



By Hand & Eye

Sydney Woodturner's
Guild Inc.

Editorial - Bill Shean

Incorporation Vote—15 September

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By now every member should have received their notice of motion for the General Meeting to be held on 15 September to consider the proposed new rules for the Guild and the incorporation of regions.

son, turn up and have your say, then vote. Or you can vote by proxy. Complete the proxy form and give it to a member who will be attending. Note, that the attending member can only 5 proxies. See the proxy form for the rules of when you have to have it done, who you have to notify etc

a great deal of expense and work to ensure that a copy of the rules and an explanatory section was sent to you as part of the Notice of Motion. Please read the papers, discuss with your Guild Rep, discuss with your fellow members.

Please make sure you vote. Regardless of whether you are for or against the changes, voting makes sure that your voice is heard and that you participate in the process.

But vote!! If you do not vote, do not complain at the result.

And then vote!!!!!!
See you at the meeting on 15 September, 6.30pm at the Guild Hall, Waldron Road,
cccccccccccccccc

You can vote in per-

The Guild has gone to

Alex Bendellis' Portrait of a... Landscape

My recent two-month European holiday prevented me from interviewing a colleague for the BH&E. I thought, though, that I had better redeem myself and write a short article about my impressions (from a woodworker's point of view) of the various lo-

calities we visited. So you might say it is a portrait of a landscape (with apologies to page layout and printer-savvy readers). Being our first overseas jaunt, I did not visit towns for woodturning purposes, but I could not help but appreciate the various uses



of wood displayed.



Since moving to country NSW, I've noticed some rather unusual changes in myself that I find difficult to explain. I suspect that it has to do with the fact that I am now spending much more time outside, working in the garden and wandering around the backyard, thinking about my land, noticing the differences between the various types of trees, bushes and grasses, and how the insects and animals "use" the resources that are there. Perhaps it is simply that I am feeling much closer to Nature and beginning to learn how to respond to the environmental signals.

You see, in the last six to ten months or so, I've begun to get remarkably good at telling the weather. No, I'm not using a barometer, wind gauge, or any of the usual equipment that allow scientists to justify their guesses. Instead, I'm just using my senses to notice what is happening, and reading the signs that are there. I suspect anyone can learn to do the same thing. So, if you're interested, I might spend a little time explaining how to do it, and what to look for.

For example, the following have never failed to be 100% accurate:

- When I stand outside, and get wet around my head – it's raining.

- If I stand outside, and my head is not getting wet, but my feet are – it has rained.
- If I notice the trees and bushes swaying – it's windy.
- If the cat spontaneously cuddles up to me – it's cold.
- If I have a craving for salads, cold meats, and cold drinks – it's hot.
- If the politicians pass another law saying we can't use water, and the Water Board increases it's rates (again!) – it's dry.

(We won't discuss how the politicians and the Water Board were responsible over the last 50 years for providing the infrastructure so that Australians would have adequate water resources for the growing population. That discussion, believe me, has absolutely nothing to do with the weather.)

Again, I hear you cry: "But that's nothing special. That's common sense. Anybody can do that!" And you're right. The point is, when living in the city, I didn't do it. I depended on the media's nightly fairy-tales (Have you every switched channels

between weather reports and seen a 5 degree difference in the reported maximum day-time temperature for downtown Sydney? Now tell me, with all cynicism aside, that somebody didn't just make up those values.)

How often do we look for ourselves? How often do we decide for ourselves? As craft-people, most of us are remarkably creative, and all of us are dedicated to improving our skills. Creativity requires close attention to "what is actually there" (the wood's defects and strengths, grain, colour, etc.). It requires innovation (deciding how we're going to use the wood, and whether it's suitable for the purpose), problem solving ("Oops, that flaw didn't show on the outside"), a sense of "what is right" (otherwise known as design and beauty), as well as the use of sometimes-limited tools to produce a physical object that matches the image that is in our mind (or at least, to get as close to that image as our talent allows). All of these skills are used for everything we make on our lathes, even if it is "just a copy".

So, I would like to suggest that we all use these skills, not only in woodturning, but also in the normal everyday things we do, even something as mundane as noticing the weather. Why not, since we all have shown that we have the ability?

AUGUST QUIZ

Answers on page 6

Ernie Newman

1/ Trees appeared on the Earth over 1 billion years ago. True or false?

2/ Can hot melt glue be safely used to hold a large bowl blank?

3/ When a box is made on the lathe the lid is often held on the base during turning. This requires a snug fit. If the fit is very tight it can be difficult to get the lid off, particularly if the box is shaped like an egg or an apple. How can the lid be removed without damaging the work?

4/ Drill bit shanks are often harder near the flute of the drill and softer near the end which goes into the drill chuck. The flute needs to be hard so that it retains its cutting edge but why is the other end often soft?

5/ Water-pipes made from Elm were laid under the ground in London in 1613. They lasted 300 years before they failed: true or false?



In recent months I've had the pleasure of attending a number of Regions as the demonstrator for the day. And as the events organizer for the Southern highlands, I've also organized a number of demonstrators from outside our own Region.

In June we arranged for Terry Baker to spend a day with us - for which we paid a commercial fee. In March, Western Blue Mtns did the same and had Neil Scobie down for a weekend including a hands-on day on the



Terry Baker at work

Monday.

Southern Region has arranged for Vaughan Richmond to demonstrate and run a workshop day in the last weekend of August.

All of these are at a moderate cost. Generally around \$20 per head per day for a demonstration and \$60 for a workshop.

And generally this includes lunch!

But all Regions seem to have some resistance from members to meet the cost of hiring that professional for the day.

We are prepared to pay \$14 for 2 hours at a movie, but seem to quibble at \$20 for 5-6 hours of seeing a genuine expert of our great hobby provide us with a

myriad of hints and ideas and entertain us in the process.

A good demonstration can lift the skill level, raise interest in a different area of work and just give us all a new lift.

So ask yourself, when was the last time your Region looked outside itself for a new vision, idea or idea?

Plan a new path!

Ask someone different! Just may be, you will find something new to try!

President's Message - Barry Belford

Unfortunately, I have to start my message with sad news. On the 6th July, Ted Macquart lost his wife Wendy after a short stay in hospital. Ted is a well respected long time member of Southern Region and on behalf of members I would like to offer our condolences to Ted and his family.

