



By Hand & Eye

Sydney Woodturner's
Guild Inc.

Editor - Bill Shean

July 2007

Sydney Working With Wood Show - 15 to 17 June 2007

Report by Alex Bendelli

The 2007 Guild's contribution to the Working with Wood show appeared to be similar to previous years yet there was another activity proceeding in the background.

A record was taken every half hour concerning the sales dollars, number of items sold, number of serious membership enquiries, a rough estimate of the crowd, a list of turners at the lathes and the table supervision activity by fellow members. Furthermore, a computerised list of all items for sale and a separate list for those marked "Not for Sale" helped the organisers to keep an accurate tab on the income and also feedback to the turners as to the progress and sales of their objects.



Certainly the list and item ID made cross-referencing simple but there were still many last minute items that appeared on Friday that were not listed, nor identified nor priced. These controls were a first step to upgrade our services to a more

Portrait of a Woodturner

John Crisp by Alex Bendelli

John Crisp #2079

Imagine my surprise when I arrived at John's abode and his wife Joyce greeted me with not only a cup of coffee and some cake but she thanked me for conducting this interview as it gave John an excuse to clear up the clutter inside and outside his shed.

I offered to carry the interview on an annual basis if that would help, so a Christmas visit is on the cards.... Upon entering the lounge room, he pointed to a large Camphor bowl that was turned with three other pals while attending a Tupperware party. A Tupperware party says I?? Of course!! While the women were busy selecting plasticware, the men retired to the



back shed and took turns at turning and finishing the large bowl.

There were several selections of smaller bowls which apparently were "large" but due to constant "design changes" ended up by being significantly smaller when completed. Indeed one of the bowls was presented to a well known member at the Southern Highlands association who commented that the tool should have been sharper!

September BH&E

Close off date for articles.

Monday 10 September

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Editor: I need a 'shed story' for the September edition. Is someone prepared to write a story on their shed. How you built it, how you designed it, or how it just grew. With a photograph or two. And some hints for the next shed builder. Volunteers will not be turned away.



John "the Jig man" aka John "Steptoe" Crisp was born in Peakhurst (NSW) in 1937 and was schooled at Peakhurst primary and then Hurstville Tech. John and Joyce have settled for retirement in the Southern Highlands and live in a rustic old stone house built in the 1800's on which John has since tastefully performed multiple renovations, additions and erected a large shed. His back office still has the charming old wood slab exterior cladding.

They have joined the growing number of "pre-warrers" grey nomads who have taken up caravanning around the country. They have two daughters and four grandchildren (*interestingly, one of John's in-laws used to work with me ...A. Bendeli... at CSIRO*).

At age 20, John was introduced to woodturning via his father's range of machinery. His first job was turning cash bowls which consisted of a narrow board into which three bowls were turned to hold separate coin denominations. The finished item became part of cash drawers. The other items he turned were "trucks" for the top of flag poles. "Truck" is the name given to the fitting at the top of the pole that contains the pulley used to raise the flag. Lacking any formal woodturning training, his initial work relied purely on hand & eye and trial & error.

Around 1955, after finishing school he worked as an apprentice and met his long time friend Terry who would, later on in life, re-introduced him to woodturning. He served his national service in 1957 and completed his apprenticeship with T.C. Wittle who were builders/joiners and had their own workshops in Canal Rd, Mascot. During that time he worked on furnishings and panelling in well known landmarks such as the Opera House, the Law Courts, the Wentworth Hotel etc... After ten years, John and a co-worker left T.C. Wittle and started their own business in Taren Point manufacturing knock-down (flatpack) furniture for the next twenty years.

He accumulated a large range of woodworking machinery and became quite adept in devising numerous jigs to aid in component manufacturing. This expertise came in handy later in life when he sold the business and became employed in a sheltered workshop for the disabled. This is where his jig-making capabilities blossomed and

his ingenuity was challenged as he devised innumerable jigs that would safely simplify the tasks of producing items by the disabled. John worked at the sheltered workshop for about 10 years until his retirement in 2000. The photo shows John holding a set of bag holders (instead of hooks) for a bag rack at the sheltered workshop.

As he was faced with the task of having to repair machinery at the sheltered workshop, John decided to attend a welding course at TAFE. John is well known for his jig-making prowess and his welding skills have steered him towards making very good quality metal jigs.

In his workshop I came across a large variety of (metal) jigs and fittings. For example, he has a jig that ensures that pen blanks are held securely and perfectly plumb in a drill press. He has a jig for pressing pen segments (rather than hammering together the various parts). A jig that clamps on a radial arm saw and enables minute angle adjustments while securing a piece of wood used in segmented turning. If you have a Unijig sharpening guide, you must be aware that you lose the use of the grinder's own tool support. John has solved that problem by making an ingenious tool support that fits the Unijig slide and recovers your original support capability. He has a jig for stamping out various sizes of circular Velcro sandpaper to fit orbital sanders. He also manufactures special internal hollowing tools and other metal-based gadgets.

The list of jigs and gadgets can go on for pages, a testimony to his broad capabilities in conceptualising and manufacturing aids. His favourite finish on most of his woodturnings is to initially seal the wood with sanding sealer then spray Mirrotone. If possible, he does this outdoors in the sun where there is ventilation and especially some heat, else the spray will gel and will not cure.

Although John had a lengthy background in technical matters and a very short early introduction to woodturning, he only recently became serious about woodturning after he retired and was prompted by his friend Terry. John had an old rickety 1959 lightweight lathe consisting of a single tubular rail, a rudimentary tailstock and a set of pulleys driven by an external motor located somewhere else. Since then he acquired a Teknatool Nova 1500 on which he turned all of his tool handles and the various bowls and platters that decorate his house or that have been given away to his family. John was a foundation member of the men's



Hi All

Well this year's Working With Wood Show has come and gone.

Our display was as well populated as past years. And other hobby based displays were just as strong as past years.

Yet somehow I think that we need to review what we present and what we do.

What do you think?

We have already formed a committee to organise next year's Guild stand. But we need your

assistance by providing feedback on this year.

What worked? What did not work? What would you like to see change? What extra activity would you like to see happen?

For instance, we could create a display board of all the possible wood turning tools with a description of what each tool is and what it is used for.

Could we offer a 'help you buy your tools' service for budding wood turners who need some assistance on picking up their first tool kit. Remember when you were starting out, and that array of avail-

able tools which had you dazzled as to which ones you needed. An experienced turner might help and make sense of the array of tools for sale.

Whatever!

But without some input from you, next year will probably look like this year.

Keeps the woodchips flying, stay safe and enjoy your shed time.

I know I do!
Ed.

President's Message - Barry Belford

It seems that most people are now focused on their woodturning and enjoying their meeting again.

We need to see if we can rekindle the interest in the Friday bi-monthly meeting.

If you haven't attended any lately you have missed out on some very interesting sessions.

Bill Shean has demonstrated turning square edged bowls, Warren Rankin gave a talk about Archery and John McCue gave a very interesting display of three D photography. When Kevin Santwyk told me about the three D photography it sounded interesting but really had to be seen to appreciate how good it was.

The 3rd of August is going to be a talk about muzzle loading guns by Ken McEwen and 2nd of November will be a talk by a solicitor named Kelly Morgan explaining about, and the reason for Wills, Enduring Guardianship and Power of Attorney. This latter talk should be of particular importance to us all as I am sure we will all learn some things we didn't know before.

A lot of people say they don't attend these nights any longer because they don't like to drive at night. Not many of those attending have their cars full and I am sure they would be happy to give anyone interested a lift.

It has been decided to take it in turns for each association to provide someone to demonstrate or give a talk. It is a bit like the chicken and the egg. We can ask various commercial groups to demonstrate and talk about their products if we can improve the numbers of attendance. It would be too embarrassing to ask these people with the current numbers.

Lets all start thinking of someone interesting to invite as our guest and encouraging our members to attend.



"professional" status and the first lesson is that at next year's WWW show, the steering committee may necessitate that all contributions MUST be received by a deadline to ensure that all items are recorded and cross referenced on one list only. It certainly made life easier this year and we learnt from our efforts. (Continued page 4&5)

The second lesson is that items which were marked "Not for Sale" were often enquired by patrons whether the item was for sale if the price was right!

Indeed, our best sale was the very ornate marquetry table made by Tony Ney which was marked "Not for Sale" but after an offer of \$400 and several phone calls later, the table was sold to an extremely happy visitor who I am sure got the bargain of a lifetime.

Therefore, unless the item is definitely "Not for Sale" due to sentimental reasons, a price guide will be required to avoid embarrassing looks and words to the effect "we do not really know".

This year's show appeared to be down in patronage of the commercial stands. Yet, I heard from several sources that the exhibitors did "well" from sales while I am sure that the outdoor displays fared very poorly due to the heavy rain. The skies dumped several centimetres (inches in the old scale) of rain during the show and the heaviest incessant downpour was on Saturday.

Interestingly, out of a total of 61 membership enquiries, we had 30 on the Saturday (go figure!). The items sold varied from 15 on Friday to 27 on Saturday to 30 on Sunday yet the sales figures were constant averaging around \$850 per day. On Friday only a small numbers of items were sold but they were high-value items whereas by Sunday a lot of nick-knacks (tops, pens, and dummies) were sold. Total sales were \$2808.

There were five lathes available and a minimum of two were always operational and eventually peaking to all five producing tonnes (metric) of woodchips by mid-Saturday. Many thanks due to J. Jewell, J. Harris and K. Phillips for their tireless turning during all three days of the show.

Thanks also to a large number of rostered



members demonstrating at the lathes (photo shows A. Ehrlich about to demonstrate some of his eccentric turnings).

There was an attempt to provide some timetable guidelines to ensure that we had enough volunteers to demonstrate and be available for sales, direct enquiries and contribute to the manning of the competition area. Volunteers have done an excellent job this year but we would have loved a more even spread over the three days.

Friday was flush with table volunteers and few turners while Sunday was flush with turners but very few table supervisors. During Sunday there were many occasions that only one member was responsible for all three display tables. I believe that we did lose some items that were lifted off the tables and not paid for.

