AUGUST 1994

WOODWORKERS' ASSOCIATION OF N.S.W.

Incorporated

FROM THE CHAIR

Those who attended the June meeting of the Association will be aware that the vacant position of 'Chair' was filled. I'm proud to be taking up this position and would like to thank you for your support,

David Muston is rejoining the committee as vice chair - welcome back!

There has been a great response to the call for volunteers to represent the Association at the "Working With Wood Show". Another great response from our associate members, whose willingness to display their work may inspire other budding woodworkers otherwise daunted by the expertise of more experienced woodworkers. Thank you all and also thanks to Karen Miles for co-ordinating the volunteers.

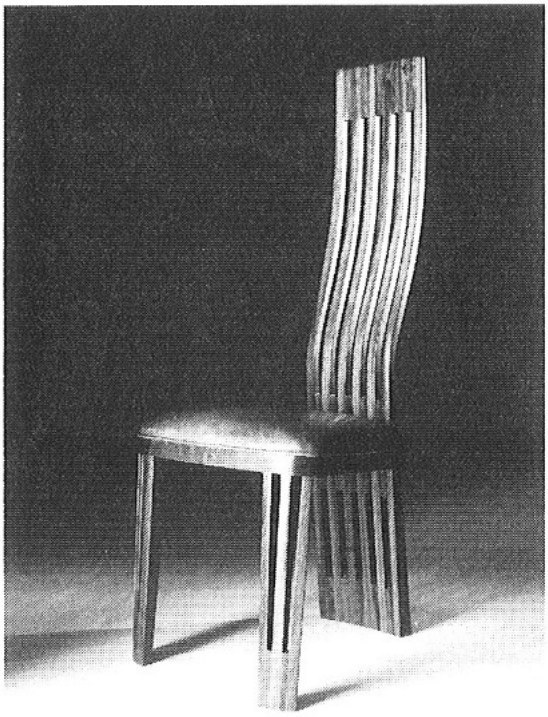
This enthusiasm is a good indicator of the liveliness of the Association at present. Current attendance at meetings is around forty - which is great! Examples of work brought along to the past two meetings have benefited many by the questions asked and the answers given. The more we discuss and examine works in wood, the greater our appreciation of design, as well as construction, grows.

Speaking of design, it seems to be the topic on everyone's agenda at the moment. And I guess as you master the tools and techniques of your craft it is the one area that offers limitless challenges. And so we look forward to our next guest speaker, Tim Laurence, who will talk on Design (see page 2 'Our Next Meeting').

Regards

Paul Floyd

And with the return of a chair comes the return of the chair photograph...



Dining chair in Queensland walnut
by Peter Dorman.
Photograph courtesy of Naturally Australian.

Australia Council for the Arts

printed on recycled paper

OUR NEXT MEETING

Guest Speaker : Tim Laurence

Subject : So what is good design?

Tim Laurence who is Head of the Department of Interior Design at the University of Technology, Sydney, will be speaking on this challenging topic. He will be showing a range of slides from his extensive collection and embarking on explanation, opinion and discussion of the merits and significant aspects of the designs. He will be recommending accessible (ie. intelligible) books on the subject as well as which magazines to look out for.

Tim is an informed and articulate exponent of design. You will not be bewildered by fluffy language or exasperated by pretension.

After this evening you'll be set to benefit from the talk by Mark Newson the following night. See details in this newsletter.

To check on parking availability, please call Paul Floyd, (047) 32 2486, between 10 am and noon on the day.

Monday, August 8th
Powerhouse Museum
(entry via Macarthur Street)
from 7 pm

Congratulations to exhibiting member
Terry Baker
who recently won a Churchill fellowship to travel overseas and further his studies in woodturning.

