



Volume 25 No 9

May 2010

Shed Notes

Newsletter of Woodcraft Guild of the ACT Inc

NEXT MEETING: WEDNESDAY 28 MAY 2010 7.30 - 9.30 PM

Venue:

Meeting of 26 May 2010

The Canberra Institute of Technology comprises 5 campuses and is the largest training provider in the A.C.T. The Bruce Campus, built in 1979 is where all Cabinet-making apprentices are currently trained. At any one time, approximately 140 apprentices are enrolled, consisting mainly of young men and a few women.

We welcome members of the Woodcraft Guild to visit our practical and innovative facility. The Cabinet-making department has changed a lot in recent times with many improvements to our workshop. Hard work from our enthusiastic staff and from winning a sizeable "Technology grant" from the A.C.T. government has made our workshop one of the best equipped in the Canberra region.

The night will consist of a tour of our workshops and machine-shop with some demonstrations of the equipment. Set projects will be on display along with a slideshow of former students' work. Come along for something new and see where the future of our trade is going.



Where : Cabinetmaking Department - Canberra Institute of Technology Bruce G Block "The Barn", Vowels Crescent , Bruce . Parking opposite G Block

Look for the 3 large black roller doors (see map at end of newsletter)

When : 7:30 pm 26th May

Who : Presenter is full-time teacher and Guild member Angus Watson

If you need further information contact Angus on: 04 1313 4450

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Executive Committee of the Guild

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NOTICES & REPORTS

Monthly Guild Meeting

Wednesday 28 May 7.30 pm

See front page plus the regular sales and social items.

Triton Club Meeting

5 May 2010 - General Meeting - Design Considerations - From first thought to first cut.

Burn Alting

President's patter

Monthly mee tings: The meeting this month will be a visit to the Bruce campus of Canberra Institute of Technology and is being organised by Guild member Angus Watson. Members will be able to check out some of the modern equipment available to students and view some of the projects that students are doing.

The meeting in July will be a talk by Myles Gostelow, furniture maker from Tharwa and August will be a visit to ANU School of Forestry to hear past member of the Guild, Chris McIlhinney.

Training: We have a good training program under way, with a plane-tuning workshop on 29 May (Terry O'Loughlin). Fred Buckley has commenced workshops in box-making and bench making. Justin will run a one-day course in finishing later in the year.

Tool and timber sales: If you have a need for any timber for a project, the Guild has stocks of some species available to members at good prices. In particular, we have a lot of turning timber looking for a good home. The Guild has organised a large number of workshop sales in recent months and these seem to occur fairly frequently with tools available to members at good prices. Keith Houston is our tool specialist, so if you want anything in particular, contact Keith.

Toilet block: The toilet block is progressing well, if a bit slowly due to work being mainly confined to two days each week. Scott Fitzsimons (with lots of help) completed the concrete drainage layer and 'wet sealing' has now been done. The next few jobs to complete will be architraves around the doors and windows, tiling, plastering and final plumbing fit out.



National Museum of Australia: The "Festival celebrating things made by hand" on Saturday 17 April went well with Toy makers, Turners, Pyrographers, Scroll Saw folk, Model makers and Carvers all represented. The toy making for kids went particularly well (see photographs) and we plan to initiate this activity at the Timber and Working with Wood Show.



Timber and Working with Wood Show: The Exhibition Committee consists of Justin McCarthy, Fred Buckley, Jan Reckson, Hugh Milloy, Mike Nash and Lynne Clarke. This is working well and the Conditions of Entry and Entry forms have now been posted on the Guild's web site. Dave Callan has taken over the sales area and Rod Tier/Robert Hogg will be looking after demonstrations and transport.



Succession: We now have nominations for President, Vice President and Treasurer for next year. Derek Jewel has done an outstanding job as Secretary but he is planning to do quite a bit of traveling in the coming year so we do need a nomination for Secretary. If you wish to make a contribution to running the Guild, now is your chance, give me a call.

