

# BY HAND AND EYE



The official newsletter of the Sydney Woodturners Guild Inc.

May 2009

Close off dates for articles for July  
BH & E will be Friday 9th July 2009

Edited by Scott Rollo

## HEADLINES

Turnfest 2009 on  
the Gold Coast.



TWWW show

Subscription Fees due June 31st

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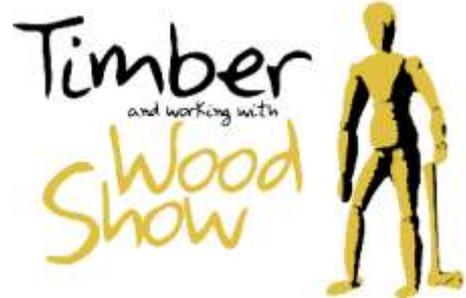
\*\*Views expressed by contributors are  
not necessarily those of the guild\*\*

## Putting Timbers on show in NSW 2009



19-21 June 2009

Hordern Pavillion  
Moore Park



Competition entries close June 3rd

Annual Subscription Fees Due In By June 31

Location for the Bi-Monthly guild Meeting for May is 31st Macarthur. Pepper grinder turning display on the day. See p.31 for more dates and details of where & when.

Southern Highlands will have Richard Raffin demonstrating at their 18 July Maxi day. All guild members are welcome and there is lunch included in the \$25 cost on the day. Contact John Powell 4871 2714 for more details

Western Region will have Richard Raffin demonstrating at their 19 July Maxi day. All guild members are welcome and there is lunch included in the \$25 cost on the day. Contact Ron Devine 9639 6099 for more details

Welcome to another edition of By Hand and Eye. I am sure you were all impressed by the work of Scott Rollo in putting together the last edition and I am sure you will find this one good as well. To make it even better though, will require a few of you to submit articles to Scott. I know Scott can help in editing anything you submit so don't feel that your articles aren't good enough. I know that turners enjoy reading articles written by other turners, even if the subject is something they may have come across before.

Congratulations to all those who submitted entries into the Royal Easter Show and especially to the winners. Unfortunately the number of entries was very low again and unless more people are willing to enter in future years, there is a real possibility that the category may not survive there. It's a good opportunity to show lots of people what great wood turning looks like. In all seriousness here, most items on the show and tell tables for any given clubs would be well placed to win a prize or at the very least get a highly commended. But you've got to get the turnings into the competitions to have a chance – you've got to be in it to win it! The same goes for the WWW Show. Get your applications in while there's still time!

The WWW Show is on again soon and the Guild will be putting on a good show as usual. This is our most important event each year where we can show people what wood turning is all about and it's a great opportunity to attract new members. Chris Dunn and Barry Belford have done a great job in organising it but they still need more help, particularly with extra demonstrators and people to man the stand to keep an eye on the display items. Helpers are only required for 3 hours and you get free entry so please contact Chris if you can help out.

Thank you to all the members who have filled out the Strategic Questionnaire recently. I am in the process of going through all the answers and will have a summary by the next edition of BH&E. The needs of the Regions and their members have changed since the Guild and Regions were set up ( I know they are Affiliated Associations now but I am used to the term "Regions") and we need to see what if anything needs to be done differently. Your opinions are very important.

Enjoy this edition of BH&E and keep turning.

Bill

**P.S. Don't forget that your annual subscription membership fees are due by the 31st June. See your local treasurer for more information.**

Does your club do a show and tell? Most Do. But ask yourself a question, what does this involve? John Smith stands up, tells us it's a vase in Jacarandah, finished with triple E...sound familiar? It's been this way for an awfully long time and there may have been a time in your club history where this was adequate, even passable.

But with so many seriously talented turners, dare I say, experts in the clubs, that it's time your club moved on.

Within your club, there will be a group of turners who seem to have it all – skill, technique, artistic flair and more importantly, “the eye”. They can look at a piece and make subtle observations on a piece and reflect to the creator, that the piece is good but would be better if it “.....” fill in the gaps. These are people your club needs to engage. Why should they be engaged? To be part of a small panel of judges that actually grade every piece presented to show and tell.

Southern Region started doing this from January this year and it is working extremely well. Most clubs will have a theme for the day and Southern has taken this to the extreme – whatever the theme is, let's say its bowls. Only bowls will be judged that day. Turners are welcome to place ANYTHING on the show and tell tables, but only the theme of the day will be judged.

All items for judging are gone through and the turner explains the why, how, what etc. When all turners have spoken, then the judges explain what took their eye and award a third place, a second place and a first place for the day.

Their names and a picture of the piece are placed on the notice boards and it is displayed for the calendar year for all to see.

What this method of critiquing does is give constructive feedback to all turners and it gives all turners some insight on what makes a good (insert turning subject here). It gives the turner an idea of the artistic component that is the “thing” that often separates a very good piece from a great piece. Warren Rankin is the head judge at Southern and if you ask him nicely, he will give you the insight in what's needed to set up a similar program at your club.

Try it and let the guild committee know how you go with it. I think you will be pleasantly surprised at how it can transform your show and tell into a competitive arena that all your members can benefit from.

Remember turning is good. Turn every minute you can!

I have now been a member of the Sydney Woodturner's Guild for approximately four years. Just recently I sat down and looked back to see what benefits I have obtained by being a member of the Guild.

I am not as active as some members, but I do participate in many activities. The benefits I have obtained are many. I have met a lot of nice and helpful members. If you have a problem with something there is always another member to put you in the right direction. The good thing about this is that it has now rubbed off on me. I find myself now helping others with some of their difficulties more than I ever have done before. I have also become more competent in what I do.

I like the show and tell session of our meetings and I do participate in that as much as I can. I am always amazed what other woodturners create. I also became involved with demonstrating and that is a real challenge to me.

There are however what I call passive members who seldom participate in any activity. I would like to see those members have a go. Make something and take it along to your show and tell session and listen to the positive criticism and you too will become a more competent turner.

I hope that the Guild will grow stronger every year and I also hope that I can be a part of it.

Yours in wood.

Adrian Barendregt.

ORIGINAL EDITOR: *I agree. Involvement from a greater number of members has benefits for all of us. Even rank beginners have surprised me in the past with their ideas and innovations. "Show and Tell" is the perfect forum to display these skills.*

**This article was reproduced from the By Hand & Eye, Volume 3, 1997. It is as relevant today as it was in 1997, maybe more so. It's message is clear, participate! Get something turned and get it on a table at a show and tell near you! Ed.**



TURNING TIMBERS IN STOCK CURRENTLY  
INCLUDE RED CEDAR, CAMPHOR LAUREL,  
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WALNUT AND ZEBRANO

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Members,

As you may know the Working with Wood Show is on again this June. The organisers would like to know if there are any “STARS” out there who know what they will be demonstrating on any given day. By “STARS” they mean anybody who is turning a particular item that might be of interest to the general public. So I am asking each Region if they have any volunteers for demonstrations for 2 hours & 20 minutes on Friday 19<sup>th</sup>, Saturday 20<sup>th</sup> or Sunday 21<sup>st</sup> June. If they have please forward their names to me as soon as possible with what day they would like, what item they are turning and a phone number to contact them if there are any last minute queries. I need the names of all the “STARS” before 1<sup>st</sup> May so that I can pass this information onto the organisers so that they can get some publicity prepared. I reserve the right to ask for changes if I receive too many applications for the same day. So 1<sup>st</sup> in 1<sup>st</sup> served.

There will be 5 lathes, as last year, with at least 2 cameras and monitors. Demonstrations begin at 10:00am and end at 5:00pm each day. That means I am looking for 15 demonstrators each day. Last year, if you remember, everything went off reasonably well and with that experience behind me I hope to improve on that effort.

As well as demonstrators I'm asking for volunteers to look after the display and sales tables. This is very important because we don't like items being taken without payment. There will be 3 shifts per day of 2.5 hours each.

If somebody wishes to demonstrate and volunteer as well, I have no objection and will try to get them in.

There are only 20 Exhibitor Badges this year and every other one will cost us \$2. So please ensure that those who have put their name to demonstrate and/or volunteer know this.

At our next Committee meeting I will have copies of all the forms people need to display and/or sell any of their items and other information that might be of interest.

**One of the big draw cards at this year's show is Giulio Marcolongo as well as Stan Ceglinski, Bruce Bell, Tim Skilton, Roger Gifkin and David Foster.**

Regards

Chris Dunn

This is an article that was written by Russ Fairfield, an American turner who teaches woodturning and general woodworking. He has been turning for over 25 years and his insight to turning, whilst not controversial or life altering, has relevance to all turners. Some of these are blindingly obvious, but it does us all well to be reminded sometimes of unwritten "truths".

Editor.

These Truths I hold as self-evident. These are the things about woodturning that I have learned to accept without question. They are above argument.

While the list may already seem long with forty (40) of these "truths", I have no doubt that many more can be added as I become more proficient in the art/craft of woodturning. I also have no doubt that there will be arguments on the merits of some of those that I have included. There is no importance in their listed order; I wrote them down as I thought of them.

## **The "Universal Truths" of Woodturning (as I see them)**

1 - There are only three ways to become an accomplished woodturner, and they are practice, practice, and more practice.

2 - It takes years to become an expert woodturner. Standing in front of a lathe, all day, every day, for 20 years would be a good start. Others may be faster than that, but most of the real experts have a lot of gray hair.

3 - Woodturning is both an "art" and a "craft." The "craft" is in how the wood is cut, the tools we use, and how we use them. The shape of the finished piece is the "art." Learning about other art forms (pottery, glass, sculpture, etc.) will improve the "art" of our woodturning.

4 - Continue being challenged to learn new things. One year's experience repeated ten (10) times is not the same as having ten (10) years of experience.

5 - Never lose sight of the customer/user. Anything that is intended to be used must be usable.

6 - You can't cut wood with dull tools. The corollary is that the sharper the tool is, the better it cuts.

7 - Consistency is more important than the actual profile of the cutting tool. Otherwise we are using a different tool after every trip to the grinder.

It doesn't matter what the grinding wheel is made of, how fast it spins, whether the tool is held in a jig or freehand, or if we use a belt sander or a rock, so long as the same edge profile is repeated every time we use it.

8 - The speed of the grinding wheel doesn't matter. They all remove metal. The faster wheel removes it faster. There is some justification for the new woodturner to use the slower wheel.

9 - It doesn't matter what color grinding wheel is used. It can be pink, gray, white, violet, blue, green, or whatever color. It can be made from Aluminum Oxide, Silicone Carbide, sandpaper, or a rock. They all remove metal.

Some may be softer and require dressing more often to make them flat again. Others, like the hard gray wheels that came with grinder, will require dressing more often to remove the glaze of embedded metal and "sharpen" the wheel.

10 - The color of the grinding wheel has no meaning. While all white wheels may be Aluminum Oxide, not all Aluminum Oxide wheels are white. They also come in a pale green, violet, pink, blue, and yellow, depending on the manufacturer and the dyes they use in the binders that hold the abrasive particles together.

11 - There is no truth to the myth that the gray wheels will damage the steel.

12 - A cheap grinding wheel is a cheap grinding wheel, whatever color it is. Good quality is more expensive. Lacking any other knowledge and specifications, the price is a good indicator of quality.

