



Issue 285

November 2011

# Shed Notes

Newsletter of the Woodcraft Guild ACT Inc

**NEXT MEETING: WEDNESDAY 30 NOVEMBER 2011, 1930 - 2130**

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

## Woodwork in America

Regrettably, President Obama couldn't fit us into his busy schedule, so Guild stalwart and Master Woodturner in Residence, Richard Raffan (well-known in concentric circles) has offered to give us a presentation on the wide range of current woodworking he has seen this year in his travels in America, and elsewhere.

Richard has advised that he will be showing us quite a bit of furniture, as well as carving, scrollsaw work, and the inevitable odd bits of turning (some very odd), including bowls, vases, pens, and "stuff that defies categorization".

Going by his previous presentations, Richard's commentary will be even more entertaining than his photos, so expect an informative insight into current American woodworking trends in this "State of the Union" address.



## Any Excuse for a Barbie!

**Don't miss the Guild's Annual Xmas BBQ on Sunday, 11 December**, at the **Shed**, from **1200** – the Guild will supply sausages and Art Pollard's famous grilled onions, and drinks are available from our fridge – all you need to bring are any salads and/or desserts you fancy, and some good cheer!

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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: | <b>Fred Buckley</b>  | <a href="mailto:president@woodcraftguild.org.au">president@woodcraftguild.org.au</a>         |
| Vice Pres: | <b>Himself</b>       | <a href="mailto:vicepresident@woodcraftguild.org.au">vicepresident@woodcraftguild.org.au</a> |
| Secretary: | <b>Satnam Singh</b>  | <a href="mailto:secretary@woodcraftguild.org.au">secretary@woodcraftguild.org.au</a>         |
| Treasurer: | <b>David Weisser</b> | <a href="mailto:treasurer@woodcraftguild.org.au">treasurer@woodcraftguild.org.au</a>         |

**Newsletter Editor: Rod Tier** [editor@woodcraftguild.org.au](mailto: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

### Landscaping Help Wanted!

Recent visitors to the Shed will have noticed on the eastern side piles of dirt and stacks of lumber, which are now being converted, despite the weather, to new landscaped surrounds adjacent to the Lions Club Shed.

This photo shows why most woodworkers prefer to work in cosy workshops away from the elements. Much work has still to be done, and the small band of workers now toiling away under a sometimes hot sun would appreciate some assistance. So, if you have any spare time on a Tuesday or Thursday, and you wish to increase your vitamin D intake, Dan and his team would love to see you.



### Accreditation

The need for an urgent overhaul of the current system of accreditation has recently been brought to the attention of the Committee. As a result, a review is underway of the current system to ensure that members' needs are met in a timely and appropriate manner. Some measures have already been taken to allocate more time to conducting accreditation sessions, and further changes will be made following a survey of members relating to where the demand lies, and the appropriate timing of accreditation training sessions. Please help by completing the survey which is due out shortly.

### Creative Weekend 1 : Apology

I wish to apologize to Scrollsaw SIG members for the oversight in organising the Creative Weekend without consulting them. The double booking arose from a misunderstanding by coordinator Gai Simpson, who believed that the timing had been agreed upon after consultation with SIG members. Unfortunately this had not been the case, and Gai also extends her apologies.

The incident is a reminder of the need to make sure that correct procedures are followed in relation to shed bookings for future events.

### Creative Week End 2 : However ...

The Scroll Saw SIG graciously agreed to reschedule their meeting, so that the Creative Weekend could proceed as planned on the weekend of 19/20 November. From all accounts, this event was a great success last year. So, give free rein to your imagination, if just for a few days, and come along and enjoy working in a different discipline.

### Guild Commission – Dremel Demonstration Cases

In August, following a presentation at the monthly meeting by Dremel, the Guild was asked if it could make a number of Demonstration Cases for use by Dremel representatives. The Guild subsequently accepted a commission to make ten of the cases. The project was headed by Shed Boss, Terry O'Loughlin, who was ably assisted by Alan Walker and many other Guild Members.

