

The Woodworkers' Association of NSW Incorporated

January/February 2020

From the Chair

We have had a tumultuous start to 2020. The widespread fires in NSW and across the rest of the country will have touched every member in some way. To those of you who have suffered personally, you have our deepest sympathies and our offers of support.

We are all left wondering how we can help and what we, as a community, should be doing differently. It is an unsettling time. Seemingly well-qualified people are making dire warnings of future climate catastrophes that may be exaggerated or they may be correct. Most of us are not in a position to make a reasoned assessment - so we act on our instincts or do what we perceive to be easiest or in our own best interests. Yet we probably need to do more than that at the moment.

On a note closer to home, if anyone knows of a member who needs some support, please tell us so we can reach out. And that sentiment applies to the wider woodworking community as well.



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On a positive note, the wonderful Sturt School for Wood was not damaged by the fires near Mittagong. We have included an article about Sturt to inform members of this excellent resource. **Lou Harris**, a graduate of Sturt, is our guest speaker on **Monday, 3 February** and will talk about her experiences there and the impact on her life. **Alex Springall**, featured in this newsletter, will also be telling us about his latest major project. More details are on the next page.

This newsletter will be my last as editor. It is time to let someone else have a go. If you are interested, please let us know. If you know someone who might be interested, please raise it with them. The newsletter is currently published every 2 months shortly before our general meetings. It has been a fun and informative exercise for me and a privilege but, as I said, it is time to let someone else have a go.

I look forward to seeing members at the meeting on 3 February and wish everyone the very best for 2020.

Phil Greenwood



WWA objectives

The objects of the Association are:

- to provide a forum for networking and to encourage camaraderie amongst all those who work in wood
- to promote public awareness and appreciation of fine woodworking
- to encourage creativity, design and development of skills and application by all woodworkers
- to represent professional woodworkers and promote sustainability of fine woodwork as a career
- to promote awareness of environmental issues including encouraging the judicious use of our precious native timber resources and use sustainable harvested, recycled and reclaimed timbers.

WWA Life Members

Richard Crosland

Phil Lake

Kim Larymore

Leon Sadubin

Richard Vaughan

Our next meeting ...

Monday, 3 February 2020 - 7.30pm

Lou Harris -

Designer and Maker of contemporary furniture



Lou is graduate of Sturt School for Wood and uses traditional methods to make furniture that is beautiful, simple and functional to ensure pieces are of heirloom quality and lasting style.

Lou will talk about her design philosophy and describe the steps involved in making some of her favourite pieces. She promises to share a few tips on "making the difference".

Alex Springall

Last year Alex spent many hours working on a bookcase with a tambour door which he helpfully documented on a woodwork forum - <https://www.woodworkforums.com/f187/tambour-front-book-225960>. He has kindly agreed to show us the fruits of his labours so far and describe the processes involved.



Members are welcome to invite family and friends to attend the meeting. Please bring your membership name tags to make it easier for people to say hello.

As usual, the venue for the meeting is the **Canada Bay Club, 4 William St, Five Dock**. Plenty of parking is available. We will be meeting in the William Room on the first floor.

Please join the Canada Bay Club when you arrive - it is only \$11 for 5 years! More details of the benefits of joining are on the advertisement later in this newsletter.

Meals and light snacks are available at the Club if you would like to partake before the meeting.



WWA Committee 2018

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If you would like to join or assist the Committee or be more involved in the Association, please call any Committee member.

News, news, news

Farewell John!!

One of our oldest and most contributing members, **John Kirkwood**, has decided it is time to start a new life in Adelaide!

It will probably be a couple of months before his departure, so we will organise a function to see him off and wish him well.

John's life and contributions, both in and outside of our Association, will be the subject of a future article in this newsletter.

For now we all thank John for his many and extensive contributions and assure him that he will not be forgotten and we want to see his friendly face whenever he is in Sydney.



One of our newest members, **Nanette La**, has enquired whether members would be interested in assisting with building habitats for homeless wildlife following the recent fires. These may include possum boxes, possum dreys and other structures.

A working bee at the Workshop will be organised in late Feb or early March and members will be informed.

A friend of **Tony Anderson** has some old shiplap cladding boards with flaking paint, which are about 3 m long by 135mm wide and 22mm thick. They are available for collection in Randwick. If you are interested, please contact Tony Anderson at andersonx@exemail.com.au. Tony's friend has also donated a workbench and some good quality power tools. The tools will be auctioned at our next general meeting. Come and get a bargain.

