

## Woodworkers Association of NSW inc

January February 2016 Newsletter

### MEMBERS NOTICE

#### **Workshop temporarily not available**

*The box making course from 4 to 9 March 2016 is being held at our Abbotsford workshop, so it won't be available for members' use on Sunday 6 or Wednesday 9.*

# Workshop gets a photography backdrop



*Brian Dawson uses the backdrop to get an excellent photo of his wine cabinet entry in the Create from a Crate competition.*

**The workshop now has a photography backdrop installed. This will enable members to take much better photos of their creations.**

The backdrop is a neutral grey colour and rolls down and curves across the floor. This allows photos to be taken with no distracting background clutter. It also greatly reduces ugly shadows. The fabric seems to be a type of vinyl (L: 7x

**By Steve Townsend**

W:4.2 metres ) that allows scuffs and footmarks to be removed easily. Our Chairman, Brian Dawson, donated the backdrop, which he had used wrapped onto a PVC pipe.

But this strategy proved to be unsatisfactory: the pipe wasn't stiff enough, leading to sagging and creasing the fabric. Brian

wracked his brain for something else to use as a spindle. It needed to be stiff but lightweight and 4.2 metres long. Amazingly, the next-door neighbour had thrown out a long, thin-walled steel pipe.

Brian measured it and was thrilled to find it was exactly the right length. The next bit of serendipity came when we mounted the backdrop. We decided the best position for it was between two roof braces - and the distance between the two braces? Exactly 4.4 metres! The work isn't finished. We still have to install pull-down and pull-up cords, then sort out the best lighting.

But even now it dramatically improves the photos members take of their woodworking.

Members are encouraged to use it - but please don't try on a workshop day. It's totally incompatible with anyone working on machines or benches.

## **Next member meeting 2016**

**7 for 7.30pm on Monday 1 February**

At the workshop - 50A Spring Street, Abbotsford  
The program for the meeting will be announced on the night.

**2016 meeting dates: 4 April, 6 June, 1 August, 10 October and 5 December**

**Welcome to new members Oliver Dunn and Emma Wise**



Brian Dawson, Chair

#### Committee members

**Chair:** Brian Dawson

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**Steve Townsend**

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**Newsletter/Website:** Jo Healy-North

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**Public Officer:** Steve Townsend

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If you'd like to join or assist the committee or be more involved in the association, call a committee member!

#### Life members

Richard Crosland, Phil Lake,  
Kim Larymore, Leon Sadubin, Richard  
Vaughan and Alan Wale

# The Chair's chatter

**Treecycle 2016 is an event likely to give all woodworkers a decent bit of exposure.**

It follows the successful 2010 Kauri Project in which invited participants created a work from a part of a kauri tree felled in the Royal Botanic Gardens (RBG).

The 2016 event will use 17 different species of similarly felled (or diseased) trees.

Leon and Ginny Sadubin were invited to curate the event by the Chair of the Kauri Project, Hugh Springford. Leon and Ginny have been working for two years to bring *Treecycle* to fruition. David Bidwell, Senior Arborist at the RBG, and Canalpie\* owner, Richard Parsons, are also involved.

There are 46 participants, a number of whom (eight in total, I think) are members: Takashi Nishiura, Leon Sadubin, Warwick Wright, Darren Oates, Peter Stibilj, Terry Gleeson, Thirston Morris and me.

Richard Parsons, Dale Dryden, Grant Vaughan, Colin Clenton, and David Upfill-Brown are also exhibiting.

The wood has been harvested and stacked at Canalpie and all 46 participants have made initial selections from the harvest. There are 2 flickr sites.\*\*

To quote Leon Sadubin: *We are confident that the next phase leading to Treecycle 2016 – that of the making – will be a mix of consideration, excitement, exhaustion, discovery and gratification, leading to unique works with the usual good measure of sawdust and shavings thrown in.*

#### Table saw dangers

I was given a timely reminder of the power and danger of a saw bench last week when small sections (not more than 1mm x1mm) I was cutting flew with such force that they embedded themselves in the door as can be seen from the picture. I was, of course, NOT standing in line with the blade!



