

# BY HAND AND EYE

The official newsletter of the Sydney Woodturners Guild Inc.

July 2011

Close off dates for articles for September  
BH & E will be Friday 9th September 2011

Edited by Scott Rollo

## HEADLINES

Finish gone wrong or  
Refinishing the finish

Timber and Working  
with Wood Show

Workshop ideas - lights  
and storage solutions

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\*\*Views expressed by contributors are  
not necessarily those of the guild\*\*

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**IF YOU HAVEN'T ALREADY  
PAID YOUR RENEWAL FEES  
FOR 2011/2012 THEN IT IS  
TIME TO GET THOSE WALLETS  
OUT AND GET TO YOUR  
TREASURERS AND ANTE UP!!!**

Well the Timber and Working with Wood Show has come and gone for another year and once again the Sydney Woodturning Guild was well represented with both personnel on the lathes and Guild members selling their wares. We had a great location – really the pole position so to speak just inside one of the main sets of doors and pride of place.

This location stood us in good stead, as there was plenty of people milling around the stands, inspecting the various turned items with some people interested in purchasing but many more wanting to know how a certain piece was made, especially the intricate segmented pieces.

It amazes me just how fascinated the general public are with segmented turning. General turning still has a lot of fans but this newer expression of art really has captured the attention of joe public.

There was very good numbers through the show this year with many stand commenting it was the best show for them since 2002, which was apparently a boon year for the show. I understand that despite the tight economic times there was plenty of cash and credit cards being handed over to the exhibitors.

Which was good – good for business and good for show longevity. Remembering that the show and more importantly the show organisers need to be making money so that they come back next year and do it all again. It needs to be commercially viable to everyone to make it work for the amateur organizations like the Sydney Woodturning Guild. The exposure that the show gives us to the general public is almost incalculable in value. To get the same exposure in any other form of media would cost us a small fortune and when you consider our cost to be there is tiny compared to the paying exhibitors, we really are on a good wicket.

Which is why we should encourage every member to get along and check out everything the show has to offer. The fact that we get discount entry tickets as well means that it really is probably the big date on our yearly calender.

So with that in mind it is time to pay out the big thanks, starting with Chris Dunn, our tireless Secretary who has, as always, arranged everything fantastically well and done an awesome job. Alex Bendelli plays a big part in the show and should be commended on his stellar efforts across the show. As well as the people manning the stands, security patrols and the people encouraging the turners, there was the turners themselves. These guys are the real unsung heroes of the show for us, the public really do enjoy watching the turning and with the group of experienced turners on the tools it was a very successful time for us.

At one point a younger turner was on a lathe and it was good to see that the public realized it wasn't just an "old man's" hobby. Plenty of smiles and happy faces.

So, to all, if I haven't mentioned you by name, we thank you as we are very appreciative of everything everyone has done to make the show the success that it was.

Bring on 2012!!!

Is it just me or have I been ranting off my head in the editorials for a while?.....stop yelling yes!!!.....I can hear you!

So this month minimal raves and rants (small one included to keep you on your toes) and instead a bit of general housekeeping and some well deserved bouquets and a few brickbats.

Firstly some good news that I can honestly say did not start out that way. In late June Guild legend and Life member Bruce Leadbeatter suffered from a....."Cardiac Event" i.e a blockage of one of Bruce's veins. I am pleased to say with a bit of plumbing, some electrical tape and some chicken wire Bruce is back on his feet and easing back into the full time craziness that is Bruce's life. I would like to pass on my best wishes for a full and speedy recovery...and I guess I can throw in every single member who has met, bought something from him, dealt with or just talked to Bruce at some time....so everyone in the Sydney woodturning Guild, the Hunter, Newcastle, the South coast.....you get the drift...God speed for a full recovery Bruce.

Every issue of the By Hand and Eye is a lot of work, especially given that the great mass of the Sydney Woodturning Guild members seem to be stuck mute, deaf and blind when it comes to seeking contributions for the magazine.....with a few exceptions.

As you ponder this issue of By Hand and Eye pause for a minute and consider that for the past 20 years there have been many editors but very little else consistent "through the ages". Except for one....

The Quiz, as presented by Ernie Newman was originally published in February 1991 and through the years has clawed its way to number 114!!! That it has been diverse and varied greatly throughout its long history is testament to Ernie's hard work, knowledge and dedication to putting great questions together. So over 20 years of writing and over 40,000 words to ensure that the Guild members have something to exercise their brains with. On behalf of the current, the past and the future committees to come, I thank you Ernie for your contributions, both in the past, in this issue (quiz 114) and issues to come. It is, as much of the content in every issue, unsung, un-thanked and underappreciated!!! Well I would like to address that now. On behalf of anyone who has read the By Hand and Eye "through the ages" I would like to thank you Ernie.

While I am at it thanking the unsung heroes, there is another contributor who toils monthly to produce my personal favourite each month – The Country Woodturner. Ken Sullivan hasn't been doing it quite as long as Ernie, he has sent through about 30 Country Woodturner articles and in my humble opinion (IMHO) it is the article I look forward to reading each issue. So to you too Ken, I thank you for your contributions, past, present and future.

This job is, at times impossible. So it is a great sense of relief as the editor to know that there is at least two articles I DON'T have to write each issue. And that is a massive relief. So to you two learned gentleman I would like to officially acknowledge your valuable contributions to the By Hand and Eye...something tells me it would be very easy to take your contributions for granted and just expect them each issue, like clockwork. Please understand each one is cherished and I know my predecessor, Bill Sheen, felt the same way. Every time I put an issue to bed I give thanks to any and all contributions that went in to making that issue finished.

So....the rest of you non-contributors out there in the guild affiliates, got something you want to say or voice? Please contact me and let's talk about it!!!

This article is about cloudy, dull, blotch, poor adhesion, cracks, crinkles, and other things that can go wrong with a finish on a piece of wood; how to prevent them; and how to fix them. Along the way, we will discuss the hazards of such things as heat, high humidity, oil, contaminants, and getting in a hurry. All of these problems can happen to any piece of finished wood from pens to salad bowls and beyond, and with any finish from wax to CA glue and whatever else we can put on a piece of wood.

There are no photographs with this article. Anyone who has had any of these problems will already know what they look like and don't need a picture.

## High Gloss Finishes

Many of the finishing problems discussed in this article will be more noticeable to penmakers and others who use high gloss finishes. That doesn't mean the problems aren't there for those who are satisfied that 180-grit is as fine as it gets, it's just that problems are magnified and more visible when we refine the surfaces to a higher gloss.

The high gloss isn't for everyone or everything. Sometimes a couple coats of Watco Danish Oil is good enough, but doing so doesn't mean we can forget about the preparation of the wood surface. Even the Watco oil will look the better for doing it. Torn grain and sanding scratches detract from any finish.

There are two facts to always remember about high gloss finishes. There is nothing that will accent a spectacular piece of wood or grain pattern more than a high gloss finish. There is also nothing that will accent every flaw in the wood, or the finish itself, more than a high gloss finish.

There are two steps to a beautiful high gloss finish – preparation of the wood surface, and refining the finish itself. First, we have to remove every last trace of torn grain, tool marks, bruising, tiny voids, open grain, and sanding scratches out of the wood surface. Then we have to sand all of the dust and imperfections out of the finish itself, and polish it to the degree of gloss we want.

## “It looks like plastic”

Many people, woodturners included, say they don't like the high gloss finishes because they feel and look like plastic. Words like “feel” and “look” are perceptions and opinions, and we will drive ourselves nuts trying to please everyone. We can't.

A lacquer, polyurethane, or CA glue finish can look like the plastic because that's what they are, but it doesn't have to be that way. There is a definite connection between the appearance and what we call the “feel” of the finish. When our eye sees a surface that looks like it is covered with a sheet of plastic, our brain tells us that it “feels” like a hard cold sheet of plastic. The opposite is also true. Buff back the polyurethane or CA finish with fine 0000 steel wool to soften the gloss and get rid of those dust bumps; and most people won't be able to tell the difference between the hard finish and bare wood. In other words, when they look the same, the finishes will feel the same.

To test this reaction, I have polished bare wood to a high gloss, and people passed it up and told me that it looked and felt like plastic. Those same people preferred the one with the heavy coat of finish with a softer matte surface because it had the softer and warmer appearance and feel of natural wood.

## Scratches

There are two types of scratches – those in the wood under the finish, and those on the finish itself. Both appear to be in the finish; and both are the result of sanding. The only way to remove either type is to go back to a coarser sanding grit and start over. Preventing them is an easier task.

Scratches in the wood are usually left there from the coarsest grit that was used at the beginning of the sanding schedule. They could also be there from an oversized particle on the surface of a poor quality sandpaper, or from dust and debris. They are often invisible until they are magnified by the finish; but sometimes we don't see them until later because of poor lighting.

The simple cure is to make sure all of the scratches from the previous grit are removed before going on to the next grit, always sanding both across and with the wood grain, not skipping any grits, and not using cheap sandpaper.

The sandpaper can be "sized" by dragging it over the sharp edge of a piece of steel. The edge of the lathe bed works, but the back of an old kitchen knife held in a vise is better. This will break off any offending oversized particles. Don't overdo it. 2 or 3 swipes are enough.

It is always a good plan to progress up through the grits in steps that are no more than 50% greater than the previous grit number. The grits available have already done this for us – 60, 100, 150, 220, 320, 400, and 600. We could also use the sequence of 80, 120, 180, 240, 320, etc. Don't skip any of them, unless you like finding scratches in the wood after it has been coated with a finish.

