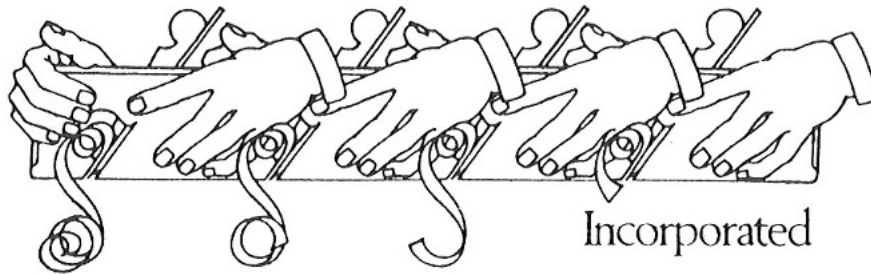


# WOODWORKERS' ASSOCIATION OF N.S.W.



## FROM THE CHAIR

The Calendar of events for the next few months is looking exciting.

In November, **The Traditional Tools Group** have invited us to attend their meeting at which a visiting American author, and notable authority on the history of hand planes, Roger Smith, will speak.

August brings a concise exhibition of members' work at the 'Craftspace Gallery', The Rocks, Sydney. This is intended to be an 'intimate' warmup to the major exhibition at the State Library in 1996. At this stage a number of members have committed themselves. If you haven't and would like to, contact any of the committee members today, straight after reading this!

It is an opportunity for those associate members who have been thinking of making a piece for adjudication to take the plunge.

At the June meeting, Hans Drielsma, State Forests Managing Director, will be discussing new developments in eucalypts.

In April, a combined wood-based group will host the inaugural "Gathering Of The Wood Skills" at Lidcombe TAFE. The idea being that various organisations meet and promote their area of interest. A number of members have expressed their support for such a day and it's time to confirm by either: providing a piece for display, donating time to answer inquiries, demonstrating some fine woodworking skills or simply being there. Please contact any of the committee for further details. (Also see page 7). Look forward to seeing you there.

An event closer to hand however, is the April meeting which, of course, incorporates The Annual General Meeting. All positions are officially vacant and need to be filled. In particular, we need additional people to become part of an exhibition committee as we move into the organisation for 1996.

Noel Frankham, General Manager of the Crafts Council of NSW will be addressing this meeting. Alan Perry will also treat us to another practical demonstration. See page 2 for details.

It has been great to see such enthusiastic attendance along with a number of old familiar faces at the last few meetings.

If you have a particular topic you'd like to see addressed, or guest speakers you'd like to suggest, let the committee know.

Regards

Paul Floyd



*Louis XVI Writing Desk in Mahogany and Ebony, by Scott Zeller, winner of the inaugural Youth Woodworking Scholarship. See page 8 for report.*

## OUR NEXT MEETING

**Guest Speaker : Noel Frankham**

**Practical Demonstration : Alan Perry**

Noel Frankham, the new General Manager of the Crafts Council of NSW, succeeding Helen Lewis is fortunate to have inherited control of a financially and philosophically sound ship. He is brimming with enthusiasm to continue and extend ideas from the previous board.

A graduate of the Tasmanian School of Art - in Photography, Noel has recently left his position as head of Visual Arts / Crafts Board (VACB). Prior to this he managed the Queensland Art Gallery's Regional Development Programme, providing travelling exhibitions and advice to regional councils and galleries.

At our next meeting we can look forward to a discussion with Noel on the role of the Crafts Councils in promoting such crafts as ours. As well, we shall have the opportunity to inject our perspective.

### **Tuning Your Cabinet Scraper**

This much underrated tool must be one of the best cabinetmaking secrets around. How can such an inexpensive tool do such a wonderful job? The answer lies in tuning. Courtesy of Alan Perry, you will be able to see how to turn this humble piece of steel into a true delight.

As usual a variety of light refreshments will be available for a token cost. Limited parking may be available on site. Reserve a space by phoning Paul Floyd on (047) 35 2033 before midday on the day.

Looking forward to seeing you there.

**Monday, April 3rd**

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

## **ENCAPSULATOR ENTREATY**

For the benefit of those members who cannot attend our bi-monthly meetings, this newsletter provides a means to keep in touch.

Each edition of the newsletter should include a summary of the presentation of the guest speaker from the previous meeting. From amongst the notetakers and journalists present at each meeting a volunteer is required to provide such a summary.