It was hard to define what attracted visitors to stand in front of a lathe. A lidded box made by J. Butler was eventually sold to an attendee who patiently watched the box take shape. Some items turned by B. Everett were sold while the quick turnaround Christmas trees and mushrooms turned in green wood were snapped up by kids and oldies alike who waiting about 3 minutes for their personal present.

At a previous Guild committee meeting, the Guild's president challenged members to contribute more to the shows (Royal Easter and Working with Wood). A. Bendeli prepared an item with a stained-glass window design pyrographed onto the face of a large (Bunya Pine) platter which won second merit prize in the pyrography division (see photo).



The tables were loaded with great and unique items on Friday. Large segmented objects such as presented by S. Shakouri and J. Jolife certainly attracted a lot of attention. The marquetry table was the most expensive item sold yet a myriad of small items seemed to be going out at a steady trickle. Several "Hairy Plotter" brooms were also snapped up (one literally



snapped in half). The large bookshelf in the shape of a biplane also sold on a whim last minute rush on Sunday.

A streamlined approach to membership enquiries was taken and most questions were redirected to A. Bendeli who issued appropriately uniform handouts pointing to the affiliation that would have been most suitable to the enquirer. It was noted that very few turners wore face shield as a minimum protection. It is difficult to project through the shield but we had hoped that a volunteer would be standing beside the turner to describe some of the action and to field questions.



A folded handout similar to the Southern Highlands' should be used as a model and prepared by each affiliation for next year's show. This will present the Guild in a more "professional and unified" manner rather than a conglomerate of ten dissimilar entities.

A unified Guild business card with the sale price and item description for the large items should be placed on the display tables next to the major large items rather than having visitors (or colleagues) upturn each item to read the details.

A sense of uniformity should be instilled to our area. For example, in addition to the big sign advertising the Guild, it is suggested that in the future, table supervisors should wear maybe a uniform jacket emblazoned with the Guild logo and possibly a Guild cap and a name tag. We had a total of 61 serious enquiries (and many more cas-

ual queries). We would like to hear from reps if these enquiries materialised into real memberships.

An administration matter that arose from this year's show was that it was evident that a lot of the preparation, organisation, tasks and procedures were the intellectual combined knowledge of C. Hales, B. Shean and others who contributed to several previous shows.

A committee has been formed to prepare for next year's contribution and to formalise the organisational process. If a current volunteer ceases or moves interstate, the task for newcomers to organise the displays without any preset guidelines will be much harder. I believe that a succession planning process should be established so that the various tasks and duties are described and recorded. C. Hales was our liaison this year with Patrick at DMG World Media. Clive also organised many of the background jobs, supervised the various table activities and provided the card support for the sale items. Many thanks also to C. Dunn who handled and recorded the sales and for the financial reporting, B. Belford and P. Thorpe for organising the transport of the tables from the Southern Club.

It was a good show, we all had fun. Till next year...



Below are two of the winning pieces in the turned section of the





Hi Everyone,

My name is Bill and I am a beginner woodturner from the Bankstown Region. I hope you find something of use in my first article about turning a pen for the "By Hand and Eye". Firstly, a few things about wood for the pen, a pen can be made from almost anything that we can drive without it's self-destruction. These are the things I consider when choosing timber:

- Choose the wood for its colour, grain, or figure, the more bold or outrageous the grain pattern, the better.
- Wood with tight grain patterns and small features will look better.
- There is no restriction on species or hardness, but there is a limit to what can be done; Spalted woods can be a problem.

Here in the picture you can see a collection of English Laburnham which I have chosen for making a pen.



The kit pictured on the left is the 9mm "click" pen, which is one of the parts kit sold by [Wood-eze](#) Woodturning Supplies, Sans Souci NSW 2219 Phone: (02) 9593 4692 it is operated by Leigh and Yvonne Ferguson. Leigh is also a member of the Sydney Woodturners Guild.

Preparing the Pen Blanks.

Mark the centreline for sawing them in half.

Saw the long blanks in half. I prefer to do this with a Japanese General Purpose Saw because the smoother flat end and the thin cut allows me to better match the grain.

You should always take care to keep the ends smooth and square if you are sawing them with a bandsaw or hand saw. You now have a pair of pen blanks that are ready to drill.

I prefer to cut to length for turning before drilling but realise some may prefer to drill prior to cutting. I leave a little fudge factor to give me some wood to remove should there be any damage from the drilling. This is not a concern with all woods, but it is a good habit to get into.

Next lets chat about the drilling of the pen blanks for the brass tubes that will be glued into the wood.

The individual steps are in the order that I complete them. Use other techniques if you wish, so long as the results are the same.

Select the blanks for the pens. In this case they are the "Laburnham" that is used throughout this presentation. This wood has a strong grain and I am going to "grain match" the two halves. They are marked in some way that

will identify them as pairs and the matching ends. Other woods may not require this matching but it is something I do with all blanks.

Here the blank is held in a four jaw precision chuck from Axminster in the UK. With the lathe at about 1425 RPM, bring the point of the drill bit up to the wood and let it find the centre. Then feed the bit through the blank with the handwheel of the tailstock. Withdraw the drill several times to clear the chips.

The lathe may not be best way to drill the pen blanks but I don't have a drill press and this seems to work fine for me. The drill bit is a 8mm Bullet-Point, and is used because a bullet point is more immune from being steered by the wood grain, and is less likely to drill a curved, crooked, or oval hole than some of the other types of drill bits. I am using a 8mm drill bit because I am going to use Polyurethane Glue to hold the brass tube in the wood. The Poly Glue expands to fill the void and has sufficient elasticity to keep the finished pen barrels from cracking during use.

Rules for Drilling Pen Blanks.

The following hints are lessons which I have learnt:

- A drill bit has a mind of its own when drilling into end-grain wood; always let the tip of the drill spin on the end of the grain for a few seconds until it finds the centre.
- The smoother and flatter the end of the pen blank, the straighter the drill will start.
- "Bullet-Point" drills will start easier and wander less than any other type of drill bit. At least it does in the woods that I use.
- Drill in small bites. Pull the drill out of the hole often to clear the chips.





- Always start the drilled hole from the matching ends of the blanks. This will help to preserve the wood match at the centre of the pen.

Gluing the brass tubes into the wood.

The wood has been drilled and I am now ready to glue the brass tubes into the holes.

There are a lot of options for gluing the brass tubes into the pen blanks - epoxy, CA glue, Polyurethane glue, and probably a lot more out there that turners are using. I have chosen to use Polyurethane glue because it expands into a foamy material that is slightly elastic and will allow for movement of the wood in the thin pen barrel. The CA's and Epoxies are much more brittle and there is a greater possibility that the pen barrel will crack during changes in humidity. I have never used any other glue so my comments are from other more educated turners.



The only problems with using a Polyurethane Glue is that it is difficult to clean up after using it, I'd say Rubber gloves are recommended, and it must be left to cure overnight. Place some glue in the end and insert the brass tube by twisting as you go (no, the tube not you). You will work out over time what is enough and what is not by a little trial and error.

Wait until the next day.



This is when I trim the ends of the pen blanks, the final preparation for turning them into a pen on the lathe. The tool I use is an end trimming tool with a 7mm pilot which I purchased from Wood-eze. It is held in a hand-drill, although it could also be held in the drill-press or on the lathe.

The drill-press I have been told works better on those woods where grain tear-out and tool chatter are problems because it is easier to control the feed pressure against the wood.

As you can see I hold the wood in a bench vice; being able to use both hands is an advantage when trimming hard wood, or wood that wants to chatter against the tool. Push the trimmer until the cutters just touching the ends of the brass tubes. Clean out the inside and ends of the brass tubes to remove any burrs on

the metal and all traces of glue. Glue residue will affect the fit and centring of the tube on the mandrel.

Insert the mandrel into the lathe spindle.

Run the lathe and check that it is running "true" and without any wobble, you should do this every time you put the mandrel in the lathe. Slide the bushings and the wood onto the mandrel. Line up the blanks so the

wood is matched.

DO NO tighten the nut at this time and do not 'over tighten'. This could force a bend into the thin mandrel rod. 'Just right' is just enough that the centre point in the tailstock doesn't slip when the lathe is running.



Use the gouge to reduce the blanks to round.

Now is the time to practice making pen barrels. Always remember the A-B-C's of spindle turning.

- A -- Anchor the tool to the top of the tool rest, with the forefinger of the left-hand riding against the tool rest.
- B -- Bevel, ride the bevel of the tool on the wood.
- C -- Cut; raise the tool handle until the tool starts a cut.

Then slide the tool along the top of the tool rest with a body motion while maintaining the same position with your hands on the tool. If this technique is used correctly, you will be rewarded with a straight pen barrel. Then

reduce the other blank to round.

Reverse the tool rest if it is difficult to use the sloped surface of the rest as a guide. This gives a vertical surface for the left forefinger to ride against. As you can see I have decided to leave one end as a shapely figure holding fat end which many people prefer these days. Remember it is better to leave the wood too large with the tool and remove the last little bit with the sandpaper than to have it too small and ready for the bin.



The importance of sanding!



The gloss and smoothness of the assembled pen will be no better than the wood surface at the completion of the sanding. All surface finishes that can be put on a pen will wear away with time and exposure to body oils

on your fingers. When that happens, all that is left will be the surface of the wood. Therefore, it had better be polished.

This is what you have when you are through with the turning tool - two rough turned pens barrels. They may be very rough and there may be some torn grain. Also they are most likely not very straight or level.

None of these will be a problem if you have left enough wood for sanding.

Now we will rough sand the wood and remove any torn grain. I use a piece of 150 or 240 grit paper, depending on how much wood has to be removed.

Run the lathe at a good speed, and keep the grit moving.

Follow with 400 grit sandpaper.

You should now have two pen barrels that are slightly larger than the bushings on the mandrel. How much larger is something that will have to be learned from experience. From here on, all sanding is done with 1" strips of paper and keep the paper moving by pulling on the ends and moving it along the length of the barrel. I start with 240-grit paper



STOP the lathe. Sand along the length of the pen barrels until ALL of the circular scratches from the previous sanding are removed. A bright incandescent light bulb at a low level to the working area will make these sanding scratches easier to see. Fluorescent lighting has no shadows and the scratches become invisible.

Do these same all the way to 600 grit.

Stopping regularly to ensure you are getting the finish you want and once you are happy finish with some 0000 steel wool.

