

The Woodworkers' Association of NSW Incorporated

May/June 2018

From the Chair

It has been a busy couple of months! Following the AGM, we now have a new Committee. I wish to formally welcome **Matt Dwight** and **Shane Wiechnik** as new committee members and to thank **Peter Dunn** and **Kerry Geldens**, the outgoing members. Our Committee continues to be energetic and with fresh ideas for the Association.

Leon Van Vliet won first prize at the Royal Easter Show in the "Small piece of furniture" category with a beautifully crafted chair (pictured right). This is Leon's fifth ribbon from the Show. We have featured some of his other pieces in the newsletter.

Peter Dunn and **Alex Springall** were the winners of our 2018 box-making competition with two pieces which are also featured

innovative and clever inside. It was pleasing to see so many members participate. There was great variation in design and construction methods and every box came with a story.



David Boucher kindly judged the competition and spoke inspiringly about perseverance and the importance of keeping a record of the work that we do, so that others can share that story after we are long gone.

In May we had our Annual Sharpening Day at the Workshop which was well attended and very informative. A full report appears inside.

We are delighted that architect **Alec Tzannes** will be our guest speaker at the next general meeting on **Monday 4 June** at the **Canada Bay Club**. Alec is one of Australia's leading architects and co-designed the highly acclaimed, 7 storey International House at Barrangaroo that makes extensive use of structural engineered timber and recycled hardwood. This will be a fascinating meeting.

Come and also learn about Fred Ward, one of Australia's most influential furniture designers. More details overleaf.

Members are welcome to invite family and friends.

Phil Greenwood

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Meet member Kerry Geldens

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Our supporters



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

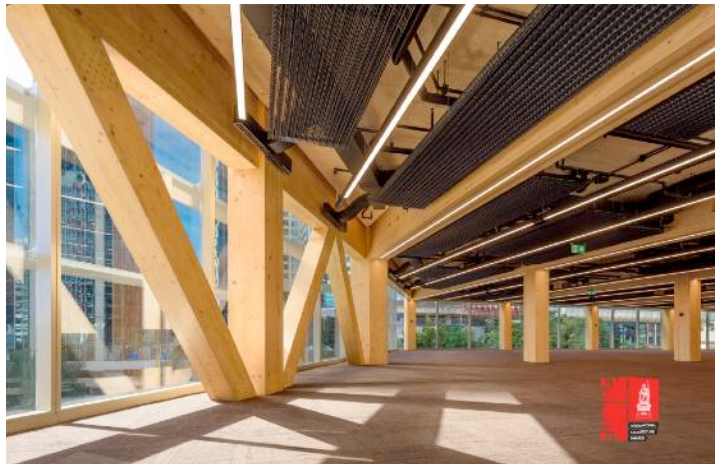
Richard Vaughan

Our next meeting ...

Monday, 4 June 2018 - 7.30pm

Guest speaker: Alec Tzannes

Alec Tzannes is the founding director of the leading architectural firm Tzannes. He has also been President of the Australian Institute of Architects and Professor of Practice and Dean of UNSW Built Environment. Alec was co-designer of International House, the first modern commercial engineered timber building of its size and type in Australia. It has won numerous awards including the 2017 Australian Timber Design Award.



Alec will speak about the design challenges and considerations involved in creating this unique building.

Steve Townsend will also give a short presentation on **Fred Ward**, one of Australia's most influential furniture designers. Ward believed Australia had to have its own furniture designs and not just copy from the UK and US. He ran Myer's furniture factory for a time and even controlled the production of the plywood Mosquito Bomber during World War II. The work he did for the Australian National University's furniture designs lives on to this day.

Leon Van Vliet's prize winning chair will also be on display for members to inspect, and sit on.

Members are welcome to invite family and friends.

Please note the venue for this 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. Bayasia 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

Congratulations!!

Congratulations to **Azadeh Zolfigol** on the recent birth of her second child. Azadeh is a multi-talented maker. Last year she exhibited jewellery incorporating wood at an exhibition held by the Iranian Womens Visual Arts Collective - Australia. The previous year she demonstrated her unique form of marquetry at our stand at the Timber Show. We wish her all the best with her two young ones and look forward to seeing her at a meeting or the Workshop for some downtime.

One of the great delights of woodworking is using a beautifully sharp and tuned plane.