There should be no visible scratches after sanding with 600-grit. The pencrafter who uses Micro-Mesh to achieve a high gloss should never move on to the grits above 1500MM with the idea that they will remove visible scratches. They won't. For other woodturners, if you don't sand to 600, or at least to 400, then you will have to live with scratches.

I use a bright incandescent light because it casts hard shadows that show up the scratches better than fluorescent lighting, and hand-sand with 600-grit until there aren't any. I go back a few grits and start over again if I have to. Then I go to 0000-steel wool, leaving a smooth matte surface with no visible scratches. I do this on everything I turn, from pens to salad bowls. Yes, it takes time to do this, but it is well worth the effort because the finish cannot be any better than the surface under it, and I may choose to apply no finish at all.

Some wood species scratches easier than others. Walnut is one of those. The wood shouldn't be allowed to get hot because heat makes the scratches worse. Sanding at slow speeds will help. Using wax as a lubricant for the 320 grit and finer will help the most.

The sanding scratches ON the surface of the finish can also be there from the earlier sanding with a coarser grit. The finish doesn't have to be removed, but it will require going back to a coarser grit and starting over.

Many of the scratches after using Micro-Mesh are the result of dirt and dust particles that got between the surface and the sanding medium. This is one of the hazards of fine grit sanding. Keep the sanding medium clean, and don't let any airborne dust get under it. Wet sanding with a wax lubricant will help.

Scratches can also be left behind in a surface that was buffed with White Diamond or other fine abrasive compound. It could be shop dirt, or it could be a build-up of hardened buffing compounds in the wheel. Store the wheels where they aren't exposed to shop dust and dirt, and clean them with the sharp edge of a piece of hardwood before using them with new abrasive compound.

If there are still scratches, try an automotive scratch remover such as Meguiar's "Swirl Remover".



## **Rough, Pebbly, Ridges, or Brush Marks**

Bad things happen when the finish dries too fast. Fast drying finishes like shellac and lacquer can be a problem. Ridges happen when too much of a friction polish is applied at one time. Rough and pebbly happens to CA glue that cures too quickly, or when there is still a trace of accelerator on the wood. Pebbly (we call it "orange peel") happens to a spray finish when the droplets start to dry before they are deposited on the surface of the wood. Any of these can happen to a waterborne when it is allowed to dry on the applicator.

All is not lost if these conditions occur after the finish has cured or dried. Just wait a day, and start sanding. Start at 320-grit, but be prepared to start at 180 or 220 if the surface is really bad, and use water or a wax as a lubricant. The sandpaper doesn't have to be the wet/dry type. Use whatever is available. The worst that can happen is that the grit particles will come off the paper if the glue holding them on isn't waterproof. The slurry is a good sanding medium, but clean-up will be messier and the paper can't be used again.

Ridges in a shellac friction polish are the result of using too much liquid and not getting it hot enough to keep it flowing into a smooth film. Fixing them is easy. Remove the excess shellac with Denatured Alcohol, buff the surface with 0000-steel wool, and start over. Use less of the liquid this time and get it hot. Finger burning hot works best. The same is true for a lacquer friction polish, except that lacquer thinner is the solvent.

Prevention is always the best solution, and this is done by making the solvents evaporate more slowly, or using a finish that has a slower cure. The longer cure time is easy to do with CA glue on a pen or other small piece of wood, but something has to be added to the other finishes to slow them down. Commercial retarding thinners are available for lacquers. Adding a little Turpentine (Pure Gum Spirits, not a turpentine substitute) will slow down the evaporation of the solvents in shellac or lacquer. Adding some kerosene to an oil or varnish will lengthen their drying time. These measures will also reduce brush marks because it will allow the finish more time to seek a uniform level on the surface.

Polyurethane finishes are dust magnets to airborne particles, and they appear as bumps in the new finish. The best cure is applying the finish in cleaner surroundings, or applying the finish in the early morning before the shop dust has been stirred up. The only option is doing a lot of sanding after it is dry.

Waterborne finishes dry fast. Too often they dry too fast. There isn't much that can be done other than applying a thicker wetter coat, and hoping for the best. Thinning them with water is not a recommended solution. There are retarders available for some of the waterborne finishes, but they should only be used with the same brand because compatibility can be a problem. Applying the finish from a "squeeze bottle" and keeping the surface wet ahead of the applicator will help if it is being applied on the lathe. This works well for pens and bottle-stoppers and the like. Always read the directions on the can when working with a waterborne finish.

## **Runs and Sags**

These are easy to understand. There was more wet finish on the surface than could support itself until it dried. These are common problems with shellac and lacquer. The obvious solution is to use thinner (in thickness) coats if it is sprayed on, or keeping the piece rotating at a slow speed until the finish dries enough that it won't run. An advantage of rotating the piece is that it allows thicker coats to be applied. Runs and sags in a dry finish can be removed with sanding.

## Dull and Cloudy

These can be in spots, large areas, or all over. The reasons for these problems are simple. ALL finishes are permeable to some degree, and some are more permeable than others. Shellac is the most permeable, and epoxies are the least. Everything else is somewhere in between. That means that some liquids or gasses, including water vapor in the atmosphere, can pass through the finish. Even plastics are permeable, and that is why the CO2 in soda pop will eventually leak through the plastic bottle. And, all this time you thought it was leaking through the cap. The only way we could get an impermeable finish would be to coat the wood with glass, a fired ceramic, or metal. Everything else leaks.

## “Dull” is caused by oil

The oil can be natural in the wood or it can be oil that we have added to the wood before we sealed it with a finish. The oil will leak out through the finish over time and kill any gloss that might have been there. This can happen as quickly as overnight, but it will usually take a few days or weeks. The only solution is to remove the finish, and then either remove the oil, or allow it to cure.

We can get temporary relief by removing the oil from the wood surface with Acetone or Lacquer Thinner before applying a finish. Be aware that the natural oils remaining in the wood will still migrate to the surface, penetrate the finish, and kill the gloss. The only difference is that it will take longer. Because of its natural oils, Olive wood is particularly difficult to finish to a high gloss that will stay that way.

If the oil is one that we put on the wood, it has to be totally cured before we can put any other finish on it (see “Adhesion”, below). If it isn't, the finish will have to be removed, wait a few days to a week or two for the oil to cure, and then try it again. It would have been better to have not used the oil at all.

We could always just leave it alone and accept that the dull finish is OK. Some woods are best left with a dull finish or no finish.

## “Cloudy” is caused by moisture

Also known as "blush", this is moisture that has condensed under the surface film. This is a common problem when lacquer is sprayed in humid weather conditions, but it can also happen with brushed lacquer and wipe-on finishes like CA glue or shellac based friction polishes. Sometimes it will disappear over time as the moisture migrates through the permeable surface film and evaporates. Sometimes it won't. Usually it is a matter of our not wanting to wait that long.

This moisture can be from within the wood because it wasn't as dry as we thought. Moisture can be driven to the surface from the heat of turning and sanding. We could have added the moisture with the alcohol we used to clean the wood, or it could have come from the humid atmosphere if we used compressed air or another gas (spray can) to carry the finish to the wood. The moisture could also be from an old finishing product that has had considerable exposure to humid air in a partial can that has been opened a lot. Moisture can also be absorbed into the liquid finish if a cold container is opened in a warm room.

Other than removing the finish and starting over, the only solution to a cloudy finish is to wait and see if it disappears with time. This could be a few days to several weeks, depending on how fast the moisture can move through the finish. If that doesn't work, lacquer or shellac can be softened with thinner, and see if it disappears. The less permeable polyurethane and CA finishes may have to be removed to allow the moisture to evaporate.



Prevention is the best solution to a cloudy finish. Make sure the wood is dry, and let it sit for a couple days between turning and finishing. At least let it cool to room temperature before applying a finish.

## White and Black

Pencrafters who use CA glue as a finish can experience everything from cloudy to white when the glue cures too fast. In the extreme case a finish will look like Styrofoam. CA glue gets hot as it cures, and the faster it cures, the hotter it gets. The heat can make CA glue turn white, and extreme heat causes it to bubble and boil into a foam before it hardens. The solution is simple - stay away from the accelerator and use a slower curing glue. It won't take more than a minute longer to finish the pen. Think about it - woodturners are the only people who will use glue that is labeled as "instant" and then use an accelerator to make it to cure faster.

"White" spots are a common problem in dark wood, and they are the result of wax, opaque grain fillers, or sanding debris that has collected in the pores of the wood. The solution is to keep the wood clean with an old toothbrush or scrub brush, and avoid waxes and white colored sealers that can build up in the darker wood.

"Black" spots in a light wood can be from the same things that caused the "white" spots in a dark wood, and the solution is the same.

Pencrafters who use a light colored wood often have a problem with a black stain at the ends of their pen barrels. This is from dragging the sanding particles from the steel bushings onto the wood. Some species are worse than others, and I have found the hard yellow species (Canary, Pau Amarillo, etc.) to be more susceptible to metallic staining. There are several solutions - stay off the bushings when sanding, use plastic bushings, don't use bushings for sanding, or don't use wood that has a staining problem. Plastic bushings will have to be made from pen blanks or a material such as Corian. Many pencrafters hold their pen barrels between centers for sanding and finishing. My solution is to not use problem species.

Black streaks can be the result of using the black wet/dry sandpaper in the finer grits, and allowing it to get hot enough to melt the waterproof adhesive that holds the grit particles on the paper. The solution is simple - don't let it get hot. Slow down the lathe RPM or use a lubricant and keep it wet.

