

The Woodworkers' Association of NSW Incorporated

November/December 2018

From the Chair

The festive season has returned, rather quickly it seems.

May I start on a sober note? One of our capable, experienced members injured himself on his table saw recently, nearly severing a thumb. It was just a moment of inattention. It serves as a timely reminder to us all of the need to take great care with machinery and follow the basic safety procedures.

On a happier tone, from all accounts the recent **Illawarra Festival of Wood** and the **Wood Dust festival** at Bungendore were well attended by lots of smiling woodies. I was able to experience Wood Dust and to rub shoulders with some legends and lots of interesting people. It was a lot of fun. Of course getting some more gear was irresistible and inevitable.

It has been a **year of change** for the Association. We have



moved our general

meetings to the Canada Bay Club and we have organised lots of courses for members and expanded the availability of the Workshop. It feels like each has been a positive step and I wish to thank everyone who has made those changes possible, especially the members of the Committee, the course instructors and the Workshop Supervisors.

We also have **lots of new members**, from a diverse range of backgrounds, who have joined our community and who are very welcome. Everyone has something to contribute to our Association and new members help us all to keep engaged and invigorated in sharing knowledge, information and stories about the activity we all love.

Our last meeting of the year is on **Monday, 3 December**. Please come if you can to share some Christmas cheer. There are a number of activities planned, as detailed overleaf.

Best wishes to you all, and your families, for Christmas, the holiday season and the New Year. May it be a safe and happy time for you all.

Phil Greenwood

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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 woodwork
- 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 Christmas meeting ...

Monday, 3 December 2018 - 7.30pm

Steels ain't steels

There is a bewildering array of steel alloys designed to do very specific jobs. What's the best one for a woodworker's plane blades? Chisels? Other tools?

What is the difference between 01 steel, A2 steel and PM-V11 steel? And what do those names mean?

We sent **Steve Townsend** out to research the topic thoroughly. At the meeting he will give a presentation which he promises will make the choices clear and simple.

Show-and-Tell

All members are asked to bring along an item (or two) that they have made this year, either finished or unfinished.

We are especially keen to see items which have been made as a result of one of our workshop courses.

Fancy or plain, magnificent or a learning exercise - we would like to see them all and hear of the challenges, successes and failures.

Members are welcome to invite family and friends to attend the meeting.

Wine and nibbles will be served. Please bring your membership name tags to make it easier for people to say G'day. We will also have name tags to write on for visitors.

Please note 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.

Meals and light snacks are available at the Club if you would like to partake before the meeting. Baysia is a popular Chinese restaurant run by the Liu family and there is also The Brasserie with a variety of light and delicious meals.



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

A very warm welcome to our new members -

Mark Angelo, John Austin, Evan Dunstone, Sharon Lee, Jean-Philippe Lemoussu, Eden Medway, Ben Mulcare, Bill Murch, Kaye Pearson, Jack Powell and Joe Roppolo.

We look forward to meeting you all. Please make yourselves known to as many members as possible.

It is delightful to see the renewed interest in woodworking that is generally occurring within the community.

Also we welcome **Clare O'Reilly** to our Committee to replace **Shane Wiechnik** who has departed for the Conservators' Course (see more about Shane's adventures later in the newsletter).

Clare works for the ACCC (Australian Competition and Consumer Commission). Her involvement in woodworking was influenced, like so many others, by the late, great Les Miller. Clare writes:

I used to listen to the 'Weekend Woodies' on ABC and wondered if there were any women 'woodies'. Both my grandmother and father could make anything with a couple of planks of wood and I thought that if I listened to Les Miller and Peter Masia, I would be able to follow in their footsteps. Alas it took many, many years before I had the opportunity to learn a couple of basic skills. I signed up with Heartwood Creative Woodworking for a weekend course to make some Shaker boxes and enjoyed it so much, I stayed on to learn to make a cutting board, a mallet, a box and a side table. I then designed a coffee table which included some designs based on family heirlooms. I am currently struggling with a Pennsylvanian spice box for my sister who is a wonderful cook.

Last year I spent a week making boxes with Alex Springall and have done some weekend courses with Stuart Faulkner making a bench and some carving with Hape Kiddle.

If there is a lesson I have learned from woodworking it is to keep practising ... and be patient.

Hand plane aficionados will be excited about a **new Australian plane-maker, Brian Shugarue**, who has entered the market.

Brian is based in Melbourne. He was born in Canada and came to Australia in 2003. His planes are priced at the very top end of the market. When you pick them up you can see why. They are each works of art and very heavy.

