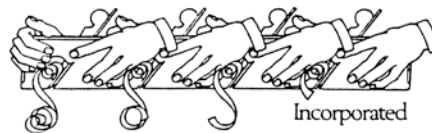


Woodworkers
Association of NSW
PO Box 1016
Bondi Junction 1355

ABN: 51 544 262 364

WOODWORKERS' ASSOCIATION OF N.S.W.



Newsletter July August 2011

Working with Wood Show 2011

Winner !

The chair *Inter se* is the synthesis of the naturalistic forms in Chinese furniture and western thinking. It is a chair that sits in neither culture. However, it was from the physical elements of a Chinese chair that I took my point of departure and wove about, and through it, my

... more next page



Inter se the chair - American Rock Maple, rattan cane, fibreglass sheet

Inside

David Norrie

June meeting's speaker

Sustainable timber

with Michael McGrath

Brush off the dust

with Kim Larymore

Parker Part 1

Series by Alan Perry





understanding of the function and making of a chair.

Inter se reverses the idea of the continuous arm that is characteristic of a number of Chinese chairs. The continuous curve now travels below the seat. The rattan cane weaving (which constructs the seating surfaces) is reminiscent of octagonal-based Chinese window lattice designs. The use of cane ascribes to the overarching theme of naturalis-

tic forms, derived from the spiritual value placed on *de novo* organic forms by the Chinese.

Somewhere between these spaces, there falls a point of intersection: a place that is neither part of both. *Inter se* is Latin for "between or amongst themselves" and refers to this point.

Rhys Jones

Next meeting

7 for 7.30pm, Monday 1 August 2011 @ the Putney Bowling and Community Club, Frances Road, Putney

Meeting speakers

Rhys Jones talks about making the chair, *Inter Se*, and Leon Sadubin, about teaching at Sturt



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Bangalore, India, 19-22 October 2011



www.artjoywood.org

Speaker's corner with **David Norrie**

Splinter Workshop



Main workshop

from the Sturt School of Wood in Mittagong. Splinter steadily grew to a membership of eight to nine people. Over the years, Splinter has continued to draw most of its members from Sturt.

The space is two large rooms, one where each member has an allotted 4 x 4 metre space with workbench and hand tools, and in the other, a large machine shop, comprising mostly renovated Wadkin wood-working machines.

At the moment there are four full-time and five part-timers. Splinter members come from a diverse range of professions – as most

... more next page

Splinter Workshop is a furniture designer and maker cooperative of nine people, in St Peters, in Sydney. The workspace is on the second floor of a complex of nine buildings, which was once the Taubman Paint factory.

The site now houses a vast array of artisans, from stage designers, artists, potters, studio musicians, metal workers, stone carvers, cabinetmakers, and many more.

In 1996, Splinter was set up by Phil Boddington, Julia Charles and Georgina Ligertwood, all graduates



Paul Nicholson with some models



Tin Sheds Gallery exhibition 2009



Geoff Tonkin's Mountain Dulcimer



Each member has their own business and generally works independently, although from time to time, members collaborate on projects.

Most members design and make one-off pieces for domestic and some commercial clients who come mostly by word of mouth, with some work commissioned through interior designers.

While working independently, members have sought to build the co-operative's profile through joint activities including developing their website, holding exhibitions and participating in local and state government-sponsored events like Sydney Design Week and Marrickville Open Studio Tour.

www.splinterworkshop.com.au

woodworkers do – and this has always resulted in an eclectic mix of designs, furniture and objects. Most are interested in clean, contemporary design. As well as sharing the overheads of running the workshop (rent, insurances, utilities), mem-

bers collaborate in the day to day running and maintenance, help each other out with lifting and moving large materials, discuss design concepts and construction issues, and enjoy a supportive work environment.

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9th September (\$40)
Hand finishing (Tutor to be confirmed)
22nd & 23rd October 2011 (\$260 + materials)
Build a work bench with David Uphill-Brown
7th to 18th November 2011 (\$1260 + materials)

Winter School 4th - 8th July 2011:
Wood carving with Grant Vaughan (course full)
Marquetry with Katalin Sallai (\$580 + \$45 materials)

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Forests to go: what can we do?

by Michael McGrath

with photos by Rhett A Butler © (mongabay.com)

One of the five stated aims of the Woodworkers Association of NSW is to promote awareness of environmental issues including encouraging the judicious use of our precious native timber resources and use of sustainably harvested, recycled and reclaimed timbers.