The design looked deceptively simple, and while that is perhaps true of the case itself, the inside fittings proved anything but simple, with a complex array of fixture and fittings to accommodate the varying capabilities of Dremel tools. Notwithstanding, Terry and his intrepid team rose to the challenge, and we

now have ten identical and beautifully made cases ready to be shipped to Dremel in Melbourne. They will be getting a bargain, but the end result for the Guild stands at about \$1100. Congratulations to Terry, Alan and all the members who helped out.

*Fred Buckley, President 6288 6586 [president@woodcraftguild.org.au](mailto:president@woodcraftguild.org.au)*

## EDITORIAL EFFLUVIA

Even with the help of my new hearing aids, I could not detect any cries of outrage at the lateness of the last issue, so I will assume that I was forgiven for my tardiness – either that, or fewer people than ever bothered to read it, so nobody really noticed it was late ...

The stress of being behind time last month, added to the usual flurry involved in editing, converting to PDF, uploading, and arranging printing and mailing of hard copies, made me wonder yet again whether the way this Newsletter is produced is necessarily the best way to go about it. While I have so far managed to resist the dubious attractions of the “social media” (*no, I **don't** want to be your “Facebook friend”, so stop inviting me*), I am a regular recipient of a number of “e-letters”, or “e-zines”, including those from Fine WoodWorking (<http://www.finewoodworking.com>) and Lee Valley (makers of Veritas woodworking tools, at <http://www.leevalley.com>). I have also discovered the pleasures of visiting “blogs” on woodworking and other interests, such as model railroading, and I would be remiss if I did not mention in this context that excellent woodworking resource, Ubeaut Polishes’ “Woodwork Forums” (<http://woodworkforums.com>).

All of these sources take full advantage of the power of the Internet to give you immediate access to news, products, techniques, designs, plans, photographs – anything you need, short of another pair of hands to help with the actual woodworking. A well-designed web-based newsletter can give you all of the information found in the traditional print-based format, plus so much more – it becomes, in effect, a gateway to the entire world of woodworking. It seems to me to be unnecessarily constricting to continue to produce our Newsletter in a format that is tied to the printed A4 page.

I am therefore giving serious thought to converting “Shed Notes” to an online “e-zine”, and over the holiday break I hope to produce a prototype for trialling in the New Year. I would be very interested to receive your reactions to this idea, whether for or against, although some other examples of the genre of which you may be aware would be most encouraging.

In the meantime, try and survive the Silly Season with minimal damage to your person and your dignity, and I wish you all the very best for the coming New Year.

**Editor**



'That flying reindeer stuff is just a silly myth.'

# Season's Greetings!

Please accept – with no obligation, explicit or implied – our **Best Wishes** for an environmentally conscious, socially responsible, low-stress, non-addictive, gender-neutral celebration of the Northern Hemisphere **Winter Solstice**, practised according to the most enjoyable religious or secular traditions of your choice, with due respect for the religious/secular persuasions and/or traditions of others (or their choice not to practise religious or secular traditions at this time).

We also wish you a fiscally successful, personally fulfilling, and medically uncomplicated experience of the period initiated by the onset of the generally accepted calendar **New Year of 2012**, with due respect for the calendars of choice of other cultures whose contributions to our multi-cultural society have helped to make our country great (without implying that Australia is perforce greater in any sense than any other geopolitically defined entity); and without prejudice to the race, creed, colour, age, physical ability, sexual orientation, religious faith (or lack of religious faith), or choice of computer platform and operating system of the Wishee.

