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JanFeb 2013 newsletter

Woodworkers Association of NSW

Studio Woodworkers Australia launched

A new national association, *Studio Woodworkers Australia* (SWA) formed in 2012, has launched its first major public display of members' works at the Sturt Contemporary Craft Centre, Mittagong NSW.

An exhibition of some 30 pieces opened on Saturday 19 January 2013 and continues until Sunday 17 February 2013. "Studio Woodworkers Australia is an initiative of professional artists and woodworkers from across Australia banding together to provide sup-

port and promotion opportunities for other professionals who create and design the highest quality wood objects.

We are delighted to bring this exhibition to the public – the culmination of the extraordinary efforts of the SWA Board and its members", said SWA Chair, Leon Sadubin.

Entry to the exhibition is free and the gallery is open seven days a week (for visiting hours go to www.sturt.nsw.edu.au).

Members of the public will be able to view and buy unique work from SWA members at this



"Keep the bark!"
Full story on page 7

inaugural SWA exhibition. SWA members from across Australia are also participating in the first annual SWA Gathering of Members and Conference at Sturt on 19 to 20 January. The SWA conference will provide a rare opportunity for professional woodworkers

... more next page

Inside this issue

Stuart Faulkner gives an update on progress in the development of his wonderful workbench

... Pages 5 and 6

Next meeting of the association

7 for 7.30pm, Monday 4 February 2013

Putney Tennyson Bowling & Community Club, Frances Road, Putney, NSW

2013 Monday meeting dates

4 February, 1 April, 3 June, 5 August, 7 October, 2 December

2013 Newsletter content submission deadline dates

7 January, 4 March, 6 May, 1 July, 2 September, 4 November



to combine resources, discuss current trends and develop members' exposure and their professional networks. "We are very thankful for the support of our sponsors, Felder (NSW) Pty Ltd, Sturt Contemporary Craft Centre and the Australian Wood Review.

We look forward to this becoming a highlight of the annual calendar for woodworking professionals, our patrons and supporters", said Mr Sadubin. SWA members are professional designer makers and artists specialising in wood. SWA provides professional accredita-

tion and valuable promotional support for its members, who include furniture makers, wood turners, makers of clocks, musical instruments and marquetry inlay panels, boat builders, sculptors and jewellers.

Have your work featured in your newsletter

This year, we'd like to feature members's work in each edition

Simply submit three photos and a short description of the item (or items) with your contact details

Send to the editor at jhn@bigpond.com

**For more information about SWA
contact Leon Sadubin
Chair, Studio Woodworkers Australia
on 0423 475 129 or at
chair@studiowoodworkers.org.au
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Sat 9 March	Intro to wood	Daryl Ingate	Total beginners	\$58
13-14 April	Wood Carving	Adam Rish	Int-Adv	\$290+
20-26 Apr	Steam bending	David Upfill-Brown	Intermediate	\$ TBC
27-28 Apr	Shaker boxes	Phoebe Everill	All	\$290+\$50

Reader feedback

Dear Editor

This is just a short note to say how much I appreciated the series on Ricketts and Thorp. My mother had a table and set of chairs made when she built her Wol-longong house in the 1960s. The table was an extendable (round to oval) table in Australian black-bean with four substantial chairs, two of which are carvers.

My aunt, who had purchased from another manufacturer, was rather peeved when her chair legs

(without stretchers) gave way under her husband and son's everyday use, while my mother's chairs have, to this day, never required any leg work!

The setting has been much admired, and has now been passed to my eldest daughter as a wedding gift. Even after over 50 years, the setting continues to impress: The dark timber, the simple yet impressive shape is so beautiful.

And the black imitation leather (vinyl?) upholstery on the seats and backs of the chairs is still immaculate despite having survived three teenagers and is now with-

standing young children. It still looks new: yet another indication of Ricketts and Thorp's quality of materials and craft.

*Thank you once again.
Regards, Elaine Newby*

PS: I greatly admire woodworkers and their work. Wood is somehow a warm, rich and rewarding material that comes alive in the hands of a skilled woodworker, whether that person is a furniture or cabinetmaker or amateur turner or woodcarver.

The Hand and the Chisel

A biography of an exceptional craftsman from the elite trade of carving, who rendered in wood and stone with grace and perfection, from tiny wooden carvings to the ornate facades of public buildings and churches, all executed with perfect precision.

This colour illustrated record of Godfrey's known (Australian and NZ) work is a revealing and long-overdue tribute to his incredible talent.

