



# WOODCRAFT MATTERS

THE NEWSLETTER OF WOODCRAFT MANNINGHAM

NOVEMBER 2020

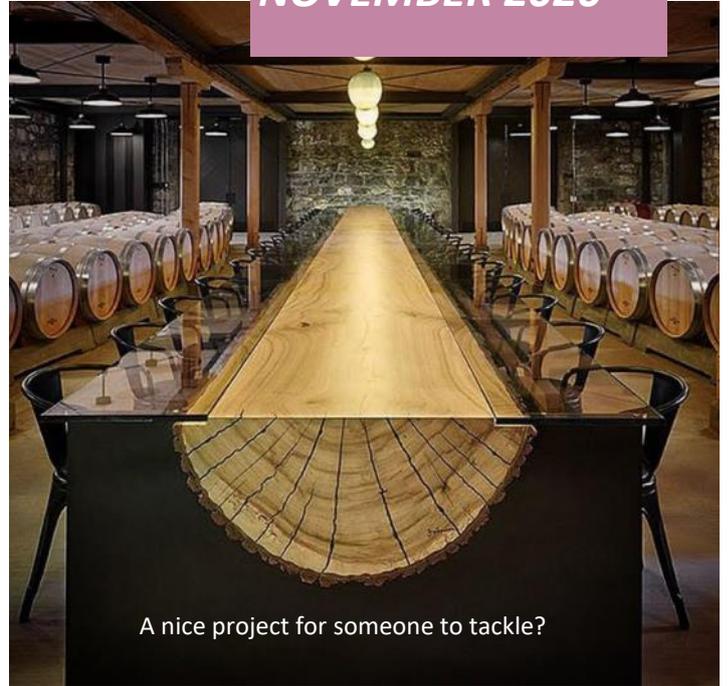
## PRESIDENT'S REPORT

Welcome back to the club, it's been a long time. You will have received an email from me about our re-opening, and by the time you get this newsletter many of you will be back at the club. Happenings around the club have been zero, so this is a short report.

For me during this last lockdown I started well with woodworking, completing a workshop mural on a door, then slowed down like everyone else— not the same motivation to get into the workshop.

I look forward to seeing you all at the club.

John Paine.



A nice project for someone to tackle?



## WOODCRAFT AT WESTERFOLDS

The Thursday morning carvers were determined to meet legally once restrictions were eased slightly in October. They couldn't gather at the Clubrooms, but found plenty of space at Westerfolds Park. On this occasion the temperature was around 12 degrees and there were a few early departures.

## STAY SAFE WHILE AT THE CLUB

Covid-19 has not been eliminated, and it could flare up at any time. When attending sessions at the Club, please take care to protect yourself and your fellow group members:

- Do not attend if you are feeling unwell. If you develop symptoms of a respiratory infection within 14 days of attending a session at the Club, notify the group leader immediately
- The group leader should unlock the toilet before the session commences, and re-lock it at the end. Members should therefore not take the key out with them when they use the toilet
- Open the doors at each end of the building to maximise the supply of fresh air
- Maintain proper social distancing at all times
- Wear your mask at all times while in the building
- Do not use Club food or kitchenware. Bring your own drinks, mug, and snacks
- Clean your hands frequently with the hand sanitizer provided, especially after touching tools and items that have been handled by others, and after returning from the toilet

## Woodcraft Manningham

[www.woodcraft-manningham.org.au](http://www.woodcraft-manningham.org.au)

Opposite 8 Anderson St, Templestowe  
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**Safety** David Cretney

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**Newsletter:** Woodcraft Matters

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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.

*Our clubhouse was once Templestowe Primary School, originally built in 1874. It is situated on the lands of the Wurundjeri people and we wish to acknowledge them as traditional owners. We pay our respects to their Elders, past, present and emerging.*

Front Page logo image: Valerie Forbes, 2016

## John Paine



## Martin Visser



## CLUB ROOM EMERGENCY RESPONSE

**IF AN AMBULANCE IS CALLED TO THE CLUB ROOMS, QUOTE THIS LOCATION:**

**OPPOSITE 8 ANDERSON ST TEMPLESTOWE, BEHIND THE MANNINGHAM/TEMPLESTOWE LEISURE CENTRE.**

**MAKE SURE SOMEONE IS WAITING AT THE STREET TO GUIDE THE AMBULANCE IN, AS THEY MAY MISS THE ENTRANCE. (These directions are also posted above the phone in the foyer of the club rooms)**

## WOOD TURNING BY ALAN WAY

First there is a piece of black-wood on my lathe partly turned, which revealed a major crack, I did a fill / repair with super glue and sanding dust, and continued. The next photo is the completed bowl.



