



Newsletter

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Opinions expressed in this Newsletter are not necessarily those of the Editor, the Board of Directors, or the Executive Committee of Woodgroup SA Inc.

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(George Pastuch - Editor)

From the President's Shed

Well, we are into another year. New year resolutions have been made to change bad habits made and adopt better ones. I resolved to finish all those Woodturning and repair jobs I had promised friends and family, you know the ones, they keep piling up in that dusty corner of the shed. My major resolution was to finally get around to undertaking some professional Woodturning lessons, which I have finally booked in to do. This brings me to a point I would like to throw open for discussion with all members/Clubs.

Whilst talking to Members at Burnside, I have taken the opportunity to ask members how training of new members is addressed at their Club, what follow up occurs. I also queried how the training is presented to existing members and is it assessed or validated. Is the session merely “infotainment” or a “bona fide” training session? I am left wondering if there is a consistent teaching of basic skills and underpinning knowledge across all clubs.

Why do I think Woodgroup SA needs to carefully review our processes to ensure best practice? It is incumbent upon us to teach the next generation of Woodturners, Scrollers and Carvers the skills for them to in-turn teach the generation following them. It is unfortunate that these skills are no longer recognised trades nor taught in schools. What was a range of trades, is now fast becoming a new generation of wood Art for lack of any clear definition. To keep these skills and past trades alive we need to share our knowledge and skills and

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share them readily whenever possible. I applaud the Clubs that have a youth program, for it is here that we ignite the spark of interest that many of us gained from our woodworking classes at school.

Too often we are busy helping others and forget about our own upskilling. With some pushing and shoving from my dear wife, who reminded me that whilst it's great to watch training videos, it is not the same as being shown first hand by a professional with exceptional teaching skills. Now some years into my woodturning journey I am off to see Ian (Robbo) Robertson in Victoria for two days 'one on one' tuition. Robbo is a professional turner and owner of Cobb & Co Woodturning. Those of you who attend the Turn SA event at Lucindale will know him well. He volunteers his time helping the turners at this event experiencing difficulties with tool or procedures, as a teacher, he excels. Robbo as he is affectionately known will be a feature demonstrator at Murrayland Turners this year (this is not an intended advertisement). I wish I had done this earlier, it is easier to learn good habits than later trying to forget bad ones. This brings me back to my point of teaching the new turner the right way at the earliest opportunity, it quite a responsibility we place upon the shoulders of the trainers at our Clubs and we need to recognise this appropriately, I believe that Woodgroup SA need to proactively support the trainers and their self-training (upskilling) opportunities more into the future. It is part of the charter of Woodgroup to enhance skills, Clubs would benefit as would new members.

Woodgroup Christmas NetWork Night – we met in December 2017, where a **Woodgroup SA life membership** was awarded to **Charles Greig** - Western Woodies. Charles nomination from his Club was well received by the Executive, his nomination tested the mettle of the Secretary who had to dig way back into the early archives of Woodgroup and confirmed Charles was an early member, served on the Woodgroup Board, and the Executive as Vice President and President. During a time when the Group was steered out of financial difficulties into a stable platform, he has held various positions on the Board of Western Woodies and continues to put on Exhibitions to benefit Woodgroup members at the age of 84. Congratulations Charles Greig on your life membership.

Graham Were - Western Woodies was awarded the **Don Freeman Award**. Graham has dedicated much of his life to teaching and promoting excellence in woodworking. Being an old school woodwork tradesman, he then moved on to teach his skills through TAFE apprenticeship systems and adult night school. He is a founding member of Western Woodies and has had a major impact on training and upscaling of skills within the Club. He has achieved levels of excellence in training members in the use of not only hand tools but especially wood machining to advanced levels. Graham advanced skills in jig building has benefited many within the Club and

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amazed many at Network Nights. Graham is a multi-faceted skilled craftsman who produces beautiful work with attention to detail. These traits combined with his humble willingness to help others epitomises all aspects of the Don Freeman Award, Congratulations Graham Were for this achievement.

Do not forget to mark down in your Calendar that the Northern Turners are hosting the Merry Month of May this year.

