



REDWOOD

Newsletter of the Redcliffe and District Woodcraft Society Inc.

Editor: Kerry Cameron kandjcameron@gmail.com

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Redcliffe and District Woodcraft Society Inc.

Clubhouse:

Woodcraft Centre
463 Oxley Ave
Redcliffe QLD 4020

Club Email: redcliffewoodcraft@gmail.com

Management Committee

President: Ernie Hobson
0400 621 513
erniehobson@outlook.com

Vice President: Shona McKay
0408 015 076
shonaipad@gmail.com

Secretary: Ian Ross
0418 378 305
ian.ross200@gmail.com

Treasurer: Richard Scriven
0418 765 643
richscriven@gmail.com

Committee Members

Neil Evans	0438 099 587
Maureen Kowalski	0409 348 533
Andy McIntyre	0429 317 670
Graham McDougal	0402 843 197
Val Millway	0490 501 836
Rainer Pinno.	0417 825 842
Kevin Watts.	0417 642 855

PRESIDENT'S REPORT

Welcome to my February report, this month kicked off with several members attending an all-day hands-on Resin Course at Albion. The day was very informative and enjoyed by all who attended. As well as learning about the products and the procedures, we enjoyed the social aspect of spending the day with our fellow members. No doubt we will see some colourful show and tell items in the near future.

Our new long-awaited logon and payment system is progressing and we hope to have it live and running by the end of March. After many months of investigations, trials and special meetings we have decided to go with the Square Reader System which most of us are familiar with, as it is widely used by a lot of business outlets. While a number of members have been involved contributing advice and input during this investigation process, the biggest part by far has been the work carried by our IT coordinator Peter Smallhorne. We owe Peter a big thank you so please be patient and show our support as we trial this new system.

Our annual Refresher Courses are scheduled for next month and members are reminded to check the competency sheets located near all machines requiring competency. By attending the courses your 3-year operator status will be extended for each session attended. Please be aware that attending will not give you operator status if you are not a current operator.

Continued page 2

Presidents Report (continued)

Unfortunately, our long-time member Roger Teague has moved interstate and left a number of vacant spots within our club. Roger has been very involved with our club, a friendly face and always willing to assist where he can. Some of the positions undertaken by Roger were: Management Committee, Sub Committees, Assessor, Toys Making, Box Making Courses, Grounds Maintenance, Redcliffe Show and Competition, Bunnings Sausage Sizzles, Refresher Training, Transport etc. We will miss you mate.

Ernie Hobson
President

Tips and tricks:



John Gorrett shared his tip for preserving super glue when opened by standing it upright within a drilled hole in a small block of wood.



An alternative is using a discarded detergent measuring cup as the storage utensil.



Two easy two pack mixing methods, 1) Scrap timber, bin it when finished or 2) use masking tape as an easy disposable surface for glue or two pack epoxy mixing.



What tree is that

GIDGEE (*Acacia cambagei*) Also known as: Stinking Wattle, Gidyea

Gidgee is an endemic tree of Australia. It is found primarily in semiarid and arid Queensland, but extends into the Northern Territory, South Australia and north-western New South Wales. It can reach up to 12 m in height and can form extensive open woodland communities. The leaves, bark, and litter produce a characteristic odour, vaguely reminiscent of boiled cabbage, gas or sewerage that accounts for the common name of "stinking gidgee".

Confined to regions between 550 and 200mm annual rainfall, Gidgee is found primarily on flat and gently undulating terrain on heavy and relatively fertile clay and clay-loam soils in the eastern part of its range, and often forms mixed communities with brigalow which favours the same soil types. In drier regions, gidgee is found primarily on red earths and loams in wetter depression and low-relief areas. Gidgee communities are floristically similar to brigalow communities.

Turning Gidgee: It is a very hard and heavy timber and tends to split a lot during drying, making thick turning blanks rare which is why it is mainly used for trim and finials and small objects. It machines very well, sands and finishes beautifully.

My first experience with Gidgee was some 25 years past when I picked up a short stump out of a firewood stash after a billabong cruise in Longreach, turned a nice lamp base from it only to be claimed by the youngest son when we moved to Brisbane from Townsville (KC)

It makes a great contrast when paired with lighter coloured timbers and is a good substitute for the darker Ebony. Excellent for pens particularly if you can get hold of some ring or purple Gidgee.



Nice contrast can be achieved when selecting and orientation of the blank.