While many members are aware of Australian timber issues, how do we know about the imported timbers we use?

Demand for wood products is the major cause of global deforestation. It is usually the first wave of a sustained assault on forests, clearing the way for subsistence farmers, ranchers, miners and the petroleum industry. Reducing our demand for virgin forest timbers is critical to protecting the world's forests as healthy, productive and resilient ecosystems. Most of us would expect that the tropical rainforest timber we buy is sourced from

sustainably managed forests, with the willing approval of the rightful owners of those forests. As timber consumers, however, we too often look at the end product and turn a blind eye to the social, environmental and legal issues that are part and parcel of the international timber industry. Much of the money we pay for timber actually sustains the destructive forestry industry and lines the pockets of corrupt government officials, timber barons and military commanders. Published accounts of illegal logging operations, bribery and corruption of officials are widespread and well

***Less than 10% of
tropical forests are
sustainably managed****

* Status of Tropical Forest Management 2011, International Tropical Timber Organization

International Tropical
Timber
Organization: www.itto.int/

World Resources Institute:
www.wri.org/

UN Reducing Emissions
from Deforestation and
Forest
Degradation:
www.un-redd.org/

The Rainforest Information
Centre
www.rainforestinfo.org.au/good_wood/trib_peo.htm

The Good Wood Guide
www.forestnetwork.net/GoodWoodGuide/GWG1.htm

Survival International
www.survivalinternational.org/tribes/penan

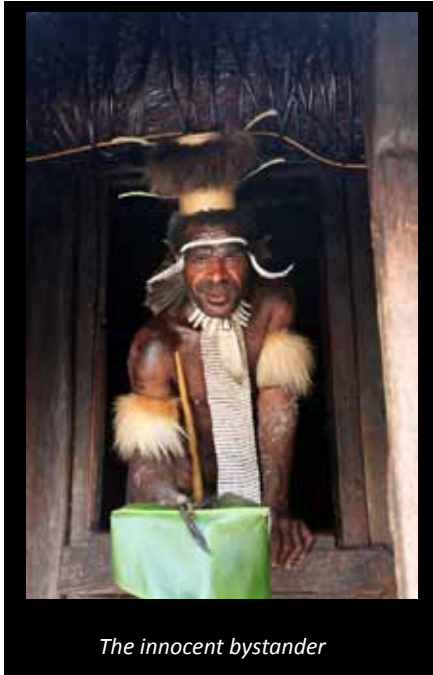
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known, yet effective action against the powerful logging companies is next to non-existent.

Some details of the timber trade are particularly disturbing. In the rush to extract the most valuable logs, observers estimate that around 45 trees are destroyed for every one that reaches the sawmills. The orangutans in South East Asia and gorillas in Africa are often cited as victims of tropical deforestation,

... more next page

. . . Forests to go



The innocent bystander

but we seldom hear of the plight of the people who live in the vanishing forests. With the rare exceptions of the Penan of Sarawak or the occasional remote tribe in the Amazon, one would think these forests are empty. Nothing could be further from the truth.

From Burma and Borneo to the Amazon and the Congo to Papua New Guinea and, most depressingly, Indonesian-occupied Papua, forest-dwelling communities are evicted from the forests they have inhabited for tens of thousands of years and herded into squalid camps, often at the point of a gun, simply because the state has sold the 'rights' to their territory to a logging concession. Not having a piece of paper to say they own the forest that is their only home, these proud and independent people are dismissed as illiterate savages, dispossessed and left to face the ravages of disease and poverty as the ecosystem they have lived in harmony with for countless generations is razed and sold. It is not an overstatement to say that purchasing non-certified

rainforest timber is to condone and perpetuate a form of genocide on the last of this planet's truly free people.

So, what can we do as woodworkers to promote justice, yet guarantee a continued supply of fine tropical timber for the future?

Some Australians, such as our own Tony Kenway, are planting high-value furniture-grade trees for future generations to enjoy, but much more needs to be done, and soon. Reforming land-tenure laws and supporting community forestry are essential steps to prevent the continued deforestation, poverty and human rights abuses.