Next there is a small Banyan platter, I got this piece of wood on a visit to Lord Howe Island where it is a unique sub species of the Morton Bay fig. (*Ficus Macrophylla Columnaris*) They are a huge tree that drop aerial roots and can spread to cover up to 2.5 hectares.



Next there are 2 photos of a small coolabah lidded bowl, I picked up this piece of wood on a visit to Coober Pedy.



Next is a red gum goblet, from a veranda post, 120mm diam. and 120 high.



And last a bowl in black heart sassafras, 150mm diam. and 60mm high.



Personalised shoe horns  
by Bryan Thompson

Carved plaque by Rick  
Loader



## Hank Tyler's Abstract Sculptures

During the past two months, I have focused on Abstract sculptures with the concept that two or more of the individual sculptures can be assembled in a cluster. The varied shapes of the Abstracts can be piled together to form a "grouping" that can be assembled on the floor or a low table. The cluster can be assembled into a variety of shapes and colors depending upon the type of wood and form of the individual sculpture.

The individual sculptures are between 25 cm to 35 cm in length. The general form varies from bean-shape to bar-bell shape.

Four timbers are used: Blackwood, Red Gum, Acacia and Osage Orange. The different woods give a variety of wood grain patterns and colors to work with when assembling clusters.

The general shapes are formed with chisels and gouges, and then smoothed with a #49 Nicholson wood rasp. Different amounts of sapwood are left on the Abstracts in Osage Orange and Acacia. The shapes and forms of each piece are different so I have a variety of Abstracts to create clusters.

Seven grades of sandpaper from #80 to #600 are used for hand sanding each piece. One coat of Tung Oil is used for the finish. A second coat of oil may be applied in the future on some pieces.

The artistic concept of creating assembled clusters of wood sculptures is a work in progress. After assembling clusters from the ten that I have created, I will design new individual sculptures to fit into the mix shapes. If I like this concept, I am sure that I will be adding new timbers and shapes as I acquire new pieces of timber of different species and shaped short pieces of logs.



### MORE FROM THE WEB

<a href="https://www.youtube.com/watch?v=aBNkCm2-jTY">https://www.youtube.com/watch?v=aBNkCm2-jTY</a>	A tour of a gigantic and obsessional workshop
<a href="https://www.youtube.com/watch?v=Wknmp0oac6Q&amp;feature=youtu.be">https://www.youtube.com/watch?v=Wknmp0oac6Q&amp;feature=youtu.be</a>	A Japanese master making bentwood boxes
<a href="https://www.youtube.com/watch?v=84jvTQUvUL0&amp;feature=youtu.be">https://www.youtube.com/watch?v=84jvTQUvUL0&amp;feature=youtu.be</a>	A very big bowl-turning project
<a href="https://blogs.slv.vic.gov.au/our-stories/the-grandstand-in-beech-forest/">https://blogs.slv.vic.gov.au/our-stories/the-grandstand-in-beech-forest/</a>	Story about a huge tree which once lived in Victoria
<a href="https://kingsfinewoodworking.com/blogs/news/can-i-apply-lacquer-or-polyurethane-over-an-oil-finish">https://kingsfinewoodworking.com/blogs/news/can-i-apply-lacquer-or-polyurethane-over-an-oil-finish</a>	A useful article on timber finishing, which contains other interesting links
<a href="https://www.knoxwoodies.org.au/current">https://www.knoxwoodies.org.au/current</a>	An interesting newsletter from Knox Woodworkers

## MAKE YOUR OWN FINSKA SET

In the years when we could travel, (only seemed like last year), we travelled to Cape York and at one of the campgrounds we stayed at in Queensland we joined in a game of "Finska" as part of their "happy hour." It is a game of knocking down 12 numbered pins and scoring by achieving exactly 50 points of the pins toppled. (More details available by searching "Finska" on the internet.)

