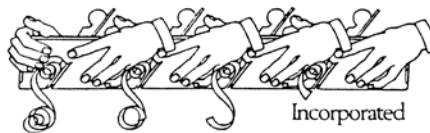


**Woodworkers
Association of NSW**
PO Box 1016
Bondi Junction 1355

ABN: 51 544 262 364

WOODWORKERS' ASSOCIATION OF N.S.W.



September October 2011 newsletter

Working with Wood Show 2011



Alan Parry demonstrates finishing techniques

As in previous years, we had great support and participation from our members at the display stand for the 2011 Sydney Timber and Working with Wood Show.

Many members helped with transport and set up for our rotunda before the show. Many more helped on the stand over the three days demonstrating and

promoting woodwork, answering queries from the public and helping in the woodwork competition area.

Demonstrations were given on a range of woodwork topics and techniques. Thanks go to David Caddies, Richard Crosland, Ian Factor, Terry Gleeson, Tom Paley and Alan Perry. And thanks also to Peter Hunt, who amidst it all, quietly and steadily sold a record number of the AngleMag saw guides!

At the end of the show, there were many willing helpers to dismantle our display and return everything to our Abbotsford Workshop. Overall some 33 members were involved.

Association Show Subcommittee

2012 will be a huge year for the association in show activity. Help promote and orchestrate the association's contribution to the Royal Easter Show and the Timber and Working with Wood Show, where members can display their work and interact with show-goers.

In 2012, we also have the Chifley Tower Foyer Display, for professional members, and the State Parliament Display, for all members. We need to plan now for these events and inspire members to be involved and exhibit.

Join the subcommittee at the October meeting and help the association make the most of these opportunities. More details, contact Phil Lake, 0403 114 712, philjanlake@yahoo.com.au

Thanks go to all who helped and a very special thanks to Phil Harley and our indefatigable Chairman, Phil Greenwood, for organising our participation in the show. Also, a very big thanks to Peter Crutchfield, David Eden and Peter Dunn for providing transport to move our rotunda display stand, work benches and machines to and from the show and also to all our demonstrators named above. To Peter and Nettie Harris and Kim and Pam Larymore and others who provided hot food

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Silas Kopf

Marquetry Weekend

Focusing on instruction in the technique of double bevel sawing. Silas will demonstrate the double bevel technique by sawing a series of examples. Participants will then have the opportunity to practice cutting, using hand fret saws.

Silas will also discuss inlay, marquetry, banding, Boule technique, and using marquetry as decoration on furniture (and how it has been used historically). There will also be opportunity to ask questions about individual projects.

Silas Kopf is a leading practitioner of marquetry in the US and has been making furniture for over 35 years.

He apprenticed with Wendell Castle and studied traditional marquetry technique at the École Boule in Paris.

He wrote

A Marquetry Odyssey and produced the DVD, *The Master Techniques of Marquetry*.

Examples of his work can be found at www.silaskopf.com

Location and final cost TBA. Only 15 places available. Enquires have already been made so 'first in best dressed'.

Express your interest to
Gordon Joseph
secretary@woodworkersnsw.org.au
or 02 9488 9191

**Get your
message
across!**

It's too easy -
just email the editor



While Tom Paley (left) engages with an enthusiast (right) in the foreground, behind, Prez Phil Greenwood (left) shares some 'good oil' on the art of finishing.

and refreshments enjoyed back at the workshop after all our gear had been delivered back there.

The woodworking competitions are an important aspect of the show and these were capably organised again this year by Phil Lake. Unfortunately, they were not very well supported by our members. But John Brassell won another first prize for another of his guitars. Congratulations John and thanks again Phil, for the huge effort put in to making it such a success.

Next year, members can put a piece on display in forthcoming competitions.

Complete your piece early and enter it in a woodwork competition at the 2012 Royal Easter Show (more details out later in the year) and/or in the 2012 Timber and Working with Wood Show.

The annual Timber and Working with Wood Show in Sydney provides our association with an opportunity to promote woodwork and encourage people to join us. Our participation in this year's show was very worthwhile.