Over the years Carbatec has supported the Association and members have supported Carbatec in ways that have been mutually beneficial. At different times Carbatec has offered discounts to members which have varied.



The good news is that Carbatec are currently offering members a 15% discount which will be applied in store, over the phone or online at the time of placing your order.

If you are wanting to order online, you need to register through the Carbatec website: <https://www.carbatec.com.au/register> and call Carbatec to set you up with an account that is linked to our Woodworkers Association of NSW club account.

If you are ordering in the store or over the phone just let them know you're a member and have your Carbatec account updated with the member discount.

The discount does not apply to already discounted items, Festool products and accessories, Axiom products and accessories, special orders, spare parts, freight costs or the purchase of gift cards.

The efforts of our dedicated and hard-working **Workshop Supervisors** were recognised at the December meeting with the gift of a Christmas hamper. Below is (L-R) **Peter Harris, Peter Munro, Phil Nanlohy, Peter Dunn, David Palmer** and **Brian Dawson**. Not depicted are the other Supervisors for 2019 - **Gordon Joseph, John Kirkwood, Matt Dwight** and **Richard Leniston**.



The woes of wood and water

Steve Townsend

This is a summary of the fascinating talk that Steve presented at our October general meeting...

Moisture in wood is responsible for many of the problems woodworkers encounter: bowing, crooking, cupping, twisting and cracking. Understanding how moisture affects wood can minimise the disasters that can occur in any project.

Under a microscope you can see that wood is made up of thousands of tiny tubes (see right). These carry moisture between the roots and the leaves. The tubes are made up of doughnut-shaped cells joined together. In a growing tree, these tubes are usually saturated with water.

After a tree is cut down, the moisture begins to dry out. This is a slow process. The first part to dry out is the "free" water inside the tubes. After that, the water that is bound up inside the cells begins to dry out. At this point the wood will begin to shrink and get stronger and harder.

During this drying process some types of wood can lose more than half its weight in water.

Eventually the wood reaches equilibrium moisture content (EMC) when it is in equilibrium with the relative humidity of the surrounding air. This is when no more can be dried out unless the relative humidity falls lower.

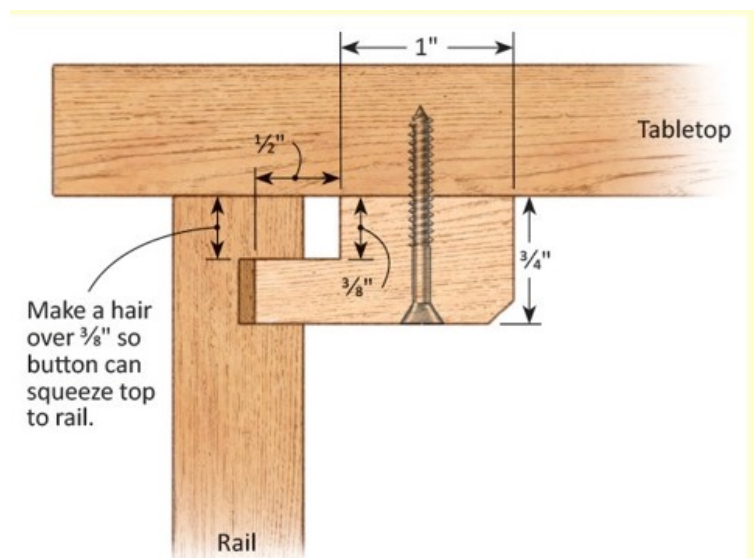
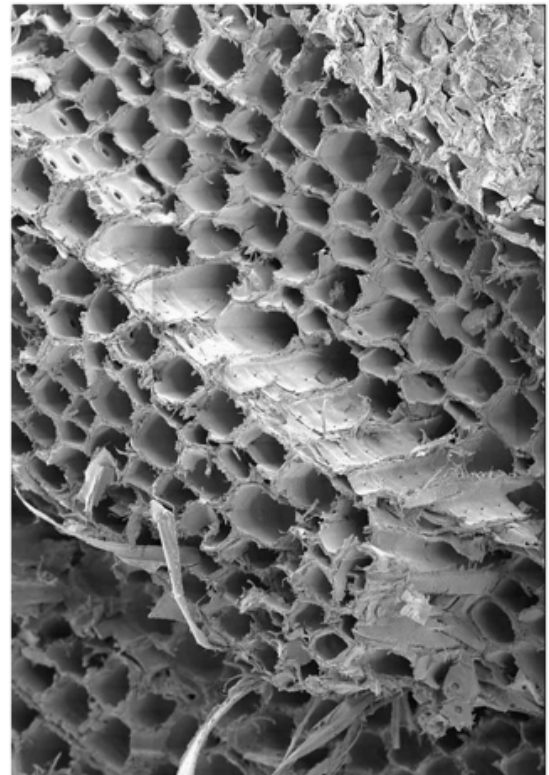
Wood is sensitive to relative humidity. This averages between 60% to 80% in the daytime in the Sydney region. But there can be long periods where the average falls to 40% or even less. The moisture content of wood will mirror these changes in relative humidity and therefore the dimensions will change accordingly.