SCRIBES REQUIRED

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 scribes and wordsmiths present at each meeting a volunteer is required to provide such a summary.
So at the next meeting, please seek me out before the meeting starts and let me 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: 949 6384
21 Kirkwood Street
Seaforth 2092

Secretary: **Tony Stirton** tel: 569 6917
48 Clarendon Road
Stanmore 2048

Treasurer: **Margaret Kearns** ah tel: 357 1004
PO Box 1308
Potts Point 2011

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

General Assistants: **Fred Blake** bh tel: 231 5259
Dan Taylor ah tel: (047) 39 5377

Image Conservator: **Karen Miles** ah tel: 948 2692

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

Minutes of the General Meeting
June 6th 1994

* Apologies received - Richard Crosland

* Minutes of the prevous meeting accepted
  Proposed - Dan Taylor
  Seconded - Richard Vaughan

* Position of Chair - following committee discussions on the date of the next exhibition and the responsibilities of the committee, the following nominations were accepted with thanks :

Chair - Paul Floyd — Proposed - Richard Vaughan, Seconded - Tony Stirton

Vice Chair - David Muston — Proposed - Colin Reilly, Seconded - Karen Miles

* Next Exhibition - agreed to postpone from August 1995 to 1996, preferably August, due to time pressures on new committee members. Tony Stirton to advise State Library and all sponsors of 1993 'For Tomorrow' exhibition.
An Exhibition Committee is to be formed of mostly exhibiting members and run separately to the Association committee. All exhibiting members and intending exhibiting members please note - the exhibition primarily benefits exhibiters and needs your support. The Association committee especially asks for involvement on the Exhibition Committee of long-established exhibiting members. The longer lead time should enable thorough exhibition preparation and also the making of specific "gallery pieces" for the exhibition.

* Treasurer's Report - funds of approximately $1900 should cover the costs of the newsletter to year end. A recruitment drive will be essential at the Working With Wood Show.

* Associate Members - increasing numbers were noted and encouraged. Meetings in future should try to involve all members.
A questionnaire will go in the next newsletter seeking input on members' interests and expectations to help plan future meetings.

* Future speakers - discussion of possible speakers and members to approach them.

* Warwick Smith advised that the Maritime Services Board had two cedar logs with some rot but possibly 12" cores of usable wood for carvers or turners.

* Mother of Pearl Trading restoration scholarship - Carl Sriber distributed leaflets and posters giving details of a scholarship he is endowing which offers training in Florence.

* Timber Buyer's Guide (see review in this edition Ed.) - shown and recommended by Richard Vaughan.

* Working With Wood Show July 22-24 - Karen Miles, assisted by Fred Blake, is organising a volunteers roster to man our stand and is also seeking exhibitors of all standards.

* Guest speakers John Ellerton and Clive Barker of "Naturally Australian" outlined the history, aims and philosophy of their business.

* Fairfax & Roberts (fine jewellers) have written to a number of members and to the Association seeking new suppliers. (see more in this edition Ed.).

* The door prize was a $50 open order from Trend Timbers of Mulgrave.

Tony Stirton

The Association welcomes the following new associate members :

Lance Brown **Paul Hamilton**

Rodney Mallinson **Simon Lucas**

NEWSLATER AppleOGY

As all financial Association members would be aware, this edition of the newsletter has been delayed due to computer problems. Thanks to the efforts of Dan Taylor, those problems have now been overcome. Your next newsletter should be out about a week before the October meeting.

Con

MEETING DATES FOR 1994

AUGUST 8th
OCTOBER 10th
DECEMBER 5th

NEWSLETTER DEADLINES

15th SEPTEMBER
10th NOVEMBER

Alan Wale on "So you call yourself a Woodworker?"

Alan's speech at the AGM on the 11th April drew on his lifetime of training, making, designing, organising, promoting, teaching and enthusiastically involving himself and others in woodworking.

He mentioned the many categories the term covers - cabinetmaker, carpenter, joiner, turner, carver - and that he saw himself as mostly a cabinetmaker, but also as part of a tradition that stretched back before the industrial revolution when there was one "woodworker" in a village and he was all of the above. Alan first trained as a teacher of woodwork as a craft in the United Kingdom(UK), but subsequently worked for **Heals**, one of the great UK furniture companies, and was involved in substantial contracts for fitting out the Nigerian Parliament, Southhampton Passenger Terminal and other specialised and substantial cabinetmaking and joinery projects.