So at the next meeting, please seek out the Chair or Vice Chair **before** the meeting starts and let them know if you would provide the summary of that night's presentation. All offers will be welcome.

Con Downey

## **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: Tony Stirton** tel: (02) 569 6917  
48 Clarendon Road  
Stanmore 2048

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

**Editor: Con Downey** ah tel: (02) 525 7593  
28 Malvern Road  
Miranda 2228

**General Assistance: Fred Blake** bh tel: (02) 231 5259  
**Jim Davey**  
**Dan Taylor** ah tel: (047) 39 5377

**Image Conservator: Karen Miles** bh tel: (02) 252 2393

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

## Minutes of the General Meeting February 13th 1995

- \* Apologies received - Richard Vaughan, Jamie Hartley, Fred Blake
- \* Minutes of previous meeting accepted.  
Proposed David Ashton  
Seconded Dan Taylor
- \* Treasurer's report - cash on hand is \$1934 after tonight's cheques.  
Membership renewals are now overdue and are requested to be paid as soon as possible.
- \* Tool sale / swap - Henry Black advised that the next sale/swap will be on 5th March at Burwood Girls High School.  
Henry also donated a number of "Woodcraft goes to the Opera House" leaflets and catalogues for the Association's files.
- \* Combined Wood Associations Information Day, Lidcombe TAFE  
Saturday 8th April - volunteers to help with our display or to do demonstrations etc. to contact John Brassell.
- \* Sydney Timber & Working With Wood Show, July 21-23 1995  
- Patrick O'Reilly of the organisers has again provided space; volunteers and exhibits of associate and exhibiting members' work are required to promote the Association. John Brassell is again the man to contact.
- \* August Craftsplace Exhibition - exhibitors to confirm and pay \$100 to committee now. Cost to each exhibitor will be approximately \$200 in total.
- \* Catering charge - the new catering charge of \$3 per head for drinks and snacks is working well. Last month we almost balanced and there was little to carry away.
- \* Veneer is being stored at Paul Floyd's workshop - a "Veneer Day" was proposed and expressions of interest from members requiring small quantities was requested by Paul.
- \* Bruce Morley's letter regarding damage to his exhibition pieces was read out. (See Letters to the Editor, page 4).
- \* 1996 Exhibition at the NSW State Library - provisionally to be for four weeks in September. Further meetings with likely exhibiting staff to develop guidelines and responsibilities. Nick Hill emphasised the need to have a professional organiser, confirmed sponsorship and grants and a clear legal basis within the Association's structure.
- \* With the formal part of the evening over, Leon Sadubin then spoke on the founding and history of the Association, with contributions from other founding members also present, and provided a fascinating background to all longterm and more recent members who attended.

Tony Stirton

### TREASURER'S REPORT

Cash on hand after payment of February newsletter expenses etc. was \$1,934.

For the year ended 31st December, 1994, the Association made a loss of \$2,125. Copies of the accounts will be available at the Annual General Meeting.

It should be noted that during the year \$1,000 was paid towards fees for the 1993 "For Tomorrow" exhibition, and \$2,020 was charged as depreciation. Before charging these expenses, the Association made a profit for the year of \$895.

Margaret Kearns

## NEWSLETTERS RECEIVED RECENTLY

- . Fine Wood Focus  
from Fine Wood Industry Project, WA
- . Forest Hill Woodturners Inc.
- . FOUND
- . Illawarra Woodworkers Group Inc.
- . Kiama Woodcraft Group Inc.
- . Mid North Coast Woodworkers Inc.
- . Northern Rivers Woodcraft Group Co-op Ltd..
- . The Yarra Turners
- . Victorian Woodworkers Association Inc.
- . Woodcraft Guild of ACT Inc.
- . Woodturners Society of Queensland Inc.

### RENEWAL REMINDER

With all the distractions around Christmas and New Year it's easy to forget those subscription renewals.

If you are not sure about your Association membership, check the address label on the envelope in which this newsletter was posted. For both Associate Members (AM) and Exhibiting Members (EM) the expiry date of your current membership is printed at the bottom right.

The Association welcomes the following  
recently joined associate members

Simon Bannatyne

Louie Papa

### MEETING DATES FOR 1995

APRIL 3rd (AGM)

JUNE 5th

AUGUST 7th

OCTOBER 9th

DECEMBER 4th

### NEWSLETTER DEADLINES

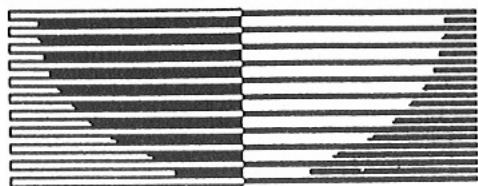
4th MAY

6th JULY

7th SEPTEMBER

2nd NOVEMBER

# NATIONAL WOODTURNING EXHIBITION



This exhibition will be in its eighth year in 1995 and has grown from a small show that basically catered for the members of two Melbourne woodturning clubs to what is now a national competition, exhibition and sale.