All members probably have perfectly fettled planes (yeah, sure!). But just in case you have acquired an old one recently, or have a friend who has an old plane, bring them along to our upcoming **WWA Plane Day** at the Workshop on **Saturday, 14 July 2018**. You can bring your friends too.

There will be talks and demonstrations on what makes for a great plane and how to tune your plane to make it "sing".

Plane Day will run from 10am-2pm and there will be a barbecue as well.

The organisers for the **Timber and Working with Wood Show** have changed and so have the dates and venue for the Show. It is now being held from **20-22 July 2018** at Rosehill Garden Racecourse.



Phoenix Exhibitions is the new owner and is keen to upgrade the Show and make it more attractive and interesting. The Show will be housed in the air conditioned Exhibition Hall which has floor-to-ceiling glass with spectacular racecourse views and a permanent café and bar. Free parking will be available as well as good access by public transport.

We look forward to participating in this new invigorated Show. Please put it in your diary and let David Palmer know if you are able to assist on our stand.

Courses, courses ...

In response to popular demand, **Matt Dwight**, teacher and maker, is running a course for members on **techniques using veneer**. More details appear later in this newsletter.



The course will be conducted over two days at our Workshop on consecutive Saturdays, **18 and 25 August**. The cost will be \$320 and will be limited to the first 6 members who register with David Palmer at secretary.woodworkersnsw@gmail.com.au.

Speaking of courses, **Peter Harris** has kindly agreed to run our **annual box-making course** for members in **September** over 5 days. People can choose from some of Peter's designs or create their own design.

The course will be conducted at our Workshop from 9.00am to 4.00pm on Tuesday 4th, Thursday 6th, Friday 7th, Monday 10th and Tuesday 11th September. The cost is only \$250 for members.

This course is also limited to a maximum of 6 people, so if you wish to attend please register your interest with David Palmer at

secretary.woodworkersnsw@gmail.com.au.



If anyone is heading south in June, the **Australian Woodturning Exhibition** is being held in Moorabbin, Victoria from 22-24 June 2018. This is www.woodworkersnsw.org.au

More Super Supervisors

one of the premier woodturning exhibitions in Australia and well worth a look if you are nearby.

A big thank you to **Phil Nanlohy**, **Peter Jackson** and **Matt Dwight** for undertaking the accreditation programme to become Workshop Supervisors.

Supervising at the Workshop is an important task for the benefit of educating members who wish assistance and ensuring that everyone can go home with their fingers and eyes in tact. We need these people to be able to have our Workshop open and available to members. Please be kind to them.

Welcome!!

Welcome to our new members **Alistair Duncan**, **Nick Pachos**, **Tony Santamaria** and **Christian Timbs**.

Nick Pachos works in telecommunications and has always been interested in making things. Furniture making has the level of precision that interests him so he has decided to start the journey. He has his own shed and is "tooling up", with the desire to "skill up" as well.

Tony Santamaria is a semi-retired medical practitioner whose grandfather was a cabinet maker and joiner. Like Leon van Vliet, he is a Royal Easter Show winner, but for mosaics when he was teenager. He is very fortunate to have a close family who support his passion for woodwork. Tony looks forward to developing his skills and exhibiting in the future.

Christian Timbs is the proprietor of [Japanese Tools Australia](http://JapaneseToolsAustralia.com) and presented at our Annual Sharpening Day (see report on page 9). I encourage you to visit his website and see the wonderful array of gear he has available. He is also now running plane-making courses that sound fabulous.

At our last meeting ...

AGM and Box making competition

Annual General Meetings can be pretty slow and boring, but not at the Woodworkers Association.

The formalities of reporting and the election of the new officeholders and committee was expertly managed by our resident Returning Officer, **Gordon Joseph**. There weren't many changes in the committee line-up, but we do have some new blood in **Shane Wiechnik and Matt Dwight**. Shane works at the Bower Re-use and Repair Centre and Matt is a maker and teacher of woodwork. The full membership of the Committee is listed on page 3 of this newsletter and all members are encouraged to bombard committee members with suggestions for the Association and offers of assistance.

