



Shed Notes

Newsletter of the Woodcraft Guild ACT Inc

NEXT MEETING: WEDNESDAY 27 JULY 2011, 1930 - 2130

Venue: **The SHED**, Lions Youth Haven, Kambah Pool Road, KAMBAH ACT 2902

Developing a Design Ethic



Daniel Gair, our speaker for the July meeting, is a professional cabinetmaker who is in charge of the carpentry/joinery workshop at Parliament House. Daniel trained under David Uphill-Brown in the nineties, then worked for several years in classical furniture-making techniques combined with contemporary design at Finedesign Furniture, until he joined the Parliament House team in 1997. He also runs his own business, providing small production items for local galleries, commissioned works, and exhibition pieces.

Daniel will speak about his background training and his path to his present position at Parliament House, with discussion about design, design influences, and developing his own design ethic. This talented young craftsman will illustrate his talk with images and examples of his work, which has included a computer desk for the Prime Minister to match the design of the PM's suite; special modifications to the Speaker's chair to accommodate new technology; display cases for the ceremonial maces of the Parliaments of the Pacific nations of Kiribati and Tonga (gifts from Australia); and a conference table and chairs for the Executive Conference Room of the Department of Foreign Affairs and Trade. In January this year, Daniel received an Australia Day Award for service to the Australian Public Service.

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Please note that the opinions expressed in articles in this Newsletter are those of the authors alone, and do not necessarily reflect the views, or positions, of the Woodcraft Guild of the ACT as an organization.

Executive Committee of the Guild:

President	Dan Steiner	president@woodcraftguild.org.au
Vice Pres	Fred Buckley	vicepresident@woodcraftguild.org.au
Secretary	Michael Peel	secretary@woodcraftguild.org.au
Treasurer	David Weisser	treasurer@woodcraftguild.org.au

Newsletter Editor: Rod Tier editor@woodcraftguild.org.au

Correspondence: The Secretary. PO Box 1411, WODEN ACT 2606

Website: <http://www.woodcraftguild.org.au>

ABN 79 748 587 157

PRESIDENTIAL PALAVER

2011 WWW Show and Exhibition – 2-4 September 2011

Vivien Laycock, our Exhibition Coordinator, is rapidly progressing the planning for the Guild Exhibition.

- **RAFFLE TICKETS** are now available from Dave Callan. There is \$5000 worth of woodcraft prizes, so a \$2 ticket, or 3 for \$5, or even 10 for \$16, are very good opportunities to support your Guild and win some wonderful prizes. First Prize is an exquisite jewellery box crafted by Justin McCarthy.
- **Exhibition Entries** – Now is the time to get your copy of the Exhibition Conditions and finalise your entries in the competition. Rules and Entry Forms are available online at www.woodcraftguild.org.au (hover your cursor over ‘Annual Exhibition’ in the left-hand menu, then click the ‘Conditions’ option).
- **TWWW Show Tickets** – Guild Members will be able to purchase tickets to the Show at a discounted price, but you **MUST** order them **not later than 24 August** to be sure to have them in time for the Show. Each ticket is \$7.50 (regular price is \$15). Volunteers will still get ONE ticket for the day they are working on the Guild stand, but you should consider buying tickets for family or friends you may wish to join you for a wonderful Show visit.
- **Exhibition Space** – The Guild will have reduced space at this year’s Show, because of the pressure of commercial exhibitors. The Exhibition Committee will plan the layout of the exhibition area carefully to make it attractive to both visitors and exhibitors. There will continue to be space for woodcraft sales, demonstrations, and the all-important raffle sales.

Malkara Exhibition – August 2010

The Guild has decided not to have a stand at Malkara this year, but to donate some toys for the organisers to sell, or to use to benefit their special children.

Guild Membership Renewals for 2011-12 – Draw of \$100 Gift Certificate

120 Members who paid their 2012 membership by June 30 were included in a draw for a \$100 Guild Gift Certificate. The winner was Tony Langer, who was present at the Shed on 05 July when his name was drawn and was appropriately delighted.

Community Projects

Clare Holland House Benches – The Guild agreed several months ago to restore some 9 exterior wooden benches for the Clare Holland House Hospice. Five benches and a table have now been completed, and the Hospice staff are extremely impressed with the quality of work – one bench in particular needed fabrication of replacements for major components. Thanks to Terry O’Loughlin, John Winter, Mike Nash, Don Orr and several others for their volunteer efforts. Currently, 2 more benches are at the Shed undergoing restoration.