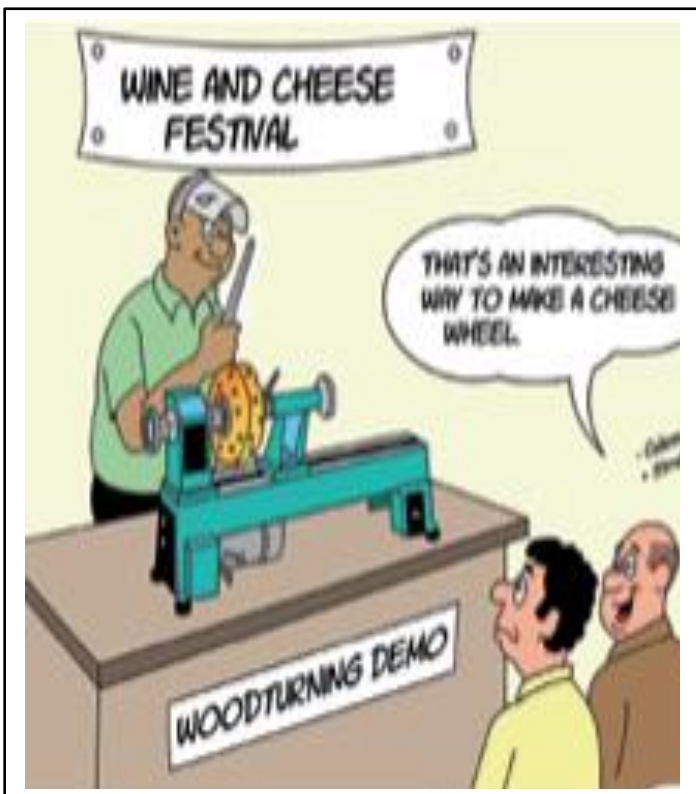
Using Gidgee as a contrasting addition with a lighter coloured timber.

The Leading Cause Of Injury In Old Men Is



Rowhit

Them Thinking They Are Still Young Men



ALWAYS ASK

AND NEVER ASSUME!

His request approved, the CNN News photographer quickly used a cell phone to call the local airport to charter a flight.

He was told a twin-engine plane would be waiting for him at the airport.

Arriving at the airfield, he spotted a plane warming up outside a hanger.

He jumped in with his bag, slammed the door shut, and shouted, 'Let's go!'

The pilot taxied out, swung the plane into the wind and took off.

Once in the air, the photographer instructed the pilot, 'Fly over the valley and make low passes so I can take pictures of the fires on the hillsides.'

'Why?' asked the pilot.

'Because I'm a photographer for CNN' he responded, 'and I need to get some close up shots.'

The pilot was strangely silent for a moment, finally he stammered,

'So, what you're trying to tell me, is . . . You're NOT my flight instructor!'

"Life is short. ----Drink the good wine first"

Special Workshop

Barry Spillman, conducted a special workshop on advanced spindle turning for members just beginning their journey in Woodturning on the last Tuesday in January,

All participants showed their appreciation by successfully turning a hanging ornament, mounted between centres (spur drive, mini spur drive, steb centre)

Tools used: roughing gouge (planning) and a spindle of choice, with Barry describing the process and sharpening of the tools.

Sanding: intended use of item determines quality of sanding. For example, sanding a dibber for the garden would not be different than for a turned doll or a gallery piece.

Finishing: Seal or not with the use determining the type of finish eg. food, child friendly.



Barry demonstrates turning the proposed project., keenly observed by the participants



Wendy



Marilyn



Tamara



All advancing their turning skills with the help of Barry's advice.

Left: Barry's sampler used as a guide.

Show and Tell



Darrel Morgenstern showing his nicely crafted card box with his name pyrographed on the lid.



Kerry Cameron discussed 'inspiration' and showed a current AWA Journal featuring wet turned and 'warped' bowls and vases compared it to the similarities to a 2013 Craft Magazine featuring 'wrapped' Pottery bowls and vases.

Showed an example of one of his wet turned and warped mulberry platters.



John Picard talked about his carving and the troubles he had in achieving a satisfactory finish.



Howard Lunt (about to turn 90) and Marilyn Kunde (about to turn 70) two of our longest serving members.

Show and Tell (continued)



John Rogers had three very distinctive turning from Mistletoe and comment was made the growth of the semi-parasitic plant.

Instead of me doing an article on Mistletoe I will let the interested members do their own research by going to: https://www.lls.nsw.gov.au/__data/assets/pdf_file/0010/1271899/HLLS-Mistletoe-Myths_Brochure_2020.pdf



John Picard showed another of his beautiful carved creations in camphor laurel.