Our guests of honour at the last meeting was **David and Margaret Boucher**, the owners of Boucher & Co. David has rightly been described as a world leader in bespoke, hand crafted furniture. With his extraordinary artisans in his workshop in Toowoomba, David has created some of the finest pieces of contemporary art-deco furniture in the world. His recent collaboration with Rolls Royce to create the Boucher inspired Rolls Royce Ghost is a world first. As David said, who would have thought that a Rolls Royce would carry a plaque referring to Rolls Royce being hand Crafted in Toowoomba Australia?

David gave an inspiring speech on the importance of perseverance and the value of making mistakes to learn and develop skills and knowledge. This was encouraging to many, such as myself, who err regularly. A significant point made by David was the desirability of annotating our work with a maker's mark of some sort and the date of production. This is a simple step which is easily overlooked if we do not think the item is of great importance and/or longevity. But it can be of great benefit and add significantly to the value of the piece in the hands of others in due course.

David then proceeded to speak about a number of the boxes entered in the competition and particular aspects of the boxes which he admired and were deserving of commendation - good design with simple but thoughtful lines, celebrating beautiful timbers, fitting function with design, precision in construction with a finish that was in keeping with the story behind the box.

The winner for Best Box for a Specific Purpose to Alex Springall for his chopstick box. The prize for Best Joinery and Finish went to Peter Dunn for his Japanese inspired box. Members present voted for their choice of best box and Peter Dunn's box was again the clear winner. Below Alex and Peter provide some details about their boxes.



Peter Dunn - Best joinery and finish and Members' Choice



I have always found Japanese design, art and craft to be most attractive. The Japanese strive for beauty and perfection in whatever they create and when I was deciding on this box I wanted to make something that was complex, perfect and beautiful. Well I think it is beautiful and complex but I am certain that it is not perfect.

This box has 56 separate pieces comprising ebonised English oak, Mackay cedar and black hearted sassafras. The sassafras inserts were chosen to look like seaside scenes.



The ebonising was done with a vinegar and iron solution and all pieces were finished with shellac and wax before construction.. Pre-finishing was necessary as the ebonising could migrate to the other coloured timbers if they were to come into contact with no protective coating between them. The top and bottom of the box are made from 3 x 1.5mm layers of oak in the form of plywood, this was done to try to avoid any warping and expansion or contraction and to stiffen up the thin sections. All other pieces are solid timbers. The construction time was lengthy as it required 4 separate gluing sessions apart from the making of the plywood. I truly enjoyed the whole exercise but have to admit that there may have been, at times, some mumbled unrepeatable words.

Alex Springall - Best fit for purpose



I find it very difficult to throw out even small offcuts. I had a small piece of blackwood, the last of a spectacular board given to me by a Tasmanian friend many years ago. I also had a few short silver ash boards. These are two of my favourite timbers, and they go well together. Some of the silver ash was too thin to use for the box, but just right to cut into square rods to make chopsticks, so the idea of a chopstick box hit me.

I gave everything a light coat of shellac and a light sanding before assembly, taking care to avoid the



surfaces that will be glued. I also oiled the inside surfaces, as they are more accessible and the oil prevents any excess glue sticking. After assembly, I cut almost through the sides on the tablesaw, and completed the separation with a handsaw. The remaining waste was pared away with a chisel and the surface tidied up on sandpaper stuck to a sheet of laminate before final sanding. The box was finished with Livos Kunos oil, which brought both timbers up beautifully.

The hinges are SmartHinge brand, made by Andrew Crawford in England. Although, at about \$60 per pair, they are expensive, they are worth it

for the quality and the time saved in installation. There is no need to hand cut mortices for them, it's simply a matter of setting stops and making four cuts on the router. To hold the box closed I used 6mm neodymium magnets. The opening handles are simply the ends of Japanese wooden nails, glued in at an angle to resemble the ends of chopsticks.

To make the chopsticks, I made a jig consisting of a shallow 90 deg trough in a length of scrap, to hold the chopstick while I planed a taper to round over about three quarters of the length. They were sanded and finished with several coats of rubbed hard shellac.

The box was sold as a 40th birthday present for a school friend of the buyer.

Congratulations to Peter and Alex - great work!

Another blue ribbon day!

Leon van Vliet is one of our members who regularly submits entries in the Royal Easter Show woodwork competitions, and he is a regular winner.