A number of global efforts are being developed to improve transparency in forest management, including the certification of timber products by the Forest Stewardship Council (FSC); market-based mechanisms such as the United Nations Reducing Emissions from Deforestation and forest Degradation (REDD) program—paying tropical countries to protect their forests—and legal deterrents to timber imports such as the USA's Lacey Act that makes it a criminal offence to import, export, transport, sell, receive, acquire or purchase wood products made from illegally sourced timber.

The ITTO report, however, concludes that these efforts alone will not ensure effective management of forests: 'The current economics of land-use in the tropics is skewed away from maintaining forests for

any purpose—either conservation or production.'

In Australia these mechanisms have barely scratched the surface of the tropical timber imports industry. In fact, rainforest timber forms the mainstay of our commercially available timbers for house construction, sheet materials and furniture making. Timbers including merbau, meranti, teak, ramin, luan, PNG rosewood, African and Brazilian mahogany, kauri and countless others are all suspect until proven otherwise. To ensure you can face yourself in the mirror and have your beautifully crafted pieces respected in the community, please avoid tropical timbers unless you are 100 per cent certain of their origin and the chain of custody.

As end users it really is up to us; our money drives the whole industry. Make an effort to learn where your timber comes from and where your money is going. If in doubt, do not buy.

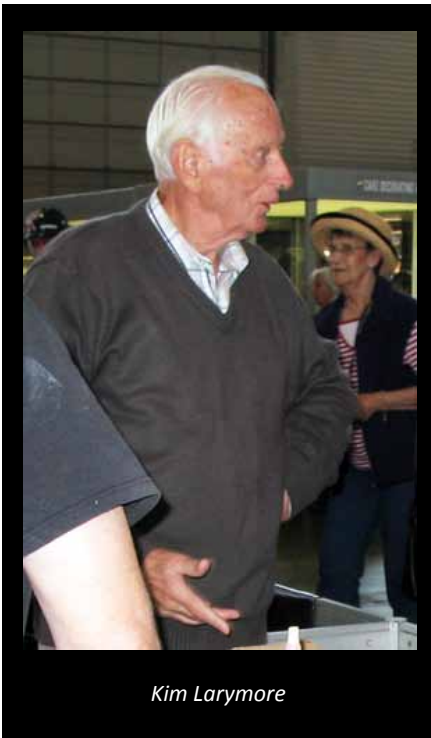
For more information on tropical timbers and international efforts to bring the trade under control, visit the sites in the accompanying list back on page 5.



The legacy

Brush off the dust . . .

. . . and find the woody below, conducted by *David Hire*



Kim Larymore

Do you ever feel you missed something? Like not being able to see the trees for the forest? Well, I have known our interviewee for about 10 years. And we have had countless conversations about woodworking. Yet I cannot remember (yes I'm getting forgetful) a single conversation about his personal woodworking. No conversations about what he is making. No conversations about how he has bought this tool or that. Conversations have been about what the WWA of NSW is doing: who is the next guest speaker, what field trip is planned . . . So the "something" I have missed is a conversation with Kim Larymore about his own woodworking. Kim is the Association's newest life member.

David Hire: Tell us about your workshop.

Kim: My workshop is close to the house in our backyard. It has French doors out to the garden, is made of hardy plank, has colonial windows, high pitch roof with collar ties and is lined inside.

David Hire: Tell us about your tools and machinery.

Kim: I have a table saw with a router table built into the fence rails. I also have a bandsaw, a pleated filter dust extractor and a bench drill.

Hand tools include three different sized routers including a trimmer, electric plane, random orbit sander and ¼ and ¼ inch electric drills and two cordless drill drivers. Hand planes from # 3 & 6 (Stanley type) and one Terry Gordon smoother. Usual range of chisels including some that are European and Japanese.

David Hire: What is your favourite thing to make?

. . . more next page

David Hire: Welcome Kim. Do you actually do any woodworking?

Kim: I do woodworking from time to time, usually for my family.

David Hire: And how long have you been into woodworking?

Kim: I did some woodworking at school then I picked it up again in the 70s, when I made two hi-fi speakers due to not being able to afford the ones I wanted to listen to!



Kim: Usually furniture for the family. I have recently made a sofa table, television / entertainment cabinet, coffee table and a buffet.

David Hire: What is your favourite style of furniture and do you make pieces in that style?

Kim: I have no specific favourite style; however usually I make the style that is required to match existing furniture. I do prefer clean and simple designs.