Keri Moore sowed and talked about making her first box in beautifully grained camphor laurel. A great achievement Keri.

Show and Tell (continued)



A Lute and a Guitar under construction in the Musical Making area of our club.



John Gorrett showed and discussed the tea tree timber and its source that he is using to make his latest Lute.



A selection of candle holders turned by Marilyn showing the branch stock that was used in their creation.



Roger Teague on his day at the club before relocating to Port Macquarie. All the best Roger



Ian had his lap drum and demonstrated the playing technique of this unique instrument.

The Australian Wood Review has launched the 2025 Maker of the Year Awards

Our annual competition is just around the corner in late June, why not include your RDWS entry in the Maker of the Year Award with entries closing

Categories: FURNITURE and ART & OBJECTS, this includes turned items, carving, scroll saw and musical instruments covering all RDWS disciplines.

This is a fantastic opportunity for members to highlight their talent on the international stage. To enter go to <https://www.woodreview.com.au/moty> and select the category that you wish to enter.



The Maker of the Year Awards, presented by Carbatec, are back! With a prize pool worth \$19,500, we're looking for the best woodworkers from Australia and around the world. Will you make the Top 100 in 2025?

For the Woodturners:

The **Jan Pennell Woodturning award**. The winner of this \$1500 cash award will be selected from shortlisted entries over all categories. The winner of this award can enter any kind of piece that incorporates **turning**. More info is here.

<https://www.woodreview.com.au/news/announcing-the-jan-pennell-award-for-woodturning>

Turning a spinning top without sanding.

A demonstration by Kerry Cameron highlighted the use of his selected tools that when used correctly sandpaper was not required to smooth the surface prior to texturing and colouring.

Kerry's preferred spindle gouge is one sharpened with two bevels similar to how Michael Hosaluk grinds his. He then explained why he preferred the double bevel at different angles.

The three tools that Kerry used were 1) roughing gouge to turn square stock round, finishing with a planning cut, 2) his spindle gouge to cut and shape the top, doing two variations in design. 3) A 12mm skew to delineate the texturing and cutting the top from the stock. All without using sandpaper.



Roughing gouge was used in a planning mode to finish rounding the stock and then a spindle gouge to shape the top.



The top was textured, coloured and waxed before cutting off with a skew and moving on to the next top.



A variation in shape was then demonstrated along with a varied texturing method showing the different texture achieved by holding the texturing tool at different angles.



An example of the coloured texturing.



The home-made texturing tool using the cut off end of an old flexible shaft from a rotary tool with a round burr used for texturing.

Anonymous contributor.

Finally, they are finished:

The pair of bedside tables, their making journey was posted in the October and November issues of the Redwood are finished.

I have included my unbiased critique using the same criteria that is used for our annual competition.



ORIGINAL DESIGN – Eye catching and interesting design incorporating and highlighting three timbers. Proportions would be enhanced if the units were wider and the drawers about 75mm higher in position. The ‘floating’ top is a feature and adds to the aesthetics.

WORKMANSHIP AND TECHNIQUE – Good grain matching for the blackheart sassafras, however some slight variation in the milling of jacaranda for the leg frames is evident. One drawer is difficult to open and close indicating that the drawer runners are out of parallel.

FINISH – Initial appearance looks good but under sunlight dull patches are apparent, suggest that extra coats of finish be applied the cut and polished for a finer finish.

DEGREE OF DIFFICULTY- Leg mitred corners and exposed drawer runners added to the design complexity.

Maker's comment. I have to admit that I felt that my attention to fine detail that I have previously exercised in my woodcraft endeavours has been lacking in this exercise. We had an extended wet period when applying the finish. Most of my previous furniture makings I have applied spray on lacquer this time I used my own formula of wipe on poly (a mixture of linseed oil, varnish and liquid carnauba wax) the spray on lacquer is superior. Kerry Cameron

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Resin Workshop

Our club was lucky enough to receive a grant from the Moreton Bay Regional Council for members to participate in a Resin Workshop at Natural Edge Timbers in Albion.

Thanks to the grant we were able subsidize 14 members to participate in the workshop.

The workshop was fantastic. Angie and Jason, from Natural Edge Timbers took us through a full day of learning and fun.

Even those who have dabbled in the use of resin learnt a lot and at the end of the day we were able to take home the river table and the mould as well as some resin coasters made during the day.

It was a great day and thanks to the council it was also great value.