All work in organising and conducting the show is voluntary and any profits are put back into future shows. This year the organisation of the show is being undertaken by a sub-committee of the Forest Hill Woodturners Inc..

The venue for the exhibition is the attractive Nunawading Arts and Entertainment Centre in Nunawading, a suburb of Melbourne. The dates for the exhibition are 3rd-11th June, 1995.

As well as the chance to share in around \$8000 in cash and prizes, entrants will have the chance to showcase their work to a wide new audience. In past years this show has received excellent coverage in local, national and international magazines. Last year thousands of people passed through the show and this year the organisers expect even more visitors due to the entire event taking place in one central venue.

Entries close late in May. There will be a limited number of entry forms and information leaflets at our next meeting. But why wait? Contact the co-ordinator :

**Ted Anderson**  
16 Karwitha Street  
Vermont VIC 3133  
(03) 874 7365

## LETTERS TO THE EDITOR

### "Pieces"

At our February meeting, a letter from Bruce Morley to the Association was read to those present. The subject of the letter was not a happy one but perhaps a familiar one to too many craftpersons.

Bruce had entered some prized pieces in a distant competition. He carefully packed and dispatched his entries and they arrived and were shown in perfect condition. Alas, for whatever reason, his pieces were returned but some were themselves in pieces and irreparable.

The letter prompted an animated discussion. John Ellerton, David Lockwood, Nick Hill and others contributed to the discussion, some major points of which were :

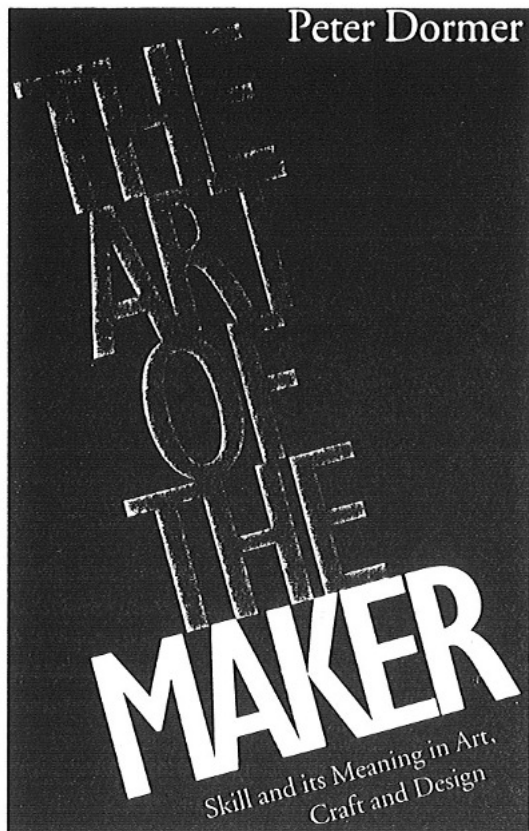
- specialised carriers or furniture removalists are preferable to couriers, as the former have a clearer idea of requirements and are covered by insurance;
- if you pack / seal your own exhibits, the carrier is responsible for delivering the *package* in good condition, regardless of the state of the contents;
- Nick Hill recommends a "Home Arts & Crafts" insurance policy of the type he carries, which includes coverage of removal risk between home workshops and craft shows or exhibitions.

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 slowly as the editor cannot read very fast. Your letter must be signed, but your name will be withheld if you so wish.

## FOREST FACTS

	(hectares)
Total area of NSW	80,000,000
Forested area of NSW	15,017,000
Forested area in State Forests	3,488,000
State Forests Pine Plantation	200,600
State Forests Eucalypt Plantation	26,300
Other Crown-Timber Lands	3,696,000
Forest Area of National Parks	2,577,000
Forest Area on Private Land	5,256,000





## BOOK REVIEW BY Bob Howard

The subtitle of this book is "Skill and its Meaning in Art, Craft and Design".