Nearly all the shrinkage in a piece of wood occurs across the grain and very little occurs along the grain. Several years ago, I built a kitchen table out of Tasmanian oak. It started off as 810 wide and 1520 long. Over the years, the width has varied between 808 mm and 814 mm. I have not been able to detect any change in its length.

This expansion in width is enough to cause unsightly spitting and can even crack the apron apart. To prevent this we use buttons to secure the top to the apron (or rail) but allow it freedom to move. These buttons are made of wood and screwed to the underside of the table and secured in a slot cut into the apron, as shown in the adjacent diagram.

There are now a range of metal buttons and other fixings available to allow for differential movement due to moisture.

Plywood, because it has thin sheets with

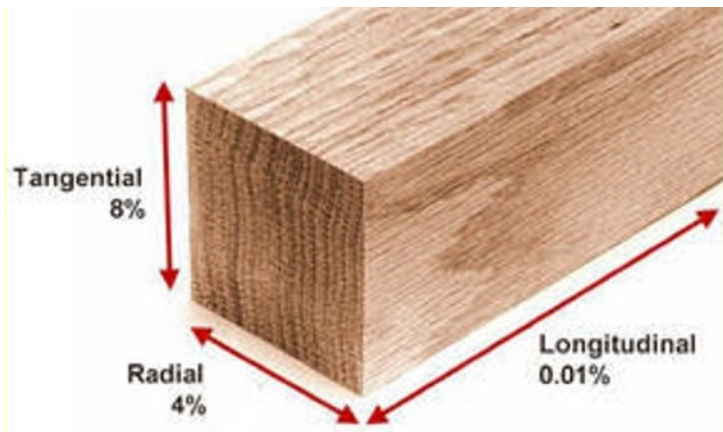


alternating grain is almost completely stable with no changes in length or width due to moisture changes. However, thickness can change just like solid wood.

Finishes can be used to slow down the rate of expansion or contraction due to moisture changes but care needs to be taken in selecting the most effective type. The least effective finishes are paste wax, linseed oil and tung oil. These will slow down the transfer of moisture less than 50 per cent in a two-week trial.

Three coats of nitrocellulose lacquer is better but will not offer good protection. Polyurethane varnish and shellac give almost total protection but will need up to five coats to achieve 95 per cent protection in a two-week period.

Shrinkage/expansion will occur more along a tangential (backsawn) board than it is along a radial (quartersawn) board - as depicted in this diagram - which is another reason for preferring quarter sawn timbers.



The differences in movement vary greatly among different species of wood as a result of their different internal structures. The table below provides some details. The differences may seem academic at first but when designing something like a chest of drawers it is critical to take them into account.

	Tangential	Radial
Radiata pine	6.7%	3.4%
Western red cedar	5.0%	2.4%
Huon pine	6.1%	4.4%
Merbau	4.8%	2.9%
Australian red cedar	6.3%	3.8%
Oregon	7.3%	4.5%
Southern Silky Oak	7.7%	2.7%
Jarrah	9.4%	6.3%
Tasmanian oak	13%	6.5%
White Oak	10.5%	5.6%
Tasmanian Blackwood	7.9%	3.9%

Further reading

An expansion/contraction calculator can be found at www.woodweb.com.

Fine Woodworking magazine July/August 2014 has an excellent article of wood movement due to moisture.

The Wood Database at www.wood-database.com has a great deal of reliable data on different types of wood.