Guild Wood Sourcing and Storage

Valuable new timber slabs have been salvaged from Government House from the large number of trees felled in a storm last December. A small crew has been working hard assisting Graham Hargense and his magic Lucas Mill to slab Pin-oak, Elm and other species, and the results are already appearing in the Guild’s wood storage area. Members interested in purchasing some of the wood should see Robin Cromer, who can advise on prices and show the quality and quantity available. There is more timber available at Government House than the Guild can accept, but the species we aim to recover include Pin-oak, Elm, Mulberry, Redwood, Cypress and others. In return for the timber, Government House has asked the Guild to craft some significant wooden items as official presentation pieces.

Dan Steiner, President

COMING EVENTS

Internal

Next Monthly Guild Meeting: - Wednesday 24 August 2011 at 1930, at the Shed.

NB: This meeting has been brought forward a week to avoid the early start of the TW³ Show.

Presentation: Meg Absolon, Objects Conservator, National Gallery of Australia, on conservation of wooden art objects.

External

Next Triton Club Meeting

Wednesday, 03 August 2011, at 1900 – Professional furniture restoration. (For further information, contact Burn Alting on 6281 0432, or visit the club's website <http://www.tocact.org.au>)

TW³S / Annual Guild Exhibition

02 ~ 04 September 2011 at EPIC – Our other major, and premier, event for the year. You should be putting the finishing touches on your entries! Exhibition Committee Coordinator is **Vivien Laycock (0438 877 711 viv_bungendoreart@bigpond.com)**.

Marymead Fete

Saturday, 12 November 2011 from 0900 to 1400, at Marymead, 255 Goyder Street, Narrabundah – the Guild will be represented by a modest stall, with all Guild proceeds donated to the Marymead charity.

EDITORIAL EFFLUVIA

Thank you to those Guild members who overlooked the petulance of my editorial dummy-spit last issue to reassure me that more people than I had realized actually read this newsletter – at last count, I can now be sure of at least 25 (ie, 10% of the nominal membership), so for their sakes I will persist, and try and recover from my sense of humour failure ...

The National Library of Australia recently contacted me to seek permission (happily granted by the Committee) to add the online version of *Shed Notes* to **PANDORA**, which is described as “*a digital archive dedicated to the preservation of, and long term access to, Australian online electronic publications of national significance.*” The Guild has been sending the printed version of *Shed Notes* to the NLA for some years now, for inclusion in the Australian Serials Collection, but the librarian from the NLA who contacted me said that they were impressed with the visual quality of our online journal as an example of what an amateur community association could produce, hence its accession into **PANDORA**.

Although I would like to bask in this compliment to our modest publication (“*national significance*”, *can you believe it!*), I must acknowledge that the credit for setting the standard we have achieved lies almost entirely with my predecessor, and our Editor Emerita, Lynne Clarke – take a bow, Lynne!

Editor

PS Several people have recently sent me small items which I just could not fit into this month's issue – don't despair, they will appear in the August edition (if I can remember where I put them by then ...).

FEATURE ARTICLES

Sparkie's Safety Spot

This is the sixth in a series of articles on electrical safety by our resident Shed Sparkie, John Armstrong. Apart from taking responsibility for the mandatory testing and tagging of all our Shed electrical leads and appliances (and providing the same service to members), John has also recently demonstrated the extent of his dedication to Shed safety by offering himself as a sacrificial test ~~dummy~~ subject for the Sawstop Table Saw. Thanks to John's nicked – but intact – finger, we now know the Sawstop really works as advertised!



ELECTRICAL SAFETY – ELECTRIC MOTORS

While the major safety concern with electricity is the danger of being electrocuted, there are other physical dangers associated with all rotating machinery. This article provides a basic explanation of how electric motors work, and an indication of some of their inherent dangers.

The first machines were water-powered wheels and wind-powered windmills. Their task was to transform an essentially linear force into a rotating shaft which could supply torque (or twisting power), and hence do work. This concept was extended by the Industrial Revolution – first, to steam power; then, in the 19th and 20th centuries, to machines driven by petrol, diesel or kerosene (internal combustion), and electricity. Of all forms of motors, the electric motor/generator is by far the simplest to make; the most robust; and the easiest to maintain. In its largest forms, such as in power stations, it can operate continuously for extended periods.