As all members probably know by now, there is a Special General Meeting on the 15th September to resolve the issue of incorporation. Please make sure you register your vote.

We have been fortunate enough to have demonstrators at our last bi-monthly meeting and I thank Trevor Simpson and Gavin Wenham for volunteering to demonstrate for us. If you would like to volunteer or have a suggestion for demonstrators or a theme for Show and Tell, please let me know.

Bill Shean has indicated that he believes each Region do some things differently. If you are aware of a difference, please let Bill know and share with all the other Regions your experiences.

Elsewhere in BH&E, you will find details of an invitation from Gunnedah Woodturners for a visit to Gunnedah in October.

Have fun making shavings!!!



As of July 10, the Sydney Woodturners Guild membership database shows 725 active members. However, more than 340 of these have not renewed their membership this year. This discrepancy will be investigated and corrected after renewals close.

A total of 408 members in the database are no longer shown as active. Of these, 257 were from previous years, which means that, as well as the 340 members above, an additional 151 "current" members have not yet renewed and are at risk of losing their Guild benefits by the end of this month.

As has been widely published, renewals were due as of 30 June, 2006. One month "grace

period" has been granted by the Guild Committee to cover mailing difficulties (not holidays, or "I forgot" as seems to be the common misunderstanding). However, any renewal form arriving after 31 July, 2006 will be forwarded to the Committee as a New Membership Application request. As a result, the member will lose their previous membership number as well as any years of membership. Further, the member will not be allowed to use any Guild equipment until the application is processed.

Please note: an "inactive" membership number cannot be reactivated for **any** reason. The database was last "cleaned" in 2002. As well as correcting as many discrepancies as

possible, I am intending to remove all inactive membership records shortly after the grace period ends. This will mean that there will be no official record of a non-current membership.

To avoid disappointment, please get your renewals in before the grace period ends.

Thank you.

Ken Sullivan

Membership Secretary

Alex Bendellis' Portrait of a... Landscape - Continued

Paris, Paris... ah... the Louvre museum section on Egyptian antiquities where you find some extremely well preserved wooden furniture and statues, notably the "Chancelier Nakhti" which was sculpted from a piece of Acacia and depicts a prominent person. The cracks in the wood representing the loincloth area resembled folds in the cloth. A similar wooden sculpture is the "Sheikh-el-Baled" which can be found in the Cairo museum.

Many of the apartment buildings in central Paris are very well maintained and are over 300 years old. The apartment where we stayed was having its entire lead sheeting roof replaced (maintenance scheduled once every century!!). Despite the external stone construction appearance, in reality, the floors of these buildings consist of very thick wooden beams keyed into the stone vertical walls and exteriors. Marble or wooden floor covering is then laid upon the support beams. Considering the available fuel, it is no wonder that fires spread rapidly between these buildings in comparison to modern construction methods of concrete columns/beams and suspended slabs (I am not going to get into a debate on fire safety).

I may digress a bit here, but for those who may have visited New Zealand they will vividly remember that in practically all souvenir shops you will find countless clocks and artifacts made of Kauri wood. Paris, on the other hand, has very little wood craft in tourist shops but plenty of plastic Eiffel tower replicas though!!

Despite several forests leading to the Normandy coast, no woodcraft is on display in the shops of this region. Many roadside stalls, though, will sell you local produce made of apples. Indulge in the apple liqueur but stay away from the 42% alcohol and 15 year-old Calvados (matured in Oak barrels) unless you really truly love your cognac. Now, back to the topic of timber... you can gaze at timbers used in the construction of buildings in the villages leading to the coast. A typical little-



known village called Domfront has excellent examples of the old wooden pier and beam construction. It is astonishing to see many very thick door or window lintels that are sloping and sagging but still supporting (see photo).

South of Paris, the Loire valley is a castle paradise. You can appreciate their architecture and marvel at the thickness of the stone walls that are usually more than a metre thick. Once again, huge Chene (Oak) joists were evident. Do visit the Chambord Castle to admire the famous double helix stairwell inspired by Leonardo Da Vinci.

In the Provence region, you can visit the Popes' Palace in the town of Avignon and see the St. Benezet broken bridge made famous in the song "Sur le Pont d'Avignon...". This town became the papal base during the 14th century, lasting for about 100 years, at a time when it was unsafe for the Popes to reside in Rome. The main palace was built over a short period of three years and further upgraded over twenty years. The floor of the huge reception rooms consist of



large marble slabs (about 1.2m x 0.6m). The slabs lay on narrowly separated 10 metre long huge bearers (guess about 400x500mm) made of Meleze (akin to Sequoia). Meleze is a pine tree that grows at high altitudes in the Alps and is one of the few pine trees that lose its needles in winter. Meleze is very resistant to borer attack (so I am told by the guide).

Reaching Nice on the Mediterranean coast, we began to find some small wood artifacts but not to the extent of those found in Italy which was our next destination.

Most of Italy has an abundance of ceramic work. In Venice we found glass as the major craft product. Florence is renown for leather-work and its many well known painters and sculptors. The famous wooden crucifix (by Cimabue in 1270) on display at Santa Croce church was severely damaged during the flood of 1966. It was not restored but thousands of small to large wooden replicas of this cross are available for purchase at the church or throughout souvenirs outlets. Tuscany is well known for its specialty wines such as chianti. Olive groves abound and it was reassuring to see that olive wood has been used extensively. There are many shops in San Gimignano that sell not only olive oil but also very thick, heavy chopping boards made of olive wood (see photo). I was tempted to buy one board and bring it back to Sydney but the sheer weight of the large boards (about 4kg) precluded me from adding it to our already heavy luggage. What impressed me were the many church paintings that have been painted on wood. One large wood-panel painting seen at the museum in Siena was sawn and converted into various smaller panels. I was truly impressed by the beautiful condition of these aged wood paintings. Considering

the vagaries of wood, the artists must have followed a well rehearsed method of wood selection, seasoning and stabilization to be able to use the material and ensure that it will not warp, crack or distort with time. I believe the seasoning method and varnishes used by Stradivarius (from Cremona) to make his violins has eluded craftsmen trying to replicate his instruments.