Robin Cromer, President

Annual Guild Raffle - 2010

Each year the Guild holds a raffle to raise funds to support its facilities and activities. The raffle is held in conjunction with the Guild's Exhibition and competition during the *Working with Wood and Timber Show* each September. Our raffle raises around \$3000 with prizes donated by members.

We are again calling on members to donate prizes for the 2010 raffle. In past raffles we have received donations of wooden boxes, platters, bowls, toys, intarsia figures, wooden puzzles, pens, kitchen utensils, clocks, a walking stick and even a wooden lamp. Donations have been as wide-ranging as members' imaginations.

It is time again to ask members to pledge a donation of woodcraft. Just tell our Raffle Coordinator now what you plan to donate. Donations need to be identified by May – in time to get the raffle permit and print tickets. Then have your piece completed and ready to deliver by July. You can even donate a piece that you plan to enter in the Guild's Competition / Exhibition.

Raffle Coordinator – Derek Jewell.

Memberships

The Guild Committee has decided that an increase in Guild membership fees is necessary due to higher fixed operating costs (including increased rent, higher utilities charges and increasing insurance costs). The increase will be for the next financial year, starting 1 Jul 2010.

Membership Category	New Membership fee
Adult Member	\$70
Country Member (resident >30 km from ACT)	\$35
Family Membership ⁽¹⁾	\$80
Tertiary student ⁽²⁾	\$35
Junior (<18 years old) ⁽³⁾	\$15
Limited Membership ⁽⁴⁾	\$7.50

1. Family Membership includes spouse of member and dependent children up to 18 years old.
2. Tertiary Student membership is for persons 18 – 24 years old and studying full time at a tertiary institution.
3. Junior membership is for persons who are less than 18 years old on 31 December of their membership year, e.g. for 2010 membership they are not 18 until on or after 1 Jan 2011.
4. Limited Membership is available for persons attending training at the Guild's Shed. This includes SIPS trainees and persons attending a Guild approved training course conducted at the Shed. While this membership is valid for a full year, it is limited to periods of attendance at a training course. Limited Membership excludes attendance at a general meeting of the Guild.

Annual fees are \$70 (Single), \$80 (family), \$15 (junior <18 yrs) ; \$35 (College or Tertiary Student); \$35 (country), \$7.50 (Limited). **All renewals pay full annual fee regardless of when paid!**

New members joining between January and May pay only 50% of above. Those joining in June pay for a full year and get 13 months membership.

You may renew membership by posting your cheque, payable to the "Woodcraft Guild ACT" to the Guild at P O Box 1411, Woden ACT 2606 or direct to the Guild's bank account:

Account name: Woodcraft Guild of the ACT
 Account number: 0091 1217
 BSB: 062 908
 Remarks / Comment: "m'ship ***your initial +surname***"

or by EFTPOS, by contacting the Treasurer at a Guild meeting (on the last Wednesday of the month at the Shed) or by emailing him at treasurer@woodcraftguild.org.au.

Also please advise the Treasurer if any of your contact details are changed, e.g. postal or email address or phone number.

Dan Steiner

Turning demonstration



Benoît Averly, a professional woodturner from France will be a presenter at the 2010 Australian Woodturning Symposium from 14th to 18th July this year in Brisbane. We are in luck as Benoît will be staying with Richard Raffan before the Symposium in Brisbane.

The plan at this stage is for Benoît to attend the Turning SIG on the evening of Monday 12th July. He will probably do some demonstration turning and show slides of woodturning trends in France. Richard says that Benoît speaks excellent English and is a very good demonstrator and box turner. Photographs of some of his amazing work are shown below. It is also worth checking out his web site at:



Attendance will be open to all members of the Guild regardless of their ability or interest in turning. We will impose a door charge of \$10 to help defray Benoît's expenses in getting to Oz.

Robin Cromer

Pyrography 1

Pyrography,

applications but probably the most useful for the average woodworker is its use for signing pieces with the artist's name, year of production and type of timber. Many choose to write this information on pieces with a black marker, which would be the practical and easier option, but having it pyrographed seems more attractive and desirable to the consumer.