## Warranty

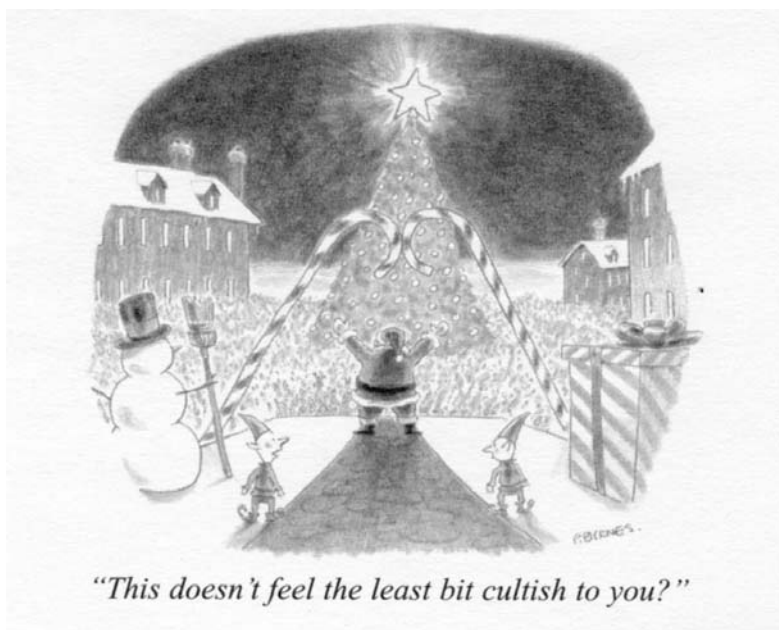
These Wishes are warranted only to perform as expected within the normal parameters of Good Tidings for a period of one calendar year, or until the issuance of a subsequent Season's Greeting, whichever comes first, and this warranty is further limited to replacement of the current Greeting, or issuance of a new Greeting, at the sole discretion of the Wisher(s).

## Disclaimer

*Please note that, by accepting this Season's Greeting, you are implicitly accepting the following terms:*

- 1. This Greeting is subject to clarification, or amplification, without notice.*
- 2. It is freely transferable to third parties, but with no alteration to the original Greeting without permission.*
- 3. It implies no promise, or contract, by the Wisher(s) to actually implement any of the wishes for the Wishee.*
- 4. It is void where prohibited by law.*
- 5. It is revocable at the sole discretion of the Wisher(s).*

*This Greeting does not in any way advocate the exploitation of non-union Elves, or circumferentially-challenged white-bearded persons. It is respectful to the rights of reindeer, and other animals, and does not advocate the use of fur. Please also note that the colour Blue has not intentionally been omitted from this Season's Greeting. Blue has never been an official colour of this particular ritual observance, but we wish to make it clear that we neither oppose, nor endorse, the use of Blue in this context.*



## COMING EVENTS

### *Internal*

**Next Monthly Guild Meeting: - Wednesday 25 January 2012 at 1930, at the Shed.**

Presentation: TBA [it is next year, after all ...]

### **Creative Weekend**

**Saturday & Sunday, 19 & 20 November** – A fun weekend where you can create whatever you want out of combinations of materials, such as timber and steel, or from whatever you can use of someone else's leftovers. You can work on your own if you wish; in collaboration with someone; or in a group. Try your hand at something you have never done, but always wanted to do (within reason!). You can gain some clues from those who have tried before and succeeded, or are still trying – “a mistake made is knowledge gained”. So come along and spend a weekend in good company, make some new friends, and take home a *creative* piece of *art*. Your creativity is only limited by your imagination! There is a **limit of 30 places**, and cost is **\$10 per day**. For more details, contact **Gai Simpson** on **6231 4139**, or by email to [fgsimpson@bigpond.com](mailto:fgsimpson@bigpond.com)

### **Guild Annual Xmas BBQ**

**Sunday, 11 December, from 1200 at the Shed** - the Guild will supply sausages and Art Pollard's famous grilled onions, and drinks are available from our fridge – all you need to bring are any salads and/or desserts you fancy.

### **Woodturning Course – Intermediate Level**

**Tuesday 10 to Saturday 14 January, 2012, at the Shed**, conducted by Richard Raffan. This course is now fully subscribed – Dan Steiner has a “waiting list”, but unless something untoward happens to any of the registrants, don't hold your breath waiting for a place!

### *External*

#### **Next Triton Club Meeting**

**Wednesday, 07 December 2011** – **Xmas BBQ** starting **1800**, followed by judging of Annual Competition (For further information, contact Burn Alting on 6281 0432, or visit the club's website <http://www.tocact.org.au>)

#### **Old Bus Depot Markets, Kingston**

**Saturday, 03 & Sunday, 04 December** - SELL woodcraft for Xmas presents at the Old Bus Depot Markets – no demonstrations, just need some volunteers to set up the Guild tables on Saturday and Sunday and help with sales. Do YOU have woodcraft items you want to sell? Just prepare a sales list using the Sales List form from the Guild website: <http://www.woodcraftguild.org.au/resources.htm>  
**Stock for sale must be delivered to the Shed no later than 1500 on Thursday, 01 December.** For further information, contact **Dan Steiner** on **0415 133 606**, or at [dansteiner1@gmail.com.au](mailto:dansteiner1@gmail.com.au)

