

AUGUST 2020

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WOODCRAFT MATTERS

Opposite 8 Anderson St.,

Behind the

Manningham Templestowe Leisure Centre

www.woodcraft-manningham.org.au

IF AN AMBULANCE IS CALLED TO THE CLUB ROOMS, QUOTE ABOVE ADDRESS, AND MAKE SURE SOMEONE IS WAITING AT THE ENTRANCE TO GUIDE THE AMBULANCE IN AS THEY MAY MISS THE ENTRANCE. THIS IS A MATTER OF LIFE AND DEATH.

PRESIDENT'S REPORT

Closed then open and again closed. The highs & lows. Life seems to keep happening. Shed time zoom time and exercise time. Roll on opening the club sometime sooooo!!!!

A few weeks ago we had a club get together on zoom, it was great to see people on the screen. More to be organised, just to chat and hear what people are up too.

We will have the AGM on zoom Monday September 21 at 10.30. (more details in the mag)

I will do another catchup time soon on zoom so will be time for you to practice your zooming skills ready for the AGM. Sorry if you do not have ZOOM

New committee positions available

I will be standing as president again but as a club we should not expect others to do everything for us all the time as I

come up for 5 years as president & others on the committee longer. Please give this some thought to joining the committee, speak to me for more info

At home I have been busy completing my horse head mirror in New Zealand beech, lots of finishing off but looks great. Will be even better one day when I find a new home for it.

Current project is a perspective mural on the door in my workshop. Yes, it is flat but lots of challenges to understand the distance perspective thing, getting the angles right.

Our hope is it won't be tooooo long until we will all return the club. Stay safe and healthy.

Enjoy woodworking

John Paine

AGM DETAILS

See next page

AGM AGENDA, NOMINATION FORM AND 2019 MINUTES

Attached to the email sent with this Newsletter



Far left: John Paine's horse-head mirror

Left: Progress shot of John Paine's trompe l'oeil door, which opens out from his workshop onto the backyard!

EDITOR'S NOTE

Members' contributions to the Newsletter are always welcome. Please note that contributors are responsible for the accuracy of any information they send in for publication.

The Editor takes no responsibility for correcting spelling and punctuation errors. If you send an article in with pictures, please keep the pictures separate and do not embed them in your word file.

REVISED NOTICE OF ANNUAL GENERAL MEETING 2020

21 September 2020 10.30am via ZOOM

Those members planning to participate in the AGM are asked to indicate their intention by emailing the Secretary Bob Edwards at raedwards1942@gmail.com so that we know that we have a quorum. Apologies are also welcome. Receipt of those emails will be confirmed.

After emailing Bob, you will receive a confirmation email containing a link for joining the meeting. Click on this about 10.25am on the 21st to join the meeting.

Meeting procedures

The meeting will be recorded for the purpose of Minute taking and then deleted.

When you join the meeting you will be put into a waiting room until I admit you to the meeting. When you are admitted you will be on MUTE. This is to avoid participants talking over the top of each other, which can be quite messy!

Any member having difficulty making connection will unfor-

tunately have to be ignored once the meeting starts!

I will give a brief introduction on how the meeting will run from a Zoom point of view. Initially I will preside over the meeting and move through the agenda. I ask that you remain on MUTE during this time. The election of officers for 2020 - 2021 will be conducted by a separate chair.

If you wish to speak during the meeting raise your hand and when invited by the chair UNMUTE yourself and ask to speak. Please wait until you are asked to proceed so that we can reduce the amount of overlap. If you do not wish to speak to the meeting please remain on MUTE. Accordingly once you have finished speaking please place yourself back on MUTE.

Hopefully the meeting will successfully move through these arrangements. Please bear with us if any connection/ internet problems occur. We do not anticipate a long meeting – certainly less than an hour is expected at this stage.

Bob Edwards, WM Secretary

[The Agenda, Nomination Form and 2019 AGM Minutes were attached to the email which accompanied this Newsletter. Contact the Secretary if you need copies.](#)

From Bernie Kelly

Have been "off the tools" for some time.

