and when the opportunities to market arise.

The author, Martin Edic, is a professional writer and a consultant who specialises in small-business marketing. His experience makes him well qualified to write this book on marketing, addressed as it is to the needs of woodworkers. However, it is so cleverly written that it would be a valuable guide to any provider of professional services.

It offers advice on how to quote and price your work, presents a simple but powerful model of the sales process, and offers persuasive arguments why you should use both a professional photographer and a professional graphic artist.

I cannot remember the last woodie book I bought which had neither photographs nor diagrams. While this one contains neither, it is not short of colourful examples to illustrate the major points made.

This is another gem for all serious woodies from Taunton Press, publishers of *Fine Woodworking*. It should be available wherever fine woodworking books are sold and can be yours for around \$40.

Con Downey

## Japan WOODWORKING

Fine woodworking  
in  
Japanese traditional spirit and manner

Takashi Nishiura, an Association member who runs Japan Woodworking at Manly Vale, is offering a unique course over two days.

The course covers the  
**TUNING**  
**SHARPENING**  
**USE and MAINTENANCE**  
of a traditional Japanese plane.

The course is to be held at Taka's workshop on the second floor  
**25/2 PATON PLACE**  
**MANLY VALE NSW**  
on **Wednesday, 22nd November 7pm - 9pm**  
and **Saturday, 25th November 9am - 1pm.**

It would help if you could bring along a small block plane and sharp chisels in sizes 3mm and 24mm, although a limited number of tools will be available for those without.

The course fee of \$380 includes a 64mm wide **KANEHARU** plane valued at \$320.

**Taka** can be contacted  
by telephone on **(02) 9907 0924**  
or by facsimile on **(02) 9948 3716.**

## GALLERY GUIDE

Last year we published a directory of galleries in NSW and the ACT which specialise in fine works in wood.

In the next issue of this newsletter a new directory will be published.

Ensure *your* favourite gallery is included. Contact the editor with the name of the gallery, and its address and phone number.

## WAX & CLAY MODELLING

*When the going gets tough, the tough get going. Or, as Bob Howard tells it, if your crayons can't crack it, perhaps plasticine provides plenty.*

There's nothing like a few curves to emphasise the limitations of drawings.

When I was asked by a potential client to submit a proposal for a 1.8m diameter round pedestal table I found it impossible to put my ideas on paper. Somebody more artistic than I probably could have, but it was beyond me. And because I could not draw it, I couldn't precisely work out its basic shape, much less how I was actually going to build it.

So I had to make a model.

But not a wooden one. I know from my carving that when you are dealing with curved forms, wooden models are far too limiting, especially in the crucial early stages. Once the design has been finalised, it is easy enough to make a wooden model. But in the early stages when you are trying out possibilities, groping around to see what works, the wood is not flexible enough. It cannot easily be changed, and can only be changed by subtraction and not addition.

Plasticine (or modelling clay) and wax are far more flexible. We can make up an initial shape and then quickly and easily add or subtract material to experiment with different forms. Because this is easy to do, we might often go further in our explorations than we would with a less flexible material.

With my table I had a vague idea of six legs spiralling up from a base into a central pedestal, and then spiralling out into arms to support the top. But I had no clear idea of the overall shape, particularly the way in which the legs progressed into the arms. I initially imagined that the leg would start on one side of the table and like some sort of elongated "S" shape end up as an arm on the other side.

When I made the model it quickly became apparent that that was not the best way to do it. Rather the shape should be more of a "C" with the leg curving in and up into the centre and then returning overhead with a curve in the vertical plane matching the leg below. (If you take a bit of wire in the shape of a "C" and holding it in that vertical position bend it around a vertical cylinder like a coffee mug you'll have the shape of one leg form. If you then took six similar shapes and joined them with the vertical backs together as the centre pedestal you'll have a rough idea of the table shape.)

I modelled up the form and then carefully shaped each leg and arm to show the cross-section I wanted (basically triangular). At this point I was able to play with the hard edges of the form to make the lines flow in the way I wanted.

Then I cut a top out of 3mm MDF in the right proportion and I had something to show my client.

After looking at it we decided to see if it worked better with five legs. Again the wax was invaluable because I just cut the model up into six leg/arm segments, discarded one, and joined the remaining five back together. This was sufficiently accurate for us to evaluate the six leg/five leg possibilities. I took the precaution of photographing the six leg version before I cut it up so that we could refer back to it if necessary.

We decided to go with five legs as it was less cluttered and showed the form better. I then worked from the model to full scale drawings. This was possible now for two reasons: (1) I had finalised the form and knew exactly what I was drawing; and (2) the only drawings I needed were the simple plan and elevation drawings. While these were perfectly adequate for building the table, they were not the best way to show such a complex form to a client (unless the client either had an excellent imagination and was skilled in reading drawings).