Following his immigration to Australia, Alan worked for cabinetmaking firms again, but his wish to work for himself and a desire to help ensure traditional craft skills and values were preserved lead to his setting up Cheltenham Craft Centre in the 1970's. In the UK he had become aware of the widening gap between the designers and makers of furniture and its eventual users. The inevitable development of mass production lessened the public 's awareness of craft standards and while the UK historically abounded in examples of great and old work, so some knowledge came from living amongst them, and a young country like Australia needed to develop this awareness in a contemporary setting. In addition, education in Australia semed to value the "Academic" vocations and the more theoretical approach above the training in traditional craft skills and development of new skills and knowledge specifically applicable to Australia.

Alan heavily involved himself in these areas - first with Cheltenham, then his subsequent revival at the Sturt Workshops at Mittagong of a Woodwork course, a course he specifically designed to teach and emphasise the skills and knowledge valued by woodworkers. He also served on the board of the Craft Council of NSW, and was a founder member of our Association. He has seen himself more as a maker than a designer, and in his time was "The Box Man" of Australia's woodworkers. His beautiful work can be seen in the Powerhouse Museum, and his craftsmanship has been part of many official gifts by state and federal departments to overseas visitors and organisations.

Alan's urge to spread the word was demonstrated towards the end of his speech. He saw the greatest problem facing an organisation like ours as reaching those people who don't know or don't consider the real alternatives we present to mass production methods, the disposable culture, bland design and unthinking preference for antiques. His suggestions included regular advertisements in appropriate media, the need for an "entrepreneurial" approach - difficult, given that most woodies are makers, not performers, and the need to emphasise the quality of making as well as novelty of design.

These comments lead to a lively discussion and this should develop further.

In the beginning of his speech, Alan recited an anonymous poem, "The Craftsman", which he'd heard during his early training. He ended with his own, "The Retired Woodie". Together they rounded out the picture of a vital and entertaining man and his place in the tradition he carries and we value.

The Craftsman (Anon.)

No gaslight ever lit his shop,
He had no wheels to start or stop
No hot metallic engines there
Disturbed the shaving scented air
His hands were engines, and his eye
His gauge to measure beauty by.
How gently time went by for him,
Up in that workshop which grew dim
At sunset, and then he'd lay
His chisels down, and sweep away
The chips and shavings of the day
But left upon the bench no less
Than that day's gain in comeliness.
Then shut the door and slowly went
Under the rose to bed, content.

The Retired Woodie (Alan Wale)

There's lots of daylight in my shop
And one or two knobs that start and stop
But I minimise the routers there
Because they screech and rend the air.
My hands still function, and my eye
Remembers shapes from days gone by.
How free of stress my time can be
Out at my bench with a cup of tea
And there I'll work the wood all day.
Well it's not like work, it's more like play.
I'll do odd jobs around the house,
Perhaps fix a shelf to please my spouse.
And then towards the end of day,
I'll clear my tools and mess away
But leave upon the bench no less
Than that day's gain in usefulness
Then shut the door and cross the lawn
To contemplate another dawn
When I shall chip and shave away
And spend another pleasant day.
Feeling my time has been well spent,
I snuggle down to bed, content.

Powerhouse Museum Design Symposium 1994

Towards Sydney 2000 - who participates?

Thursday 18 August 1994
9.00 am - 1.30 pm

Millions of government and corporate dollars will be spent preparing Sydney for the celebrations and events associated with the beginning of a new millennium, most notably the Olympic Games. What opportunities will this present for designers, craftspeople, artists and community groups? How can meaningful contributions be made? Who sets the agenda? What is public art? These and other uestions will contribute to a lively forum.

Cost: $15 adults, $12 Craft Council of New South Wales members, $8 concession and Powerhouse Museum members.

