

BY HAND & EYE



The official newsletter of the Sydney Woodturners Guild Inc.

May 2014

Close off dates for articles for July
B H & E will be Friday 11th July 2014

Edited by Scott Rollo

NEWSFLASH!!!

Wood Model Boat Building

Royal Easter show musings...

Timber...for sale

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

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Hello Turners young and not that young. I am not quite sure which category I belong in.

Many of you who visited the Sydney Royal Easter Show would have seen the fantastic pieces on display and the prizes won by our Guild Members. So firstly, my congratulations to every member who enter a piece for judging and display. This shows the public we care about our craft and have the courage to stand up and show it. I unfortunately did not get an opportunity to visit the show and see firsthand the displays, but the Guild Secretary David King assured me they were excellent. Secondly, I wish to thank all the Guild members who donated their time to demonstrate at the show. Feedback indicates the organisers LOVE US, so let's keep the love happening (for the art/craft of woodturning that is).

Our next large public display opportunity is the "Timber and Working with Wood Show" at the end of June (June 27th 28th & 29th). Again we have an opportunity to demonstrate our skills and offer some of our work for sale .David King is organising the demonstrators and with the assistance of our vice President Tony Ney they will be organising the items for sale tables.

I think my lathe feels I have disowned it, as I have not turned it on for over two months. I must get back out to the shed and start doing some turning. Turning can have a very therapeutic effect, but can also have a very frustrating effect, I will try to concentrate on the therapeutic side as I have enough other things to frustrate me. I am one of those people who have great ambition and say I will make one of those, unfortunately it in most cases it is only words as I never seem to get time to do everything want. I hope many of you do achieve your ambitions and can stand and look admiringly at your achievements (I am focussing mainly on woodturning results, but if you achieve other ambitions well done, tell someone what you have done). There is a section in this magazine where your turning achievements can be seen by all, lets make sure your work is seen by getting photos to your regional representative who will arrange for them to be forwarded to our BH&E editor who will be so happy that he items and things to fill our magazine.

Well that is enough ramblings from me.

Happy turning, better still safe turning.

Hasso Constantin,

President ,

Sydney Woodturners Guild Inc

Turning as a professional turner is a dream that seems like the ideal job - getting paid to do something you love to do...doesn't that just seem like the perfect job.

So how many of you...show of hands please...gave at least some passing thought that once you started and became well proficient with the hobby of woodturning, you might turn into an overnight turning sensation, making a fortune and basking in the reflected glory and praise of your fellow turners?

I'm sure there are more than a few of you...it sounds very appealing...spending time on a hobby that can make you thousands...thousand's I tells ya'...truly living the dream...Along the way you'll turn out amazing works of art that are universally praised by your peers and collect a swag of awards at every show you enter. You have a shed full of turning blanks...enough to last 10 years turning every day 5 days a week, 40 weeks a year. You have enough space to store vast amounts of finished, and green, half-finished turnings, your workspace is well set up, ventilated and plumbed well so you can turn safely and all that is stopping you is your creativity...You've got endless days free having retired comfortably early and young enough to be able to do a 5 day week day in day out for at least 10 years...nothing stopping you now...you are confident that you've got what it take to "make it".....or so you think.

But have you ever given any thought as to what that might entail? Firstly you've got to turn to an extremely high standard...not good but great...like....ALL the time...You've got 10 years of turning several times a week behind you and you have mastered all forms of turning.

Speaking of all types of turning, you will want to have a broad cross-section of all types of turning in your repertoire... someone who really only turns a few different items may sell them and sell them well...but their potential market will be smaller and reduced compared to someone who "does it all". By this I mean they do Bowls, Hollow vessels, spindle turning, segmented turning, possibly pens and similar "small" turnings and maybe even some "monster" platters or similar. It also has to appeal to the buyer. It's no use turning a making a magnificent 1 metre tall hollow vessel vase/umbrella stand if no one is wanting a 1 metre tall hollow vessel/umbrella stand. While there are people who appreciate the weird and wonderful and the downright odd, most people will buy fairly conventional turnings. Bowls, platters, small vases, decorative and functional; turnings. Pens are very popular at The Wood shows and there will always be someone selling honey dippers and spurtles by the dozen.