I have enjoyed meeting many of you at recent events, for the benefit of those that have not met me yet, I strongly support a cross boundary approach of Woodgroup SA. We exist for a common purpose and a common reason. We seem to operate better as a whole than isolated within our Clubs where we can at times Clubs that become entrenched. Having Clubs dispersed across the State is a great asset to our organisation as it provides a wide and varied audience in which to grow. Granted there have been obstacles and issues in the past (politics and growing pains). It is time that we stop kicking the can down the dusty road and listening to the endless noise it makes and now that we have worked out who we are and what we do, let's focus on doing it better and smarter and a little more interactive. And for goodness sakes email the Secretary with your name and email address, with just over 300 members it makes the admin so much easier (we won't tell the FBI or the CIA) promise!

My focus for the coming year will be to review training, improve communication between clubs and to promote mateship. We also need a treasurer. If you want to be part of this then let me know your ideas.

Go on, get out in the shed and make some sawdust, have some fun!

Cheers

Chris Reynolds



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Club Contributions for the Newsletter

2018

	CLUB ARTICLE
January	South OZ Scrollers
February	Murrayland Turners
March	Sculptors & Carvers
April	Southern Turners
May	Riverland Woodworkers
June	Western Woodworkers
July	Toymendous
August	Northern Turners
September	Whyalla Woodies
October	Riverside Comm & Fleurieu Woodturners
November	Hills Woodworkers

MEMBER PROFILE

Western Woodworkers
Whyalla Woodies
Fleurieu Woodturners
Hills Woodworkers
Northern Turners
South OZ Scrollers
Riverside Community
& Murrayland Turners
Sculptors & Carvers
Riverland Woodworkers
Southern Turners

Toymendous

Please note that some of the dates for certain clubs may have changed from 2017 in an attempt to separate the time requirements for individual clubs. THE EDITOR

*Melvyn Pearce, from the Southern Turners , seems to be improving slightly,
which is good. Still very weak & tired though.
Will be in touch later
Kind regards Estelle Pearce*

NATIONAL EXHIBITION COMES TO ADELAIDE.

The Australian Scroll Saw Network (ASSN, "The Network") celebrates its fourteenth year with a National Scroll Saw Exhibition of fine woodworking in the historic Mitcham Institute, corner Princes Rd & Torrens St, Torrens Park.

The Network will stage its eighth biennial exhibition over the weekend 21-22 April 2018. It is a national association of wood artisans, keeping people with a similar interest (i.e. the scroll saw) informed about their crafts, bringing them together once every two years, with the aim of sharing knowledge and woodworking experiences. Its members come from the eastern states and South Australia. Previous exhibitions have been held in Albury/Wodonga, Adelaide, Kiama, Gympie, Wangaratta and Coonabarabran.

The Exhibition is an opportunity for the association to showcase the work of its members and visitors can be assured of viewing an excellent display of quality woodworking. Some items may be for sale.

The Network relies on a regional woodworking club to host its exhibitions. This year South Oz Scrollers Inc is the successful club and, in a partnership with the national association, will organise the physical resources, including venues, local sponsorship and promotion that are required to mount a successful 2018 event.

Mitcham City Council is supporting the event which is greatly appreciated by the Network and South Oz Scrollers.

The woodworking exhibition is likely to display about one hundred exhibits primarily made from wood, or composites, in categories (fretwork, silhouette, intarsia, jewellery and other) some of which are art forms. The common feature in all categories and sections of the competition is that each exhibit must show evidence that a scroll saw has been used in the crafting process.

Visitors to the exhibition can expect to see large models, smaller functional crafted items featuring fine filigree patterns, silhouettes and different art forms.

The best represented category in the exhibition is likely to be the fretwork division where members of the Network spend many hours of effort using their sawing skills to craft articles from intricate small items like jewellery, to functional items such as clocks, a range of trinket boxes and bowls, shelves, models of structures etc.

Another of the artistic applications of the scroll saw is the craft of intarsia where an image can be broken into component parts, cut from wood of a variety of species and colours and reassembled to create an artistic replica in wood.

On the Friday (20th), the receipt of exhibits, their assembly into categories & sections for judging, the judging and their dispersal into a cohesive display.

The exhibition will be open to the public on Saturday and Sunday; some works may be offered for sale. A presentation dinner will be held Saturday evening at Club Marion (very reasonable prices) – host club members and any other local entrants will likely be invited so stay tuned. Awards in the various categories will be presented at this dinner.

Through the generosity of the Mitcham Council the Shed will be open all three days (the Saturday morning will be a regular South Oz Scrollers workshop session).

The exhibition will be open for public viewing from 9am – 5pm on Saturday and 9am – 4pm Sunday. Entry is free. A limited number of traders will be attending.