## Blotchy or Enhancement

These describe what we get when the different amounts of finish absorbed by end and flat wood grain causes different amounts of color change in the different parts of the wood. We call it "blotch" when the effect is ugly. We call it "enhancement" when the result is pretty. Since oils impart the most color change in the wood, the oils are a shortcut to both "blotch" and "enhancement".

The best solution to "blotch" is to do everything we can to prevent it from happening. We can either sand the wood to 600-grit, or we can seal it with lacquer or shellac. Either will reduce the absorption of a finish into the end grain areas.

If the "blotch" has already happened, there are only two things we can do. We can remove the finish and sand deep enough into the wood to remove all of the offending color, and then start over by sealing the wood before applying the finish. We can use a commercial sanding sealer, but either shellac or a thinned lacquer will do the same thing. Always sand the sealer back to bare wood so it is IN the wood rather than ON it where it can cause problems with other finishes that are applied over it (see "Adhesion" below).  
a lacquer sealer under an oil finish on Maple.

We could also put the finished wood in bright sunlight and wait for all of the wood to change color and hope that the blotchy coloring isn't as noticeable. This can work for Cherry in a few days, or Maple if we want to wait longer..

Some wood just gets blotchy from everything we can put on it. Maple can be one of those woods that gets “blotchy” from a coat of wax. I always use A particularly troublesome blotch can be the result of burnishing or bruising, the wood surface with either the tuning tool or sandpaper. This happens when the turning tool rubs too hard on the wood and compacts the surface, or when sandpaper gets too hot and burns the wood surface. The result is the same, the finish will not penetrate the area, and the wood will remain a lighter color. The solutions are rounding the corner at the bottom of the tool bevel, learning to slide along the tool bevel with less pressure, sanding without generating heat, and using a finish that imparts less color to the wood.

## **Adhesion (or lack of it!)**

You haven't lived until you have been able to peel the finish off like a sheet of Saran-Wrap. This was a common problem in the early days of polyurethanes finishes, but it can still happen to polyurethane and waterborne finishes if we aren't careful with them.

There are two primary ways that multiple coats of a finish adheres to itself. It either melts into the surface under it, or there is a mechanical bond between the finish and the previous coat. It is this mechanical bonding that causes us the most problems. A finish melting into itself would be putting a lacquer over lacquer, or shellac over shellac. The mechanical bond depends on the finish gripping into the scratches in the surface, and this is the primary bond between coats of oil, varnish, polyurethane, and waterborne finishes. . Adhesion problems are created when the surface is too slick for there to be anything for the finish to grab, or the wood has been contaminated with oil, sweat, moisture, or other chemical substances to prevent bonding.

Adhesion can also be a problem when incompatible finishes are used such as when a waterborne finish is applied over an oil that hasn't fully cured. The waterborne has a better chance of sticking if the oil was given sufficient time to cure, but that can take a long time when atmospheric conditions are at their worst.

The solution is simple. Be clean and don't touch the wood with our dirty or sweaty fingers. Dripping sweat is always a problem when it is hot and humid. Always remove the gloss from the previous coat by abrading it with steel wool or sandpaper. And, never use a silicone product such as car wax in the shop because there is nothing that will repel a finisher faster, especially if the finish is lacquer or CA glue.

The incompatible finishes can also be separated with a barrier coat that is compatible with both. Shellac is the universal finish – it sticks to everything and everything sticks to it. The best solution, however, is to not use incompatible finishes like a lacquer or a waterborne finish over an oil.

If the oil is IN the wood as a natural part of the wood, it will have to be removed on the surface as best we can with a solvent before applying a finish, but be aware that the remaining oil will migrate up to the surface with time and can still break the bond between the wood and the finish.

## **The Finish won't cure**

This is a common complaint about oil finishes when the weather is cooler in the winter, but it can also happen when the temperatures and relative humidity are both close to 100. The ideal conditions for an oil finish are 70°F temperature and 70% relative humidity. It is too cold to use an oil finish when we have to wear a coat in the shop, and it is too warm when there is sweat dripping off our nose. Both conditions are worse when it is raining outside.

An oil finish cures by the chemical reaction of polymerization where the smaller individual molecules of the liquid link together to make the larger molecules of the solid. The catalyst for this reaction is the oxygen in the air and the heat created by their joining. Most commercial finishes have “drying agents” added to them that insure there is oxygen available for the reaction. The thinner is there to provide a pool for the molecules to move around in so they can find each other. Too cold and there is no heat for the reaction to take place, and if the thinner does evaporate, it leaves a sticky oil behind. Too hot and the thinner evaporates before the molecules can get together, and the finish remains as a soft jell that might approach becoming a hard surface, but never quite gets there.

We can adjust for the hot weather by using thinners with a slower evaporation rate. Thinning an oil finish with kerosene will give it more time. We can adjust for cold weather by adding oxidizers such as Japan Drier. The best solution is to always obey the 70°F/70% rule and not going more than 10 in either direction. We can provide an artificial environment with heat and air conditioning, but make sure the wood is at the same temperature as the atmosphere around it.

## Cracking (in the finish)

Cracking can be the result from using incompatible finishes. This cracking can be intentional for decorative effect, such as when we put a nitrocellulose lacquer over an oil paint. But, it can also happen when we mix different brands of the same finish because the thinners or the additives are incompatible. The solution is to not switch finishes or brands in the middle of multiple coats of any finishing schedule.

Most cracking is unintentional, and a surprise when we find it. This cracking happens when the finish shrinks and the wood doesn't, or the wood expands and the finish doesn't. It can happen immediately if the wood is finished when it is at a moisture content that is less than equilibrium with the surrounding atmosphere, and the finish doesn't have the flexibility to move with the wood. We can prevent a lot of cracking in finishes by letting the wood cool to room temperature and reach equilibrium before putting a finish on it. Waiting a couple days before finishing a newly turned and sanded piece of wood is a good practice.

Cracking can happen long after the finish was applied as the wood moves with seasonal changes in moisture content and the finish has become brittle with age. This is a common problem with Nitrocellulose Lacquers, and can also happen to an older Polyurethane finish.

There are several things we can do. Don't use an accelerator with a CA finish because it makes it more brittle. There are plasticizers available for all types of lacquer, but the old-fashioned method of adding 1 to no more than 2 tablespoons of Castor Oil to a quart of lacquer still works. The best solution is to not use thick lacquer or polyurethane finishes on a wood species that moves a lot with seasonal changes in moisture content.

Cracking is rare with oils and varnishes because they are more flexible and can move with the wood, but they too have their limits. Cracking is common in very old varnish finishes.

Prevention is the best cure. Let wet wood dry before using it, let dry wood acclimate to the shop before turning it, and always let the wood cool to room temperature before finishing it.

Thermal expansion can be a problem. CA and polyurethane finishes can crack when they are exposed to low temperatures because they shrink more than the wood and lose what little elasticity they have with the lower temperatures. Shipping turned items with these finishes can be a problem during the winter.

## Cracking (in the wood)

The wood cracks after it is finished when the same conditions that caused the finish to crack are worse, and there is more movement than the wood can tolerate. Hairline cracks could have already been there and weren't visible until they grew after the wood was turned and finished. Then there are woods like Snakewood that crack for no other reason than because it wants to, and there is little to nothing we can do about it.

## Wrinkled and Puckered

These are caused by the opposite conditions from those that made the finish crack. Most finishes can't be compressed very well when the wood shrinks. Shrinkage of the wood is usually the result of it not being as dry as we thought it was. It may be dry enough for the finish to adhere, but still be several percentage points above its equilibrium moisture content.

Some exotic woods have a large coefficient of thermal expansion. This means they expand a lot as they become warm from turning and sanding. If they are finished while they are still warm, the wood will shrink more than the finish, and that extra finish has to go somewhere. Finishes on these species can also pucker when they are exposed to low temperatures.

Just as with cracking, wrinkles in the surface can also be from incompatible finishes or products. It can be a "decorative effect" when it is done on purpose, and a disaster when it isn't. Again, don't change finishes or product brands in the middle of several coats.

## Thick and Thin

These are generally geometric problems because some finishes want to pull away from a sharp outside corner, and make a thick fillet in an inside corner. This makes the finish wear away faster on the outside corners, and pull away from the wood or crack on the inside ones. These conditions are most noticeable with lacquer that is applied with a spray, but it can be a problem with all finishes to some degree. Again, the solution is simple – avoid sharp corners.

Avoiding sharp corners at the ends of a pen barrel is impossible to do and still have any kind of a matching fit with the metal fittings. If a thin or rounded finish is a problem, carry the finish out over the bushings at the ends of the pen barrel, and then cut through the finish at the joint with a skew or sharp knife before removing it from the mandrel. Don't break the bushing loose from the barrel because a jagged break may cross over to the end of the barrel.

## Conclusion

There are few problems with finishing wood that can't be resolved with patience and sandpaper. Don't get in a hurry. Allow the wood time to dry before applying a finish. Allow the wood and everything else to cool (or warm up) to room temperature before applying a finish. Don't change finishes or brands in the middle of finishing a piece. And, don't use strange chemicals and elixirs that promise to make finishing faster. When all else fails, start sanding.

Russ Fairfield is a Professional Turner who lives in Northern Idaho in the United States and we reproduce this article with his very kind permission. Check out this article and more at Russ' excellent site at <http://www.woodturnerruss.com/> where he gives great tips and a fantastic gallery of his works.





# KARMA

yep....it's like that!!!



# PRAYER

I asked God for a bike, but I knew God doesn't work that way. So I stole a bike and asked for forgiveness



procrastination.

