

# BY HAND & EYE



The official newsletter of the Sydney Woodturners Guild Inc.

**July 2013**

Close off dates for articles for September  
B H & E will be Friday 13th September 2013 Edited by Scott Rollo

## NEWSFLASH!!!

### Chisel Handle Design

### How to build a spaceship

### Carbide Tipped Chisels

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

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Hello Guild members and others interested in the craft of woodturning.

This report is short for one good reason and that is the impact of technology on our daily lives.

Technology has had its wicked way with myself and home computer system, and has forced me to write a report which our hard working editor needed to retype or cut & paste into a format which could be placed into BH&E.

By the time this edition is distributed, the Guild will have exhibited and demonstrated at the Timber & Working with Wood Show. I am certain our members who demonstrated will have crowds enthralled and mesmerized at their skills.

Some regions (affiliated associations) will have had a visit from The Secretary and myself. We have tried to visit most groups but time and work commitments have restricted us. But I must say the groups we visited were very welcoming and we enjoyed watching members turn.

If all goes well between now and the next AGM of the Guild we will try and pop in to others and say G'DAY...

Please support our embattled editor and try to provide input for the newsletter. I have directed the Editor to use what information is given and leave those regions with no input out of the particular edition. So if the magazine is thin we are the reason, and I am as guilty as others.

In closing, please ensure that when you finish turning for the day (or night) that you have the same number of fingers, toes and limbs that you had when you began turning.

Hasso Constantin, President.

## **F E E S D U E 1 S T J U L Y 2 0 1 3**

A quick reminder that your Guild Subscription fees are due on the 1st July 2013. Please remit to your local treasurer for the coming years fees. Get your Tax Assessment in ASAP and maybe you can get the government to pay for your subscription fees!!!

Do you remember the first thing you turned? Was it for fun or did you think “I’ll become rich overnight...” What about the first thing you sold? Did you become fabulously wealthy selling those little turned doodads that everyone had to have one? No???...Not many do...

Don’t be too concerned if you are still slogging away being a typical Aussie “battler”...there’s lots of us out there. Most people don’t have the time or the discipline to do it in a serious hardcore way.

For you see dear friends I believe it is a very small percentage of the turning Fraternity that actually funds their hobby by selling turned items. Sure every club has a few Turners who seem to be able to turn a gazillion shopping bag handles and sell 400 sets of them at every fete or carnival, but the average turner toiling away in his/her shed is generally having fun and if they are halfway lucky, maybe turn out some pressies for the family for a birthday or Christmas gift.

That is nothing to be ashamed of. The bulk of our Turners in the Guild, it would be fair to say, are retired and have more time to toil away in front of his/her favourite lathe. It is interesting to note the progression of Turners within each of our clubs. I believe that the people who take to our great hobby just as they are retiring tend to do very well in this respect – if they have a natural propensity towards turning, get good instruction and teaching early and have some success in their early days then the extra time they get when they retire seems to really kick start their motors!

There is a chap at Southern – his name is George and I am amazed at the constant improvement over the years and the amazing quality of items he puts on the Show and Tell tables. He and I got involved at about the same time but where I regard myself as beginner-intermediate due to my lack of access to my shed, where George has rocketed past to leap into serious turner....to say I was impressed with Georges progress would be an understatement.

It goes to making my argument that people with time on their hands tend to be far more creative than someone like myself who just doesn’t get the lathe time that I would like. So when I do get the lathe time I tend to get “something finished” and not experiment or just play around.

I see some of the items turned and think to myself who has got THAT sort of time???

That goes triple for the breed of Turners who dabble with the “Dark Arts” – the segmented turners. If you talk to the segmented turner they will tell you that there is a huge amount of time in the precise cutting and then the precise gluing needed to make a successful item. The actual turning time is next to nothing compared to the assembly time, yet I still marvel when I see a well-executed item that has utilized segmentation.

I see lots of segmented turning out of America and most of it is pretty amazing – BUT – I would hate to see segmented turning used “because we can” rather than traditional “Whole Wood” turning.

I am not saying I do not want to see segmented turning – it’s just I want to see it where it is appropriate and not just for segmented sake. But personally speaking I don’t have that sort of time!

It is Timber and Working with Wood Show time again and it is a great opportunity to get some tools and timber, sit in on a session or two and generally get a bargain or two. Many thanks to the members of the Guild committee and especially David King for arranging the discounted tickets for the Guild members.

Check out the feature article from our American connection – Alan Lacer has a great article on handles for chisels – more of his work can be found at [www.alanlacer.com](http://www.alanlacer.com) where he sells some great nic-naks including a very cool ice cream scoop that is begging for a handle.

We thank Alan for permission to reproduce this article - this was originally published in the AAW magazine.

In our obsession with lathes, wood, chucks, tools, and jigs, we often overlook one of the central players in woodturning: the turning tool handle. Although the cutting edge of the tool is the business end for the wood, the handle is the business end for the turner. Handles-what we turners must constantly grip-provide the necessary leverage to remove wood and control the magic imparted to the tool edge.

Not too many decades ago, turning tools came unhandled or were offered as an option to the factory ones. To me, selling a woodturner a handle is like shipping cheese to Wisconsin or televising Ivy League football games in Oklahoma – there's something wrong here.

Handles of the same size and wood appear neat and orderly and pack well as a boxed set. But in practice, I've learned that different tools call for different sizes and especially lengths of handles.

I love how a custom handle feels and works in MY hands: fit to my grip, my turning style, and a length that gives me proper leverage. Plus, I want each handle to have its own distinctive look so I can find it in a hurry when my shop is buried in shavings. There also is a safety factor: I set my tools deeper than on many commercial handles. With my own handles, I'm comforted that the tools don't blow out of the wood, bend at the tang, turn in the handle, or fall out of the handle. Here are the steps to make your own handles.

## **Wood selection**

You can hardly go wrong with traditional furniture hardwoods including maple, walnut, oak, yellow birch, ash, or cherry. I've also turned handles from Osage orange, hickory, mesquite, most fruitwoods, dogwood, beech, elm, honey and black locust, and hornbeam. Popular exotic woods include cocobolo, kingwood, Blackwood, tulipwood, goncalo alves, purpleheart, and zebrawood. Select stock that has straight grain in the ferrule area and back to at least one half the length of the tool. Handle stock should be air-dried for at least 6 months; this strategy avoids drying checks and the ferrule falling off after the wood has dried thoroughly. The turning stock dimensions have several variables. First, the diameter is a function of grip and hand size as well as the lathe tool. I usually start with 1 1/2" to 2" - squares.

For length, there are variables for each tool type and width. For example, a 3/8" detail gouge should have a shorter handle than a 5/8" bowl gouge. The table on page 59 shows some lengths that work for me. Use the table as a starting point. If you try other lengths, think long. Woodturning is a game of leverage-shorter handles reduce leverage and possibly control.

## **Select ferrule material**

I've had success with copper couplers (usually cut in half), copper reducing bushings, steel pipe (not black iron pipe for plumbing), stainless steel and brass pipe, and brass nuts. For most tools, the ferrule should be at least 3/4" in length. You'll want a minimum of 1/4" of wood between the inside diameter of the ferrule and the tool steel. If using pipe, choose one that has at least a 1/8" thickness. While holding in a chuck, face off one end to fit snugly against the shoulder on the handle's tenon. A high-speed steel (HSS) roundnose scraper does the job nicely. If using brass nuts, turn the tenon large enough to thread the nut onto the wood (about 1/4" larger than the inside diameter of the nut). After threading on the brass nut, many woodturners turn away the flats on the brass nut, creating a rounded ferrule.