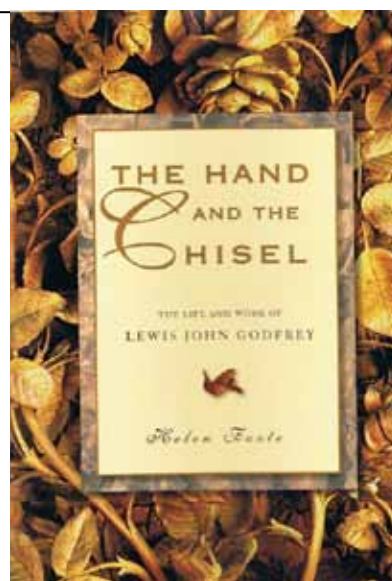
The author, Helen Foote, is Lewis John Godfrey's great-grand-daughter. Before Helen began the book, the little she knew about him was that, in his day, he was a carver of some repute. What began as a casual enquiry became a quest, as Helen discovered more and more impressive works by Godfrey in Australia and New Zealand.

*Published by Melbourne Publishing Group Pty Ltd
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Progress report

MY Bench

When I first demonstrated my workbench at the Sydney Timber and Working with Wood Show, I set Christmas as my deadline for its completion. Alas, this has proven to be a little ambitious.

The original brief for the project was simple. Design and build a workbench that would be easy to assemble, versatile, robust and affordable.

Having finished assembling the first prototype cut using the CNC machine it is clear that the brief has expanded. The CNC process was not without its challenges, but thanks to Alistair Peters at

Big City Productions we managed to get a prototype cut. Alistair demonstrated his commitment to the project by climbing onto the machine at one point and dancing around the cutter head in an attempt to save an unruly sheet of ply. The sheet usage had been pushed to the limits.

Not to be deterred Alistair returned to his computer to reprogram the cut path sequences to maximise the vacuum down and eliminate any further problems.

The reward was that accuracy and fit of the components exceeded expectations and the tolerances allowed proved correct. As a result, the assembly

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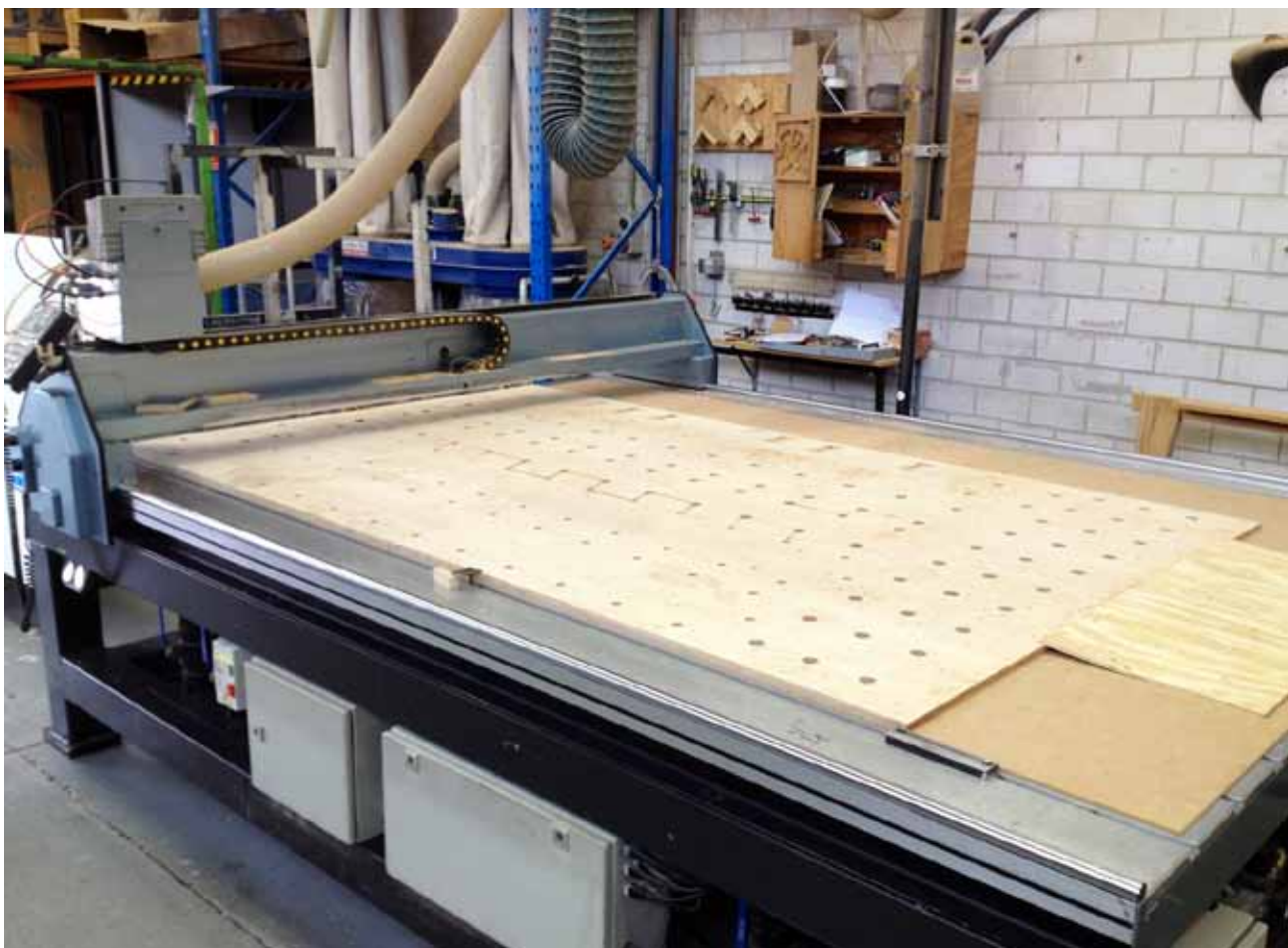
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... more next page



