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UPCOMING EXHIBITIONS AND EVENTS.

Saturday 26th September at 11:00 am.

The September Members' Meeting is a site visit and tour of the veneer pressing plant at **Timberwood Panels** to learn about the veneers and the processes.

Venue: 76-106 National Blvd, Campbellfield VIC 3061.

Map: <https://goo.gl/maps/cb1Ec>



**TIMBERWOOD
PANELS**

<http://www.timberwood.com.au/>

Wednesday 28th October at 7.30 pm.

Annual General Meeting.

Venue: Arts House Meat Market Meeting small meeting room, 5 Blackwood Street North Melbourne. 3051. We strongly urge our members to attend, catering will be provided.

Wednesday 25th November at 7.30 pm.

The November Members' Meeting will be held at Will Matthysen's workshop. Over the past 20 years Will has designed and made over 180 mechanical clocks of all shapes and sizes, exploring the boundaries of form, function, materials and technique.

Venue:

48 Webb Street, Warrandyte 3113.



President's report by Jerome Wielens

As term 3 draws to a close at the School of Woodcraft there is a flurry of activity to get the timber planks that have morphed into creative pieces of furniture out the door and into their new homes. It is always great to see the quality of work leaving the School and the proud faces of the students who made them. I would also like to say a big thank you to Josh Gardner who has developed a short video advertising the school of woodcraft. The link for the video will be available on our website, Facebook and Google+ pages shortly.



The AGM is again approaching and we are looking for members to become involved in the Committee and help promote all things wood. For example, several members would like to see more fine furniture/woodcraft exhibitions or even a wood conference. These great ideas need champions to help drive and coordinate the teams who make such events possible. John Monument, Libby O'Brien and Ward Petherbridge lead the successful CFAC2014 exhibition and John and Ward continue to drive CFAC2016. A fine furniture/woodcraft exhibition is possible for 2017, so if you are interested in helping nominate to join the Committee or get in touch.

CFAC2016 is shaping up nicely and we have entrants from all over Australia for next year's exhibition. Again a special thank you to Effective Freight Management for their generous support in transporting crates around the country. I am looking forward to seeing what amazing pieces people will create this time. My crates are apart and de-nailed, now it is time to make.....



Prize winning stools by Isabel.

I would like to congratulate two of our tenants who have each won awards recently. Isabel won the Clarence Prize Emerging Design Award for one of her stools and also the best lighting design at Fringe Furniture 2015, which is now on at the Abbotsford Convent.

Adam won a Craftsmanship Award Emerging designer at the Australian Furniture Industry Awards for his Flea chair. Adam's chair complements his

award winning table from the 2015 AIFF. Adam's table also leads us into one of our feature articles in this newsletter by Mark Wakeham.

We are often inspired by designers and creative works; think Arts & Craft, Greene and Greene, Krenov, Maloof etc. Taking a particular style and adapting it in your own particular way may be considered an honour to the original pieces and will often have some recognition to that effect. Unfortunately sometimes designs are just plainly ripped off with no acknowledgement to the creator, yet passed off as bespoke work. What can one do to protect their work and original designs from being copied?

I hope to see you all at our next members meeting on the 26th September at Timberwood Panels.

All the best,

Jerome.



Flea chair by Adam Markowitz.



Flea chair by Adam Markowitz.

Create from a Crate 2016.

So far about 40 entries have been received from as far afield as Queensland and NSW, and time is running out to enter and pick up your pallets.



Key dates to remember:

1. Submission of your completed Entry Form and payment to Meg Allan (VWA Membership Secretary). Pick up your pallets from Waste Converters. **Entry date has been extended to 21st November, 2015.**
2. Send images of completed exhibit(s) and Artist's Statement as set out in the Entry Form to the VWA Membership Secretary, by **Monday 23 November 2015**. These will be included in the Exhibition Catalogue.
3. Delivery of completed exhibits to the Walker Street Gallery on **Monday 1 February 2016**.
4. Opening of Exhibition: **Thursday 4 February 2016 at 6.30pm.**
5. Last day of Exhibition: **Saturday 27 February 2016 at 3pm.**
6. Exhibition pack up: from **3pm Saturday 27 to 4pm Sunday 28 February 2016.**

Further information is available from: <http://www.vwa.org.au/exhibitions/create-crate>;
<https://www.facebook.com/createfromacrate>.