13 - A 46-grit is a coarse wheel, and a 120-grit is a fine wheel. Take your pick for those in between. There isn't enough difference between 60, 80, and 100-grit to worry about it.

14 - Getting HSS to turn blue or even red-hot while grinding is not a problem. But, if you do, let it cool in the air. Don't shock it by submerging it in cold water because that can start micro-cracks in the thin cutting edge.

15 - Getting carbon steel hot enough to turn blue is a problem. That temperature allows the Carbon to move around in the steel and it loses its temper.

All is not lost when this happens, just get it hot again, immediately dip it in cold water, and then grind away the blue steel, keeping it cool this time with frequent dipping in cold water.

16 - Real woodturners do use scrapers. A scraper is a cutting tool, and it does remove wood. I can do everything with a scraper that can be done with a bowl gouge. It will take me longer, but the wood surface will be better.

17- You can turn an entire bowl or anything else, inside and out, with a scraper. It just takes longer and there is no reason for the tooled finish to be any different from that of a gouge.

18 - Any wood can be turned. Some is just easier than others. On a scale of 1-to-10, I have yet to find a "Zero", but I have had some that came close.

19 - Don't turn bad wood. There is good wood and there is bad wood. Experience will teach us the difference. And, a high purchase price is not a measure of wood quality.

20 - Some wood will crack, no matter what you do with it. Neither soap, nor bags, nor magic potions, or prayer will save it. And you will never know until after it happens.

21 - Cracking in wood started long before we turn it in the lathe. How it was handled before is more important than what we do with it after it is turned.

22 - There are only two kinds of people. Those who are allergic to Cocobolo and those that will be.

24 - Learning to use a skew chisel will teach us how wood is cut, and that will make all other turning tools easier to use.

25 - The walls of bowls and other vessels will become thinner and more uniform with practice, automatically. We will know when we are getting there because we "just know it" and can hear it. Cracking and other drying problems will start to disappear at the same time. Some folks will never get there, and that's OK too. There is nothing wrong with using calipers.

26 - Don't make turning tools from old files, even if you understand the heat treatment of steel, know how to do it, and have the facilities for it. Every groove on the surface of the file is a stress concentration waiting to crack. Many will have already started to propagate microscopic cracks through the file. No amount of grinding the grooves away, annealing or tempering the file will weld these cracks back together.

27 - Sanding is important. No finish can be any better than the surface that it is applied to.

28 - The finish will accent your mistakes and torn grain. It will not hide them.

29 - Sanding and finishing takes at least as long as the turning, and often longer. If it doesn't, you are either very good and don't need to be reading this, or your standards are too low.

30 - Wood cannot be made into something that it is not: waterproof. If you want waterproof, consider making the vessel from glass or porcelain.

31 - Before using Mineral Oil, keep the customer in mind (again). Ask yourself if you would want to use a salad bowl that was covered with the same thing that your mother gave you as a laxative when you were a child.

32 - That didn't do it? If you wouldn't put motor oil on the wood, why would you want to use Mineral Oil? They are the same thing. (This one always gets an argument!)

33 - There is no such thing as a "food-safe" finish. Somewhere, sometime, someone will be found who has an allergy to anything that we can put on the surface of a piece of wood, or to the wood itself. If it is considered as being safe, it's because that person hasn't been found, yet.

34 - Woodturners and chemical companies are the only people who believe that, "All finishes are food-safe after the solvents have evaporated." Try explaining this logic to a generation of folks who believe that their health has suffered from "Better living through chemistry."

35 - If the bottom isn't finished, the piece isn't finished. And, a flat surface from a belt sander, or a glued-on piece of felt, is not a finish.

36 - If it isn't signed, it isn't finished. If you don't think enough of it to sign your name, nobody else will think much of it either.

37 - Always wear face and eye protection, even while sanding. You never know when a piece of wood will explode, and the heat from sanding can be enough to do it.

38 - Do not sand without covering your nose and mouth with a respirator or air filter that is approved for fine wood dust. A cheap paper mask is neither. If you think that this isn't important, come back in 20 years and tell me again that it isn't.

39 - I have never met a woodturner that I didn't like. There have been a few that have pushed that statement to the limit, but in the end, they are all good folks.

40 - Never do anything that you wouldn't want to read about in the next morning's newspaper.

Many thanks go to Russ Fairfield for his kind permission to reproduce this article. You can read more about Russ at [www.woodturner-russ.com](http://www.woodturner-russ.com).

**Try and read this!!!**

**Olny-srmat-poelpe-can-raed-tihs.**

I cdnuolt blveiee taht I cluod aulacly uesdnatnrd waht I was rdanieg. The phaonmneal pweor of the hmuan mnid, aoccdrnig to a rscheearch at Cmabrigde Uinervtisy, it deosn't mtttaer in waht oredr the ltteers in a wrod are, the olny iprmoatnt tihg is taht the frist and lsat ltteer be in the rghit pclae. The rset can be a taotl mses and you can sitll raed it wouthit a porbelm. Tihs is bcuseae the huamn mnid deos not raed ervey lteter by istlef, but the wrod as a wlohe. Amzanig huh? yaeh and I awlyas tghuhot slpeling was ipmorantt! if you can raed tihs psas it on !!!

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One of Microsoft's finest technicians was drafted and sent to boot camp. At the rifle range, he was given some instruction, a rifle, and bullets. He fired several shots at the target. The report came from the target area that all attempts had completely missed the target.

The technician looked at his rifle, and then at the target. He looked at the rifle again, and then at the target again. He put his finger over the end of the rifle barrel and squeezed the trigger with his other hand. The end of his finger was blown off, whereupon he yelled toward the target area, "It's leaving here just fine, the trouble must be at your end!"

## BUMPER STICKERS

Artificial intelligence usually beats real stupidity

Give me Ambiguity or give me something else...

Is it time for your medication, or mine?

I started out with nothing & still have most of it left

I'm just driving this way to get you mad

87% of all statistics are made up

Don't force it, get a bigger hammer

Why is "abbreviation" such a long word?

Madness takes its toll. Please have exact change

3 kinds of people: those who can count & those who can't

Dyslexics Lure!

**Q:** How can you tell if a lawyer is well hung?

**A:** You can't get a finger between the rope and his neck!

**Q:** If you are stranded on a desert island with Adolph Hitler, Atilla the Hun, and a lawyer, and you have a gun with only two bullets, what do you do?

**A:** Shoot the lawyer twice.

**Q:** What do you call 5000 dead lawyers at the bottom of the ocean?

**A:** A good start!

**Q:** How can you tell when a lawyer is lying?

**A:** His lips are moving.

**Q:** What's the difference between a dead dog in the road and a dead lawyer in the road?

**A:** There are skid marks in front of the dog.

**Q:** Why won't sharks attack lawyers?

**A:** Professional courtesy.

**Q:** What do you have when a lawyer is buried up to his neck in sand?

**A:** Not enough sand.

**Q:** Why did God make snakes just before lawyers?

**A:** To practice.

A command was given to a dog: "SPEAK!"  
The dog said in return: "Not without my lawyer present!"

**Q:** Why is going to a meeting of the Bar Association like going into a bait shop?

**A:** Because of the abundance of suckers, leeches, maggots and nightcrawlers

**Q:** Why are there so many lawyers in the U.S.?

**A:** Because St. Patrick chased the snakes out of Ireland.

**Q:** What's the difference between a lawyer and a herd of buffalo?

**A:** The lawyer charges more.

The roughing gouge, is the tool that most turners get introduced to first. They find that it is easy to develop confidence with this tool. With that confidence, this tool sometimes becomes overused and misapplied. To better explain where it's true use is, it would be better named the '**Spindle Roughing Gouge**'.

## Purpose

It would be better named the *spindle* roughing gouge purposely to indicate that this tool *is not* for use for roughing out bowls or any hollowing application! Too often, when wrongly used in a bowl roughing mode, the ramifications are snapped tools, work blown off the lathe and a very frightened turner. Never, ever, ever use the SRG on a bowl shape.

The primary purpose of the SRG is converting the square billet of a spindle job into a cylinder before moving onto the shaping cuts. However, is very useful for removing large amounts of waster and also for creating long shallow hollows or curves. Like most tools, it has a range of roles which increases as the turner's confidence in the tool increases.

## The Grind

The SRG is classically ground with a square shoulder at about 45 degrees so that it can be used to turn a spindle round right up to a pommel shoulder or other square apron. The tools can be rotated to use *all* the edge rather than re-sharpening frequently. **See photo 1.**

There are variants of the SRG, particularly the shallow channel variant. All are useful, it becomes a matter of personal preference as to which will appear in your toolkit and hands.

## Sizes

Tool size varies, with the most common size being the 25mm (1in). **See photo 2** for the SRGs in my workshop. They range from 30mm down to 6mm which is my primary pen shaping tool. I have also seen old bowl gouges with very little channel left, reground as SRG's as their shape is very similar.

The important issue is that like all other tools, you use the size that suits the job you are doing. Overall, I think that most people use too big an SRG as many times I have seen a 30mm tool being used on a small 12mm pen blank and often for the only reason that it is the only tool size that the turner has. We seem able to justify different tool sizes in spindle gouges, skews, bowl gouges and scrapers but seem reluctant to purchase a smaller SRG.

## How To Use

- Place the tool just off 90 degrees to the work.
- Rotate the tool about 20 degrees so that the cutting point is just off centre.
- Hold the handle against your body for security and steadiness.
- Keep the handle low enough so that your point is higher than your handle. This ensures a shearing cut rather than a scrape will occur.
- Cut at or just above centre height, so your tool rest will normally be just below centre height.
- Rather than push your hands along the tool rest, shift your weight from one foot to the other to "take" the tool with you to advance along the work piece. This "turner's sway" helps steady the tool as you turn your arms and body into a three point steady.



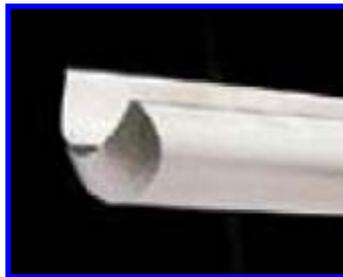
## Problems

The most common problems I have noted with beginner turners with this tool are:

- Trying to hold the tool square to the work leading to the tool trying to run off in the opposite direction
- Failure to start the cut with the handle low enough to “rub the bevel” resulting in tearing fibers rather than shearing them, ie trying to use it as a scraper.
- Not working toward the end in a sweeping cut. Instead coming in from the end where the tool comes in from open space, potentially causing a catch at the end of the work piece or lifting a splinter the length of the job.
- Poor body position not allowing for long smooth cuts by transferring weight from one foot to the other
- Holding the tool against the tool rest too tightly causing the tool to drag and jump during the cutting - not moving smoothly.

## Sharpening

Sharpening the tool is simple as placing the handle in the “V” arm of a sharpening jig or laying it flat on the grinder table, aligning the bevel to the face of the sharpening wheel and then rotating the handle smoothly. Be careful not to over rotate the tool which will cause the square shoulder to be rounded over.



## Summary

Tool size is not very important as the rounded edge can only touch the work at a single point no matter how big the tool is. I particularly like the tool from *P&N* as it is milled from a solid piece of bar stock rather than forged from a flat sheet of steel – more mass, less vibration and more smoothness. Particularly where it joins the handle! Where most SRG slim down to a thinnish tang, the *P&N* tool is at full diameter.