## Turn the handle

Mount the handle between centers, using a cup drive center. The cup drive allows you to remove the handle numerous times to check for feel and balance-and to have the piece recentered each time. I normally place the ferrule end at the lathe tailstock end.

After turning the stock round, fit the ferrule. Why now? If you blow this critical step, you still have unturned wood to relocate the ferrule. When fitting the ferrule, calculate the length and rough diameter. With outside calipers, measure the diameter. Then add at least 1/8" to the diameter. At the tenon end, cut a 1/4"-long taper. Remove the handle from the lathe and test the fit-the ferrule should just start onto the tenon. Remount the handle on the lathe. To achieve a tight fit, carefully reduce the wood as described in the photo above right.

This is a great exercise in "creeping up" on the size. You'll quickly learn that each cut produces a 2X result: If you push the tool in 1/16", you remove 1/8" in material. The shoulder should be slightly concave to allow for a good seating of the ferrule. With a parting tool, reduce the diameter just in front of the shoulder; this prevents curls of handle stock from wedging against the shoulder and preventing a solid seating of the ferrule. After you're satisfied with the fit, drive on the ferrule with a dead-blow mallet. A spare ferrule will help coax the ferrule into position. Once seated, face off the ferrule's outside edge with a roundnose scraper.

## Turn the handle

The goal is not so much a thing of beauty but strength and good feel. Comfortable shapes can be everything from a simple cylinder to multiple concave areas to beads, tapers, and rises.

I prefer to make each handle unlike others that I own, which helps me to quickly spot a tool. Small beads, grooves, or burned lines customize a handle.

Because the area behind the ferrule is a stress area, do not reduce this area less than two thirds the maximum handle diameter. Keep it hefty. A roughing gouge, skew chisel, and parting tool are excellent tools for turning handles. After turning a rough shape, remove the handle from the lathe and begin "feel" tests. For a good fit, remove the handle at least three or four times.

When the shape feels right, complete the turning with a couple of steps. Determine the end-point of the handle, leaving about 1/2" of waste. If your tool has a tapered tang, turn the waste at the end point to a diameter matching the tang-hole diameter.

## Sand and finish

For a slip-free grip, sanding and finishing should be minimal-and certainly not highly polished. When you reach 150-grit smoothness, stop sanding. I seldom apply finish to my tool handles-the oils from my hands develop a wonderful patina. If you're compelled to apply a finish on the handle, a drying-type oil (boiled linseed oil or pure tung oil) is best. A film-type finish will make the tool too slippery and eventually wear off. When completed, remove the handle from the lathe. Avoid the temptation to cut off waste and lose the centers at either end.

## Drill the hole

Mount a Jacobs-style chuck in the headstock. I have had the best luck with regular machinist bits with a 60° taper. For a round shanked tool, match the rod diameter with the bit size.

For the tang-type tools, I drill two hole sizes—a smaller one the full length and a large one about halfway. These are calculated by measuring about 1½" from the bottom of the tang to determine the smaller diameter and about 1½" from the top of the tang to establish the larger diameter. This method provides plenty of wood-to-steel contact, but reduces the chances of splitting the handle.

When drilling, step through a succession of smaller to larger holes, which reduces the heat and effort to drill end grain. Drill the full length of a tang and between one-fourth and one-third of the length of a round-shanked tool. Place the ferrule end against the bit and center the other end into the point of a tailstock center. Turn on the lathe and observe if the handle is centered. If you see a blur or ghost at the drilling end, turn off the lathe and reposition the drill tip.

When you are satisfied with the centering, run the lathe at a speed that is under 600 (if your lathe has no indicator of speed, run at the lower speed range). Then grip the handle with one hand while cranking the tailstock wheel with your other hand. Periodically release your grip to check alignment. You can make small centering changes by tapping the handle near the ferrule.

If you feel excessive resistance to the drilling, stop and clear the chips. After drilling about 2" deep, the tailstock is no longer necessary and you can freehand the drilling. When finished drilling, cut off the waste and hand-sand the end.

## Mount the tool

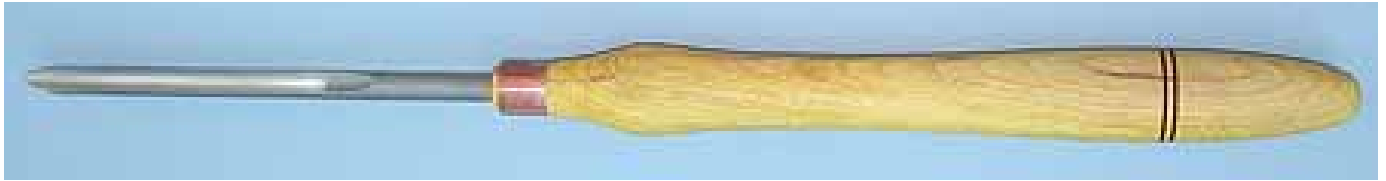
For a round-shanked tool, clean the steel with lacquer thinner and rough up the mounting surface with coarse sandpaper. Place slow-set epoxy into the hole, being careful to allow enough space for the shank (about 1½ to 1 teaspoon works for me). Rest the tool's edge on a soft waste block and tap the handle end with a dead-blow mallet.

To keep the installation centered, check alignment about every 1". If the alignment drifts off course, relocate the tool in the handle. If you must live with something less than dead-on center, a slight upward angle is better than a dogleg to the right or left. If the angle is severe, scrap the handle and start anew.

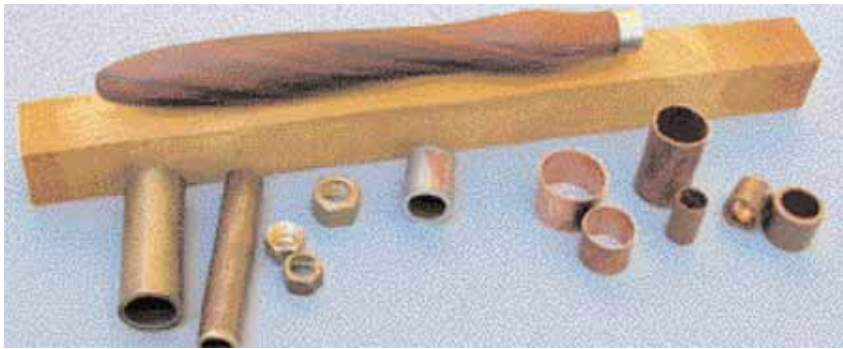
Tang-type tools require a different approach. When drilling, plan for wood-to-steel contact, but rely on epoxy and wedges for rigidity and support. Use a toothpick to work epoxy around the sides and into the hole. Then put the tool edge into the waste block, and tap with a deadblow mallet. Check alignment about every 1". Just before driving the final 1/2", push wedges into the hole above and below the flat tang. Finally, drive the handle home to a point at or near the top of the tang.

For a pleasant detail and more support, fill in the "half-moon" areas above and below the tang with the waste material from the end of the handle. From a cylinder the diameter of the drilled hole, cut a segment slightly larger than the half-moon area.

Test-fit to be sure the segment does not just drop down into the opening, then sand off small amounts until it is a tight fit. Place epoxy in the opening and drive in the wedges. Remove excess epoxy with lacquer thinner or acetone.



You'll often find ferrule materials at hardware store and salvage yards. Shown are thick-walled brass and copper pipe, brass nuts, stainless-steel pipe, copper couplers and reducing bushings. Salvaged ferrules from factory handles also are candidates.