Attached photo of some whales I carved for one of my daughters. They are a copy of a photo she saw on the net. I have two daughters, when daughter # 2 saw them, she told me she would like a set also, so that is in progress.

Stay safe everyone.



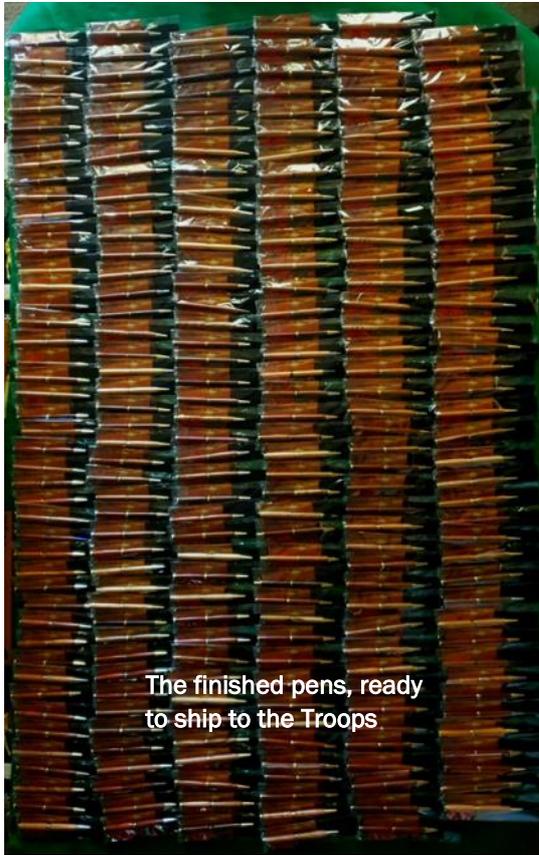
Carving by Bob Edwards

The wood is White Beech sprayed with a matt spray and waxed. The idea came from a photo of a similar model sent with a request by my daughter.

For computer fans I found a 3d model at <https://3dexport.com/free-3dmodel-african-stature-91157.htm> which I converted to 2d plans below using MESHLAB and Inkscape

Pens for the Troops – Final Report—David Cretney

It only seems like yesterday I was packing the 287 Pens, made by our small but dedicated group at Manningham Woodcraft to send to our Service Personnel supporting Australia's efforts throughout the World on our behalf. We have received many letters of thanks, I copied all these to members of the PFT workgroup but to give you a flavour there were photos. (There were too many to publish them all).



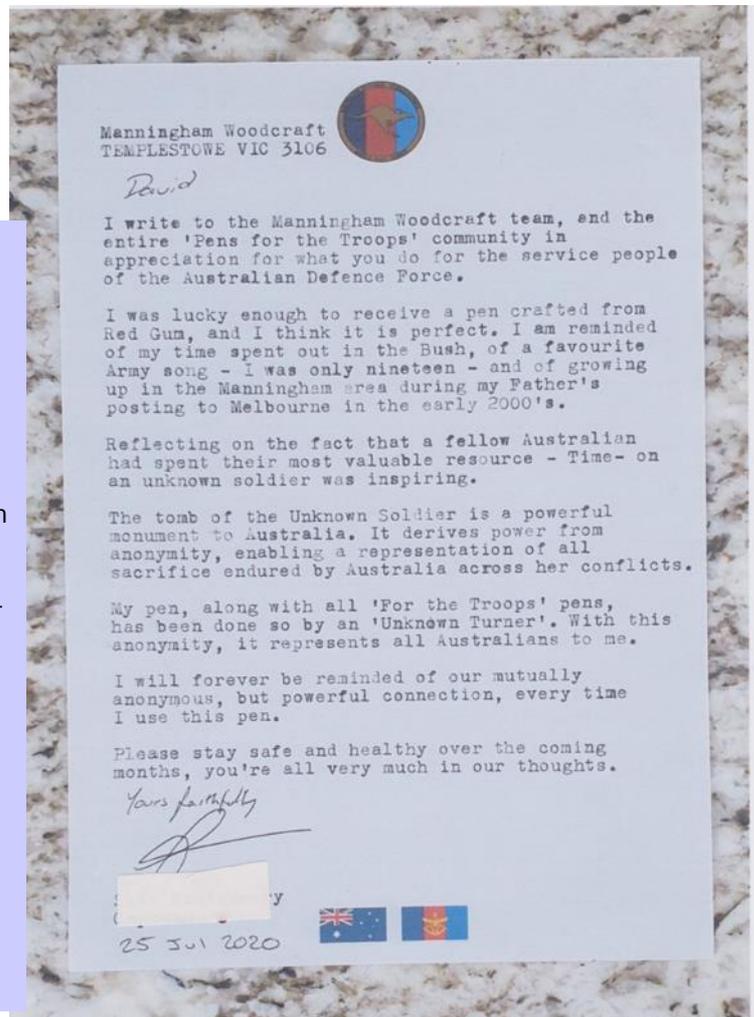
The finished pens, ready to ship to the Troops