Whenever you are at your club and see another shaped SRG, ask the turner if you might borrow it for a minute or two to see if it suits you better. After all, that is why we meet – to try new things, get some advice and pass the same along.

There are so many tools out there that you could fill a shed three time over and never get to even half of them. Power tools are a favourite for many woodturners for nothing more than the time and speed that they save and that's what power tool can do for you. That's not to say that there isn't many jobs you couldn't do by hand but it just means you work faster and more efficiently.

For woodturners there are many jobs we need to do but not everyone has the spare dollars to buy all of the tools required. There is many way to tackle this conundrum: Save the money and buy the tool - borrow it from a friend - make it yourself.

I come from the school of making it yourself - mainly because I'm handy with a welder and partly because my Scottish ancestry "guides" me to be thrifty with my money (a tight-ass).

With some of the items I have turned in recent times I have required a disk sander which I thought I had. Unfortunately what I have is a Multi-tool with the belt sander and a disk sander but the disk sander is a bit useless. It's too small, it wears out too quickly and it is just a bit flimsy. So with a requirement for a disk sander and a distinct lack of coin, I have turned my hand to making a disk sander from commonly available bits and for not a lot of folding.

Now most of us have a lathe and 98% of them will have at least several speeds and the more fortunate will have a variable speed jobby. So the lathe makes a good basis to utilize in a different way.

The plan here is not complicated at all. With access to an engineering workshop I am sure I could make something really fancy, but most people don't have this (I don't either).

With this in mind I am going to describe something affordable and easy to construct.

The basis of the "disk sander on the lathe" is a piece of wood with hook and loop velcro which the sandpaper will attach. The ready made easy attachment is your lathes chuck. There are several ways to achieve this:

1. You can turn a spigot of suitable size with an integral dovetail - glue & screw.
2. Turn a recess with a dovetail directly onto a disk of wood
3. Attach a metal ring with integral dovetail & screw it to the wooden disk
4. Attach a fattish bolt and use the chuck in grip mode.
5. Us the screw thread in the Chuck.
6. Use your faceplate that come with your lathe/buy a faceplate

I have chosen to take option three for a few reasons. The main reason is that I want this to be still working in a few years time. With the options of directly chucking the wood I feel that it will at some point "chew" the wood out and need the replacing. The ring I have chosen can be seen below:



This is a metal ring that you can screw to your disk of wood and put on and off your lathe for a long time to come. This is by no means an ad of any sort but I can tell you that Carbatec sell the 50mm faceplate ring for \$27.

I am sure that faceplates are available from many suppliers but this is the one I will be using. At some point you will need to determine how big the sander is going to be and this will be determined by the size of the sanding disk. They are available everywhere and you could make it from 4" all the way to 12". You decide, you may already have some velcro backed disks, make the wooden disk to suit it!

So the theory is pretty basic:

Using at the very least some plywood, MDF or solid wood, cut out on your bandsaw or handsaw a rough circle a little bit bigger than your sandpaper disk. A word of warning here - depending on who you listen to, MDF is either the saviour to the jig/toolmaker or the devils spawn. There are reports that it can shear without warning whereas the ply wood will give you warning if a layer shears. So solid wood is always better but its not as easy to get the big pieces if you want a large sanding disk. A glaring safety tip here - don't use chipboard!

Once you've got your disk of wood cut the next step is to Mark out the centre lines and plan your layout for the faceplate ring or on your faceplate. This should be fairly straightforward and once this has been done you can mount your chosen method of attachment.

Because there is a fair chance your disk won't be perfectly centered, mount your disk on the lathe and true up the outside edge of the disk with a square edged scraper. Throw on some protective varnish, poly, estapol etc. to give your wood some protection. All that's required then is to get your self adhesive "fluffy" side of your velcro stuck onto your disk. Then stick your sandpaper onto the disk and away you go.

No illustrations here because everyone will have a different interpretation on what they have read here, but hopefully you'll have a go and create yourself a very cheap sanding disk.

Should you have the time and inclination you could build a table to suit your lathe and give your disk sander added flexibility. Below are some examples of some shop built models by turners. Enjoy!



Segmented turning has held my interest for many years because it seems to have an unlimited number of possibilities to explore. One of those areas is what I call lamination trickery. Turning laminated layers on the lathe can produce dramatic effects without the painstaking effort required for ring-stacked construction or the difficulties of intricate joinery in other styles. In other words, it provides maximum effect with minimum effort. The goal of this project is to demonstrate how curved designs emerge by cutting at an angle through straight parallel layers on the lathe. Most segmented turning is at least 80% cutting, sanding, and gluing, and it usually requires a plan. The plan starts between your ears; first, you have to visualize a shape. Attractive wood and/or intricate surface designs will not overcome the negatives of a non-pleasing shape. Some doodling on paper (see **Diagram A**) helped me decide upon a shape. I selected this shape (the center vessel in the main photo below) for two reasons: I thought it was pleasing to the eye and that the profile would effectively display the many layers of my lamination.

### CONSTRUCTING..THE..LAMINATIONS

The main order of business is to construct a cylinder made from laminated staves. Using compound-mitered staves will save on wood, but in this case, the laminated layers need to be at an angle to the vessel wall, not parallel to the profile. Before constructing the cylinder, you must decide on the number of staves and number of layers in each staff. I knew from experience that more dramatic curves would emerge if the staves were wide, so I opted for only eight staves. By overlaying narrow vertical rectangles onto your desired profile (see **Diagram A**), you should be able to visualize the amount of layer exposure. I chose to laminate ten 1/4"-thick layers (see **Fig. 1**). As with most segmented turning, accurate milling of the raw material is extremely important. The exact thickness is not nearly as important as having it be consistent. The moisture content of the wood is also important. For the sake of stability, try to use only wood that measures less than 10%. Definitely avoid using two different species that are dramatically different in moisture content and, if possible, choose woods with similar densities. I chose hard maple and eucalyptus. To create the layers, use a table saw (or bandsaw) to re-saw 2-3/8" wide strips from 3/4"-thick boards and then thickness-sand them on a drum sander to 120 grit. The exact length is not critical, but enough length will be needed to crosscut eight pieces about 7" long from the laminations. In the absence of a drum sander, good quality surfaces from a planer will work as long as the strips are free of planer marks or snipe

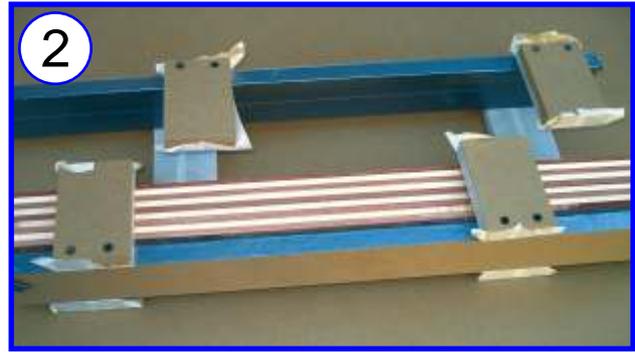
*Figure A*



The dark line represents the vessel profile while the vertical rectangles represent the laminated layers.



Consistent thickness and smooth surfaces are very important. A tiny error in the lamination can result in an irreparable defect later in the project.



Take the time to make a gluing jig. Without the use of the jig restraints, it is very difficult to keep the layers in their proper place.



Before applying glue, adjust all your clamps in order to reduce clamping time during the actual gluing. Use lots of clamps and lots of pressure; all the excess glue must be forced from the joints. During this actual gluing, I used at least 12 of this style C-clamp.



After gluing, the laminations must be “cleaned up.” The surfaces have to be free of glue squeeze-out and the edges should be square. Accurate bevel cuts will be difficult to achieve otherwise.

## GLUING THE STAVES

Gluing ten layers at one time can be a challenge. It requires that you spread the glue quickly and deal with the problem of clamp pressure trying to force the layers to slide apart. A simple gluing jig solves the “sliding” problem (see **Fig. 2**). Construct the jig from 3/4" medium density fiberboard (MDF) or plywood, and cover the exposed surfaces with duct tape or masking tape to permit easy removal after the glue has cured. The tabs confine the layers and prevent them from splaying sideways during the clamping (a little sliding lengthwise is not a problem). **Fig. 3** shows how the two parts of the jig come together to “trap” the lamination components. The choice of glue is important; adequate “working time” is needed. Possible glue choices include polyurethane (such as Gorilla Glue), plastic resin, or Titebond Extend. By scheduling the gluing job early in the morning when the temperature was still cool, I was able to use Titebond Extend. If the number of layers had been greater or if the temperature had been warmer, I probably would have opted for plastic resin. Use lots of heavy-duty, firmly tightened clamps. It does not hurt to tighten them a little more with a small “cheater” bar either. With this many layers, it is also a good idea to check on the clamp tightness after a few minutes. Once excess glue has been expelled from the joints, some of the clamps may not be as tight as you thought. The clamps should remain in place for a minimum of four hours but overnight is better.

## CUTTING THE STAVE BEVELS

Clean up the laminations using a combination of glue scraper, jointer, and table saw. Then crosscut them about 7" long (see **Fig. 4**). Use your table saw with its blade set at 22.5 degrees to make the bevel cuts. These cuts **MUST BE** "dead on" accurate, so use scrap wood to make a series of test cuts, adjusting the blade angle until eight pieces form a ring with no visible gaps. I used a three-layer lamination of MDF (see **Fig. 5**) to make my test cuts because inaccuracies are much easier to detect if a thick test board is used. There is no need to cut eight staves in order to perform a test fit. Cut one test stave and then crosscut it into eight pieces. Be sure to "rip" both sides of the test stave each time you adjust the blade angle. The use of a sled to cut the staves will improve the quality of the cuts and eliminate the need to put your hands in harm's way. **Figs. 6** and **7** show my method of making this type of cut. The exact sled dimensions are not important; the photos should provide you with the concept. Attach the top angled piece of the sled with screws so that you can reverse it and remove it to modify its angle. Once your blade angle has been "dialed in," cut one side of each stave with them clamped against the square side of the sled fence. Then reverse the fence and clamp the staves against the angled fence surface for the second series of cuts.



To ensure an accurate saw blade setting, make a series of test cuts on scrap wood first. There is no room for compromise; the angles must be perfect.



Take the time to build a simple sliding sled.



Making this second cut with only the aid of your saw's rip fence would be dangerous and would probably result in a poor surface. The sliding sled makes the job safer, easier, and more accurate.



Use a disc sander or stationary sanding block to improve the gluing surface

## PREPARING TO GLUE

A light sanding to remove any imperfections from the joint surfaces is usually prudent. You can sand the stave sides several different ways, but gently holding them against a large disc sander is quick and easy (see **Fig. 8**). Another method is to attach a piece of 80-grit abrasive paper to a smooth piece of MDF (or plywood) with a little spray adhesive, and then carefully stroke the surfaces on the sandpaper. Be extra cautious to avoid "rounding" the ends of the staves. You should only use this method to remove minor surface imperfections, not to significantly alter the bevel angles.

To check for any errors, secure all of the staves with rubber bands, then hold the assembly up to a bright light and examine each seam. There should not be any visible light coming through any of the joints. This is not a time to compromise; the fit has to be perfect (at least to the naked eye). Disassemble, lightly sand accordingly, and perform another test fit as necessary. My design calls for a piece of black veneer between each pair of staves. The consistent thickness of the veneer will not influence the accuracy of the bevels. Just for practice, however, make one more “dry-fit” of the assembly after cutting the veneer pieces.