First thing to be aware of when using a pyrography pen of any type to write is that it is not the same as a regular pen and therefore will not produce the same results when signing your name.

The pen's handle is usually heavily insulated to prevent burning and excess heat which can make it feel like you are holding a fat marking pen. Some people find it very uncomfortable when they first go to use a pyro pen but, with any new tool, an hour or two of practice will usually get one comfortable enough for the basics and signing a piece.



www.benoitaverly.com

01-signing your piece

pokerwork or woodburning has a large variety of



Also, unlike an ordinary pen, pyrography relies on heat and speed and not pressure to create a darker line. Some people like to sign their names on pieces as they would sign a cheque. Anyone who has seen Richard Raffan sign his work at shows or events with a pyro machine would notice he turns the temperature up to maximum which gives him enough heat to move quickly while getting a decent burn. If, however, you want to print your name and details, a lower temperature and slower speed will give the best result. Again, a little bit of practice on scrap timber can mean the difference between a desired result and a disaster.

Often, signing a piece is the last thing one thinks about, if at all. This can mean that methods of finishing can be a problem for pyrography as some sealers can bubble or make a burn difficult. The easiest way around this issue is to leave the area unsealed and add sealer or finish after the pyrography. This isn't always possible but being aware of the issue and a little more care can produce a good burn. Essentially, when pyro-ing over any type of sealer, don't be surprised if you don't get a burn on the first stroke and, as is the temptation, don't turn the temperature up to compensate. Cleaning the nib with a bit of fine sandpaper is wise, too, as it can get significant oil build up that can affect the burn.

Some people like to use a pencil to lightly draw in their text or to use a pencil line to position it. Be aware that, if you use a pencil, oils and sealers can stain the sealer with graphite – particularly when trying to erase pencil lines with an eraser or sandpaper. In this case you are left to position your text by eye.



My pyrography techniques are mostly self taught and over many years of practice and I have found that a good process for pyrographing text is positioning the text with pencil, then doing a light positioning burn. This is followed by a light sand with fine sandpaper (400 grit minimum) to remove pencil lines and then returning to the text and using progressively darker finishing burns. I use a pacer pencil for all my pyrography as I can get a very fine line for small text in limited space. Sanding in between burns instead of using an eraser is often better as some pencil marks can be stubborn and it cleans up any other unwanted marks or light burns.

If, after you have finished your burning, you think the piece may not be dark enough in some areas, resist the temptation to just touch up one or two letters and instead, clean the nib and go over all the text again at the same temperature as your last burn. This will ensure all the burns are even and consistent.

This is just a quick guide to the basics of signing your piece. There are always the individual items particular features that can make the process more difficult but at least there are people around who have made all the mistakes before and can be called on for advice.

As the new Pyrography coordinator I advise that there will be several pyrography SIG meetings before the annual Working With Wood on 3-5 September. So, if you want a bit of extra help or want to learn more about the different ways pyrography can be incorporated into your work, then I invite you to come along to the next Pyrography SIG meeting on Sunday, the 13th of May from Midday at the SHED.

Vivien Laycock, 6238 1500, viv_bungendoreart@bigpond.com

Off Cuts (miscellaneous items of interest)

From Simon Fisk

I was going through a carpenter's tool chest over the weekend many of the tools were from the 40's and 50's.

I came across the gadget in the photos which I have no idea what it is.

It is approximately 200mm long and has a taper (rough, 1MT?) at one end, a flat at the other (for a spanner?). Inside the taper is a 3/8" (whitworth?) thread as show in the second photo.

Simon Fisk



Links to articles provided by speakers at meetings can be found on the website at the end of the activities page - <http://www.woodcraftguild.org.au/presentations.htm>.

SPECIAL INTEREST GROUP (SIG) REPORTS

SIG Co-ordinators: please note that the closing date for newsletter input is 2nd Friday of each month.