In 2014 he won first prize for a three-legged, walnut stool with dove-tailed back. In 2015 he won with a walnut, Nakashima style low back chair, with turned spindles. For a change, in 2016 he entered a walnut, steam-bent, round table. And yes, that as well. In 2017 he entered a walnut, Maloof-style bar chair and won first prize and the award for standard of excellence.

This year Leon's winning entry was a sculpted, walnut, tub chair. He clearly has a thing about working with walnut and the judges clearly like it!



The idea for this design arose out of admiration for a similar style-chair that Leon had seen. It is a complex chair to construct with a multiplicity of angles and joints. The seat was sculpted using coarse and fine carbide Kutzall discs on an angle grinder and then progressive sanding and scraping. The chair features some beautifully crafted through tenons. Leon constructed jigs to cut the two angles of tenons using a straight bit and a collar in the router and another to cut the slot for the wedge. It was finished with a clear and durable lacquer with sufficient lustre to accentuate the curves.

Leon found the most enjoyable part of making the chair was working through all the challenges, making of the many jigs to complete various tasks and ultimately finishing!



It is hoped that Leon's success inspires other members to create and craft a piece for entry in the Royal Easter Show competition next year. There has been a drastic reduction in the number of entries in recent years and the lack of exhibits is disappointing given the great skill and craftsmanship that exists in our Association and the wider public.

At the moment there are only three categories available to woodworkers - "Small item of furniture", "Musical instrument" and "Boxes".

We could make a submission to the Royal Agricultural Society about increasing the categories of entries to provide for greater exposure of the range and quality of woodworking skills. Quilting and needlework for example has many more categories. However, the willingness of the RAS to increase the categories will probably depend upon whether they believe there will be sufficient entries in those categories.

We invite members to suggest appropriate categories that may attract entries from members.

WWA at the new-look T&WWWS - can you please help?

The Show starts on **Friday, 20 July and runs through to Sunday, 22 July 2018**. This year it is being held at the Rosehill Garden Racecourse.

The stand is a way to showcase the work of our members and encourage and attract new members, whether they be professional or recreational woodworkers, men or women, young or old.

We have an active group of members planning the WWA stand at the upcoming Timber and Working with Wood Show - **David Palmer, Ian Stewart, Richard Leniston and Bill Morey**.

They would like your help. Do you have a fine piece for display at the Stand, or a piece under construction that is of interest? Is there a fine woodwork skill that you can demonstrate at the Stand? Can you come along and speak to people about woodwork and the benefits of joining the Association?

If yes to any of the above, please contact David Palmer at secretary.woodworkersnsw@gmail.com. **NB:** Half-day plus helpers get free tickets to the Show!

Special thanks to...

Our Workshop supervisors for April and May -

John Kirkwood, David Palmer, Peter Harris, Brian Dawson, John Brassell, Gordon Joseph, Matt Dwight and Peter Dunn.

Gordon Joseph for being our Returning Officer at the AGM.

Steve Townsend for organising our Annual Sharpening Day

For sale - Johnsway Scroll Saw



\$150. Please contact Bronwyn on 0403 076 897 (Wollongong area).

Work available...

The Association often gets asked for referrals to skilful people who can collect and repair items of furniture - some large, some small.

If you are available to do these kinds of jobs, please let us know so we can refer people to you. Just drop an email to phgreenwood@optusnet.com.au.

The WWA 2018 Sharpening Day - 12 May

It was a little wet and overcast, but that did not dull the enthusiasm of those attending our annual Sharpening Day on Saturday, 12 May 2018 at the Workshop.

This year we had four sharpening 'stations' showing quite different approaches and techniques for reaching the holy grail of "super sharp". We also set up a good quality microscope so that we could introduce a little bit of science and actually see the difference at different stages of the sharpening process and compare the different techniques.

At "station 1" was **Christian Timbs** of Japanese Tools fame. Everyone knows how sharp Samurai swords are so it seemed obvious to ask a pupil of Japanese tool-making to show us what he had learned from sitting at the feet of Masters.

Christian brought a dazzling array of fabulous gear with him for us to handle, try and experiment with. As well as a vast selection of diamond plates and water stones, there were knives, saws, oils, etching acid and more. My personal favourite was his gardening sickle. I am not sure what I will do with it, but I had to have one. Christian worked furiously all day showing the different sharpening techniques and explaining the effect of each. As a "thank you", we presented Christian with an AngleMag and membership of our Association. So I hope we will be seeing much more of him and supporting his growing business.