Richard Crosland's

School of Fine Woodwork

All tools are provided and work in progress can be stored at the Alexandria workshop.

Phone 02 9313 4142

www.crosland.com.au

Sturt School for Wood

Furniture Design and Technology

As many members would know, Sturt School for Wood is situated in Mittagong about 110k south of Sydney on the way to Canberra. Since being established in 1985, it has been a centre of excellence for training fine-woodworkers from all over Australia.



The website for Sturt states: *Many of Australia's most established furniture makers are graduates of the Sturt School or teach at the School. The Sturt course is unique in Australia offering unrivalled teaching hours, bench time and workshop access. The course is taught by some of the very best furniture makers from Australia and overseas. It is not for the faint hearted! It is deliberately immersive and intensive and you will learn more than you ever thought possible. Only apply if you are willing and able to commit everything to your year at Sturt and to live and breathe woodwork and the art of fine furniture!*

As this quote suggests, Sturt offers a demanding 12 month course in the design and making of fine furniture. The course satisfies the requirements of the nationally recognised "Certificate IV in Furniture Design and Technology" which is a course that provides students with the qualifications, theoretical skills, practical knowledge and experience to undertake the design of furniture and the application of the design into a finished furniture product.

The course starts in February and concludes in December. There are four terms, each between 9 and 11 weeks, with 1-2 weeks in between. **Term 1** is an Introduction to Fine Woodworking which covers the basics of looking after hand tools, setting up a bench and workshop, making some hand tools and constructing a tool cabinet. **Term 2** moves into making Joints and Curves. Students make a dovetail saw and then use it to learn the art of dovetail joints. They develop and build a piece of furniture that incorporates a traditional drawer. Curving techniques are taught including steam bending, coopering, laminating and kerfing. **Term 3** is Designing, Prototyping and Completing a Project. Designs are prepared for a project with commercial potential and batch production. This involves research of furniture materials, technology, styles and movements, the production of technical drawings, the construction and evaluation of furniture prototypes and samples, and then the production of templates and jigs for custom made furniture. During term 3, work starts on the design of an exhibition piece and the manufacture of a final exhibition piece occupies most of this term together with the preparation of a complete portfolio and CV to accompany the piece. **Term 4** is devoted to the Design & Making of chairs - prototyping, structural concerns, ergonomics, relevant materials and processes, production & basic upholstery techniques.

The fee for the 2020 course is \$22,500 and it has been fully subscribed for some time. No wonder, given the reputation of the School and the quality of the teachers that it attracts. This year the Instructors are Phoebe Everill, Colen Clenton, Terry Gordon, Paul Nicholson, Peter Young, Darren Oates, Roy Schack and David Uphill-Brown - a very impressive array of talent and experience. Give it some thought for 2021!

Many short courses are offered in a wide range of areas - have a look at <http://www.sturt.nsw.edu.au/>.

WWA members' courses in 2020

In 2019 the Association ran 12 courses which were attended by a total of 65 participants.

As we begin 2020 the Association is again planning a program of workshop events that it will run through to November. These courses are intended to be useful for both beginning woodworkers and for our more experienced members. Each of these events are run by members for members and they are one of the benefits of belonging to the Association.

We intend to advertise these courses both here in the newsletter and through direct mailouts to the membership. As we move through 2020 a series of email notifications will be sent detailing the workshops for the next few months. If you are interested in one of these courses please sign up as soon as you have decided you want to attend a particular workshop on a specific date. As always places in our practical hands-on courses are limited, usually to 6 participants.

The first workshop will be another **Introduction to Woodworking course**. This time the participants will make a carpenter's open toolbox. While participants will be introduced to some of the power tools in the courses the emphasis will be on design, layout and the use of hand tools. As this course will be held soon places can now be booked on the Eventbrite site available at this link. (Search 'Woodworkers Association') This workshop will be run by **Clare O'Reilly and Phil Nanlohy**. It will cost \$90 per participant and will be run on **Saturday, 22 February**.



The second event will be the **Workshop Safety Day**. A number of the Association's members will be available to show you how to stay safe while using the powered machines in the Abbotsford workshop. Both a morning and an afternoon session will run on **Saturday, 21 April**. The usual workshop maintenance donation of \$5 will be collected at the door. Places will be limited. This day will allow you to learn how to safely use the cutting and milling machines that are so essential for preparing and sizing the wood out of which we make our projects. Members who attend will be able to gain the experience they need to become accredited users on particular machines. Safety with hand tools will also be demonstrated during these sessions.