So how does an electric motor work? A conductor carrying a current has associated with it a magnetic field, which is concentric with the conductor. **Figure 1** shows a cross-section of a conductor – the 'lines of force/flux' of the magnetic field weaken as the radius increases. In the direction of the current, the convention is that the 'lines of force' are clockwise.

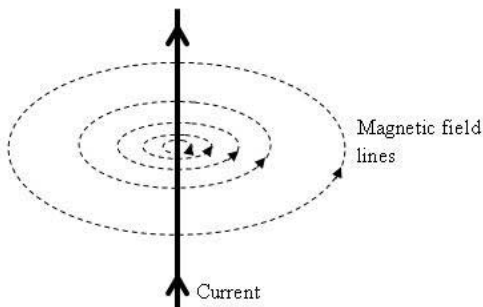


Figure 1

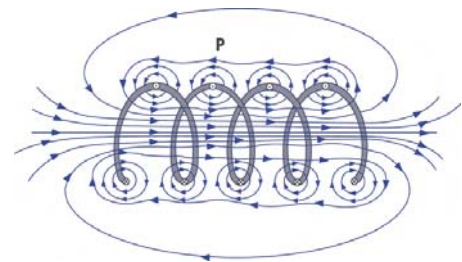


Figure 2

If the conductor is shaped into a coil (like the shape of a spring), the magnetic field will reinforce along the axis of the coil, and this can be further enhanced by putting a soft iron core along the axis. **Figure 2** shows, conceptually, how an electro-magnet works. The coil surrounding the metal core provides the magnetic field, which is concentrated between the poles of the magnet.

Now introduce the single conductor from Figure 1 at right angles to the intense parallel field between the poles, as shown here in **Figure 3**. With the two sets of magnetic fluxes combining, the result will be a stronger field to the right of the conductor, and a weaker field to its left. Thus, the two magnetic fields interact to apply a force to the conductor, resulting in its motion. If both magnetic fields are maintained, then the motion of the conductor will be continuous.

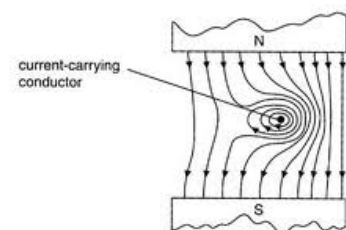


Fig. 6.1

Figure 3

In general, in an electric motor the static part, called a STATOR, contains coils which provide a (rotating/non-rotating) magnetic field. The moving part, called the ROTOR, has its own coil, which when energised produces a rotary torque, and so motion.

You may have noticed that so far I have not mentioned AC or DC. Clearly, the effect described above happens irrespective of the waveform of the supply, but machines powered by AC or DC do differ considerably. In many ways, they are complementary, in that they provide different characteristics which suit different tasks, as discussed below. (Please note that the following remarks apply generally, but are not in any sense the complete picture.)

DC Motors.

With Direct Current motors, the magnetic field produced by the STATOR is non-rotating (static). Energising the ROTOR conductor when it is directly within this static field is accomplished by the use of a commutator and brushes which rub on the rotor as it spins. This device ensures supply only to the conductor(s) in the optimum position, and solves the problem of how to make an electrical connection between a fixed and a moving part – the downside being that the brushes wear down relatively quickly.

I am sure from your driving experience that you will be aware of the importance of the Torque/Revs characteristic of motors. In the case of a petrol engine, you use gears to keep within the optimal torque range of the engine. With electric motors, there are no gears, and the Torque/Revs relationships are quite different from fuel-based machines. One example, which illustrates some inherent dangers, is the **DC Series Motor**. As the name implies, the stator and rotor field windings are connected in series, so the current flowing is common to both windings. At startup, the only thing impeding the flow of current is the resistance of the coils. This will be very small, so there will almost be a direct short circuit, and the current flow will be large. Consequently, the stator and rotor magnetic fields will be large, as will the interaction between them, and therefore the force generated. So this form of electric motor has a Torque/Revs graph with maximum torque generated when the revs are zero – that is, at startup. These motors are ideal for traction purposes, when huge loads have to be moved. DC electric trains, such as the London Underground, have traction motors of this type mounted directly within the axle structure at both ends of each carriage. Maximum torque is delivered at startup; then individual motors are selectively switched out as the train speeds up. DC series motors tend to be large and very powerful, but if they are not loaded at startup, the acceleration will likely result in the motor breaking apart. This will happen very quickly, and there will be no time to switch off the supply.