#### **Australian Woodturning Symposium**

**Friday 14 to Sunday 16 September 2012, at Eaglehawk Resort, Canberra** – this biennial event will present international and Australian expert turners demonstrating their skills, as well as giving opportunities for hands-on experience under their expert tutelage. ‘Early Bird’ registration before the end of January 2012 is \$395; for full details see organiser **Bruce Bell**'s website at [www.tymba.com.au](http://www.tymba.com.au)

## SPECIAL INTEREST GROUP (SIG) REPORTS

(SIG Coordinators: please note the deadline for newsletter input: 2<sup>nd</sup> 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

**Mandrel & Miniature (Pen) SIG:** A Planning Meeting to determine the SIG Program for 2012 is to be held at **1.30 pm** on **Saturday, 03 December**, at the Shed. This is to be a social gathering, with no machinery to be operated [*unless you're really desperate to finish your Xmas pressies under guidance! Ed.*]. A selection of the Guild's woodworking DVD's will be shown if time permits.

Please bring along any designs, samples, or suggestions for items to be demonstrated during next year, or any suggested items to be turned for the Christmas Toy Appeal for 2012. Alternatively, it may be helpful to the Toy SIG if we undertook to produce turned components for other toy projects, such as wheels, boilers and funnels for toy Steam Engines. If you have found something in a magazine which you think would be an interesting project for the SIG, bring it in and show us. If you don't feel you could demonstrate it yourself, you might be able to convince one of your peers to take it on!

Come along and celebrate the successful conclusion of the year's activities with a social coffee or soft drink to get you into the mood to volunteer for a demonstration next year.

*Art Pollard 6288 6602 [artpolrd@tpg.com.au](mailto:artpolrd@tpg.com.au)*

**Pyrography SIG:** The last Pyrography SIG for the year, held on 13 November, was an exciting collaboration with the Scrollsaw SIG, which had been moved to accommodate the Creative Weekend. We discovered that the two groups work well together, and it was altogether a really good day with a Christmassy theme. The Pyro SIG will take a break for December and January, and will return in February with fresh enthusiasm. Though calendar dates for 2012 are not yet confirmed, if all remains the same, the next meeting will be on **12 February 2012, from 12pm –4pm**. I'll make sure to send out a couple of emails in the New Year as a reminder, and will hopefully be able to include dates and details of more pyrography workshops.

### Reminder:

**Bungendore Show** will be held on **29 January 2012**, with entries being accepted on 28 January. The schedule isn't on the website yet, but hopefully will be soon. All the other information about the Show can be found at <http://www.bungendoreshow.com.au> , so have a look as it is a great event.

**Canberra Show** entry forms and payment are due **16 December 2011**. See the RNCAS website at [http://www.rncas.org.au/showwebsite/site/competitors\\_craft.php](http://www.rncas.org.au/showwebsite/site/competitors_craft.php). for the Schedule and Entry forms. The Show itself will be on from **24–26 February 2012**, and delivery details for entries will be sent in January, along with entry confirmation.

Unfortunately, I won't be able to make it to the Christmas BBQ, but to absolutely everyone at the Guild  
MERRY CHRISTMAS AND A HAPPY NEW YEAR!!!!!!!

*Vivien Laycock 0438 877 711 [viv\\_bungendoreart@bigpond.com](mailto:viv_bungendoreart@bigpond.com)*

## Feature Article (Just in Time for Xmas!)

# Jigsaw Puzzles

*[My apologies to David French for the time it has taken to put this article into print - he has displayed the patience of one of his Biblical heroes in waiting for it to appear! Ed.]*

Almost everyone at some time or other gets the ‘jigsaw puzzle bug’, and will sit for hours just to find a few more pieces, fill a gap, or fantasise about actually completing the picture. I know one woman who is a ‘chain jigsaw puzzle doer’ – she will stay up all night to finish one. Her husband groans, because she never breaks them up again – he has to frame them; their house walls are covered with them; to say nothing of their holiday cottage!