Putting a Finish on the Pen.

There are many options for what you now do with the pen. You could leave it 'as-is'; try for a higher polish with ultra-fine polishing compounds, or use a friction polish, varnish, oil, shellac, Carnauba wax, or more CA Glue. I use a 'Sanding sealer' because it gives a higher standard of base to the pen. Use liberally and wait to dry then run the lathe and gently run the pen with the 0000 steel wool again. Then with the lathe running at high speed apply a hard satin wax bar polish then as you are

polishing with a cotton T-shirt stop the lathe and inspect. Then repeat this step with the high gloss hard wax. There are not many better finishes to put on a pen.



There are several shellac based 'friction polishes' on the market you could also try and I am sure many others but find what you like and enjoy what you do.



Assembly (Putting the pen together).

You may need to touch-up the ends of the pen barrels with the Trimmer before assembling the pen. This will smooth the ends of the barrels and remove any excess finish. Sometimes the wood has been compressed slightly when it was clamped on the mandrel. Using the trimmer will cut the brass tube back to flush with the wood.

There are a lot of ways to press the pens together. This is one of the tools that I use. It is made of plastic, and fits into the spindle end and tail stock of the lathe

Some use an Arbor Press. A drill-press works well. You could also use a bench vice or a quick-action clamp.

Determine which end of which pen barrel will be the tip, as mine is shaped this is not a dilemma.



Insert the tip into the brass tube. Place it in the press and push it in until it is seated.



If the tip is loose in the brass tube, you may need to use an adhesive to hold it in place. An epoxy is the best because the excess can be easily removed. Use very little.

Insert the pen top and clip using the press to push it into the barrel stopping once seated. Correct the mechanism in the other end of the barrel and then press home the screw centre from the other end.

Press the entire pen together ensuring you take the time to line up the grain of the pen. Imagine what it will look like as you are pressing with the screw centre done up! Finally put the refill in and check that everything works. Observe how far the point protrudes out of the pen and if the clip mechanism works.

Check it again.

If you have decided not to press the clip top fully home now is the time to rotate the clip around the pen to where it makes the best presentation.

Hold it place and use the Press to seat the top into place.



Admire your work.

You have just made a pen

Ladies Group by June McKimmie

Our women's woodturning group was established about three years ago. We are few and far between across the Sydney region, but some of us manage to get together every two months at the Guild premises in Western Sydney. Although we originally had about 19 names on our list only ten have been active participants, and never all of us at the same time!

We would be very pleased to meet more women in woodturning, to share our skills and our friendship. Our meetings are informal and we can turn whatever we like, but occasionally we may have a demonstrator, or cooperate in a joint project. Recently we entered the Blue Mountains

challenge, and won third prize for our entry. We turned a carousel with reeved horses, and I think we won our prize more for the concept than the execution, as we did have a major stuff-up at the last minute.

However, it was enormous fun.

Reeved animals are a German toy-making specialty, and entail the making of a ring or donut with a continuous contour on both sides. After turning one side the disc is reversed and jamchucked for





completion. The finished ring is then sliced like a cake, just using a kitchen knife and a mallet, to reveal the pattern within. This is usually an animal (but it could be anything you want it to be). You can read an interesting article by Stuart King in Woodturner No. 164. which describes the whole technique of ring or hoop turning. Traditionally wet logs are used, and the profiles are turned in end grain, making it easy to slice the finished ring radially with the grain. The resulting animals can then be carved, painted or decorated in many ways. The basic horse shape can be made into a donkey, or a deer, or a zebra for instance. It can be a bit of a challenge making a template, but once the measurements are understood it really isn't difficult to execute. You can find more on Google!



Our next Ladies' Days will be on Saturday 11th August , and Saturday 13th October, from about 9.30 to 3.30 at Western Sydney's workshop Venue: Corner of Diane Drive and Northcott Road, Lalor Park.

Bring: Tools, wood, and lunch. Tea, coffee and biscuits provided.

Cost: \$4

For our August meeting, Bill Shean will be demonstrating and showing us some hollow turning techniques, giving us some hands on experience, and he will bring some special tools for us to use. It will be a great day.

To register interest, or any queries, contact either:

June Mckimmie 99745042

Anna Dawes 96386995

Kaye Paton 47544849

MAY QUIZ - Answers on page 14

Ernie Newman

1. Which is the longest living tree on the Australian mainland?
2. What turned item would require several string steady rests? Clues: String steadies support spindle work in a string cradle. This turning originated in France in the 18th century and has been demonstrated in Australia by Jean-Francois Escoulen.
3. What woodturning tool could be honed with a flat diamond lap?
4. Should a lathe be slowed for sanding?
5. Did woodturners make large runs of several thousand matching turnings before the industrial era?

**Hints & Tips for Batteries and Chargers**

All rechargeable batteries are consumable products and warranties are a guarantee against defective materials and workmanship and not a guarantee on how long they will last.

The user has the most influence on battery life and performance with failure to correctly charge and store the largest single reason for shorter than expected service life.

Modern Ni-MH & Ni Cd are designed to provide the greatest possible run time from a single charge and all have a finite number of charges before requiring replacement. Using the full capacity of a single charge is crucial to maximum service life.

Q- How do I protect my batteries from memory effect?

A- Do nothing other than use it normally as per manufacturer's instructions. "Memory Effect" can only develop if the battery is discharged to the exact same point repeatedly. Which is not achievable with the varied applications day to day by users.

Q- Why does my new battery run-down quicker than my old one?

A- A new battery will take 5 to 7 charges before reaching its peak run times, just use normally and run time will progressively improve.

Q-Should I discharge my battery with my torch?

A-No! Manufacturers only manufacture and supply torches for you to see in the dark, using a torch to flatten a battery can do irreparable damage to the battery. You should only charge the battery when power is not sufficient to complete the task undertaken (avoid partial charging and do not over discharge.)

Q-Can I charge my battery straight after use?

A-No. Always allow the battery to cool before charging, a battery that is too hot will not charge correctly, also if a tool has been run continually under heavy load it should be rested for 15 minutes prior to installing a new battery and operating. Do not force-cool a battery by placing in a refrigerator or similar, it can lead to permanent damage.

Q-Can I use a partially charged battery? .

A-You should always allow the charger to complete the charge; a battery has a finite number of charge cycles, so unnecessary or incomplete charging will reduce overall battery life.

Q-Can I store my charged batteries for long periods, ready for the next job?

A-It is best to charge batteries as close as possible to use, natural self discharge can be quite high especially in hotter climates. Also it is important not to leave batteries exposed to excessive heat, like on roofs & tool boxes on back of vehicles. If you are not going to use your batteries for some months, best results are achieved by charging Ni-MH prior to storage, and discharging to near flat Ni-Cd batteries prior to storage, again they will require several charges to get back to peak performance.



shed in Bowral where he also met many Guild members. He joined the Guild in 2003 and has become a regular attendee of meetings in the Southern Highlands affiliation.

John has a good sense of humour and enjoys a good joke. The perennial joker, he showed me a large lidded box made of Camphor and Huon pine. When I lifted the lid, there was a mouse in it. The mouse (see photo) has sentimental value as it was a souvenir from Mouse Island. You can also note in the photo a pot pourri lid that John made using a scroll saw.



John is an incessant talker and jokes that he enjoys meeting some very odd bods at the club. The meetings do not necessarily improve his turning but his cooking and chin-wagging skills on Friday morning's food fest have certainly been enhanced. He has become the affiliation's representative to the Guild and he has attended several Working with Wood shows as a visitor. He will be volunteering his time next year to supervise the stands. He hopes to soon contrib-

ute an article (about jigs) to the BH&E. To improve his (woodturnings) skills and to correct his bad (turning) habits, he has attended several formal classes held by Bill Shean and along with this he just keeps practicing. He also shares his concern about the dwindling number of members attending the general meetings at Chester Hill and the night driving required to reach these meeting.

John deems his best job was the manufacture of 16 Cedar dining chair legs turned in the 1960's when he relied on a template for repeatability. The chairs are still being used and are in great condition. He did receive accolades about the design of the lower part of the leg and I leave the readers to ask John about this tale. As I was leaving, he showed me his latest product which consisted of two pieces of plywood that make up a slouch hat press used to maintain the form of the hat's rim.

What about his biggest turning disaster? Well, he says that he has not had any and is still waiting for one to eventuate. He does, however, recall an incident that occurred when he was turning the off-centre cash bowl. He nailed a piece of lead onto the cash bowl for balance, and when he turned the lathe on, the lead tore through the nail, flew across the room and out the window. This incident certainly gave him a fright and he is adamant that the piece is still circling the globe. Having been extremely mindful about safety while working in the sheltered workshop, his best pieces of advice are not to work with blunt tools and not to attempt to use any machinery if you are tired - Stop, Revive, Survive. For newcomers, John suggests to "just have a go" but keep safety foremost!

Alexander Bendeli

Just a Laugh

HOW TO KNOW YOU'RE GROWING OLD

- Everything hurts, and what doesn't hurt doesn't work.
- The gleam in your eyes is from the sun hitting your bifocals.
- You feel like the morning after and you haven't been anywhere.
- Your children begin to look middle-aged.
- You've finally reached the top of the ladder only to find it's leaning against the wrong wall.
- Your mind makes contracts your body can't keep.
- You look forward to a dull evening.
- You turn out the lights for economic reasons.
- You sit in the rocking chair and can't get it going
- Your knees buckle, but your belt won't.
- You regret all those mistakes you made resisting temptation.
- You're 17 around the neck, 42 around the waist, and 96 on the golf course.
- Your pacemaker makes the garage door open when you see a pretty girl.
- The little old grey-haired lady you help across the street is your wife.
- You sink your teeth into a steak, and they stay there.
- You have too much room in the house and not enough room in the medicine cabinet.
- You know all the answers, but nobody asks the questions.
- Your broad mind and narrow waist have exchanged places



Many of you who choose to read this article will wonder, what the hell does fly fishing have to do with woodturning. The short answer could be, nothing. However this is not necessarily correct. There are a number of similarities & these include, a good eye, accuracy, dexterity, temperament and very importantly, patience.

I have been a fly fisher for quiet some time and have been turning timber for a similar length of time and although woodturning techniques differ greatly to fly fishing techniques I have recognized the above-mentioned similarities.