There are three sizes of smoothing planes ranging in price from \$1850-\$2150 (or \$2750 in Damascus steel) and a squirrel-tail block plane for \$2750.



All blades are 5mm thick pitched at 50 degrees with hock irons. Brian was one of the exhibitors at Wood Dust and his planes were very beautiful to handle and use.

This was an email I received from a happy member who recently attended **Fred Blake's Introduction to Carving course** ...

I'm just back from Fred Blake's word carving workshop at the our Abbotsford workshop. Phil I can hardly put into words the value this workshop was to me - it was terrific. The effort Fred has put in to firstly organise the day, and then running it, was amazing. The value to us as a group was great. Just preparing notes for all participants was fantastic, the nature of the notes and the content are something I will be happy to keep for ever.

Also, of course, Gordon (Joseph)'s assistance and input was great. All in all, a good day was had by all.

A report of the course appears later in the newsletter. Fred's Carving Course is planned to be repeated on **Saturday, 11 May** next year. Please let Gordon Joseph know if you would like to attend by sending an email to gwjoseph@bigpond.net.au.

The **Forestry Corporation of NSW** held its bi-annual Cumberland Forest Fair on 28 October 2018. The Association has participated in these Fairs in the past but was unable to do so on this occasion.

Cumberland State Forest contains 40 hectares of native forest. The original privately-owned land was cleared in 1908. In 1938 its management was taken over by the then NSW Forestry Commission and was dedicated as a State forest in 1939. One third of the land was planted as an aboretum while the rest was allowed to regenerate naturally.

You can picnic or barbecue in the forest and guided walks are available. Normal forest gate opening times are 8.30am - 5.00pm, except during daylight saving times where they are open 8.30am - 6.00pm.

Speaking of the Forestry Corporation of NSW, some will recall that we wrote to the CEO of the Corporation in February 2018 regarding the **Henry Kendall Collection** following the inquiries and research that we had undertaken regarding the whereabouts, status and condition of the Collection.

We invited the Forestry Corporation to discuss with us the preservation, exposure and expansion of the Collection. Although following up the correspondence in August and October, we still have not received a reply to our letter.

We will persevere and keep you informed.

Stuart Faulkner of Heartwood Creative Woodworking, has agreed to run a **Table Making Course** for members from 21-24 January 2019 at his workshop in Marrickville.

The course will cover design considerations and essential techniques. A table will be constructed by each member using New Guinea Rosewood.

(The course is fully subscribed, sorry).





A gentle reminder that applications are now open for entries for the **2019 Royal Easter Show**.

In recent years, there has been a decline in entries in the Woodwork classes. It would be good to reverse that trend and show the community the range and diversity of woodwork.

The cost is only \$14 per class per exhibit using the RAS online facility at www.rasnsw.com.au/arts.

There are 9 categories for woodworking. They are:

- Wood carving
- Wood Inlay and/or marquetry
- Platters/bowls
- Segmented woodwork
- Innovative
- Model or miniature in Wood made from scratch
- Small furniture item
- Wooden box work

There is also a class of Wood Craft for under 20 year olds.

The Association is sponsoring prizes of \$150 for the Small furniture item and Wooden box work.

Exhibits don't have to be delivered until **Friday 9 March 2019** or **Saturday 20 March 2019**, so there's still plenty of time to make something.

Please consider.

Sugar pine was one of several softwood species planted in the Tumut area during timber trials prior to the Second World War.

Radiata pine plantations did really well in the trials and now millions of radiata pine seedlings are planted throughout the State every year. The sugar pine and other species didn't do as well, taking longer to reach maturity or not producing the sort of timber sought.

There are still a few stands of various pine species that have reached maturity but aren't quite right for traditional local markets.

Piano maker **Wayne Stuart**, founder of **Stuart & Sons Hand Crafted Grand Pianos**, has ordered a load of the sugar pine and plans to dry and season it over the next three to four years before trialling it for pianos. Wayne usually purchases timber from the United States due to the species requirements, structure, quality and economic value. However, the old growth forests of California are diminishing and alternative plantation species are now being used. He thinks Sugar Pine may be the perfect alternative as it is famous for pattern making, is a light yet strong timber and has high dimensional stability and excellent glue adhesion.

He believes the climate in Tumut is ideal for piano timber processing as the below zero temperatures squeeze out any moisture in the wood aiding in the acoustic capacity of the instrument.

For more fascinating information about this master craftsman of acoustic pianos, visit their website at <https://www.stuartandsons.com>.