I’m not commending such an obsession. There is a great deal of pleasure to be had, however, either as an individual, or as a group, where social interaction can be engendered by sharing the challenge. As a family activity, especially on holidays, or within a group in a retirement complex, a nursing home, or social club, a jigsaw puzzle can become a focal point of interest. A Senior Citizens’ Centre I knew always had a large one on the go in the Common Room.

My interest in them dates back to when my children were very young. I used to make simple cut-out puzzles, and encourage them to put the picture together. Gradually, the difficulty was increased by increasing the number of pieces into which a picture would be cut, and by the intricacy of the cuts. My eldest daughter, now a woman of a certain age, ‘cut her teeth’ on them, and by the time she went to preschool was so proficient that the teacher was amazed.

The educational value of jigsaw puzzles for young children is widely recognised. Completing them requires recognition of shapes, sizes, colours and forms. Hand/eye coordination; horizontal and vertical orientation; an increase in patient persistence in finding the right piece, and orienting it to fit into place easily (without resorting to a hammer, or chewing off the corners that don’t fit) – all are skills best learned at an early age. Implicit in these abilities are the fundamentals of literacy.

There are, of course, many kinds of jigsaw puzzles, ranging from a thick wooden stand-up figure cut into several interlocking pieces, to stamped-out cardboard puzzles of thousands of pieces. Having done one of the latter, only to find a piece missing, is a frustration that has to be experienced to be believed! Some fiendish puzzle makers actually include several extra pieces, which can sorely test the patience, not to mention those that don’t have a straight, or clearly defined, edge! As for 3D jigsaw puzzles, globes, or the like, the mind boggles.

But let’s not get carried away. I want to simply share what I have gleaned regarding pictures glued to board and made into interlocking puzzles, using a scrollsaw.

### Materials

#### 1. Pictures

There are many free sources of pictures suitable for Jigsaw puzzles. Calendars; children’s picture and colouring books; posters; wrapping papers; greeting cards; magazines – all offer good pickings. If you are artistic, then perhaps you can create your own, especially simple outlines (houses, trees, hills, cars, planes, people, animals, birds). Young children enjoy fitting individually cut-out pictures into a background board. There is no end to what can be used.

Some pictures present a greater challenge to put together. My aforementioned daughter once gave me a 2000-piece puzzle of ‘Smarties’ thickly covering the whole space! Scenes with many similar objects

(people, houses, trees, birds), or large areas of similar colour, with little variation (sky, sea, brickwork, cliff-faces) require greater concentration and skill in distinguishing shapes.

## 2. Backings

Good quality plywood gives added strength to smaller projecting parts, but can require additional work to sand off any splintering on the underside. This problem is largely overcome by using scrollsaw blades with reversed teeth on the lower end. I find MDF easier to use than plywood, but it is less moisture-resistant.

If you cut the backing to size **before** gluing on the picture, leave about a 5mil border to allow for paper expansion. This also makes placement of the picture easier. It doesn't pay to try to slide the picture into place; rather, peel it off and try again.

Thicker backing is more suitable for younger children, as they are less able to break, or bite off, smaller pieces. If you are using the edge of the picture to make a tray, then a thin ply is usually suitable for the base.

## 3. Gluing Pictures to Backing

This can be a frustrating task, as many papers tend to expand when damp, and air bubbles can be difficult to eliminate. To combat this problem, I soak the pictures first in water made 'wetter' with a sniff of detergent, which helps penetrate the glossier papers. This does, however, make the paper softer and more easily torn. Drain off excess water by holding the paper vertically by one corner.

PVA wood glue, considerably diluted, is spread evenly across the backing. The damp picture is then rolled on, starting with one edge in the correct position. Bubbles can usually be rolled out under the edge as you go. Placing a clean cloth over the picture, and using a small roller (such as a paint roller) saves rubbing the surface, which risks damage to the picture. Persistent bubbles can be pricked with a pin and pressed down. When it dries, the shrinking of the paper will help bond it to the backing.