## GLUING THE STAVES TOGETHER

This project demands that the finished cylinder be perfectly round. To help ensure this, I opted to glue the cylinder all at one time as opposed to using a multi-step approach in which pairs are glued together. With a multi-step approach, there is a chance that the lamination seams will “miss” each other during the final glue step. Just like a surgeon, lay out all of your tools, Rubber bands, hose clamps, glue-spreading device, screwdriver, etc. Careful planning will help ensure success. Here again I used Titebond Extend, but I still had to work quickly. The previously mentioned glue choices will also work. After coating all surfaces with glue, assemble the pieces and lightly secure them with several rubber bands. Be aware that the veneer pieces will immediately start to “curl” if glue is applied to only one side. Coating both sides simultaneously will reduce this “curl” The rubber bands and hose clamps shown in **Fig. 9** should automatically align the outside edges of the staves, but they will not align the veneer edges with the outside of the seams. You must check these and adjust their positions as necessary. With only light rubber band pressure, you should be able to adjust the components as necessary before applying the hose clamps. Allow the glue to cure overnight.

## MOUNTING THE CYLINDER

Use a disc sander or a drill with power-sander pad to “clean-up” the cylinder. Select one end for the top of the turning and sand as necessary to make sure that the surface is square to the sides. **It is very important that the end is square**; otherwise, the cylinder will not be parallel with the lathe spindle when mounted. Turn a waste block to the same diameter as the cylinder and, being very careful to center it, attach it with beads of hot melt glue applied to the top of the cylinder. This is only a temporary connection that will allow you to flatten the bottom of the cylinder (see **Fig. 10**) and permit you to turn a hole in the bottom of the cylinder so a base plug can be inserted (see **Fig. 11**). Position the tailstock Olive center into the cylinder opening for added support. This will help ensure the centering of the cylinder and provide support during the initial outside turning. Just after you begin the turning of the outside of the cylinder, stop the lathe and examine the surface. If the cylinder is not centered, then remove it from the waste block and adjust as necessary. **It must be centered.**



Because of the number of seams and the limited glue “working time”, speed is important. While at the same time, precise alignment of all the components is critical.



Use a tailstock support whenever possible. Here the bottom is being prepared for the attachment of a waste block.



When fitting a tapered plug, turn the plug first and then enlarge the opening to fit.



Check the bottom for flatness before attaching the centered waste block. A strong joint is important, especially during the "hollowing" portion of the lathe turning.

## INSTALLING A BASE PLUG

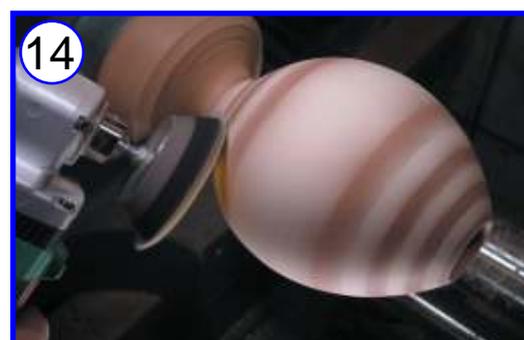
Mount and turn a slightly tapered plug. Its diameter should be just a little larger than the cylinder opening, and its grain direction should be the same as the staves. As you enlarge the cylinder opening, the inside bottom of the plug should "bottom out" first. Then carefully enlarge the inner portion of the opening until the outer visible gap disappears. If you do not bottom out the inside first, you have no way of knowing that the inside portion is snug. Apply glue (Titebond Original) and lightly tap the plug into place. Let the glue cure for at least 15 minutes and then "true-up" the bottom of the cylinder. Use a straight edge and flashlight to check the flatness of the bottom surface (see **Fig. 12**). Next, mount and turn a thick hardwood waste block to the same diameter as the cylinder. This waste block (see **Fig. 13**) should be thick enough (about 2") to permit access to the vessel base later in the project. Glue the waste block onto the cylinder bottom. This connection must be strong as the hollowing of the vessel will put considerable stress on this joint. Allow the glue to cure thoroughly.

## TURNING THE VESSEL

Now it is simply a matter of turning the outside, hollowing out the inside, sanding, and applying finish. Start to turn the outside shape. Keep in mind, however, that you must maintain as much connection to the waste block as possible until you have finished the majority of the inside hollowing. This can be done by alternating back and forth between the hollowing and the outside shaping of the base portion. I recommend getting the wall thickness down to at least 1/4" or less. Normally, I do the majority of my turning with a 1/2" Glaser V-15 bowl gouge. The abundance of glue joints in segmented turning is abusive to cutting edges, and I find that the Glaser gouges withstand the abuse much better than most. The main tools I used for the inside hollowing were a Termite ring tool and a Stewart hooker tool.



Turn a thick waste block to the same diameter as the cylinder. Also, make sure that the mating surface is smooth and flat.



Here you can see the importance of a thick waste block. The mounting screws in a thinner block would have prevented this type of access.

## SANDING AND FINISHING

The small opening makes sanding the inside difficult; however, if the opening is small enough, sanding is not usually necessary. The outside should be sanded in incremental steps to 400 grit. Notice in **Fig. 14** the waste block has been cut away in order to provide access to the base area of the vessel. My preferred method of finishing is to apply a coat of universal sanding sealer such as Bulls Eye Seal Coat. After it has dried completely, I sand the vessel again, using 220-, 320-, and finally 400-grit abrasive paper. Then I apply another coat of sanding sealer; my goal is to fill the open pores of the wood. Usually two coats of sealer will accomplish this, but sometimes additional coats are necessary. No matter how many coats I apply, I still sand off the majority of the sanding sealer before proceeding to the finish coats. Then I apply three to four coats of General Finishes Arm-R-Seal (satin) and rub the surface with 0000 steel wool between coats. The Arm-R-Seal oil seems to protect without creating a heavy buildup, and the wood stays looking like wood instead of like plastic. With all this sanding, oiling, and buffing, you can see the advantage of maintaining a secure connection to the waste block until the very end. Even though the inside will not be very visible, it still needs to be sealed. Sealing all the surfaces equally will create a barrier against moisture. Humidity changes will still affect the wood, but a good finish will slow the process down and reduce short-term effects.

## INSTALLING A COLLAR

A small collar inserted into the top opening adds a nice touch. An appropriate piece of wood should be selected for the collar. Its color should complement the vessel, and the grain direction of the collar should match the grain direction in the vessel-vertical. After you have completed the oiling of the vessel, enlarge the opening just a smidgen in order to create a fresh, un-oiled surface. This will provide a more dependable glue surface. Using a little cyanoacrylate glue (CA or superglue), mount the end grain of the wood selected onto a waste block and shape the underside of the collar to fit the vessel opening (see **Fig. 15**). Part it off and then cut a mortise (jam fit) into the waste block, which securely holds the collar with its top side exposed. Shape the top of the collar; a small, subtle shape that blends with the vessel profile usually works best. With a properly-sized, jam-chuck type of fit, you should be able to remove the collar and do a test fit on the vessel. Check the overall profile with the collar in place; continue the process until you are satisfied with the appearance. Pre-finish the collar, but avoid contaminating the gluing surfaces when applying the oil. With a good fit, final installation of the collar should only require a few drops of glue (CA or epoxy). Before removing the vessel from the waste block, a final buffing will add luster to the surface (see **Fig. 16**).



15  
Creating a good collar fit requires patience and numerous test fits



16  
This is just one method of buffing. Handholding the piece against a buffing wheel is another method.

## FINISHING THE VESSEL BASE

To finish the bottom, partially “part-off” the vessel (see **Fig.17**), and then finish the cut with a fine-toothed handsaw. Angle the parting cut slightly towards the vessel center; this will help create a concave base. Reverse mounting a turning with this shape and small diameter base is possible, but it is probably not worth the trouble. A little power sanding with a 2" disc will create an acceptable surface (see **Fig. 18**). Last, but hardly least, be sure to sign your work; people will appreciate your signature.



This is no time for carelessness. After executing a partial cut, complete the separation with a fine-toothed handsaw.



Use caution to create a slightly concave bottom that does not “rock.” Be sure to sign your work before applying finish.

## OTHER POSSIBILITIES

While creating this vessel, I also constructed the other two turnings (see main photo on page 20) from the same type of simple-mitered, laminated staves. The pattern on the left vessel is a result of alternating the arrangement of layers. I cut all the staves from the same laminations, but I cut four with a dark layer positioned to the outside while the other laminations had a light layer to the outside. This alternating arrangement of colors, along with a different vessel profile, produced a completely different look. For the vessel on the right, I cut all the staves with identical arrangements of layers, but when I mounted the cylinder onto its waste block for turning, I deliberately positioned it about 1/4" *off-center*. This produced different designs on the various sides of the vessel. This article has only scratched the surface of “lamination trickery,” but I hope it has captured your imagination and inspired you to experiment with the technique. Have fun!

## ABOUT THE AUTHOR

Malcolm Tibbetts lives in South Lake Tahoe, California with his schoolteacher wife, Tere. After a long career in the ski industry and after raising two children, he now works as a full-time wood artist. For many years, Malcolm was an amateur woodworker, then he became “hooked” on the lathe around 1993. His turnings have won many awards, and he has pieces in many prestigious collections around the world. Malcolm is the author of *The Art of Segmented Woodturning*, which was released by Linden Publishing in January 2005. You can view more of Malcolm’s work on his website at [www.tahoeturner.com](http://www.tahoeturner.com). He welcomes questions and comments via e-mail at [malcolm@tahoeturner.com](mailto:malcolm@tahoeturner.com). We thank him for his permission to reproduce this article.

European Walnut originated in the Himalayas, Iran, Lebanon and Asia Minor. But commercial supplies from France, Italy, Turkey, Yugoslavia and South West Asia.

Also known as Ancona Walnut, Black sea Circassian, English, French, Italian or Persian Walnut.

The highly figured wood mainly comes from Italy rather than England or France. The highly decorative figured veneers are from stump wood (butt) crutches (crotch) and burrs (burls).

The best Italian Walnut was considered to be Anacona Walnut and this name was given to any highly figured, variegated, darkish Walnut.

It is valued as a cabinet timber for its beautiful grain patterns, the colours and its ability to take a polish and its natural hardness. The best, most highly figured pieces might be lucky enough to end up as a prized gun butt on a handmade rifle or shotgun.

It is still available as genuinely old timber, albeit a very pricey timber. But there is very few timbers that can have the spectacular wavy grain patterns that Walnut often exhibits. It turns well and gives excellent results, if you can get your hands on a big enough piece to turn.



## Ernie Newman's Woodturners Quiz - The Questions

**MAY 2009 QUIZ - NUMBER 102 Answers on page 24.**

1. Willows are native to which of the following countries: England, Lebanon, Australia?
2. World renowned woodturners Graeme Priddle and Roly Munro have both demonstrated in Sydney and surrounds many times. What country do they come from: NZ, USA, England?
3. What is the downside of using your grinder to grind aluminium?
4. "Form is everything." A long, smooth, sweeping curve can elevate a turning from interesting to spectacular. But such curves are usually disappointing unless they are free of hard-to-spot irregularities such as bumps, dips and flat spots. What measures can a turner take to see if a curve is smooth and free of irregularities?
5. Who first applied colour to wood: the ancient Egyptians, the medieval Italians or the 20<sup>th</sup> century Americans?