While the date for the **March** courses has not been finalised it is one that is worthy of your attention. This is the **Hand Cut Joints** workshop and will be run by **Matt Dwight**. Matt is a renowned woodwork teacher and his courses are always very well attended and very highly regarded. The fee for this workshop is \$120 and as usual, it is limited to 6 participants. Please keep an eye out for the email advising the date for this workshop.



One of the important events held at the Abbotsford venue is the annual **Sharpening Day**. This year it will run on **Saturday, 23 April**. Many of the luminaries of the Association have agreed to demonstrate a range of sharpening techniques. Like the Safety Day it will run as two sessions with limited numbers and participants will be asked to make a donation at the door. You are only as good as your tools and they, are only as good as their sharpened edge.

Designed as a follow up to the Association's participation in the Sydney Wood and Artisan show the second **Introductory Woodworking course** is planned for **Saturday, 27 June**. While there will be an example project that can be made on the day the emphasis in this course will be on understanding the process of designing,

drawing, making and finishing projects. It may be possible to personalise each participant's projects. The fee will again be \$90 and participants are encouraged to bring drawings, their hand tools and their lunch.

The middle of the year sees a series of courses for more experienced woodworkers.

The first two will be run over four days from Monday to Friday. Wednesday is kept free as this is when the Abbotsford workshop is open to all members. The fee for each 4 day course is \$250. The first course will run from the **20-24 July** when **Peter Harris** will present his **Veneering workshop**. As beautifully figured timbers become more and more scarce the ability to apply veneers is an increasing important woodworking skill.



In August, **Alex Springall** returns with his popular **Box Making workshop**. This course will run from **17-21 August**. Box making is at the core of fine woodworking. Making beautiful boxes for their own sake is a joy. Box making also teaches the skills necessary to make larger pieces of furniture where boxes, for example, drawers, fit inside larger boxes, such as cabinets.

The September course is an **Introduction to Finishing**. It will run over a single day on **Saturday, 19 September**. The fee will be \$120. We have been lucky enough to secure Shane Wiechnik to run this workshop. Shane has recently completed a year studying furniture conservation at the West Dean College of Arts and Conservation in England. Finishing is more than what you do when you've 'made your piece'. Finishing is an art in its own right. Finishing is what makes the piece of furniture you've constructed a beautiful thing. Finishing is also what protects the piece you've made from the ravages of the real world.

In October **Brian Dawson** and **Steve Townsend** will show participants how to make a **Shaker Step Stool** in a single day on **Saturday, 24 October**. The fee will be \$120. Brian explains that this stool is in constant use in his workshop, is very strong and can be conveniently hung up out of the way when not in use.

The final course for the year is the third **Introductory Woodworking workshop** which will run on **Saturday, 21 November**. The fee will be \$90. This course will again be designed to support members developing hand and machine tool skills. Drawing on feedback from previous introductory workshops and from member's suggestions the design of this course will be further developed and details will be sent out closer to this date.

These are the courses that we currently have planned. Your committee is keen to keep up with the needs of members for training and support. We are keen to have more female instructors and welcome suggestions.



As explained, closer to these dates an email notification will be sent to all members describing the updated details for each course and the signup process. This way members are the first to know about the availability of the workshops. In the meantime, please send any suggestions or inquiries to **Phil Nanlohy (Mob: 041 60 222 52 or Email: philnanlohy@gmail.com)**

Cheers,

Phil Nanlohy for the WWA Committee

Meet a member - Alex Springall

The member I would like to introduce to you today is Alex Springall, box-maker extraordinaire. Alex is a long-standing member of our Association and is one of our members who is there when assistance is needed in setting up exhibitions, transporting, running tuition courses and maintenance. I have seen much of Alex's work over the years and it is always unique, well designed, well made and well finished.

Q. Could you tell us about your younger years?

A. I was born in Cairns but came to Sydney at the age of 4. I grew up mainly in Campsie with my family and started and did most of my schooling at Belmore. I did woodworking at school but only for 1 year. There was some difficulty in being able to do woodworking and fitting it in with other subjects that I wished to study. One of my favourite subjects was technical drawing and the skills learned with that were of enormous benefit with drawing and free hand sketching although these days I use mainly a program called ViaCad.