David Hire: What is your favourite wood that you use?

Kim: I usually use what is required for the job, however if I have to choose one it would be Tasmanian Blackwood.

David Hire: What finishes do you use?



... more Brush off the dust

Kim: I prefer oil finishes but use whatever suits the purpose as required.

David Hire: Do you prefer hand tools or power tools?

Kim: I prefer hand tools.

David Hire: What is the next hand tool you are likely to purchase?

Kim: Probably a good quality diamond hone.

David Hire: What is the next power tool you are likely to purchase?

Kim: Probably a better light weight router.

David Hire: What has been your greatest woodworking success?

Kim: The entertainment cabinet that I made for my youngest daughter! I copied the design by John Spier (who has a woodworking school

in Geraldton, Western Australia) that was featured in AWR. I used recycled silky oak that I sourced from a local church, replacing pews.

David Hire: Would you like to share a woodworking embarrassment?

Kim: When I was watching Alan Perry do a "how to fit a drawer session", I wished I had seen it before I had made and fitted three drawers as I would have done the job in about 20 per cent of the time!

David Hire: How can people contact you?

Kim: At bi-monthly meetings or via our Woodworkers NSW website.

David Hire: Kim, thank you for your time and all that you have done to promote woodworking. Good luck in the future.



1 August 2011 meeting - 7 for 7.30pm
Rhys Jones talks about making his Inter Se chair
and Leon Sadubin about teaching at Sturt

**I own a piece of Parker furniture
- integrity and perfection**

Every year, as an apprentice cabinet-maker in the 1950s, and as a furniture designer and teacher during the second half of the 1900s, I eagerly visited the annual Furniture Exhibition, in Sydney, to see the Parker stand.

Parker, with a few other manufacturers, showed the lead in innovative design, new timbers, and veneers and hardware, which created design trends in Australian furniture. Making my own furniture in 1961, I was influenced by Parker design (and of others): teak veneered board, teak and Blackwood solid timbers, and oiled finishes in a Scandinavian Danish design.

Parker's showroom at Seven Hills was full of quality, well-designed, functional furniture. When I visited apprentices at Seven Hills as a Technical Teacher, the factory lay-out, with the latest machinery, gave apprentices the highest training available. And throughout the last half of the 20th Century, people were proud to say: I own a piece of Parker furniture.

Alan G. Perry

B.Ed.(Tech), Dip Teach.(Tech)
Cabinetmaker, Designer, Restorer

Alan Perry started at Sydney furniture manufacturer Ricketts and Thorp in 1954 as an apprentice cabinetmaker in the sewing machine section and cabinet shop. He went on to become a draughtsman and furniture designer, estimator and site supervisor.

In 1973 he joined TAFE, where he taught cabinetmaking to apprentices and tradesman of all ages in colleges in Sydney (as well as a year at London College of Furniture).

In 1989 Alan became Head Teacher of Cabinetmaking at Lidcombe TAFE, where he then taught for 10 years, only retiring in 1998. Alan was involved in the National Curriculum in Furniture Trades, visiting industry at as much as possible and working with employer groups and State high schools.

He is a founder of the Furniture History Society (Australasia) and a Woodworkers Association of NSW member. He has a special interest in late 19 century Arts and Crafts furniture, he's published histories of several NSW 20th Century furniture manufacturers, and he presents to societies and interest groups on the furniture industry and specific woodworking skills.



Planned wall storage unit - 1970

A piece of Parker

A history of Parker Furniture, 1935-1995 by Alan Perry

Part 1

The Beginnings

In 1935, Jack Parker, a salesman from Ballina and carpenter Alf Dagger, started making and selling kitchen furniture from rented floor-space in Haymarket, Sydney. They formed the company Dagger and Parker, before moving to Mallett Street, Camperdown, in 1936.

With Australia emerging from the great depression, they employed six people and produced kitchen cabinets, chairs and tables. If you could afford to, you would buy a Dagger and Parker kitchen table, some chairs and a kitchen cupboard. Your kitchen was probably painted cream and green with patterned linoleum on the floors in autumn toning.

The furniture market was very depressed. Bedroom suites ranged in price from £2/10 to £15, dining

room suites from £5 to £20, kitchen chairs from 4/6d each. At one stage the company produced 300 chairs a week.