Cat Videos

Calories

McDiabetes

L'IRRÉEL APPARENCE

MORONIC TELEVISION

Nothing to do

The 2011 Timber and Working with Wood Show has come and gone again for another year and it was a great success for everyone, including your own Sydney Woodturning Guild (SWG) stand.

In my humble opinion and it might seem a little clichéd but the winner was woodturning. Between the SWG and the Hunter region there was a substantial piece of the hall devoted to turning. It was very pleasing to see this. There was another pleasing aspects missing for a while and that was good numbers in the official competition.

There were some great turnings that really were perfect in every way – the standard was high and the quality universally excellent!

The three winners in the turning competition were diverse in their form and function, with Professional turner Tim Skilton taking out the top prize featuring a textured Platter. Ken Vodden backed up his win last year with a second place featuring one of his trademark segmented vase/bowls. Third place went to David Reid with an excellent segmented deep lipped platter/bowl.

## FIRST



## SECOND



## THIRD



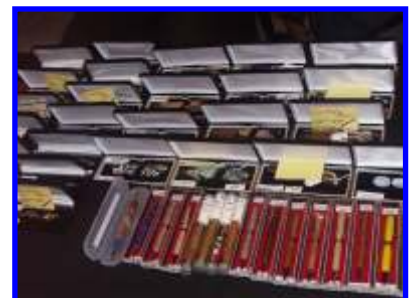
Congratulations to the hard working guild members responsible for the display tables – they looked amazing!







Turned by a 15 y.o!



## Lathe Lights

The first time I needed to repair my Lathe Light after I replaced the previous Angle Poise Lamp I was determined to find a solution to the problem and I carried around various ideas in my head for some time.

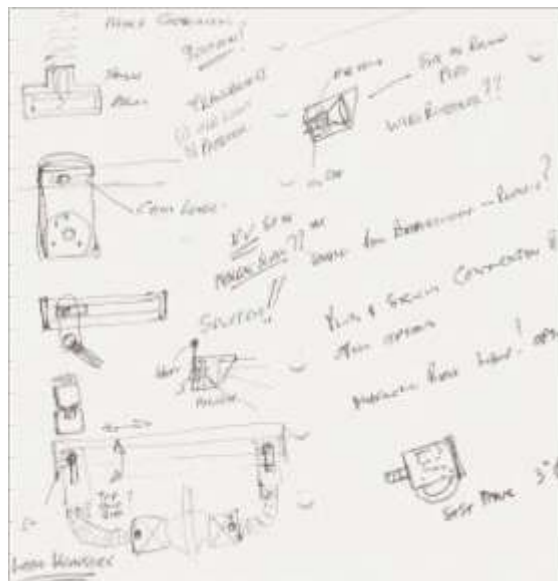
When the old Angle Poise broke on me again my thought process went into overdrive to sort out a solution from the various ideas I had now put down on paper.

I had in mind two Lights, one for the Chuck Side and one for the Front or Inside of any item I would be Turning.

Each to be independent and adjustable in as many ways as I could envisage without too many joints or components.

As a result I bought two 480mm [19"] Microphone Goosenecks and Base Flanges [Maplin WF36P & JH58N] two Stainless Steel Coffee Mugs [Local Market] and two Downlighter Holders [Maplin VJ01B].

I used 12V Halogen Lamps and re-cycled a Transformer from an Old Ceiling Light for one and for the other an old 35mm Slide Projector.



From the above sketches/notes/ideas and the various items already listed I came up with this design.

A Coffee Mug on a Gooseneck, supported from a bracket running on a Track which is locked in place by a re-cycled quick release cam from an Aluminum Scooter.

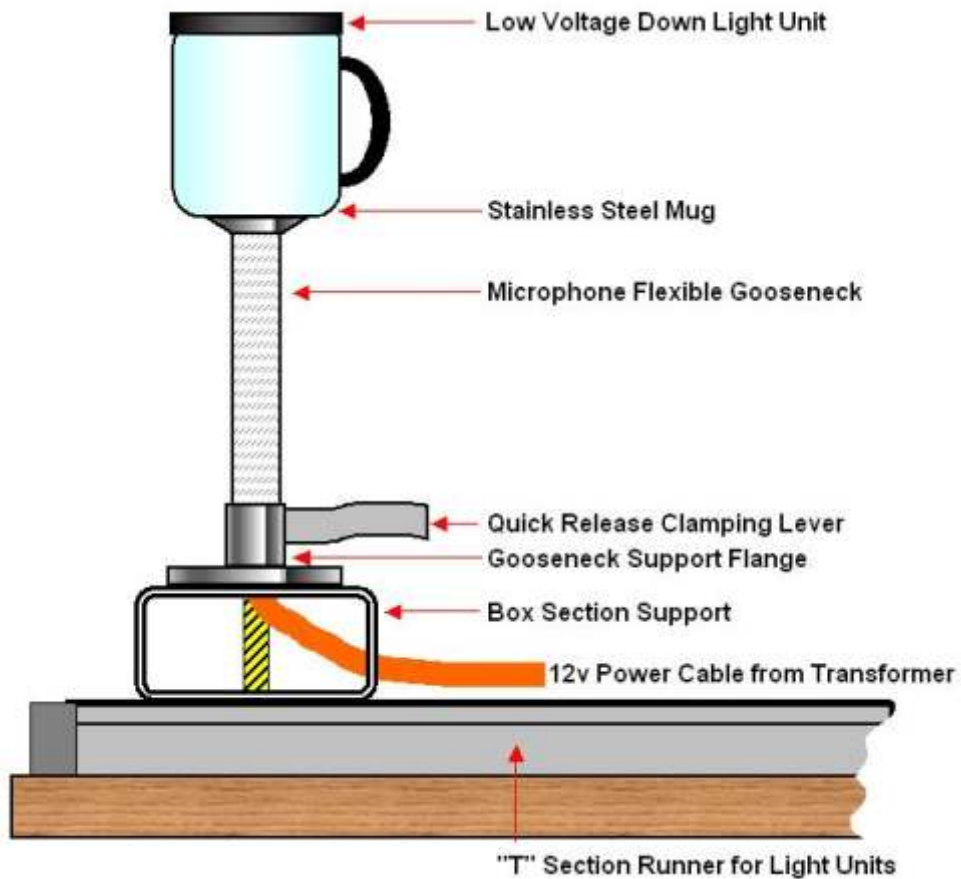
Firstly I drilled a hole in the bottom of the Mug to take the Female Threaded end of the Gooseneck, and 8 x 8mm Ø holes around the Mug Base for ventilation/heat dissipation from the Lamps.

The Downlighter was held in place with the Fixing Clips supplied although these were "Bent" to suit the depth of the Mug, this allows the unit to be pulled partially out for changing the Bulb when required.



The Wiring passes down through the Gooseneck and into the support bracket, as this is Low Voltage Wiring there should be no danger from being encased in the metal parts.

Retain the Mug Handles as these will give you an insulated Handle, to get hold of when adjusting the Light, as the main part of the Mug will get quite Hot.





The two Lights are each fixed to a Support Bracket made from 50mm x 25mm Box Section by attaching the Gooseneck Support Flange to one end and drilling through the centre for the Cable, at the other end a hole is drilled to accommodate the quick release mechanism.

These Brackets are supported off of and run on a "T" Track made from two lengths [500mm] of 25mm "T" Steel attached at each end to an Angle Bracket used to screw the runner to a shelf behind the Lathe.

In the picture below you can clearly see the arrangement for adjustment and support, in the top left of the picture you have the Switch Box that switches on the power to the two transformers which are accommodated in a boxed off section just below this box which has an open end protected by a grille for ventilation.



## Portable Lights

The Portable Light enables me to have a Light Source anywhere around the Workshop and is basically the same as the Light System described above but with a Magnetic Base in place of the Bracket support.

The Magnet was taken from an old HiFi Speaker which was then bolted to a small section of the 50mm x 25mm Box Section, by drilling a hole in the central boss, which appears to be Mild Steel, of the Magnet which is a feature of this type of Magnet and then fit this with a Gooseneck, here I used the 330mm [13"] version as the reach required would normally be quite short.



On its own or as a group of three no shortage of Light here.

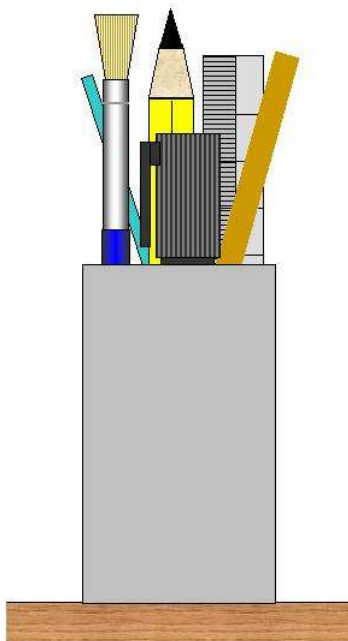
Power Lead has the Transformer Unit adjacent to the Mains Plug so that the Trailing Leads are only at 12V.

### Tool Tidies

Tool Tidies are the alternative to that old tin or jar that house all the small odds and ends of Tools that are used and that often get lost in the Shavings around the Lathe.

I simply cut sections of the same 65mm square Drain Pipe, it does not have to be square, it could be round, to a suitable length (mine are 100mm high) which are then glued, I found Hot Melt to be more than adequate, to a baseboard, in my case a shelf and you have a home for all sorts of odds and ends that make up every Woodturners arsenal.

Typical Contents of Tidies:-



- Pencils
- Drills
- Brushes
- Tweezers
- Small Mag-Lite
- Various Dentists Tools
- Rule
- Scissors
- Tooth Brush, for Cleaning Dust out of Burrs
- Centre Punch
- Files/Rifflers
- Chip Knives
- Craft Knife
- Hollow Form Shavings Scraper
- Allan Keys
- Spanners
- Wire
- Lollipop Sticks
- Scriber
- Felt Tip Marker
- Etc. Etc.