For more information please contact Judith O'Callaghan, senior curator, Powerhouse Museum: (02) 217 0324 from 1.8.94

Gallery Guide

Have you ever travelled around this great state hoping to visit those out of the way galleries only to find they are not open n the days you are there, or that they closed permanently the week before? I have. Have you ever returned from a long journey and been told you should have visited such and such while you were there but you didn't know it existed?

To help remedy these situations I propose to publish in the next issue of this newsletter a list of galleries which specialise in fine works in wood. To that end I would appreciate details of your gallery or any gallery you know in this state which specialises in fine woodwork.

The following details are required:

Name of gallery
Address of gallery
Contact phone number
Opening times

Please take the time to respond now. Do not assume everyone knows where you are.

WORKSHOP SPACE AVAILABLE SOON

There will soon be share space available for a woodworker. The he or she it would suit very nicely would probably be a designer - maker of furniture, perhaps a recent graduate of a school of design and/or wood (but not a turner as that wouldn't suit me - sorry).
There's a thousand square feet of established, well equipped and well located workshop where I've been producing one-off furniture and other woodie stuff for some 10 years.

Give me, **Richard Vaughan**, a call on **(02) 818 1688** or fax **(02) 818 1816**.

WORKSHOP SPACE WANTED

Share space in workshop wanted.

About 10 foot square will do.

Inner-city area (close to Enmore) best.

Ring **Bronwyn Vost** on **(02) 53 8862**

New Gallery Location

Hardy Draheim, associate member and proprietor of **The Woodturning Gallery** in Goulburn, has written to advise us of the new location of his gallery. It is now at the Coach and Horses Inn, 25-27 Grafton Street, Goulburn.

The Coach and Horses Inn is one of Goulburn's oldest buildings and has been beautifully restored. It has 14 rooms, high ceilings and original timber flooring.

Hardy said it offered everything he wanted - space, light, character and the opprotunity to display an even greater variety of work from the more than 100 artisans whose work is regularly represented.

The Woodturning Gallery is open from 10.00 am to 5.00 pm Thursday to Monday and daily during school holidays and on public holidays.

BOOK REVIEWS

The Australian Timber Buyer's Guide

It's out now and it ought to be on your shelf. Possibly you like many of us have a boxful of intentions - of offcuts of various woods we plan to organize into samples for reference. This guide is a handy interim measure. It grew out of the regular Woodie's Guide to Wood in The Australian Woodworker and is a very welcome and much needed book. It is , as far as I know, the first Australian collection of colour print illustrations since Baker's glorious volumes of seventy years ago - now very pricey collector's items.

There are 63 woods illustrated, comprising 32 Australian and 31 from elsewhere. The colour is excellent (apart from an aberration with radiata pine, but who cares) as is the resolution so the photos really are useful for identification - as well as simply for delighting in the wonderful diversity of the stuff.

The guide comes in a durable and handy sized ring binder format, one page for each wood, to allow for ongoing additions, and I fervently hope there are many. It is printed on good quality glossy stock (not recycled though) and on one side only so you can add notes on your experience of the wood and where to get it and so on.

There is a very useful introductory section on the nature of wood by Les Miller. Les is one of the founders of this Association, exhibited often with it and produces the Woodmill instructional woodworking videos. The text is by Jeff Kemp (who has also exhibited with the Association)

This is very much a guide rather than an attempt at comprehensive user information and the debt to Bootle's "bible" ('Wood in Australia' by K. R. Bootle) is apparent in the format and in some all but verbatim quotes. The worry for me in this practice is wondering how much of the information is culled from other books rather than from fresh research in workshop and own investigation, even if this means largely by phone. The risk of repeating dated information or other inaccuracies is seen for example when Coachwood is described as "widely used for plywood and veneers, carving, furniture, panelling and interior joinery". Not nowadays I suggest. And my own experience of East Indian Kauri is quite different to the author's reported "only a small amount of blunting" .