For a tight-fitting ferrule, turn a tenon slightly larger than necessary. Cut a slight taper on the last 1/4" of the tenon. Twist on the ferrule. When you remove the ferrule, the indentation cut on the tenon will serve as a gauge for the true tenon diameter. Finally, carefully reduce the diameter as necessary.

Grip thick-walled pipe or copper reducing bushings in a chuck with small jaws, then face off the end with a high speed steel (HSS) round nose scraper.



After threading a brass nut onto the wood, turn it round with a high-speed steel (HSS) gouge.



To clean up copper and brass ferrules, turn with high-speed steel (HSS) gouges or scrapers. I often finish with light filing and sanding to clean up the surface.



Adding a small bead or other detail makes the handle distinctive -and easy to identify among your other tools.



With copper or steel wire, add detail by burning lines into the handle. For better control, use a skew chisel to cut a groove to fit the wire.



This article started out as an experiment and an afterthought: An experiment as I had seen something similar to the finished piece in a woodturning gallery on the internet, and an afterthought because I had almost finished making the piece, when I thought that maybe it would be an interesting exercise to write about it, along with a few photos, for our Guild newsletter. Who knows, after finishing the piece, it may not come up to my expectations, and the piece might end up in our “fancy firewood heap” for next winter, and this article may never see the light of day.

(The whole thing “turned” out pretty well up to expectations, so here it is!)

I started with a blank of Walnut (the fruiting kind, *Juglans regia*), which was a log from the trunk about 300 mm diameter, and about the same length. I had cut it in half along the pith, and sealed all surfaces with Mobilcer-M about two years earlier, and was lucky that cracking was kept to a minimum.



Having never tried anything like this before, I figured that a different approach would be needed from the usual method of turning a bowl. Instead of shaping the outside first as I usually do with a bowl, I decided it would have to be chucked three times instead of the usual two. That way I was able to hollow what was to be the bottom first, and leave in the centre, a spigot for rechucking which would eventually become the lidded box in the finished piece.

The blank was mounted centrally on a flat square that I had cut on the round side of the timber, using a hammer and chisel to produce a flat surface. I used a 75mm faceplate held onto the blank with 6 x 8 gauge self tapping screws, 25mm long.

Once the blank was mounted on the lathe, I turned it at about 600 rpm until it was balanced. The tailstock was brought up using a live tail centre for added support and safety while this took place. Once the piece was balanced, I increased the speed to about 1200 rpm for the rest of the turning.





Next step was to hollow what would become the bottom of the piece, so that I finished with what looked like a bowl with a dome in the bottom. This was done at 1200 rpm using a ground back bowl gouge, which I reground several times during the operation to ensure a good clean finish off a sharp tool. The dome was left as a spigot of suitable size for the lidded box during this step, so that I could turn the piece around, mount it in my spigot jaws, and then shape what was to become the top surface later. This hollowing was completed by sanding through grits 180, 240, and 320, and the surface given a good coat of sanding sealer, and polished with a dry cloth. This hopefully, would prevent any unsightly fingerprints, etc., due to the handling during later operations.



The piece was then reversed and mounted in the spigot jaws, and using my drawings and templates (and being very nervously careful so I didn't go through the side) I shaped the outside (top) to a hemisphere, opened up the lidded box in the centre, and sanded and finished as before. The same bowl gouge was used in this operation also.



From a piece of the same Walnut timber, I then turned the lid for the box. To bring it to the required diameter to fit the box, I hot glued the lid blank to a wooden faceplate, brought up the tail centre again, turned the underside to fit the box, and sanded and sealed as before. I then made up a “jam chuck” from a piece of scrap pine screwed to a face plate so that I could turn and shape the top of the box lid, sanded and sealed it also. You can see from one of the photos that I drilled a suitable hole in the centre of the jam chuck to enable the finished lid to be gently tapped out with my knock out bar. This makes it much easier to remove pieces from your jam chucks without damage.



For the top of the lid I had previously decided to use a finial for effect, but a knob of any suitable design would do the same job. I just like finials! I decided to add a bit more interest to the overall piece in that the finial should be of a darker timber to give some contrast, so chose a small scrap of Belah from my scrap box, and mounted it in my pin chuck. The finial was turned using a 20mm skew, and sanded down (up?) through the grits, and once again given a coat of sanding sealer and a polish with a dry cloth. The finial is glued into the lid with super glue and is 35mm high.



Deciding the shape of the side and end cut outs created a bit of a quandary, especially getting them all symmetrical. My solution was to find a kitchen bowl of suitable diameter that would fit the outside lines of the piece. Of all the places to find the correct sized bowl, it was in that dreaded Tupperware cupboard! So don't ever be surprised what you find in your household Tupperware cupboard. This bowl enabled me to adjust and readjust the cutting lines for the final major step in creating the line and shape of the finished piece. I simply measured and moved the plastic bowl about until I was happy with the marked out end shape. Photo 12 is a bit hard to see, but shows the final cutting line.





The most nerve-wracking part of the whole operation up to this point was putting the piece through the bandsaw for the first shaping cut! I don't find it easy to put a piece that I have spent some considerable time on through a bandsaw!

Before the first cut, I changed from my everyday 3TPI bandsaw blade to a much finer (and newer) blade. Whether this was necessary or not I don't know, but I felt much less worried about the outcome of the cutting with the finer blade. The two major cuts were made on the bandsaw, and the two minor ones on a bobbin sander held between centres on my lathe. Photos 13 and 14 show the piece with the two major cuts completed. I also clamped a table extension of 600mm square MDF to my bandsaw table to give me a much larger and smoother working surface on which to make these cuts.



The two minor cut lines were marked using a set of compasses, and hand sanded on the bobbin sander. The curved edges on the two long sides are vertical due to the bandsaw cut line, and the curved edges on the two short sides are as horizontal as I could make them. This was because of the angle I held them against the bobbin sander.

The piece is finished with my favourite method: Penetrol Wood Oil, and has had one coat of sanding sealer, and four coats of Penetrol. There is/was an article on our Guild web site describing how I proceed through the finish steps to apply the Penetrol. One added step now, is that I don't apply the Penetrol to the bare timber, but give the piece a good coat of sanding sealer first. This seems to give a much more even sheen to the finished piece.

I have now made three of these "spaceships" as my wife calls them, but I think "trinket box" more aptly describes them. The photos were taken at different stages, and those who see the newsletter on our web site will be able to see that different timbers were used due to the colour photos. One is of Walnut as mentioned earlier, one is of White Cedar, and one is of Silky Oak.

The last few photos are just various views of the finished pieces. Give it a go!!!!



Here at By Hand and Eye Headquarters we feel it is our duty to keep you informed of the latest trends in woodturning and especially in the developments in tools for the Turner.

While it is not new the development of replaceable Carbide Cutters has moved along nicely, especially in the U.S of A. Now there is many pro's and con's to the Carbide Cutter tipped turning tools.

The Pro's:

- Many manufacturers will sing the praises of this “new” technology and how it is “sooooo” superior to the “old school” traditional chisels....
- Extremely tough cutters – good for “unusual” material e.g mixed media materials, corian, coral, inlays etc.
- Scrapers that are great roughing gouges and make quick work of turning something into round very quickly.
- Reduced kick back and dig in's
- The pressure goes into the toolrest so less effort means less fatigue
- Great if you are a high volume turner and you need to work fast – you'll have blanks round in no time flat compared to traditional chisels.
- Make for a killer roughing gouge – take a licking and keep on kicking!
- VERY fast removal of wood (if desired can take a ½ inch cut(!) for the very brave!!!
- No need to spend “all that time” sharpening re-useable chisels – simply rotate the tip around to a “fresh” edge and get back to turning(!)
- The carbide inserts are from 25-100 times more wear resistant to dulling than high speed steel.
- It is common to turn over 10 bowls before discarding a [single insert](#) that costs from \$6.00 to \$12.00, which means more time at the lathe and less time at the sharpening station.