At our last general meeting in October, we were privileged to have **Ben Percy** address our meeting. Ben is a very accomplished designer-maker with a workshop at Freshwater.

Ben also teaches final year students at Freshwater Senior School and adults at



Heartwood Creative Woodworking. After completing a degree in Design and Technology he attended Sturt School for Wood and developed his passion for design and making.

Ben provided an engaging talk about his background and the enjoyment he gets from his interaction with students - trying to inspire them to achieve their best and strive for perfection within the time and other constraints that they have.



Ben described his approach to design and where he gains the inspiration for his designs. He walked us through the steps involved with the design, construction and refinement of his rocking chair, with the focus on the negative space of the design. You can see more of Ben's work on his website at www.benpercysdesigns.com.

On the subject of teachers and makers, **Matt Dwight**, committee member, conducted an **Introduction to Woodworking course** at our Workshop for new members in November and is running another one on 22 December. These have proved to be very popular with new and existing members and we will schedule further courses in the new year. Thanks Matt.

With the introduction of additional courses this year, the administrative burden on our Honorary Secretary has increased. **Gordon Joseph** has kindly offered to assist by taking on the role of **Course Coordinator**. Gordon will receive enquiries and registrations for courses and disseminate information for members attending the courses.

www.woodworkersnsw.org.au

If you have any suggestions regarding course organisation, Gordon would be pleased to hear from you. Many thanks Gordon.

Shane Wiechnik, former committee member who is currently attending the Conservators' course at West Dean College of Arts and Conservation in West Sussex, has provided the following update:

I am about six weeks in. Things are going well, and I am learning a lot. The atmosphere is incredible here and there is the capacity to learn as much as I am willing to work for. I am working on a Victorian bar back chair and an 18th Century long case clock as my first two projects, but we have visiting tutors of all kind coming nearly once or twice a week. I've received tutorials in turning, carving, writing, the history of Chippendale furniture, new techniques from the Louvre on



cleaning brass, and the science behind hide glues (to name a few). It feels like things move slowly sometimes, and that there isn't structure, but then you look back on all that has been done and I know I have grown a great deal already.

I post pretty much every day on my Instagram account about things that are going on here if you want to keep up with it: [instagram.com/a_whistlin_fool](https://www.instagram.com/a_whistlin_fool)

Please feel free to send me any news items, suggestions for content or comments on any matter of interest. Ed.

Thank you to our Workshop Supervisors

This is a special thank you to our 2018 Workshop Supervisors - **David Palmer, John Kirkwood, John Brassell, Peter Dunn, Peter Harris, Peter Munro, Gordon Joseph, Brian Dawson and Phil Nanlohy.**

The Workshop has become a core activity for the Association in pursuing the objectives of encouraging camaraderie, promoting public awareness and appreciation of fine woodwork, and encouraging the development of skills. Without the involvement of our volunteer supervisors, it would not be possible to have the Workshop open to members on Wednesdays and Sundays throughout the year. We salute each of you. And especially **David Palmer** who quietly and efficiently organises the roster and manages the inevitable hiccups (or hiccoughs) when they occur. Your individual and collective efforts are much appreciated.

How was it done?

While holidaying in London recently, Association member Steve Townsend visited the Liberty Store and found this interesting broom on sale.

The oak handle had an overhand knot in it. Steve inspected it closely and couldn't find any sign of a join anywhere in the knot. It seemed to him that it must have been steamed and twisted to form the knot. But would that be possible?

Steve is offering a prize for the best explanation of this phenomenon. The prize is a straight-handled broom.



Woodcarving at the Workshop

On Saturday 22 September 2018 six members attended an **Introduction to Woodcarving** course at our workshop. The tutor was the Association's "maestro" of woodcarving, Fred Blake.

Fred commenced the course with an instructive talk about the basics of woodcarving including the various types of woodcarving and the best timbers to use. Two of the most popular timbers used by woodcarvers are Huon Pine and White Beech.

Fred then discussed how to design and clamp woodcarving projects, the many types and shapes of woodcarving chisels and how to sharpen, hone and grip them when carving.

After demonstrations by Fred on the correct use of various chisels, course participants then commenced two practical woodcarving projects

that Fred had prepared, including carving a bowl from a piece of Huon Pine.

Fred also recommended reading carving books written by master woodcarvers like Chris Pye, Ian Norbury and Antony Denning, as well as reading woodcarving articles in woodworking magazines such as The Australian Woodworker.

It was a most informative and practical "hands-on" introduction to woodcarving. Each of us learnt a lot about woodcarving. It was a very successful and enjoyable day. Thank you Fred.