The whole furniture industry at this time was experiencing a profit of 1% with the take home wage for workers being £2 /10. Jack Parker wrote:

Often, I would just make the bank before closing time to draw wages. They were worrying times, creditors a real problem, a lot of creditors were paid by promissory notes spread over three or four months, finance was a continuous worry.

In 1939, they moved to an old vinegar factory in Monks Lane, Erskineville, Sydney.

The furniture industry was protected during World War II, furniture factories being involved in the production of items for the war effort. This left no time or materials for home decorating, much less

... more next page

. . . a piece of Parker pt 1

new furniture. With men away at the war front, women took over their jobs in essential industries and attention was deflected from the home.

Business remained stable and successful, assisting in the war effort to produce parts for the Mosquito Bomber, ammunition boxes, army desks, etc. Even in the turmoil of the war and shortages, they were continually seeking perfection in design and craftsmanship. The company was built on a simple philosophy: every piece is an original, created by the correct blending of construction techniques and raw materials.

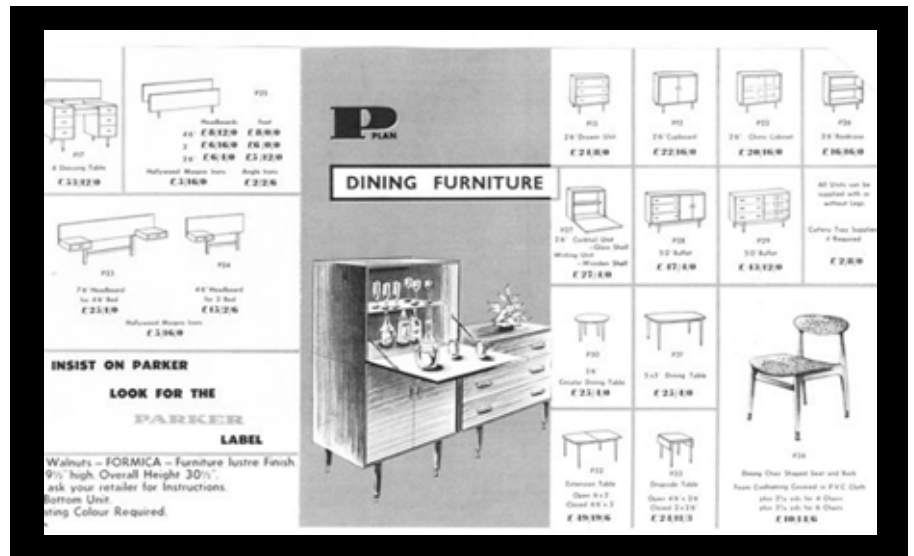
In the decade after the war, a frenzy of house building gave rise to the need for smart new furniture. Alf Dagger left the partnership in 1947 to concentrate on making individual pieces after which, the business was renamed Parker Furniture.

Consumers longed for a Parker dining room suite in polished Australian Walnut, Cross-banded rounded corners and tops, with tub-back chairs, box-end table and a most desirable bow-ended buffet. Venetian blinds were all the rage and Feltex replaced linoleum.

Jack Parker's eldest son, Tony, joined the business in 1949, when the staff numbered 20. At night, Tony studied design at East Sydney Technical College.



Seven Hills factory



Jack Parker realised the importance of associating the name Parker Furniture with quality, the one distinction his products had over competitors, and tried to give the public what they wanted. In a letter to his sons he said:

I spent many hours at store windows listening to people's conversations regarding furniture to establish where to go with our furniture design.

Tony travelled to Europe and worked for John Lewis in Oxford Street, in London, where he helped in developing their modern furniture section.

The 50s

Back in Australia in 1953, Tony persuaded his father to let him design a range of modern furniture and the Mid-Century range, made from Queensland maple and coachwood, was released at the Syney Furniture Exhibition. Bases on sideboards and dressing tables were replaced with legs, and the legs on all furniture whether straight, tapered, or turned, finished in copper or brass plated ferrules. The boomerang

shaped coffee table and the quadrant shaped corner table were the must-haves of the moment.

The furniture was so advanced, Parker received orders that would take the company nine months to complete.

Parker was the first company to produce modern furniture for the house dining room, lounge room and bedroom, plus occasional pieces.

. . . more next edition



Jack (JW) Parker

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If you'd like to join the committee,
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