*Continues page 4*

#### \*Canalpie Timbers and Design

65 Hill Top Road, Tennyson, NSW - Open by appointment

Monday to Friday. Call 0438 711 570

canalpietimbersdesign.com.au

\*\*Trees standing at the Gardens and arborists intervention:

[www.flickr.com/photos/foundationandfriends/sets/72157660480390478](http://www.flickr.com/photos/foundationandfriends/sets/72157660480390478)

Treecycle participants collecting timber:

[www.flickr.com/photos/foundationandfriends/sets/72157659754617072](http://www.flickr.com/photos/foundationandfriends/sets/72157659754617072)



*Association member Andrew Davidson's table: the veneer fans are from the UK. Bellflowers in maple veneer.*



## Your work here

*Dear Jo Healy-North*

*This is a table I finished before Christmas. It's H: 650 x D: 400 mm. Mahogany and maple. The gloss finish is Zinsser quick 15 (alkyd varnish).*

*All the mahogany is from one piece of timber, sawn veneers, solid core top and sides (sides using brick method).*

*Mortise and tenon and bridle joints make the frame. The drawer sides are slip dovetailed into the front.*

*Regards, Andrew Davidson*

# Some more on finishes

**In the November December 2015 edition, finishing alrounder and absolute star Tom Paley promised more on Sikkens finishes (see [sikkens.com](http://sikkens.com)) - finishes based on alkyd resins and oil. True to his word, here's more from Tom on alkyd oil technology.**

Sikkens Cetol SRD is a one-coat, non-film forming translucent exterior wood finish created for use on a wide variety of surfaces. The easy-to-use finish has excellent UV protection and allows beautiful wood clarity and works

for siding, railings, decks, siding shakes and shingles, fences, boat docks, outdoor furniture and logs. It's long-lasting, expensive and requires multiple coats, but it is the Rolls Royce of exterior varnishes. Wikipedia adds:

"Alkyds are chemically modified vegetable oils that operate well in a wide range of conditions and can be engineered to speed up the cure rate and thus harden faster. Better (and more expensive) exterior varnishes employ alkyds made from high performance oils and contain UV-absorbers, which improves gloss-

*Continues page 5*

**To have your work featured in the newsletter, simply email some photos and a few words about the item (or items) to the editor, Jo Healy-North at [jhn@bigpond.com](mailto:jhn@bigpond.com)**



# More chatter

## Create from a crate

We have six entries from our association for the 2016 Create from A Crate. The opening date is 4 February in the Walker Street Gallery, Dandenong, Victoria. On 2 March the exhibition moves to the Hatch Gallery in Ivanhoe, Victoria and runs till 2 April.

Our entrants are Peter Harris, Andrew Downie, Brent Gerstle, Alex Springell, Michael McGrath and me. Some of these were shown at our last meeting.

My entry was not ready. It's a wine storage cabinet mainly made of maple and a small amount of white oak. I continue to explore curves, colour and relief work. One drawer contains six glasses and the six curved bottle-racks can accommodate around 40 bottles.



Member submissions to Create from a Crate: above from Andrew Downie, below from Brent Gerstle and Peter Harris. More photos on page 6.

## AngleMag saw guide

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\$100 for non-members

Contact a committee member for more information.

See page 2 for committee member contact details.



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# More on finishes

retention and extends the lifetime of the finish. Various resins may also be combined with alkyds as part of the formula for typical 'oil' varnishes that are commercially available."

You can reach Sikkens' head office in Australia at Tenaru Timber and Finishes P/L, 184 -186 Campbell Street, Darlinghurst NSW 2010. Phone them on 1300 745 536 or email [sales@tenaru.com.au](mailto:sales@tenaru.com.au)

Meantime, Wikipedia offers the following on Polyurethane:

"Polyurethane varnishes are typically hard, abrasion-resistant

and durable coatings. They are popular for hardwood floors but are considered by some wood finishers to be difficult or unsuitable for finishing furniture or other detailed pieces. Polyurethanes are comparable in hardness to certain alkyds but generally form a tougher film.

Compared to simple oil or shellac varnishes, polyurethane varnish forms a harder, decidedly tougher and more waterproof film. However, a thick film of ordinary polyurethane may de-laminate if subjected to heat or shock,

*Continues next page*



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# Finishing finishes

fracturing the film and leaving white patches. This tendency increases with long exposure to sunlight or when it is applied over soft woods like pine. This is also in part due to polyurethane's lesser penetration into the wood.

Various priming techniques are employed to overcome this problem, including the use of certain oil varnishes, specified de-waxed shellac, clear penetrating epoxy sealer, or oil-modified polyurethane designed for the purpose.

A polyurethane varnish may also lack the hand-rubbed lustre of drying oils such as linseed or tung oil, but it's capable of a much faster and higher 'build' of film, accomplishing in two coats what may require multiple applications of oil.

Polyurethane may also be applied over a straight oil finish, but because of the relatively slow curing time of oils, the emission of certain chemical by-products, and the need for exposure to oxygen

from the air, care must be taken that the oils are sufficiently cured to accept the polyurethane.

Unlike drying oils and alkyds that 'cure' after evaporation of the solvent and on reaction with oxygen from the air, true polyurethane coatings cure after evaporation of the solvent, by a variety of reactions of chemicals within the original mix, or by reaction with moisture from the air.

*Continues page 8*

*Create from a Crate*  
*Brian Dawson's submission*





Colen Clenton's gauges and squares, Phoebe Everill's cabinet and Terry Gordon's planes.