We received letters from most ranks , from, Airman, Chief of Staff, Nurses , Group Captains etc., etc., and others “on Deployment – Middle East”. Many thank you letters simply said “Thank-you for thinking of us on our deployment”.

I have attached one which I would really like to share with you all.

With the analogy of the Unknown Soldier and the Unknown Turner.



UNCLASSIFIED

Good morning Woodcraft Manningham,

I just received my lovely Red Gum Pens for the troops pen and wanted to reach out to thank you very much for it.

I am the Environmental Health officer for the whole Middle East Region working on preventative health and force health protection, which is obviously a very busy job during Covid-19. Due to this, our movements and normal camp life has had the same restrictions placed on us as in Australia to ensure we remain Covid free and healthy, so receiving your gifts are even more special to everyone right now.

Thank you for your support it is greatly appreciated.

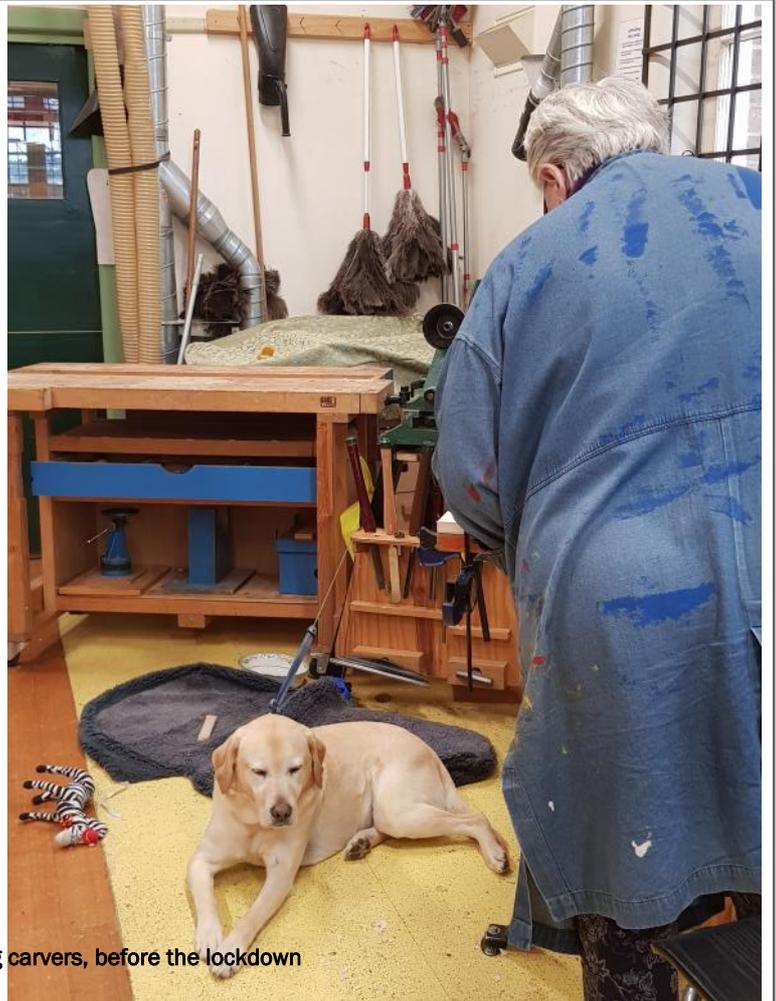
Chloe

CM Lowndes

Flight Lieutenant (O3)
Environmental Health Officer
TG633.17
Middle East Region



From Ernie Gmehling



Two of the Friday morning carvers, before the lockdown



Carvings by Dave Cretney

Whittled, no sanding





Chris Nelson:
Roadside pine and backyard almond



Carvings by Philip Lind

Left: Chris Pyne the English master woodcarver and teacher placed some of his online woodcarving lessons online free of charge for woodcarvers in March 2020 at the beginning of the COVID pandemic, so as to help fellow woodcarvers. I availed myself of two such classes, the stylised fish relief and the pair of gloves resting on a book. For the stylised fish I used Queensland Silver Ash and a base of River Red Gum.

Middle: The pair of gloves are carved together using NZ Beech

and the Book of Blackwood

Right: The Möbius strip was discovered and described by August Möbius a German mathematician in the 18th century. He then found if he divided the strip longitudinally a continuous object is formed which he called a "Möbius Loop". This is such an object. I used Walnut for the object and fixed it to a Beech base. I finished with a high gloss so as to accentuate the grain in the timber.

HANK TYLER, WOOD SCULPTOR

After many years of commuting between his home country of USA and Australia to visit his son and grandchildren, Hank and his wife Didi recently moved permanently to Australia and now live in Eltham. Hank has been a member of Woodcraft Manningham for 2 years.