Rome was fascinating with its plethora of Travertine marble sculptures, but what left me in awe was the thought of the dimension of the wooden poles that, once upon a time, were perched and anchored atop of the Colosseum to support shade covers for the protection of the spectators from the heat of the sun. A few stone counterweights/anchors can still be seen lying on the ground on the perimeter of the Colosseum. Teams of sailors manipulated the ropes that stretched from these ground anchors to the top of the poles when they wanted to unfurl the canvas awnings.

Apart from the typical tourist kitsch you find in shops throughout Italy, there is a fascination with wooden Pinocchio's available in all sorts of (nose) sizes. Is this perhaps the equivalent of the Didgeridoo that can be purchased throughout Australia? Interestingly, in Rome I also came across a complete life-size wooden motorcycle similar to the one shown on the front cover of the Australian Woodworker (June 2002). At the Vatican, I purchased a wooden cross with what artists call "negative space". The shape of interest is created by the space in



the material rather than the material itself (see photo).

Venice may not have much wood-work art as it is swamped (pardon the pun) with glass craft. However, Venice itself is fascinating because most of its buildings are built on wood piles. A wood pile is fitted with a metal spike at the base so that it can be driven into the swampy marsh bog that is Venice. Indeed, land reclamation is still going on. During a trip in the water taxi, a small girl was asking her father why they use timber if it rots away. The forthcoming explanation was that as long as the wood is submerged and oxygen is excluded, wood will last a long time.

Further south on the Amalfi coast, we came upon a factory cum museum that produces hand-made paper in the town of Amalfi. The factory is dated to the medieval ages and produced the finest paper when Venice was at its peak as a trading port. It is the only one remaining that still makes limited quantities of hand-made paper from the traditional material of old clothing and rags. With the advent of wood-pulp chips, bleach processing and large scale manufacture of paper, hand-made paper is now relegated to specialized craftsmen.

It is not a surprise that there was not much evidence of woodwork in Pompeii. There was, though, evidence of chariot tracks on the cobblestones. The track separation (about 4ft 6" as measured using my sneakers) seems to support the widely circulated email that current standard rail track gauge (4ft-8.5") has its roots as far back as the Romans who built roads all over Europe to suit their chariots.

Finally, with respect to woodwork



craft, the crowning moment was found in Sorrento. Although the Amalfi coast is well known for its lemoncello liqueur (do try it!), Sorrento must be the capital of marquetry. Souvenir shops are filled with a huge array of beautiful marquetry hangings and inlaid jewellery boxes. Marquetry shops abound with (very expensive) furniture (see photo). This is the first time that I saw specialized shops manned by artisans who exclusively do marquetry work. One



such shop had its floor made of and decorated with a complex array of various coloured marble segments in the form of marquetry work. We were told that Nice and Sorrento

have had long standing rivalry in marquetry and organize yearly competitions in the craft. The quality of the work is astounding.

Thank you for letting me share some trip highlights and I hope to return to the regular portrait article in the next edition.

Alec Bendeli

Turnabout

The sewing machines gather dust,
Meals are late and no longer must,
Be on time.

Gardens buried under shavings lie,
While mending and 'gunna do' jobs pile high,
Rejected.

While out in their 'sheds' quietly singing songs,
The ladies turn wood for hours long,
Contented.

Now their husbands and children too,
Despite respect and enjoyment of what they can do,
Feel neglected.

"Is there no cure?" friends and families cry,
But none can be found, though many have tried,
To find one.

Still out in their 'sheds' amongst the shavings and dust,
The ladies turn wood, for turn they must,
Creative, captivated.....

AUGUST QUIZ ANSWERS

1/ False. The first trees are thought to have appeared on the Earth a little less than 400 million years ago

2/ Hot melt glue can be safely used to hold a large bowl blank. It has terrific holding power if there is a large surface area of contact and the two surfaces mate smoothly. Hot melt glue is less practical than a chuck for holding end grain work such as a goblet, eggcup or vase but can sometimes be effective if light cuts are taken.

3/ One way to remove a tightly fitting box lid is to take the box out of the chuck and warm it in a microwave. This removes moisture from the wood causing it to shrink temporarily and the fit frees up. The box can then be re-chucked and sanded till the desired fit is achieved.

4/ Drill bit shanks are often softer near the end which goes into the drill chuck so that the jaws of the drill chuck can hold the drill more securely and to prolong the life of the jaws. A broken or bent drill bit may be used as a scraper. First break the drill bit at the base of the flute [where the steel is hard] then mount it in a mild [soft] steel bar by drilling a hole in end of the bar and tapping the drill bit in with a mallet. Grind the drill bit to shape, add a handle and you have a cheap scraper made from very hard steel. If it is necessary to cool the drill bit during grinding then use oil not water.

5/ False. Elm water-pipes laid in London in 1613 were excavated in 1930 and were perfectly sound.

WANTED A second hand mini lathe - Vicmarc or Jet.
Contact Ernie on 4739 1248 or ernienewman@hotmail.com



This is a sadly belated advice of a Life Membership award which has not been reported in By Hand & Eye, for which we offer a sincere apology to Pat Thorpe.

re-



During Southern Region's Maxi-day in May, 2005, Pat Thorpe was

warded for his work within the Guild, spanning many years, with the pres-

entation of Life Membership; presented by Peter Herbert and Warren Rankin. It has been a big year so far for Pat as he received a First Prize and Standard of Excellence awards at the Royal Easter Show this year. Then there were his several birthday celebrations during Turn-fest 2005....but that's another story!

Gunnedah Visit

Gunnedah Woodturners Inc., have invited us to visit them in October 2006. The proposed program is as follows:

Friday 20th Oct—book into the Red chief motel, Henry St, Gunnedah. Ph. 0267 420 833. Fax 0267 424 872

(Dinner at our own arrangement, probably book at a local club).

Saturday 21st October—10.00am morning tea at clubhouse, turning and demonstrations until approx.

3.00pm with a B-B-Q lunch. There is a large market in the centre of town for the ladies to visit as well as a bus tour of the local area for anyone not interested in the woodturning.

Saturday night, a baked dinner at the local Bowling Club plus local entertainment.

Sunday 22nd October—a visit to a local Wildlife Park with a b-b-q lunch.

Accommodation at the Red Chief Motel is \$70 pd with a deposit of

\$70 required by 22nd September.

The cost for lunch and dinner on Sat and lunch Sun is \$45 a head.