Intellectual Property Matters for Woodworkers and other Craftspeople, Part 1, by Mark Wakeham.

Intellectual Property (IP) is the rather pompous sounding general term used to describe the range of creative endeavours undertaken by people from all walks of life ranging from the Astrophysics scientist pondering the distant galaxies to the humble basket weaver running a cottage industry from their back shed.

Such creative endeavours go a long way to defining our humanity and span a vast range of activities. The potential value of creative thought has been recognised since time immemorial and dating back to 1623 the Statute of Monopolies was drawn up to provide protection by way of the issue of a "letters patent" for inventions deemed to be a new manner of manufacture. It is of some interest that the Statute of Monopolies is still relevant to today's patent laws; however a range of complementary additional laws have since been developed to assist in defining and protecting a range of intellectual property types in addition to patents for inventions.

In order to provide some guidance through the maze of IP laws that may be relevant to craftspeople I will commence these articles with a brief outline of the types of IP available and the relevant laws involved.

Intellectual Property Types

Intellectual Property, as its name suggests is a legally definable form of protection for the work resulting from intellectual endeavours. In order to serve this purpose, various pieces of legislation have been devised to protect aspects of intellectual endeavour.

These include (but are not limited to):

- (a) The Patents Act for protecting the way things work;
- (b) The Trade Marks Act which protects the branding of goods and services;
- (c) The Designs Act which protects the shape, appearance and general look of an object;
and
- (d) The Copyright Act which protects a broad range of matters, but mainly literary and artistic works from copying.
- (e) In addition to the above clearly defined pieces of legislature; Trade Secrets, confidential information and the Trade Practices Act provide additional ways of protecting intellectual property.

So, from this bundle of legal provisions some type of protection or definition of just about any creative motion can be found. However, in order to secure protection some positive action is usually required by the person involved and often positive steps must be taken in a timely manner or the potential to secure protection can be lost forever.

Why seek protection?

Protection of a craftsperson's IP is mainly sought for commercial reasons.

Protected IP serves three main purposes:

- 1) Protected IP is a deterrent to copying. If a target piece of work is clearly marked as protected most people will think twice before making a blatant copy and selling in the market place.
- 2) Protected IP provides a clear definition of exactly what the intellectual property comprises and serves as an excellent licensing tool if the owner cares to sell the IP.
- 3) Protected IP that is infringed can be actioned by litigation commencing with a letter of demand drawing the offending party's attention to your rights and the existence of the protected IP right through to full blown litigation in the courts if they ignore your demands to cease infringing.

Whilst understanding all aspects of Intellectual Property is important to ensure full cover and protection of any intellectual endeavour, with patents providing the lion's share of the "heavy" side of IP, designs are likely to be most relevant to craftspeople in general. Hence, I will start with a short introduction to Design registration and move onto discussing the other types of IP in follow up articles.

Registered Designs

Design registration is concerned with the way things look, rather than the way they work.

A registered Design provides a monopoly for a limited period of 10 years.

The design must be new and original.

What can be registered?

Most articles with a three dimensional shape can be registered for the shape and configuration of the article.

A new pattern or ornamentation applied to a two dimensional article can also be registered.

How is Registration obtained?

Representations of the article, which fully and clearly show all views of the article, are filed at the Designs Office (IP Australia) either by post or on-line along with payment of a filing fee of \$250 and a request for “registration”.

The Designs Office will check that you have completed all the formalities (spelt your own name correctly etc.) then “register” your design. However, this registration is **not enforceable** and is **not checked for newness or novelty**.

In order to render your registration enforceable and of meaningful legal value you must take another step of filing a request for examination of your registration and pay another fee \$420 this time.

The Designs examiner will then conduct a search to look for similar designs and if your design appears novel the examiner will issue a “Certification of Examination”. If the examiner finds a similar article or design they may issue an adverse report and refuse to certify the registration.

Only at this stage you will have enforceable rights.

When should a design be filed?

BEFORE any public disclosures of the article or any sales. Even an **offer** for sale can invalidate a design.

As soon as the final shape is decided, but before any public trials or disclosure.

Do I need professional representation?