It is said that fly-fishing was invented by a Nun in Scotland hundreds of years ago but there is also a belief that fly-fishing goes back even further. I don't know what the hell a Nun must have been thinking at the time but she created a sport that is now enjoyed by all classes of people throughout the world.

In essence fly-fishing is the casting of a fly (more about flies later) to a fish or hopefully to where a fish may be, in the hope that the fish will be foolish enough to think the fly is an insect, tiny fish or some other tasty morsel and decide to eat it.



6lb Rainbow trout caught by author at Thompson's Creek Dam

As with woodturning, good equipment is a fundamental necessity if one wishes to take up fly-fishing. This equipment includes, a fly rod, a fly reel, fly line, leaders (monofilament or fluorocarbon fishing line attached to the end of the

fly line) and of course flies. Having good equipment though doesn't make a person a good fly fisher although it helps, proper tuition and practice, much the same as in turning wood, is a must.

Unlike bait or lure fishing where the weight of the bait and any sinker or the weight of a lure on the end of the line propels the bait or lure forward into the water, when casting a fly it is the weight of the fly line itself that causes the fly line and hence the fly to travel, hopefully, to where fish may be located.

This is where the correct rod matched to the correct weight line & correct size fly is very important. Rods vary in length from about 7'6" or even shorter to 14' Spey rods for Salmon fly-fishing (used in Europe but rarely seen in Australia). The average fly rod is about 9' long. Rods are sized by the recommended weight of the fly line they can handle. In Australia rods, in the main, vary from the light 3 weight, which should be matched with 3 weight line, to massive 12, or 14 weight rods, which are matched to 12 or 14 weight fly line.

I won't go into the weight factor as it would take pages to explain it and I'm not even sure if I understand it, I just know which line to use with what rod. The bigger rods are for large saltwater fish such as Kingfish & even Marlin. The smaller weights are more for Trout, Bass and the smaller species of saltwater fish such as Bream, flathead, whiting etc.

In order to have any hope of catching a fish on a fly one must have flies. Flies designed to catch Trout, Bass, Barramundi, Bream, Mullet, Flathead, Tailor and just about every other species of fish found in Australia are readily available in many fishing tackle shops and these flies will work. However, there is nothing more satisfying than catching fish on flies you have tied your-

self. I tie flies and have tied many flies ranging from the larger saltwater baitfish imitations known as streamers to the tiny little Trout flies on size 24 to 28 hooks designed to look like insects, bugs and beetles or very small aquatic species such as the many tiny shrimp like critters found in the water. There are literally thousands of fly patterns and most will catch the fish they were designed to catch on the right day at the right time. The flies pictured below represent small aquatic creatures known as Scuds. Scuds are found in all fresh water ways throughout the world and are designed to sink. They are one of the many examples of wet flies.



Olive Scuds tied by the author

There are many brands of fly rods, fly reels and fly lines available in Australia and prices vary from brand to brand and quality a great deal. It is not necessary for aspiring fly fisher's to rush out and spend two or even three thousand dollars on a top class outfit, there are rods & reels which cost that much, but it would be foolish to buy cheap junk, much like spending a few bucks on a cheap lathe and hoping to turn items the lathe is not capable of handling.

I find fly-fishing, especially for Trout, the closest thing there is to hunting in the sport of fishing. I use to do a lot of hunting with firearms in my younger days and feel qualified to make this statement. Many of us wear camouflage clothing when fly-fishing for Trout and it does work. I remember fly fishing (for Trout) on a river, near Lithgow, when a Platypus surfaced just near where I was standing and



started frolicking in the water. I'm convinced that if it hadn't been for the camo clothing I was wearing and the fact that I was not silhouetted against the skyline, the Platypus would have been off like a rocket. There is a saying in fly fishing, especially Trout fishing, "if you can see the fish he has already seen you" so why not try & even up the odds a bit by making it more difficult for the fish to see us after all, we are trying to catch them in their playing field, the water.

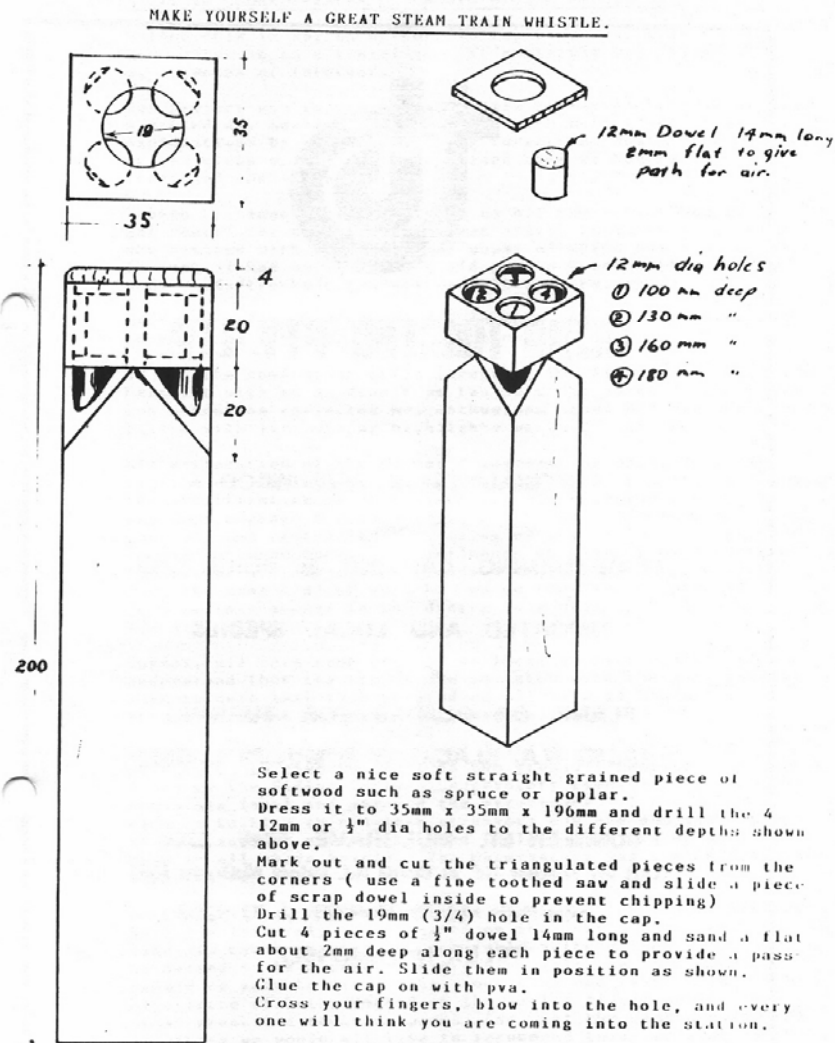
I am not an expert fly fisho and if I ever meet a self-proclaimed fly fishing expert he will either be the first I have met or a liar. We continue to learn, even the best in the world admit to this, and should any of us ever become experts it's probably time to give up fly-fishing and take up lawn bowls (my apologies to Lawn Bowlers as this is also a sport requiring a great deal of skill).



If anyone reading this article is interested in fly-fishing I'm only a telephone call away and am more than happy to give advice and assistance if needed. My phone number can be obtained through the Guild secretary.

Old BH & E article

My thanks to Doug Midgeley for the following article from an old BH&E. Other interesting articles from the past gratefully accepted.



Leady.



What is it?

Spalting is a by-product of the rotting process that is carried out by a vast array of stain, mould and decay fungi, that are found naturally on the forest floor. When the temperature and humidity are right, spalting can cause many different and beautiful patterns in rotting wood. The unusual colouration may be due to chemically induced reactions between the wood, fungi and insect deposits, often resulting in black, pink, grey and multicoloured streaked wood.

It is decorative and can be greatly valued over the uninfected wood. Lighter coloured woods like birch and maple offer the best canvas for dramatic spalting. Once the wood has been cut and kiln dried, the fungi can no longer grow, and the spalting process will stop. Air-flow, wood moisture content above 25% and air temperature between 60 and 80 degrees F. are all necessary for spalting.

How to work with spalted wood:

It can be very easy to very difficult to work with, depending on whether you "caught" the wood before it became too punky. Some severely spalted wood can tend to crumble. These areas can be saturated with liquid hardeners (like cyanoacrylate glue, Superglue), or small soft spots can be coated with a coat or two of clear shellac or sanding sealer.



Finishing:

Spalted wood can have a tendency to splotch on finishing so often woodworkers use clear, de-waxed shellac as a sealer. Almost any finish can be applied as a topcoat over this once it's been sanded. If you have had to use hardeners, you'll find that oil finishes and stains do not absorb into the wood so you'll be limited to lacquer style topcoats. Most hardeners will darken the wood as well, so keep that in mind.

Health Concerns:

Spalted wood may still contain spores, therefore it should always be worked and sanded only when wearing a good dust mask or respirator, and using a dust collector. There is medical evidence that substances from decaying wood are a health threat and some allergic reactions and serious lung diseases have been traced to spores and fungi that inhabit rotting wood.

The effect on an individual woodworker however depends on his/her natural tolerance to the spores and fungi, since some individuals are more likely to react to environmental toxins than others. The woodworker should be careful in selecting the species used for making kitchen utensils, food storage containers or toys an infant might chew on, since heat, moisture and time stimulate the release of the toxins found in some of these types of wood.

There are several more sites on the Internet dealing with spalting and some of them give details of how to encourage the growth of the fungus in your own wood samples.



Contributed by Ian O'Connor. Internet reference: www.thewoodbox.com/data/wood/spaltedinfo.htm



Bankstown

We have had two great days these past two months. Our member attendance has been creeping up, and at the May meeting were 31 members, June had 31 members, and July had 28 members present.

These numbers are not excessive, and easily handled in the hall, and with eight lathes available throughout each meeting, everyone has sufficient time to enjoy the use of a lathe, if they wish.

At our June meeting, we held our first barbecue which was enjoyed by all who attended. Not only did Geoff do the cooking, but he supplied all the sausages, onions, and bread rolls. Thanks a million, Geoff. There was no set demonstration for the day, and everyone simply enjoyed each others company, and participated in whatever was on at that particular instant. Needless to say, the eight lathes were in constant use all day.