Here I have used Small Bore Tubing [ $\frac{3}{4}$ " /  $1\frac{3}{4}$ " Ø] for everything from Pencils to Tools and any other Bits and Pieces.

Larger Tubing will hold a Power Drill and Rotary Tool and with the addition of a suitable Cable Clip these Tools are close to hand, out of the Shavings and ready for use.



I now have a whole series of these "Tidies" made from various lengths of Plastic Pipe to hold practically any thing that you can think of.

This is one of what will be an ongoing series of tips and tricks. They are all at a website. The name of this site is Laymar Crafts Woodturning [http://www.laymar-crafts.co.uk/laymar\\_crafts-hints.htm](http://www.laymar-crafts.co.uk/laymar_crafts-hints.htm) and with the permission of the site owners Richard and Shiela Stapley you will see articles from their site in the By hand and Eye, We thanks them for their co-operation and generosity.

## Ernie Newman's Woodturners Quiz No.114 - The Questions

1. Which two of the following three countries are the world's leading exporters of Balsa: Ecuador, Papua New Guinea, Indonesia?
2. The Blue Mountains Woodturners club decided to turn hundreds of French knitting reels to send to Africa where, presumably, French knitting is popular. In my childhood we used cotton reels. The question was: How to sand the inside of these wooden turnings that were 100 mm long and had a 12mm diameter hole running from one end to the other. These holes had to be smooth so that the wool didn't catch. If you had to sand 20 of these how would you do it?
3. Woodworking screws are described as 4g, 6g, 8g, 10g etc. What do these numbers refer to? Clue: The relationship between screw diameter and screw head width is central here and you need to think in the old imperial measurement of an inch.
4. If a finished bowl is remounted on the lathe by holding the foot in the chuck then the jaws of the chuck will damage the finish and may dent the foot. How can the damage be minimised?
5. Were 18<sup>th</sup> century English woodturners primarily meat eaters or vegetarians?



1. Ecuador and Papua New Guinea are the world's leading exporters of Balsa. It is used for model making but its excellent weight/strength ratio makes it an important component of wind turbine propellers. Papua New Guinea has over 3500 hectares of balsa plantation forest, mainly on the island of New Britain. Thanks to Dick Turner for this question.
2. Some turners preferred to turn and sand each piece inside and outside while it was mounted in the chuck. Others pre-bored the blanks then mounted them on mandrels and turned and sanded the outside on the lathe. When they had finished all their pieces they then had to sand the inside by hand afterwards. One person improved on this by gluing sandpaper around a piece of 8mm dowel and mounting that in a Jacob's chuck. This saved time though it was fiddly to glue the sandpaper to the dowel. Another person discovered that a standard 150mm square piece of sandpaper could be rolled into a tube and held in a scroll chuck. If the reel was placed around the abrasive roll before the lathe was switched on then the abrasive didn't fly out of the chuck. This was probably the quickest method.
3. Woodworking screw gauge can be determined by measuring the diameter of the head in thirty-seconds of an inch and deducting two from this number. For example, if the diameter of a screw is  $\frac{3}{8}$  of an inch then this can be expressed as  $\frac{12}{32}$  of an inch. Subtract 2 from 12 and this gives the gauge as 10. A 12 gauge screw would have a head diameter of  $\frac{7}{16}$  of an inch, which equals  $\frac{14}{32}$  of an inch. Subtract 2 from 14 and the gauge is 12. Thanks to Ken Cooper for this question.
4. A good way that a bowl with a foot can be re-chucked without damaging the foot is to place a piece of electrical cord about 8 mm in diameter around the foot so that the jaws of the chuck compress the cord. The cord doesn't mark the foot but the bowl is held securely and runs very true.
5. The menu for the Worshipful Company of Turners of London on the Lord Mayor's Day in 1766 suggests that those who ran woodturning businesses at that time favoured meat over vegetables. The Master, Wardens and Livery met at the Globe Tavern in Fleet Street and this was the menu:

### **Breakfast**

Three Surloins and a Buttock of Beef with Carrots Turnips and other Sauce  
One Barrell [36 gallons] of strong Beer  
One Kilderkin [18 gallons] of small Beer

### **Dinner**

Twelve Dishes of boild Fowls three in a Dish with Bacon Oysters and Sausages  
Eight Turkeys and eight Chines [pig spines] and Sauce  
Twelve large Geese  
Twelve of large Mince Pies three in a Dish

### **Second Course**

Twelve Dishes of Roast Fowls three in a Dish  
Twelve large Tarts

**All the Particulars to be very good**

**Bread and Wine as usual**

Any vegetarians present they must have felt a little queasy as they gazed at the splendid feast laid out in front of them.

I happen to have a crack in my garage floor. This is quite useful, because I know that if I stand behind that crack while operating my bandsaw, I will be absolutely safe.

How do I know that? Well, it helps that the crack is almost 2 meters from my bandsaw.

Now, my arm reach is roughly 65 centimetres. So, if I am standing behind that crack and even if I fall flat on my face, no part of me will reach the “business” part of the bandsaw. If I step over the crack, then I am reminded that I need to be very careful not to do something stupid or sloppy.

You need to understand that I am one of those strange people (at least in my experience) that are afraid of power tools. I believe that is a quite rational attitude... You see... I have two push sticks that I use on my bandsaw. They both started off about 45 cm long. A bit longer than usual, but I bought a BIG bandsaw, so it seemed like a good idea at the time. After about five years, they are now about 35 centimetres long. Since my hand holds about a 10-centimetre length, I figure that when they become 20 cm long, they will become firewood. About seven and a half years from now...

Again, you see... I look at the ends of those push sticks. And I don't want my fingers to look like that... Or worse.

I do use power tools. They are convenient, and they save a considerable amount of time. If I can possibly use a power saw to cut a piece of wood, I will choose it over a hand saw, because I know it will be more accurate, and quicker. But I am also aware of how many times I have cut, trimmed and otherwise reduced parts of my body (fortunately, not permanently... Yet...) when just using hand tools (I've discovered that hand sawing a piece of wood that is resting on my knees is not a good idea... I've discovered this three times!!). Power tools are designed to do it better, faster, and “with less effort”. So, when I look at the ends of my push sticks, I think I'm being sensible when I remain at least a little bit afraid.

I don't happen to use a table saw. I do have one, but it is currently “in storage” for a number of reasons. The point is that if I was looking for a crack in the floor to make me feel safe around my table saw, it would have to be at the other end of the house. Not in the garage at all.

I also own a chain saw. I don't even like the look of it. Those teeth look mean! When I start it up, I really am afraid. No, it's never cut me. But I've seen what it does to wood, and how fast it does it. And I know that flesh is a lot softer than wood.

Yes, I use it. But when I do, I try to be VERY aware of ANYTHING that can possibly go wrong. And even then, I am still afraid. With power tools, I think that is healthy.

The simple fact of the matter is that if we hurt ourselves while we're working with wood, we've probably done something stupid. Sorry guys. That's just the most likely reason. Yes, there are times when the tool “blows up”... But, honestly, isn't it because we weren't holding it properly, or we tried to do something we shouldn't, or ... Well, to put it simply, that we've done something stupid?

We shouldn't blame the tool. It doesn't care what it cuts: wood, flesh, metal, concrete... whatever. If we get hurt, it's most likely because we've done something without thinking. And with power tools, what goes wrong... goes faster.

So please. Be afraid, at least a little bit. That doesn't hurt as much as losing a finger. And that might mean that you would never be able to enjoy your woodworking again.

Here is a short list of Woodturning sites that will get us started with links to some very useful sites. If you have any links you would like to contribute send them to [guildnewsletter@exetel.com.au](mailto:guildnewsletter@exetel.com.au)  
<http://www.sydneywoodturners.com.au/> our homepage

<http://www.wood-eze.com.au/> Leigh Ferguson's site – sells at Southern maxi days & his own shop

<http://www.laymar-crafts.co.uk/> Huge site with literally hundreds of useful links – highly recommended!

<http://www.trendtimbers.com.au/> large variety of timber, tools, lathes and finishes

<http://anagote.com/> great site for wood

<http://www.carbatec.com.au> one stop shop for most woodworking varieties

<https://www.machineryhouse.com.au/> Hare and Forbes machinery

<http://www.addictivepenkits.com.au/> amazing pen kits with an impressive site

<http://aroundthewoods.com/> excellent site for beginner and advanced turner alike

<http://www.woodturningonline.com/> incredible site with literally hundreds of articles

<http://www.woodturner.org/> The American association of Woodturners

<http://mgorrow.tripod.com/links2.html> mega link to over 500 sites!

<http://www.woodturners.co.uk/> link to most UK based clubs & links

<http://www.woodturnersresource.com/> a great resource for the woodturner

<http://www.hiltonhandcraft.com/> a useful site for turners

[http://ornamentalturning.net/articles/more\\_woodturning\\_magazine.html](http://ornamentalturning.net/articles/more_woodturning_magazine.html) one stop shop for ornamental turners

<http://www.woodturningdesign.com/> Woodturning magazine site.