SIG Meetings Schedule

Carving SIG: 3rd Saturday of the month, the Shed, 12:30pm – 4:30pm.

Paul Dunn, 6251 1360, pdunn88@aol.com

Furniture SIG: 2nd Saturday of month - 1.00 - 4.30 pm

Mathew Klein, 62310475 kleinmw@hotmail.com

Pyrography SIG: 12.00 - 4.00pm Dates as advised

Vivien Laycock, 6238 1500, viv_bungendoreart@bigpond.com

Restoration & Recycling SIG: Coordinator needed

Scroll Saw SIG: 3rd Sunday of month - 1.30 - 4.00 pm

Don Rowland, 6258 7691

Tools Appreciation SIG: 3rd Thursday evening of the month, 7.30pm.

Jack Dempsey, 6292 2432, dempsj@gmail.com

Toys & Models SIG: Sunday AFTER the Guild meeting, 1.30-4.30pm

Robert Hogg 6295 7372

Turning

Saturday Turning SIG: Saturday before Guild Meeting - 1.30 - 4.30 pm

Rob Holland

Miniature and Mandrel Turning SIG: 1st Saturday of the month (except January, September & December) at the Guild Shed, commencing at 1.30 p.m.

Art Pollard, 6288 6602, artpolrd@tpg.com.au

Monday Night Turning SIG: 2nd Monday of month - 7.00 - 9.30 pm

Peter Hughes, hughes_pa@hotmail.com 62557711 H

Between Centre Turning SIG: 2nd Saturday of month – 1.00pm for coffee and a 1.30pm start.

Jim Reid 6227 5664

CO-ORDINATOR'S NOTES

Mandrel and Miniature (Pen) Turning SIG: Printed copies of the SIG Program for 2010 are available at the front desk at the Shed. The 2010 program is designed to enhance the skills and experience of SIG members, with the aim of accrediting as many members as possible to use the Guild's equipment, that is commonly used by the SIG.

Art Pollard, 6288 6602, artpolrd@tpg.com.au

Furniture SIG: The furniture SIG will meet at 1pm on the 12th June at the shed. The session will commence with a demonstration of some box making jigs by Jock McGuire.

Mathew Klein, 62310475 kleinmw@hotmail.com

Pyrography SIG: Recently there has been a Pyrography SIG coordinator changeover and as a result, there will be some changes to the SIG dates and times. The first pyrography SIG I have arranged will be on Sunday the 13th of June from midday until 4pmish at the Shed

Future SIGs will be on Sunday the 25th of July and Sunday the 22nd of August. More SIG dates will follow after the Working With Wood show depending on interest.

Please bring any items that you may want to pyrograph or projects for the Working With Wood Show to the Pyro SIG on 13th June.

Thank you to Peter Bloomfield for all his time and effort to keep the SIG running and hope to see many of you at the new Pyro SIG.

Vivien Laycock, 6238 1500, viv_bungendoreart@bigpond.com

Scroll Saw SIG: The next meeting will be 20th June, 10.00pm to 4.00pm at the Shed. Marquetry saw and knife cutting

Don Rowland, 6258 7691

ABOUT THE NEWSLETTER

Member's articles: Preferred medium is in Arial 12pt in MS Word format attached to e-mail. Articles from members are welcome **providing copyright rules are followed**. They will be included where space is available. **NB:** Please enclose JPEGs as separate attachments.

Deadline: 2nd Friday of the month except December

Member's Free Advertisements. One free advertisement of **3 lines** in each edition.

Other Advertising Rates are accepted by a donation to Guild funds: Queries regarding rates should be addressed to the Treasurer. Your donation is to be paid to the Woodcraft Guild ACT Inc, PO Box 1411, Woden ACT 2606.

Lynne Clark, Editor, 6231 8934 (h), 6289 5643 (w) lynnefc@ozemail.com.au

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Easy Peasy Geometry 4 - π 3.1415926.....