The Con's:

- It is really just a scraper – let's not get too carried away...
- Not as sharp off the rack as a well honed sharpened traditional chisel.
- As good as they are – they are still a disposable item.
- Very tough to re-sharpen – normally beyond the average turner.
- Can make you lazy.

There are many manufacturers who make lovely handled replaceable tipped chisels that are a work of art which plan to change the way some turners will use their chisels.

There is a range known as the Easy Wood Tools which has a 5 chisel range. They are the Easy Rough, Easy Finisher, Easy Detailer, Easy Hollower and a Pen turning model.

<http://www.easywoodtools.com/>

These models are designed for the “easy” path, e.g. a person starting out without a big skill set in traditional chisels can probably turn out an item in a much shorter time than they would have with traditional tools. That is not to say that they do not have their place in the advanced turners arsenal, but they are a scraper – and some people do not like/use scrapers at all.



There are several other systems available – like the Robert Sorby Turnmaster turning system. It has a range of changeable heads, cutters and handles and all made to the very high Robert Sorby standard. There are several different shapes and profiles guaranteed to find even the fussy Turner a useful scraper.



Then there is the Harrison Specialties models which is sold as a handle-less system but it makes handles too if that's what you need. <http://www.harrison specialties.com/package-of-4-simple-wood-turning-tools-and-interchangeable-lathe-tool-handle/>



There is also this system from this company <http://carbide woodturning tools.com/> which sell toolbar and tips but not separate unfortunately. These look incredibly tough and will outlive anyone who buys one!

All of these systems have common components – a replaceable Carbide Cutter, a toolbar to hold the cutter and some sort of handle system.

If you are feeling adventurous and want to try this “new” technology then you don’t have to go “whole hog” and spend a small fortune on a system that might sit in a bottom drawer with all of the other useless things you bought along the way.

You can buy one or several of these in unhandled form and either turn a handle or buy/make a handle system. Harrison Specialties for example make a roughing gouge with a 9/16” square cutter and several choices of shaped profiles for \$50 US. For someone with Scottish blood flowing through my veins, that’s still too much.

So let’s break it down to a scale that we can all appreciate.

There are many ways to do a handle – by one, make one out of wood, make one out of steel/Aluminium or whatever you have at hand. Then you need a toolbar to mount it to.

The toolbar can be something as simple as a piece of round stock, ground flat on one end with a tapped hole to hold the cutter. When you look at the toolbar from that perspective, making your own seems a lot easier.

So you could utilize any round steel bar you might have or purchase some 10mm \ 3/8” round bar, tap a hole that suits your cutter and Bob is your fathers Brother...See below:



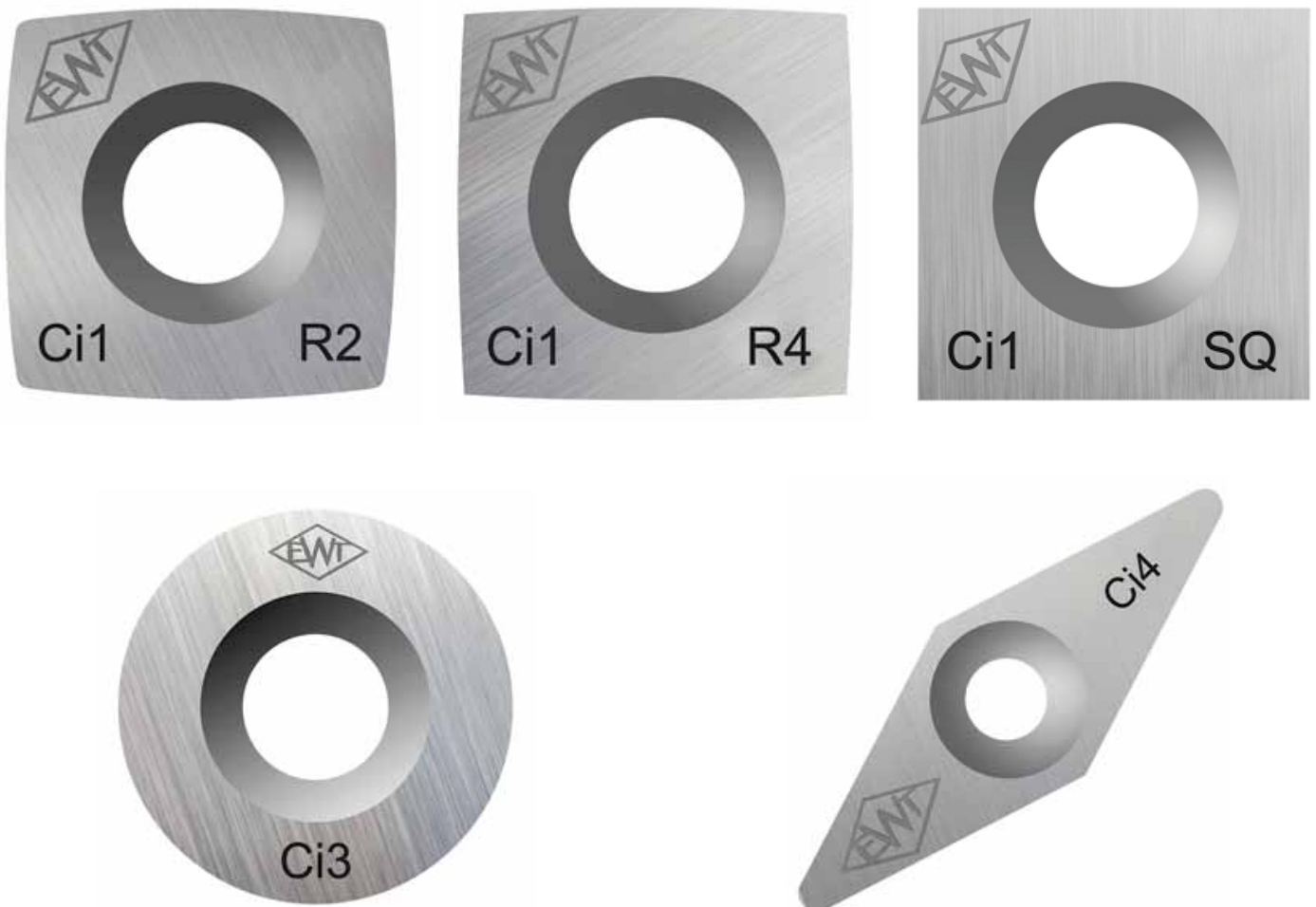


Now we have a handle, a toolbar with a screw ready to attach our new Carbide Cutter...where do we get them...Initially there seems to be a thousand choices! But it is important to make a distinction between cutters designed for cutting metal and those which have evolved into cutters designed for woodworking. There is a distinct difference, so if you go down the route of sourcing your own be aware.