<http://home.vicnet.net.au/~pwguild/> Mornington Peninsula site in Victoria

<http://www.woodturningvideosplus.com/index.html> very good site by a pro turner

<http://www.bigtreeturnings.com/> Professional turner site from America with some useful stuff

<http://www.rockler.com> Supplier of everything you'll ever need (in US dollars)

<http://www.penturners.org/> American site for the pen turner fraternity – most comprehensive

<http://www.woodworkforums.com> an enormous forum for everything wood and more

<http://www.woodturns.com/resources/woodturning.htm> a useful resource for the turner

<http://yoyospin.com> great site for tutorials and how to videos with focus on craft items

## GUILD MEETINGS

Guides Hall, Waldron Rd Chester Hill			
Month	Committee	Bi-Monthly	Time & Cost
January	31	—	—
March	28	Macarthur 27th	TBA
May	30	Western 15th	TBA
July	25	Sthn Highlands	TBA
September	26	Nth Beach 18th	TBA
November AGM	28	Bankstown 5th	TBA
All guild meetings 18:30 till finish President Bill Black 9541 2405			

## HORNSBY DISTRICT WOODTURNERS INC.

1 Shoplands Rd. Annangrove	
<u>Saturday</u>	
Feb 12	
Mar 12	
Apr 9	
May 14	
Jun 11	
Jul 9	
Aug 13	
Sep 10 AGM	
Oct 8	
Nov 12	
Dec 9 Xmas Tea	
Saturdays 1100 - 1630 President Lindsay Skinner 9679 1055	

## BANKSTOWN CITY WOODTURNERS INC.

Guides Hall, Waldron Rd Chester Hill	
<u>Saturday</u>	<u>Tuesday</u>
Jan TBC	Jan TBC
Feb TBC	Feb TBC
Mar TBC	Mar TBC
Apr 2	Apr 12
May 7	May 10
Jun 3	Jun 14
Jul 4	Jul 12
Aug 6	Aug 9
Sep 3	Sep 13
Oct 1	Oct 11
Nov 5	Nov 8
Dec 3	Dec 13
Saturdays 0800 - 1600 Tuesdays 1800 - 2100 President Kevin Santwyck 9644 8366	

## MACARTHUR WOODTURNERS INC.

Robert Townson High School Shuttleworth Ave Raby(maxi only)	
<u>Sunday</u>	<u>Wednesday</u>
Jan 30	
Feb 27	Feb 9
Mar 27	Mar 9
Apr none	Apr 13
May 1 & 29	May 11
Jun 26	Jun 15
Jul 31	Jul 13
Aug 28	Aug 10
Sep 25	Sep 14
Oct 30	Oct 12
Nov 27	Nov 9
Dec 3 Xmas party	Dec none
Sunday Maxi 0945 - 1500 cost \$5 Wednesday Mini 1100 - 1430 Mini meetings at 48 Engesta Ave Sth Camden President Paul Kruss 9823 8340	

## EASTERN REGION WOODTURNERS INC.

Unit 16, 14 Anderson St. Banksmeadow	
<u>Sunday</u>	
Jan 16	
Feb 6	
Mar 6	
Apr 3	
May 1	
Jun 5	
Jul 3	
Aug 7	
Sep 11	
Oct 9	
Nov 6	
Dec 4	
Sundays 1000 - 1530 President Graham Tilly 9660 3071	

## MENAI REGION WOODTURNERS INC.

Menai High School Gerald Rd. Illawong
<b>Tuesday</b>
Jan
Feb 8
Mar N/A
Apr 19
May 10
Jun 14
Jul 19
Aug 16
Sep 13
Oct 11
Nov 15
Dec 6
Tuesdays 1800 - 2100 President Bruce Houldin 9542 1087

## NORTHERN BEACHES WOODTURNERS INC.

Narrabeen RSL Club Nareen Pde North Narrabeen		
<b>Sunday</b>	<b>Tuesday Workshop</b>	<b>Friday Workshop</b>
Jan	25	28
Feb 20	1,8,15,22	4,11,18,25
Mar 20	1,8,15,22,29	4,11,18,25
Apr 17	5,12,19,26	1,8,15,29
May 22	3,10,17,24,31	6,13,20,27
Jun 26	7,14,21,28	3,10,17,24
Jul 17	5,12,19,26	1,8,15,22,29
Aug 21	2,9,16,23,30	5,12,19,26
Sep 18	6,13,20,27	2,9,16,23,30
Oct 23	4,11,18,25	7,14,21,28
Nov 20	1,8,15,22,29	4,11,18,25
Dec 11	6,13,20	2,9,16,23
Sundays 0900 - 1400 Workshops 0900 - 1200 President Jack Butler 9999 4290		

## SOUTHERN HIGHLANDS WOODIES INC.

Harbison Care Villiage cnr Moss Vale Rd.& Charlotte St. Burradoc	
<b>Saturday</b>	<b>Friday</b>
Jan 11,18, 25	Jan 14, 21 28
Feb 1,8,15,22	Feb 4,11,18,25
Mar 1,8,15,22,29	Mar 4,11,18,25
Apr 5,12,19,26	Apr 1,8,15,22,29
May 3,10,17,24,31	May 6,13,20,27
Jun 7,14,21,28	Jun 3,10,17,24
Jul 5,12,19,26	Jul 1,8,15,22,29
Aug 2,9,16,23,30	Aug 5,12,19,26
Sep 6,13,20,27	Sep 2,9,16,23,30
Oct 4,11,18,25	Oct 7,14,21,28
Nov 1,8,15,22,29	Nov 4,11,18,25
Dec TBC	Dec TBC
Saturdays 1000 - 1630 Wednesday/Friday 0830 - 1230 Pls call for Wed/Fri to confirm meeting President Roger Wilson 02 4862 3175	

## SOUTHERN REGION WOODTURNERS INC.

"Cubbyhouse" Como Road Oyster Bay (opp. Scylla Rd.)							
	Wednes. Mini Day	Wednes. Mini Nite	Work Shop Meetng	Saturday Maxi Days	Thurs. Mini Day	Tue/Wed toy/f'ship Day	Special Events
Jan	5	12	10	15	20	25 only	
Feb	2	9	14	19**	24	22-23	Bi-Monthly @ Southern **
Mar	2	9	14	19	24	22-23	
Apr	6	13	11	16	21	27only	
May	4	11	16	21	26	24-25	Oyster Bay Skool Fete
Jun	1	8	14 Tuesday	25** 4th Sat.	23	28-29	17,18,19 WWWS
Jul	6	13	11	16	21	26-27	
Aug	3	10	15	20AGM	25	23-24	A.G.M Craft Show 27-28
Sep	7	14	12	17	22	27-28	
Oct	5	12	10	15	20	25-26	
Nov	2	9	14	19	24	22-23	Xmas party Nov. 27th
Dec	7	14	12	17	-	-	
Maxi days Saturday 0900 - 1500 cost \$6 Mini Days both 0900 - 1500 cost \$3 Mini nite 1800 - 2100 cost \$3 Toy/Friendship days 0900 - 1400 no cost President Keith Moses 9528 8885							

## WESTERN SYDNEY WOODTURNERS INC.

Twin Gums retreat, Cnr Northcott Road & Dianne Drive Lalor Park					
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday
Jan	10,17,24,31	4,11,18,25	5,12,19,26	6,13,20,27	7,14,21,28
Feb 20	7,14,21,28	1,8,15,22	2,9,16,23	3,10,17,24	4,11,18,25
Mar 20	7,14,21,28	1,8,15,22,29	2,9,16,23,30	3,10,17,24,31	4,11,18,25
Apr 17	4,11,18,25	5,12,19,26	6,13,20,27	7,14,21,28	1,8,15,22,29
May 15	2,9,16,23,30	3,10,17,24,31	4,11,18,25	5,12,19,26	6,13,20,27
Jun 19	6,13,20,27	7,14,21,28	1,8,15,22,29	2,9,16,23,30	3,10,17,24
Jul 17	4,11,18,25	5,12,19,26	6,13,20,27	7,14,21,28	1,15,22,29
Aug 21	1,8,15,22,29	2,9,16,23,30	3,10,17,24,31	4,11,18,25	5,12,19,26
Sep 18	5,12,19,26	6,13,20,27	7,14,21,28	1,8,15,22,29	2,9,16,23,30
Oct 16	3,10,17,24,31	4,11,18,25	5,12,19,26	6,13,20,27	7,14,21,28
Nov 20	7,14,21,28	1,8,15,22,29	2,9,16,23,30	3,10,17,24	4,11,18,25
Dec 18	5,12,19	6,13,20	7,14,21	1,8,15,22	2,9,16,23

**Mondays, Tuesdays, Wednesdays & Thursdays: 0930 - 1530**  
**Fridays: 1900 - 2100**  
**President Eddie Catford 9837 3311**  
**Ladies days are held regularly organised by Anna Dawes 9638 6995**

### IN THE SHOP

**WOODTURNING JACKETS \$40 POST \$5**  
 Bottle Green, short sleeved with Velcro neck closure. Keep the shavings where they belong

**GUILD CAPS discounted to \$5.00 POST \$2.50**  
 Wear backwards - become a turner with attitude!

**CLOTH BADGES AND ENAMEL BADGES \$5.00**  
 Order from: Treasurer, Greg Croker on  
 9498 2350



At our June and July Saturday meetings, (first Saturday every month, 9.00am) our numbers came back up to 30 and 27 respectively, and these numbers are suitable to allow everyone present use of a lathe at some time during the day. With these numbers, there is no need for rosters at each lathe, nor do queues form with members having to wait, as all of our members seem to be happy to do a couple of hours, and then inquire as whether anyone else wants to use a lathe.

Show and tell is still being supported well, and it is good to see new members putting their pieces on display.

Show and tell should not be viewed as a competition, but as a chance to talk (either in private or in public) about the piece, its difficulties, its design, its finish, etc, and also to ask for advice from others if that is what you want to do. Everyone can learn something from someone else, no matter how long they have been turning.