## MAY 2009 QUIZ ANSWERS

1. Willows are native to England and Lebanon but not Australia. The Willow used for the best quality cricket bats is *Salix alba*.
2. Graeme Priddle and Roly Munro have demonstrated turning in Sydney and surrounds many times. They come from NZ.
3. Using your grinder to grind aluminium is not advisable because the combination of steel, aluminium and heat can cause an explosion.
4. A turner can take a number of measures to see if a curve is smooth and free of irregularities:
  - a. Look along the curve, not just across it. If it is a spindle then look along the curve from headstock to tailstock or vice versa.
  - b. Lay a steel rule or other straight edge on the curve to look at the negative space. The negative space is the space between the wood and the straight edge. This technique is especially helpful when attempting to copy a concave curve on a drawing. If a second straight edge is placed on the drawing then the two negative spaces may be compared.
  - c. If a drawing or sketch has been made then hold it behind the turning to compare the curves.
  - d. Take the piece from the lathe and turn it upside down or on its side. Sometimes this allows flaws to be seen.
  - e. Shut your eyes and slowly run your fingers along the curve.
  - f. Wait a few minutes, do something else and then return for a second look.
  - g. Ask someone you trust for their opinion.
- 5/ The ancient Egyptians decorated wood by applying colour. Medieval Italians filled their wooden cathedrals with colour too.



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

**144 - 146 Renwick St.,  
Marrickville, N.S.W. 2204  
Phone 9558-8444 Fax 9558 8044**

With the Timber and Working with Wood show coming like a freight train it is a timely article on hints for the demonstrators. Useful for those who do demo's at shopping centres too...Ed.

In this article you'll find some tips for demonstrators of woodturning "out in the field" so to speak. I don't mean demonstrating at club meetings to other woodturners. I mean public demonstrations at malls, craft shows, fairs, businesses, out in the street and galleries. Mainly, this is a place where I, personally, can come to in order to remind myself of what are best practices and what I've learned either by my own experience or by listening (yes, actually listening kids!) to the great woodturning demonstrators that have come before me.

## **1) Be Prepared**

Bring everything you need and more. If you're planning to do two demonstrations, bring enough for four of them. If you're planning to make spheres, bring the equipment and materials to make goblets too because your sphere jam chuck may break or something else may go wrong where you can't make spheres. Always have a backup project and materials.

## **2) Don't bring too much stuff**

This often happens when you're new to demonstrating. You keep bringing more and more things "just in case" (see #1 above) and end up having 3 boxes full of wood and all of the chucks, centers, and tools you own. By the time you get everything to your demonstration space, you're too tired to do anything! Not to mention that it all just gets in the way.

## **3) Practice what you are going to do**

Practice your "routine" down to the last detail. Spontaneity in woodturning is a basic right and privilege that not many woodworking related hobbies/professions have. But, this is a demonstration. They're not going to understand why you're sitting there staring at that piece of mesquite because there was a "design change (opportunity)" when you accidentally rolled that skew the wrong way and you have a huge chunk missing out of that weedpot neck now. Or maybe you accidentally got your only spindle gouge caught in the spur drive and tore it up beyond fixing at the demonstration. You better know how to go on with your demonstration project with another tool. Don't get caught doing something new at a demonstration. You're not there to learn .... THEY are. Know what you're doing and do it that way.

## **4) Slow Down**

This is something else that new demonstrators and, especially, younger turners do. Unless your audience is just a bunch of woodturners that you are wanting to impress, slow down everything. That means the lathe speed, your actions, and how you prepare or mount the wood. People want to see the process as much as they want to see the final product. That's why you're there. Otherwise, you might as well just have a display of your woodturnings on display. Slow down, talk to the people and explain the process. You'll find that it's more enjoyable to turn this way as well. It also forces you to think about what you're doing and presenting it to the viewers in the best way possible.

## **5) Where are your viewers?**

We often get into the habit of sanding, especially, in all sorts of positions (or maybe it's just me?). On some projects, mainly smaller ones, I like to sand on the opposite side of the lathe from me.

But, this is where the viewers are going to be. They can't see much going on with your hands in the way. Now, I'm not saying that sanding is the most interesting part of woodturning but the thought is still the same. Know where your viewers are and play to them. Don't get in their way of seeing what you are doing. If you're going to be mounting a piece of wood on a scroll chuck or on a faceplate, do it in front of them and not back behind the lathe where nobody can see. Again, they want to see the process. If you turn away from them too much, they'll lose interest and walk away sooner. Don't give them the opportunity. Engage them with everything you do.

## **6) School is NOT in session.**

I've split this into two sections and is a big pet peeve of mine...

### **A) Viewers**

This often happens with other artists or demonstrators at a crafts fair, for example, but it also happens with just ordinary passersby too. They are so interested (or just bored) in what you are doing that they will constantly bug you about what you are doing and how you are doing it. You just know that they are wanting to step behind there with you and have you give them lessons in woodturning! There's a fine line between demonstrating, educating, explaining what you are doing and it turning into a turning class. Many times, I am just as much to blame because of my desire and passion about turning. But resist the temptation and their attempts to turn it into that class. It does a disservice to the other viewers and to that person as well. You can't effectively do both at the same time. Be ready to offer your turning education services to that person or direct them to a local woodturning club or other place where classes are offered. They'll appreciate it and you can get back to demonstrating.

### **B) Other Turners**

I've seen this happen when a woodturning club does a public demonstration before. What will happen is that either a club member will be taking a break from turning or just be there "for support". He'll not retire to the background though. Oh, no! He's wanting to show you, the person turning now, and the viewers (which is more likely his intent) that he can teach it to a slob like you now. It's the ones that don't want to actually help out and turn for awhile themselves that really bug me. But, oohhhhh, they can certainly stand there and teach you how it's done! <grin> Don't be one of these guys. It's great to have support from the other turners either morally or by helping you sharpen your tools or getting things ready for you but don't give a lesson to the guy turning during a demonstration. It's not the time or the place for it. If you're going to turn ... turn. If not, then get out of the way.

## **7) This isn't your club meeting.**

This goes very much along the same lines as #6B above. Moral support from other turners, especially your club members, is great. But don't just hang around to be hanging around at a demonstration event. This isn't your club meeting. This is for the public at large to showcase what woodturning is all about and to advertise your club. Having half of your club standing in front of the lathe(s) blocking the public view of it isn't good at all. Get out of the way! If there's nobody viewing the demonstration, THEN maybe have a person or two stand out there in order to get people to stop and watch (the rubbernecking syndrome I guess). At that point, the club members should fade back and get out of the way. If you're scheduled to be demonstrating, show up a little early just in case you're needed earlier than scheduled and to get things ready but don't hang around all day long.

## 8) DON'T show me the money!

This one depends very heavily on where you are and the reason you are there demonstrating. For club demonstrations at local businesses such as malls, home centers, trade shows, symposia and many other events such as some fairs, you and your club is there as a non-profit organization most of the time. Don't try selling things. Sure, it can be tempting when you have a person drooling over your latest woodturning but don't give in to that urge. You'll only risk hurting the feelings of your fellow turners or making your host (the fair, mall, business, etc.) mad! This isn't to say you can't offer to meet those potential buyers after the event or give them your contact information so that they can buy on your own time. Remember, this is a time to "sell" the CLUB or organization and not yourself or your woodturnings. Of course, with some club events, selling is perfectly acceptable and encouraged. If in doubt, check with the organizer from your club AND the contact person of where you are demonstrating.

## 9) Freebies make the world go around

You're sure to draw a crowd ... and a happy one at that ... if you give stuff away. I'm not talking, necessarily, about a raffle or give-away item that people sign up for and you draw for it later (although those are good ideas if you can legally do that). I'm talking about making things before the spectators' very eyes that you can then give to them. Kids love it and so do the big kids (ie "Adults")! You'll get people lined up watching you and they'll go away with a little gift that was handmade and done right before them. It amazes people! So, what to make? Something quick and easy is usually best. Things like spinning tops (with various colors are favorites), whistles, snowmen, spurtles, garden dibbles, Bic pen-insert pens, and basic boxes. There's all kinds of things you can make within 15 minutes or less that people will really like. As with #1 above .... bring plenty of wood with you for these projects. You'll run out much quicker than you think!

## 10) Make the Most of Your Host

Assuming that you want to be invited back to the event where you are demonstrating (fair, store, etc.), don't make the host of it mad. Follow their rules. Ask and keep asking them (without being a pest) if everything is alright and if there is anything that you or your woodturning group can do to make things better. Your host wants to make your demonstration as much of a success as you do. They have a stake in how it goes too. Give them feedback on what you liked or disliked in the space, parking, people traffic or anything else that you can think of. Be sure that they'll do the same.

## 11) Clean Up After Yourself

If you're not the only demonstrator at an event, you should clean up when you're done. This means any shavings on or around the bed, tailstock, toolrest and other places where it accumulates. Many times you can simply knock it off to the floor. You may have to sweep it over to the side or under the lathe so it's not a hazard though. We're not talking about having it spotless either. It's just common courtesy to give the next demonstrator a clean place so they can move things around and start "fresh". But dust and shavings aren't the only things you should put in order either. Put the speed down to the lowest level (belt/pulley or knob for variable speed) so the next person doesn't get a surprise (and maybe an accident!) with too high of speed to start. Take any chucks, centers or steadyrests away if you aren't absolutely sure that the next demonstrator is going to use it after you. Don't take any of their time away from them by making them deconstruct what you've done to the lathe.

## 12) Make Some Noise

We're not talking about yelling or throwing your lathe and tools to the ground. Nor are we talking about having a party of rowdy turners gathered around a burl ebony tree either. If you want attention ... to draw a crowd from the surrounding area, start roughing out a square spindle of some solid hardwood. We all know that sound, right? Sounds sort of like a machine gun going off in the foxhole next to you? BBBZZZZZ BBBZZZZZZZ BBBZZZZZZZZZZZ as you knock off those corners. It may be music to our own turners' ears but it's also a fantastic signal to anyone in a 10 booth circle around you that something really interesting ... or at least mildly dangerous and in need of immediate attention ... is going on in your booth. You'll draw a crowd very quickly as people wonder what all of that noise is about. So, periodically, mount a piece of hard square stock in the lathe and make a little noise. It's a great way to announce your groups presence without having to resort to things like yelling "Hey! Want to sample some free cheese / perfume / moisturizer / honey sticks / shavings ?"

This article was kindly reproduced with the permission of the Author Andy Hilton. You can check out more great articles on his website [www.hiltonhandcraft.com/woodturningarticles.asp](http://www.hiltonhandcraft.com/woodturningarticles.asp) where he also sells woodturning related items as well. Have a look at his site, it's a ripper. Ed.

## Super Glue Tips

This article is intended to provide useful information about the handling and use of CA glue. This is by no means a definitive source on the subject but rather a handful of notes about some useful things I have learned and researched and would like to share for the benefit of all.