## Cutting Out the Puzzle

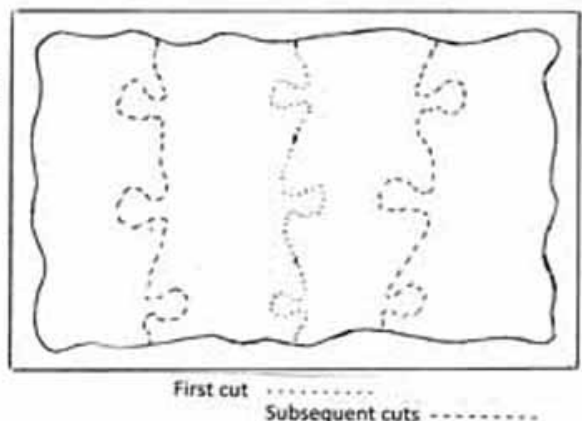
**Individual pieces cut from a background** are simple enough. Drilling a small hole to enable the scrollsaw blade to be inserted allows individual items to be cut out, without cutting across the background. They may be cut out exactly, or by simply cutting freely around them. Gluing the background to a base-board makes for good storage.

Pictures may be **cut into irregular shapes**. Avoid acute angles where cuts meet, or cross. I try to make such corners right-angles, or as near to that as possible.

**Fully interlocking pieces** are the "real" jigsaw puzzles. They are not as difficult to cut out as most people imagine.

I usually cut the edge off the picture and glue it to a base, forming a tray in which to compose the picture; and for storage purposes (see Fig.1). If the picture has a printed border, this may be cut off straight. Most pictures are without a printed border, and for children I like to cut off the edge with an irregular wavy line. Both the shape and the picture/colour match give a head start with solving the puzzle. Don't we all look first for the edge pieces when doing a puzzle?

Figure 1  
Border cut  
off to make  
a tray



For setting out the size of pieces, the following method makes it unnecessary to fully draw out the shapes, or use a cover template. The use of a template is laborious, and inhibitive of free-flowing cutting which, with a little practice, makes for quicker work and more interesting shapes.

- a. Measure the length and breadth of your picture, minus the already cut-off border. Then decide how many pieces you wish to end up with. Work on squares, or as near to as possible by the measurements you have. For example: a 300 x 200mm picture could be cut into six large 100mm squares, or twenty-four 50mm squares. Until you have practiced cutting out interlocking pieces, don't try anything much smaller than this.
- b. **Remember that you have to have a knob, or recess, on each side of each piece**, except for edge pieces, which have three sides interlocking; and corners, which have two. This latter fact means that the *edge squares can be slightly smaller*. For example: a 300 x 200mm picture could be cut into seventy pieces. Ten 30mm wide vertical strips are cut; to divide the 200mm height into seven pieces, however, would require five 30mm and two 25mm pieces, the 25mm pieces forming the top and bottom of each strip. **NB:** The pieces are only **based on** these squares. If all the pieces were of a similar square shape, you would have a very uninteresting puzzle. Variety of shapes is one of the clues to help solve the puzzle (see Fig. 2 below).
- c. Mark with a soft pencil the desired spacing along the top edge of the picture. Only a small mark on, or near, the edge is necessary to mark the starting point of the downward cuts.
- d. From one of the marks near the centre of the top edge, measure down the picture, and again make small marks to show the spaces (see Fig. 1 above).

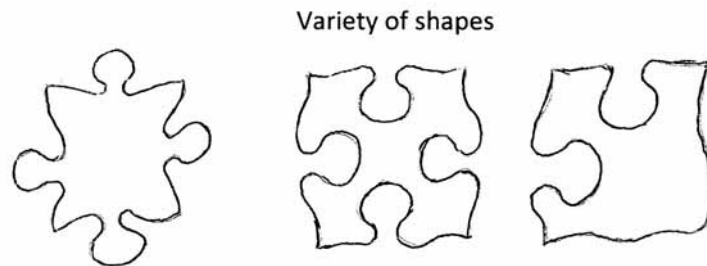


Figure 2

### Pattern of the Cuts

**The first cut** starts at the top mark above the descending marks. It should be at right-angles to the edge of the picture, and pass through the top mark. Note that this may not be a vertical start, if the curving line method of border cutting is used. Cut to the base of the picture with knobs, going alternately to the right and left halfway between the marks down the centre. The cut should pass through these marks (see Fig. 1 above).