The blurb on the back jacket begins with :

"When Clement Greenberg declared that 'inspiration is the only factor that cannot be copied', he laid down a charter that has become a dead-end shibboleth for a whole culture. In painting and sculpture, the use of skill has been relegated to a marginal activity. In the applied arts, craft has become secondary to the ideas expressed by the objects. Conception, it is said, has nothing to do with execution. And skills are not merely mechanical and easily learned; they threaten self-expression, creativity, imagination. As art becomes a quick fix for commenting on contemporary society, theory rules practice as never before".

Dormer's book is a "highly reasoned demolition of the arrogance and inconsistencies of these ideas".

Whether or not you agree with that after reading the book no doubt depends on which side you are on. For my part, I found it exciting and heartening to find someone prepared to speak in defence of craft skill, and to do so in words that I can understand. Too much supposedly serious writing about art and craft these days seems to glory in being totally obscure. (See example on page 6 of this newsletter). There is certainly no desire on the part of the writer to communicate. Rather, they seem only to wish to impress, and then only to a small coterie of like-minded accomplices.

Dormer is careful to confine his argument only to those areas in which "handicraft (usually that of the artist or studio craftperson) is the crucial, the only link between intention and expression". Thus performance, installation and video art, for example, are not the concern of the book. But woodwork is - certainly at the artistic end, anyway.

The book will be of most interest to those of a more philosophical bent. Since I think I am reasonably typical of at least one section of the Association, I think enough of us are groping about trying to make sense of the prevailing orthodoxy in design to make this book worth a review.

To quote Dormer again :

"It might be the case that 'Art is whatever you say is art', but the reality is that this statement is only significant if other artists agree to recognise the artist and the art as such. Any outsider can call what they make 'art', but it will not carry any weight unless the 'profession' agrees. The profession includes art curators, art critics, art theorists and the editors of art magazines. To be a successful artist is to understand the tacit prejudices and the orthodoxies of the day".

If we substitute the word 'design' for the word 'art' in that sentence, its relevance to us might be clearer.

Dormer goes on :

"Craft, for example, is not recognised as art... The efforts of studio craftspeople to get themselves accepted as artists are often wasted. Acceptance now depends on denying or subverting craft, or insisting that craft is the least important aspect of the work. Even then, a work in what is perceived to be a craft medium, such as clay or glass or textiles, is seldom accepted as art. Such orthodoxies and prejudices may be unfair or illogical, but they exist...".

Again, I think I am typical of many members of the Association in that when I look out at the world of design and art I find the orthodoxies quite incomprehensible. If I was to design a car whose shape was acceptable within the prevailing orthodoxy, the fact that the wheels were triangular would not matter, provided the overall design was "fully resolved in formal terms". Who cares about the ride - it looks great! And if you think that is a bit extreme, look at modern chairs designed for use in the home. Too many of them are about as functional as triangular wheels.

These orthodoxies are passed off as some Holy Writ, when really they are only the prevailing fashion. People cast about for ways of justifying them of course. The current fashion of minimalism in furniture is justified in part by environmental concern - saving the forests and all that. But then something unrenowned and environmentally wasteful, like nylon, is substituted for the renewable wood!

But I digress.

Dormer identifies a number of prejudices that exist about craft, and which have resulted in craft and craft skills being treated with disdain within the art community. He argues that these prejudices are mistaken, and goes on to argue "that the plastic arts benefit from a traditional approach, which recognises that process and content are interdependent... (and) that craft knowledge itself enriches individual experience and becomes a part of the self that is expressed in art or studio craft".

His chapter headings are :

1. What is Craft Knowledge?
2. Craft Skills and the Plastic Arts
3. Learning a Craft
4. Do Experts Follow Rules?
5. Form and Content, and
6. All Five Senses.

To give him the last word, Dormer says :  
"I believe that practical skill - handicraft - is undervalued. It is out of fashion in the art world. It is misunderstood, it is neglected. My arguments are that we might easily lose a tradition of making and thinking-through-making in the plastic arts and that this loss would be a serious one".

It's a good book, and I recommend it.