Now that you have ordered a dozen bottles because you couldn't resist a good sale price, you wonder if the glue will ruin before you can use it all. Don't panic, just **put the extra bottles in the freezer until they are needed**. They will keep for a very long time in there. (Cryogenics for Cyanoacrylates ?) **\*\* Note: Only freeze unopened bottles.**

OK, chances are that like most of us you always make sure to put the top back on as soon as you're finished using the glue, right? Ever notice how your nozzles clog up and sometimes the glue hardens in the bottle before you ever get to use it all? It turns out that **a lack of oxygen is one of the primary conditions that causes CA glue to cure**. So from now on, **when you open a new bottle of CA throw away the top!** It may sound crazy, but this will extend the life of your glue in the bottle. If you're concerned about spilling it, make a bench top holder by drilling "bottle- sized" holes in a 2" thick block of wood. Make sure you keep it away from any source that creates much dust.

***Remember to tap the base of the bottle on your bench top after each use to clear the tip.***

***Soapbox on...*** This is probably a good time to point out how we all take our health for granted until something goes wrong. CA glue is dangerous stuff. You should avoid skin contact and always protect your eyes. The fumes generated when CA glue cures are potentially harmful, they make the eyes water, and are at the very least terribly annoying. Spend a few bucks and get a respirator with replaceable filters like the ones used in body and paint shops and ***use the damn thing!*** They are good for one year and are reasonably comfortable. They are very effective when gluing with CA and also when using lacquer and polyurethane finishes. Perhaps the most important tip to remember is to be sure that you never glue yourself to anything larger than you can pick up and carry to where you keep your CA solvent! ....***Soapbox off.***

**CA glue can be effectively used as a sealer and stabilizer on damaged or punky wood.** We all use different things to spread glue. I have used a piece of paper or a manila envelope because of the smooth texture. However, the glue usually runs over everything, including my fingers. The other problem with this is that the cellulose in wood and paper products is one of those things that seems to hasten the curing of CA glue. It starts to get tacky and ruins the application. Purchase some polyester batting (in sheet form) that is used for stuffing quilts and pillows. **To make an applicator, cut a small piece of batting (about 2" square) and fold it, gathering the loose ends and wrapping them with a piece of masking tape.** It now looks like a little mushroom with a masking tape stem (sit in front of the TV some night and make a bunch). Apply two or three drops of CA on the applicator and you will be absolutely amazed at how far and evenly it can be spread. The applicator will not stick or cause the glue to set and can be used for several minutes before it stiffens up. *\*\*Note: If you pick up any wood dust it will harden very quickly.*

**When using CA glue to repair cracks or voids we would be well advised to test a spot on a waste scrap.** If the wood is hard (like cherry or maple) then any dark marks from runaway glue will only be on the surface and can easily be cut or sanded away. The only thing that shows is the glue line, if that. However, on soft woods, the glue will soak right in and create a large blotch or spot and no amount of sanding will remove it! In all likelihood, this will compromise the appearance of the piece unless it has "blotches" of its own already. Try to work the piece to completion without gluing. When it is finished, use a close matching wood filler or sawdust and white glue mix to fill the problem spots. Another method is to finish sanding the piece and apply the first coat of lacquer or polyurethane to seal it. Then repair the defect, sand, and finish. *A word of caution here....* if you are going to use accelerator on the CA, wait 30 to 60 seconds before you apply it or it will foam up white.

**Many of us use the method of gluing a waste block to our blank to mount it.** This is especially handy when roughing out bowls from green wood because it won't warp as the bowl does when it dries. It also allows us to use more of the blank as part of the piece. I have had failures in the past but just one since using the following method: After preparing a flat surface and alignment holes in both the blank and the waste block, apply a film of thin CA to the blank and the waste block. This will soak in and insure a solid glue joint. Next, apply a liberal amount of thick CA to the blank. Align and press the waste block firmly in place using your alignment pin. Then spray just a slight mist of accelerator at two spots on the excess squeeze out. This will secure the block from moving until the rest of the glue sets well (about an hour). If you're in a real hurry to turn, don't put any glue on the waste block but a very light mist of accelerator instead. Using the alignment pin, be fast and sure when you put the block in place because you only get one shot at it. Mount the piece using the tail stock for as long as possible for added safety. Instant glues typically reach about 50% of their strength in one minute and achieve full strength after 12 hours. You may notice that CA seems to work especially well on green wet wood. This is likely explained by the fact that moisture (even relative humidity) on gluing surfaces is another one of the primary conditions that triggers the curing of the glue into a thermoplastic solid.

Acetone can be used as a solvent but it is not as fast acting. You can soak clogged tips in it to clean them up.

Also, water in a mist bottle will serve as a cheap activator but will cause white foaming.

**I hope that you can make use of these tips to make your turning safer, easier and more fun.**

I do love living in the countryside. The fresh air, the unspoiled views across the back paddock looking towards the National Park, the birds and animals that live nearby. It is a fascinating and enlightening experience to watch as the natural creatures follow their customary lives around us.

And the things you learn, just by being quiet and observing.

It is very interesting to notice that some animals will act in surprising ways, and directly contrary to what is commonly expected as being “natural”. We have so many experts and authorities (usually self-appointed) that loudly tell us what is “right”, or, more often, what is “wrong” that we often think that something is “just so” and must always be that way. It is sometimes very instructive to observe for ourselves.

For example, were you aware that snakes in Australia will not bite a mother-in-law? Incredible, isn't it? But I have it on very good authority that this is absolutely correct.

Now, on first reflection, I thought that this must hold true for the same reason that a shark will not attack a lawyer. And we all know the reason for that. It is simply a matter of Professional Courtesy. But with further consideration and observation, I have come to a very different conclusion as to why snakes are more reticent.

You see, snakes are considered the lowest of the low in our society. Reviled on every side, their sneaking and slithering approach always ensures a horrified revulsion and paralytic fright as soon as they are detected. In spite of the fact that they are protected by politicians (another particularly interesting relationship, that...), finding a snake in your pathway generally instigates an immediate “Fight vs. Flight” reaction, with flight usually being the wiser course. The proportion of deadly poisonous reptiles in Australia is one of the highest in the world, and people are wisely cautious when they stumble across them.

However, as Darwin postulated, evolution equally fosters the development of all creatures as time goes by. And from my own observation, I have discovered that the snake is a remarkably intelligent and sensitive creature. They can detect the vibration of a quiet footfall, and are well aware of such an ephemeral quality as the subtle heat of a body passing by. Shy and retiring, they generally try to avoid loud noises, such as shouting and wildly gesticulating people. They are quite sensitive to the fact that “every hand is raised against them”, and generally try to flee any confrontation, if at all possible. As a result, I think it is quite clear why snakes will not bite a mother-in-law.

Their intelligence and experience has lead them to be well aware that if they do so, they are very likely to end up being horribly poisoned.

Yeah. OK. You got me... You're absolutely right... She's coming for “a Visit”. And in spite of my valiant attempts to train the local reptile population to attack on command, I've become recently aware that there are suddenly fewer representatives in my backyard. I am convinced that they have all decided to “head for the hills”.

Lucky snakes.

Another nice reason for living in the country: There is a lot of room out the back as well as plenty of tasks to keep me busy. And when things get particularly “interesting”, there is always woodturning out in the garage.

## GUILD MEETINGS

Guides Hall, Waldron Rd Chester Hill		
<u>Month</u>	<u>Committee</u>	<u>Bi-Monthly</u>
March	30	15 Western
May	25	31 Macarthur
July	27	25 Sth. Highlands
September	28	20 Nor. Beaches
October	26 A.G.M	
November	30	T.B.A
All meetings 18:30 till finish President Bill Black 9541 2405		

## BANKSTOWN REGION WOODTURNERS INC.

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

## EASTERN REGION WOODTURNERS INC.

Unit 16, 14 Anderson St. Banksmeadow
<u>Sunday</u>
Apr 5
May 3
Jun 14
Jul 5
Aug 2
Sep 13
Oct 11
Nov 1
Dec 6
Sundays 1000 - 1530 President Graham Tilly 9660 3071

## HORNSBY DISTRICT WOODTURNERS INC.

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

## MACARTHUR REGION WOODTURNERS INC.

Robert Townson High School Shuttleworth Ave Raby(maxi only)	
<u>Sunday</u>	<u>Wednesday</u>
Apr 26	Apr 8
May 31	May 13
Jun 28	Jun 10
Jul 26 A.G.M	Jul 8
Aug 30	Aug 12
Sep 27	Sep 9
Oct 25	Oct 14
Nov 29	Nov 11
Dec -	Dec 6 <small>(xmas party)</small>
Sunday Maxi 0945 - 1500 cost \$5 Wednesday Mini 1100 - 1430 Mini meetings at 48 Engesta Ave Sth Camden President Clive Hales 0420 509 540	

**MENAI REGION  
WOODTURNERS INC.**

Menai High School Gerald Rd. Illawong	
<u>Tuesday</u>	
Apr -	
May 5	
Jun 2, 30	
Jul -	
Aug 4	
Sep 15	
Oct 27	
Nov 17	
Dec 8	
Tuesdays 1800 - 2100 President Bruce Houldin 9542 1087	

**NORTHERN BEACHES  
WOODTURNERS INC.**

Narrabeen RSL Club Nareen Pde North Narrabeen		
<u>Sunday</u>	<u>Tuesday Workshop</u>	<u>Friday Workshop</u>
Apr 19	Apr 7,14,21,28	Apr 3,17,24
May 17	May 5,12,19,26	May 1,8,15,22,29
Jun 21	Jun 2,9,16,23,30	Jun 5,12,19,26
Jul 19	Jul 7,14,21,28	Jul 3,10,17,24,31
Aug 16	Aug 4,11,18,25	Aug 7,14,21,28
Sep 20	Sep 1,8,15,22,29	Sep ,4,11,18,25
Oct 18	Oct 6,13,20,27	Oct 2,9,16,23,30
Nov 15	Nov 3,10,17,24	Nov 6,13,20,27
Dec 13	Dec 1,8,15	Dec 4,11,18
Sundays 0900 - 1400 Workshops 0900 - 1200 President Meg Webster 9450 1032		

**SOUTHERN HIGHLANDS  
WOODIES INC.**

Harbison Care Villiage Moss Vale Rd. Burradoo		
<u>Saturday</u>	<u>Wednesday</u>	<u>Friday</u>
Apr 25	Apr 1,8,15,22,29	Apr 3,10,17,24
May 23	May 6,13,20,27	May 1,8,15,22,29
Jun 27	Jun 3,10,17,24	Jun 5,12,19,26
Jul 25	Jul 1,8,15,22,29	Jul 3,10,17,24,31
Aug 22	Aug 5,12,19,26	Aug 7,14,21,28
Sep 26	Sep 2,9,16,23,30	Sep ,4,11,18,25
Oct 24	Oct 7,14,21,28	Oct 2,9,16,23,30
Nov 28	Nov 4,11,18,25	Nov 6,13,20,27
Dec 12	Dec 2,9,16	Dec 4,11,18
Saturdays 1000 - 1630 Wednesday/Friday 0930 - 1230 Pls call for Wed/Fri to confirm meeting President John Powell 4871 2714		

**SOUTHERN REGION  
WOODTURNERS INC.**

"Cubbyhouse" Como Road Oyster Bay (opp. Scylla Rd.)						
	Wednes. Mini Day	Wednes. Mini Nite	Work Shop Mtg.	Saturday. Maxi Days	Thurs. Mini Day	Tues. F'ship. Day
Apr	1	8	tues 14	18	23	28
May	6	13	11	16	21	26
Jun	3	10	15	20	25	23
Jul	1	8	13	18	23	28
Aug	5	12	10	15AGM	20	25
Sep	2	9	14	19	24	22
Oct	7	14	12	17	22	27
Nov	4	11	16	21	26	24
Dec	2	9	14	19	-	-
Maxi days Saturday 0900 - 1500 cost \$6 Mini Days both 0900 - 1500 cost \$3 Mini nite 1800 - 2100 cost \$3 Friendship days 0900 - 1400 no cost President Frank Williams 9587 1396						

WESTERN SYDNEY  
WOODTURNERS INC.