# Collaboration One

## Cabinet and tools

**Collaboration One** is a set of 73 tools: 23 of Colen Clenton's gauges and squares and 50 of Terry Gordon's planes, all meticulously fashioned from brass and ebony - all cut from a single tree.

And all in a display cabinet of Tasmanian sassafras with black heart inlay by maker Phoebe Everill (the job lot for \$59,400).

It's currently housed by the Sturt Australian Craft and Design Centre in Mittagong, NSW.

"This is the first time this has been done in Australia; a cabinet and a full set of both these makers' tools made from the one tree," says cabinet maker Phoebe Everill.

Phoebe is also president of Studio Woodworkers Australia, and runs a furniture-making school in Drummond, in Victoria (100km northwest of Melbourne).

More info on the cabinet in  
*The Australian*  
18 December 2015.







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Certain hybrid polyurethane products combine different aspects of parent components. Oil-modified polyurethanes, whether water-borne or solvent-borne, are currently the most widely used as wood floor finishes.

Exterior use of polyurethane varnish may be problematic due to its heightened susceptibility to deterioration through ultra-violet light exposure. All clear or translucent varnishes, and indeed all film-polymer coatings like paint, stain, epoxy, synthetic plastic, etc... are susceptible to this damage in varying degrees.

Pigments in paints and stains protect against UV damage. UV-absorbers are added to polyurethane and other varnishes (e.g. spar varnish) to work against UV damage but are decreasingly effective over two to four years, depending on the quantity and quality of UV-absorbers added and the severity and duration of sun exposure. Water exposure, humidity, temperature extremes, and other environmental factors affect all finishes."

*Ends next page*



*The most northern tree on the Australian mainland, species unknown. Photo from Brian Dawson. Great photo!*



## Safety

Varnishes and drying oils can cause fire. Many varnishes contain plant-derived oils (linseed oil), synthetic oils (polyurethanes) or resins as their binder in combination with organic solvents. These are highly flammable in their liquid state.

In addition and most importantly, all drying oils, certain alkyds (including paints) and many polyurethanes produce heat (exothermic reaction) during the curing process. Thus, oil-soaked rags and paper can smolder and ignite into flames several hours after use if they are bunched or piled together, or, for example, placed in a container where the heat cannot dissipate.

Follow safety procedures when disposing rags and paper that are oil or solvent 'affected'. Rags and paper thrown in a corner of the garage can burst into flames and burn a house down!

## Tom Paley

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PS: See also: [yachtpaint.com/aus/diy/default.aspx](http://yachtpaint.com/aus/diy/default.aspx), or [sikkens.com/extreme-painting/](http://sikkens.com/extreme-painting/). Oh, and by the way, the Sikkens instructions on the tin are usually in Dutch. As they say in Holland: "If it ain't Dutch, it ain't much."

PS: Many experts recommend not using any finish at all on timber furniture that will be left outdoors. Unfinished wood will rapidly go grey. In many cases this will give it an attractive appearance. With some timbers, rain and sun will have almost no effect on their structural strength and they can withstand external conditions indefinitely with no finish applied.



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- Nikolaus Teply

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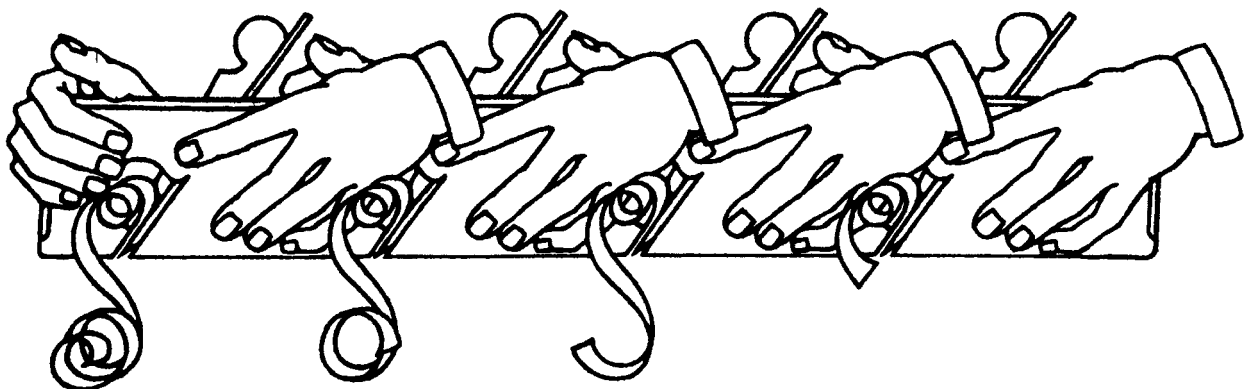
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