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ASSN www.scrollsawaustralia.com

Details: woodgroupsa.org.au/assne2018

The host club's members are invited to enter the exhibition. We are including any scrollers belonging to clubs affiliated with WoodgroupSA.



TOYMENDOUS ARTICLE

After an interrupted year we finished up with only three full workshops, so no toys were completed for distribution to our charities.

At the end of 2016 we were told by the management of St Pauls College that we were unable to access the workshop until we were fully Workplace Health and Safety compliant.

Every member had to sit through an hour long talk on WHS by the Colleges WHS rep, then we had to do an on-line examination comprising 25 different tests (at least we were able to do that at home) and were unable to continue until all the tests had been completed. We then had to ask for volunteers to be trained on the Colleges machinery.

After all the training etc we now have: -

A Workshop Overseer and Deputy Workshop Overseer.

Theo Kampes and Bob Mason.

Four First Aid Officers.

Ron Crowhurst, Franky Pastuch, Bob Mason and Neil McCallum.

There must be an Overseer and First Aid Officer in attendance at a workshop, if not, the workshop cannot continue.

Only the members who have been trained on the Colleges machinery can use that machinery. If any member wants to use our own machinery they have to be signed off on each machine by the Overseer.

Any new member has to go through all the training procedures the current members have had to do.

As you can see we have had to go through quite a bit of work just to keep going at St Pauls Colleges Workshop, there seemed to be never ending hurdles thrown in front of us, but we persevered and are now fully trained and ready to continue what we enjoy doing and that's MAKE TOYS!!!!

This year 2018 sees our 30th year of operation as a toy making group and we certainly didn't want to fold after all this time. Our first workshop for the year on the 20th of January will/has seen us off and running hopefully uninterrupted for the full year. I know we are ready for some action.

Ray Bradley

Secretary/Treasurer

Toymendous Inc.

Member Profile - Peter Carr, Western Woodies

Background & Occupation

I'm a box maker these days. I was raised in Adelaide and I'm married to Jo, with married son and daughter and several teenage grandchildren who all fortunately live in Adelaide. I completed Agricultural Science at the Waite Institute (way back in the early '60s) and did post grad at Melbourne University. Have been everywhere working in the agricultural sector: Loxton, Jamestown, Murray Bridge, Naracoorte, as well as living in a few places that are serious no-go areas now – Northern Iraq, and North-West Pakistan – when involved in overseas agricultural development projects in the 80's. In the years before retiring worked variously as Agricultural Policy Officer to the Minister for Agriculture, and in PIRSA where I was heavily involved in drafting state legislation for food safety and for GM crops. After retiring in 2005 (I'm 75 now) I consulted for some years to both the agricultural biotech industry and to medical research ethics, and still remain engaged with the latter. I'm a member of Western Woodies (currently vice-president), and also the Mitcham Community Shed's small box-making group.



How did you get into woodwork?

I've always been inquisitive and had an inclination to make things. As a child this was small model planes. I was encouraged by my father to gain basic carpentry skills, and when I married I made a workbench (which I still use today) and kitchen cabinets and pergolas for our house(s). In later years I

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became attracted to box making as something that combined imaginative design and careful cabinet making technique while using up offcuts. Since retiring I have been actively 'experimenting' with a variety of box styles and structures, each of which has taught me something new.

What have you learnt?

Chasing excellence (still a very distant vision) has taught me a great deal about accuracy of measuring and marking out, and a great deal about thinking through your method of work. Getting the right sequence of steps of cutting, shaping, gluing and finishing the various elements is very important. Ultimately though, I suppose two old rules always seem to apply. Rule 1 - keep your wood as long as you can for as long as you can, and Rule 2 - your measure as a craftsman is your skill in concealing your mistakes.

What equipment do you own?

I have reduced space at home, limiting me to a workbench, a small portable router table, and a drill press, so the Western Woodies and the Mitcham Community Shed give me access, amongst other things, to a range of necessary wood working equipment. These places also provide a great opportunity for social interchange, learning and stimulation in the friendly and casual company of fellow woodworkers.

What do you find most challenging?

There's no simple answer to this. I suppose the most challenging thing is always the next box project, incorporating some new design, construction method or skill requirement. I do very little commission work – at this stage it's just about me trying to be as good as I can - so each box is a learning experience. However, to add some extra challenge, I'm about to start incorporating more veneer into my work.

Which box makers give you the most inspiration?