A design application can be prepared and filed by the applicant without using a professional.

However, the careful preparation of drawings and the wording used on some of the forms is important in securing the best protection. A registered attorney can arrange drawings that properly represent your design and will satisfy all the formality requirements of the office. But, the most important contribution a good attorney will provide is sound guidance on the most appropriate type of protection suited to your project.

Often a combination of design, patent and trademark protection is required and an experienced attorney is best placed to provide that type of guidance.

Mark Wakeham 2015

Mark is a recently retired intellectual property attorney and now runs a small woodworking business following a lifetime interest in the craft.

He can be contacted via his profile on the VWA website.

Woodworking in the Maldives by Andrew Potocnik

So often we lament how foreign imports are undermining local industries and how we cannot compete with prices of imported goods, all of which many of us agree with, and there have been a number of ways local makers have countered this ‘threat’, sometimes successfully, sometimes not, and sometimes taking their manufacturing offshore to lower production costs in order to make their work more competitive.

With all that in mind, imagine if you live on one of a myriad of tiny islands in the Indian Ocean where there are few trees, few natural resources but a huge tourist industry... the Maldives. Then imagine a small scale indigenous woodworker trying to make a living out of his craft, surrounded by cashed-up tourists... it should be easy to simply lean back and watch the dollars roll in... but no, it isn't so.

Prior to visiting the Maldives I did a bit of research regarding any form of woodworking culture in this country which is made up of thousands of islands ranging from anything more than a sand bar to a self sufficient tourist resort measuring merely half a kilometre long to half a kilometre wide, and blow me down, there is a history of turned and carved lacquer ware!

Information I gathered stated that Maldivians have used lacquer for many centuries and according to Francois Pyrard de Laval, a 17th century traveller, Maldivians often exported lacquer works to nearby India and Sri Lanka. Being an Islamic nation, bands of red, yellow, black and green were used to decorate Quran holders and beams in mosques, while large containers coated with lacquer and decorated with floral designs were used to serve food at the Sultan's court and at various community gatherings. Small lacquered containers were used as objects of beauty, but could also be used to contain jewellery, make-up, areca nuts and betel leaves.

Many of these containers were fashioned on a lathe and then coated with various colours of lacquer which were applied whilst wood was still on the lathe. Traditionally three colours were dominant: red, yellow and black, and sometimes green, before being polished using dry coconut leaves, again whilst still mounted on the lathe. Sometimes floral patterns were etched into the surface to add further decoration.

Today this craft is carried out exclusively by lacquer workers on the island of Thulhaadhoo in Baa Atoll, skills being passed from one generation to the next. Unfortunately on arriving at our accommodation I found that the nation's craft-school hub was simply what is locally considered a ‘short seaplane flight’ away, too far for the speed boats



Samples of local turned lacquerware available in shops in the capital of Male



Turned and lacquered vase with embellishment

that whisk people from island to island, so I settled for the easier alternative -a visit to the country's capital island of Male where shops selling the best crafts could be found. Unfortunately, trudging through shop after shop, it was clear this was not really what I was looking for.

Tacky touristy stuff, yes, something that looked like it had a cultural connection, no, but...



Didi with one of his plaster casts used for resin casting

After asking numerous questions of various shopkeepers I found that there was an island where a woodworker runs a turning and woodworking business. I took note of the name, returned to our boat back to home base; still none-the-wiser whether this island would be another potential seaplane flight away, but with fingers crossed I hoped this destination may be within striking distance. All I had was a name and no idea of where it was.

By this time my woodworking enquiries at home base at the resort led to an offer of a trip to a nearby island where a wood artist was based -bliss for me as now I was getting somewhere, fingers crossed! Setting off I thought it would be an hour-long trip, but better still it was a mere quarter hour ride and upon arrival I found out this was the woodworker I'd been told about in Male, a woodworker / turner named Mohammed Didi of Hura Handy Craft.

Didi is a self taught turner and carver who began working as a carpenter at one of the Four Seasons tourist resorts located in the Maldives but who after years in his trade, gradually started

to explore the creative possibilities of woodwork.

Over the years he has developed skills that now enable him to turn bowls, platters, hollow vases and hollow containers using a number of local species. Considering wood is in short supply here, he uses off-cuts of any sort to create his products, hence he casts forms in resin (which is widely used in the local boatbuilding industry, the making of fishing boats) incorporating coconut shells, chainsaw shavings, saw dust and almost anything that will set in resin.



