

**Woodworkers
Association
of NSW inc**

November December 2016 Newsletter

2016 Lane Cove Exhibition



2016 Lane Cove Exhibition

Exhibition opened by Kerryn Carter

A lot of you don't know me – I'm an amateur woodworker who teaches kids. Or, another way of putting it is: I make unfine furniture but have the fearless bravery

to give 15 children a sharp blade. So that gives me a tenuous licence to be up here. Brian saw me on an episode of Better Homes and Gardens a few months ago and

called me up and in his nicest Scottish accent asked me who the bloody hell I was. I told him that I was but his humble servant in the wonderful association of NSW woodworkers and had been counting the seconds until I could finally tell him how I am shoring up the future of woodworking in NSW by giving as many kids as possible, a saw. And I think that won him over.

I've been really lucky in my woodworking journey so far. I've met some wonderful people who have taught me much about the craft: My own father, John Dixon, Stuart Faulkner, Nick Teply and more recently I have learnt a great lesson from a trip to Woodworking in America.

Next members' Meeting 2016

7 for 7.30pm on Monday 5 December

At the association workshop 50A Spring Street, Abbotsford

Speaker: Kerryn Carter will make a coffin!

We will also engage in the usual fun and festivities of the last meeting of the year

Continues page 3



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If you'd like to join or assist the committee or be more involved in the association, call a committee member!

Life members: Richard Crosland, Phil

Lake, Kim Larymore, Leon Sadubin,
Richard Vaughan and Alan Wale

Chatter *from the* Chair



Kerryn Carter opens the 2016 Lane Cove Exhibition

We had a good opening session at our Exhibition at Lane Cove Gallery. Up to 100 people attended and Kerryn Carter gave the opening address.

The exhibition committee worked hard to ensure a large number of participants took part. Our target was 40 pieces and we achieved 60. There was a nicely balanced selection ranging from small pieces of jewellery through wall hangings to large tables.

Three women exhibited, accounting for 14 pieces. Peter Dunn had a pleasant surprise when his pair of bedside tables sold as he was putting the finishing touches to them.

We were in a fortunate position of having just finished the Treecycle 2016 exhibition at Royal Botanic Gardens so I was able to contact a number of high profile exhibitors there and ask them to contribute to our own exhibition. This included, Colin Clenton, Minky Grant and Hape Kibble.

It is heartening to see our workshop at Abbotsford being used. Not so long ago, it would be quite

normal to have one or two people there on a Sunday or a Wednesday but it is a busy, humming place now, with typically five or six people working on projects.

The association has been given a book from Lloyd Pitcher entitled, *Archibald Murray: Citizen of Sydney*. It is a biography written by Lloyd's great grandfather who was, among other things, a wood carver in the 1800s. I am currently reading the book and will write a review for the newsletter. It is available to any member on loan.

A reminder that Evan Dunstone's chair making workshop takes place on the weekend of 4 and 5 February. Contact Phil Greenwood phgreenwood@optusnet.com.au] if you would like to participate].

Sculpture by the Sea

The exhibition along the coastal path between Bondi Beach and Tamarama Beach is a very worthwhile and stimulating experience. The sculptures are not confined

Continues page 6

Fearless and fabulous!

From page 1

I was in Kentucky last month when I saw a man on a sawbench. The sawbench was sitting on top of a workbench. The workbench was in a classroom where I was sitting. The man at the front of the classroom was Roy Underhill and I was taking his coffin-making class.

There is lots more to this story but the part I wanted to tell you was that Roy built an entire coffin from board to carcase with hand tools in just under two hours and that included bending wood, juggling a boiling hot kettle and dangling off this sawbench.

The man was quite unbelievable. He has been on public TV for 30 plus years as the "Woodwright" from the Woodwright's shop.

He made mistakes along the way, which surprisingly gave him great pleasure. He was laughing at himself as he went along fixing all the mistakes. He kept going until he finished the whole coffin. I've never seen someone attack wood in such a forthright fashion and so gleefully celebrate the end result warts and all.

Now, that kind of woodworking is clearly not the same variety as what we see here tonight but what I saw for the first time was that mistakes aren't a dirty thing to be hidden by a clever camera angle or by a forgiving light.

They are a part of our woodworking life and even everyday life. In fact, human mistakes are the "excuse dejour" for the entire US election right now.