There is a nice area around the pool to gather fro pre-dinner drinks so bring folding chairs and a table.

Drinks and nibblies will be up to each couple, so you can choose what you prefer.

Please contact Barry Belford on 9771 4122 to book a place.

Letter to the Editor

Editor
Membership Secretary
PO Box 469, Bundanoon, NSW, 2875

Dear Bill and Membership Secretary-also others.
My partner, Edna, and I have relocated to Casino situated inland on the North coast of NSW.

It is because of that reason, after many years as a member of the Sydney Woodturner's Guild, I have decided to resign.

We are now members of the Northern Rivers Cooperative Society, who

are currently transferring to an incorporated group. It has to be done to avoid paying \$70, normally paid to a qualified auditor to inspect their books each year.

During a visit to the Redcliffe Woodworkers Society Inc., a few months ago, they and other similar groups in Brisbane and surrounding country areas voted on a proposal to investigate having an umbrella committee to control insurance and other miscellaneous items.

Similar to the Sydney Woodturner's Guild, these other groups are going in the same direction, except they are already incorporated.

Whatever decision has been made, or is to be made, I wish all members the best of luck for the future.

Yours faithfully
Malcolm Clark
No: 949
CMCA Casino Village
PO Box 2274/E11
Casino NSW 2479
Tel: 02 666 28273



Bankstown

July Meeting

24 members and two visitors attended and all present seemed to enjoy the friendship, camaraderie, demonstrations, lunch and Show and Tell.

Gary Light conducted Show and Tell during lunch, and was full of praise for the work on display.



No particular activities were scheduled, but 6 lathes were in constant use during the day, many tools were sharpened, and much "advice" and many "suggestions" were flung around like confetti (or maybe that should be rice, to be environmentally correct).

The local AGM was held and the



new committee was elected for the coming year. Kevin Santwyk was elected as the inaugural President of the new to be incorporated region, Alf Lord is the Vice President, with Ken O'Donnell re-elected Treasurer, and Doug Midgley as Secretary and Public Officer.

As usual, a great day was enjoyed by all present, and both our visitors asked for membership application forms before they went home.

Meetings are on every month on the first Saturday at 8.30am and second Tuesday at 6.00pm, and everyone is welcome to attend. On

August Meeting

Saturday August 5, Gorgi Armen demonstrated for our Bankstown Region. If it can be sharpened, Gorgi did it, and all on that amazingly simple gadget, the Unijig.

26 members were present, and I am sure that after Gorgi's demonstration, if they didn't purchase one there and then, Santa (or one of his helpers) will receive an order in the next mail. Those of us lucky enough to have a birthday before Christmas may get their Unijig a little earlier.

In fact Gorgi's demo of his jig was so interesting, that no one did any turning on the day, and the only cleaning up we had to do was a bit of grinding dust, and a heap of sawdust where Kevin got carried away with his electric chainsaw.

Show and Tell was well supported, with articles from small lidded boxes (both square and round), pot pourri bowls, candle holders, an oval vase, and small bowls which were given to Bert Sims to sell to raise money for



Bankstown Region's charity, the orphanage in Cambodia. There was also a wonderful segmented decanter set, complete with six tumblers on a tray.



Worth a special mention was a "skeleton clock" under a glass cover which was made by our occasional presenter, Bert.

The one change that should occur at next meeting is that Show and Tell will be bigger than ever, judging by the number of well sharpened tools that left the hall after Gorgi's demo.

Thanks for your efforts, Gorgi. We all had a great day, and hope you did also.

Hornsby

July

For our July meeting, 24 members gathered at Annangrove on a clear but crispy Saturday morning. Where they were extended a hearty welcome by the group's convenor Lindsay Skinner. Who also welcomed our special guest Bill Shean, a member of the Southern Highlands Region.

In the absence of our guild representative (*currently swanning around the wine regions of Bordeaux*) Lloyd Thomas reported that a date for the vote for incorporation would be decided shortly most likely in September 2006.

Also hard copies of the latest issue of the Hand & Eye are available to members and in future these will be available on the Guild's website.

Lindsay made mention that he had been in contact with a door manufacturer and it is likely that off cuts of cabinet quality timbers could become available in the near future. Colin Hunter mentioned that he could also have a source of timber suitable for turning.

To commence the S & T segment, Lloyd Thomas showed the finished rectangular box with dovetailed corners now complete with hinges. (*It was reported last month that the dovetails were cut using an Angle-mag when indeed they were cut using a Gifkins jig, I stand corrected. Ed.*)

Keith Pascall had been busy turning a large vase with a lot of colour and quite a number of holes, from



a Tasmanian Eucalyptus burl. (Keith however would not reveal the technique used to produce these holes. Ed).

Colin Hunter had been using New Guinea Rosewood and had been busy turning a rectangular sided serving dish the "wings" of, which had been finished using a power sander. Colin had also used N. G. Rosewood to turn a lidded box with a flat level lid and a small bowl. For something different a banksia nut had been cut through lengthwise using a bandsaw. Then mounted on the lathe and turned a recess on one side. A large paper clip had been mounted on the turned side to hold notes or business cards.

Elwyn Muller had completed the wave bowl from English Oak, which was shown only partially completed at last months meeting. (Well done.)

Aaron Ehrlich showed a sundial that had been constructed by first turning a bowl then cutting the bowl in half and reglueing the opposite sides. The excess material was removed using a band saw. Leaving a half shell and points connected with a brass rod. Aaron mentioned that the design was based on an analemmic equatorial design (*who are we to question this! Ed*). He then explained how the sundial functioned that as the sun's rays hit the brass rod the shadow would show the time during the day. Also a solar collector in the sundial would activate an alarm when the sun's shadow passed across it. Using a torch light at night would also activate this alarm. Thus we have the first sundial in the world that operated both night and day.

Today's demonstrator, Bill Shean mentioned that a lot of his turning is done at markets and at country fairs. Where it is necessary to turn and finish an item quickly in order to maintain the attention of the public. Also the turned item must have some practical usage in order for it to be purchased. Over time Bill has come to realise that some form of friction chucking provided the best opportunity to save time

when turning. He has found that brass rod held in a Jacob's chuck was the best method to provide the friction chuck, also the brass is sufficiently soft not to damage the turning tool if a slip up occurs. He uses a range of different sized brass rod blanks for specific turning jobs.