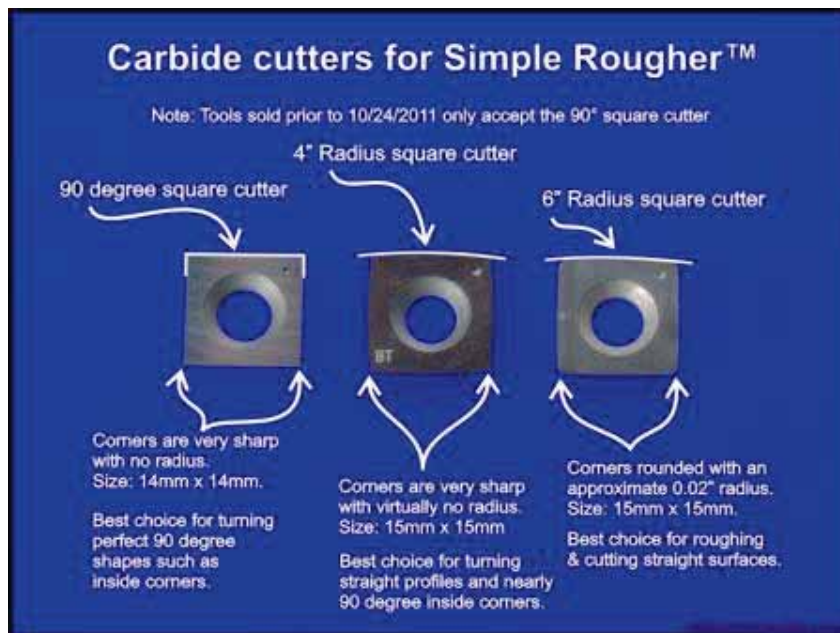
In Australia it is slim pickings – some of the woodturning suppliers sell them in kits. Carbatec sells replacement cutter sets in high Speed Steel (\$33) and Carbide (\$45) for the Robert Sorby system that could easily be adapted to a homemade solution. Carrolls Woodcraft Supplies in Victoria sells pretty much the full range of Robert Sorby replaceable cutters.

I have to say that if these are unsuitable or you really want to get into the cutters then there are some sites on the internet that sell some outstanding cutters for very reasonable money.

Craft Supplies USA sell a range of replacement cutters for several of the major systems which as discussed can be adapted to a shop made solution just as easily as using an expensive store bought solution. <http://www.woodturnerscatalog.com/t/7/2/31/131/Carbide-Insert-Turning-Tools>

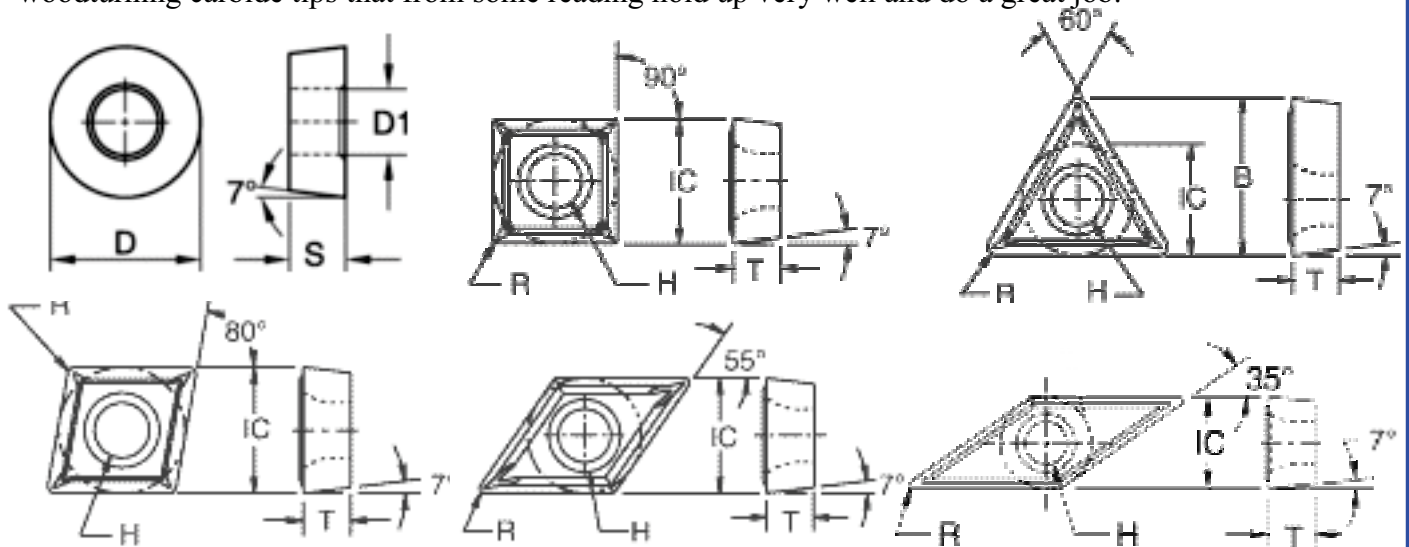


Harrison specialties <http://www.harrisonspecialties.com/wood-turning-accessories/> have replacement cutters for their system which easily adapts to a shop made solution.



There are several manufacturers who do so as well.

Check out Carbide depot <http://www.carbidedepot.com/wood-turning.aspx> for some specialized woodturning carbide tips that from some reading hold up very well and do a great job.



Of course I couldn't mention the Internet without looking on eBay – found a box of these cutters [http://www.ebay.com.au/itm/360524526537?ssPageName=STRK:MEWAX:IT&\\_trksid=p3984.m1438.l2649](http://www.ebay.com.au/itm/360524526537?ssPageName=STRK:MEWAX:IT&_trksid=p3984.m1438.l2649) but these look much better. Cutting “knives” or square cutter blades in a box of 10 for about \$20

[http://www.ebay.com.au/itm/221225450655?ssPageName=STRK:MEWAX:IT&\\_trksid=p3984.m1438.l2649](http://www.ebay.com.au/itm/221225450655?ssPageName=STRK:MEWAX:IT&_trksid=p3984.m1438.l2649) – these are German steel and at about \$50 for the delivered price.

Of course I have only scratched the surface of what is out there – jump on the internet and see what you can find.

There are more out there – if you want to do further research try and search for replaceable carbide cutters and carbide square knives or similar.

If you make a tool to hold one of these cutters, send me a photo and a blurb, describing how it works and how you built it.

1. Which came first: trees or reptiles?
2. Some woodturners hesitate to decorate their turnings with colour because they are uncertain about which colours go together. Colours that are opposite on the colour wheel usually look good together. Link the opposite colours: red, orange, green, blue, violet and yellow.
3. Steel guitar string can be used to decorate spindle turning if the wire is held against the revolving spindle. If the speed is high enough then burn lines will appear. What safety hazards arise when you use steel guitar string to burn a line in a turning?
4. It is easy to burn lines in spindle work with steel wire but how can burn lines be applied to the face of faceplate work?
5. Who rediscovered and popularized the ancient art of hollow form turning, that is, turning a vessel with a narrow opening and a large hollow inside. Clues: He made hollow forms in the 1970s in the US and demonstrated the technique in Australia in the 1980s. His initials are D.E.

## A Country Woodturner - Ken Sullivan

I have just finished reading an excellent article in the June 2013 edition of *The Australian Woodworker*.

Actually, I should say that most of the articles in *The Australian Woodworker* are excellent, every issue. And I don't just say that because a number of the contributing editors and writers for that magazine are well-known members of our Guild's Regional groups. I have happily subscribed to *The Australian Woodworker* for many years now. But magazines are going to be the subject of a separate article I hope to write later this year. So, there will be more on that later.