This one will take you back to your schooldays. No doubt in the next improved universe π will have a nice round number like 3, a radian will be 60 degrees and schoolboys will not be brainwashed into thinking that π is $22/7$. However we are stuck with π as one of those special (irrational) numbers which cannot be defined exactly. To 9 places it is 3.141592654. The ratio $22:7$ (3.142857143) is of course a very good approximation, it is only in error by 0.04 % and the medieval builders made use of this simple ratio.

To find the circumference of the circle they would draw a horizontal line and then draw three touching circles centred on the line as in fig 1.

Using dividers they would step along the diameter $a-b$ adjusting the step length until $a-b$ was divided into seven equal parts. This length would be scribed on the horizontal as shown at c. in fig 2. So the circumference is $c-d$. ie. $3 \times \text{diam} + 1/7 \times \text{diam} = 22/7 \times \text{diam}$

Forest mensuration: One of the significant measures of tree growth is the diameter of the trunk at breast height. This is abbreviated to dbh or dbhob (diameter at breast height outside bark). For ease of field measurement a special tape is used which is scaled by π so that the diameter can be read directly from the tape.

Next time – How to find an equivalent area.

NB An error in the last months article – the line 'Find the mid point c of $a-b$ and' should read 'Find the mid point d of $a-b$ and'

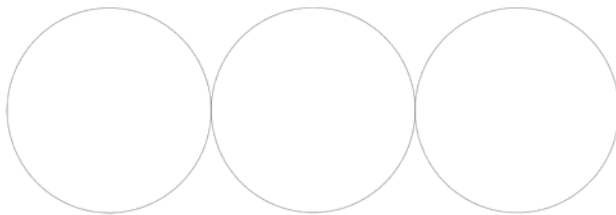


Fig1

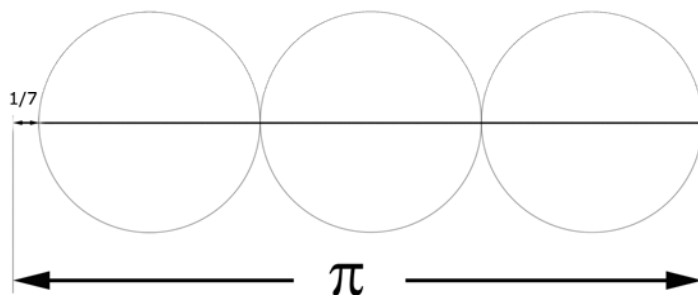


Fig2

“Three Colours Myrtle” – An Arts and Craft(ish) Hall Table for Josh and Rachelle

This piece is being made as a wedding present for my nephew Josh and his fiancée Rachelle.

Although almost all of the furniture I have made is in the modern style, I find the whole process of coming up with something that is both original AND aesthetically pleasing extremely difficult. On this occasion inspiration failed me, and after 2 weeks of fruitless effort I decided that I had better do something more conventional in an established style. I have always had a fondness for Arts and Crafts furniture, and it is this style that provides the inspiration for this piece.



However, the ‘ish’ in the subtitle – an Arts and Craft(ish) Hall Table – acknowledges that the piece will not be pure arts and crafts; rather it will incorporate a number of more modern elements. First, the top will have a more modern profile than the traditional square profile that one tends to see on arts and crafts furniture. Secondly, the three drawers will have false fronts which will be wider and longer than the actual space for the drawers and thus they will rest up against the front of the dividers and partitions rather than the more traditional approach in arts and crafts furniture of having the drawer fronts sitting flush with the dividers and partitions.

In addition, the drawers will not have handles; rather each drawer will be pulled out by placing the fingers in a notch routed into the front edge of the bottom divider. The aim here is to (hopefully) create the illusion from a distance that the table does not have drawers at all and that what one is looking at is a rather conventional front rail.