In mid-August 2020, there are more than 40 different wood sculptures in progress in my new workshed in Eltham -thirty abstracts and ten bird sculptures. My 2.4 meter long workbench usually is covered with four to six different pieces. My routine is to be working on a number of pieces of sculpture simultaneously which give me ample time to think-out the design of each piece. Often times I



devote more than one year to complete a sculpture. My metal workshed measures 5 x 6 meters giving me ample room for all my different carving and sculpture projects.

Recently cut Australian timbers acquired in March and June are being roughed out by hand chiseling. About twenty short logs of Blackwood that were acquired in Warburton are being stripped of bark and sapwood, and a variety of varied abstract form are being roughed out by gouges and chisels. I am getting plenty of physical exercise during this winter. From Star Tree Service in Upper Plenty, I acquired short logs of Red Box, Yellow Box, Red Gun and Cork Oak. Neighbors on John Street in Eltham had a Lemon-scented Gum and Wattle tree cut down, and I picked up a few short logs of each species. A few Osage Orange logs were picked up in Gippsland in early March. Since all of these timbers have been recently cut down and most timbers are quite "green," my goal is cut away as much wood as possible now to reduce the wood from cracking as it dries out. Over the next several years, I will complete the sculptures as the timbers dry out.

Abstract sculptures range in size from 25 cm long to 88 cm long. Shapes vary from 30 cm high bean-forms, to curves and flutes pieces, long-linear twisted forms to bulky abstracts with central holes. Each abstract design if different.

As I strip away the Blackwood bark and sapwood, the shape and form evolves as the rich brown heartwood is exposed along with knots and crotch wood that add special features to some sculptures.

Each abstract and bird sculptures are unique. The challenge for me is creating a different sculpture in each piece of wood that I carve. The tendency is to create similar pieces, but I focus on making sure that each sculpture is different. The species of wood, color and grain patterns are of great help making sure the pieces are different. The presence of sapwood, knots and crotch wood help in making some pieces very distinct.

I am enjoying getting to know the woodworking characteristics of Australian timbers. Red Box while extremely hard, cuts easily with sharp gouges and forms large wood chips; and Red Box is easy to shape with course Italian riffles. Blackwood is easy to cut with sharp chisels and gouges also forming long large wood chips; but Blackwood's stringy wood fibers are not easy to shape and smooth with Italian riffles. I always wear a protective mask when rasping and sanding Blackwood.