**The second cut** again goes from top to bottom, starting at a mark next to the first cut. It can mirror the first cut, or it may vary the positioning of left/right knobs (as shown in Fig.1 above). Keep the knobs on approximately the same horizontal level as those on the first cut.

Cut the whole picture into vertical strips. **NB:** Varying the direction left, or right, of the knobs will result in a variety of different shapes when the pieces are finished. **Helpful hint:** By slightly curving the cut away from the direction the knob will point, you make more room on each piece to contain the interlocking parts. Once the knob is cut, curve back to pass through the next mark.

You now have vertical strips which are to be cut into individual pieces. Start each cut at right angles to the edge, roughly halfway between the knobs and/or holes of each strip. The space available will often determine which direction the knob should go. Remember that curving away from the direction the knob will point will give you more room for the cut. (See Fig. 3). Don't try to make these cuts line up across the strips. Printed templates usually do, but it is quite unnecessary.

**CAUTION!** Avoid narrow parts, either between holes in a piece, or in the stem of each knob. While keeping knobs approximately the same size is aesthetically pleasing, you should be flexible, to avoid creating weak spots.

**Points worth remembering:** With children's puzzles in particular, try to avoid cutting through prominent features like eyes (how would you feel if it was your face being cut?). If possible, go around them. With many features, however, it is helpful in the solving of the puzzle to cut through a part so the pieces have 'built-in' clues to where they belong.

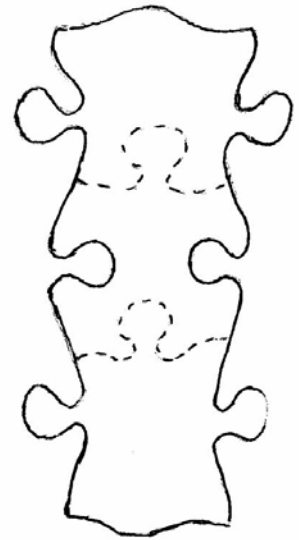


Figure 3

### Finishing the Pieces

Sanding the back edges to remove any burring makes fitting together easier. Beveling these edges makes it even easier, and is recommended when the puzzles are for young children, or those with hand coordination difficulties. A small conical grinder in a vertical drill is useful for this purpose. After cutting, if there are any parts of the picture lifting away from the backing, they will need to be re-glued into place. This is more likely to occur where bubbles had not been completely flattened when the picture was first applied.

So go forth, and have fun cutting out your puzzle. A little practice will soon fix the basic patterns in your mind's eye, and free-flowing curves, rather than sharp angles, will produce very satisfying results.

*It is said that Charles Darwin's son was bothering him while he worked on his Theory of Evolution. He cut up a map of the world, and asked his son to put it together. The boy finished it so quickly, that his father asked how he had done it. His son said, "I saw that on the back was a picture of a man. When I got the man right, then the world was right."*

*David French 6278 4103*

# OFF-CUTS

## Miscellaneous Items of Interest

### FIDDLEBACK SWAMP GUM – IDEAL FOR BOX-MAKING

At our last Guild meeting I gave a short presentation on some fiddleback swamp gum from Tasmania in which box-makers might be interested. The timber is part of a log retrieved from the yard of the old veneering plant at Smithton, which was part of Gunns' operations in Tasmania. Gunns has closed down because of a failure to reach agreement with the Government over its paper pulp mill proposals.

The bloke who has the timber, George Harris, says: *"The timber was milled over two years ago at Queenstown. It was sent over there to be sawn on the horizontal bandsaw. It was air-dried for two*

*years, and then brought back to Hobart, where it was put through the reconditioner at McKay's mill. It is now stacked up in my workshop at Sandfly."*

George is prepared to send timber in response to orders. I have no idea of the freight cost, but that would of course have to be borne by the purchaser. Alternatively, I plan to travel to Hobart next February in my Landcruiser and possibly (depending on demand) a trailer. I could pick up and bring back a reasonable amount of timber, in return for some consideration of the cost of taking a trailer on the ferry. I am now asking Guild members for expressions of interest in this arrangement. I would expect people to contact George to organise directly what they want, and pay him up front for their purchase, which I could then carry back.

In his last communiqué with me, George advised that he was prepared to supply 'box kits'. This may mean he is prepared to do more of the machining and dimensioning of the material he supplies. You should talk to him about what you need.