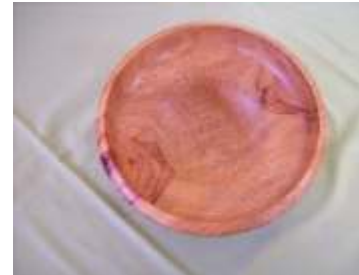
At an impromptu committee meeting in July, Bankstown committee has decided to hold a "Beginners' Night" on the Friday of each month which falls on the night before our Saturday meeting. (This avoids cleaning up afterwards, as it will be done the next day). The reason for this is to give our beginners uninterrupted use of a lathe for the whole evening, and to help them gain enough skills and confidence to participate fully in the Saturday meetings. These nights are not available to existing members, just to new members, and will be trialled for a period to see how they go.

The committee has also purchased "micro" filters for our dust collectors, which should avoid the bandsaw room filling up with the fine dust that makes its way through the existing dust bags. Repairs have also been carried out to our bandsaw. This was necessary due to misuse and bad adjustments being made to it. If a piece of equipment (in any group) is causing you concern, please advise a member of your committee, or the maintenance person, and have someone who is experienced do the necessary job to correct any problems.

Our Saturday meetings are enjoyable, friendly, and you will see a lot of happy faces. Members of all groups affiliated with the Sydney Woodturners Guild Inc., can enjoy the facilities in the same way as they do at their own meetings, and yes, please feel free to bring along your lunch, your tools, something to turn, and maybe a piece for Show and Tell, jump on a lathe, and show us what you do.

**All the above, with all the tea and coffee you can drink, for \$5.00 for the day!!! We think it is a real bargain, and where else can you get all that for little more than the price of a cup of coffee?!!!**





We held our July meeting at Gerry Brady's residence on 3<sup>rd</sup> of July with an 80% roll up and welcomed a new member, Cliff Moore. The WWW Show was discussed and the consensus was that the show seems to be losing its appeal with some of the very good demonstrators of past shows being absent and what does jewellery and shoes have in common with Wood?

The Show & Tell section had some interesting articles on display and photos are included in the report. The ancient walking stick had a light set in the handle to illuminate the pathway ahead of the walker, I believe these handles are still available but not with the torchlight.

The majority of our members are seniors and do their turning – carving and joinery for their own satisfaction so we don't do displays at Bunning's or Mitre ten outlets however we have a volunteer who collects our lunch supplies and Bart Galea has not had a complaint about his BBQ skills and some of our hostesses cook mouth watering cakes and bread so all in all we're doing fine.

A cold winter's day combined with a long weekend could not deter 27 members getting together for our monthly meeting. Our convenor Lindsay Skinner extended a warm welcome to one and all, indicating that today's topics would be on adding changes to our turned projects by carving and he would be assisted by Keith Day.

Greg Croker mentioned that several members had given their apology for not being able to attend today's meeting. Greg mentioned that Brian Hawkins, Geoff Poulton and Bruce Curtis (previously a member now living in Laureton) had been in hospital or ill but are now recovering well. Also that the tickets for the WWW show were now available for those who had made an early purchase. Members were reminded that the Guild dues were now due and anyone who has not paid should do so today.

Bert Gude made mention that the Southern Group—Oyster Bay are holding a craft show in August. The 2012 Turnfest will be extended to 3 days and the cost will be \$675 per person, the theme will be International turners and it is intended to invite all those turners who have previously demonstrated at this event back to participate in this event. It is understood that there is much interest already so not to miss out book early.

Our S & T segment commenced with Harry Jones displaying several turned items, the first being a large bowl turned from Camphor Laurel it was hollowed out through a very small hole on the top. Harry mentioned that he had to devise a jig to hold the tool steady during the hollowing process. The other item was a large open bowl also turned from Camphor Laurel which had been embellished on the outside with a series of reeds; these had been cut using a router held in a jig attached to the bed of the lathe.

John Markham showed a compote (a platter attached to a turned base), the platter component had been inlaid with Kauri and Poplar in the shape of a six petal flower and the base had been turned from Camphor Laurel; the finish used was Mini Wax. John had also turned a natural bowl from Camphor Laurel and finished using lacquer, super glue was used to retain the outside bark edge.



Arthur Poole had turned a lidded box using New Guinea Rosewood, with a domed lid and with a straight sided finial. The box was finished using Triple E and Shellowax.

John Knight displayed a large straight sided bowl with a large cove just before the rims edge, turned from Tasmanian Myrtle and finished by applying wax.

Russell Pinch showed two turned items the first being a bowl turned from Crepe Myrtle and the other a large Pepper Mill turned from River Red gum both items had been finished using Shellowax.

Martin Nielson following up from last month's demonstration by Coral Givenson had turned a number of pens from a variety of timbers. Martin mentioned that he was able to obtain the thick and thin CA and accelerant from his local Hobby Shop.



Elwyn Muller had also turned several pens mainly from She Oak and mentioned that he has had some difficulty obtaining a satisfactory finish following Coral's procedure. It was suggested that it may be due to the type of timbers used.

Keith Pascall had brought in some timber boards that had been engraved using laser equipment. One example of laser carving was done in the 1980's for the City to Surf and the other done some 20 years later as a sales prize showing the progress that has been made in this field of laser work.

After a BBQ lunch Lindsay discussed the ways that a turned item could be decorated by carving using as an example a turned platter having a flower cut into the centre using a carving knife to cut the indentations. John Markham agreed to carve a piece of timber for next month's meeting. The timbers that were recommended as best for carving were Pine, Jelutong, Camphor Laurel and many other soft woods. Timbers to avoid are those that are those with highly figured grain that will overlay or hide the carved sections.





Carving tools can be purchased from markets or car boot sales. McJing has a good range of carving tools at about \$8 each, tools from Bunning's are about \$12 each and one can obtain brands such as Pfeil or Flexcut as one gets more proficient. A word of warning when sharpening tools do not use leather tanned with chromium this works in reverse and will blunt the tools.

Scorp's tools used to cut surface lines in timber are good. Even a sharpened screw driver or scraper can be used to carve away excess timber not required in a turned item.



When cutting into a bowl rim, do only light cuts with a carving knife for the knife to run into and then par down across the timber grain to create the Nautilus bowl. On the erosion bowl, all the riverlets were carved with a carving chisel and completed by sanding with various grades of paper held on a dowel rod.

One can also cut the edge of a platter using a scroll saw or band saw with a fine blade. By using a fine blade and roll over the back of the blade it is possible to cut small circumferences.



When carving to get rid of tool marks use a stylus or a chop-stick or a good grade hardwood rubbing against the tool marks and by burnishing this will close up the tool marks. These pieces of equipment can be purchased from a good tool supplier.

When carving use a mallet turned from a close grained timber for the head and a different timber for the handle. Using two different timbers this will assist in distributing the shock of the impact of the mallet hitting a carving chisel.

Keith Day demonstrated carving using a commercial carving post comprising of ball coupling and a compression chuck to hold the blank of timber being carved in any configuration.



FOR SALE Very large lathe \$50 fob, Kalgoorlie WA!

Till next month.....Keep Turning.

## Macarthur Report

Well, I can't believe another 2 months have gone by. I've been very busy, after my holiday, with the Timber & Working With Wood Show & thankfully MacArthur's program wasn't too bad. That all changes as I write this report as we're booked for 3 BBQ's in July. Hopefully they all went well and we made a fair profit.

I recently attended a compulsory meeting at Bunnings Hoxton Park where we were told, amongst other things, that Bunnings is contemplating supplying all the BBQ food and drinks so that all the stores can be consistent in what community groups sell. This, of course, means that all the monies taken is profit – you beaut.

## Coming Events

**Sunday 31<sup>st</sup> July** Maxi meeting at the Robert Townson High School, Shuttleworth Ave., Raby from 9:45am till around 3pm. This meeting will also incorporate an Annual General Meeting.

**Wednesday 10<sup>th</sup> August** sees us at Franks place, 48 Engesta Ave., South Camden, for our monthly mini meeting. Members only please.

**Sunday 28<sup>th</sup> August** sees us at Raby for our regular maxi day.

**Wednesday 14<sup>th</sup> September** is another mini day at Franks place.

**Sunday 25<sup>th</sup> September** we are once again having a maxi meeting at Raby

**Monday 3<sup>rd</sup> October** sees us hosting a BBQ at Cross Roads Bunnings. This will be our first Monday, public holiday, BBQ so we don't know what to expect. As at all our BBQs we could really do with a little more support from our members. By this time you will have seen our new tool trailer and hopefully some other equipment that wouldn't have been bought without the income these BBQ's generate.

**Sunday 16<sup>th</sup> October** sees us once again at Mater Dei Special School holding a demonstration. We really love going here and there is also the opportunity of getting a bargain, or two, from all the various stalls. We will be setting up our shelter from about 8:30am and packing up again about 3:30pm. Make this a family day out, it's really great for the ankle biters.

**Saturday 22<sup>nd</sup> October** we are once again at Cross Roads hosting another BBQ.

**Saturday 5<sup>th</sup> November** sees us, probably, finishing the year with a BBQ at Bunnings, Campbelltown.

Keep Turning

Chris







**Ron Mandelson**



**Ron Mandelson**



**Ron Mandelson**



**Bruce Houldin**



**Michael Bouchard**



**Ken Underwood**



**Tony Ney**



**Les Jaffrey**



**Tony Ney**



**Tony Ney**

## June Show and Tell

Theme: Pierced Turning

MC: Aaron Ehrlich



**Ken Cooper**

Jacaranda bowl with textured rim painted with gilding wax.