The third ‘modern’ element is reflected in the primary title of the piece – “Three Colours Myrtle”. A lot of arts and crafts furniture, at least those pieces that were made in the US, tended to be rather uniform in colour and largely devoid of ornamentation. This piece, however, uses a number of very highly figured boards of Tasmanian myrtle which are quite different in colour. While the top, legs, dividers, partitions and stretchers are in the reddish tones that one tends to associate with Tasmanian myrtle, the drawer fronts, top and bottom cross rails and the outside of the slats at either end of the table are more ‘yellowish’ in colour. A third colour is introduced in the panel for the tray between the bottom stretchers and the inside of the slats. The material being used here has a



‘quilted’ figure which is quite ‘pinkish’ in colour.



At the time of writing all the elements for the table save for the drawers have been made. As I intend to pre-finish before gluing up, at present I am in the process of taping the mortises and tenons prior to applying the finish. This will be the Feast and Watson finish using Fine Buffing Oil and Satinproof followed by waxing described in my talk on finishing in 2009.

On the more technical side, the drawers will run on separate runners made from Saffron Heart which extend from the back of the bottom rear divider to some 10 mm from the front edge of the bottom front divider. In addition, separate guides (also in Saffron Heart) have been located in the partitions. This was done for two main reasons. First, although the front and rear dividers, for



example, are connected by traditional runners and kickers, as this involves a joint with cross grain meeting long grain it is difficult to get a perfectly smooth transition at the joint line. The separate runners and kickers, however, sit approximately point 3 of a millimetre proud, and thus enabling, at least in theory, the drawers to run smoothly. Secondly, fitting a drawer usually involves making the drawer to fit a given space. However, as separate elements which are fixed with brass screws the extent to which the Saffron Heart runners and guides protrude can be varied, thus facilitating, at least in theory, the fitting of the drawers.

Justin McCarthy

Plane tuning workshop

Terry O'Loughlin will run a plane tuning workshop for a full day at the Shed on Saturday 29 May, starting at 10.00 am. Terry has made many of his own planes and is full bottle on getting them to work to perfection.

Cost for the day is \$15 and the maximum number of participants will be 10. Participants should contact Terry to register their interest but acceptance for the workshop is by payment of \$15 to the Treasurer.

The cost of the course includes a thick piece of glass and some coarse sandpaper that will be glued to the glass and used to smooth the base of your plane(s).

Participants will need to bring a plane or planes, a medium slot type screwdriver, and a small (6-8") mill or smooth file. Morning and afternoon tea will be provided but you will need to bring your own lunch.

Terry's contact details are: Ph - 6291 9970 or email - eclectus@grapevine.net.au

Payment can be made by card over the phone to the Treasurer, Dan Steiner (Ph - 6259 8927) or email – treasurer@woodcraftguild.org.au

Payment can also be made via direct transfer to the Guild account: BSB 062 908, Account Number 0091 1217 but make sure you include your name and 'plane tuning'.

This course will be great value in enhancing your skills so get your name in early.

Gippsland Woodcraft Group

Open Day

Saturday June 12th 2010

Woodcraft supplies and
Woodwork items for sale.

Demonstrations of:

Woodturning

Scroll Work

Furniture Restoration

Carving

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For details contact Beth on 51165167 Mob 0437358226 or Graeme on 51745368

WOODWORK CLASSES COME AND LEARN THE SECRETS OF TORSION BOX CONSTRUCTION, VENEERING & POLISHING

and make something beautiful.

In this project, the final outcomes will reflect a quality of informed choices. Participants will develop and test construction techniques with 1 to 1 scale models; critically analyse each others' design proposals; and investigate veneering and finishing techniques. All skill levels welcome.

When: Saturdays from 17 July to 30 October 2010 9.00 am – 12.00 pm
Where: Fine Furniture Workshop, Canberra School of Art, ANU
Fee: \$590 (includes \$60 workshop fee and initial materials)
Instructor: Frank Maconochie BVA (Hons)

There are only a few places left on this informative course.