## THE ART OF THE MAKER

by Peter Dormer

Published by Thames and Hudson (UK) 1994

ISBN 0-500-27778-8

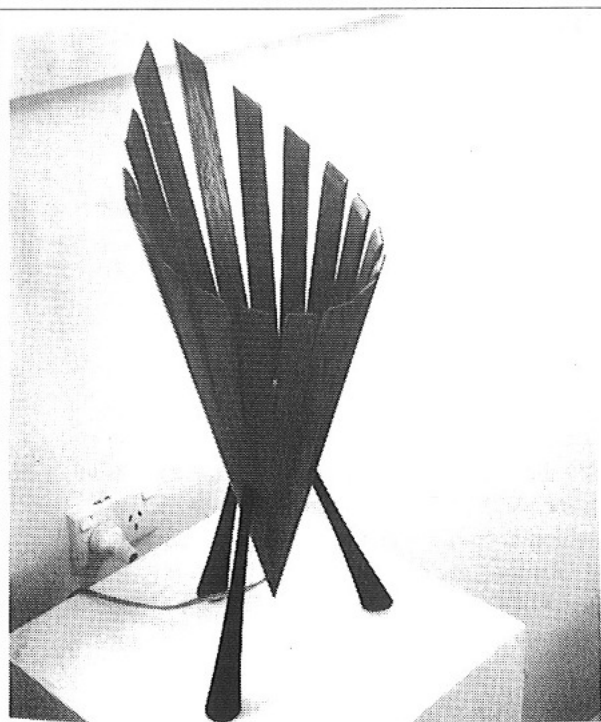
## Blah, blah, blah ...

*"The dutiful denunciation of Descartes brings uncanny authority to these terms. What prevents 'decentred, non-dramatic and non-hierarchical' from being expressed as 'incoherent' or 'entropic'? The virtue which they protest, I fear, is not particularly good feminism. Decentred, non-dramatic and non-hierarchical do not effectively challenge phallogentricity so much as constitute a polemic against the concept of dialectic.*

*"Oddly, the aggressively oppositional framework is positioned for valorizing Teakel's installation. True, there are some fine passages of evocation in Topliss' account (dealing with formal and symbolic properties); but the work is not allowed to remain with such phenomenological poetry: it is forced into contestation analogous to the way recent feminist theory has invalidated phallogentric binaries."*

This quote is taken from a letter written to Art Monthly Australia (December 1994, Number 76, page9) by Robert Nelson, lecturer in Art History at Monash University and the new art critic for the Melbourne Age.

Nelson obviously felt strongly enough about some of his views to wish to put them on paper and, I assume, communicate his thoughts to the readers of this journal. But in one of those bewildering acts of self-defeatism, he has chosen to write in such a way that he might as well have written in Swahili for all the sense he makes. One can only seriously question whether his primary purpose was to communicate, or simply to impress us with his verbosity.



## A BRIGHT IDEA

Remember the Cone Chair which appeared on the cover of our February 1995 newsletter.

Well, here is its predecessor.

Richard Ellis made the lamp pictured here at the Sturt School For Wood. It soon dawned on him that this concept could also work as a chair.

Using the same tapered coopered construction, and modifying the scale and shape and detail for its intended use, he then made the chair. Despite its appearance of lightness, the chair was quite robust and apparently surprisingly comfortable for those of more modest bulk.

# Bigger BEGA

The **Bega Woodcraft Awards** started in 1989 with major funding from what was then the NSW Forestry Commission. The now **State Forests of NSW** are to this date still the major sponsor of the Awards. Over the years a number of other sponsors have been supportive of the Awards, This year, associated sponsors include **Bega Valley Shire Council, Working Wood of Cobargo, Turning-N-Tools of Bega** and the **Bega District Woodcraft Association** which has also been the organising body for the Awards since 1990.

The judges this year are **Mike St Clair**, one of Australia's leading woodturners with an international reputation, and for the second year **George Ingham**, furniture maker/designer and Head of the School of Wood at the Canberra School of Arts. The judges have informed the organisers that they will be taking into consideration the following when determining the winners in each judged category :

**Innovation, Creativity, Originality,  
Design and Technique.**

The judged categories are 1. Furniture, 2. Turning, 3. Carving / Sculpture, 4. Marquetry / Intarsia, 5. Open and 6. Youth (under 18). There is also to be a People's Choice category where the winner will be determined by the votes of visitors throughout the exhibition. Prize money for the Awards has increased to now be in the order of \$5000, and with the possibility of acquisition of a piece or pieces by State Forests of NSW for the prestigious **Henry Kendall Collection** I suspect the winners will need to be of a very high standard.

Important dates to remember are :

**31/03/95** closing date for entry forms and fees,  
**07/04/95** deadline for receipt of entries,  
**15-28/04/95** Awards exhibition dates.

The people to contact for any enquiry on the Bega Woodcraft Awards are **John Cross (064) 923994**, or **Steve Stafford (064) 936572**.