The contact details for George Harris are – Landline: 03 6223 3875; Mobile: 04099 733 44; Email [georgeharris854@hotmail.com](mailto:georgeharris854@hotmail.com)

Here are some examples of boxes made from this highly-figured timber:



Those members who would like to see more photos of the timber in question should contact me by email at the address below. I will be able to send you a link to a number of photos George has sent me.

**Peter Bloomfield** 6247 6280 [pbloomfield@netspeed.com.au](mailto:pbloomfield@netspeed.com.au)

## STURT SCHOOL FOR WOOD GRADUATING EXHIBITION 2011

As reported in the last issue, Sturt School for Wood have sent us an invitation to their exhibition of work by this year's graduating students, to be held in the Sturt Gallery Mittagong (Cnr Range Road & Waverley Parade, open daily 10am-5pm). The exhibition will be opened by Leon Sadubin at 11 am on Saturday 26 November 2011, and will run until Sunday 11 December. For more information, see the latest Sturt Newsletter at <http://www.sturt.nsw.edu.au/newsletter.htm>



## FOR SALE

### BANDSAW

“Superco” brand (Taiwanese) bandsaw with a 14 inch throat (340 mm space from blade to inner arm). 4 extra blades included (used); plus home-made rip fence and sliding mitre square guide. Also available is a book on bandsaws. **Price \$200.00 (negotiable)**



### GRINDER

Abbott & Ashby 200mm Industrial Grinder, Model SL200, with one coarse wheel, one fine; plus a spare 200mm fine wheel. Grinder is mounted on an 88mm diameter steel pipe stand, 930mm tall. **Price \$150, but negotiable**

Contact **Michael Cockburn**, of Ngunnawal (Gungahlin), on **6255 5483**.

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## MURPHY STRIKES AGAIN!

Belated recognition of the achievements of member John Murphy, who featured in several articles (example below) in the *Canberra Times* a little while back, highlighting his recent exhibition in conjunction with artist Jenny Sheppard.

**QUESTION TIME**

**John Murphy**  
Wood sculptor

**How do you spend your weekends?**  
They are full of grandchildren, family matters and gardening, and when I get a break I do my work.

**How did you get into wood sculpting?**  
I'm a former foreign affairs officer. Living in the United States in the early '80s, I got interested in duck decoys for hunting, an amazing multi-billion dollar industry and a massive art form as well. To see this in action, I was really fascinated. I never got into making decoys because that wasn't my world. I got into carving and started using the duck as my genre. I made walking sticks for fun, carving the heads using all sorts of duck forms. Anything that came to mind: art nouveau, art deco, it's the form of the duck; you can do anything you want, all sorts of weird and wonderful shapes, sometimes so weird only children can see the duck in it.

**Do you just carve ducks?**  
As I moved to retirement, I started doing a lot of things. I made some platypi because I was so sick of woodworkers making them in one-dimension, like a breadboard, as if they had been hit by a shovel. I did a lovely totem called Bilax. But generally I stay with ducks. Every time I see a duck I think about a different shape. I do get a lot of giggles from people until they see the work.

**When did you start woodcarving?**  
In my late fifties. I grew up as a country boy in a little town called Adelong near Tamworth in the late '40s and early '50s, when your father and all the people around you were always building, always boarding stuff for use later on, so I had that. I've always been happy using tools, no matter how dangerous they are.

**What is it like finding a hobby later in life?**  
It's tremendous. You often hear about youngsters and emerging artists and they seem to skip over us oldies, but we're out doing the same thing. In retirement, you've got to have a variety of things to do – if you don't, you'd fall off the heap pretty quickly. It takes me several months to do some pieces, and the urge to do it is overwhelming. It's not easy; at times your hands get very badly knocked around, so you have time off to recover from your injuries. But the end result is very exciting.

† John Murphy's wood sculptures and Jenny Sheppard's paintings will be on display in the exhibition *Jenny to Greater Faith*, at the Queanbeyan Performing Arts Centre, until next Saturday.

Sarina Talip



## ADVERTISEMENTS



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**NB:** 10% discount to Guild members on Howard products



## GUILD MEMBERSHIP

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](mailto: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:** 2<sup>nd</sup> 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*