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

Tuesdays & Wednesday: 0930 - 1530  
 Fridays: 1900 - 2100  
 President Ron Devine 9639 6099  
 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 \$10 POST \$2.50**

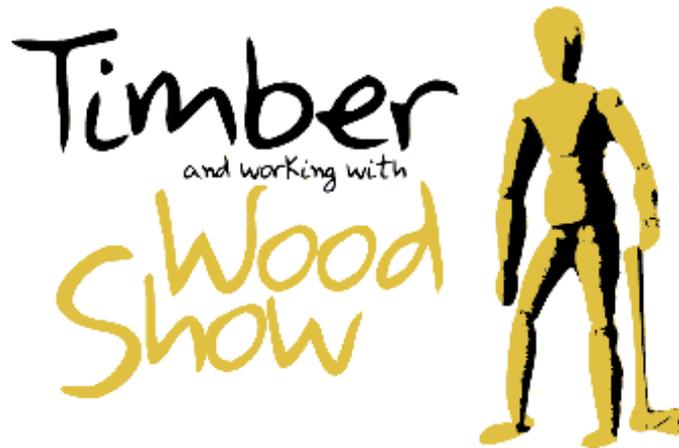
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Woodworking Competition

# Putting Timbers on Show in NSW 2009



*in association with*



**19 - 21 June 2009**

**Hordern Pavilion, Moore Park**

Once again at our April and May Saturday meetings, (first Saturday every month) we had our usual good turnout of 20-30 active and interested members, and as usual, we had to queue up to use a lathe.

Jose', our resident segmented expert, had been busy in the intervening time, and we are now proud owners of a large display board that is permanently mounted in the hall, and already partly covered with photographs of some of our members' work.

This was done after seeking and receiving permission from the governing body of the hall to put a "gallery" board in place.

Thank you Jose', from all our members, and our committee.

Our show and tell segment of our days have been well supported, and it is really good to see our newer members bringing along their finished pieces to show other members.

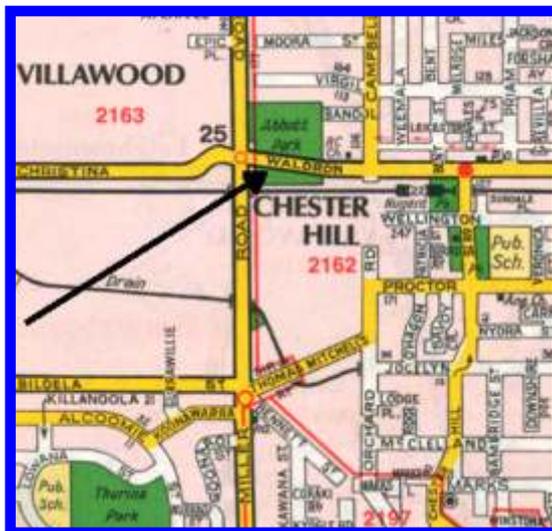
Show and tell should not be viewed as a competition, but as a chance to talk (either in private or in public) about the piece, its difficulties, its design, its finish, etc, and also ask for advice from others if that is what you want. Everyone can learn something from someone else, no matter how long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

At our May meeting, the members discussed the pros and cons of the name of our group, Bankstown Region Woodturners Inc. After much discussion, and input from many of those present, a decision was made that since we are all autonomous bodies affiliated with the Sydney Woodturners Guild Inc., that from now on we will be known as BANKSTOWN CITY WOODURNERS GUILD INC.

Our submission was made as we wish to identify more strongly with the local community in which we operate, whose hall we use for our meetings, and generally with the community from which we draw most of our members.

When permission was sought from the local Bankstown City Council to use the city's name in our new name, the council was most eager for us to do so.

The necessary paperwork with Fair Trading has been completed, and from May 6, 2009 this group is known as BANKSTOWN CITY WOODTURNERS GUILD INC.



Bankstown City Woodturners meet at the Girl Guides hall, Waldron Road, Chester Hill.

Near the roundabout at the junction of of Miller Road, Christina Road and Waldron Road.  
Almost next door to the Fire Station.

Eastern Region was started in 1985-1986 by **Jim Dorbis** while a student of woodturning at a College of Technical and Further Education. Things were hard in the beginning but at the same time exciting

Eastern Region is the smallest of all the Sydney Woodturners Guild Regions but it is well supported. Most of the members are working and often lack time to devote to their hobby but are emphatic that the eastern region will survive

In the early days of the Region, meetings were held at Jim Dorbis's premises, But recently meetings are being held in various other members workshops which is a good way of seeing other peoples tools and equipment and approach to workshop safety. The members find this approach very practical

Eastern Region is a miniature United Nations with members originating from Sweden, Italy, Egypt, Israel and Malta. Some members even come from Sydney.....

Eastern Region usually meets on the first Sunday of each month although this sometimes changes to accomodate long week ends and other holiday periods. Details of meeting loacations and dates may be got from;

- Graham Tilly (Convenor) 9660 3071
- Stephen Galan (Guild Representative) 9661 9716

As we are a Region of the Sydney Woodtumers Guild, all Guild members may attend our meetings and local or overseas visitors are especially welcome. We have found that it is easier to learn in a small group then in a large one. Our fees are \$2.00 a meeting.....

If you are looking for a new hobby please do come and join us, you'll never regret it.



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Sat 8am-11.30pm  
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Public Holiday &  
Long Weekends

24 members and one guest attended our March meeting with Colin Hunter demonstrating the production of a pepper grinder.

Shortly after 11 am our Convener Lindsay Skinner commenced the meeting, particularly welcoming Harry Rossitor and Johnno Johnstone, with some advice about the previous SWG Bi-monthly meeting, the next at Western (the next day) and the sale of some useful items including a drill press, diamond dressers and some pepper-grinder mechanisms at very reasonable rates. All sold quickly and we moved into Show & Tell.

Harry Jones presented a large diameter silky oak bowl with many and varied inserts about 15 mm in diameter inserted around the rim. These inserts, made from enamelled copper disks added greatly to the appeal of the turning. Also shown was a very large 24 inch again in silky oak platter embellished with overlapping circles burnt into the rim with a circular tile at the centre. The platter was lacquered prior to burning the poker-work.

Next Martin showed a large platter of spotted gum, finished with great difficulty using a broad flat scraper. This bowl showed good grain colour and was enhanced by the addition of continuous poker-work around the rim. Martin also showed an elongated egg made in the form of a box with striking deep longitudinal poker-work groves and turned from jacaranda.

Also in silky oak, Ian Raper showed a 12 inch diameter platter. This was made with a tile insert in the centre and with the wood not completely dry. With time, and drying, the wood shrunk to an extent that the tile was cracked ! Ian also sought advice on a nice square sided white ash bowl as to its sanding and finishing.

Ted Utick turned some blackwood found on Pennant Hills Road into a high-sided bowl with great heartwood colouring and contrasting cream sapwood. Ted also brought some smaller vases and bottles with poker-work, traced and completed in a similar manner to our demonstrator last month.

Eddy Watts turned a flared bowl from unknown wood (possibly deodar) but with spectacular grain and pleasing design. Finished with 'EEE' wax. Also shown was a Christmas decoration made from (unknown) beach driftwood.

Lloyd Thomas brought his last month's camphor bowl now finished with multi coats of satin lacquer which highlights its complex grain colouring.

Greg Croker brought a large bowl, salvaged from a Sydney blue gum tree near Taree with Bruce Curtis but still to be finished.

Finally Johnno showed a magnificent wooden clock with pendulum (see photograph) weighing over 4 kg in total. Made from marine ply for the gears cut by scroll saw, privet for the hands and with cotoneaster and she oak for the body-work. Excellent work, and Johnno says he has the plans and the woods to make yet another for his daughter !

Our demonstrator Colin, showed his expertise with a rod turned with beading, coves and fillets which he makes occasionally for practice and confidence. Great idea !

After the BBQ lunch break Colin commenced the production of his pepper grinder. Start with a plan. Copies were circulated and extra copies are available on request.

The work requires 5 set-ups with 70 mm roughed out wood. Any wood that is not poisonous can be used and the finish coating likewise must be non-toxic. Refer to the plan and commence

separating the base from the body (ensuring that 2 spigots for chucking are turned on both top and base) which is then chucked and the central hole ( $53/64$ " or 21 mm) is drilled the length of the body. The base is then opened to suit the dimensions of the grinder, in this case 38 mm. Sign the inside of the base, sand and wax over the inside of the skirt.

Reverse the base, using the inside of the base to expand the chuck into, bring up the tail stock and turn the top to suit the grinder's dimensions and as a spigot for the top (cap) to rotate around. Again sand to say 180 grit and wax.

Turn the base to give the desired external features of beads and ogees etc remembering that the central hole is 21 mm in diameter. When complete sand, wax and turn off the now unwanted top spigot. The base is now finished.

Chuck the top ensuring that the grain is matched, ie with the 'top of the top' spigot in the chuck. Turn the inside of the base to suit the grinder and the finished base, and drill a hole through the wood to suit the diameter of the grinder shaft.

Reverse the top, and turn the external detail of the top to match the base and the length of the grinder shaft. Sand and wax; Colin used 'EEE' and Shellowax for the unit. Turn off the top from the spigot and sand etc.

One thing to remember is to leave sufficient wood on the top base to allow this to be turned externally without the chuck interfering with or preventing the turning's completion.

Assemble the unit and the turned items and check for ease of rotation. Ease where necessary and wax lubricate if required, and the pepper grinder is complete.

Allow two and a half hours turning time to complete !

Note that if you are making a salt grinder purchase the ceramic grinder unit or rust will soon result.

Thanks Colin, a great demo and a nice grinder for us to raffle in the near future. Thanks again.

Next month for homework, you guessed it, a pepper grinder: plus a 50mm x 350 mm of beading, coves and fillets to gain/demonstrate your confidence or if necessary to assess for further practice?

In April, Russ Pinch will demonstrate bowl turning; you will remember he is well qualified, followed by drill sharpening (continued) with Martin.

Till then.....keep turning.



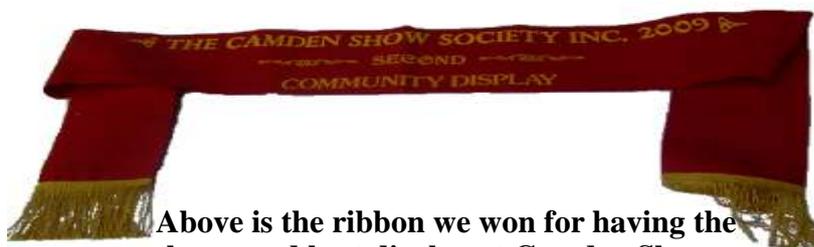
What a busy 2 months it's been! We demonstrated at both Camden & Campbelltown Shows, we've had 2 Bunnings BBQ's since the last report, 1 at Bonnyrigg and the other at Campbelltown, we demonstrated at Belgenny Farm on Mother's Day and have also demonstrated at Bunnings, Hoxton Park at a night



**Above is Paul Kruss busy cooking at Bonnyrigg Bunnings and on the right is Neil Clark Demonstrating at Bunnings Hoxton Park.**



We've got a few other irons in the fire and we may even get a Friday BBQ day at Bunnings, Hoxton Park, in July.