Gordon Joseph

The next course will be on **Saturday, 11 May 2019** and the cost will be \$90. Expressions of interest to Gordon Joseph please.

L-R: **Gordon Joseph**, Alistair Duncan, Oliver Addis, Bill Morey, **Fred Blake**, Peter Munro & Michael Tsimnadis.



WWA shirts available again

Due to popular demand, we have been able to source a supplier for our Association blue chambray shirts.



These are smart shirts that are comfortable and long-wearing. They are excellent when representing the Association or attending Shows or demonstrations. They are also great in the workshop. The embroidered WWA logo is subtle and understated which means the shirt can be worn anywhere with pride.

We encourage all members to purchase a shirt. Pricing is based upon us get a bulk discount.



Women's sizes are available from 6-24 and cost **\$35**. Men's sizes are as per the table below and cost **\$38**. At that price, they are also a perfect gift for family and friends!

So that we can submit a bulk order, please send Angus Greenwood an email at anguspgreenwood@gmail.com setting out the number of shirts and your sizing by **Monday 10 December**. Shirts can be collected from the Workshop, at the next general meeting or posted (additional charge for postage). An invoice will be sent to you once your order has been received.

BS03L Men's Wrinkle Free Long Sleeve Chambray Shirts

SIZE	S	M	L	XL	2XL	3XL	4XL	5XL	7XL
Chest	110	122	127	132	139	144	149	154	164
Body Length	76.0	78.0	80.0	82.0	84.0	86.0	88.0	88.0	90.0
Collar	38.0	41.0	42.5	44.0	45.5	47.0	48.5	50.0	53.0

Woodwork teachers recognised

In a pleasing move, the Institute of Industrial Arts Technology Education (**iiate**) has determined to award a prize to school teachers who design and make a fine piece of woodwork. The award is in memory of **Bruce Leadbeatter**, a legendary teacher of woodwork in schools and an author of a text used by many students.



iiate is the professional association for teachers of the following subjects in NSW schools - Industrial Technology, Engineering Studies, Design & Technology, Graphics Technology and Technology (Mandatory). It is a not-for-profit association managed by teacher volunteers.

The Woodworkers Association was invited to judge the entries to determine the best overall project. The judging panel comprised **Stuart Faulkner, David Palmer and Phil Greenwood**. The award will be presented to the winner by our Chairman and Bruce Leadbeatter's son, Michael, at the annual **iiate** conference dinner on 30 November 2018. If anyone has personal memories of Bruce Leadbeatter, please email the Chairman with your story.

As this newsletter will be published before the dinner, we should be discreet about the successful teacher, but we congratulate him on the high quality of his project. More in the next issue....

Vale George Eden

In November we lost **George Eden**, a kind and generous man. His son, David, tells us a little about his father:

My father, George Eden died on 2 November 2018, aged 99. He had set up and run a toolmaking and metal stamping business, built factories, a shed and he loved to garden in his 30 hectare bush paradise at Oakdale.

Perhaps he liked a challenge so he took up woodwork in his 70's. He told me steel was easy to shape and use. Wood on the other hand was unpredictable because it changed shape, twisted and splintered.



Three stories will give you a sense of the man.

Restoring antique and veteran cars was another thing he learnt to do, provided it involved radiators, engines, metal casting or turning. When it came to building a replacement body for his second 1908 Clement Talbot car, he suggested I build the two Roi-des-Belges curved tulip shaped front seats. It took me six months at Gunter Grafenauer's woodwork classes. Once George saw how it was done, it took him six days to build the curved back seat from Blackwood (Acacia melanoxylon).

Without wheels, the car wasn't finished. George decided to learn how to steam bend the semicircular rims for four wooden wheels. Phil Lake offered to help. Phil organised a Woodworkers Association Open Day in George's shed. Phil even organised Michael Fortune to come along and explain how to curve wood using steam bending. Although we used Spotted gum (Corymbia maculata) which was common 100 years ago for wheels, we did have to experiment to get modern wood to bend without splintering. George shaved the spokes and machined the finished wheels to toolmaker's tolerances, so they did not need to be dynamically balanced.

Laurens Otto taught me wood carving 25 years ago, starting with an exercise of carving a "C" scroll. I thought mine was pretty good. George had the family sideboard, missing its ornamental top which he had cut off when I was one or two years old in order to make a high-chair table for me to eat off (and eventually my younger brothers). I seemed to like woodcarving and as Dad was at a loose end in his 70's, he decided he'd like to carve a replacement sideboard top in the same elaborate style as the carved sideboard doors. Laurens started George off with his "C" scroll to see if he was up to such an elaborate job. I found his practice piece recently and it was much better finished than anything I'd done. I realise now Laurens didn't seem to need to spend much time helping George. His granddaughter now has the complete, restored sideboard with the piece he made and carved on top.