AC Motors

For most people, the main thing they know about AC motors is that they operate at a constant speed. Well, this is almost true – I will try to clarify. Capacitor-start and 3-phase motors have windings that generate a rotating magnetic field. Depending upon the layout of the coils, you will have (usually) 1,2,3 or 4 rotating pairs of poles (like a N/S magnet) set up within each stator.

With a two-pole (1 pair) configuration in the stator, the rotating field will operate 50 times per second, giving a speed of 3000 revolutions per minute (rpm). With a four-pole system, the speed is halved to 1500 rpm. If the rotor is wired in a two-pole pattern AND it is continuously energised by the same frequency source, then it will lock on to the rotating field and give a truly **synchronous** machine, operating at exactly a multiple of the supply frequency. (NB: The frequency of the supply is the critical factor here, so equivalent machines in America will operate at 3600 and 1800 rpm.) Slip-rings are used to energise the rotor windings, rather than commutators.

The AC motors in everyday use, however, are unlikely to have this level of sophistication. You are much more likely to have the simpler and more robust version called (generically) an **Induction** motor. This has a normal stator, with usually either a 2- or 4-pole design. The induction motor is often called a ‘squirrel cage’ motor, because of the simple construction of the rotor. Like the DC series motor, this simple rotor will have almost zero resistance at startup. So again you get maximum torque at startup, and maximum current, which will be up to 6 times the normal working current that applies at full speed. This can be a problem at times, if you have other loads on the supply, leading to overloading of circuits. In some cases, it is preferable to let

such a machine run continuously, rather than do a lot of stop/starts. The induction motor is not a synchronous machine, as its speed will lag (known as 'slip' in the trade) below the sync speed by a few percent. The lag is not constant, but depends on the load you apply. Lightly loaded, you would expect a speed drop from say 3000 to 2800 to be within normal limits.

Traditional film projectors showed images which changed 24 times per second, which to the human eye seems to represent continuous movement. Fluorescent lighting is pulsing at 50 cycles per second, so it too seems to be continuous. But a synchronous motor will be marching in step with the fluoro lighting, and it can appear to be stationary – or, like wagon-wheels in Western movies, the motor can appear to be rotating slowly, or even going backwards, when the lag/slip effect is present. Most modern lathes have variable speed systems, so there is no problem there. Older lathes, however, often have powerful motors which on no load will be close to sync speed. In these situations, to avoid the obvious danger of a spinning machine which appears to be stationary, there should be illumination from an incandescent bulb, which has sufficient thermal inertia to minimise the stroboscopic effect. The recent phasing out of these bulbs is a bit of a safety problem, and I am looking into alternative solutions for the Shed.

In a noisy workshop like our Shed, it is not difficult to unintentionally leave equipment running, and in the case of a lathe which appears to be stationary, this can be very dangerous. It would really be better if there was some standard ON indication, such as a separate Red light in a prominent position, which would be an immediate warning sign of an operating machine.

Next article - **Electric Shock and Lightning Strikes.**

John Armstrong 0413 021 669 j_s_armstrong@hotmail.com

BURNT OFFERINGS

DECORATING TURNINGS BY SCORCHING AND CHARRING

My interest in charring and blackening wood first arose in the context of my pyrography activities. I see myself as a woodturner first, and pyrographer second, but I have always looked to pyrography as a means of providing decorative feature on turnings that might otherwise be considered bland. This has meant that my pyrographic endeavours have always been aimed at getting 'off the flat' and into round, three-dimensional work. It has also meant that I am interested in developing techniques for providing fully blackened backgrounds, whether by burning, painting, or through some chemical treatment like ebonising. These provide the opportunity to have the subject of the artwork in a lighter timber finish, in a way which brings it forward, and makes it look more luminous. (Anyone who has tried to give greater emphasis to a pyrographed image by reinforcing and blackening its outline and details will know exactly what I mean.)

Images, Transfers, and Frieze Patterns

The decorative frieze effect in this bowl was achieved by making a wire nib in the desired shape for the pyrography pen, and burning the image repetitively. Concentric circles were drawn on the piece in pencil while it was still mounted in the lathe, to guide the placing of the pattern; then these were removed afterwards. Guidance can also be provided by patterns applied by transfer.