Q. How old were you when you started to make things out of wood?

A. My Father was what I call a bush carpenter and he was good at it. He made various things and included a rowboat, various boxes and household items. I still have a deckchair & box that he made. I mucked around with wood from a young age and I remember when I was about 10 years old, I saw a plan in the newspaper for a very simple box and made the box from that plan.

Q. Did you have any formal woodworking training, or are you completely self-taught?

A. In 1984 I undertook a basic woodworking course with Les Miller at the Hornsby Community College.

(Note: Les Miller - you couldn't have had a better teacher - inspiring, talented, professionally trained, an Author and Presenter, and as many of our members no doubt know and a lot of our members would not know,



he was a member and leader in our Association for many years. Unfortunately, he passed away at 70 years of age in 2005 from leukemia).

Q. Woodworking aside, what did you do for a career?

A. I originally had planned to be a pilot however I took a job as a Hydrographic Assistant and I liked the work so much I stayed at that for nearly 50 years. I am a qualified Engineering Surveyor and Hydrographer. I have worked in NSW,



Bougainville, South Australia & Victoria. At one time I was the Manager of a team based in Tumut, covering the Lachlan, Upper Murray, Murrumbidgee and Lower Darling River basins, which included The Murrumbidgee Irrigation Area and Tumut River. We were studying river flows and installing gauging stations. One of the best parts of my job was being paid to travel and at times living outdoors.

Q. When did you start doing more woodworking?

As a consequence of my training with Les Miller and my desire to do more woodworking, while in Tumut I bought some equipment, a bandsaw and some hand tools and made a bench. My wife and I bought the Mudongo School, which consisted of the Teacher's cottage and two classrooms which became my workshop. In 1997 we had to come back to Sydney and we moved back into our house in Westleigh.

Then in about 1998 I did a week long summer school with Dale Dryen at Sturt. I had planned to enrol, full time, at the Sturt School for Wood on my retirement. After returning to Sydney I was at a Management Meeting and I could not put up with what was happening so I stood up, walked out of the meeting and enrolled in the one year full time course at Sturt commencing the following year, in 2002.

I completed that course and returned to work for two years, then retired except for some consulting work, contracting and teaching at TAFE. I started woodworking as a hobby which for a while was almost full-time employment. Now I leave scope for time off and another hobby of mine, photography.

Q. Where do you get your inspiration for your designs, which are many and varied?

A. Keep looking and if you see something that gives you an idea for a piece, something you like, it can be something on television or in a book, or, just something you see, then make notes, sketches or photographs. Make a note of anything you particularly like or dislike, and your reasons for doing so. Use this to come up with ideas.



Q. How do you sell your work?

A. Most of my work comes from commissions through word of mouth or my web site (www.springall-fine-woodwork.com) or Facebook page ([springall-fine-woodwork](https://www.facebook.com/springall-fine-woodwork)). In the past, I've sold through the Bungendore Gallery and Australian Woodwork Galleries, both of which I've found good to deal with.

Thanks for your time Alex.

Peter Dunn.



At our last meeting... Bagpipes!

In December 2019 we were privileged to have **Robert Pearce OAM** address us on the art and skill of making bagpipes, and a lot more besides.

Robert began piping at the age of 10 and he hasn't stopped. At 12 he was competing in solo piping events and he won the Open State Championships for 4 years running from 1996-1999.

Before training as a teacher, Robert worked as a machinist making equipment for the mining industry. As a keen piper, he met Jimmy Martin who had emigrated from Edinburgh where he had been the foreman to bagpipe-maker James Robertson. Jimmy was making bagpipes in Sydney and asked Robert to test them for him. Jimmy was discreet about his methods for making bagpipes, but Robert was keen to learn and observed and questioned and sought help from others. By the age of 20 he had made his first set of bagpipes.

In 1970 he started making and repairing bagpipes as a part time hobby. In 200 he resigned from the Department of Education to follow his passion for making Great Highland Bagpipes.

Robert uses top quality African Blackwood and Alternative Ivory to make the pipes. One of the greatest challenges is boring the pipes. This must be done with great precision to produce the right sound. Robert



modestly describes himself as “just a turner”, but he is clearly a wizard using a metal working lathe with great skill. He has made a series of specialist tools which he (unlike Jimmy Martin) was willing to show us and explain their uses and features.