I have only produced a few abstracts sculptures in my 60 years of wood sculpture. Now, I am taking advantage of my new life in Australia and my new workshed and workbench to focus on abstract sculptures – exciting times for artistic experimentation.

I am well known for bird sculptures that have been my primary subjects for 60 years. Brazilian Rosewood from South America and Bubinga wood from west Africa were used for most of these bird sculptures. I was very lucky when I was in high school and university that my father arranged to me go acquire many Rosewood logs and several tons of Bubinga wood that have lasted me for 55 years.

Only five years ago, did I carve my first owl sculpture. In



(Continued on page 7)

HANK TYLER, WOOD SCULPTOR

From previous page



Godwit Shorebird, 1967

our shipping container I brought to Australia a number of roughed out owl sculptures in Osage Orange and Black Walnut, along with fifteen 30 cm logs Osage Orange for small owl sculptures. In April and May I roughed out a Ruddy Turnstone sandpiper in Indian Rosewood that I was given several years ago.

During the past month of lockdown I have focused on the "refining" process for about twenty of the sculptures, mostly abstracts. Italian rifflers, handmade rasps in a wide variety of shapes, are used to shape and smooth. During this process spend time looking over and examining each piece, slowly deciding subtle changes to be made. The comparative aspect of reviewing a number of pieces helps to see differences to emphasize. Then with rifflers in hand, I spend from 15 to 30 minutes making subtle changes shaping and smoothing on one piece, and then moving on to another pieces. I work slowly always remembering at this stage when I am removing small amounts of wood, "there is no going back and adding wood." Often I spend several months or more refining the shape of one piece of sculpture.

I am looking forward to the warm and pleasant spring weather when I can open-up the shed and work to refine

the final shapes of the abstracts and owls, and begin sanding. But, I am waiting with some trepidation to see what the dry, hot summertime weather will do to freshly carved green timbers. If all goes well, I will be spending a lot of time sanding with #600 and finishing sculpture with Tung Oil during the next two years

I have included photos of a 1967 shorebird sculpture in Brazilian Rosewood, and a 1988 abstract in Bubinga wood as representative of my past works. If you would like to see more, please visit: www.hanktylersculptor.com.



Petrel, American Black Walnut



Owl, Osage Orange



More of Hank's work in progress—osage orange, blackwood, red box



ALAN WAY

The candlesticks at left and the dip bowl at right are made from a yellow box slab recovered from my wife's great great grandfathers farm goose pen built around 1867. Lots of cracks, but a lot of character.

Below left: dip bowl of W.A. She-oak.

Below right: cherry bowl, 215mm dia x 75mm high.



PHIL NEWELL

Nothing special, I am not one of the members who make superb stuff but I am having a go. It's very good for us members who have a shed as it keeps me occupied making something useful from all the things I have learned from my friends at Woodcraft Manningham. I trust all our members are going along well and I look forward to getting back to my Woodturning on Thursday nights and Box Making on Friday afternoons. I wish you and all our members the very best and hope to see you soon.



Above: Jewelry box I made for my sister
Below: Single-level pen box and pens



Pen boxes with insert in Huon, and pens out of Huon, Bubinga, Danta, Pau Rosa and Tiger Myrtle



GEOFF FRANCIS

My letter box fell apart, so I needed to make a new one. Years ago, visiting the the mouseman furniture shop in Yorkshire, I was fascinated by the use of the adze. I had been given an adze, but had never made anything with it.

I used my adze to prepare two redgum slabs, carved my number and attached a Bunnings letter box unit.

Also, below right, my pelican carved panel.



TANIA HUNGERFORD-GERTH



Huon Pine platter



PHIL LEACH

TURNED BOWLS FROM CYPRESS OFF-CUTS

The second travel restrictions for Melbourne has had an effect on the amount of sawdust and turning off cuts I am producing. My wife, Gill, continues to refer to herself on family 'Zoom' meetings as "The Shed Widow".