Celtic Knotwork Patterns

These are precise and geometric in their design and construction – the pages from the ancient Irish illuminated manuscript, the Book of Kells, show holes where dividers were used to make accurate layout measurements. These designs are well suited to round, 3-dimensional objects, like bowls and vases. This photo shows a large platter in Hoop Pine, worked with a Celtic knotwork pattern which was hand-drawn first (not a transfer), then burned, by Bernice MacGregor, a very talented young pyrographer with a passion for Celtic designs.



Shading, Colouring and Blackening

The following four photos show what can be achieved with a blow-torch on wood. The first, a redgum platter turned by Robin Cromer, required a blackened rim to enhance its interest. This was achieved by outlining the area to be scorched with masking tape, then scorching and wire-brushing a number of times. The repeated wire brushing (using a brush mounted on an 8-inch bench grinder) enabled the texture of the grain and figure to be highlighted, even within a black background. The masking tape was then removed from the centre, and the edge carefully re-defined with a gouge (the edge had been shaped to leave enough wood for this to be done).



This large platter with a caneweave motif, turned from a laminated blank, was prepared in a similar way to Robin's work. The pyrographic artwork was done by Meg Harrison, another of the Guild's very talented pyrographers, and I worked out a design for a carved and scorched rim which extended the woven motif. In this case, a disc of hardboard, or 'masonite', was used to protect the edges, and again the scorching was done a number of times to roughen the texture. Care had to be taken not to wire-brush away the carved detail, because in this case the timber used – Kauri Pine – was softer.



This large, thick Cypress bowl was fully turned; scorched and brushed a number of times; then finished off with Scotchbrite. This resulted in a jet-black, grain-ribbed and textured surface. I finished this bowl with macadamia oil, after carefully filling cracks which had been opened up by the heat of the charring process. This achieved the uniform black, leather-like surface for which I had been aiming. I found this technique well-suited to the chunky, massive style of this turning. The black surface helps conceal the distractions which arise from the heavily-featured wood, and focuses attention on the shape of the vessel.



This scorched, hollow vessel is humble Radiata Pine, which has been scorched a number of times and wire-brushed to draw out the golden colouring through the black. The more you brush, the lighter it gets, but the strong medullary ray feature relieves the underlying blandness of the wood. When applying this technique, it is simply a matter of burning and brushing until you are satisfied with the effect, then finishing off with oil, and buffing. (NB All of these blow-torch techniques are inherently messy, so be prepared to end up looking like a chimney-sweep!)



Using the Pyrography Pen to ‘Carve’ and Pierce Thin Turnings

I have found the pyrography pen to be a useful tool for carving and shaping thin turnings. This photo shows a thin-walled hollow vessel in Cork Oak, which was turned green. Because it was so thin, some bits flew off the rim into the debris on the workshop floor, and were never seen again. I was able to ‘randomise’ the lip, and outline it in black with a pyrography pen, which at least made it look deliberate, if not natural. The pattern on the side of the vessel was devised to deal with a section where a small piece of end grain had also parted company. Where wood is thicker, and a pyrography pen may be inadequate in itself, a range of carving tools can help to shape and pierce.



Using the Pyrography Pen to Blacken Carved Edges, and Make Cracks into Features

The open-weave lid of this pot-pourri bowl was a joint effort. The scrollsaw work was done by Jock McGuire, and I did the turning. The edges of the pierced knotwork needed some sort of finish, and this was achieved by burning them with the pyrography pen. I have also used some shading in an attempt to reinforce the woven effect of the Celtic knotwork pattern (I regarded this as not entirely successful, and in a later lid carved the pattern instead).



This tall Red Box vase was turned from a fence-post salvaged from the LYH farm after the bushfires of 2003. I wanted to preserve some of the weathered indications of its previous life, (including the holes drilled for the fencing wire), but offset them with the magnificent, polished colouring of the underlying Red Box. The large number of cracks in the weathered surface of the piece made the vase look half-finished, until I emphasised them by blackening them all with a pyrography pen. I have found this technique to be very successful for turning cracks, which might otherwise be seen as flaws, into distinguishing features.



Trying to put all these ideas into one article has made me realise that there is a lot more that could be covered, if readers are interested. With the indulgence of the Editor, I will develop a sequel dealing in more detail with some of the following topics:

- Tricks and Traps When Charring (including coping with overheating and cracking)
- Treatments for Rims of Platters
- Carving and Burning Techniques
- Decorating Vases in Other Art Styles.