For further details contact the ANU Centre for Continuing Education

T: 026125 2892 E: enrolments.cce@anu.edu.au W: www.anu.edu.au/cce

MORE PHOTOS

Benoit Averly



Bruce TAFE

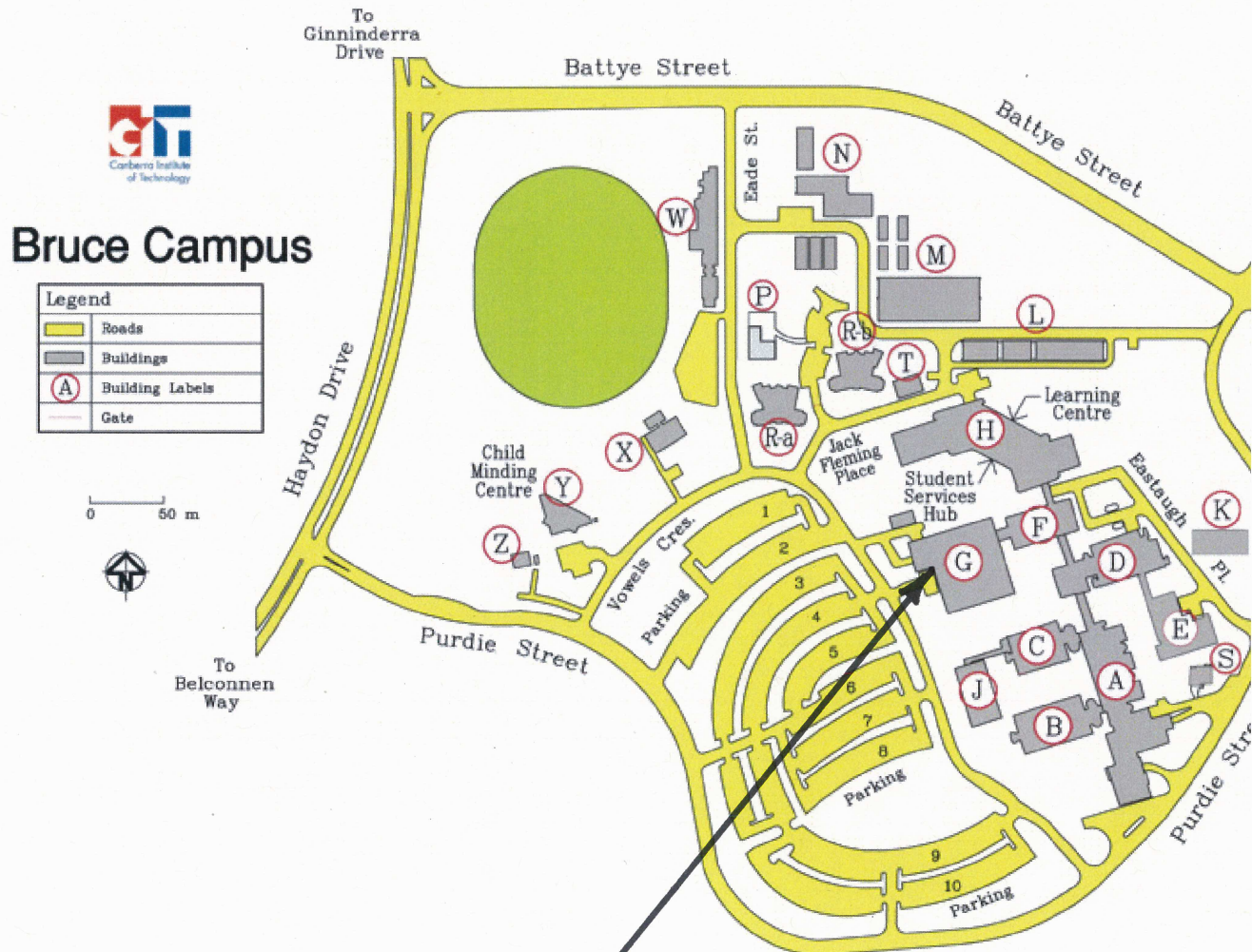




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Bruce Campus



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