The piece in question is the cover story, which describes the work of the Maryborough Woodworkers in hosting and supervising many of the woodworking projects offered at the Australian Scout Jamboree held at Maryborough (QLD) in January, this year. The article describes quite a few clever projects that the Maryborough Woodworkers prepared and oversaw during the Jamboree, all within a range of skill levels that allowed all ages to participate, if they so wished.

I was impressed by the piece because it describes what a group can do to attract a wide range of young boys and girls to the joys of woodworking. I have been thinking about this for a while now, trying to come up with suggestions of what we can do to broaden the Guild's membership to include more young people. After all, Woodturning does tend to be an "old man's" hobby.

(I know, I know... We have quite a few women members who produce stunning work. But Best Beloved suggested that I would be likely to incur a high probability of a lengthy and painful injury if I included "old women" in that sentence. It's probably a cultural thing... or something like that...)

Woodturning is an expensive hobby, especially the startup. In my own case, I was 40 before the household expenses could stretch to buying a lathe (for my birthday...). The lathe and the tools (including a grinder) are not the typical woodworking equipment that we would have in the garage for our “normal” household repair jobs. So they are essentially Woodturning specific... Also, unless we are also furniture makers, I doubt that many of us would have a bandsaw, a table saw, a finisher, a jointer, a planer, and so on. Hand tools are a joy to use... but usually only for us older blokes (again, please gently include females in that...) as most of us have learned patience, and understand that quality work takes time, especially if it is done without power tools. It is the rare youth who would have that level of patience, let alone the money to buy a full “kit”.

The idea of offering a “go-getting” group of youngsters an opportunity to “play” with a scroll saw, hammer and nails, pyrography, carving, and finishing under knowledgeable supervision is what I thought was excellent. I know my own interest in woodwork started in my father’s garage. He was not a “crafty” person, but he firmly believed that if he needed a tool or something around the house, he could build it... and most of the time, did.

I welcomed my own children into the garage on weekends, arranging for a special “child’s set” of tools, and wood reserved specifically for their use. Both still enjoy handwork, although mostly with needle and thread, and stone. My son has built his own lathe and a cutting disk... to cut stone for jewelry. But he does use wood on occasion... Ah, well, we do what we can...

So, what do you think about the idea of the Regions offering a “learning day” for the Scouts in our individual areas? I think most of the Regional groups have the tools necessary to allow a small group of youngsters a chance for a “hands-on” session. We would have to check our insurance (although, if I remember correctly, the Guild’s insurance does cover “guest” members. Please double-check). And also we might need to contact Scouting headquarters, if not just the local Scouting group to offer the invitation. Then again, why limit it to Scouts? Do local schools still have “Shop” teachers? Would schools be willing to have an excursion to our clubhouse to see what’s possible? And what about advertising a regular “open-day”? Most people are fascinated when we go out into the community to

demonstrate and sell some of our stuff... Can we just invite them back to our clubhouse for one day a month, or a quarter, or whatever our members feel they can manage?

We just might attract some older blokes, too...<grin>.

1. The first land plants date back to about 450 million years ago [marine plants are older], trees appeared about 360 million years ago and reptiles about 280 million years ago.
2. Red is opposite green, violet is opposite yellow and orange is opposite blue. Colour wheels not only show opposite colours, they also show how colours can be combined to create other colours. For more information google colour wheels or buy one from an art supply store.
3. When burning lines with a steel guitar string it is dangerous to wrap it around your fingers. It is better to tie handles to each end of the wire. To stop the wire sliding, cut a tiny groove in the spindle before burning. Colour may be applied between burn lines. A second safety hazard arises if the wood chars and ignite shavings.
4. Burn lines can be applied to the face of faceplate work by cutting a tiny groove and holding a laminated formica sample card in the groove while the lathe is running. Friction will cause the wood to burn if the lathe is running fast enough.
5. American David Ellsworth popularized the ancient art of hollow form turning. The earliest known hollow form was made in Tuscany in Northern Italy in the 3<sup>rd</sup> century BC though a two-part hollow form in Israel dates to the 7<sup>th</sup> century BC.

## **F E E S D U E 1 S T J U L Y 2 0 1 3**

A quick reminder that your Guild Subscription fees are due on the 1st July 2013. Please remit to your local treasurer for the coming years fees. Get your Tax Assessment in ASAP and maybe you can get the government to pay for your subscription fees!!!

## GUILD MEETINGS

Guides Hall, Waldron Rd Chester Hill	
<u>Month</u>	<u>Committee</u>
January	January 28
March	March 25
May	May 27
July	July 29
September	September 30
November AGM	November 25
All guild meetings 18:30 till finish President Hasso Constantin 9724 1203 or 0417 233 841	

## HORNSBY DISTRICT WOODTURNERS INC.

1 Shoplands Rd. Annangrove
<u>Saturday</u>
Feb 9
Mar 9
Apr 13
May 11
Jun 8
Jul 13
Aug 10
Sep 14 AGM
Oct 12
Nov 9
Nov Fri 29 Xmas Tea TBC
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 5	Jan 8
Feb 2	Feb 12
Mar 2	Mar 12
Apr 6	Apr 9
May 4	May 14
Jun 1	Jun 11
Jul 6	Jul 9
Aug 3	Aug 13
Sep 7	Sep 10
Oct 5	Oct 8
Nov 2	Nov 12
Dec 7	Dec 10
Saturdays 0900 - 1600 Tuesdays 1800 - 2100 President Kevin Santwyck 9644 8366	

## MACARTHUR WOODTURNERS INC.

Robert Townson High School Shuttleworth Ave Raby(maxi only)
<u>Sunday</u>
Friday 16th Mar. 7:30 - 4 pm demonstration @ Camden Show
Saturday 16th Mar. 7:30 - 4 pm demonstration @ Camden Show
Sunday 24th Mar. 9:30 - 3 pm
Sunday 28th Apr. 9:30 - 3 pm
Sunday 26th May 9:30 - 3 pm
Sunday 30th June 9:30 - 3 pm
Sunday 28th July 9:30 - 3 pm
Sunday 25th Aug. 9:30 - 3 pm
Saturday 14th Sep. 8 am - 4:45 pm BBQ Bunnings Campbelltown
Sunday 29th Sep. 9:30 - 3 pm.
Sunday 27th Oct. 9:30 - 3 pm
Sunday 24th Nov. XMAS Party 10 a.m. - 2 p.m.
Sunday Maxi 0930 - 1500 cost \$5 President Paul Kruss 9823 8340

## EASTERN REGION WOODTURNERS INC.

Call for meeting location
<u>Sunday</u>
Jan 6
Feb 3
Mar 3
Apr 7
May 5
TBC
TBC
TBC
TBC
TBC
TBC
TBC
TBC
Sundays 1000 - 1530 President Graham Tilly 9660 3071

### MENAI REGION WOODTURNERS INC.

Menai High School Gerald Rd. Illawong
<b>Tuesday</b>
Jan
Feb 12
Mar 12
Apr 9
May 14
Jun 11
Jul 16
Aug 13
Sep 10
Oct 15
Nov 12
Dec 10
Tuesdays 1800 - 2100 President Graham Towle 9774 3198

### NORTHERN BEACHES WOODTURNERS INC.

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

### SOUTHERN HIGHLANDS WOODIES INC.

Harbison Care Villiage cnr Moss Vale Rd.& Charlotte St. Burradoo	
<b>2nd Saturdays 4th</b>	
13th Apr	27th Apr
11th May	25th May
8th Jun	22nd Jun
13th Jul	27th Jul
10th Aug	24rd Aug
14th Sep	28th Sep
12th Oct	26th Oct
9th Nov	23rd Nov
14th Dec	N/A
4th Saturday meetings 0900-1600 2nd Saturday meetings 1230-1700 Every Tues.&Friday 0830 - 1230 Pls call for Tues/Fri to confirm meeting President John Powell 02 4871 2714	