Wow. One only has to browse through Pinterest to be overwhelmed by the endless styles, exotic woods and flawless craftsmanship incorporated into boxes around the world. Two that come to mind for their imagination and execution are Peter Lloyd in England and Peter Schlech in California, both of whom seem to take wood to another level.



box of old recycled Aus Oak and Jarrah with a highly figured blackwood veneer top pane



box of fiddleback meranti (yes meranti) with jarrah trim and sheoak handle.

WoodgroupSA “Grand Network” Meeting, Friday December 15th, 2017.

This meeting was promoted as widely as possible to all members of all clubs in Woodgroup SA as an opportunity to chat, to get to know new faces, and to share enthusiasms for things to do with fine woodcraft. The venue for the evening was in one section of the most capacious Grand Hall of the San Giorgio Community Centre, where about 30 folk out of a possible roughly 300 members began gathering at 6:30 pm for a buffet dinner at 7 pm, to be followed later by a show-and-tell by those who brought something, and the awarding of honours for services to Woodgroup over 2017 and longer.

.As folk arrived, they made themselves known, got to the bar for drinks, and settled in at one or other of a number of tables for a good evening of talk and excellently cooked food provided by members of the San Giorgio community for the grand sum of \$10 for members. We were instructed to eat everything – our hosts maintaining that Italians do not appreciate food being left over. Notably, Alex M and John E. did their best, along with others, so only a small remnant was returned to the kitchen.

The show-and-tell got under way once everyone had their fill, and this followed the pattern of previous occasions.

John Beswick was first up, with one bowl of a pair he had made as prizes for the “peoples choice” award for work shown at the prestigious 16th OIDFA World Lace Congress held in South Australia in July 2014, the first in Australia and only the second outside Europe. Two bowls were required in case of a tie between two participants, but in the event, that did not occur so John had this one left. It was made from red gum, about 230 mm in diameter, with silver wire 0.5x 3 mm inlaid around the rim representing thread and 0.5 mm diameter in a gap in the rim including a silver needle. John displayed this bowl on an acrylic stand.



His second item was his “Daisy Chain bowl, turned in sycamore, and about 160 mm in diameter. He had incised an oblique arc in the wall of this near-spherical bowl to contain a sterling silver chain –the arc began near one side of a shaped incision in the rim of the bowl, and ended on the opposite side of that incision.

His third piece was “Folly”, about 200 mm tall, an offset spindle about 4 mm in diameter at its narrowest, flaring at its upper end to a trumpet, and at its base, laminated with thin pieces of contrasting wood embedded at different angles to the stem direction.

Fourthly, was a piece of red gum rescued from the firewood pile to make a bat cave, from the roof of which hung three (turned) mice by their tails.

John told the story connected with the piece – it was an evolutionary experiment, under the encouragement of the lead mouse, to be warm and out of the reach of cats. He filled in the story admirably to its end when one mouse could not hold on any longer – a loo stop was needed!



Charles Greig showed a lidded box, about 330 mm tall. The goblet shaped box and part of the stem, to down past a couple of beads, were made from jacaranda, while below that, it was spliced to a red gum stem and base. The lid, somewhat pagoda shaped with its finial, was turned from red gum. The whole box was finished in his “Donnybrook” polish.

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Roger Parker brought along an impressive red gum open bowl, 360 mm in diameter, made from part of a slab he had obtained a few years ago. The grain in the piece was arresting, and to finish it off, he had incised a channel in the rim of the bowl and filled this with resin and brass powder. The whole was polished nicely to make a large and highly desirable piece.



Tom Jung, in keeping with a common feature of a usual network night, passed around a piece of wood with bark still attached for identification. No consensus was reached by those present, with suggestions ranging from cedar to pine. It had a strong spicy aroma when its surface was freshly exposed, was fine grained, fairly dense and hard. Murray pine (*Callitris glauca*) was the most likely candidate, stone pine (*Pinus pinea*) was another suggestion.

John Tillack's first item was a set of cricket stumps with a ball impacting the middle stump, for an award within a cricket club. The stumps, about 360 mm tall were turned from Queensland box (*Lophostemon conferta*), and mounted on a base of kapur (*Dryobalanops aromatica*?) about 200 mm wide. The bails were made from jarrah, and the ball painted regulation red. He used pyrography to highlight the "standard" features of bails and ball. His second item, named "Trepidation" was made from a large but highly cracked burl of "Australian box" (about 280 x 210mm) -dating from 1985. To keep this piece together, he bound it in packing tape, and turned a bowl in its middle very slowly and gingerly to a diameter of about 180 mm –with much trepidation, he said. With finish applied, the end result had a lot of character with the large slots running through the timber, and the bowl glowing in the centre of the otherwise rough piece.



