

BAYSIDE WOODTURNERS & WOODCRAFTERS CLUB inc.

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CLUB NEWS

'91 APRIL

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PRESIDENTS corner:

Coming Events:

Sat. 5th, April: ROB ARNOLD will talk on finishes, what is available on the market, bring a unpolished piece of work and finish it there.

Sat. 3rd, May: We will have the Maestro of the drinking vessel PETER MORPHET will demonstrate, not sure what you should bring!, a bottle perhaps?.

Sat. 7th, June: We are trying to do something for the Carvers! so far we have planned a morning with ELVIN HARVEY, who will show and talk about carvings done by himself and his father L. J. HARVEY confirmation will be in next newsletter.

Sat. 2nd, August: HENRY WARLAND will be back to show the tool that cut more than one bowl out of a block.

That brings us back to the demonstration 1st of March, over 30 members and guests turned up to watch HENRY WARLAND demonstration how to turn a BURL, a beautiful bowl came out of the block, Henry talked about how to get the burls, cut them off, bring them home, work them, and finally sell them, a very enjoyable morning,

Tuesday 18th March, HENRY came back to show how he had finished the BURL BOWL, the deep crack in the side was laced up with a leather strap with gumnuts at each end, the whole bowl was raised on a wrought-iron stand, very well done. Only 7 members and 2 guest showed up, we have to do better !!!

Do you want a Lathe or Bandsaw? -

Mrs. Muriel Milne, phone nr 33984847, has a Craftmaster Woodlathe CWL 1000S, and a 10" Bandsaw, 'Ohio Forge, both Taiwanese and very reasonably priced.

A member, PETER BYERS, off sick at home, and fairly new to turning, wants to make a table top, 520 mm diameter, from three sticks of glued up Backwood, 38mm thick, his lathe can't handle that size, any advice or help, phone PETER 3841 0154.

Remember, next time you come along, bring a friend, we need more members.

P.S. An afterthought, our neighbour "The Kindergarden" want some offcuts they could use, sand them up and bring them along, Pine is usually suitable.

SECRETARYS corner:

A letter received from NED BYRNES early this month contained an apology for not being able to attend the club functions. Ned has had some drastic steps taken to relieve the artheritic PAIN in one foot He is now finding crutches not to be a great substitute for healthy legs, GET WELL soon NED and best wishes from the Committee & Members.

On the matter of receiving letters, we have had two from members letting us know, that due to circumstances they have to resign from the club. Apart from losing a couple of good members, it must be said that it is greatly appreciated when these written resignations arrive. To some it may seem needless, but it does make the work of the Treasure and Committee much easier if we know exactly how many members we have in the club. Finally Don't forget the visit to VICMARC 12th, April

Some thought from WOODCHIPS, our exchange newsletter from Townsville.

Let us build a better club.

When one joins a group or club it is reasonable to expect:

1. Interaction on a social level.
2. Sharing an exchange of ideas.
3. Use of equipment and facilities as required by such a group
4. Instruction in use and care of such equipment.
5. Help in furthering your skill and knowledge of the craft of your choice.

It goes without saying that all of these expectations require active membership participation.

You will only get out of your club what you are prepared to put in. We need to become more active clubmembers.

Buildings and Machinery are not the club they are yours, but YOU are the club, SO, LET US BUILD A STRONGER CLUB.

10 Commandment of the Workshop:

1. If you open it-- close it,
2. If you turn it on-- turn it off,
3. If you unhook it -- hook it up,
4. If you break it-- repair it.
5. If you can't repair it-- call someone who can.
6. If you borrow it --- return it.
7. If you use it --- take care of it.
8. If you make a mess-- clean it up.
9. If you move it --- put it back.
10. If it doesn't concern you--
Leave the bloody thing alone.

Club notes, referring to NED BYRNES letter,

So to you members who pass the bottom end of CAPALABA drop in and say HELLO, as the old saying goes "When Mountain won't come to MOSES, He had to go to the Mountain!!" or what ever it was?.