Bill then demonstrated various holding methods for turning small spindle work.

Knife handle: A pre-drilled blank is mounted on a 3/8" brass mandrel in a Jacob's chuck held in the headstock, bringing the tailstock up for support. Using a small skew chisel to rough down the blank to a cylinder. Turn a half bead on the top or headstock end of the blank leaving it slightly concave to get a good fit with the knife blade. Turn a slightly concave bead at the tailstock end and part off. Glue in the blade using PVA glue that also seals the end and finish with your preferred wax or polish.

Needle cases: Cut 2 blanks from the same piece of timber. The piece for the case is drilled with a 3/8" drill and the top with a 1/2" drill. The case piece is then mounted in the lathe and roughly turned, then using a parting tool the tenon is cut to size, fit the hole drilled in the top piece. Remove the case piece from the brass mandrel and test fit. When satisfied with the fit clean up the edge on the end and mark off the end of the job. Plane down the sides using a skew and shape the end commencing with a half bead and the undercutting the shoulder before finishing the end with a convex shaped point. The same procedure is done with the top section and when both pieces are jointed together the job is completed.

Toothpick holder: An attractive timber pre-drilled blank (only part way) is mounted on a 1" brass rod and this is held in a compression chuck. Using a roughing gouge the blank is turned into a cylindrical shape. The external shape is then cut using a skew chisel and the base is squared off. Some light sanding and the completed item is removed from the brass mandrel.

Salt and peppershakers can be made in a similar manner only having to fit the tube for the ingredients in the hole

and fitting the lid.

Bottle stopper: A 50mm square blank has been drilled part way and a 1/2" dowel was glued into the drilled hole. Leaving overnight for the glue to cure and ensure a good bond. Mount the dowel end onto a pin jaw chuck in the lathe and shape the outside of the blank finish off by sanding to a satisfactory smoothness. Cut down the length of the dowel to fit a ribbed plastic end or drilled cork and attach using quick drying contact cement (glue).

Lamp pulls: A blank has been drilled right through using a 3/8" drill to take the cord and a slightly wider hole is drilled at one end to take the knotted cord This will also be the bottom end of the light pull. The pre-drilled blank is mounted between centres with a stepped drive in the headstock and the outside shape is turned.

Lace bobbins: Blank is mounted between centres, a V cut is made at each end to mark out the job. A special Lace bobbin tail stock was used to support the end of the work, this was a "Record" special end for lace bobbins that appeared to allow the piece to float in it. Then turn the blank to a cylinder with a skew. Mark out the main features of the bobbin and using a skew and very light cuts remove the excess timber. Using an underhand grip to support the timber that will flex due to its thinness. The bobbin was turned in one go, as stopping the work would not be successful as the work would break on starting up the lathe again. Lightly sand to finish. Lace workers do not like any finish applied, and were not fussy on exact style but liked them in pairs.

A very enlightening afternoon was had by all, our thanks to Bill Shean

Next months "homework" will be a pair of lace bobbins.

August Meeting

It was a clear day, the second Saturday of the month and 20 members of the Hornsby Region met at Annangrove, where Lindsay Skinner our Regional Convenor greeted them.



The members were reminded of this month's "homework" being a pair of lace bobbins. As Kevin Leverton had brought in his wife's lace pillow complete with lace bobbins and threads, containing a roller to which was attached the lace pattern held with pins as well as the partially completed lace. Kevin explained that the type of bobbin used varies depending on the type of lace being made. Also that the ring of beads attached to the base of each bobbin was there for weight to hold the bobbin in place as and when they are moved. Russian tape lace is made using lace bobbins that are more bulbous in the body and don't have any beads attached. Kevin had turned his lace bobbins by holding the blank in a Jacobs's chuck and a live centre without the pin in the tailstock.

Russel Pinch displayed several different lace bobbins, using as a design template found in a lace making book. Russel explained that there were different types of bobbins namely, French, Honiton and Thumpers, the latter contained pewter and brass. The timber used to turn the bobbins was Hoop Pine held in pin jaws, this timber has no distinctive grain and was not 'whippy' during turning. Russell had also turned several tooth pic holders from Camphor Laurel, the blanks being mounted on copper pipe.

Colin Hunter showed a pot -pourri bowl turned from Surian (Malaysian Cedar), the timber had a nice pattern however a good finish was difficult to achieve as the timber was 'raggy' coming off the tool. Colin also displayed a platter turned from Beech and a pair of lace bobbins turned from New Guinea Rosewood; another pair of bobbins had been turned from "Binatree".

Rusty Manola displayed a long neck segmented bowl with an oil-based finish. He had also turned several pairs of lace bobbins, holding the blanks between the head stock mortice and tailstock and

working up from the tailstock.

Martin Nielsen showed a skew chisel that had been made from an old file that had been hardened and tempered, he had also made a tool rest. Using the new skew Martin had turned had turned several pairs of lace bobbins. The blanks were held in a Jacob's chuck and supported by the tailstock.

Keith Pascall has entered into his "modern antique period" (*his words not mine. Ed*) and had made a CD storage cabinet from Tasmanian Oak and Spotted Gum. The cabinet being too large to display the members had to be satisfied with a set of photos showing the end product.

Keith Day had taken up the challenge to turn a "Mother and Child" lace bobbin. The child bobbin went well however disaster struck when turning the 'mother' component and only the child portion could be viewed.

Greg Croker having returned from O/S showed a bottle stopper from Finland. This had been turned from a single piece of timber with tapered sides able to fit any sized bottle. There was neither a cork or plastic insert used.

After lunch, Aaron Ehrlich explained his philosophy that woodturning should be fun and this was supported by a wide and wacky range of turned items, which are collectively known as his "funny farm".

Commencing with a bowl that had been cut in half reglued, had some 'eyes' added that were held in timber wineglasses and could go to sleep. A piggy bank, consisting of a lidded bowl mounted on its side on a pedestal that thanked you when money was deposited via a slot. A wine decanter complete with candle, a bottle of wine was held in a cradle and by turning a handle the 'wine' could be poured into a glass. This was followed by an alcohol "Boozometer" that tested ones reflexes by having to run a wire loop along a wire without making contact.