If any reader has the chance to visit the Awards and would like to share their impressions, just jot down your thoughts and send them to the editor before the deadline for the next newsletter. All submissions will be published in the next issue.

## THE INAUGURAL FIELD DAY FOR THE GATHERING OF THE WOOD SKILLS

CANTEEN AREA  
LIDCOMBE COLLEGE OF T.A.F.E.  
10 EAST STREET LIDCOMBE  
**SATURDAY 8th APRIL 10.00am-3.00pm**

**DEMONSTRATIONS BY**  
- WOODTURNERS GUILD OF SYDNEY  
- THE TRADITIONAL TOOLS GROUP  
- THE MARQUETRY GUILD OF NSW  
- THE WOODWORKERS' ASSOC. OF NSW  
- THE WOODCARVERS GUILD OF NSW  
- POLE LATHE ASSOC. OF NSW

DISPLAY BY T.A.F.E. ON SHORT COURSES AVAILABLE FOR  
THE WOODWORKER

THIS IS AN OPPORTUNITY TO SEE AND POSSIBLY  
HAVE A GO AT SOME OF THE TRADITIONAL SKILLS  
BEING DEMONSTRATED AND YOUR QUESTION  
ANSWERED

**ALL WELCOME**  
**LIGHT REFRESHMENTS AVAILABLE**  
**ADMISSION FREE**

FOR FURTHER INFORMATION  
CONTACT GEOFF DELVES (02) 637 2932 AH

FOR THE ASSOCIATION'S INVOLVEMENT  
CONTACT JOHN BRASSELL

## THE FINE EDGE

### Japanese Woodworking Tools

IMPORTERS OF JAPANESE WOODWORKING  
TOOLS FOR OVER 11 YEARS

SUPPLIERS OF IYORI, SAMURAI,  
KOYAMACHI, NISHIKI AND MASTERS CHISELS,  
KING AND ARISHIYAMA WATERSTONES,  
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**THE FINE EDGE**  
**PO BOX 371**  
**ROSNY PARK TASMANIA 7018**

**PHONE (002) 44 4107**



## WHO WE ARE

The Association comprises about 150 individuals, men and women, and membership is open to anyone interested in woodworking. There are regular meetings where you can usually hear a guest speaker and where you can discuss techniques and problems with fellow 'woodies' over some wine, juice, tea or coffee.

As the membership is about half and 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 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 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.

For enquiries, contact any of the committee as listed on page 2 of this newsletter.

Associate membership can be yours for \$40 per annum. 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.



## YOUTH WOODWORKING SCHOLARSHIP

Sponsored by

**Mother Of Pearl & Sons Trading Pty Ltd**  
Traditional Hardware Merchants and Iron Mongers

I was privileged when asked to judge this prestigious scholarship, although unsure of the types of jobs with which I was to be confronted. Initially we heard that there were 45 people that said they would be entering; it was quite a relief to find that only 12 arrived on the day.

It was quite exciting to have Jim Martin with his many years industrial experience and Paul with his knowledge of antique furniture as co-judges. We leant on each other for various points of discussion. The guidelines of judging were twofold, technical and creative. The technical side was judged objectively with marks allocated for drawing, carcass construction, timber sizes, door and drawers, decoration and finishing. The creative side was subjective, looking for adherence to traditional cabinetmaking concepts, interpretation of the brief, finish relevant to the period or the patina of the piece.

After a delightful lunch, Carl Sriber made us start work. Fortunately, the entrants' names had been covered over as some of the students came from Lidcombe College.

The judging process was exhaustive and proved to be more difficult than at first thought. However, it helped that 3 pieces were not considered to be within the brief and so did not have to be judged.

After about 5 hours we had narrowed it down to 3 pieces. There was Phillip Mathie's Hepplewhite Chest of Drawers in Mahogany and Oregon as pictured above, Robert Huntley's Davenport in American White Oak with Walnut veneer as pictured on the facing page, and Scott Zeller's Writing Desk as pictured on front cover.





Standing looking at these 3 pieces gave you a sense of responsibility. You had to fairly judge them according to the rules; each judge looking at the subjective side with the technical side almost even. A number of things were looked at; is the proportion right, hardware in keeping with the style, handles on chest in proportion, should the knobs be higher / larger, should the drawers on the writing desk have handles?

In the end it really came down to each judge allocating their individual mark for finish, research etc. and then all three judges agreeing on a mark that corresponded to the relative appeal of the piece in relation to the other competitors.