He enjoyed hosting woodworkers at his shed and leapt at any opportunity to come to woodworker meetings to see you and talk to "my old mates". DE

Box making 2018

In September, **Peter Harris** (supported by David Palmer) kindly shepherded members **Eun Young Bang, Alistair Duncan, Tony Motbey, Peter Munro and Doug Sadovy** through the ins and out of box-making over 5 days.



A range of timbers was provided by Peter but some participants brought their own, the most interesting being a beautiful piece of jacaranda. Following an initial session exploring a range of box types and designs we all set to work on our individual projects.

The skill level and experience of the course members was quite varied. The value of the course was the ability to undertake the full range of project design, execution and completion over the 5 days and Peter Harris' ability to instruct, demonstrate and teach at the skill level of each participant. It was also helpful to watch and learn from each other attempting dovetailing, finger jointing, feathered mitres, rebating, applying veneers, fitting hinges and problem solving. Thank you Peter Harris for a most enjoyable and productive course.

Peter Munro



Dunstone Production Masterclass

Evan Dunstone, designer maker and co-founder of the Wood Dust Festival, is well known to many in the Association. At long last he has returned as a member! Evan has a successful business based in Queanbeyan and he loves to teach and pass on skills and knowledge to others.

In particular, Evan conducts **Production Masterclasses** which provide an introduction to designing for production and working as a team. There are two spaces available in the next course in February. Below are the details provided by Evan ...



The Production Masterclass makes a run of our award-winning Waterfall Stool. This unique design is the ideal teaching aid because it utilizes such a wide range of techniques, processes and equipment. We'll be using blackwood, jarrah, briar oak and rock maple to demonstrate how different timber species react to the same procedures. You'll work to 0.1mm accuracy on advanced equipment using professional level jigs developed over more than 15 years of production. You'll experience professional pace-of-work as we share our hand-shaping, sanding and finishing secrets. You'll get insights into planning workflow and designing for efficiency. And the best part is, you'll walk away at the end with a Waterfall Stool in the timber of your choice!

You don't have to be a professional or aspiring professional woodworker to benefit from this course. Perhaps you just daydream about being a full-time maker? Perhaps you are planning to make a lot of furniture for your home in your own workshop? Perhaps you're a teacher or a designer who wants to broaden your skills? Maybe you just enjoy being in a workshop full of enthusiastic makers for a week?



Total cost for the Production Masterclass is \$2,500 incl. GST. A deposit of \$850 incl. GST is required on booking.

The Production Masterclass runs 9am to 5pm, Monday 4th to Friday 8th of February, 2019 at the Dunstone Design workshop in Queanbeyan. The timber and materials for one Waterfall Stool is included in the price. Additional Waterfall stools can be made for \$250 + GST per stool with a maximum of 3 stools per student.

Meals and good coffee/tea are included. You'll need to bring your own PPE (a dust mask, hearing protection and eye protection) but no other tools are required.

A sound knowledge of basic woodwork is required to participate in this course. With a maximum of 8 students, we will be showing you step by step how to approach each task. If you are unsure about your skill level, email evan@dunstonedesign.com or call 0401 404 275 to discuss.

For full terms and conditions, see our Production Masterclass website page by clicking [here](#).

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The advertisement for Heartwood Creative Woodworking features a large orange rounded rectangle. In the center is a dark, irregularly shaped logo with a white border. Inside the logo, at the top, is a small icon of a heart with a flame. Below the icon, the word "heartwood" is written in a large, white, cursive font. Underneath that, "CREATIVE WOODWORKING" is written in a smaller, white, sans-serif font. Further down, "tuition in furniture making & design" is written in a white, italicized, sans-serif font. At the bottom of the logo, "SYDNEY" is written in a small, white, sans-serif font. Below the logo, the website "www.heartwoodcreative.com.au" is written in a white, sans-serif font.

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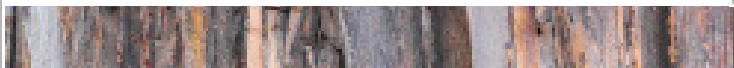
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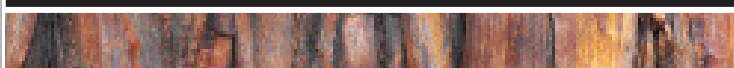
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