Robert explained the trials and tribulations involved in getting the necessary accuracy and he demonstrated to the meeting the subtle differences in sound that emanated from the different pipes. And he delighted us with playing his magnificent Great Highland bagpipes with fervour and enthusiasm.

Robert's contribution and dedication to the bagpipes was aptly recognised in 1998 when he was awarded the Order of Australia Medal.

We thank Tony Anderson, a friend of Robert, for “dobbing him in” as a potential speaker for our General meeting. We encourage others to “dob in a mate” with experience and wisdom who is willing to share their learning with others.



Terry Gleeson's School of Woodwork

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At our last meeting... Show and Tell!

We really do have an extraordinary number of very talented woodworkers in our Association!

As they are naturally reluctant to talk about their work and show them off, every now and then we need to plead with them to share their stories. Our December meeting provided an opportunity and some responded to the encouragement.

Kevin Wallace, a retired railway carriage builder, started with an entertaining tale of the trials and tribulations of making a finial for a friend. After he had failed a couple of times, he worked out a solution which worked well. But then he thought of another solution, and made another one! What do you do with a spare finial except bring it along to a meeting of woodworkers??



Having ticked that box, Kevin decided to see if he could make a segmented shell from wood and test whether you could hear the ocean in a wooden shell. A very clever and skilful piece of work. You'll have to ask him if it worked!



John Brassel, always one to take on a new project, explained his desire to do some replacement seat weaving.

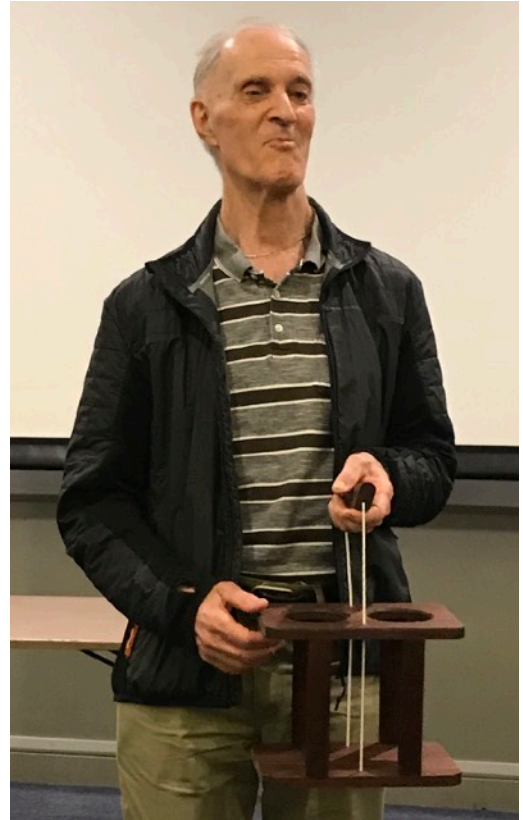
John described the different canes available and where they can be acquired. He also showed some clever techniques he developed to keep everything in order and taut. This is a tedious and technical task unsuited to people with attention deficit disorders. John was passionate about the benefits of woven seats for comfort and also the mesmerising and meditational values of weaving.



Brian Dawson believes that if you are going to go to all the trouble of making something, you may as well make two. For some, that just doubles the prospects of mistakes you have to fix up. But not Brian. He showed us two beautiful hall tables that he had made. Incidentally, in this photo (right), Brian is kneeling - just in case you thought the table was very high!

Andrew Downie showed us a double bottle holder he imaginatively created with a string handle for ease of carrying and weight distribution. Sick of leaving bottle bags at friends' homes and never

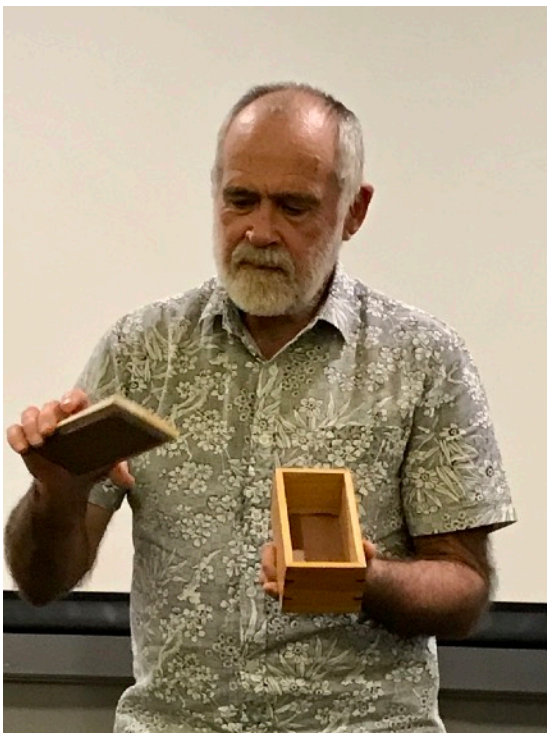
getting them back, he figures that this one will always be a boomerang.