**Rupert Linn**

Merbau bowl with pierced hole rim. EEE finish



**Jack Butler**

Carved Jacaranda bowl with natural finish.





**Gary Cox**

*Found wood platter with pierced hole rim. Finished in EEE and Shellawax.*

**Meg Webster**

*Decorated bowl of pear wood using jam chuck to turn off base. Pyrographic decoration on rim finished with EEE and Glowwax.*



**David Thom**

*Chistmas is coming Yippee !  
Nice work David.*

**Owen (FJ) Holden**

*'Sufferin' succotash' it's that of  
black hearted Sassafras.  
Beautifully turned lided box.*





## Show & Tell - May Meeting May project was a Candle Stick



**Roger Wilson:** Bowls-(l) Jacaranda & Aust Cedar, ( r ) Thuyra & Silky oak



**Fred Haeusler:** Pen-Rock maple & Cherry



**Ken Sullivan:** Broaches, Teak & Rosewood



**John Harris:** Tas oak, Rosewood, Oregon, Beech, Braz mahogany



**Paul Bruce:** Carved bowl, White mallee



**Peter Gerlach:** Candle holder, Myrtle & Hoop pine



**Max Donato:** Shallow dish, Blackwood & Ash



# Wood-eze

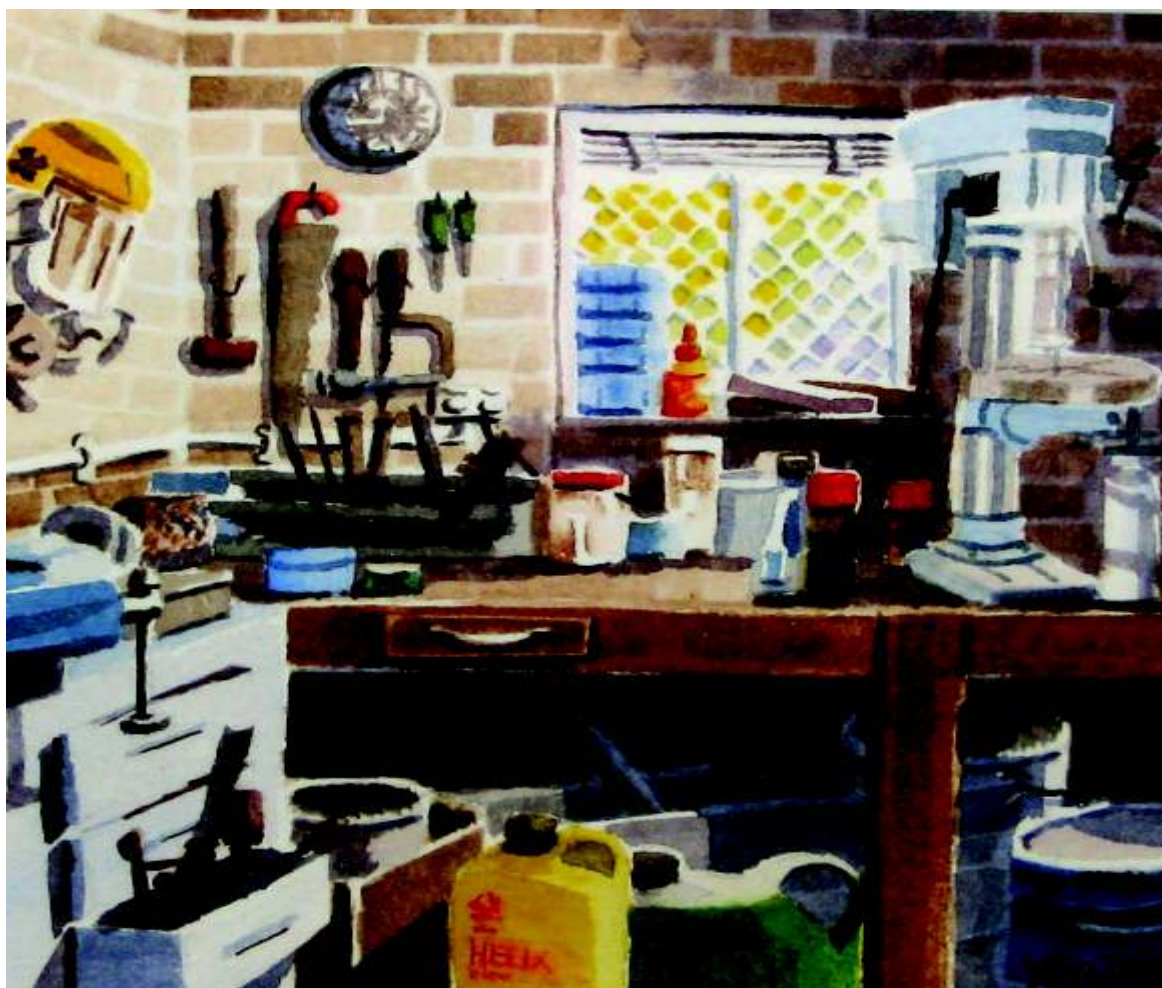
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# Show and Tell - Perforated Thin Wall



VAL LIPPING

PAUL COSGROVE

PAUL COSGROVE

KEN STUART

KEITH MOSES

KEVIN GERKINS

BILL RILEY

KEN DICK

VAL LIPPING

LES MADDEN

GEOFF TONG



**Southern Region Woodturners Inc.**

**Wood & Craft Creations 2011**

**On**

**Saturday, 27 August 2011, between 9.00am and 4.00pm.**

**Sunday, 28 August 2011, between 9.00am and 3.00pm.**

**At**

**Cubby House, Oyster Bay Oval**

**88A Como Road Oyster Bay**

**(Opposite Scylla Road)**

This year Southern Region Woodturners Inc. in conjunction with Shire Woodworkers Club Inc, Sydney Woodcarvers Group Inc, and Southern Papermakers, will be presenting the Wood & Craft Creations Exhibition for the year 2011.

**Guessing Competition:**

A Guessing Competition will be held for the wonderful prizes donated by members of the Shire Woodworkers Club and Southern Region Woodturners.

Tickets will be available up till 1.00pm on Sunday and the Competition will be drawn at Cubby House at 2.00pm. Winners will be notified by phone if they are not in attendance at the draw.

**Demonstrations:**

Demonstrations will be conducted by the participating exhibitors and include: Woodturning, Wood carving, use of Woodworking machinery, Porcelain Painting, Hand Making of Cards, and Jewellery.

**For Sale:** Products from all the craft groups will be for sale at competitive prices.

**Admission:** Free

**Free:** During each day, Coffee, Tea & Biscuits will be available free of charge.

**Light Refreshments:**

Also our local SES members will be manning the BBQ and providing soft drinks during both days between 10.00am and 2.00pm, for a nominal charge. All proceeds from the Light refreshments go to the SES.

For Further information phone

David Brown

Ph 02 9718 8640

**Maxi Day 19th June 2011**

With competition from the Timber and Working with Wood show and a demonstration day at Linwood House, there was some concern that the Club would be embarrassed in front of our guest speaker. The concerns were unfounded as about 40 members of our Club were in attendance.

Those attending were rewarded with a very fine demonstration of finishing pens by our guest presenter Coral Gilkeson, accompanied by Rhys Jones, from the Blue Mountains Turners.

Pen making may not interest everyone, however Coral's developing methods to overcome her problems was intriguing. While mostly concerned with finishing pens with super glue and accelerator, she also went on to discuss blank preparation and moulding acrylic blanks with decorative inclusions. If interested do check out the DVD!

On completion of the demonstration the meeting broke up for lunch catered to their usual high standard by Andy and Robin.

After lunch Coral and Rhys hosted our Show and Tell and monthly challenge. This took some time as the table was heavily laden with examples of our work ranging from Doms monumental plant stands to Alan Phelps collection of candle sticks (you're a month late Alan!)

While the Club challenge produced some interesting objects participation was still low. Perhaps the Club should investigate ways to encourage participation!

In all a very enjoyable day!

To conclude on a sour note this Maxi Day was to be attended by members of the Guild. These members did not attend without the common courtesy of a phone call to let us know. We are all concerned with the apparent lack of manners in the younger generation but we expect better from people of our maturity.

Steve Hitchcock

**Friendly Visitors**

On Thursday 7th July we had a visit from a very friendly group of fellow turners from the Blue Mountains Turners.

About 20 guys arrived and quickly began checking out our clubhouse, showing considerable interest in our setup. We shared ideas and technical knowledge freely and both groups learned a great deal.

The whole visit was so relaxed and friendly that the dinner gong sounded before we knew the morning had passed! Andy and his team served a cracker meal which was enjoyed by all.

As an individual I thoroughly enjoyed the day - it was like being with lifelong friends even though I had only met a few of the guys previously.

I am now an absolute fan of inter-club visits and look forward to the next one - *is tomorrow too early!*



## SYDNEY WOODTURNERS GUILD INC.

### COMMITTEE MEMBERS 2009/2010

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Chris Dunn	02 9607 0940	Secretary
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Stephen Gahan	02 9817 3083	Eastern
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Fred Schaffarczyk	02 4889 4316	South. Highlands
Warren Rankin	02 9600 8061	Southern Region
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Roger Wilson	02 4862 3175	South. Highlands
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Jack Butler	02 9999 4290	Syd. Northern
Ken Vodden	0412 497 097	Western Syd.

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All submissions will be gratefully accepted. Original photos will be returned but we prefer soft copies if available. Please submit articles in PDF, Word or text files.