I would be surprised if any piece in this exhibition was executed

from beginning to end without a mistake being made. But I see a piece of furniture that has mistakes whether hidden or seen as a hallmark of hand made.

I would prefer a piece of hand made furniture with some underlying imperfections than anything perfectly made by a machine. It tells the owner – I am made by the hand of someone with some degree of skill. There is real beauty in that. There might be the skin-deep beauty in machine made but it is missing a sign of skill.

These pieces tonight are at the top of the spectrum of the fine woodworking community. I am quietly pleased because I can see a few pieces from Dom, Pouya and Keith that I watched being made from start to finish at the Heartwood School. I know the trials and tribulations of those pieces and the results are there for all to see.

It's a real mix of origin here with some wood that comes from the Botanical Gardens and some coming from pallet wood. There's also plenty of burl to admire. There are outstanding and unique contributions from professionals and amateurs alike.

Peter Stibil and his Japanese like cocktail cabinet and Peter Dunn's bedside tables. Kevin Brown and his elegant spider-like cabriole legged desk. I love the array of boxes including the medal boxes.

But as a female what I really love is seeing the ladies' contribution: Miko's inlaid sewing tote, Catherine Gorrie's beautiful lidded boxes (that I thought look like faberge eggs) and Azzie's breathtaking inlaid wall art.



It's truly an exhibition of beauty and skill so I ask now that you give a round of applause to all the contributors and finally lets also give a round of applause to Brian and the team from the NSWWA and Gallery Love Cove: you guys have done a great job of putting this together tonight.

Thanks everyone for coming.

Patrick Skeen's *Huntboard*



Completed: August 2015. Dimensions: 1015 (H) X 1332 (W) x 463 (D)
Photographer: Jeff Skeen

The July August edition of the newsletter featured the young prize winners at the *Timber and Working with Wood Show*. In this edition, Patrick Skeen (Cherrybrook High School) has kindly agreed to show and tell us more about his winning piece. Very well done, Patick!

The brief was to create a beautiful and challenging piece for his 2015 HSC woodwork project using both timber and glass. Materials used: American Cherry, Rock Maple, African Blackwood, Queen Ebony, White Birch, Glass.

Prizes include: Cherrybrook Technology High School 2015 HSC, TAS Industrial Technology Award of Excellence, Australian Wood Review: Best Display of Hand Skills, Second place at the Sydney Timber and Working with Wood Show InTech Display 2016, and the Les Miller Memorial Prize 2016.

Patrick's school teacher, Kimberly Wilson, encouraged him to choose a difficult mixed media project on the back of having completed a TAFE furniture making course at Hornsby. Mentoring was provided by both his father,



an electrical engineer, and Tony Blair (Hornsby Mens Shed). Also as his inspiration, Patrick cited New Hampshire furniture master, Garret Hack <http://www.garretthack.com>

Traditional joints were used throughout construction. Curves and chamfers in the top, and the bottom rail curve were shaped using a hand plane. Top inlay strings



were hand cut and matching rebates created using a string inlay tool. A scratch stock was used to form beading on the lower rail, side panels and back. Knobs were hand turned.

Patrick's 40-odd page portfolio (HSC weighting of 40 per cent) was replete with photographs and exploding CAD diagrams; it was complete with meticulously outlined decision paths through the construction process starting with his search of the web for an English-style sideboard with doors, shelves and fine-tapered legs.

In addition to lots of photographs, Patrick kept a daily diary of his activities. This enabled him to adjust his time-plan and to include in his portfolio a complete schedule of his journey.

Given the general HSC risks of damage, loss or 'misadventure' working in a small classroom with 15 other students, Patrick seasoned and stored his timber at home. No doubt this would have involved some careful logistics in transporting pieces to and from school.

He sourced his timber through Mathews timber at St Marys. Patrick opted to have Armour Timber dress the material. They offered imperial dimensions, but obliged his request for specifications citing tenths of a millimeter. Patrick's use of CAD to specify the pieces enabled him to be very economical in his use of wood.

Continues page 6

Australian Wood Review

Wood Diary

Event listings in the magazine and website for free. Submit your info 5-6 weeks before the magazine goes on sale.

Online news

AWR now produces fortnightly eNewsletters with news and event info. Sign-up at woodreview.com.au to receive them.