The pieces were moved (1,2,3), (3,2,1), (2,3,1) several times, however, when final total marks were tallied, the writing table was clear by 3.5 marks. Really it came down to the appeal and finish of the piece.

When I found out the names of the students, I couldn't believe that 2nd and 3rd were second year apprentices and it augurs well for the quality of entries in future scholarships.

The wheels have already started for 1995 and I found the experience exciting and look forward to being part of it again. I also look forward to Scott Zeller telling of his experiences in Florence, perhaps at a Woodworkers' meeting.

**Alan Perry**  
Head Teacher of Cabinetmaking  
Lidcombe TAFE

## GOOD NEWS

(But the newspapers dont want to know!)

Lidcombe TAFE has seen an outstanding increase in the number of students in the furnishing industry. The following statistics are based on first year apprentices and adults in retraining.

CABINETMAKING	UP 40%
WOODMACHINING	UP 20%
UPHOLSTERY /	
POLISHING	UP 12%

The future of the industry looks bright.

**Alan Perry**



# ANAGOTE TIMBERS

## SPECIAL TIMBERS

NOW AT

144 Renwick St, Marrickville, NSW 2204  
Tel. (02) 558 8444  
Fax (02) 558 8044

## DON'T ALL RUSH

Unfortunately, no one came forward at our February meeting with an offer to write up the excellent presentation given by Leon Sadubin.

Those who did attend would have either had a trip down memory lane or been in awe of the rich history which the Group / Association enjoys.

It is hoped that not yet another presentation goes by from our April gathering without being able to be shared with all our members.

Con

## WOODWORKERS' CHALLENGE

# "LET'S TALK!"

The challenge is to make a conversation piece with the theme of - "Let's Talk!".

This challenge is open to all financial members of the Association. You may enter more than once, there is a \$5 entry fee per entry, and all proceeds will go to a registered charity to be nominated by the winner. The winner will be decided by a viewer's poll to be conducted at our August 1995 meeting.

This is not a judged competition. The idea is to have a bit of fun by letting your imagination run free.

You may still enter if you are geographically challenged. Country members may send their entries to Paul Floyd, or anyone on the committee.

The only limitations on each entry are :

- at least two timbers, or timber derivatives, must be used;
- no more than two non-timber materials can be used;
- it must fit wholly within a space measuring 60cm by 30cm by 20cm.  
(approx. 2ft x 1ft x 8in);
- it must relate to the theme of "Let's Talk!".

What are you waiting for?

Put your thinking caps on and get started - only four months to go!

**FURNITURE MAKER WANTED** to work in solid Australian hardwood furniture for export and local markets. Experience in solid timber furniture making and manufacture is necessary (preferably trade experience).

A positive and cheerful outlook is essential.

We are located in picturesque Gloucester, north-west of Newcastle. Our activities include export to Japan, work for trade missions and embassies, research and development, timber drying, and one-of commissions to small scale manufacture.

If you are looking for opportunities and enjoy a country lifestyle, please give me a call after 5 pm -

**Peter Van Herk**

**(065) 58 2288**

at Australian Design Hardwoods Pty Ltd.

### CRAFTSPACE GALLERY EXHIBITION The Rocks, Sydney

Installation Day : Tuesday 01/08/95

Opening Day : Wednesday 02/08/95

Dismantling : Monday 21/08/95

Work will be adjudicated to ensure that the excellent standard set by the Association is maintained.

A deposit of \$100 is required NOW - this should be sent to Margaret Kearns (see page 2). The balance of approximately \$100 will be payable by June. Note, the exact amount payable will depend upon the number of exhibitors. The Gallery charges a low 10% commission for works sold during the exhibition.

# Diary

## MARCH

### 4 - April 2 Circular Head Arts Festival

Stanley Town Hall

Stanley Tasmania

Enquiries : Mark Bishop (004) 58 1196

### 11 - 30 1995 Woodworking Expo

Civic Hall

Mair Street, Ballarat VIC

Enquiries : Des Heenan (053) 32 6421

### 12 - April 5 i) Nearly Nude - ceramic sculpture by Alison Kelleher ii) Experiments and Games of Chance paintings and prints by Helen Geier