Alvan Roman showed a pretty pecan bowl – that is, it was made from pecan timber, not essentially for holding pecan kernels! He commented on the fact that the timber was very good to turn, took a fine polish when finished, being close-grained, and had good colour. Pecan (*Carya illinoensis*) appears to be an uncommon timber here, but this one came from a sizeable local tree.

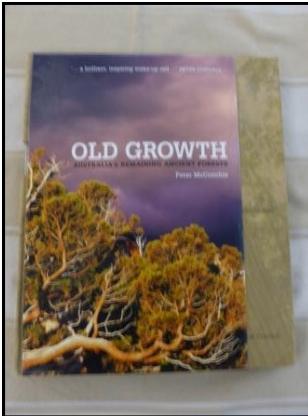
John Bennett had brought a couple of bowls, the first was about 180 mm in diameter, made from spotted gum (*Corymbia maculata*), wood that is hard and dense, and which can develop splits, as it had. Because the wood had an attractive and contorted grain he had filled thin cracks with contrasting black resin, before finishing to a high polish. His second one was a red-gum bowl 110 mm in diameter x 80 deep, with a couple of beads around the outside wall. A comment from the floor said it looked like a Richard Raffan bowl, which took him by surprise, but on reflection, he agreed! Master craftsmen's influences gets into the subconscious, it seems.



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Franco Lanfranchi brought along his sizeable and detailed carving of a kitchen scene, carved in Alpine pine (*Pinus cambra*), a timber used by patternmakers in Europe. The frame of the carving was about 540 x 310 mm. The scene was from a 17th century Italian painting. After 40 years of desultory carving on it, Franco has proclaimed it finished – to make a fine heirloom piece too.



John Edyvean concluded this part of the evening with a book on trees he had recently acquired when passing through Apollo Bay recently. The book was “Old Growth, Australia’s Remaining Ancient Forests”, by Peter McConchie, a photographer, social activist and founder of “Culture is Life” to support aboriginal youth at risk. The book deals with old growth forest ecology, conservation, and the often endangered forests of Tasmania’s south-west, Victoria’s alpine region, Western Australia’s south west forests, the eastern coastline, and Daintree. It is filled with brilliant images from these forests. It was published by Hardie Grant Books in 2009.

The last part of the evening was given to recognising two great contributors to Woodgroup over the past year and longer.

First was the presentation of the **Don Freeman Award**, by Chris Reynolds, the president of WoodgroupSA, to a most worthy recipient, **Graham Were**, in “recognition of excellence in woodcraft”. Chris had been mentored by Graham in a previous life, so was able to flesh out aspects of Graham’s breadth of knowledge and practice, covering all aspects of cabinet making and woodcraft in general, and in his use of jigs for holding, guiding and making certain woodworking operations possible and safe. He was also recognised for excellent and firm teaching ability. His insistence on tool sharpness in all aspects of woodcraft received comment!

Graham, somewhat overwhelmed, responded in his usual quiet and humble way, mentioning among other things, that in his learning years as a tradesman, he recognised that teaching was part of his psyche, and that the trade needed and still needs skilled people to work efficiently to a high

Chris then presented life membership to **Charles Greig**, who has had a very long association with Woodgroup, starting before 1986. He was president from 1994-1996, when the group was facing financial issues, has held many executive positions, and was awarded the Don Freeman Award in 2008. He has seen many ups-and-downs in Woodgroup, but sees its future positively. He has continued to be quite involved with Woodgroup activities right to the present, his latest inspiration and effort being the recent “Creative Woods” exhibition and sales in Hahndorf (very ably assisted by Chris and Di Reynolds, he acknowledged).

That brought the formal aspects of the evening to an end, but folk chatted on for a while. So concluded the first “Grand Network Night”, a definite success it seemed.

The first meeting for the new year is ...

on the second Tuesday of February, the 13th, at the San Giorgio Community Centre, entered off Henry St, just short of the Portrush/Payneham Rd intersection, Payneham.

Add another resolution to your programme for 2018 to come and participate in at least one session, and show what you have managed to do over the summer break if you managed one, or what you are most proud of in your woodworking. Or just come along to listen and participate. Everyone is welcome of course.