At a later stage I had to decide on the exact form of the foot at the end of each leg. My initial idea was to have each leg end in a hemisphere (the basic idea I derived from frogs toes) but the client didn't want this - they felt that the hard line of the leg (the apex of the triangular cross-section) should continue somehow into the foot. Okay, but how? Once again it was back to modelling, but this time with plasticine.

I had tried to model the table out of this but found it was too soft, and the whole structure tended to collapse. The wax was much harder and stronger - though because of this it was also much slower to use.

The plasticine was perfect for the foot and I was able to fairly quickly try out half a dozen different ideas, with variations, before I finally settled on one. I found it quite difficult conceptually - there was a lot of head scratching, and sitting and thinking in between bursts of modelling, but the beauty of it was being able to quickly model up an idea and look at it, and try out variations on it, and get feedback from other people. It is much easier to judge shapes that you can see than to try to decide from either drawings or visions in your mind. And trying to model them all out of wood would be slow and pretty expensive.

## WAX & CLAY MODELLING (cont.)

Details of the wax and plasticine are given below. There are also many tools that can be bought or made to use to work these materials, in addition to your fingers. The shapes can be found in books on modelling or sculpture. The tools can be made out of wood, perspex or old stainless steel cutlery.

**FOOTNOTE:** The major problem in building the table was to do it in such a way that the wood movement was accommodated. It was to be made of jarrah which would combine significant movement with great strength behind it, a most unforgiving combination.

I tried to find a construction that would avoid the horror or trying to join five legs which curved every which way in the middle, but I couldn't. Because the legs arrived in the centre from five points around a circle, it meant that the grain directions of the legs were not all compatible. I was tempted to try bricking them up like a massive ply type construction, but started to have bad dreams about the whole structure tearing itself apart in the dead of the night. So in the end I stack laminated each leg out of 46 mm jarrah (using AV Syntec urea formaldehyde 201 with the LF liquid hardener. The 203 would have been better with perhaps the LF powder hardener, but it was unavailable when I wanted it and I couldn't wait.) Then I spent at least 3 days (and nights) wrestling with the final fit of the joints (having spent

goodness knows how long previously getting them roughly fitted). And it was all end-grain jarrah that had to be pared away to fit the joints.

The end result is that the table is made up of five separate legs, which are screwed together top and bottom. Each leg meets its two neighbours in two 600mm long compound curves. It was the most demanding thing I have ever made and I finally know what Krenov means when he talks about being exhausted by the effort required to make something.

Bob Howard

### SOURCES

Plasticine: Available from DAYSTAR AUSTRALIA which has outlets in both Seven Hills (02) 674 3323 and Rockdale (02) 567 3328.

Wax : Available from DUSSEK CAMPBELL Pty Ltd in Auburn (02) 749 2001.

## Proposal for a visit by Michael Dunbar

We would like to gauge the interest of members and friends for workshops and seminars on building Windsor chairs in late 1996 or early 1997.

Michael Dunbar of Portsmouth, New Hampshire, has been making these since 1970. He is well known in the US and Canada and conducts classes on the skills involved.

If any readers are interested or if any readers have any contacts or thoughts on how we might fund a venture like this, could they contact the Association's committee or one of the following people :

David Simon from The Australian Woodworker. David has done a course with Michael at his workshop in Portsmouth.

Henry Black, from Garrett Wade in Sydney. Henry has in the past organised people like Gary Knox Bennett, Richard Latrobe Bateman and Art Carpenter to give workshops.

## KIRSCHEN WOODCARVING TOOLS

I sell the Kirschen carving tools, made in West Germany, because :

- my tests have shown the steel to be tougher than Pfeil
- there are 800 tools in the range, so if you need an odd shape or size, chances are you can get it. (Compare this with the 200 tools in the Pfeil range)
- the tools look as good as the Pfeil and much better than Dastra
- the handles are the best shape available, having ends which are rounded and large and thus easy on your hands
- the prices are competitive with Pfeil and lower than Dastra.

I have over 300 different profiles of these excellent tools in stock. And, because I am a woodcarver, I can advise you on what to buy, how to use them and how to sharpen them.