However I don't want to lose sight of this being in general an excellent guide and a very welcome publication. I'd recommend it as a "must have" for your workshop. Keep it next to your Bootle and look forward to additional pages as they become available. Another eight are planned before the end of the year It'll also take some of the guilt out of that box of samples languishing for attention.

It's $33, or if you can't get to Rozelle to pick it up you can order it by phone (02) 810 6222 and add $6 for P&H.

Richard Vaughan.

July 1994 TOOL LIST

The latest WOOD WORKS BOOK & TOOL CO's **Tool List** is out and again priced at $2.00.

This is the third annual of what is becoming something of a collector's item from this specialist supplier in Thornleigh, Sydney.

The list is based on a catalogue put out in the 1930's by a Pitt Street, Sydney, tool merchant called AITKINS & SONS and features authentic engravings and typeface.

Among the items offered are those superb marking and cutting gauges made by Colen Clenton.

Garrett Wade comes to town

At last this famous fine woodwork tool supplier will be opening for business in Sydney, though of course they've been available to us by mail order from their Melbourne shop for years. Henry Lanz is the vice president of the company and has come out from America to set up the Sydney outlet. He only plans to be out here for about six months to set up and find someone to take over the running of the shop. Maybe that sounds like an opportunity you'd like to look into.

You may have talked to Henry at the Working ...ith Wood Show but do take note of the very ...fordable new range of beech handled chisels (reportedly Rockwell 61 hardness) and the range of non toxic finishes and stains.

Henry has accumulated a remarkable knowledge of tools and we hope to have him at a meeting before too long - perhaps to talk about Japanese tools on which he's written a book.

Sydney's Garrett Wade will be at Suite 15 (that's up one flight of stairs)
118-126 Queens Road, Five Dock.

It's opposite the Leisure Centre. The phone number is (02) 744 3458.

Two Bocks Boox

Boxes are beaut. The making of them requires very little space, minimal equipment and meagre amounts of wood. Out of this frugality comes perennially welcome gifts with as many possible variations as there are leaves on the trees.

Here are two books to inspire and instruct and I hope my comparisons will make your choice easier. Both are presented well in terms of paper and visuals with a similar number of pages (143 & 144) and the same RRP of $29.95.

'The Art of Making Elegant Wood Boxes' by Tony Lydgate offers an introductory ten concise pages of basic information, advice and instruction on techniques. He then takes the reader through the making of 23 boxes. There is a luscious colour photo of the finished item, a very clear exploded drawing (or "computer diagram" as they are credited) to clarify the page or so of minimal instruction. This bare bones approach focuses on what to do rather than how to do - viz Lydgate offers no particular tips and generally assumes a fair level of competence and/ or confidence.

That's not to say that the projects are complicated because they certainly are not. The boxes are in fact rather simple in construction and favour glued butt or mitre joints with occasional use of kerf splines (or "slip feathers" as he terms them) Whereas this simplicity makes the projects very accessible I have serious doubts about relying solely on end grain glue joints for any sort of permanency.

Lydgate does in fact acknowledge this. In his introduction, in the section on wood, he recommends and specifies mechanical reinforcement for what he terms "massive parts".

The introduction does give a good deal of good advice, such as allowing excess glue to dry to the consistency of stiff chewing gum and then removing it with a sharp chisel. There are still many who practice the smear it in with a wet rag approach. I liked his declaration that "obtaining a beautiful finish has almost nothing to do with the product being used and almost everything to do with the preparation of the surface to which it is applied." So obvious, so

simple and so often neglected. I also endorse his view that a mistake is in fact a creative opportunity!

In short this book gives accessible and thoroughly acceptable woodworking practice and wastes no words in the generous typeface in doing so, though I wouldn't have missed the biogs of the makers in the gallery section. Including the gallery section of 11 showpieces there are excellent photos of about 40 variations on the box form. I didn't find any gross shortcomings to rant about in this book but there are plenty of stimulations to creativity.