You have to know everything about finishes and the different methods so you can give each item that you turn the appropriate protective surface. If you choose a gloss finish your work needs to be perfect – gloss shows every imperfection. A matt finish is good but one that dulls or isn't robust enough will leave the wood unprotected, potentially staining or ruining the beautiful piece you just turned. Knowing that you can use a wax finish is vital, but knowing when you shouldn't use a wax finish is just as important.

Keeping the appropriate supplies of wood on hand to be able to do the jobs you have planned is key – too much you have overcapitalized your wood supply. Let's face it, once you've got your lathe and your tools and chisels, the singularly biggest cost to do woodturning is the WOOD!!! Now if you can secure a cheap source of wood (a neighbor cuts down a massive camphor laurel and gives you all the wood) all the better...maybe you have a friend who is a tree feller and brings you hot and cold running hardwoods so you never have to buy any more wood. But the more realistic outcome is you buy some kiln dried timber from the likes of a Trend Timber, Anagote or similar and you supplement it with anything you find on a nature strip driving past the neighbor's house. Just as well you are an excellent turner who never makes mistakes, because if you are a pro turner every day at the lathe is generating revenue. Every item that

comes off the lathe has to be pretty much perfect and ready to sell. You cannot afford to have a disaster at the lathe. Consider this - you have a lump of New Guinea Rosewood on the lathe and you spend two hours hollow turning it and in a lapse of concentration you go too thin, punch through the side and relegate a \$50 piece of timber to the firewood bin. That's bad...do that three more times in the day and your turning for fun again...not what you need to do when you're turning for your supper nor can you keep doing it. If you are buying seasoned, dry wood to turn then you've got to be turning it and selling it for at least double what it is costing you...otherwise with other small outgoings, electricity, heating costs, lighting and the like, you'll hardly be turning any profit at all...let alone living in the style you thought you'd become accustomed to...

If all of that wasn't enough, you've got to market/place/position it at the appropriate locales to be able to sell it. You've got to pick your market carefully, watch how you price your goods and then hope that a potential sale will not try and haggle with you to get it for half of what the price tag says.

Then there's the truly tricky part. I remember speaking to a pro turner once who told a group that I was with that he is up every day turning from 6:30 a.m. till 3 p.m. 5-6 days a week. He has systems in place to plan what he is making, how many he is making and what finishes he was using for those turnings...

Now comes the tricky part of your blossoming turning career...unless you are giving this stuff away as gifts, you'll probably be charging money for your works of art/one off masterpieces. That's good for you but it could be better news for your accountant...if you go pro you'll need to worry about and understand what a BAS statement is...amongst other small business administration tasks you'll need to carry out.

Then there's the environmental factors to consider – I trust your workshop/shed is well ventilated with an excellent dust extraction facilities and is well lit. I hope it has a good heater for the colder months and a fan to keep you cool in the warmer months. Why is that important...well come rain, hail or shine, hot/cold/indifferent you'll be out there turning 5 days a week...and don't even think about taking a sickie...your self employed...get out there and turn!!!

Even with all of this going well you have to generate enough work that if you happen to crack onto a shop/bazaar/boutique/gallery to sell your things they will want items in numbers...i.e. if you make a turned spatula, they will want two dozen...and they might take 40% of the sale price giving you less than you thought it was worth...so you try craft show/swap meets/markets but because the people aren't prepared to pay the gallery prices, you have to dramatically lower the prices and about this time you start thinking why did I get into this...remind me again why I'm not at home watching the footy?

Then a gallery calls you to let you know that concept piece you made that had a \$1000 price tag just sold...and even after their 35% gouging, you make \$650 from one turning...wow you think...maybe I can make this work...

To be fair, this big profit is probably quite rare – you will more than likely make \$14 per toilet toll holder that you turn out 40 per week, and that becomes one of your “staples” that while not huge money...it “pays the bills”. To those of you considering this road I say good luck to you – lord knows you'll need everything going your way. I remember reading a Richard Raffan book that said something roughly like Question 1 is Can you sell enough to live on and Question 2 is can you make as much as you can sell.

If you are up for the challenge or you have made the leap, we would love to hear your thoughts/experiences. Or maybe you'll just fall into it and be an overnight success....