The upcoming Saturday Woodturning SIG on July 23 will provide a broad overview, and hopefully not too incendiary a demonstration, of all of the approaches illustrated above, and I will bring along specimens of each (where I still have them). We will also have a go at some hands-on charring, so you should bring along a turning or two that you are prepared to sacrifice experiment with; and your MAPP-gas blowtorch, if you have one. Vivien Laycock, Coordinator of the Pyrography SIG, will also be there to provide expertise and guidance, particularly for the more subtle and artistic end of the spectrum!

In closing, I would like to thank photographer and fellow member Steve Brown for kindly applying his time and expertise to the task of photographing the examples which illustrate this article.

Peter Bloomfield 6247 6280 pbloomfield@netspeed.com.au

PLAYING WITH PLYWOOD



Many of you will recognize above the prize-winning craftsmanship of member Leigh Brown, who has kindly decided to share with the rest of us the secrets of his coachbuilding techniques. Unfortunately, there was not enough space in this issue for Leigh's article [*a situation I would like to be in more often!*], but if the ABC can get away with filling in between programs with "Sneak Previews" of "Sex, Lies and Magistrates", I figured I could at least tantalize you with a sample of Leigh's delightful work.

Editor

SPECIAL INTEREST GROUP (SIG) REPORTS

(SIG Coordinators: please note the deadline for newsletter input: 2nd Friday of each month.)

SIG MEETINGS (EXCEPTIONAL)

(For details of normal SIG meetings, please refer to the Calendar on the Guild website at <http://www.woodcraftguild.org.au/calendar.htm>)

SIG COORDINATORS' NOTES

Pyrography SIG: It really is lovely to spend a Sunday afternoon in the nice, warm Guild Amenities Room working away on pyrography when it is windy, cold and raining outside. The July SIG had a surprising attendance, given the horrible weather, but with the heaters on we were all quite comfortable.

The Guild has purchased 2 new Ironcore pyrography machines which, once engraved, will be available for use at the shed by members of the Guild, in addition to the Razertip machine. The normal price for a single Ironcore machine is \$218.16 with postage, but for 5 or more, the price is reduced significantly to \$171.60 each, delivered. I am aware of a few individuals who are interested in purchasing an Ironcore machine, and would like to take advantage of the 20% discount. If you, or someone you know, would like to purchase a machine, please contact me, and if we can assemble 5 or more, I'll coordinate a purchase with Ironcore.

I prefer the Ironcore over other machines because, not only are they Australian made by a company that build transformers, but they also meet the full Australian Safety Standard. Some people prefer the Razertip machine as the pen is thinner, but I remind them that pyrography is not like using an ordinary pen. Although the Razertip would be my second choice of machine, there have been reports that it gets hot at the back of the pen where it joins to the cord; also over 6 on the dial it seems to stop burning as effectively.

People of all levels of expertise are welcome at the SIG, even if you've never done any burning before; and with only one more meeting before the Working With Wood Show, it is a good opportunity to see (and deal with any problems in) individual works before they are completed.

Vivien Laycock 0438 877 711 viv_bungendoreart@bigpond.com

Scrollsaw SIG: At the July meeting, 13 attendees were treated to a display of a working wooden clock, very well crafted by Hugh Molloy. Hugh gave us a clear description of the principles involved in its construction, and of the pitfalls for the unwary. Thankfully, we were also given the benefit of Hugh's experience in solving these problems. In a weak moment, some of us thought we might follow Hugh's example!

David McEwan brought in "Galileo's Bicycle", a work in progress. *[The photo at right is not of David's work, although I have no doubt his will be of equal quality – I just thought this device was so fascinating that readers might like to see what it looked like. Ed]* Like the wooden clock, it has its challenges, especially in the accuracy required to cut out cogs that mesh smoothly and can stand the quite extreme forces they are required to transfer for the machine to work properly. Well done to both Hugh and David! Don Roland again displayed the marvels of Marble Machines, and Bruce George had an impressive set of intarsia *[Been hitting the gym on the sly, Bruce? Ed]*. Another impressive piece of work was shown by our youngest member, Briony Fitzsimons, who, in preparing a jigsaw puzzle, had glued a lovely picture of a dog to board so well, that you would think it had been printed on. We are looking forward to seeing some excellent work from Briony in the future.



The Sunday August 21 meeting, from 10.30 – 4.30, will involve toy-making under the watchful eye of Robert Hogg. BYO scrollsaw, if possible.