"The Book of Boxes" has more words as well as more pictures - and the pictures are worth a lot of words. The introduction to this book includes a section on tools with a useful paragraph on each as it applies to box making. It delighted me with its inclusion of instructions on sharpening the beloved but too often ignored cabinet scraper, describing it as "by far the best value tool you will ever buy"

The Book of Boxes takes us through 10 box making projects in increasing order of skill required. The initial project of three basic boxes is about as far as the previous book goes in constructional difficulty. This is a far more instructive book than Elegant Wood Boxes and each project introduces a new approach and new techniques. There are many excellent photos and clear step by step illustrations with specific instructions as well as a lot of useful tips to take you through the process of making.

The cutting lists and the many drawings are annotated in both metric and inches, side by side. Elegant Wood Boxes works in inches and requires turning to the back of the book for translation (a snippet of American parochialism perhaps) Both books discuss the choice of woods.

The final box, completed on page 93, is a veneered, curved (both shaped and formed) velvet lined and compartmented jewellry box with a mother of pearl escutcheon. There follow meticulously illustrated instruction in various decorative techniques and some methods of finishing, a gallery of sophisticated boxes, a glossary and finally a pretty thorough index.

"The Book of Boxes" is a very practical and instructive book and it felt fuller than "The Art of Making Elegant Wood Boxes". The latter book is however a bit more inspirational, a bit more stimulating toward design possibilities and less concerned with cuts and joints.

'The Book of Boxes' by Andrew Crawford is published in Australia by Sally Milner Publishing phone (02) 555 7899.

The Art of Making Elegant Wood Boxes by Tony Lydgate is published by Sterling and distributed by Capricorn Link. phone (02) 417 6566.

R.V.

****

FAIRFAX & ROBERTS
JEWELLERS
EST 1858

As mentioned in the minutes, **Fairfax & Roberts** has written to the Association seeking new suppliers.

The company is Australia's oldest jeweller and enjoys an enviable reputation for quality, credibility and service. While it has for some years focussed on fine jewellery, the company now seeks to expand its range of giftware and table accessories by concentrating on the development of a limited range of quality goods, noted especially for their excellence in design and craftsmanship.

I spoke with **Judith Walker**, from Fairfax & Roberts, who is co-ordinating this expansion. She did not wish to discourage all approaches and ideas by specifying items of interest but, when I persisted, did suggest things like executive desk accessories or perhaps something suitable as a wedding gift.

If you are interested, telephone **Judith** on **(02) 221 5188** to discuss the matter and to make an appointment.

Diary

AUGUST

7 1994 Sydney Tool Swap
(browse, buy, sell,swap)
Burwood Girls' High
Queen Street, Croydon, NSW
9 am to 12 noon
Telephone **(02) 744 7875**

9 Mark Newson - Design Talk
Coles Theatre
Powerhouse Museum
Bookings call **(02) 217 0100**

9 - 20 Endangered Wildlife of Australia
The Grand Hall, State Bank Centre
91 King William Street
Adelaide, SA
Contact: Ainslie Pyne
PO Box 91
Stepney SA 5069

18 Design Symposium 1994
9 am to 1.30 pm
Powerhouse Museum
Contact: Judith O'Callaghan on **(02) 217 0324**

SEPTEMBER

21 Charles Wilson - Furniture Design
Sponsored by the Design Institute of Australia
Norman & Quaine showroom at 6.30 pm
Bookings call DIA **(02) 929 1588**

23 - 25 Oberon Woodcraft Exhibition
High School Multi-Purpose Centre
Oberon, NSW
Contact: Col Roberts
Telephone **(067) 361 002**

30 - October 3
12th Annual Woodcraft Exhibition
Canberra School of Music
Contact: Len Fischer
PO Box 1411
Woden ACT 2606

OCTOBER

13 - 29 Furniture '95 Exhibition
333 Collins Street
Melbourne VIC
Telephone **(03) 660 5353**

OCTOBER (continued)

21 - 23 Working With Wood Show
Royal Exhibition Buildings
Melbourne VIC
Contact: Riddell Exhibition Promotions
Telephone **(03) 429 6088**