Bob Howard  
380 Botany Road  
Alexandria NSW 2015  
Phone (02) 319 5666  
Fax (02) 318 0027

 **KIRSCHEN** 1858  
MADE IN GERMANY

# Diary

## SEPTEMBER

**August 25 - October 8**

**AGROUND - Don Fortescue**

Wollongong City Gallery  
Corner Kembla & Burelli Sts Wollongong NSW  
Enquiries : (042) 28 7500

**10 - October 4 Beaver Galleries**

Contemporary jewellery plus ash glazed ceramics  
81 Denison Street, Deakin ACT  
Enquiries : (06) 282 5294

**12 - October 31 Alvar Alto**

Architecture, furniture and models of influential  
Finnish Architect  
Powerhouse Museum, Sydney  
Enquiries : (02) 217 0111

**16 - October 15**

**Meet The Makers - at Floriade**

Canberra's Spring Festival  
Canberra, ACT  
Enquiries : Marketlink Exhibitions (06) 285 1186  
or Fax (06) 285 1796

**24 - Oct. 15 Annual General Exhibition**

Sturt Galleries, Range Road Mittagong NSW  
Enquiries : (048) 60 2083

**29 - October 2 Treasures in Timber**

**Woodcraft Guild of the ACT**

Exhibition Gallery of ACT Legislative Assembly  
Civic Square, London Circuit, Canberra ACT  
Enquiries : (06) 281 6548

**29 - Oct. 2 Exhibition of Fine Woodwork**

Sails Resort, Port Macquarie NSW  
Enquiries : Robert Percival (066) 52 5221

**29 - Oct. 11 Works by Ian Cameron**

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

**30 Saturday Sydney Tool Sale & Swap**

9am - 2 pm  
Burwood Girls' High School  
Queen Street, Croydon NSW  
Sellers Enquiries : Henry Black (02) 744 7875

## OCTOBER

**September 29 - October 2**

**Treasures in Timber**

**Woodcraft Guild of the ACT**

Enquiries : (06) 281 6548

**Sept 29 - 2 Exhibition of Fine Woodwork**

Sails Resort, Port Macquarie NSW  
Enquiries : Robert Percival (066) 52 5221

**Sept 10 - October 4 Beaver Galleries**

Contemporary jewellery plus ash glazed ceramics  
81 Denison Street, Deakin ACT  
Enquiries : (06) 282 5294

**August 25 - October 8**

**AGROUND - Don Fortescue**

Wollongong City Gallery  
Corner Kembla & Burelli Sts Wollongong NSW  
Enquiries : (042) 28 7500

**Sept 29 - Oct. 11 Works by Ian Cameron**

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

**September 16 - October 15**

**Meet The Makers - at Floriade**

Canberra's Spring Festival  
Canberra, ACT  
Enquiries : Marketlink Exhibitions (06) 285 1186

**Sept 24 - Oct. 15 Annual Exhibition**

Sturt Galleries, Range Road Mittagong NSW  
Enquiries : (048) 60 2083

**1 - Nov 18 Intricacies - Philip Monaghan**

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

**7 - 8 Rosebank Timber Traders**

Rare Timbers Display & Auction  
& Portable Sawmill Expo & Demonstration  
Lot 1 Dunoon Road, Rosebank NSW  
Enquiries: Dianne or Paul (066) 88 2215

**9 Next Association Meeting**

See page 2

**13 - 15 Melbourne Timber & Working With  
Wood Show**

Exhibition Buildings, Melbourne VIC

**September 12 - October 31 Alvar Alto**

Powerhouse Museum, Sydney  
Enquiries : (02) 217 0111

# Diary

## NOVEMBER

Oct 1 - Nov 18

### Intricacies - Philip Monaghan

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

2 **Deadline for the next newsletter**

4 - 5 **Association's Woodies Weekend Tour**

Covering Canberra & Mittagong (at least)  
See page 8

11 - 12 **Eltham and District Woodworkers Exhibition**

Community Centre, Main Road, Eltham VIC

17 - 26 **A Celebration of Wood**

### VWA Doncaster Festival & Exhibition

Doncaster Gallery  
(rear Manningham City Offices)  
699 Doncaster Road, Doncaster VIC  
Enquiries : Jane La Scala (03) 9497 1916  
Jeremy Watson (03) 9387 7135

21 - 26

### The Australian CRAFT Show

RAS Showground, Sydney NSW  
Enquiries : June Bibby (02) 876 3905  
or Fax (02) 876 4210

25 - Dec 3 **School of Wood Exhibition**

Sturt Galleries, Range Road Mittagong NSW  
Enquiries : (048) 60 2083

30 - Dec 17 **Graduating Students Exhibition**

Foyer Gallery, Canberra School of Art  
Canberra ACT  
Enquiries : (06) 249 5835

## DECEMBER

Nov 25 - Dec 3 **School of Wood Exhibition**

Sturt Galleries, Range Road Mittagong NSW  
Enquiries : (048) 60 2083

Nov 30 - Dec 17

### Graduating Students Exhibition

Foyer Gallery, Canberra School of Art  
Canberra ACT  
Enquiries : (06) 249 5835

## JANUARY 1996

8 - 19

### McGregor Summer School

"A learning experience in a holiday atmosphere"  
Enquiries : The Manager, Cultural Activities  
Darling Downs Unilink  
PO Box 200  
Drayton North, Toowoomba QLD 4350  
Phone (076) 36 4000  
Fax (076) 36 4888