Stories

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splinterWORKSHOP

Studio/workshop space available for membership or lease

SplinterWorkshop

Studio/workshop space available for membership or lease

After 21 years Splinter Workshop Inc is relocating to new larger premises and is seeking additional members of the association and a sub-tenant.

Splinter is an incorporated association of woodworkers specialising in hand made furniture and objects. Each member works independently but shares the costs of the association. We cooperate with the upkeep of the workshop and, from time to time, on large projects and exhibitions. Our new premises will be in Barclay Street Marrickville, adjacent to Makerspace & Co.

Tenancy: We are seeking a person or group to sub-lease a space of up to 200 sqm. The ideal tenant would be engaged in art/craft/design/making that is in keeping with the creative nature of the precinct.
Rent is \$200 psqmpa including outgoings and GST.

Membership: We are also expanding our membership. Ideal members would be 1) other woodworkers/furniture makers seeking workshop space and facilities or 2) artists and/or crafts people of other disciplines seeking studio space in a creative and cooperative environment.

Full membership is \$1,200 per month for 30 sqm, or shared space on a pro rata cost basis.

Bond conditions apply to both tenancy and membership.

The space will be available from January 1 2017.

Please contact Brendan Cody: bcody75@yahoo.com.au

0400 685 533 || www.splinterworkshop.com.au

Erratum: On page 5 of the previous edition, the text should have appeared as Sir Charles Kingsford Smith.

Patrick even briefly considered Anagote, but his student-pocket dictated American cherry & rock maple, together with some ply.

He started with the top and bottom. The top features a curved underside, creating a beautiful aesthetic. He biscuit-jointed the back panel instead of using splines because of the back panels being bowed.

The legs were tapered using a jig to create the angle before being attached with a complicated mortise arrangement.

The top rails are double-dovetailed to the sides and legs. The top was attached with timber buttons that fitted into a recess in the top side rails. The drawer dovetails were cut by hand, with the waste removed with a router jig (allow three weeks!).

Patrick commented that his hand tools blunted easily and he found himself using a scalpel to cut surface fibres to avoid splitting and tear-out.

He allowed for expansion and contraction using spine joints and



a sliding dovetail. The problem of replacement of the glass door inserts was resolved by the use of full length, square ebony pegs to close the mortices.

For the hand beading/string inlay, he constructed a jig to hold a Carbatec cutter (allow another three weeks!).

Patrick's recipe for success included sanding at 5,000 grit and three coats of Feast Watson oil varnish.

Patrick developed quite a skill-set in this one project. During the course of a little over a year, Patrick not only 'nailed' wood but he also became accomplished in the use of MS Word, Excel and Autodesk [apparently SketchUp on steroids].

Timber \$650. Machining \$250. Project 500 hours. Portfolio 300 hours. Result: priceless. So, thanks for sharing, Patrick, and congratulations! Awesome!

John Connors



Chatter cont . . .

to stone/steel/plastic and can be made of anything. They are not necessarily large. Here is a sample of beautiful wooden sculptures shown there.

Blokes and slabs

Our association secretary, David, advertised that a large camphor laurel tree had just been felled and cut into slabs and was available for a good price.

Having seen pictures of the beautiful timber, Steve Townsend, Gordon Joseph and I set off jauntily to collect some of the treasure.



Blokes with a slab!

When we returned exhausted three hours later with the booty successfully loaded, transported

Ends page 7



Chatter ends . . .

and unloaded we were dead on our feet.

When we first attempted to move a plank (it was 3,200 mm long, 60 mm thick and between 1,000 and 1,200 mm wide) we couldn't shift it. Fortunately, the seller had a few of his mates there and eventually, with much straining, laughter and joking we used tie-down slings over shoulders to move each plank. It took six men.

We eventually decided that it would be easier to split each plank down the middle but even then it took four men to shift. We ended up with about four planks (eight half planks, in fact). Steve decided not to take his plank when he saw the weight problem. John Brassell asked us to keep one for him as he is interstate (- lucky you weren't there John).

Brian Dawson

Val Don O'Connor and Sue Ewart

Dear members

It is with great sadness that I report that we lost two of our long term members, Don O'Connor and Sue Ewart in a car accident near Daylesford on Wednesday night. Don and Sue were better known as the Timber Benders and were the only dedicated timber bending business left in Australia. They were both active members of the lost trades fair and dedicated to raising awareness of their craft. Our condolences go to their families and friends.