The large number and distribution of holes in the sheets for the top sections had an effect on the vacuum hold down. This problem was solved by experimenting with the cutter type and tool path order.



All the components for a the second prototype cleanly cut and ready for assembly. The housing that locates the dividers in the top section can clearly be seen.

went smoothly and if I had not stopped to take pictures of the build process I would be willing to speculate that a bench could be assembled in a weekend.

Feedback from students and continued research has prompted the development of a smaller bench, the 'Standard' MY Bench. This bench will be 1800 x 600 mm and reflects the popular dimensions used for other woodwork benches.

My aim with the 'Standard' MY Bench is to provide an alternative bench that suits smaller work-spaces and costs less than its big brother.

I have modified the design of the tops to include fewer parts as I have recognised that these sections were over-engineered and this will help me to reduce their weight.

The new bench will use less fixings and screws and I have also spent time researching alternative materials.

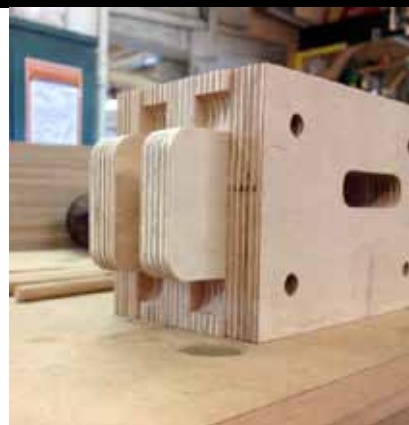
Phil Boddington, a long time friend and Solid Works whizz has already created a completely new CAD model for the 'Standard' MY Bench.

In fact, Phil took it upon himself to generate a 'seed part' model that included many potential future variables that we considered desirable.

So when will the 'Standard' MY Bench be available? I hope to get a prototype cut by January and then finalise the price.

I feel we are close to drawing a line under this stage of the project.

Stuart Faulkner



An assembled leg ready for sanding and finishing. All legs feature twin tenons.



Central layer of stretcher fitted into mortise in leg.



Using bark the best way

The follow-up coffee table was quite a challenge as it was a new direction for me.

I had a slab for the top and a small amount of extra timber for legs and rails to work with.

The slab top arrived with bark on the edges. The bark and general shape was misbalanced and irregular with bits jutting out.

I wasn't confident it was going to work in its natural state, not to mention that some shins would be collected along the way.

I decided to harvest the bark from the slab and relocate it to the legs veneering over the top to hide the obvious glue lines. This left a rectangular top to be thickness sanded and the photos show the result of the legs.

It got me to thinking about bark and how else it may be used in a not natural way. I suspect that this idea will come round again in one of my future pieces.

In the last edition, John Gallagher, from Piece Furniture, detailed some of the challenges he faced making a commissioned dining table. In this edition, he follows up with the coffee table to match.





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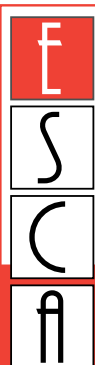
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2 December

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7 January

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1 July

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Newsletter/Website: Jo Healy-North • 0417 667 367 • jhn@bigpond.com

Life members

Richard Crosland, Phil Lake, Kim Larymore, Leon Sadubin, Richard Vaughan, Alan Wale

New members update

Loan Myers, Steven Smith, Steve Townsend, Shane Brown, Tony Motbey, Brian Dawson and John Sanders.

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

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