21 Deadline for the 6th Annual Mary Durack Outback Craft Awards
(Exhibition December 9 - January 5)
Australian Stockmans Hall of Fame
Contact telephone: **(07) 221 5300**

27 - 30 Working With Wood Show
Wayville Showground
Adelaide SA
Contact: Riddell Exhibition Promotions
Telephone (08) 376 1550

29 - 30 Wood Expo '94
Main Pavillion, Toowoomba Showground
Toowoomba QLD
Contact: Barry Andrews
PO Box 86 Drayton
North Toowoomba QLD 4350

NOVEMBER

11 - 27 "Excellence in Design"
The 11th annual exhibition of the
Victorian Woodworkers Association
Doncaster Gallery
Melbourne VIC

12 - 13 Eltham & District Woodworkers Exhibition
Eltham Community Centre
Eltham VIC

25 - Dec 4 The Australian Craft Show
RAS Showground
Sydney NSW
Contact: June Bibby on **(02) 427 6120**

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.

ADZE

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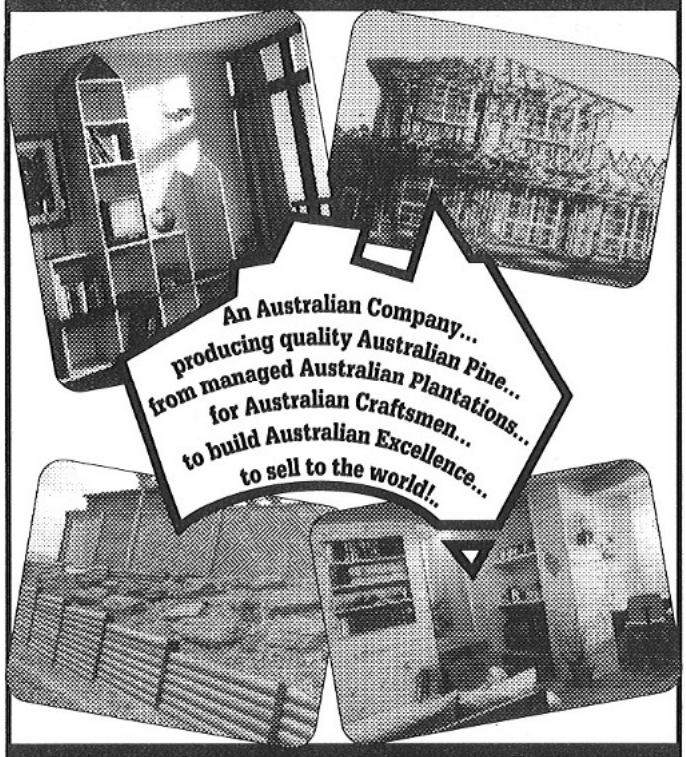

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Major Prize Sponsor and Patron to the 1993 Woodworkers 'For Tomorrow' Exhibition.

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For catalogues and mail orders,
call **008 33 7736**

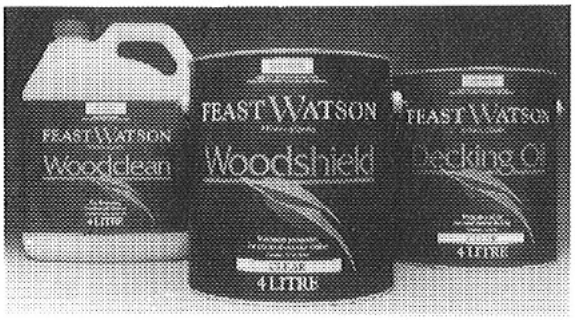
Trend Timbers

Suppliers of fine timbers.
Trend Timbers is actively involved in promoting all forms of woodwork and kindly provided the door prize for the Association's June meeting.

Lot 1 Cunneen Street, Mulgrave NSW 2756
Phone: **(045) 77 5277** Fax: **(045) 77 6846**

Contact the editor for rates to advertise in this newsletter. Other promotional avenues are also available to reach a select audience.

Breakthrough in exterior timber protection.



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