**Above is the ribbon we won for having the the second best display at Camden Show**

#### Coming events

Sunday 31<sup>st</sup> May we will be hosting the Guild's bi-monthly meeting. Along with the usual suspects we will be visited by members from other Regions throughout Sydney. There will also be a demonstration of Pepper Grinder making. \$5 entry includes lunch and we're there from 9:45am till about 3:00pm at the Robert Townson High School, Shuttleworth Ave., Raby.

Wednesday 10<sup>th</sup> June – Mini day at Franks, 48 Engesta Ave., South Camden from 11:00am

Sunday 28<sup>th</sup> June – Maxi Day at the Robert Townson High School, Shuttleworth Ave., Raby from 9:45am. \$5 includes lunch – all welcome.

Wednesday 14<sup>th</sup> July - Mini day at Franks, 48 Engesta Ave., South Camden from 11:00am

Sunday 26<sup>th</sup> July - Maxi Day at the Robert Townson High School, Shuttleworth Ave., Raby from 9:45am. \$5 includes lunch – all welcome.

We are one of the affiliated incorporated organisations that that comprise the Sydney Woodturners Guild Inc.

As a region, of moderate size, we concentrate on giving the members that attend our monthly meetings 'hands-on' tuition and advice.

### Our Aims

- To create an environment where new and existing members can receive informal, personal and 'hands-on' woodturning tuition.
- To provide a venue where members can discuss all woodturning issues.
- To provide demonstrations, presentations and advice as and when members require.

### Workshop

The workshop has 5 Woodfast lathes, complete with tools, various chucks and faceplates. This equipment is supplemented with the region's Teknatool Comet lathe, which has its own tools and accessories.

### What we do

Members are encouraged to bring timber and tools and, under guidance if required, work on their projects.

The region supplies timber and tools for those members who do not yet have their own.

Visitors, even those of you just mildly curious, and members from other regions are more than welcome to come along to any of our meetings.

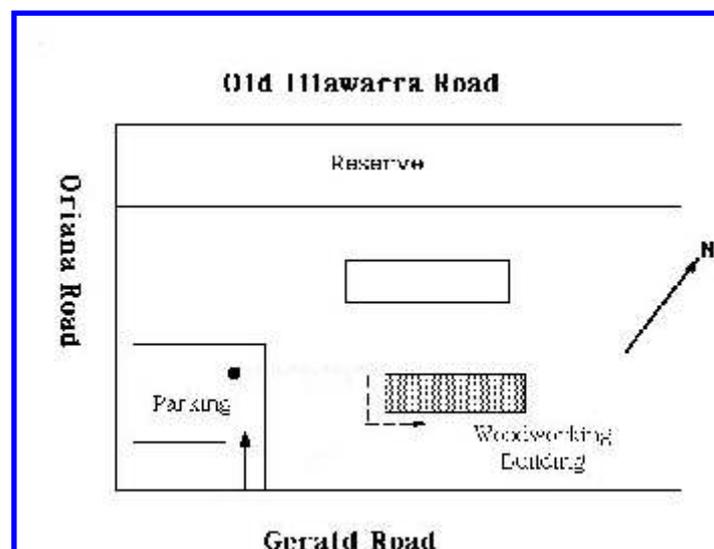
You will enjoy the company, make new friends and be encouraged to ask plenty of questions.

Meeting are held monthly on Tuesdays at 6 pm.

Verify specific meeting dates by contacting President, Bruce Houldin on 9541 4050

Our meetings are held in the woodworking workshop of the Menai High School.

Entry to the parking area is from Gerald Road, Illawong. (See map below)



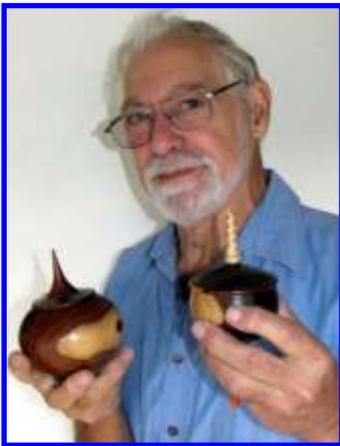
This month's challenge was to make **LIDDED BOXES**. This challenge seems to have struck an interest with ten members rising to the challenge.

Gorgi Armen produced two containers with fine screw top lids. One from Jacaranda the other from Camphor laurel.

Floyd Bower exhibited a nice box from Silky Oak – Aaron treated it very carefully.

Norm McArthur brought in two small boxes made about 10 years ago – couldn't remember why he made them or what the timber was but they were well made.

June McKimmie showed a selection of several boxes in different styles and timbers.



Jack Butler showed two lidded boxes with nicely turned finials, one from False Sandalwood and the other from Gidgee.



Rupert Linn thinks he has solved the problem of ants getting into the sugar bowl by producing a lidded bowl where the hole in the lid is a neat fit on the timber handle of the sugar spoon. Nicely made from Tasmanian Rosewood. Rupert also produced a very oriental looking box from Merbau.



Graham Truelove came up with a box to hold three donuts? – rather novel and made from Swamp Mahogany. There seemed to be some debate around who helped who?



Meg Webster had made a lovely box from Wild Olive with a lattice work lid – very nice. Meg also showed a small 'ring' box (compete with diamond ring) made from the popular 'don't know' tree.



Lloyd Ross showed his effort at an elliptical box – from camphor laurel, not bad for a first go.



John Bellamy had finished a pair of identical Table Lamps from Red Cedar with bases of Tasmanian Oak. Very nice.

## Show & Tell - February Meeting by John Rossiter - Theme: Gavel & Strikers



**Peter Herbert:** burl bowl, unknown timber.



**John Rossiter:** Jarrah Gavel



**Byron Grant:** Gavel, unknown timber



**Graham Webb:** lidded bowl in hardwood, gavel & striker unknown, and lidded bowl in Huon & Rosewood



**Col Martin:** Gavel-apricot & camphor



banksia & maple



apricot & cedar



lightning ridge timber



**Bob Miller:** cypress, silver wattle & red gum



magnolia & cypress



**Fred R:** unknown timber



jarrah & recycled cypress



**Ron South:** Caterpillar tractor,



gavel in Camphor



**Peter Gerlach:** Casuarina & PNG Rosewood



**John Crisp:** Segmented lidded bowl in Camphor



**John Crisp:** Lidded bowl in buddha



gavel & striker in Blackwood



**Max Donato:** Tas Blackwood



**John Harris:** Bangles in Aust. Cedar

# Wood-eze

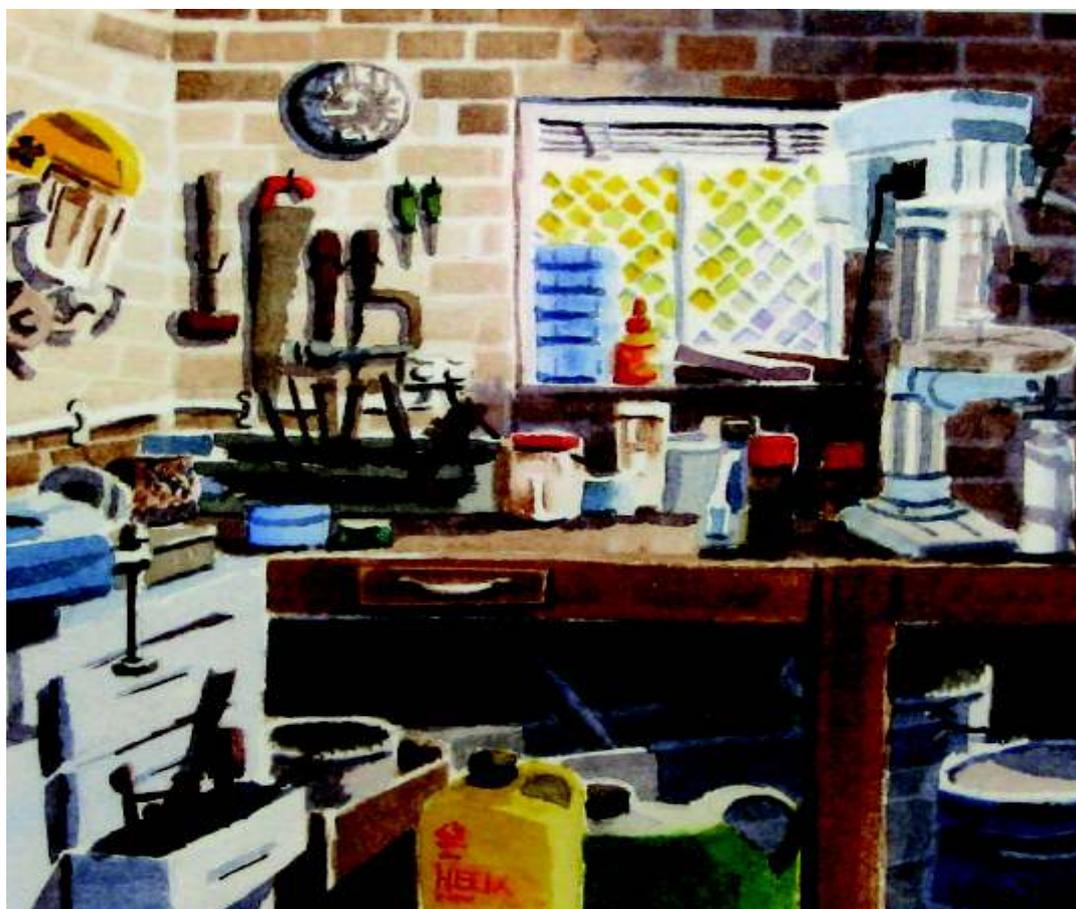
## WOODTURNING SUPPLIES

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### THE WORKSHOP

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2008 - 2009 CATALOGUE

Show and Tell - Theme is lidded boxes



Show & Tell 15<sup>th</sup> February

1. Erich Aldinger: Winged bowl of Red Mallee Burl	10. George Wells: Camphor Laurel Cake stand
2. George Wells: Camphor Laurel bowl with lid	11. Eddy Catford: Vase of Acacia
3. Manny Farrugia: Segmented bowl	12. Manny Farrugia: Segmented bowl
4. Eddy Catford: Jacarandah bowl with Pyrography	13. George Wells: Platter various timbers
5. Erich Aldinger: Collapsible toy; gidgee & Mulga	14. John Malysiak: Platter ;Rosewood and London Plane
6. Alan Eipper: Port Bottle & Glasses;Osage orange Jarrah & Maple	15. Graham Dawes: Bowl Coolibah
7. Manny Farrugia: Segmented Urn	16. Erich Aldinger: Lidded bowl with finial
8. Manny Farrugia: Segmented lighthouse	17. George Wells: Platter
9. Graham Dawes: Jarrah Burl Bowl	



## SYDNEY WOODTURNERS GUILD INC.

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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.