The July meeting included the Bankstown AGM, and with no changes to the committee, Kevin Santwyk, Doug Midgley, and Ken O'Donnell were returned as office bearers, with Bert Sims as the re-elected local committee member.

Once again, Jose' had some of his wonderful urns to display, one of them in an unfinished state, and everyone is looking forward to the finished piece at the next meeting on Saturday, August 4, starting at around 9.00am.

Several of our members have started early by having "Christmas in July", turning Christmas trees. These are an excellent skew chisel

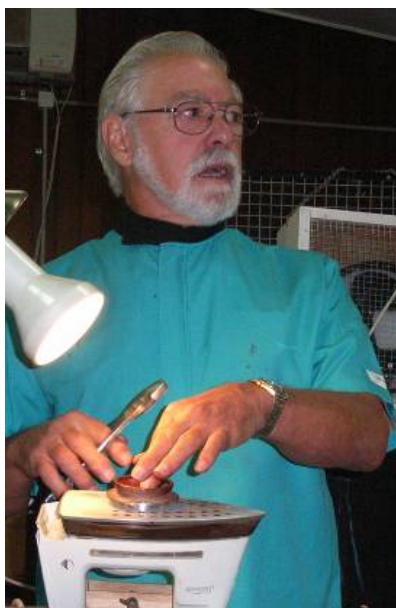
exercise, and seem to be enjoyed by all those who buy them, or are lucky enough to be given one (or more).

Remember, all Guild affiliate members are welcome at all other affiliate meetings, as well as at the bi-monthly meeting of the Sydney Woodturners Guild Inc at Chester Hill hall in Waldron Road, Chester Hill, starting at 6.30pm. This is the one venue/meeting at which all members can easily meet and mix with members from all the other affiliate groups.

Western

**Maxiday Demonstration
Jack Butler 20th May 2007**

There was a good attendance at this Maxiday where Jack Butler, who is the president of the Sydney Northern Beaches club, gave an interesting and informative demonstration of different types of turning. He also showed us some little tricks of the trade to make life a bit easier such as using the metal wheels from the internals of an old VCR as small faceplates. Jack breaks some hotmelt glue into pieces and using a hot iron (his own, not the family one) melts the glue and attaches the job.



His first project was a lidded box made from tea-tree wood which demonstrated what can be done with leftover pieces of timber. During this exercise he used some extended jaws he had made from MDF for his chuck so that he could reverse the job when required.

Jack likes to use EEE Ultra Shine and must have been a little bit heavy handed with it and I soon discovered I was in the firing line as particles of wax headed in my direction as soon as he turned on the lathe. My fault for always want-



ing to sit in the front row.

Jack's second project was a square bowl; one of those apparently offset bowls with a square rim and with a wavy surface. He has previously surrounded a square of cedar with four pieces of pine glued to it. He then showed his skill with the bowl gouge by shaping the top as you can see in the photo.

He then had to turn the matching curves on the bottom of the piece.

During lunch, Jack used the band-saw to cut off the pine surrounds then sanded the square edges of the bowl and finished the polishing.

Jack then turned a bowl with no base as it was designed to sit on three legs. He had previously shaped it while the jacaranda timber was still green so it has gone out of round while drying. This posed no problem to Jack who



quickly had it back under control and back into shape.

Turning the bottom of this piece



enabled Jack to show his vacuum chuck in action and to explain how they work and the pitfalls to be careful of.

Altogether a great demo and I am sure that all members gained something from watching a skilled turner in action.

Below is the Show and tell items from the meeting, contributors are:

- Erich Aldinger
- Bob Taylor
- Syd Churchward

- Anna Dawes
- Emmanuel Farrugia
- Trish Gale
- Allan Kirkland
- Bob Mayer
- Des Page
- Larry Bailey
- George Wells





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Peninsula

DEMOS GALORE! – It has been all happening at the Workshop. First Guilio Marcolongo on 26th June followed by Ken Cooper today. If you missed either, or both, you have missed some great entertainment. Information and instruction.

Guilio (and this must be a first) kept all comers on the edges of their seats from 9.30 a.m. to 5.30 pm. And even then he was the centre of a crowd who wanted to know more. Guilio is an inspiration – only two years after starting to turn he was heading overseas to show others how the Aussies do it. And he has gone from success to success ever since. He turns things that most of us should be able to turn. Starting with a spinning top with a captive ring rim he

made a succession of small turnings and was not shy about telling us his “tricks of the trade”. That was followed with an articulated duck, a perfect ball, a pill case made from a walnut shell, his signature Scallop foot box, a sugar spoon, a necklace holder – I will try to include some photos with this.



The good news is that Guilio is tentatively arranging to come back and run through the rest of his repertoire on Tuesday **August 7th**. It will be another full day demo because once he gets going, Guilio has no brakes. See Barry Grainger for bookings.

Ken Cooper- one of those members we rarely see because he has to make a living – Ken is a cabinet-maker amongst other things and today he showed us the proper way to use a router. Ken's router table is a plank with perspex top mounted on two trestles. His favourite router is a Triton because of its accuracy and ease of adjustment. He has a huge collection of cutters, gathered over the years and numerous guides to make the job easier. But what he concentrated on today was a series of home made jigs which make many routing tasks much easier to perform. First was a router fence – a piece of 3x2 swivelling around a bolt through the table at the “north end” (the work entry side of the table) situated about 200mm NW of the bit. The fence can be angled to suit most widths of work by dragging the “south” end in a SE direction and fastening it to the

MAY QUIZ ANSWERS

1. Angophora Costata is the longest living tree on the Australian mainland. Angophoras over 2000 years old grow on the NSW Central Coast. They may be seen in the Wyrabalong National Park 8 km north of The Entrance Bridge [3km south of the Toukley turnoff] on the western side of the road. There are some easy paths that wind through the forest. The longest living species in the world is the Huon Pine from Tasmania. One Huon Pine is about 10,000 years old.
2. A trembleur requires several string steady rests. Trembleurs are spindles, often about a metre long, which have slender stems, typically 3 or 4 mm in diameter and also feature many detailed mouldings such as beads, scotias, ogees and captive rings. Apprentice woodturners in 18th century France had to turn trembleurs to demonstrate their technical mastery and thereby complete their apprenticeships.
3. A flat diamond lap may be used to sharpen a skew chisel though traditionally turners have used a flat stone to hone their skews. It could also be used to hone the underside of a gouge but not inside the flute. For this a slipstone is the traditional solution.
4. Some turners slow their lathes for sanding and some speed them up but most don't change the speed as it takes extra time without providing any advantage. There may be situations where it is better to change lathe speed for sanding but they are rare.
5. The woodturners of Japan made a million stupas [tall, pagoda-like, turned boxes] in the 7th century when the Empress wanted to show her gratitude after a plague ended. Each stupa was brightly painted and contained a prayer.



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edge of the table with a clamp. The 3x2 has a cove to accommodate the bit and an MDF block with a hole to fit a vacuum cleaner hose on top to take away dust. I don't think I will try to describe anything else – just look at the photos. Suffice to say that professionals will usually find an easier way to do things, and Ken has done that in spades. There are a few examples of his woodturnings in the photos also. Great work Ken.

Show and Tell was very interesting. Tom Flanagan led off with a magnificent segmented bowl on a stand. Took him ages to work out how to make the cuts but he woke up in the middle of the night with the solution.



Ken Cooper brought a few of his turnings to show us - notably a pair of Awls made in the traditional manner – not only functional, but beautiful to handle and look at. Also a very tricky salt shaker, which looks more like a bell and doesn't have the obligatory holes at the top, a captive ball in a box, a free form egg made from very spalted timber, a drill, a lidded box and a very accurate piece of bad and cove work which, when split down the middle and the ends reversed, fits tightly together. His piece de resistance was La Trembleur – more than a metre long, incorporating miniatures of just about everything turnable, turned in one piece with 5 string steadies to support it, about 2mm thick. Phew!

Norm McArthur followed with a couple of bits of wood which were turned and finished in exactly the same manner, but had quite different “feels” when handled.

Alex Bendeli turned a natural edge bowl from Monterey Pine and showed us the “cole” jaws he had adapted to en-

able him to finish the bottom of the bowl. It consisted of the usual cole jaws supplemented with ply (?) to about 50mm and topped off with a piece taken from a plastic cutting board. He guarantees that the plastic will not mark the timber. The vase he holds in his right hand was turned, he thinks, from coral tree or jacarandah – some bark left on, secured with copious quantities of super glue.

Barry Grainger turned a pot-pourri from very spalted Liquid Ambar, with a Cabots Gelclear finish (to hold some of the corky bits together).

Guilio gave June McKimmie a couple of burls to play with. She turned one and Arborteckd the other. Both up to her usual standard.

Jack Butler showed us his three legged jacarandah bowl, turned to a uniform 4mm throughout and finished with Rustins.

Aaron Ehrlich, pursuing his new hobby of stone carving has combined that with his woodturning skills to make a stone hand bearing a miniature tray with bottle and glass. Also a stone Atlas on a wooden base bearing a spalted ball (hollow to reduce weight) on his shoulders. Nice work Aaron.

Bill Donaldson produced a folding picnic table. He hand planed the slats to thickness. Said it was very easy to make is happy to share the plan.



There was no formal meeting to-day. Our AGM will be held in Oc-



tober (to coincide with the start date of the "new" entity) and formal notice of that meeting will be issued in due course. In the meantime you might start to think about nominations for the committee (and other appointments). It is time for some new blood, some of the old ones are getting a bit anaemic!

There were a few reports. Jack formally welcomed our newest member, George Hatfield, known to all woodturners. Great to have you with us George. George came bearing gifts, a box full of woody magazines and books which he saved from destruction at Lidcombe TAFE. They will be a welcome addition to our library. May need another bookcase.

It was agreed that we will join in the activities at the Harbord Public School Youth Arts Festival to be held on Saturday 15th September. But later investigation revealed that we will be running our first Mall stall on that day following the winter break, so we will have to decline.

Alex and Vic gave a brief rundown on the last Guild meeting.

* The Guild is thinking of making a "sister" club arrangement with Spokane Wa. Club.

* Alex has been nominated to head up the 2008 WWW Show effort and will need support.