Beaver Galleries

81 Denison Street, Deakin ACT

Enquiries : (06) 282 5294

## APRIL

### 4 Next Association Meeting

Annual General Meeting

See page 2

### 8 Combined Wood Associations Information Day & Display

Lidcombe TAFE Canteen

10 East Street, Lidcombe NSW

Enquiries : Geoff Delves (02) 637 2932

### 15 - 28 Bega Woodcraft Awards

Bega Valley Regional Art Gallery

Zingle Place, Bega NSW

Enquiries : John Cross (064) 923 994

### 7 - 9 Artcraft Expo 95

Fremantle Passenger Terminal

Victoria Quay, Fremantle WA

Enquiries : Bree Martini (09) 450 1466

PO Box 391, COMO, WA 6152

## MAY

### 6 - 7 Glenaeon 1995 Craft Expo

5a Glenroy Avenue

Middle Cove Sydney NSW

Enquiries : (02) 417 3193

### 7 - June 4 Mornington Peninsular Craft Event

Mornington Peninsular Arts Centre

Dunns Road, Mornington VIC

Enquiries : Lynne Heggie (059) 89 2661

## JUNE

### 3 - 11 National Woodturning Exhibition

Nunawading Arts Centre

Maroondah Highway, Nunawading VIC

Enquiries : Ted Anderson (03) 874 7365

## JULY

### 21-23 Sydney Timber & Working With Wood Show

RAS Showground

Driver Avenue, Moore Park

Sydney NSW

Enquiries : Riddell Exhibition Promotions  
(02) 712 5623

### 28 - September 10

#### Woodworkers from the Northern Rivers Region

The Chocolate Factory Art and Craft Centre

12 Foleys Road, South Lismore NSW

Enquiries : Mark Bishop (004) 58 1196

## AUGUST

### July 28 - September 10

#### Woodworkers from the Northern Rivers Region

The Chocolate Factory Art and Craft Centre

12 Foleys Road, South Lismore NSW

Enquiries : Mark Bishop (004) 58 1196

### 2 - 27 Association Exhibition

Craftspace Gallery

George Street, The Rocks NSW

Enquiries : Tony Stirton (02) 569 6917

Is your event listed here?

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

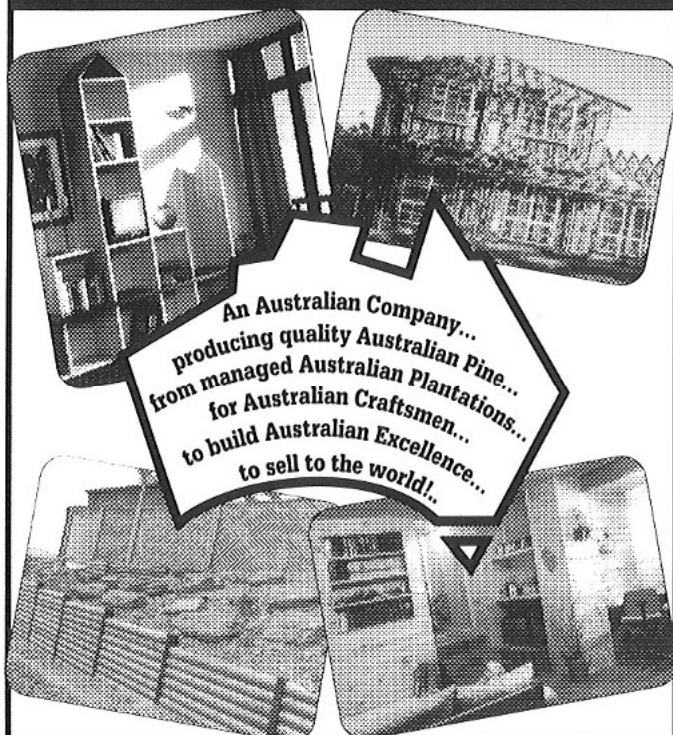
Can any reader let the editor know about other happenings in other parts of this great State?!





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Contact the editor for details and other options.

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In case I am not the one to produce the next newsletter,  
I would like to thank all the regular and occasional  
contributors.

I would also like to thank all the people at  
PINK PANTHER PRINTING  
for their help and patience and excellent service.

Con

## Garrett Wade



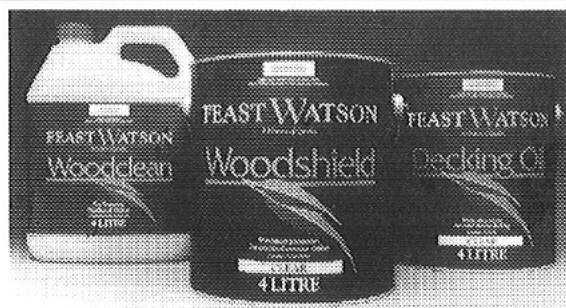
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