At "station 2" was the evergreen **Brian Dawson**

with his 3 stage method - a hand-driven grinding stone, graduated sandpapers glued to 8mm glass sheets and then two finishing stones. Brian's philosophy is to not be too precious about the process and just focus on the last few millimetres near the cutting edge. Once the blade is squared on the stone, he starts with 80 grit paper



to flatten the back of the tool quickly and moves through the grits - 120, 180, 320, 400 then 800 and 1200 wet and dry - with a few passes only. He is looking for flat, not a mirror, but it gets pretty close to seeing yourself. With a flat back, he starts on the front using a simple guide. Through the sandpapers as required and finishing with 6-8 strokes on the 2000 grit water stone and 4 strokes on an 8000 grit shapstone. Brian advocates the adhesive sandpapers for a quick, cheap, no-nonsense outcome.

"Station 3" was dedicated to teaching the intricacies of creating the burr and hook that one needs to get shavings, not dust, from a furniture scraper. To an ignoramus, the scraper looks like a pretty simple, even primitive, bit of gear. But to an aficionado, they are an object of great beauty and devotion.

Steve Townsend was our scraper guru who simply and very effectively de-mystified the process into 4 simple and quick steps. Suddenly I had shavings where once there was dust.

To further assist in our education, Steve has painstakingly prepared the conversion table below for comparing different types of abrasives.

Comparison of sizes of abrasives					
Microns	"Mesh"	FEPA*	"Grit"	Purpose (according to DMT**)	DMT's descriptions
120	120	P120	150	Aggressive edge repair	Silver - Extra extra coarse
60	220	P240	260	Repair damaged or very blunt edge	Black - Extra coarse
45	325	P360	325	Gets it into cutting condition	Blue - Coarse
25	600	P800	800	Put a great edge onto knives or tools	Red - Fine
9	1200	P2500	1800	Gives a polished, razor sharp edge	Green - Extra fine
7	2200		2800	Only on DMT's Ceramic Steel	Ceramic
3	8000		8000	Ultimate edge	Tan - Extra extra fine
* Federation of European Producers of Abrasives			**US maker of diamond abrasives		

At "station 4" was **John Kirkwood** with our old T4 Tormek machine. John has lovingly upgraded our T4 with more recent Tormek componentry and it provides a very good edge with a minimum of fuss, once you know how to use the guide and remember to re-set it to match the wheel diameter and the sharpening angle. John was given the ultimate challenge - a chisel which had been broken so there was no blade at all, just a flat piece of steel with a handle. He jumped onto our Workshop grinder to create an edge and then finished it on the Tormek to a very high level of sharpness.

It was interesting to examine the edges created by the different systems under the microscope. Whilst it may seem a little precious to go to that length, sometimes a blade can look sharp and feel pretty sharp but there's something not quite right. That was borne out by the looking at the blade under the microscope. A shiny, sharp-looking edge could be seen to still have micro-gouges and blunt sections. Once further sharpened, the clean, even edge emerged which felt very sharp and performed noticeably better.

All woodworkers need to find a method that works for them and balances the time spent on sharpening against the sharpness actually required to do the desired job. Professional woodworkers can't afford to spend hours honing a blade to the nth degree and they really don't need to. Recreational woodworkers even less so. Although there is something very beautiful about honing and polishing to produce a razor edge, for some it can be a deterrent to using the chisel and inevitably losing that edge.

After several hours we adjourned to the barbecue area for some fine sausages, rolls and onions organised by Steve Townsend. The irrepressible John Connors contributed pineapple. Thanks also to Dominic Ullio's mum for baking a delicious cake. It was a good day all round.

P.S. Jim Davey has an excellent website on sharpening with some very useful notes - [click here](#).



Dates for your diary

Remember that our Workshop at 1 Spring Street, Abbotsford is open to members each Wednesday and Sunday...

Saturday, 14 July - WWA Plane Day.

At the Workshop from 10am-2pm. All about how to restore and tune a plane, and what plane is best for which job. Planing techniques and strategies. FREE for members and their guests.

20-22 July - Sydney Timber and Working with Wood Show is on at the new venue - Rosehill Garden Racecourse.