Being on the stand at the show is rewarding and fun and the camaraderie special.

Sturt School, Mittagong

- **70 years old celebrations**

As part of its 70th birthday celebrations, Sturt is holding an exhibition of the Sturt Permanent Collection titled *here by hand* from 2 October to 30 November 2011.

More details at www.sturt.nsw.edu.au/exh_current.htm

- **Summer School 2012 Courses**

From 3 to 8 January 2012 - of most probable interest to members:

Tool making: dovetail saw with Paul Nicholson and
Woodwork: coffee table by Leon Sadubin.

More details of other courses, costs and application procedures @ www.sturt.nsw.edu.au/course_summer.htm

New members

Since **Karl Wehrhahan** (whose name was misspelt 'Carl' in the 2010 May June newsletter) **new members are:**

Rick Bartholomew
Brendan Cody
John Connors
Nick Coyle
Stewart Einfeld
Stuart Faulkner
Brent Gerstle
Gerard Gilet
Russel Green
Angus Greenwood

Jo Healy-North
Kat Kemp
Malcolm Macaulay
Jenny Mackintosh
Wesley Morrison
Phil Nanlohy
Alan Parry
Craig Sargeant
David Seddon
Dominic Ullio

What's your woodwork story!

What started it and what do
you still love about it

Too easy: 600 words
3 images to
jhn@bigpond.com

Prizes for the best stories:
watch this space for more
late-breaking details

Next WWANSW meeting - 7 for 7.30pm, Monday 10 October 2011

Guest speaker **Hugh Jones, master harp maker** (see page 8)

@ the Putney Bowling and Community Club, Frances Road, Putney



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www.sturt.nsw.edu.au || 02 4860 2083

Open House at Sturt School for Wood, September 2011

A fabulous day was had by all who came. A tour, lunch and design lesson with director Stuart Faulkner and the current full time student class. We were introduced to the teaching of furniture design and technology and treated to eye candy for the woodworker: scale models, prototypes, mock-ups and beautifully crafted pieces of furniture.



Coats wood with an anti-bacterial blend of carnauba wax, food grade mineral oil and vitamin E. For counter tops, bowls and chopping blocks.

Footsafe guaranteed

Inspired by possibilities, we enjoined a lovely lunch hosted by the students and the school.

We wandered around the facility, that has a maximum 12 full time students each year. Each student begins the course by creating their wall tool cabinet, specifically 600x1000mm, with hand cut dovetail corners, a shelf



Model on white platform with full size prototype in background. The design process requires sketches, drawings, models and prototype revisions before final construction.

This helps ensure the final result will be a quality piece of furniture as it has been vetted at every stage by the designer, their peers and faculty at the Sturt School.

by Malcolm Macaulay



Tool cabinet with table models on top. Custom fitted interiors to suit the maker's needs.

and doors. The tool cabinets are finely crafted pieces that become family heirlooms.

For part of our day we became students and Stuart Faulkner's design lesson was a gentle reminder that, as reluctant as we are to at times, sketching and exploring ideas and materials are some of the most important steps in creating unique furniture. Only when the design process has been followed to achieve that special piece is it time to get your hands dirty and shape the wood to craft it.

Stuart's power point design lesson alone was worth a trip to the Sturt School.

... more next page



Scale model tables on top of tool cabinet

If you wish to fulfil a dream and follow your passion of working with wood, then why not consider one of the many courses the Sturt School for Wood has to offer. Whether it be a day, weekend, a one week summer school, or up to a year full time, Sturt School for Wood

may be the best investment in yourself you ever make. You don't need to wait until you retire to take a course.

Visit the 2011 Graduate Exhibition on Saturday 26 November 2011 at the school and see for yourself why it's worth the drive.



Finished projects to go on show during the graduation class open house and show in November 2011 at the school.

A Sunday invitation

Spend a day with George Eden at his place, in splendid isolation in the Nattai State conservation area, on the Burragarang Road past Oakdale.