* The Guild is asking whether Clubs will support a "Woodturn 2008." It is a big job

But many hands.....

*At the Guild bimonthly meeting on August 3rd, the guest speaker will be Ken McKewen who will be talking about muzzle loading guns.

An apology – When I was asked to thank Guilio for his demo a couple of weeks ago I did just that. But I completely forgot to thank those stalwarts who made the day such a success – notably member Marj Butler and her assistants who slaved over a hot stove to bring us hot soup *plus* a bar-b-que lunch and morning and after-

noon tea. Jack and the muscle men who set up, and took down, including lugging a bandsaw down from the workshop and. Gorgi Armen who manned the roving camera and then spent several days editing down 9 hours of tape to three DVDs which are now in the library. So thanks to all of those who were involved.

Help needed – We are running very short of stock for our market stalls. Come on fellows, you must have a few pieces decorating the shelves at home that your wife is sick of dusting around. Give them a polish up and bring them along. Aren't you curious as to whether your turnings are really worth something? You don't have to donate them, Rupert will give you good money for them. So how about it? All those lathes in the workshop didn't miraculously appear, they were bought with proceeds from our stalls.

Raffle was won by Aaron, second prize to Gary Cox

Dates to remember.

Sunday 5th August – Heritage Market

Tuesday 7th August – Guilio is back - \$10 – book with Barry Grainger.

Sunday 19th August – next meeting

Hornsby

April, 2007.

The school holidays with the Easter break combined to reduce the number of members (21) who attended our April meeting.

Alistair Bennett commenced the meeting by discussing as well as demonstrating some of his thoughts and ways of holding gouges and chisels as these are presented to a blank of timber mounted in the lathe. Some of these were that there is more than one way to turn an item, the accepted method and that, which works for you. The height of the lathe is important one must not work at the extreme level. Without having sharp tools one will not achieve a good fin-



ish.

The sharpening of tools was discussed covering the correct angles that each of the different tools should be sharpened. Many people have difficulty in sharpening tools at the correct angle. Alistair displayed the jig that he uses to sharpen his tools mentioning that the tool should only be held lightly on the grinding wheel. The wheel should also be regularly cleaned and squared. Both Lindsay and Alistair then sharpened a number of tools brought in by members.

Our Show and Tell segment



commenced with Martin Neilson displaying an interlaced pair of trivets. Martin also showed the template from aluminum that he had used to construct the trivets, the most difficult part of the construction process was the routing out of the inside edges and cleaning these with sand paper. Martin had also turned a



segmented bowl consisting of five tiers.

John Edwards (a new member) showed a lidded pot pourri bowl comprising of tiers of Pine and Mahogany. John had also turned a bowl from Tasmanian Blackwood.

John Knight had turned a bowl from Peppercorn Tree (a timber not many of us have turned) the timber was still wet when turned.

Lloyd Thomas showed a platter turned from Camphor Laurel, with sapwood being displayed on opposite edges of the platter as contrast. Lloyd had turned the base flat removing the chuck holding recess and finishing the base with a number of circular cuts.

Keith Pascall had turned a bowl from a White Gum burl; the bowl was a nice even shape and appealing the eye.

Edward Utick following on from



TURNING TIMBERS IN STOCK CURRENTLY INCLUDE RED CEDAR, CAMPHOR LAUREL, AMERICAN CHERRY, QUEENSLAND MAPLE, AMERICAN ASH, KAURI, BRAZILIAN MAHOGANY, AMERICAN WALNUT, AND ZEBRANO

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last month's demonstration had turned a lighthouse using Jacaranda and for the perspex section of the light this had been substituted by using a spice bottle.

Bert Gude displayed an axe head gavel, using Camphor laurel for the head and Cedar for the handle.

Keith Day showed a kaleidoscope consisting of 3 pieces of timber all turned from Silky Oak. The mechanism of the kaleidoscope was made from 3 tapered mirrors and glass beads, the compartment holding the beads was filled with a clear oil to aid the movement of the beads as the kaleidoscope was rotated.

Greg also reminded the members of the Blue Mountains Challenge to be held on 21 April 2007. Also that the Hand & Eye will still be available in hard copy each group will receive a number of copies.

Greg also reminded those present of the intending visitor from the USA at next months meeting, to let him be aware of the great range of timbers we have available bring any turned pieces that you may have turned from local Australian timbers.



After a BBQ lunch Martin Nielsen demonstrated the ART of annealing, hardening and tempering. Using a piece of steel this was heated to a cherry red colour this was then left to cool naturally this is the practice of annealing and removes the stresses that are build up in the steel during its manufacturing process. Using a compressed gas (Mappgas bottle) the torch was lit and the steel was heated again to a cherry red colour and then cooled rapidly by dousing the steel into a bucket of water, this is called hardening. The next step was to temper the steel and that was done by heating the steel carefully to a straw colour and again cooling the steel rapidly. (A word of caution, this is not a practice one would undertake in their



shed any mishap could be disastrous. Ed).

Our thanks to Alastair and Lindsay for a very interesting day.

Reminder homework for next month is a paper towel holder and dispenser. Keep turning.

May 2007.

A sunny winters day saw 24 members plus 1 visitor and an overseas guest gather for our monthly meeting at An-nangrove. Where they were given a warm (no pun intended) by Lindsay Skinner, our visitor was John Talbot and our guest was Norm MacPhee from the USA.

Lindsay advised the members that there have been some improvements made to the existing facilities by Lloyd Thomas ably assisted by Greg Croker and Brian Hawkins and members. Members acknowledged their appreciation by acclimation.

Greg Croker mentioned that there would be a special meeting of the Guild planned for 28 May 07. Both the



Hawkesbury and Hornsby groups have expressed the opinion that they are prepared to withhold the annual dues from and Guild until they prepare an operating budget. Greg advised that the Guild has indicated that if

the dues are not forwarded by the 1st August the group will no longer be a member of the Guild. Members need to decide at the next meeting what action is to be taken.

Keith Day presented the treasurers report and mentioned that after paying for materials to improve the facilities the group is still viable.

For our Show and Tell segment, the "homework" this month was a paper towel holder. Rusty Manola had turned a very nice spindle to hold the paper towel; the whole unit was housed in a container constructed from MDF. The outlet slot contained a cutting edge that facilitated the cutting of the paper to the desired length.

Keith Pascall had turned 2 paper towel holders that operated in a vertical mode. The first was turned from Camphor Laurel and had a base with 3 legs and a removable screw top; the other had a base with 4 legs and a minaret shaped top embellished with a Turks Head knot (*any sailor knows how to make one. Ed*).

Lloyd Thomas had turned a platter with an irregular edge from a Coolabah burl, a small decorative bead had been turned on the inside of the rim and the platter had been finished using Stylewood and Triple E. Lloyd had also turned a platter from Blackwood that had a spindle in the center turned from 2 pieces of Cherry glued together.

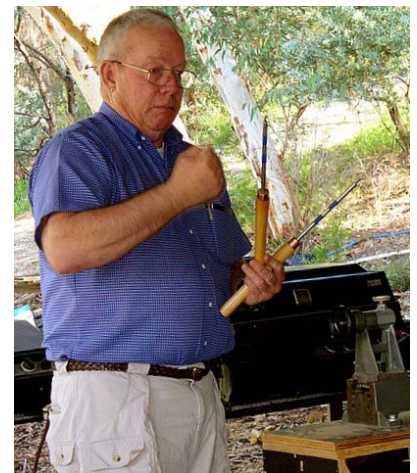
Kevin Leverton showed a nicely turned square edged bowl turned from Black Bean as well as a lidded box turned from Cedar this item had been beautifully finished.

Martin Neilson displayed an exercise in spindle turning consisting of beads and hollows turned from

Poplar as well as a lidded urn turned from Queensland coach wood.

Colin Hunter showed a pepper mill and a small urn both turned from roadside Eucalyptus. Colin had also turned a bowl from a section of old railway sleeper (another example of recycling).

John Johnson displayed one of his classic pieces of a turned segmented veneered bowl. This piece really not only showed what can be done with combin-



ing different coloured timbers but also the time and thought that had been taken to turn such a nice piece.

Keith Day had turned a small bowl with a coin inserted in the base the timber was Consalva Alves. Keith had also turned a weedpot from Conkerberry and a small lidded box from Lignum Vitea.

Greg Croker had used a piece of wet Norfolk Island Pine to turn a bowl, the timber having subsequently spalted. Greg had also turned a bowl from native Australian Frangipani and also a high sided bowl with a square base from Paper bark.

Lindsay Skinner displayed a bowl turned from Norfolk Island Hibiscus showing a lot of worm-



holes and finished using Stylewood. Lindsay had also turned a bowl from Morton Bay Fig and had burned the edge to create blackened effect. He also displayed a wave and erosion bowl both turned Poplar.

Edward Utick had turned a large Banksia nut into a lamp



After a BBQ lunch our overseas visitor Norm

side lamp and nightstand the lamp had been turned between centers using Brushbox and the stand had been made from New Zealand Beech.

The variety of timber used in today's S and T certainly shows how fortunate we are as turners to have these available.

one of the club member's uses concrete nails cut at 22 degrees as a cutting edge inserted into a handle different shapes are interchangeable. Norm donated items of these products to the group. He also displayed some of his turning particular those using mineral dust to highlight the outside edge of a bowl. The members enjoyed Norm's presentation and showed their appreciation by acclamation.

Alastair Bennett continued his demonstration from last month with particular emphasis on bowl turning.

Pointing out that that a blank to be used to create a bowl needs to secure on the lathe and being mounted on a faceplate may not be enough. It may be necessary to use screws placed in the waste portion of the blank. Alternatively methods used to mount a blank would be hot glue chucking or paper sandwich chucking is another alternative. The advantage with the later that it only takes a little effort to clean up the base after the turning is completed.

When getting a blank prepared to be used to turn a bowl use a band saw to remove the corners of the blank this not only saves time but also does not bang your tool on the top edge of the tool rest.

With an out of balance piece of timber start your lathe at the lowest speed and prior to turning on your lathe check the clearance between blank and tool rest. A bowl gouge can remove timber rapidly and shape the external shape of the bowl. But one could also use a detail gouge held at 45 degrees this will lower the incident of tear out.