Saturday, 4 August - Tools for Design - a journey into design with wood. A half day conference in Sydney for woodworkers interested in design. An interesting array of speakers including Ben Percy, Prof Helmut Lueckenhausen and Roy Shack. More details available at www.woodreview.com.au.

Monday, 6 August 2018 - CNC milling - how we can all access this machinery - WWA General meeting, Canada Bay Club, 7.30pm

Saturday, 18 August and Saturday, 25 August - Veneering techniques. How to lay veneers, use decorative inlays, stringing and banding, arrange patterns and match and splice veneers. Limited to 6 members. \$320 includes all materials. Please register interest to David Palmer at secretary.woodworkersnsw@gmail.com.

4, 6, 7, 10 and 11 September - WWA Annual Box-making Workshop To be conducted by Peter Harris. Members can choose from some of Peter's designs or create their own design. Limited to 6 members. \$250 payable in advance. Please register interest to David Palmer at secretary.woodworkersnsw@gmail.com.

12-14 October - The Second Illawarra Wood Festival

A festival to celebrate, preserve and promote the traditions of 'working with wood' by providing a venue that brings together talented people with the passion. Bulli Showground from 10am-5pm. More details available at www.illawarrafestivalofwood.com.au.

17-21 October - Wood Dust, the Australian International Timber and Woodworking Festival in Queanbeyan and Bungendore, NSW.

An opportunity for all Australian woodworkers to meet and share stories, techniques and wisdom. Featuring woodworking classes, lectures, displays, stalls and local and international celebrities.

Daily masterclasses will run at the Dunstone Design Workshops featuring North American and Australian woodworking masters including Michael Fortune, Andy Buck, Vic Tesolin, Ross Annels, and Bern Chandley. There will be Timber and Tools Marketplace and **Tickets are now on sale.** More details available at www.wooddustaustralia.com.



Meet a member - Kerry Geldens

This month I am going to introduce to you Kerry Geldens. Kerry has been a member for about two years and after having talked to her I am amazed at the enormity of the work she has accomplished to date. I have known Kerry for those two years and have spoken to her many times at the workshop but Kerry has never even hinted at her secret abilities.

Hello Kerry, do you recall when you first remember noticing you had an interest in woodworking?

I think it was when my Mother moved to Queensland and took my brother and me with her, I was 7 years old. We didn't have a lot of furniture but we did have 3 chairs and I remember her making what was to be our settee out of wood. My Mother was a Cutter and Designer so was able to upholster that lounge.

When I was about 11 years old my Mother bought 2 old Queenslanders (houses) and separated each of them into 2 flats. I remember her working on them, however, I can't remember her using any tradesmen. My mother had an "I can do that" attitude and was quite an able person. I think it has rubbed off on me as I have the same attitude.

When was 18 I went to university to commence Psychology Studies and moved into an old flat. I purchased some furniture and one of those was a set of shelves that were adjustable as the shelves were supported on spindles. A bar went up through the spindles and shelves to hold the construction together and made it dismountable.

When I was 22 I moved out with my boyfriend and purchased a house. The house was in poor repair and needed much renovation and of course I thought "I could do that". By the time I was 26 we had bought another house which we proceeded to renovate providing plenty of opportunities.

Some time later we decided to go travelling, first to London, which we did not like very much, then Denmark and we stayed in Copenhagen for 2 years. I returned to Australia and now had my first child with me. I moved into a house and decided that I needed shelving for toy and general storage. I recalled the spindle shelves and decided to make a

set that was 12 feet wide and reached to the ceiling. It was constructed in the same way as my original spindle shelves and was able to be disassembled for when I moved. Sometime later I started lessons with Richard Crossland. Now with some tuition, new skills and access to machinery I constructed a set of breakfront bookshelves complete with pelmet and plinth and fluting on the uprights and finished with shellac. Those shelves were made from the set I had completed.

Then I got enthusiastic and decided I wanted to make something and that something turned out to be an ornate and complicated three-legged desk that was inspired by a similar one that I had seen in David Jones and had a price tag of \$5700,00 which in the 1990's was an enormous amount of money. The desk did not have a straight line or joint on it and required complicated joinery, lath and bandsaw work and had a sliding top and bow fronted drawer. It took me about a year to complete but I was happy with the result.

Have you done any work since?