A dinner gong that was made by metal spinning when the gong was hit it connected with a door chime. A Phrenology machine that measured the lumps on your cranium by using a set of callipers. The results could then be read of a chart to indicate character type, A series of different clocks from the 'smoking' head, the gimlet and bundy clock to the Chinese sundial. Other turned items were the Japanese "Kokusai" dolls that would produce a squealing sound when twisting the head. The hypnotic balance machine to check ones strength and the plunge drill to drive a 'sexometer'. (*A great fun presentation by Aaron. Ed*)

Following Aaron's "funny farm", Lindsay displayed examples of a wide range of different turning to challenge the members.

From mirrors with still life and abstract carvings on the rims to platters turned from coloured veneers. Platters that had been turned and the edges cut away to leave the shape of a Swan. The application of pokerwork, transferring of photo copied pictures, use of coloured epoxy and dyes to create a picture onto platters. Split turning done either in between centre or on a faceplate. Square turning both inside and out. The use of pewter and coloured metal powder to enhance a rather dull or nondescript timber. As well the different effects that could be achieved by using craftwood, plywood and spalted timber.

A fun as well as challenging afternoon was had by all, our thanks to both Aaron and Lindsay.

Next months "homework" will be a Japanese "Kokusai" dolls.

For our September meeting it is anticipated that Anne Dawes from the Western/Blue Mountains Region will be the demonstrator. Keep Turning.



Southern Region

Our two week "Wood Dimensions" exhibition at Hazelhurst provided a great deal of exposure for our Region and the Guild itself in June. Once again our local newspaper, "The Leader", assisted us to publicise the event by featuring a story on Bruce Leadbeatter in an edition before the exhibition began. Support for promotion was also provided by "The Australian Woodworker" and the NRMA's "Open Road".

The official opening on Saturday, 17 June was attended by about 100 people who heard from our Guild president, Barry Belford; our Regional Convenor, Ken McEwen; Life Member Bruce Leadbeatter; and, official guests The Hon Danna Vale MP and Barry Collier MP (both of whom are tremendous supporters of this Region).

In addition to an extensive display of turned items, also present were pieces from The Triton Owners Club of Oyster Bay Inc, the Marquetry Guild of NSW and the Sydney Woodcarving Group. As usual, Cubby House News contains a pictorial review as well a written piece by our arts reporter, John Field.

(July edition <http://www.sydneywoodturners.com.au/site/regions/southern/info.html>)

Vaughn Richmond is still due during the last weekend of August and should this edition reach you early, maybe you will still be able to contact Pat Thorpe (9524 2504) and be squeezed in.

Work is already underway for our next public event, the Wood and Craft Creations Show that is held annually at The Cubby House at the end of October.

Maxi-day themes ahead

16 September - Ladies Day. The blokes take a back seat ... will there be jam and scones with fresh cream again this year? Turn up

and find out!

21 October - Alan Cox: Green Timber. Why wait until it dries (and cracks).

18 November - Peter Stanbury: Pepper Mills. Hot stuff in here!

16 December - Ted Macquart: Segmented Work. Includes a great Christmas lunch.

Guessing Comp Prizes

These were awarded at the Wood Dimensions Exhibition.

1: Terry Murphy 2: Pat Thorpe 3&4: Jack Hungerford 5:Ken Dick 6: Gavin Wenham



Bruce's Patio As usual at our Maxi-days, Bruce was again out on the



patio in June.

Maurie Williams

Maurie Williams discussing one his segmented platters.



Western & Blue Mountains July Meeting

Guest Demonstrator: Bruce Leadbeatter

I, together with the other members who attended, were in awe of Bruce's knowledge, ingenuity, friendliness and willingness to assist our queries with answers and advice.

Vase Turning

Mount your piece on a face plate secured by 4 x 3/4" screws. After obtaining desired shape Bruce uses a scraper to remove any of the tool marks left. Use the scraper in a downward motion. This will result in a better, smoother finish as the fibres will tend to lay down.

For hollowing of a vase, Bruce used a Jacobs chuck with an extension bar at the tailstock end. Using a 1" and 2" forstener bit he would drill out the centre of the vase to the desired depth. Bruce suggested that you use the 2" drill bit first and drill approx. 1/2" into the end. Then with the 1" bit, drill right through the centre to the desired depth. Then take the 2" bit and drill down to the desired depth. The 1" hole previously drilled will now make it easier for the 2" bit to be used. As Bruce said "like putting a knife through butter".

He then used his "Leady Vase Hollowing Tool" which has a circular cutter and a flexible gauge, Bruce's quote was "using this tool any fool can do it".

Ball Turner

With the Ball turner attachment you can turn balls from 3 3/4" down to 1/2".

First, turn a spigot the desired length and width for the Screw Cup



Chuck. Using the template provided when you purchase the Screw Cup Chuck makes this



easy. If the timber is hard, ensure the spigot is the exact size. If the timber is soft you can be slightly larger as this would give you a faster thread when you screw the spigot into the chuck. Bruce applied soap to the spigot and used a car oil filter wrench, which is of plastic and rubber components. The rubber banding does not damage the timber when tightening.

He roughed out the size of the ball then adjusted the ball turning attachment to the axis of the ball. Using a 1/2" scraper attached to the ball turner and with the lathe running at approx 3,000rpm (to provide a smooth cut) he was able to turn a ball within minutes. To provide a smoother finish, he lifted the 1/2" scraper ever so slightly to obtain a superfine cut. If desired you could finish the end and use a skew chisel to cut off the ball and then place this into a jam chuck to finish the end.

Bruce however continued by removing the excess timber at the cup chuck end. With his beading tool he turned a small bead on the base within a second. Isoguard was used initially and then wax was applied.

Bruce finished by using the friction from the palm of his hand over the completed work. The wax he used was 1 part bees wax, 3 part carnauba wax and orange shellac. Then he used his drill guide and the index on the Leady Lathe to drill 6 holes into the ball. Presto, "Pen Holder". If you have the right tools, it is made to look so easy, especially when Bruce is demonstrating.