George, at 91ish, still a very active man, has a very large shed that houses his collection of veteran and vintage cars. He loves them but they aren't precious and he loves to share them with others.

You might recall, some 18 months ago, we had a shed day at George's place largely to steam bend fellows (inner wheel rims) for George's current restoration project.

Sunday 6 November is planned as an opportunity to fire up the steam box and I hope, give rise to conversation about the possibilities of successful steam bending.

Sunday 6 November 2011
from 10am at
George's property

The entry will be well marked with balloons and you will be covered, rain or shine!

As there will be a sausage sizzle, for the purpose of catering, we would appreciate a \$4 donation.

**RSVP by
Wednesday 2 November 2011**

to Peter Hunt
0418 867 870
p_j_hunt@msn.com.au

On Sunday 30 October 2011 (11am-3pm) Malcolm Macaulay will bring two Domino cutters to the shed at Abbotsford, to demonstrate and make available to members. Bring along a project to work on.

St Andrews Cathedral School is supplying the Domino cutters.

User pays for the dominos: 40 or 80 cents, depending on size.

Sturt School for Wood

Sep 2011_tk 2 by Phil Lake



Stuart Faulkner

Sturt is a unique and inspirational centre built in all senses of the word to embrace oneself in the creative atmosphere of the worlds of craft.

Nestled in the Southern Highlands at Mittagong, the ambiance of the place transports and bathes one inspirationally in a creative dimension. Working with wood is but one of the crafts that Sturt offers.

Some 12 members and friends attended the day to be greeted by Stuart Faulkner, the current director for the school of wood and our host for the day.

Stuart's background began in graphic art. He is a graduate of the Sturt School and from there he joined the Splinter Group workshop practicing in the commercial world of studio furniture.

Later Stuart taught furniture and product design at the Lidcombe TAFE, becoming head of the faculty.



Tool cabinet - full view

He's returned to Sturt as director of the school, to which he brings another dimension: Stuart asserts that design is not purely inspirational but can be learnt. Stuart talked about the woodwork course and the other short courses offered.

He then invited us into the world of design noting that one should not disregard the past in the quest for unique inspiration but take note and keep a diary/sketch book of the

elements of shape, line and construction for future note in developing design ideas.

We were then treated to a barbeque lunch, simple but delivered in an elegant style that reflects the essence of Sturt.

The school and its environment should be cherished.

Thank you Sturt!



Association members well received at Sturt School for Wood

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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 Uptill-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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Guest Speaker for the meeting on Monday 10 October 2011

Hugh Jones, master harp maker

Hugh Jones is one of Australia's leading musical instrument makers whose work embraces harp making, pipe organ making and early keyboard instruments. He has five world-firsts in mainstream acoustic instrument design (four in harps and one in clavichords). He's been making instruments professionally for over 25 years.

From his first performable instruments for a school play in 1956 he has gone on to develop innovative approaches to the design and construction of traditional instruments, combining contemporary design with traditional features, producing unique instruments, both visually and in tonal quality.

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 has a special interest in late 19th 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. He is a founder of the Furniture History Society (Australia) and a Woodworkers Association of NSW member.

A piece of Parker

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

Part 2

So far . . .

By the end of part 1 in the last issue, we get to where Parker is the first company to produce advanced, modern furniture for the house dining room, lounge room and bedroom, plus occasional pieces.

They had approx 25 employees at the time. Jack Parker's youngest son, Ross joined the company in 1954, and concentrated on the financial aspects of the business. Ross studied Economics at University of Sydney at night.

Negotiations with retailers allowed Parker to set up its own floor-space at stores like Morley Johnson, Grace Brothers. RM O'Keefe and Farmers, which proved an enormous success.

The 1954 Catalogue shows a six foot sideboard, box construction, splayed edges, with sliding plywood or glass doors, telephone table with seat, sofas, writing tables, desks, bookcases, china cabinets with glass shelves and sliding glass doors. Dining tables four feet, six inches by three feet (closed) to six feet by three feet (open) with utility-style chairs with a padded seat and

shaped plywood back or cane inserts. This catalogue also included bedroom furniture: wardrobes, dressing tables, bedheads with a bedside box with drawers attached, chest of drawers and vanity tables. And, in 1957, no home was complete without a Radiogram, so Parker made cabinets for STC and AWA to complement the domestic furniture they sold.