A variety of resin embedded wood products from the House of Didi



Another of Didi's casting moulds

These are cast inside plaster moulds and then finished to a final shape, either hand carved or turned.



Wood shavings ready for future projects

Among his products are carved sharks and a variety of turned items –bowls, bangles, lidded forms, and so on. Sharks have fins and tails that are pinned to the body of the fish with 3mm dowels, while turned pieces aim to highlight the otherwise undisclosed beauty of shells, rare local timber species and any by-products of the making process, all of which you would think are key marketing features of these unique products. Shells are embedded into resin casts, coconut palm is resined or turned, or both. The options Didi explores are endless; however, this is where the cycle makes its way back to a core problem, no matter where you go, there is a question of fair cost of labour.



Wooden sharks with dowelled fins

Didi's process is both time intensive and a number of materials he uses are imported, all of which impact on cost, so he is faced with a problem so common these days, imported raw products are cheaper than his locally made wares. Items brought in from Thailand and hand-

finished locally with lacquer



Resin and wood sharks

or carved embellishments are much cheaper and can still be marketed as being of Maldivian origin. Sound like a common problem?

Didi lamented that it is very difficult to get a foothold in the tourist market as the islands of the Maldives are resort-based and largely owned by foreign corporations. Naturally, they market goods that are sourced on a profit-based concept, even though they like to be seen as supporting local craftspeople. This creates employment for some, but as Didi lives on one of the islands which does not have a resort he is restricted to selling work directly to people who visit his workshop and gallery.

Now in retirement and not driven by profit, Didi continues to explore concepts his mind conjures, creating his unique products in the faint hope that one day he'll be able to break into the tourist market this region is known for, and earn a decent income from his talents.

Andrew Potocnik.



Didi's turned items ready for sale

Workshop for Sale: Passive solar designed workshop on concrete slab, with light earth walls and 3 phase power.

Stephen Oram described his workshop in the Australian Wood Review No.57, he obviously loved it then and still does, but time has marched on and there's a move afoot!

The 12m x 10m workshop, along with two dwellings, and a studio/exhibition space (all passive solar) on 2.25 acres in Hepburn Springs is for sale.



The property is called Birrith Birrith (Google it) and is ready for a woodworker (or two) to move in - machinery could be included in sale, by negotiation.

Stephen has made many beautiful pieces in his Hepburn workshop including 68 Celtic lap harps and hopes it will continue as a woodworker's haven.

Other features: food gardens, orchards, woodlots, all town services, including natural gas, good internet, sewerage, etc.

For more information contact stephenoram60@gmail.com, look up www.holmgren.com.au/birrith.birrith, or <http://www.ecoproperty.com/10000017/>,

Open Day at 8 Fifteenth Street, Hepburn, 3461: 1-5pm SUNDAY 27th Sept and SATURDAY 3rd Oct 2015

September 2015

CNC Machining Service for Wood Components

The VWA CNC overhead router now available for hire. It is a Multicam M-1 model, with a 1.0 x 1.2 m bed, which is capable of producing a range of 2 and 3 dimensional work. We also acquired a new more powerful computer together with Rhino 3D software to do the computer modelling.



Please contact Sam if you are interested. (M) 0404 520 680. See more of Sam's work on www.semdesign.com.au.

For Sale: Red gum and Burls



Peter Howarth has timber for sale. Red gum and other gum tree burls ranging from 6cm to 40cm and much bigger.

Material can be delivered, or collected in Mt Gambier, SA.

If you are interested, please contact Peter at skidderpete@gmail.com or by phone 0406582106

For Sale: Various Timber Stock

Bill Curtis, from the Yarrowonga Victoria area, is now no longer able to undertake any wood working activity due to a physical disability.

Among his ample stocks of timber he has available new and preloved N.Z. Kauri, Pine, Oregon, Pacific maple, furniture grade red gum, Murray pine, Radiata Pine, Mountain Ash, Hardwood, Ironbark, and Australian red pine.

Anybody interested in purchasing should contact Bill at billnjean@bigpond.com

Current VWA Committee and Contacts:

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