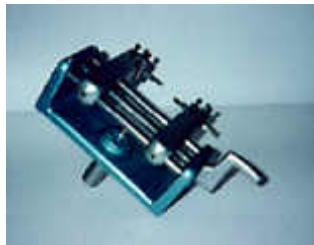
Goblet with Captive Ring

Bruce used the Screw Cup Chuck for this quick demonstration. To

achieve this, Bruce used his goblet cutter which made short work of the receptacle and he then used his ring tool to finish off the inside and shape the goblet. The captive ring, stem and base were all done in a flash. (I will need to view video or DVD it was so fast). Then he sanded and cut with the parting tool. As Bruce said "Rough and ready Leady".

Ring Cutting Attachment

What a clever invention! It helps to reduce all your off cuts (timber waste) with a bit of gluing and turning these into any shape of bowls or vases. Your imagination is the limit of creations you can achieve. You will need to see the video or DVD to see how easily Bruce turned a bowl from his off cuts. Basically the cutters (two blades) are attached to a jig with a handle.



After you have glued all your offcuts, you cut out a round disc. This is placed on the headstock using the self tightening chuck. The Ring Cutting attachment is used to cut rings from the disc at an angle of 50% and 12mm thick (templates are provided for this). The cutters are used by cutting from the front and back with a simple turn of a handle. It was so easy that he called on Erich to cut a ring. Bruce said that if you have used this cutter you end up purchasing one. This was the reason he let Erich have a go cutting a ring.

When all the rings have been cut they are sanded and then glued together with PVA glue, set aside to dry either with a weight on top or in a clamp.

Other items Bruce demonstrated were the Vase Hollowing Tool and Hollowing Tool, router jigs which he used to place flutes on the outside and inside of bowls.

Overall we had an enjoyable day.

Thanks go to Bruce for a great demonstration as much was learnt by all.

By Ian O'Connor

Show and Tell

Bruce Leadbeatter conducted this Show and Tell and commented favourably on the high standard of the exhibits. He described how we all go through stages of learning in this hobby and we learn from each other.

Any "happy" design has to fulfil a number of appropriate elements, things like colour, shape, line and balance. He contends that two important factors in evaluating design are whether the article is pleasant to look at if it is functional.

It was certainly pleasing to see so many pieces on display so a big thank you to all those members who brought items along. The quantity and standard of the items reflects well on our club.

Erich Aldinger presented 3 wine goblets with captured rings in olive and black walnut, finished with



7008. He also showed a potpourri bowl in sandalwood.

Bob Taylor had 2 bowls in black-hearted sassafras glistening with 7008 together with a pepper mill from camphor laurel.

Trish Gale had 2 fountain pens of mountain ash and mahogany, finished with friction polish.

George Wells presented 3 bowls finished with Estapol, 2 of camphor laurel and 1 of jacaranda.

Manny Farrugia had 2 segmented



bowls.

Toby McIlwain left the natural oregon timber finish on his Mari Dai (Japanese) braiding stool.

Robyn Mahoney had a music box



from New Zealand beech and kalatis (shellac) and a cockleburn puzzle in cedar.

Larry Bailey displayed a vase from Japanese cedar and a paulownia bowl, both finished with Isogard and friction polish

Syd Churchward had a pot pourri made from jarrah burl, another bowl and a candle holder (shellac).

John Malyziak presented a segmented vase from cedar and jacaranda and an impressive camphor laurel teapot finished with Instant Estapol.

Mike Harvey had a bud vase and a chunky elevated bowl, both from camphor laurel and finished with friction polish.

Allan Kirkland displayed a silky oak bowl, a rosewood vase and a camphor laurel pedestal all with Estapol Gloss.



Des Page received favourable comments for his walnut platter finished with 7008 and 3 lidded boxes from camphor laurel, jacaranda and callistemon (bottlebrush)

Graham Murray had ducks from pine, maple and jacaranda (shellac).

Southern Highlands

May Meeting

This turned into one of the most interesting meetings ever held at Southern Highlands with our most unusual activity for the day. But more of that later.

With some impromptu turning in the morning followed by a hearty lunch, the day got under way pretty well.

Peter Herbert, in his new role of convenor, opened the meeting and worked his way through the business of the day. Coming events were covered, particularly the Working with Wood Show. The booking sheet for Terry Baker needs to be completed today. But due to a low acceptance of the workshop, it is off on the Sunday.

Graham Zeeley at Southern Trade Supplies has blanks for sale plus the last of his woodturning equipment. Blanks are 1/3rd of normal prices.

John Harris

The library -he is looking for the Turned Chessman from the library, who's got it?

Lofty needs an offsider to look after the library when he is away. Volunteers called for?

Shirts—these are now ready and all orders were at the meeting. If any one wants a shirt or embroidery done on a jacket or smock, let him know and pay your money and it will be ready a few weeks later.

Add in woodchips for some gear from a turner recently passed away. See him or ring the wife whose number is in Woodchips.

Working With Wood Show

The bus will be leaving Moss Vale at 8.00am and then do a pick up at 8.30am at Mittagong. Cost will be \$18

a head.

Representative

Bill Shean gave an update on incorporation, we are now an incorporated body— The Highland Woodies, no members, no cash, no assets but all ready and waiting to go.

Treasurer

Ian Pye advised that we have a balance of \$2,300 in the General Fund and \$953 in the Equipment Fund. Most members have paid their Equipment Levy, if not then please pay. Our expenses are fitting within our income so we are seeing a steady increase in overall funds.

Any one with an idea as to what needs to be purchased, let one of the Committee know.

Mike Darlow was our demonstrator for the day. Although demonstration was not really what Mike did. Mike's assigned topic was "Woodturning Design" and rather than have a talk or demonstration, Mike decided we should do the work

We were given three tasks:

- A bowl with a 3 to 1 width to height ratio,
- A chess set; and
- Use a banksia nut.

What we had to do was draw the



THE DESIGN PROCESS

- INCEPTION
- FEASIBILITY
- INTENTIONS
- RESTRAINTS
- PRELIMINARY DESIGN
- INITIAL DESIGN PROPOSAL
- DETAILED DESIGN
- PLANNING
- PRODUCTION
- POST-PRODUCTION
- FEEDBACK

INCUBATION
ILLUMINATION



three tasks assigned above and we would then put all the drawings up and discuss what was good or poor design about each of them.

Mike gave us a brief intro into design: see the photo to the right of the steps involved in the design process.

Then we started on our tasks. And suddenly silence appeared. Brains started thinking—'what does a king in a chess set look like?' or 'I've never drawn a bowl before, where do I start?'