When preparing the base (for re-checking), slightly leave it hollow, mark out the size of the recess, cut in with a parting tool and clean

stand base as well as a number of Xmas bells also from Banksia nuts (*By soaking Banksia nuts in soapy water before starting to turn will keep the dust down.* Ed). Edward had also worked on a piece of Red Gum Burl and had mounted a clock in the finished slab of timber.

John Knight had turned a nice pen and holder set base from Black Sassafras.

Eddy Watts had turned a paper towel holder using pallet pine and the base was turned from Cyprus Pine the item was finished using Organ oil. Eddy had also turned a lidded box from Blackwood that contained an egg turned from a piece of Christmas Bush.

Russell Pinch displayed a large platter turned from Juniper the pink colour contrasting with the lighter sapwood.

Alistair Bennett displayed a bed-

MacPhee spoke of his groups activity in Washington State, situated in the north west corner of the USA. There is a National Organisation of Turners in America however each area has its own autonomous groups.

His group meets regularly each month during the summer and hold regular social picnics and Xmas events where their partners are included. During the winter period there are no meetings held owing to the cold. At their meetings they have a demonstrator either one of their members or a visitor from another club. The S and T segment is more of a critical manner and members have found this beneficial. To raise funds for the club members donate old tools or those they no longer use to be raffled. Also each month each member brings along a blank of timber, which is sold the proceeds going to the club.

Norm displayed a number of new products that have come onto the market in the form of new glue. Also



up the centre with a detail gouge. A scraper can be used to clean up the bottom and finish off the recess. A skew can be used to decorate to internal part of the recess. When completed rechuck the blank and remove the waste internal timber using a bowl gouge.

Both Alastair and Lindsay demonstrated the completing the turning procedure of turning a bowl. Alastair turning a cranky blank of Willow and Lindsay a blank of Poplar.

Our thanks to Alastair and Lindsay for a very interesting day.

Reminder that next month Anna Dawes from the Western Sydney Woodturners group will be demonstrating. Keep turning.

July 2007.

A bright but cool winter's day tempted 21 members to travel and attend the monthly woodturners meeting at Annan-grove. Where they were welcomed by Lindsay Skinner who also introduced today's demonstrator Anna Dawes.

Members were advised that Harry Jones of "hot glue" fame was in Hornsby hospital recovering from an operation and would be transferring to Mt Wilga for a period of recuperation. He will be looking forward to see anyone from the group who may care to visit.

Greg Croker mentioned that the AGM will be held on 8 September 07, anyone who would like any items to be discussed to advise your representative.

Those members who assisted at the WWW show the Guild has extended a vote of appreciation. The latest issue of the Hand & Eye is now available to be downloaded from the net. The annual fees are now due and these need to reach the Guild by end of the month. Also Greg is intending to visit

the Hawkesbury group next Saturday 21 July 07 unfortunately there are no BBQ facilities available so anyone going will need to bring sandwiches. Looking for ideas to update our current name tags perhaps with a new photograph the best idea will receive a prize.

There being no Show & Tell 'homework', Keith Pascall displayed a bowl from Claret Ash that flared up and outwards from the base and had a rolled over rim. Lindsay observed that there were some chatter marks in the base of the bowl; these could have removed by moving the bowl gouge in a slight upward arc and then finishing on the centre. Keith had turned a second bowl also from Claret Ash similar in the external shape as the previous one in this instance there was no rolled over rim.

Lloyd Thomas had turned a sphere by eye without using any jigs from Chinese Fir. Lloyd had also turned a platter on a stand or foot in one piece from Sally Wattle, the timber being highly figured.

Ted Utick had turned a platter from Silky Oak with an edge that had been coloured using vegetable dyes. To prevent dyes weeping into surrounding timber it was advised to seal the rim or to use a piece of laminex in the grooves to seal and sear the timber cells before applying the dye.

Martin Nielsen had turned a threaded barrel from Queensland Mahogany as well as a threaded box from Jacaranda. Martin had also turned a Lighthouse using Jacaranda. The lighthouse contained an LED torch with two light intensity settings.

Keith Day had turned a platter from Sassafras with an offset centre, the inside of the platter also being carved. Keith also showed a carved family of Penguins mounted on a plinth of Poplar. This carving won first prize at the WWW show (*Well done Keith*).

Greg Croker had turned a high sided bowl from Pin Oak.

John Edwards displayed a gavel, the head had been turned from Gardania (Fried Egg Plant) and the handle was

turned from Tasmanian Oak.

Eddie Watts showed a small bowl turned from Australian Cedar. During the turning process the bowl had flown off the lathe the recess giving way. Edd also had turned a small lidded box from spalted Walnut with a nice colour pattern.

Russell Pinch displayed a pepper mill that had been turned from Red Gum and related how he came into possession of the "offcut".

Rusty Manalo had turned a large open necked vase that had been divided into 2 sections and then rejoined with a section of 6 tiers of segmented work. The whole item was finished using Shellwax.

After a BBQ lunch, today's demonstrator Anna Dawes discussed turning and the need for accuracy when rechecking turned items and showed a series of square edged turned items to illustrate this point. Anna also gave the members a number of hints that may assist them in their turning.

- Frequent measuring and keeping a clear eye on the job is very important. Also listen to what the wood is saying this can prevent a disaster happening.
- A magnet stuck on to the lathe is handy to keep items near at hand, without searching for these in the shavings surrounding the lathe i.e. a pencil inserted through a steel nut.
- Anti fatigue mats to stand on to provide relief when turning for long periods.
- An 'O' ring holding the dust extractor pipes being fitted with a simple T piece welded on to the screw section removing the need to have a screw driver handy.
- Marking out or finding the centre of a burl use a plastic circle, this gives one the ability to look through the



plastic to see which the best position for the centre is.

- To drill a hole or recess in a burl place the rough side on to a bag of kitty litter or a bag of shavings as a support to drill a straight hole using a pillar drill.

Anna then discussed the using of string steadier's and when to use them. She showed two different types one that is mounted onto the bed of the lathe the other that could give support to the work was mounted in the tailstock.

Anna then commenced her demonstration on how to turn a Trembleurs (or a flower on a thin stem), the stages of the process are;

- Mount between centers a blank of timber and turn into a cylinder. It is important that there are no knots or imperfections and that it is close

grained and running length-wise. It makes very little difference if the timber is wet or dry.

- Having turned the cylinder, mount the blank in a chuck and move the tailstock out of the way.
- Using a detail gouge cut a scallop in the end grain and also turn a small fillet in the end grain.
- Reduce the end to the desired diameter and cutting from the tailstock end create the back of the flower shape. Sand and finish this section.
- Using a parting tool or detail gouge carefully remove the excess timber behind the flower shaped section to the desired thickness of the stem.
- Using a 6m skew chisel and supporting the stem with ones

finger from underneath the tool rest, finish the stem section to the final thickness.

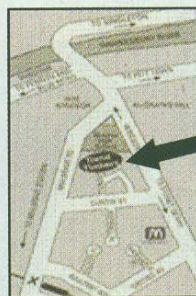
- Mount a string steady in the tailstock (this one being similar in shape to a French knitting holder except that the pins are longer) and hold /support the stem between the interlaced strings.
- Then using a small skew remove the excess timber in small segments about 1 or 2 cm in length at a time working towards the headstock. Always finishing each stem section before commencing the next.
- (A note of warning it is not encouraged to stop the lathe during this process as any sudden movement caused by starting the lathe could result in the stem breaking.)

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Repeat the above step until satisfied that the stem is long enough.

One can either cut off the stem at the desired length or turn off a small base and have a free standing piece of Trembleurs turning.

A wonderful demonstration of what can be turned.

Our thanks to Anna for an inspirin

Southern Highlands

April Meeting

For a meeting where we did not have the program that we thought we would have, it turned into a doozy. We had more laughter, more chat and more disasters than we normally have in a year.



We had 17 members and 2 visitors - although Paul Crossman and Barry Mcdonnell are well past the visitor point. So while numbers were down a bit, there was still plenty of activity and enjoyment from those there.

The coming events were advised, and the day's activity announced, that as we had no demonstrator, we would see Peter Herbert and John

Harris work on some banksia nuts.

Treasurer:

Ian Pye took us through the year's financial activity so far. The equipment fund is slightly in deficit, and he listed all the equipment bits we have bought in the last 15 months which has used the fund. We still have a little over \$2,000 in funds and we are travelling nicely.

Bill's Courses:

The booking sheet is on the table. June/July is cancelled and the next course will be August 3rd and 5th which will be a bowl course.

There is also a spot available on the 2nd Saturday of the month workshop activity at Bill's place every month. Time is 9.00am to 2.00pm and lunch is provided -\$50.

Representative:

Next Guild is to be Monday 30th April. At the last Guild Committee meeting, elections were held for the ongoing committee: Barry Belford (Pres), Alex Bendelli (Vice Pres), Chris Dunn (Sec), Fred Warr (Tres) and Bill Shean (Editor). Position of Education Officer was not elected. Committee members come from Southern, Peninsula, Macarthur and southern highlands affiliates.

Monday's meeting has some controversy involved with two of the Affiliates threatening to withhold fees until certain conditions are met.

Library:

Pat Kennard had the Library open. She asked if we could purchase Mike's new DVD, The Taming of the Skew.

Raffle:

This was a real set up, drawn by Pam Harris and won by John Harris. The prizes are being supplied by John Crisp and Associates (in other words Joyce is doing the work). So look for some thing a little different in coming months.

Main Event - Herbert and Harris Turn Banksia Nuts

Peter Herbert:

Peter mounts his banksia nuts between centres and turns them with a bowl gouge. His preferred drive centre is a StebCentre (19mm) which he positions to ensure centred on all axes.



He uses a pull cut which starts at the centre and moves towards the edge. Peter discovered the problem with StebCentres, which is that once they start to slip, it





is nigh on impossible to stop them doing so. They seem to dig their own hole into the job and just keep on doing it. So Pete was looking at his propeller like nut constantly



stopping and not cutting.