Given our second lock down in Melbourne, it dawned on me to make a set.



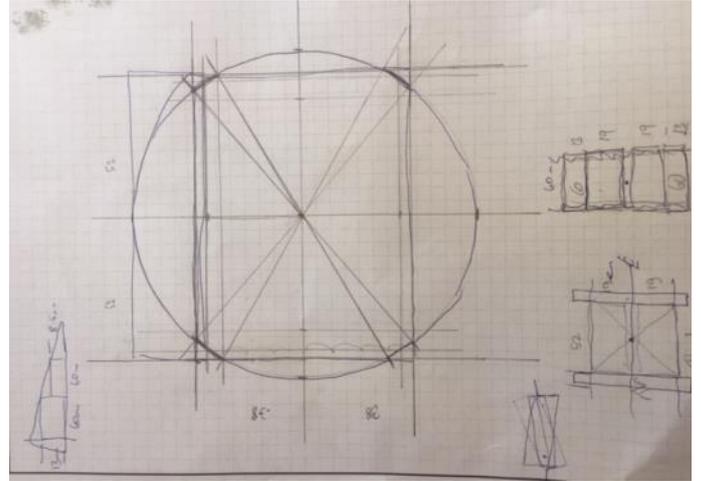
Fortunately I had some old weatherboards "in stock" that were left over from one of our children's house renovation. How to use this seasoned wood to construct the set of pins was the question.

Ripping the weatherboards into two strips of approximately 60 mm wide, one finished at about 13 mm thick and the other about 8.5 mm thick, the bull nose and thin edge strip will end up to be used as fire kindling. I was aiming for a diameter of the pins of 60 mm and about 150 mm high. Running the ripped tapered strips through my thicknesser achieved a clean surface on both sides, a small strip of paint or rough edge was acceptable. I am probably going to need to sharpen the blades on my thicknesser, after using them to remove the paint.



I had the idea that I wanted to show off the corner edges of the core pieces, in this case 2 pieces of different col-

oured wood, either pine, and cedar or pine and Douglas fir. The photo shows the layout to calculate the "core size" and have the corner edges of the core exposed the length of the pin when creating the circular pin. I arrived at core dimensions of 38 mm (two pieces of 19 mm) by 52 mm.



The next photo shows the 4 segments of the two 19 mm pieces (about 60 mm wide) and two pieces of weatherboard, 13 mm thick each. I used Titebond II blue label glue. Once the glue was set, I usually waited 24 hours before I ran the 4 segment piece through the thicknesser to arrive at 52 mm "wide".



This photo shows the "square" shape of the 6 segments, about 69 mm wide (52 mm plus 2 x 8.5 mm) and 62 mm "high" (2 x 19 mm plus 2 x 13 mm).



I let the glue set for 24 hours, then it was time to put the piece in the lathe. I used calipers to monitor the diameter to arrive at the 60 mm finished diameter.

This shows the core pieces edges showing through, the finished diameter and the 45 degree edge face cut.

## MAKE YOUR OWN FINSKA SET (Continued)

I made a jig to hold the pin firm while I hand routed the pin number into the 45 degree face or sloping face. I am not



The jig, laid flat



Pin held in jig

looking to buy a computer controlled router as I think the hand routing makes the pins look a bit unique. The photo at upper right shows the pin in place and a larger surface area to support the router while cutting. I used a standard V shaped cutter in the router for the pin number.

At right is the finished pin, with 2 coats of polyurethane. I think a "hard" coating is better because of the way the pins are bowled over.



I needed to make the throwing log. Given this game is for our grandchildren, I wanted to use "softwood" in the construction of the pins and the throwing log, so that the weight of the game components were a manageable weight and size for children to use. I decided the throwing log should be about 50 mm diameter, and 240 mm long, a good size for children's hands. Photo 10 shows the segmented construction of the throwing "log"



You need a carry basket to carry the set. I needed to be careful that the handle is high enough to allow pin ingress and egress. The photo at the beginning of this article, on Page 5, shows the completed set.

Our grandchildren have had a lot fun with learning and playing this game, not sure I have won too many rounds, but I had a lot of fun making the pieces.