I thought Mike's technique for the day was excellent. It made us all participate in the process, and made us all look at how we conceive and plan our little projects. It was obvious that we all have some problems with putting our ideas onto paper and committing ourselves to working to a set plan.

But as Mike said at one point 'it's easier to make a line thinner or change it's position than it is to re-shape a piece of wood'.

The discussion that followed the drawing practice was quite intense. We all had a chance to defend our favourite shapes and our specific little designs for chess sets.

Mike awarded John Harris as the chess design winner and John Rossiter as the overall master winner for his consistent good shapes and designs. For which John R received a copy of Mike's Woodturning Design book.

So, who has gone out and bought a drawing book and some soft 2B pencils since the session so that you can

practice your drawing?

A challenge—next time you put a piece out for Show and Tell, also put out the drawing you did before you made the piece.

As you know, Mike is about to leave us and move to Jersey for three years while



his wife keeps him in the manner to which he wishes to become accustomed. And Mike is well known for his fabulous tool boxes, all made of cardboard. So we presented him with a little token of our thanks for the many tips and much support he has provided. I'm happy to report that he used the toolbox at the Working with Wood show.

June Meeting

Our meeting in June started with Terry Baker, the professional turner from the north coast. We had no informal activity in the lead-up to lunch as we normally do, instead we launched straight into Terry's demonstration.

At the time of starting, we only had 18 members in attendance, but more seemed to trickle in during the morning including a visitor, Anna Dawes from Western Blue Mtns Region. Eventually we finished with 32 members.

Terry Baker

We were offered a very different view of our craft of woodturning through Terry's demonstration.

He has a background of art, ceramics and then into turning, where he found that he wanted to apply his artist's background to his turning. This was a fairly radical move when he commenced turning as it was seen as quite radical and not traditional. He

sells his work through some local markets, overseas galleries as well as commissioned work. He has had work travel through Japan, the US and all over Australia in some travelling exhibitions.

Terry takes the approach that what comes off the lathe is not the final product but that rather the lathe produces is the canvas which his artist self then adds decoration through burning, cutting, texturing and painting.

Terry turned some simple pieces to start off, then began to burn with a blowtorch. He used a wire brush on a drill to brush off most of the burn, this added some texturing to the job which he then burned again. This was sanded and finished.



I think his most adventuresome effort was the triangle piece of burl that he started on. While it eventually flew off the lathe, he showed how to work an irregular shaped and weighted piece and how effective it could be.

After lunch, Terry moved onto his off the lathe techniques. We saw a



dremel used, different paints, gold cream, stains, more burning with a pyrography pen.

All up, an interesting and challenging day for us all.





Terry's Homemade Finishing Oil Formula:

6.5 cups of boiled linseed oil, 12 cups of pure gum turpentine, 1 cup of tung oil, 1/2 square inch of bees wax, 1 square inch of canauba wax, small amount of terrapin.

Put oil into a double walled boiler outside for ventilation, bring to boil. Add wax. When mixed, turn off heat then pour in turps and let cool down. Strain and bottle.



Terry's Sealer Formula: Mix proof-seal and methylated spirits in a 50:50 mixture. Bottle.

Ed: I've tried this mixture, well worth using.

Peter Herbert's Life Membership:

Bill Shean reported on Peter Herbert's award of Life Membership and called for a round of applause. He was awarded Life Membership for his many years of service to the Guild as rep for Southern Highlands, then Vice President and finally President. A total of 12 years of continuous Committee membership.

Peter then thanked members and the Guild for the honour and also for the assistance he has had from so many people in the preceding years.

August Meeting

The August meeting is to be a 'Hands On' day. We are not having a demonstrator on the day at all.

We will have a range of tools, such as Terry Baker used, for you to use on the day. A dremel, a gas flame, a pyrographic pen, paint, carving tools, a router and jig, chatter tool, Sorby texturing tool, wire brush in a drill, an Arbortech.

Bring a few pieces of your work that you would like to texture, carve, burn, paint, ink or a combination of any or all of these methods. Put to use Terry's demonstration from last month and try a few of the tech-

niques which he demonstrated.

Show and Tell was conducted by Terry Baker

Ian Pye: Spalted form. Lovely shape with a genuine worm hole. A segmented work which had some sanding marks.



Peter Herbert: An osage orange bowl. Outside shape did not follow the inside shape. Also a box in rosewood which needed a knob on the top. Terry suggested inscribe a ring and use a dremel to texture the ring. Also a pot pourri bowl in black heart sassafras which felt good in the hand.



John Harris : A little bowl with the bark round the edge. Also a little camphor laurel bowl. Also a box in gidgee. Top did not suit the bottom looks like a shape that would be better upside down. Also a scent bottle and a scent vase.



Anna Dawes: A three legged burl topped table



Max Donato: Box, of meranti with a music mechanism inside it. Plays



when the lid comes off but it needed a little persuasion to do so. Also a bud vase with a filler of araldite with some dye colouring. From a plum tree of his neighbour.





**Sydney Woodturner's Guild
Inc.**

SYDNEY WOODTURNERS GUILD Inc

COMMITTEE MEMBERS 2005/2006

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Clive Hales	4653 1070	Vice President
Warren Rankin	9600 8061	Secretary
Fred Warr	9520 9401	Treasurer
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Bart Galea	9667 2726	Eastern #
Ivan Holley	4571 1297	Hawkesbury #
Greg Croker	9498 2350	Hornsby #
John Jewell	9601 2610	MacArthur #
Keith Worsley	9528 6848	Menai #
Alex Bendeli	9416 1976	Peninsular #
Ted Macquart	9543 1377	Southern#
Bill Shean	0246 8343146	Southern Highlands#
Ian O'Connor		Western & BI Mtns#

Bankstown	Kevin Santwyk	9644 8366
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Hornsby	Lindsay Skinner	9679 1055
MacArthur	Clive Hales	4653 1070
Menai	Bill Black	9541 2405
Peninsular	Jack Butler	9999 4290
Southern	KenMcEwan	9528 7571
Southern Highlands	Peter Herbert	4872 1419
Western @ Blue Mtns	Bob Jarvis	9622 2741

Indicates Regional Representative for respective region

On the web!!
sydneywoodturners.com.au

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