IT'S TIME TO GIVE US A GO!

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" Either a secret is not worth keeping
or it is too good to be kept".

So let's have your secrets.

What would life be if we had no courage to attempt anything, so here is what you can attempt to do, write a poem or a short story or a bits & pieces for a collage that reflects a little something about yourself, basically use whatever.

So let's create a selfprofile:

PAUL NIELSEN EDITOR

Woodworking started for me when I was six years old, back in Copenhagen, Denmark. I spent my afternoons after schooltime in my Uncle's workshop, he was a local Joiner-Carpenter, in those days we even worked on recycling, as it was doing the war and time was tough, so there was a big box of bent nails to be straightened, that was the time when I worked for the equivalence of threepence an hour.

When school was finished I found an apprenticeship in the Joinery trade, that was the longest five years of my life, I thought they would never end, but one day it came around and I was a Journeyman.

A two year stint in the army, with the Royal Engineers, that time over I found myself in civvie street, I was then a Civil Engineer, and Joiner, married, so it was time to make HAY, a lot of work took me around different places, no money for travel so I combined it with work, spent 6 months at GREENLAND working in the Arctic, even tho a lot of working hours, we still had time to see the place. Cold but Beautiful.

1966, Travel again but a bit different, with Wife and three kids we were on our way to a new world AUSTRALIA. The first Christmas, in those days it was common procedure to be paid off from work and told to come back after the holidays in the end of January, but 23rd of Dec., I was on a flight to LAE, NEW GUINEA, where I spent six months working on a new army camp out in the valley past Butibum village.

Back in Brisbane, I got a job with Evan-Deakins as maintenance carpenter, at that time it was one of the bigger employers with the shipyard going at a great pace, I was working erecting Coolingtowers up along the coast at Sugarmills and Powerstations. Doing the years I managed to fall off a scaffolding and break a leg, I tell you folks the fall was O.K., it was the sudden stop that hurt. So then I started to do easier work with Kitchens and Shopfittings- but that was just as hard work, working more hours most of the time, in 82', I moved Carina, Old house, New Wife-- one day I met up with an old workmate Terry O'KEEFFE, who was woodturning in his shed, that looked interesting, but it wasn't before 89' that I bought my Moreton Major and started to turn on my own, a lot of digging in with the tools but still managed to get a lot of chips on the floor----

Joined the Bayside Woodies in 95'

My other interest and hobbies are New Vouge dancing,
Traveling and Photography-----

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I WOULD LOVE TO BUT I HAVEN'T GOT THE GIFT by Dave Johnson

My introduction to woodcarving came some years ago when I visited the exhibition of one of Britain's finest carvers and stood in awe of the work I saw. The carver came across to speak to me and voiced my admiration saying "I would love to do work like this" meaning "I would love to do work like this but I lack the manual and artistic skill to ever be able to do so". His reply surprised me and I am not at all sure that I believed him at the time because he told me that, provided the desire to do so was strong enough and I was willing to put in a lot of time and effort, with a little help, it was a real possibility.

Many years on woodcarving has had a dramatic impact on my life. I am still struggling to achieve the standard of my tutor but I am not dissatisfied with my progress; I have heard the same comment that I first made about his work directed at mine; have replied in much the same way as he did and it is a matter of some pride that I have many friends whom I have helped in overcoming the problems of converting desire to reality.

The main point is that the skills of woodcarving are learnable and the basic skills are the same whatever area of woodcarving you are referring to. Furniture and architectural carving, wood sculpture both in the round and relief, chip carving, whittling, decoy carving or any other branch of this very diverse craft/art. (It is not my intention to enter this debate at this point.)