Peter Munro

attended the WWA annual box-making workshop this year and is now enjoying the

delights of box-making and the excitement (and relief) when joints and lids actually fit! Each one just gets better and better.



Mark Angelo

has become infatuated with making incredibly complex, patterned cutting boards. This one he showed us comprises 14,762 separate pieces (or some ridiculous

number like that). Steve is not alone in this pursuit - **Brian Dawson** and **Richard Leniston** have also gone down this path as well. It seems addictive - beware! A limiting factor may be how many friends and family you have that need a cutting board (that is too beautiful to use as a cutting board). Nevertheless, if you would like to learn how to make a cutting board like this, now you know who to ask.



Some years ago, **Peter Dunn** exhibited and sold some beautiful Blackwood bedside tables. He has decided to make some more. But they are very complex with a round top comprising several bent segments and a drawer with a bent front. Peter has a bent for such things - his email address is bentneck@optusnet.com.au if you would like additional information.

Alex Springall, featured elsewhere in this newsletter, gave a detailed and entirely incomprehensible (to me) explanation about calculating the angles necessary to make a complex dedecahedronthingameejig named after a Welsh village with a few vowels thrown in.

It was a fun night. Many thanks to all those who showed their wares and shared their stories. Thanks also to **John Connors** for capturing these Show and Tellers, and a few bystanders below, with his camera.



L-R: **Fred Blake**, **Tom Paley**, **Phil Greenwood** and **Steve Townsend** engaged in a fascinating discussion about old editions of the Australian Wood Review.



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Useful ways to use up bits of timber -

#3 Make an activity stand that becomes a standing support

It's hard to discard pieces of timber, so they tend to accumulate. When the pile gets too high, it's time to find a useful way to use the bits of timber....

Here is **idea #3**, contributed by **Angus Greenwood**.

Some scraps of Jarrah about 40mm-15mm were cut to about 550mm for the legs of the stand. They were drilled at one end to cater for an old broom-handle to act as the bar. Wooden nails were used to hold the legs in place on the bar. I love the Japanese nails and tapered bits (available from [Japanese Tools Australia](#)). The legs are able to fold together for easy storage and are connected by some cord to create stability when in use. Whilst Humphrey was very young and spending time lying on his back, we could easily hang different things at different heights that he could reach up and play with.

Now that he is 8 months old, he is enjoying being more mobile so I have recently added an extra rung to the legs simply by drilling a suitable hole for some dowel to fit through and glued that in place. I have also added some wing nuts at the top of the legs to be able to lock them into position and provide greater stability when he pulls himself up. It's not suitable for him to use on his own, but great when you are with him and he wants to practice standing on his own two feet.



Idea #4 has been contributed by the partner of a member ...



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Many thanks to...

Oliver Addis, our Treasurer and **Peter Hunt, our Membership Secretary** who at this time of year bear the responsibility of receiving and processing subscriptions from members. You can assist them by promptly paying your subscription and making it very clear who the payment is from.

Our **Workshop Supervisors** for December/January - **Peter Harris, Peter Dunn, Peter Munro, Phil Nanlohy, David Palmer, Gordon Joseph** and **John Kirkwood**.

Clare O'Reilly and Phil Nanlohy, Course organisers, for arranging and attending to the administration for our Members' courses

Ujwal Bhattarai for the donation of an Ozito orbital sander to the Association's workshop.

David Palmer, our Secretary for preparing Committee agendas, attending meetings, keeping minutes, sending out emails and also being the **Workshop Supervisor Organiser**.

Oliver Addis, our Treasurer, who has prepared the end of year accounts and will now be preparing the annual budget to make sure that members' funds are well looked after.

The un-named above **Committee members - Frank Duff, Steve Townsend and Richard Leniston** - for their constant support, energy and ideas.



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