I did a patio rework for one of our children when we could visit late last year and the new uprights were Cyprus. Thanks Danahers Mitre 10 for having the optimum length, but only had a small off-cut. The size allowed me to cut short lengths for the horizontals of the segmented rings, but the size of the off cut only allowed me to have the 16 pieces for the base, such that when turning I was actually turning the end grain. This was not optimum, but I was constrained by the size of the off cuts I had. The end grain cutting on the base piece had to be very carefully done with chisels to prevent nicks. Having built up the rings, and ensuring there was no glue or paint build up, I was able to sand the segmented rings at the Club room in the small window we had between travel restrictions. (Thanks Charles for maintaining the sander at the club).

Lessons learned: -when doing a patio job, order longer pieces, so the off cut is bigger to allow base pieces to be cut so longitudinal grain rather than end grain is exposed when turning the base and continue to use the table sander at WM for sanding the completed rings.

The bowl is finished with Rustin's Danish oil.

For the second bowl I had some pieces of plywood and wanted to try to glue 3 pieces together to make the total thickness of the lid about 12 mm thick. The gluing worked fine using the Blue label Titebond. I was concerned that the layers of plywood would come out "non centric" so I had ensure the layers of plywood were perpendicular to the lathe axis. It took a couple of fine cuts and little packing pieces to the chuck jaws to ensure the plywood layers came out as circles. The plywood had dried out, and I am not sure the quality of the original glue was good, as I had trouble ensuring a smooth finish as the layers changed from longitudinal grain to end grain between layers. With fine chiselling and some 60 grit sandpaper to start and finishing with about 400 grit, the grain problem was resolved and the glue strength of the layers held together. The knob is a piece of nectarine, from a gardening friend of ours. The segmented rings are from Douglas Fir (Oregon) and Cyprus is the white wood. The base is a single piece, I am not sure of the variety, maybe Cyprus.

The bowl is finished with Rustin's Danish oil.



STU WATSON

Over the lockdown period I decided to make some of these combination pepper/salt mills. Diane is always looking for presents for family and friends and I decided to turn them for her. They are not hard to turn but you must be accurate with the 100 and 50mm parts. Pops shed sells the kits but have only just received them in.



SECONDHAND BOARDWALK

MEL FORBES

I hope this story resonates with those of you who hoard secondhand timber in the fond hope that it will be useful some day.

I used to have a pool in my backyard, but had it pulled out a couple of years ago and built a garden in its place. My wife wanted me to build her a boardwalk in the new garden (she's funny that way), it didn't have to go anywhere in particular, it just had to look nice. I happened to have heaps of Merbau slats ex-BBQ trolleys, that I filched out of kerbside collections several years ago, plus some old redgum fence posts, plus some treated-pine 50x200x2400 slabs out of an old raised garden bed. So I ripped the slabs into 2x4s for bearers, used the old redgum posts for piles, and used the old BBQ slats for decking. Most of the sawing was done on site using a circular saw, carefully. There's a nice redgum slab bench at the end, which spent 20 years in a chook shed in Kinglake, to rest on after the long walk.

I used secondhand bolts to hold the bearers in place, but had to weaken and actually buy new decking screws.



THE LAST WORD—FROM DEREK BORRELL

THE CURSED VIRUS

Another Club year entered with hope
Woodcraft ideas to guide us
Everything looked just fine
Never heard of corona virus.

Workshop generated sawdust again
All woods including pinus
Turners, carvers plied their crafts
Ignored the threatening virus.

Suddenly t'was all shut down
Daily warnings did guide us
Social distancing was the cry
To avoid this blessed virus.

By contrast with the outside World
It seemed it could pass by us
Colds and flu took second place
Behind this scary virus.

But worse to come in Winter months
Expecting footie to inspire us
It was shifted out of State
Because of the cursed virus.

Now a second wave in our State
This upsurge has pariahed us
So back into the lockdown stage
Imprisoned by the virus.

So no meetings of old friends
Or our Premier could fine us
Don't know when we'll meet again
Just blame this bloody virus.

But let's look on the brighter side
Ignore bad news on the wireless
Hopefully a vaccine soon
To oust corona virus.