### 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	Special Events
Jan	NIL	9	14	19	24	
Feb	6	13	11	16	21	C.H. 17th ANNIV.
Mar	6	13	11	16	21	TURNFEST 22,23,24
Apr	3	10	15	20	NIL	
May	1	8	13	18	23	OYSTER BAY SCHOOL FETE
Jun	5	12	11	15	20	
Jul	3	10	15	20	25	TWWWS 27,28,29
Aug	7	14	12	17	22	A.G.M
Sep	4	11	14	19	24	
Oct	2	9	14	19	24	
Nov	6	13	11	16	21	CRAFT SHOW 2, 3
Dec	4	11	16	21	NIL	XMAS LUNCH 21
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	Saturday
Jan 20	7,14,21,28	8,15,22,29	2,9,16,23,30	3,10,17,24,31	4,11,18,25	19
Feb 17	4,11,18,25	5,12,19,26	6,13,20,27	6,14,21,28	1,8,15,22	16
Mar 17	4,11,18,25	5,12,19,26	6,13,20,27	7,14,21,28	1,8,15,22	16
Apr 21	8,15,22,29	2,9,16,23,30	3,10,17,24	4,11,18	5,12,19,26	20
May 19	6,13,20,27	7,14,21,28	1,8,15,22,29	2,9,16,23,30	3,10,17,24,31	18
Jun 16	3,17,24	4,11,18,25	5,12,19,26	6,13,20,27	7,14,21,28	15
Jul 21	1,8,15,22,29	2,9,16,23,30	3,10,17,24,31	4,11,18,25	5,12,19,26	20
Aug 18	5,12,19,26	6,13,20,27	7,14,21,28	1,8,15,22,29	2,9,16,23,30	17
Sep 15	2,9,16,23,30	3,10,17,24	4,11,18,25	5,12,19,26	6,13,20,27	21
Oct 20	14,21,28	1,8,15,29	2,9,16,23,30	3,10,17,24,31	4,11,18,25	19
Nov 17	4,11,18,25	5,12,19,26	6,13,20,27	6,14,21	1,8,15,22	23
Dec 15	6,9,16,23,30	3,10,17,24,31	4,11,18	5,12,19	6,13,20,27	21

Mondays, Tuesdays, Wednesdays & Thursdays: 0930 - 1530  
 Fridays: 1900 - 2100  
 President Ken Young 0408 760 131  
 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



## Bankstown Life Members Presentation.

On Sunday June 2, Bankstown City Woodturners gathered for lunch at Guildford Leagues Club. The purpose of the lunch was to celebrate the fact that we have now been meeting in the hall at Chester Hill for 10 years.

The lunch was well attended by members and their wives and partners, and a great time was had by all.

Once the initial festivities and lunch was completed, Kevin Santwyk gave a short speech outlining the history of the Bankstown group, and some of the changes that have taken place over the intervening years. The information was appreciated by all present.

At this point, Kevin sat down, thinking his “official” part in the day was over. (Little did he know!)

Doug Midgley then advised the gathering that in his usual humble way, Kevin did not expand in any way on what a pivotal part he has played over the life of the Bankstown group in keeping things running and progressing. As is his way, Kevin simply stated facts and figures, with no mention of specific individuals who have been instrumental in the Bankstown group’s progress. Doug explained that Bankstown has been supported, and driven by four individuals for longer than the ten years we have been in the present hall, and without them, we would not currently be in such a viable position.

Those persons are Kevin Santwyk, Bert Sims, Alf Lord, and Ken O’Donnell, and a decision had previously been made by the committee to appoint the four of them as the first Life Members of Bankstown City Woodturners Guild.

Framed commemorative plaques were presented to each of these members, and bouquets of flowers to each of their spouses. The flowers were to show the spouses that we appreciate the time that they give to their husbands to attend to Guild matters.

As all of those who know Kevin realise, he is not backwards at coming forwards, but just this once he was visibly gob smacked, and for a little while had absolutely nothing to say! Bert, Alf and Ken were of a similar mood, and it was really pleasing to see how much those four members, now Life Members, and their spouses appreciated the recognition given to them.

The accompanying photos indicate that the day was a great success.







Chris Migoki's half spherical Bowl



Phil's Potpourri Bowl Silky Oak



Terry's lidded Bowl N.G Rosewood



Bill Pap's grapefruit lidded bowl with grooved top



Mario's pens, Oak Mahogany, Ebony



Phil's pens from computer board blanks



Mario's naturalist Clock



Pens by Terry made from computer Circuit Board Parts



Antonio's Pine Vase with stopper



Terry's S & P Shakers, A letter opener and a pen made from Acrylic



Bill Kelly's pens Mahogany, Red Cedar and Silky Oak



Bill P. Two Flower Vases Citrus and Loquat  
A Bowl made from Mango



Sven's small Flower Pots



Antonio's Pendulum Clock various woods

## HORNSBY DISTRICT WOODTURNERS INC.

NEWSLETTER JUNE 2013

Our meeting at the Dural Men's Shed saw twenty members meeting comfortably within the Shed. Convener Lindsay welcomed us all and began Show & Tell.

First was John Markham showing a large classically shaped urn with some good grain and character but of unknown wood (see photo).

Ian had been busy with two 20 inch platters from Red Gum collected on a trip to Bogan Gate. Both showed borer intrusion and posed problems with perfecting the finish. The general conjecture was to complete with epoxy and a spray finish.

John Edwards produced a couple of (ladies) seam-stitching cutters ex the USA to which he had appended handles.

Martin showed a great 'Red Racer' wooden car, homework from last meeting.



Discussion followed on our ultimate location for future meetings with good input from many members. Arthur spoke on the DMS followed by John Markham on the Hornsby Men's Shed. Both fielded many questions and following a vote it was agreed that we would take advantage of the two month trial offered by the HMS to use its shed prior to our final decision. The secretary has since written to the DMS Chairman thanking him for its three trial meetings, advising of our decision, and that we would like to discuss with him our options after the HMS trial.

After our BBQ lunch, (this time provided courtesy of the Mens Shed members),



Lindsay commenced the demonstration: the production of a inlaid wine table top/tapestry frame.

Turning of the central 'shaft' has been discussed at previous meetings and is generally straightforward. However the three legs require somewhat more time and skill to make, and once made are slotted and dowelled into base of the shaft. The choice of wood can be varied for the table top, shaft and the legs provided there is a fair match and the staining overcomes any colour variation. For today's demonstration concentration will be on the table top/frame.



Commence with shaping and truing of both sides of the backing of the frame. Temporarily hot glue the facewood to the turned backing and carefully turn to match the desired design. Fit the backing and then even more carefully use a (modified) parting tool to recess into the facewood sufficient to allow for the tapestry and the glass to be retained permanently within the facewood.



Sand and separate the facewood from the backing and stain the woods to match.

The turning is now ready to have the tapestry or painting 'applied to the base,' followed by the glass and facewood and secured with screws from behind.

Well there is a great project for the future and many thanks again Lindsay.



Please remember that our next meeting (in July) will be at Hornsby Men's Shed. Full details and the date will be advised in an email soon.