Since then I have made various pieces of furniture for myself and all of my children, for example, a Swedish day bed with turned posts and sweeping curves and a matching wardrobe, 4 tables and numerous picture frames.

About 2 years ago I purchased, at auction, 5 antiques double hung windows, they all have arched tops and are about 1.6 metres tall and I have been entertained with renovating and modifying them to suit my house which I have just finished renovating. As I write this I am sitting in my house in Byron peering out through my first foray into window construction. That was the making of 18 Edwardian cedar casement windows. Each window has a double panel of glass at the top.

Do you have any projects in mind for the future?

I have 3 granddaughters who are under 2 years of age and I intend to make them some doll's furniture.

What inspired you to join our Association?

I joined about two years ago after a friend of mine, John Connors, encouraged me to do so. It has been good and I have received encouragement along with extra usable knowledge and of course I have access to somewhere to work and the tools and machinery and of course the social side.

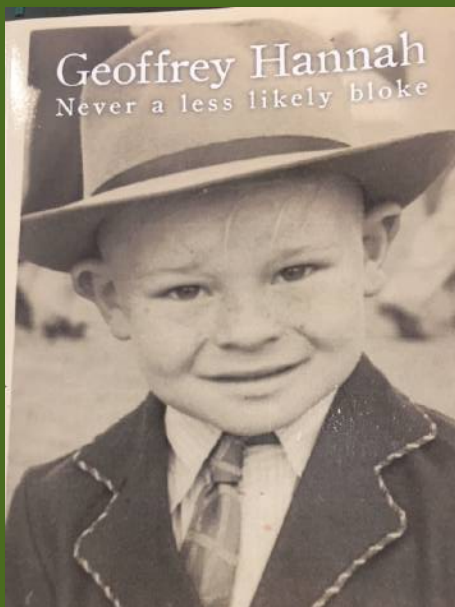
Are you well equipped with tools and your own workshop?

I don't have the room for a workshop but I have a thicknesser and a collection of chisels, planes and screwdrivers etc. I have a circular saw, a grinder and jigsaws. I have a power plane, a biscuit machine and a large assortment of clamps. I would like to have a bandsaw and a sliding table saw.

Thanks Kerry for sharing your passion and time.

Peter Dunn

Geoff Hannah's biography



Read the story of a great woodworker and teacher.
Just \$35 and all proceeds to Geoff.

Email your order to
phgreenwood@optusnet.com.au.

New course for August

Add zing to your woodworking with veneers



In just 2 days you will learn:

- how veneers can add stunning effects to tables, boxes and other creations.
- where to buy veneers
- how to choose the right veneer for the job
- how to flatten warped veneers and store them safely
- how to choose your substrate and prepare it.

Long time teacher, Association member and craftsman Matt Dwight will show you:

- how to lay veneers
- how to use decorative inlays, stringing and banding
- the right adhesives and the right way to use them
- how veneers are made
- how to match veneers for larger areas and splice them together
- how to arrange patterns to best effect
- how to make your own iron-on veneer



At the end of the course you will take home a veneered serving tray and a picture frame with contrasting veneers.

When: 10am to 4pm on Saturday August 18 and Saturday August 25, 2018

Where: The Association's workshop 50A Spring St, Abbotsford.

Cost: \$320 (includes all materials)

Only six places available. Book now.

Phone our secretary, David Palmer, on 0415 188 605
or email secretary@woodworkersnsw.org.au

WWA Abbotsford Workshop

Members are reminded that our Workshop at 1 Spring St, Abbotsford is equipped with a wide range of fine equipment for your use including the sliding table saw, 2 band saws, jointer, thicknesser, lathe, router table, wide belt sander, finisher and a good range of hand tools.

The Workshop is open every Wednesday and Sunday from about 10am to about 3pm, and other times by arrangement with a Committee member.

For the safety of members and guests, members do need to be accredited to use the powered equipment.

Accreditation days are conducted several times during the year. Enquiries can be directed to David Palmer at secretary.woodworkersnsw@gmail.com.

There is a daily \$5 fee for using the Workshop which goes towards the maintenance of the equipment.

Please sign in and make sure you pay when you arrive to avoid any embarrassment.

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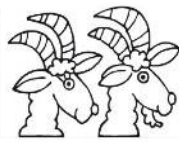
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