In 1957, Parker Furniture moved into a new factory at Bellona Avenue, Regents Park (NSW) specifically built as a furniture manufacturing facility. By 1958, other manufacturers were copying Parker furniture and their use of maple and coachwood. Parker's had introduced Formica, the first of the laminated plastic boards, which were a roaring success.

P-Plan was the first design to allow Parker to standardise many components. Dressing tables, drawer units and buffets were 21 inches high and 18 inches deep, which allowed ends, tops and bottoms to be produced in great quantities. Legs were all the same, nine and a half inches high, turned and with ferrules. The classic dining chair had shaped seat and back and foam

. . . more next page



Typical 1960s dining suite with bottle turned legs in teak

... more Parker part 2



1965-1966 Easy chair

cushioning in PVC cloth. It was selling for £10/14/6 in 1958. Dining tables sold for £49/19/6 and a five feet buffet for £43/12/.

In the latter 50s, Parker released a range of furniture based on the Scandinavian influence, which was popular in Europe. Formica was replaced with teak veneer and teak solid timber. Bottle turned legs were in (without metal ferrules) chair backs and arms were sculptural shaped and oil finished.

During this period, many iconic designs were established: dining chair 107, with a urethane seat and back or back veneered, the 125 reclining chair, self-adjusting and upholstered with Dunlop pillow foam, the 109 drawer-leaf table and the six feet long 101 buffet, became classics of the period.

The buffets were veneered in Bangkok teak, doors hinged with brass butt hinges, recessed handles on a turned leg base became a style that prevailed for 15 to 20 years.

The modern sitting room or living room featured low-slung settees and easy chairs with Dunlop pillow cushions, seat bases with metal springs or Pirelli webbing. Feature walls of a different colour or texture, and scatter cushions of different colours and buttoned in the middle were the go. Households now had a new toy, a television set with the furniture to view this new social phenomenon and

the TV party. Open plan living was in evidence and wall-to-wall carpet was a luxury.

In the 60s, the big Scandinavian and Danish influence in design changed everything. Everybody wanted teak wood from Burma and Thailand, for its character and because the oil finishing made it practical.

Tony Parker designed a range in Teak for Grace Bros in 1961. It was such a wonderful material for furniture manufacturer, easy to work, prominent grain, even colour and gentle on machine cutters. Parker made everything out of teak, sometimes staining the teak timber and veneer to a walnut or mahogany. Teak laminate was used on some top surfaces and drop-down falls in cocktail cabinets.

Parker Furniture began to make fully upholstered sofas and chairs. They produced television cabinets for Phillips and other TV manufacturers in teak to match their furniture. Tony Parker designed the 'Stuart' fully upholstered lounge suite which was so successful it was produced for many years. They also offered a Colonial furniture range made in European beech, Windsor styled dining chairs, tables with splayed colonial styled turned legs and occasional furniture. In 1962, Jack Parker went into semi-retirement because of ill health: he remained chairman of the



1967 Dining chair (number 60)

company with Tony and Ross as managing directors.

The introduction of Australian manufactured particle board (CSR Pyneboard), a stable board to take Teak and other veneers, challenged the manufacturers to be innovative in new methods, such as carcass jointing using assembly fittings and PVA adhesives and use of European style hinges and hardware. Parker was one of the first to import new machinery to use with the new board. By this time Parker had approx 150 employees.

In 1968 Parker introduced a range of traditional furniture in American walnut.

... more next edition



The Stuart - a fully upholstered lounge suite, and very popular for years

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Contact a committee member (details page 12) for more information or to buy.

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Contact Peter Harris or Kim Larymore (contact details as above)



• Terry Gleeson's

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To update a listing and for new listings email jhn@bigpond.com

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If you'd like to join the
committee, or be more
involved in the association,
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