Shona McKay



A great result, plenty of inspiration and learnt technique for some very interesting competition entries 😊

Making a Sam Maloof style low back chair

By Kerry Cameron

Sam Maloof was a furniture designer and woodworker with his work being in collections of several major museums including the *Smithsonian American Art Museum*. His chairs have a superb sculptural quality about them and after watch a documentary on his life many years ago I was determined to try and create my own version of one of his chairs.

Researching the availability of detailed plans, I found that *Charles Brock, Chairmaker* offered plans backed by a how-to DVD on building sculptured chairs. The design package was ordered and arrived from America shortly after.

Making four low back dining chairs has been a real highlight for me in in my woodworking journey. I did do a 4-part maker story that was posted in previous issues of Redwood (I think in about 2010) this time I will let the photos convey the story.



The design package from Charles Brock, graphically detailed book and DVD, and full-size template patterns



Sourced the stock required for the chairs from previously harvested camphor laurel and a large slab from Howard Lunt



Managed to mill and size the camphor with the assistance of jigs.



I used the templates to mark out and then cut and shaped the components.



Cutting out the components with the help of a pre-made table saw sled



Joined by biscuits and then glued the seat panels together using Titebond glue



Then it was time to assemble ready for final shaping and sanding.

Shaping, sanding, sanding and more sanding!



Power sanding through the grits and then by hand with finer grits.



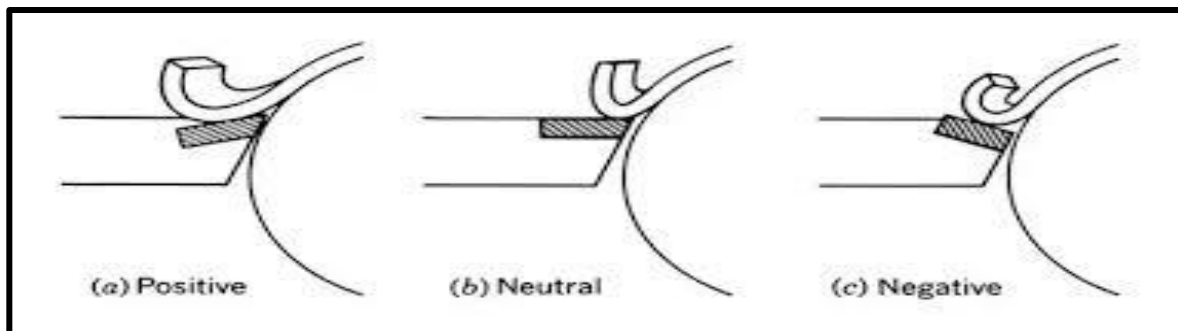
The first chair finished ready for oiling. Three more were made over a three-year period, one more in Camphor Laurel and two in Silky Oak.



In 2020 I finally got around to making the dining table to go with the chairs. The camphor slabs had been in storage for the past 17 years having been harvested from a rural property off the Landsborough-Maleny road during my first year in the Club. (2003)

Negative rake scrapers 'what are they all about?'

The question is often asked "what is a negative rake?" Some years ago, I re-ground my P&N heavy scraper with a top edge beveled to about 15-20 degrees, similar to drawing (c), it has become my go-to tool for a finishing tool pass for external curves. The following may help in explaining rake angles.



A negative point or edge offers control that makes it generally safe to use, it does not cut aggressively, so you have to go slowly. It greatly reduces the chance of a catch making it good to use for hollow forms and particularly for hardwoods.



KC



A thank you.

Many thanks to the Australian Men's Shed Association (AMSA) in their support of the our club by providing funds to enable us to plumb in the water cooler. The water cooler is invaluable to the club, especially on the hot days we are experiencing.

Robyn Bonner enjoying a refreshing sip of cool water.



Test and Tag of all the clubs electrical gear happened on Saturday 22/02/2025.



Thank you, Ernie Anderson



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The Redcliffe and District Woodcraft Society Inc. - General Information

The aim of our society is to promote, encourage and practice the art of woodcraft and similar arts. Workshops in woodturning, woodcarving, scroll sawing, pyrography, box making, musical instrument making, toy making, general woodworking, and timber preparation are held in the Woodcraft Centre at 463 Oxley Avenue, Redcliffe. The Society is administered by a Management Committee of eleven members who report to the general membership.

Members meet on Tuesdays for general workshop activities and our weekly "show and Tell" at morning tea where members can show and discuss their creations and be inspired by the work of others. Our Club is also open to members on Monday, Wednesday, and Thursday mornings.

The Society has a large range of tools and machinery for members to use and offers regular tuition in different aspects of woodcraft. Our club also conducts a comprehensive system of competency in the operations of its machinery. ALL NEW MEMBERS ARE WELCOME