Hi all, lots have happened this last meeting on Sunday 30th June. I won't go in to detail but the main topic was concerning the loaning out of our equipment to the Guild for the upcoming Timber & Working With Wood Show. There was a lot of healthy discussion on the matter, it was decided to support the Guild as much as we can again this year but it will be reviewed for coming years. Our AGM has been moved to the 25th of August due to the clash of dates with the TWWW show and most members wanting to attend the show. We briefly spoke of our toy drive and found members have been busy. Our next fundraising BUNNINGS BBQ will be on 13th July, we are grateful to those pledging to help out along with the "same old faces". As always we have to stress the fact that everybody benefits and want to benefit from the money raised at these BBQ's, but there is always little movement when we ask for help... Not an exclusive situation to our club but sad just the same.

We noticed the absence of legendary member Sam Shakouri but quite a number of items still managed to find their way to the show 'n' tell table.

A couple of our members made use of the school lathes and all the clubs lathes were taken up. Being the main trainer for the day I likened it to speed dating, spending time with one member then moving on to the next, all at different stages and all doing different projects, to top it of I made quite a few visits to the grinder for urgent sharpening duties. I was Glad to stop for a sausage sandwich and a coffee at lunch. All in all a good, busy and productive day was had by all.

#### SHOW & TELL

The following exhibits were discussed:

- Brian Knapp showed a toy train engine he has made for the charity, taking approximately 2 hours to build, and a bowl of silver birch finished with 12 coats of varnish on the inside and 5 coats of varnish on the outside. The shape of the bowl evolved, based on the characteristics of the wood as he worked on it.
- Stan Buik showed the collection of toys he had made for the charity, and a tray and stand he had made from camphor laurel that required 5 coats of matt polyurethane. He also showed a bowl that he had made a while ago and a lid for this bowl made from rosewood. After much discussion and detailed examination by Ron Davies Esq., it was felt that the wood for the bowl (with coloured glass inserts) was probably also rosewood.
- Peter Hawreluk showed a collection of whistles he has made for the charity. He advised that the pattern and information for these whistles is available at the "Technatool" website.
- John Jewel showed the 12 skipping ropes and a toy sewing machine he had made for the charity.
- Brett Selley showed a container with lid made from a piece of gum tree from his neighbour.
- Neil Clarke showed the skipping ropes using sash cord he had made for the charity.

There was much detailed discussion of these pieces by the members and much valuable information was generously exchanged on processes undertaken, tools used, finishes applied.

I have to mention our BBQ on the 13th has been and gone and I'm very pleased to say we had a very good turnout of members willing to give a hand, some gave what time they had and some stayed the whole day which makes me feel a little bad after my earlier spiel.. So WELL DONE!! People and Thank you.

Macarthur Region is on Facebook as Macarthur Woodturners, please have a look and like our page.











**Tim McGregor**

Three lidded boxes in Jacaranda finished with shellac. Tim suggested 'go light when sanding the join otherwise you expose a gap between top and base.



**Peter Wicking**

One NZ kauri bowl, two pens, one in Silky Oak, the other in Beefwood, two table lamps in Wilga and a hollow vase in Camphor Laurel all finished in EEE.



**Jack Butler**

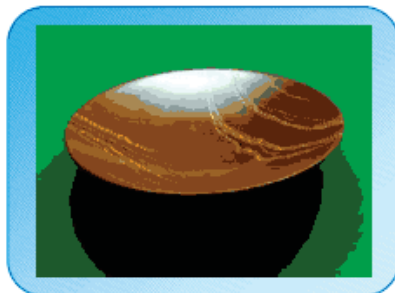
One duck in Pine and following Rupert's previous demonstration Jack made two salt & pepper mills using Banksia nut complimented with top and base in Kwila.

**Ken Cooper**

Ken brought in a variable 'height support' he purchased second hand. This item assists in stability when timbers are being held and worked in a vice.

**Aaron Ehrlich**

Aaron made a variety of fruit such as a banana, cherries, apples, pears and a bowl made of Huon Pine to hold them in. Of special note was the chuck he made to curve the banana.



**Paul Cosgrave**

Paul and his wife Tonisha submitted a bowl they had both collaborated on. Paul turned a simple bowl in Bluegum finished in Rustins and Tonisha applied dot artwork.



## Demonstration :-

The demonstrator for the day was Ken Cooper.

Ken was to demonstrate the steps in making a small stool with a simple round seat and beautifully turned legs and supports.

# Cubby House News

July 2013

Page 7

## Best Displayed



**June Show and Tell  
Turned Items with a  
Decorative Finish  
Host: Alan Pentecost**

Well done to  
John Hamilton



## Best Novice



Frank Coscen

## The "Turners" Gallery



Bill Dingley



Bruce Leadbeater



Frank Coscen



Tony Hancox



David Brown



George Blundell



Ian Westerhof



John Jansons



Peter Hansonl



Bernie Korent



David Johnson



Bill Riley



Val Lipping



Frank Volk

Keith Moses

August Show and Tell  
"Turned Platters"  
Host: Keith Jones

**BREED PROGRAM**

While we were a little slow in starting this session everything soon got on track and we had two students complete the school term satisfactorily. The two boys showed a lot of enthusiasm and produced several items they were very proud of taking them to school and showing their friends then ultimately giving the items to their parents or keeping them for personal use. At the presentation they were elated to received their certificates indicating they would take pride of place hanging on the wall for everyone to see. It was very pleasing to see the parent of one of the students attend along with the “Breed” coordinator, Seven Hills High School Staff, W.S.W. club executive and Mentors. This program has been running for four years with a lot of success and a lot of personal satisfaction for both students and Mentors. The club has also been the beneficiary as we have had several students join as members maintaining their skills and continuing the friendship they established. It would be remiss of me if I didn't thank the members who unselfishly gave their time to be Mentors and promote the program so we can continue the good work into the future.



Congratulations. Steve and Suli – Carlos and Tony.

Well done.

Eddie

## SYDNEY WOODTURNERS GUILD INC.

### COMMITTEE MEMBERS 2011/2012

Hasso Constantin	02 9724 1203	President
Ron Devine	02 9639 6099	Vice -President
Greg Croker	02 9498 2350	Treasurer
David King	02 9786 6749	Secretary
AFFILIATED	ASSOCIATION	REPRESENTATIVES
Michael Montuori	0417 066 073	Bankstown
Phil Mcleod	0418 267 096	Eastern
Greg Croker	02 9498 2350	Hornsby
Bruce Houldin	02 9542 1087	Menai
John Wisby	02 4630 9201	South. Highlands
Warren Rankin	02 9600 8061	Southern Region
Gordon Mckenzie	02 9451 0058	Northern Beaches
John Jewell	02 9601 2610	Macarthur
Liam Healy	02 9837 6116	Western Syd.
	OFFICERS	
Warren Rankin	02 9600 8061	Public Officer
Warren Rankin	02 9600 8061	Education Officer
Scott Rollo	02 9533 4086	BH & E Editor

### AFFILIATE PRESIDENTS

Kevin Santwyk	02 9644 8366	Bankstown
Graham Tilly	02 9660 3071	Eastern
Lindsay Skinner	02 9679 1055	Hornsby
Paul Kruss	02 9823 8340	Macarthur
Graham Towle	02 9774 3198	Menai
John Powell	02 4871 2714	South. Highlands
Keith Moses	02 9528 8885	Southern Region
Jack Butler	02 9999 4290	Syd. Northern
Bob Young	0408 760 131	Western Syd.

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**MAIL: Call for address.**  
**EMAIL: byhandandeye@gmail.com**  
**TEL: 02 9533 4086 or 0438 569 969**

**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.**