Regards

Jerome

President

Victorian Woodworkers Association



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En Bretagne

In September this year, I had the good fortune to visit Nicolas Le Scouarnec and his “atelier menuisier - meuble - batisse”. Some years ago now, Nicolas wrote to the association to announce his visit to Sydney and ask if any members would be interested to meet with him. I put my hand up thinking my childhood

French would probably do the job okay . . . I also put my hand up because Nicolas was keen to meet with other makers who make do with but the very basics in tiny workshops. My circumstances seemed to fit the bill just nicely. And, as it turned out, Nico and I go on famously. I took Nicolas to see the W’loo finger

wharf. And we went to the Rocks, which he loved. We also spent some time in the Botanic Gardens, admiring the trees: “We are not really their friend” I said at one point, as we speculated on what we could make with the timber. Fast-forward a few years later . . .

. . . more next page



En Bretagne

My return visit to see Nico's workshop coincided with a very major rebuild of an old and somewhat dilapidated church door.

Local heritage buildings in the area are the basis of his business, in effect, as one might image.

So, in the time I was there I saw the work progress on the restoration of the timber in the door for this church entrance (below) being re-built by the expert hands



of Nicolas' most qualified member of staff. To Erwan, it seemed like just another job. But I found it fascinating to see how each piece of oak (mostly) was re-built, re-shaped and installed.

Meantime, I did my best to make a contribution, and produced a small sliding-lid box (pictured on previous page) for Nicolas, in which to store his beautiful tenon cutters. Just the kind of task one never gets the time to do for one's self.

Making my small contribution was also a way of being part of the workshop for the time I was there and working alongside Nico's charming team (see next page). I learnt a few new tricks and some new French! I was made incredibly welcome by everyone and made an honorary member of Nicolas's family for the whole time.

It was a very special time - a once in a life time chance, of the kind that can never be repeated.

My childhood French got a good kick-along when Nico came to Sydney, but being over there, immersed in the language once again, I started to forget some English words!

It was a voyage, as well as a cultural and woodworking experience, I will never forget. A huge thank you to you all.

Jo Healy-North





L'équipe en Bretagne



From left to right: Erwan, Johan and Hugo - so welcoming and capable

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BOOK REVIEW

by Phil Greenwood

Last Christmas, a good friend gave me a book. Big deal, you say. It actually is a big deal, I think.

When a friend gives you a book it says something about them (what were they thinking?) and something about you (they thought I would like this book?).

If it is a book that they have read, it is even more telling. Why did they like it? And what is it about this story that they thought I would benefit from? Anyway, the book that I was given is called *The man who made things out of trees*, by Robert Penn, published by Particular Books — an imprint of Penguin Books.

The title does not quite reflect the contents of the book. It is a story of a chap in England who had, from his earliest days, a particular affection for Ash trees.

The story starts: "I grew up under an ash tree". His childhood memories are grounded in the Ash tree that stood over the gate that led from his garden to the fields behind where he and his brother created another world of dreams.

I guess my equivalent would be Camphor Laurels. We had

The Man who Made Things out of Trees by Robert Penn



a large stand of trees that we would climb and from which we watched the world go by.

That fond memory is close accompanied by the bitter-sweet recollection of the chore of raking the huge volume of leaves that fell, seemingly, all year round.

Then we burnt them in the brick fire/incinerator producing enormous blooms of the whitest, densest smoke imaginable, much to our neighbours' chagrin.

But back to the book... the author, somewhat paradoxically given his love of Ash trees, got it into his head that it would be a

good idea to chop down an Ash tree and have it made into lots of different things - things that Ash trees had traditionally been used to make.

And so the story goes from there - his search for the perfect tree to fell, the felling of the tree, learning about the structure of the timber and its strengths and weaknesses. The endearing characteristics of Ash are that it is light, easy to split and work, and it wears smoothly. It is not the "timber of kings".

As Penn says, it was never used to make stately furniture, build vaulted cathedrals or construct Her Majesty's ships. Its nobility comes from the incredible number of "ordinary" uses that it has had over the centuries - from arrows, tool handles, sleds, paddles, cart wheels, chairs and sporting equipment to everyday kitchen utensils.