John Harris:

Nuts: John announced that he did not like using between centres and preferred to screw a face plat ring to the nut and then really get into it with his curved back

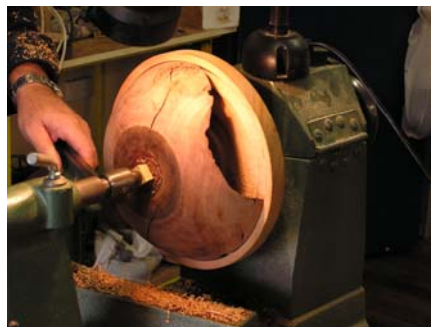


roughing gouge. Well John certainly got into it, he must have refitted his screws a half dozen times.

Part of the problem was that he had a good catch with his big gouge and it left little material for the refitted screws to grip. But he persevered and was accompanied by a variety of comments from the floor.

Bowl: John then moved onto remounting a fairly large bowl to finish the base off.

He turned a jam chuck to grip the piece, fitted it and turned the base away. See the photos.



Jarrah which he has ebonised which he won 1st in the Over 70's competition. (4) Triangular piece with a clock it int. (50) Guilio's bowl that he did at Woodturn 2002.

Bill Shean: (1) Square-edged bowl in WA Karri. Carved lines which were painted gold. (2) Another in red gum. (3) Some hand-on pieces done that morning. (4) Squared lidded bowl in Tas myrtle.



Show and Tell

John Harris conducted Show and Tell:

Peter Herbert: (1) Natural edged bowl that he had here a few months ago. It was wire brushed and he has now cleaned it up. Candlestick. (2) An egg which was Pam's sock darner. (3) A bowl in



Bill Dinning: (1) Egg in a curved bowl. (2) Another egg.



Bob Miller: Egg and eggcup x 2. He made another one and also bought along the one he did last time we had an egg day.



Max Donato: Blue wooden painted bowl. Oregon glued and laminated a layer at a time. John Harris commented that there was a dimple in the bottom. Max responded as follows: "I told God about the dimple, and he said it was OK". End of discussion.

John Powell: (1) Cedar bowl finished in Kunos oil. (2) A huon pine bowl with three costs of Kunos.

Fred S: (1) Double egg in American ash-a double yoker. (2) cut up square piece. Range of timbers. (3) Vase laminated piece. Light glued over dark and turned down until the dark came though. (4) Bowl in ginko bola (turned at Bill's place). (5) Camphor bowl. (6) NG rose-wood bowl.

Fred Rojent: Palm tree egg and eggcup from the same timber.



Ken Sullivan: Egg and stands.

Paul Crossman: (1) Box - multicoloured. Lid and base done from different timbers. (2) Vase from a hardwood post.



John Harris: (1) A carved bowl. One of the best pieces I have ever seen. (2) A huon pine box.



John Crisp: Lidded bowl. Had turned some more off after discussing with members.





Guild Meetings		
Guides Hall, Waldron Rd, Chester Hill		
	Commit-tee	General
Jan	29	-
Feb	26	2
Mar	26	-
Apr	30	6
May	28	-
Jun	25	1
Jul	30	-
Aug	27	3
Sep	24	-
Oct	29	12 AGM
Nov	26	2
Dec	TBA	-
All Meetings: 1830-Finish		

Bankstown Region		
Guides Hall, Waldron Rd, Chester Hill		
	Saturday	Tuesday
Jan	6	9
Feb	3	13
Mar	3	13
Apr	7	9
May	5	8
Jun	2	12
Jul	7	10
Aug	4	14
Sep	1	11
Oct	6	9
Nov	3	13
Dec	1	11
Saturdays: 0830-1600		
Tuesday: 1800-2130		
Convenor: Kevin Santwyk 9644-8366		

Eastern Region	
	Sunday
Jan	7
Feb	4
Mar	4
Apr	1
May	13
Jun	3
Jul	1
Aug	5
Sep	9
Oct	7
Nov	4
Dec	2
Sundays: 1000-1530	
Convenor: Joe Brueck 9356-3577	

Hawkesbury Region		
Canajara Cottage, 1203 East Kurrajong Rd, East Kurrajong		
	Saturday	Wednesdays
Jan	20	3,10,17,24,31
Feb	17	7,14,21,28
Mar	17	7,14,21,28
Apr	21	4,11,18,25
May	19	2,9,16,23,30
Jun	16	6,13,20,27
Jul	21	4,11,18,25
Aug	18	1,8,15,22,29
Sep	15	5,12,19,26
Oct	20	3,10,17,24,31
Nov	17	7,14,21,28
Dec	TBA	5,12,19,26
Sat: 0930-1500 Wed: 1900-2130		
Convenor: Ivan Holley (02) 4571-1297		

Hornsby Region	
1 Shoplands Rd, Annangrove	
	Saturday
Jan	TBA
Feb	10
Mar	10
Apr	14
May	12
Jun	9
Jul	14
Aug	11
Sep	8
Oct	13
Nov	10
Dec	TBA
Saturdays: 1100-1630	
Convenor: Lindsay Skinner 9679-10551	

Macarthur Region		
Robert Townson High School, Thunderbolt Dr, Raby		
	Sunday	Other
Jan	28	
Feb	25	14
Mar	25	14
Apr	29	
May	27	9
Jun	24	13
Jul	29	11
Aug	26	8
Sep	23	
Oct	28	10
Nov	25	14
Dec	9	
Sundays: 1000-1500		
Convenor: Clive Hales (02) 4653-1070		

Menai Region	
Menai High School, Gerald Rd, Illawong	
	Tuesday
Jan	-
Feb	13
Mar	6
Apr	3
May	8
Jun	19
Jul	31
Aug	21
Sep	11
Oct	23
Nov	20
Dec	11
Tuesdays: 1800 to Finish	
Convenor: Stewart Todd 9541 4050	

Peninsula Region			
Narrabeen RSL Club, Nareen Pde, North Narrabeen			
	Sunday	Workshop Tuesdays	Workshop Friday
Jan	-		
Feb	18		
Mar	18		
Apr	15		
May	20		
Jun	17		
Jul	15		
Aug	19		
Sep	16		
Oct	21		
Nov	18		
Dec	16		
Sundays: 0900-1400 Workshops: 0900-1200			
Convenor: Jack Buttler 9999-4290			

Southern Region Woodturners Inc					
Cubbyhouse, Como Road, Oyster Bay Opposite Scylla Road					
	Wed, Mini-Day	Wed, Mini-Night	Workshop	Sat, Maxi-Day	Thur, Mini-Day
Jan		10	15	20	25
Feb	7	14	12	17	22
Mar	7	14	12	17	22
Apr	4	11	16	21	26
May	2	9	14	19	24
Jun	6	13	11	16	21
Jul	4	11	16	21	26
Aug	1	8	13	18#	23
Sep	5	12	10	15	20
Oct	3	10	15	20	25
Nov	7	14	12	17	22
Dec	5	12	10	15	
Workshop: 0930 to Finish Mini-Nights: 0900-1500					
Maxi-Days: 0900-500 Mini-Days: 0900-1500					

Southern Highlands Woodworkers Inc			
Charlton Hall, Harbison Care Village, Burradood			
	Sat, Maxi-Day	Tues, Mini-Day	Fri, Mini-Day
Jan	27	9,16,23,30	5,12,19,26
Feb	24	6,13,20,27	2,9,16,23
Mar	24	6,13,20,27	2,9,16,23,30
Apr	28	3,10,17,24	6,13,20,27
May	26	1,8,15,22,29	4,11,18,25
Jun	23	5,12,19,26	1,8,15,22,29
Jul	28	3,10,17,24,31	6,13,20,27
Aug	25	7,14,21,28	3,10,17,24,31
Sep	22	4,11,18,25	7,14,21,28
Oct	27	2,9,16,23,30	5,12,19,26
Nov	24	6,13,20,27	2,9,16,23,30
Dec	15	4,11,18	7,14,21
Maxi-Days: 1000-1600 Mini-Days: 0930-1300			

Western Sydney Woodturners Inc			
Twin Gums Retreat, cnr Northcott Rd and Diane Dr, Lalor Park			
	Sun, Maxi-Day	Wed, Mini-Day	Fri, Mini-Night
Jan	21	10,17,24,31	12,19
Feb	18	7,14,21,28,	2,9,16,23
Mar	18	7,14,21,28	2,9,16,23,30
Apr	15	4,11,18	13,20,27
May	20	2,9,16,23,30	4,11,18,25
Jun	17	6,13,20,27	3,10,17,24,31
Jul	15	4,11,18,25	6,13,20,27
Aug	19	1,8,15,22,29	3,10,17,24,31
Sep	16	5,12,19,26	7,14,21,28
Oct	21	3,10,17,24,31	5,12,19,26
Nov	18	7,14,21,28	2,9,16,23,30
Dec	16	5,12	7,14
Maxi/Mini-Days: 1000-Finish Mini-Night: 1900-Finish			
Convenor: Bob Jarvis 9622 2741			



**Sydney Woodturner's Guild
Inc.**

SYDNEY WOODTURNERS GUILD Inc

COMMITTEE MEMBERS 2005/2006

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Alex Bendelli	9416 1976	Vice President
Chris Dunn	9600 8061	Secretary
Fred Warr	9520 9401	Treasurer
Kenin Santwyk	9644 8366	Bankstown #
Bart Galea	9667 2726	Eastern #
Ivan Holley	4571 1297	Hawkesbury #
Greg Croker	9498 2350	Hornsby #
John Jewell	9601 2610	Macarthur #
Bill Black	9541 2405	Menai #
Gordon McKenzie	9451 0058	Peninsular #
Gavin Wenham	9528 7632	Southern#
John Crisp	0248 839 596	Southern Highlands#
Ian O'Connor		Western & BI Mtns#

Bankstown	Kevin Santwyk	9644 8366
Eastern	Joe Brueck	9356 3577
Hawkesbury	Ivan Holley	4571 1297
Hornsby	Lindsay Skinner	9679 1055
Macarthur	Clive Hales	4653 1070
Menai	Stewart Todd	9541 4050
Peninsular	Jack Butler	9999 4290
Southern	KenMcEwan	9528 7571
Southern Highlands	John Powell	4871 2714
Western @ Blue Mtns	Bob Jarvis	9622 2741

Indicates Regional Representative for respective region

On the web!!

sydneywoodturners.com.au

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All submissions gratefully accepted. Original photos will be returned. Soft copy preferred but not essential. Please submit articles as Word or Text files.