These skills fall into four broad categories:

- a) Material handling skills. (Understanding and experience of the technical properties of various timbers and how to work them.)
- b) Manual dexterity and tool handling skills. (Understanding and experience of the potential range of tools available and how to select use and maintain them to achieve the desired result.)
- c) Observational skills. (The ability to see shapes three dimensionally and to convert from two dimensional reference to a three dimensional image.)
- d) Conceptual/Artistic skills. (The ability to generate ideas and images of your own.)



Many students, though not all, already have a fair degree of skill in the first two of these categories as a result of experience in other areas of woodcraft such as turning and cabinet making and it is only a matter of transferring this to a new application. There are areas such as the sharpening of tools which are outside their experience but the development of these new skills should present no difficulty. The complexity of the shapes involved in even the simplest form of carving such as chip carving does create difficulty to most learners because their eye is unable to disentangle and make sense of them. However, with a little guidance and a lot of practice this new skill can be quickly developed.

Whether or not artistic skill can be taught is arguable but for many carvers this skill is not needed. Much furniture and architectural carving design is a formal process using existing traditional patterns; chip carving is geometric and patterns are made up by using differing combinations of cut from a well established menu of options; many hobbyist wood sculptors are content with copying and amending existing pieces. Copying is a good method of developing observational skill and it is my belief that the desire and ability to conceive and execute original artistic work will automatically develop from success in this area if that is the aim. We can all generate mental images of what we want to create. What we normally mean when we say we are not artistic is that we lack the technical and manual skills to convert this image to a visual reality.

It would be wrong of me to suggest that the development of these skills is easy as well as possible; it isn't. Anyone can carve but the ability to carve well will demand a great deal of patience and determination. Self teaching is a possibility but the problem the self taught carver faces is that without advice he cannot know what he/she doesn't know and they are destined either to have to re-discover or to experienced carvers is common knowledge or to go on making the same mistake over and over again.

This lengthy and discouraging process can be avoided by good tuition, particularly in the early stages of learning. It can also save a great deal of ill advised expenditure on unsatisfactory tools, etc. Whatever skill or ability I have as a woodcarver is directly attributable to my tutor who not only made it easy for me but also helped me through the early period of doubt and lack of confidence.



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SITTING IN THE WORKSHOP

by Keith Colegate

*I'm sitting in the workshop with my hand upon a block
I'm deep in serious thought and I'm taking mental stock
I've been thinking now for quite a while on what to make —
It should not be that hard. Come on, think, for goodness sake!*

*Now, I've made my niece a rocking horse
(Who hasn't? Everyone has, of course)
I've made a Tudor stool and stained it walnut brown
— it must be the youngest antique in all of town.*

*I made a giant dolly peg and true, it was BIG
Then, for a bit of variety, I made a wooden pig.*

*I've made a range of scrap wood toys —
cradles for girls, boats for boys
Oh, what to make? What comes to mind?
I'll take any idea that I can find.*

*I'm sitting in the workshop with my hand upon that block
You know, it's got potential — it's hard as a rock.
I could trim it with the bandsaw and cut it down to size;
it's big enough, got good colour and its grain is quite a prize.
Yes — any way you look at it, it is a real Godsend
It's such an ideal piece for a pair of bookends!*

*I'm sitting in the workshop and working on my plan
I'm comfortable now that I am active, with tools in my hand.
I have come up with a plan that needs to be refined
It doesn't really matter, just as long as it is mine.*

*I'm sitting in the workshop, putting my idea to the test
When you work on your own dreams, it always seems the best.*

The poem was sent to us by Ian Glasson, Workshop Instructor at the John Dyer Rehabilitation Workshop, part of the Department of Rehabilitation Medicine at The Queen Elizabeth Hospital in Woodville, South Australia. It was written, he says, by 'a disabled worker who has experienced a stroke'.

Mr Glasson has been a subscriber from the very start of the magazine and has used it as a source of individual and group projects and creative ideas for his clients. 'Many of our completed work pieces', he says, 'have used your direct plans or show an adaption of your published design.'