The book tells the author's stories of meeting with traditional makers of these items and finding out about their craft and the different ways that Ash has been used for generations and how it is used today. As well as being beautifully written and easy to read, it is very well-researched and informative.

I must tell my friend how much I enjoyed it . . . And say "Happy Christmas"!

To the 2016 Lane Cove Exhibition Committee

A special thanks to all the members of the association's exhibition committee, who, once again, have succeeded in bringing together a great exhibiton: Miko Nakamura, Brian Dawson, Peter Dunn, Alex Springall, and David Palmer.

Really Good Job!



10th annual Wootha Prize

Maleny Showgrounds Labour Day Long Weekend
Sat 29 April – Mon 1 May

Started in 1996, the Expo was the brainchild of Queensland ranger and passionate Landcare supporter, Ashley Sewell. The Expo is now recognised as one of the best wood shows in Australia. The 10th annual Wootha Prize will form the feature exhibition at the 2017 Maleny Wood Expo. The Wootha Prize is the only themed exhibition art prize for woodworkers and wood artists in Australia.

Any woodworker: wood turners, wood carvers, furniture makers, from hobbyists to professionals, can enter. First prize is worth \$2,500.

For all the info about application forms and conditions of entry visit the expo site at malenywoodexpo.com



www.heartwoodcreative.com.au



Great idea courtesy of Frank Duff: a quilter's aluminum measuring tool. A clever member might make a useful metric equivalent!

AngleMag saw guide

\$75 for members

\$100 for non-members

Contact a committee member for more information.

See page 2 for committee member contact details.

To have your work featured in the newsletter, simply email some photos and a few words about the item (or items) to the editor at jhn@bigpond.com



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Epping: Second and fourth Wednesday of the month

Chester Hill: Second Saturday of the month

Shellharbour: First Monday and third Saturday of the month.

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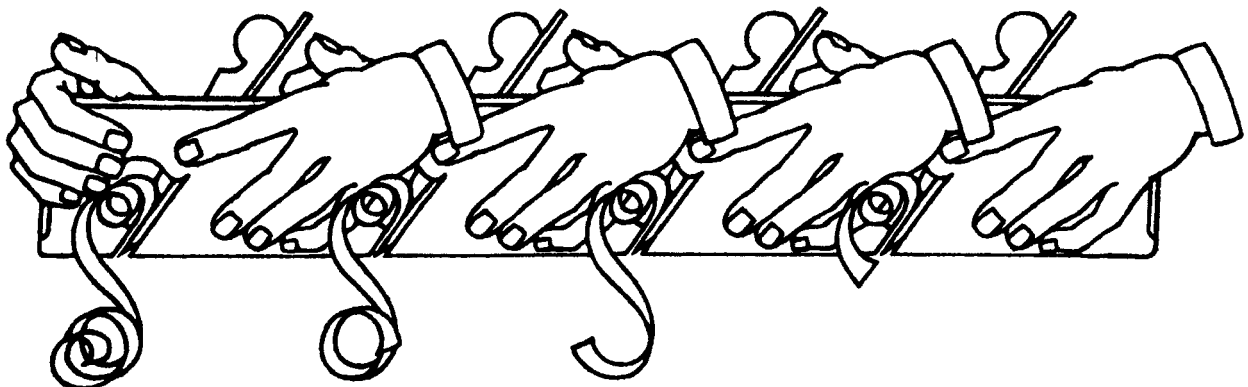
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QLD (07) 5543 5599
VIC (03) 9018 8346
SA (08) 8241 7777



A3 26 Planer Thicknesser

- Remarkably user friendly
- Allows for rapid retooling
- Solid cast iron planer tables
- 3 knife quick-change self-setting cutterblock system

From 3,479.²⁰ \$ excl. GST



C3 31 Combination machine

- Surface planing width 310 mm
- 3 knife quick-change self-setting cutterblock system
- Saw blade tilttable 90°-45°
- Solid cast iron tables and units
- Quick change-over times

From 10,024.⁶⁰ \$ excl. GST



K3 basic Panel Saw

- Solid cast iron tables and units
- Professional rip-fence with round bar guide
- Extremely durable

From 5,113.³⁰ \$ excl. GST

* Optional: all planer/thicknessers are also available with the new Silent-POWER spiral knife cutterblock. Valid till 30th April 2014 or while stocks last