David French 0428 121 934 pppadre121934@gmail.com

OFF-CUTS

Miscellaneous Items of Interest

ANNUAL EXHIBITION UPDATE

The Exhibition Committee is continuing to work towards all areas of the 2011 Annual Exhibition, to ensure we have another fantastic event. A reminder for those members wanting to have items for sale on the Sales tables: you are expected to assist with the Exhibition in some capacity. This could include minding the exhibits; helping at the sales desk; selling raffle tickets; and/or demonstrating for the SIGs. Gai Simpson, the Demonstrations Coordinator, will be contacting all SIG Coordinators about volunteer numbers and requirements, so if you want to be involved in demonstrating, let your SIG Coordinator know. Hugh Milloy will be handling sales and all other volunteers, so if you aren't demonstrating; want to place sales on the sales table; or just want to help in any way; please get in touch NOW before the roster fills up. We would prefer volunteers to spend a reasonable amount of time over the three days volunteering, and if possible, to do a bit of multitasking between areas. Everything else is on track, so keep working on those entries and make sure to read the August Newsletter for any final important information.

Vivien Laycock, Exhibition Coordinator 0438 877 711 viv_bungendoreart@bigpond.com

SHED SAFETY REPORT

In the last **three** months, we have sustained **three** significant accidents – two of which involved a visit to Emergency; and all three of which could easily have resulted in very serious injury. These accidents separately involved three of our more skilled and experienced members. The first overall lesson to be drawn is therefore that **it could happen to any of us**. Secondly, while accreditation and training are important, they do not guarantee that accidents will not occur.

Safe working is a culture and attitude of mind, which works best when all members treat safety as the very highest priority while working with machinery. It also requires a team effort, in which we support each other and willingly give, and accept, advice when possibly unsafe activity occurs. I am particularly concerned that these three incidents could be a pre-cursor to a much more serious incident, which often is the pattern with industrial accidents. So if you see something happening in the Shed that you think might be unsafe, please raise it immediately, and especially with those involved. Even if it turns out that you were mistaken, there is no harm in erring on the side of caution, and no reasonable person should take offence at your concern.

If a member in authority, such as the Shed Boss, or a SIG Coordinator, asks you to desist from an activity that he or she believes to be unsafe, please do so immediately, and do not be offended. If you disagree with their judgement, by all means politely discuss it with them, but be prepared to accept their final decision.

I will now discuss the three incidents in turn, to see what we can learn from them.

Linisher Accident, 05 April

A member seriously injured a finger while operating the Guild's Sander/ Linisher. The injury could easily have led to the loss of a finger, or worse. As far as I can ascertain, this accident was not caused by his direct action, but rather by the cumulative effect of poor operational procedures by Guild members over a number years on this frequently-used machine. Loose, poorly aligned sanding belts had cut into and weakened the side support of the linisher guard. While the guard had been repaired by welding, it did not prevent the fence from bending sufficiently to allow the work and a finger to pass under the fence. The loose belts had also contacted and worn the underside of the fence, producing a sharp edge which greatly worsened the injury.

Lessons Learnt: While this particular accident occurred on the finisher, it could easily have happened on another piece of machinery. We need to improve our skills in using and maintaining the finisher. Belts must be frequently checked, correctly aligned, and tensioned, so the belt does NOT contact either the side support to the fence, or the underside of the fence. By extension, we also need to keep an eye on the fences and guards on all our machines to detect wear, sharp edges, or loose/weak attachments which could cause, or exacerbate, an injury. If you see anything on any machine which could cause an accident, please report it immediately to the Shed Boss, or whoever else is in charge at the time, so they can deal with it.

Drop-Saw Accident, 19 May

A member badly injured a finger when a workpiece broke free of a clamp as the cut was almost completed, and hit him on the end of his finger, splitting it open. The work piece was irregular, which may have made it more difficult to clamp securely.

Lessons Learnt: When cutting on the drop saw (or any other machine such as a router) make sure the workpiece is well secured before proceeding. Be especially careful when working with irregularly-shaped items which are difficult to align with a fence.

Sawstop Tablesaw Accident, 12 July

A member's finger came into contact with the blade after the saw had been switched off and was coasting down. He had been sawing thin strips and using a thin spacer against the fence, allowing him to cut thin pieces with the fence in place. This is a preferred approach, but I understand this was the first time he had used this technique. I am yet to speak to the member, but it is possible that a temporary lack of concentration may have been the cause. Fortunately, the Sawstop sensor and explosive brake mechanism did its job as designed, and the injury was minor.