## APRIL 1996

12 - 14 **The 3rd Annual Artcraft 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

## MAY 1996

27 - June 23

### VWA Living With Wood Exhibition

MMCC Main Hall, Melbourne VIC  
Enquiries : Jane La Scala (03) 9497 1916  
Jeremy Watson (03) 9387 7135

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 and see page 3 for next deadlines.

Can any reader please let the editor know about other happenings in other parts of this great State?!



## SYDNEY

SATURDAY  
30th SEPTEMBER

Burwood Girls' High  
Queen St. Croydon  
ENTRY \$5.00  
DOORS OPEN 9 TO 2

TOOL  
SALE  
1995

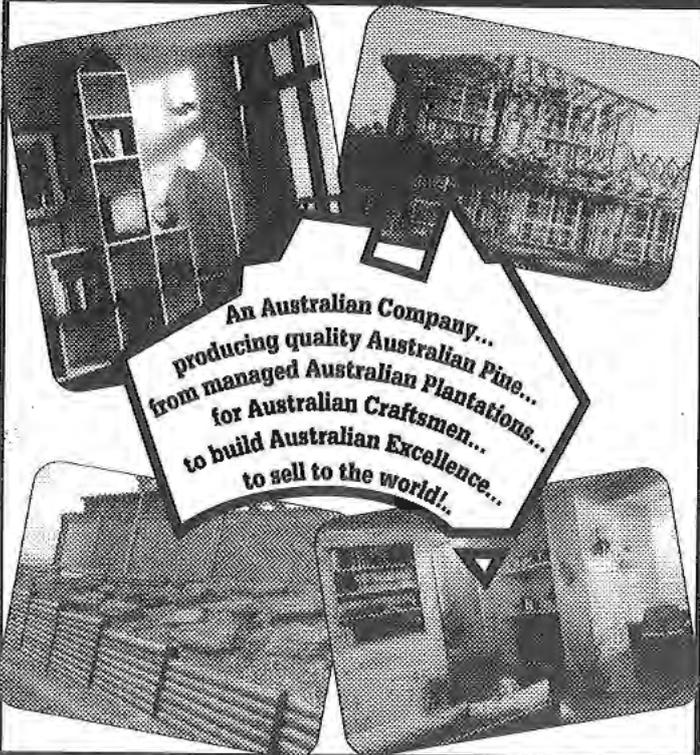
Old and new woodworking tools  
of a quality not usually found.  
Always hundreds of planes,  
books, catalogues and  
all manner of usefull stuff.

DOOR PRIZE  
Sellers inquiries 744-7875



# Softwoods

*...the best in the business!*



An Australian Company...  
producing quality Australian Pine...  
from managed Australian Plantations...  
for Australian Craftsmen...  
to build Australian Excellence...  
to sell to the world!..

*Proudly Supporting Australian Excellence!  
Major Prize Sponsor and Patron to the 1993  
Woodworkers 'For Tomorrow' Exhibition.*

# SERIOUS WOODWORKERS NEED SERIOUS PROTECTION. AN AIRLITE IS THE ANSWER.



- Compact powered anti-dust respirator.
- Keeps fresh filtered airflow over face.
- Impact resistant visor to protect eyes and face.
- 4 or 8 hour rechargeable battery pack.
- High capacity filter design.
- Lightweight.

For further information  
call Racal Health & Safety  
on 1800 803 086.



## WOODWORKER'S CHALLENGE

Thanks to those members who participated in the inaugural challenge at our August meeting.

The winner, by popular choice, was a cheeky little sculpture titled 'A League Of Their Own'.

The Fred Hollows Foundation was chosen as the receiver of the proceeds from the challenge.

PS Don't forget to let the editor know what courses are available to learn woodworking so that a list can be published in the next newsletter. See page 2.

PPS Don't forget to let the editor know what galleries are around which specialise in fine works in wood so that a list can be published in the next newsletter. See page 11.

# Garrett Wade



Sydney shop now stocking

Lie Nielsen planes, Nicholson rasps,  
laminated blades to suit bench & block planes,  
extensive selection of books and catalogue reprints, wide  
range of clamps & cramps,  
Racal Airlite & Dustmaster  
(spares available including Airstream)

10% Discount to all members on catalogue items.

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

Tel 02-744-3458