*Phil Leach, 1st and 4<sup>th</sup> Thursday evening turners.*

## MAGAZINES RECEIVED RECENTLY

### Australian Wood Review

June 2020

Sept 2020 (to be put on shelf Dec 3)

### Australian Woodworker

June 2020

Aug 2020 (to be put on shelf Dec 3)

### Woodcarving Illustrated

Summer 2020 and Fall 2020 (to be put on shelf Dec 3)



**STEAMBOAT** by Mark Glickman

## ASHES BOX by Gino Centofanti

A work colleague asked me if I could make him an ashes box for his brother's ashes, to which I was honored to be asked. As with most things I've never done before I did a bit of research even asked Bill Wood if there were any special consideration as he has made them before. Then what form would it take?



While a simple box would have sufficed, I did a bit of looking around and settled on the concept of the design, but then saw one the wood whisperer had made which also included a separate compartment for personal effects e.g. car keys wallet, license etc. So after consulting my work colleague we settled on this design.

I started by making 3 size thicknesses of the leg and settled on the 30mm one as it looked the best to the eye.

Due to COVID, I could not go around hunting for some exotic timber so I simply used what I had on hand and all recycled

wood.

The main lower body is made of Spotted gum and the lighter upper part is Maple, of which I inserted a thin strip of blackwood into it. The legs were some American red looking timber which a neighbor was throwing out when he moved so I don't know the name of it. The sides and legs I joined using biscuits precisely placed as no room for error here.

The lid is Douglas fir inset with more Blackwood strips, a bit to match the sides but also because I simply didn't have enough Douglas fir so I needed to add 10mm to the overall width.

I've always liked those Japanese arches and was always wanting to utilize it in a design so perfect opportunity here, it was based on the arch that got left standing in Nagasaki after they dropped the "A" bomb on it, and it was the only structure left standing. (Impressive)



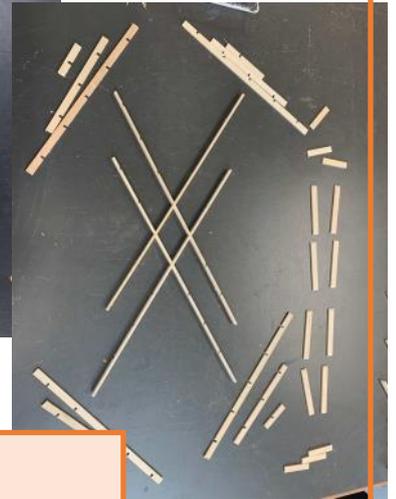
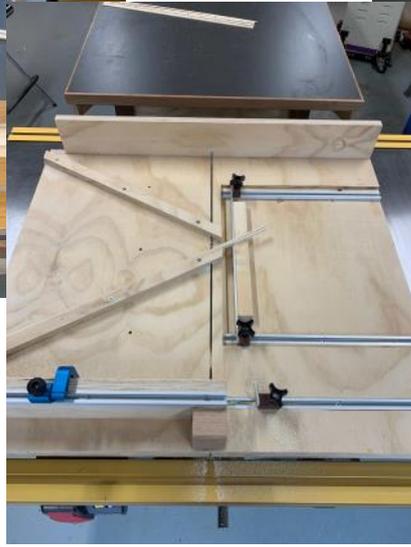
I attached the handle to the mounts/tomb stone looking things with some Red gum dowels I turned on the lathe of which I also used dowels to connect the tombstones to the lid and then put a contrasting wedge into them all.

While I put a lot of effort in getting the proportions correct for the box, I hadn't quite thought too much about the lid till I got to it. The main criteria was chasing the Asian look, but then how was I going to stop the lid from falling off? Hence the brownish reddish strips of wood under the lid of which is the left over material from making the legs.

In total I think I spent around \$20 making it which included the MDF which I then veneered to separate the two compartments and the brass screws for the base to finally enclose the ashes.

It was a joy to make I hope you like it.





### BILL WOODS' JAPANESE KUMIKO LAMP

The photos show the process of making a lamp using Japanese Kumiko technique .  
There are 4 identical panels plus one for the top. The lamp is lined with Japanese washi paper. The Kumiko strips are American Basswood with a small amount of Queensland maple for contrast. The frame is red gum and joined using Festool Dominoes.