Lessons Learnt: Pending full investigation, it is sufficient to say that, if you are attempting a new technique, make sure you are alert to safety problems and are unlikely to be distracted.

Ted Riesz, Safety Officer 6247 2886 triesz@actewagl.net.au

EDITORIAL RETRACTION

John Armstrong has asked – nay, demanded, as a matter of honour! – that I print an apology for a egregious alteration I made to his article on Electrical Safety in the June issue of ‘Shed Notes’. John was describing a situation in which “*a local increase in electrical resistance because of dry soil will lead to an increase in local heating and further drying, which in turn will lead to a further increase in local resistance.*” His original text went on to describe this as “*a positive feedback situation, and it can only get worse.*” (My emphasis.) In my layman’s ignorance, I thought this use of the expression was illogical – how can a positive get worse? – so I changed it to “**negative** feedback”. Oh dear – talk about righteous indignation! For reasons I still do not entirely understand, John insisted that his original terminology was technically correct, and that my ignorant intervention had exposed him to great ridicule from his electrified colleagues, all of whom knew quite well that Negative Feedback was, in fact, a Good Thing, and chided him accordingly.

So, for the record, I apologize for ignorantly altering John’s technically correct (albeit counter-intuitive!) expression, and will now slink back into my editorial den, thoroughly chastened. At least my offence was not as great as that of Rupert and his ilk, but I am left wondering – would you call what I received from John “positive feedback”??? Felt decidedly the opposite to me ...

Editor

STOP PRESS: In honour of Gregor Mendel’s 189th birthday, which occurs as this issue goes to press –
Q: How do you tell the sex of a chromosome? **A:** Rip off its genes!

FOR SALE

TRITON WORKCENTRE SERIES 2000

Includes Triton 235 mm, 2400 watt saw; bevel cutting attachment; sliding extension table; wheeled base; and planer attachment with a Makita planer. Asking price is **\$650**.

Inspection welcome. Contact **Dave Callan** on **6288 8625**



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Three bed extensions, with stands, to suit Vicmarc VL300 shortbed lathes. Price **\$900 each**.

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DOVETAIL JIG

CarbaTec FD300 EuroJig Dovetail Jig, with 8mm comb jointing bar – both new in boxes. New price is \$408; will sell for **\$200**. Contact **Jim Reid**, of Waroong Woodcrafts, on **6227 5664**

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Triton Router Table with Stand, in good condition. Price **\$180**. Contact **Terry Brimson** on **6241 5373**.

MESSAGE FROM A SPONSOR

John Sutcliffe, one of the generous sponsors of our Annual Exhibition, has asked that we publish the following list of timbers he will be bringing to the Canberra Timber & Working with Wood Show:

Blackheart Sassafras – 75x75, and boards

Huon Pine – 75x75, 100x100, plus boards and slabs

Tasmanian Blackwood – 75x75, 100x100, 150x150, and boards

Myrtle – 75x75, 100x100, and boards

Jewellery Box timbers – cut approximately 8mm to 10mm thick

All Tassie Timbers – minor species, 15 different types; veneers, 10 different types; shorts, most sizes of above timbers.

John has asked that if members need different types and sizes from the above, they should phone him on **0418 364 285**

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Please see the Guild website at <http://www.woodcraftguild.org.au/membership.htm> for detailed information about Guild membership, or contact the Membership Secretary, Mike Nash, on 6262 5096, or by email at mike.carol.nash@bigpond.com

ABOUT THE NEWSLETTER

Members' Articles: Articles from members are very welcome, **providing copyright rules are followed and sources acknowledged.** Preferred format is in Times New Roman 12pt font, in an MS Word document, attached to an email. Articles will be published when space is available, and entirely at the discretion of the Editor, who may make editorial changes where necessary (especially if you can't spell). **NB:** If you are illustrating your article with images, please send them separately as JPEG files, so they can be adjusted to fit.

Deadline: 2nd Friday of the month (except December, when no issue is published).

Member's Free Advertisements: One free advertisement of 3 lines per edition.

Other Advertising: Queries regarding rates should be addressed to the Treasurer. Payment is by donation to the Woodcraft Guild ACT Inc, PO Box 1411, WODEN ACT 2606.

Editor