Turn Safe, Turn often!!! Thanks to my regular contributors this month. Bravo!!! Seriously, what the hell to those who haven't even contributed to their club news, let alone any stories or articles...this issue is how an issue with little to no input from the 500+ guild members. Looks...disappointingdoesn't it. Sigh...

WOODEN MODEL BOAT CONSTRUCTION. Part 1.**(H. M. BARK ENDEAVOUR), (CAPTAIN COOK'S SHIP).**

Built by Antonio Imperato. Written by Philip McLeod

The model is in the scale of 1:48. This particular model is a kit form. In the past I have not used kits as they were of very poor design and the parts did not fit well. Even so, this model requires a lot of trimming and sanding to get the best fit.

Brief History: HMS Endeavour was launched in 1764 as the collier *Earl of Pembroke*, and the Royal Navy purchased her in 1768 for a scientific mission to the Pacific Ocean and to explore the seas for the surmised Terra Australis Incognita or "unknown southern land". The Navy renamed and commissioned her as *His Majesty's Bark the Endeavour*.

She departed Plymouth in August 1768, rounded Cape Horn, and reached Tahiti in time to observe the 1769 transit of Venus across the Sun. She then set sail into the largely uncharted ocean to the south, stopping at the Pacific islands of Huahine, Borabora, and Raiatea to allow Cook to claim them for Great Britain. In September 1769, she anchored off New Zealand, the first European vessel to reach the islands since Abel Tasman's *Heemskerck* 127 years earlier.

In April 1770, *Endeavour* became the first ship to reach the east coast of Australia, when Cook went ashore at what is now known as Botany Bay. *Endeavour* then sailed north along the Australian coast. She narrowly avoided disaster after running aground on the Great Barrier Reef, and Cook had to throw her guns overboard to lighten her. He then beached her on the mainland for seven weeks to permit rudimentary repairs to her hull. On 10 October 1770, she limped into port in Batavia (now named Jakarta) in the Dutch East Indies for more substantial repairs, her crew sworn to secrecy about the lands they had discovered. She resumed her westward journey on 26 December, rounded the Cape of Good Hope on 13 March 1771, and reached the English port of Dover on 12 July, having been at sea for nearly three years.

Largely forgotten after her epic voyage, *Endeavour* spent the next three years shipping Navy stores to the Falkland Islands. Renamed and sold into private hands in 1775, she briefly returned to naval service as a troop transport during the American Revolutionary War and was scuttled in a blockade of Narragansett Bay, Rhode Island in 1778. Her wreck has not been precisely located, but relics, including six of her cannons and an anchor, are displayed at maritime museums worldwide. A replica of *Endeavour* was launched in 1994 and is berthed alongside the Australian National Maritime Museum in Sydney Harbour.

The space shuttle *Endeavour* is named for the original ship.

Endeavour features on the New Zealand fifty cent piece in recognition of its significant place in the nation's history.

TOOLS USED IN CONSTRUCTION:



TOOLS LAYED OUT ON A TABLE.

As you can see from the picture above there is nothing special about the tools used in the construction, except to say that small tools are the order of the day. As you can see clamps, cutters small files, wood glue and superglue all play a part.

METHOD OF CONSTRUCTION:

As with all ship construction it is important to get the Keel correct as this is the “backbone” of the ship and this is what everything else ultimately connects to. I like to use a heavy slotted piece of timber to hold the Keel and ultimately the whole ship during construction. This stabilises the work and no small part of the model is bearing all the weight, except the Keel, which is designed to carry this weight.



PICTURE SHOWING SLOTTED SUPPORT STAND.

With the Keel sorted out, the Bulkheads and internal decks can start to be put in place.



CURRENT STAGE OF CONSTRUCTION.

All the Bulkheads are now in place and the upper decks are in place.



PICTURE SHOWING SMALL DETAIL OF BELOW DECK LADDER.

In this picture you can see the internal detail is starting to be added and the holes are being cut out in the main deck. You may also note the uneven lines marked on the deck where the “nails” will be.

The picture below shows what I am aiming for. This is the famous / infamous HMS Bounty. Part of the Hull is cut away so you can see the internal detail below decks.

This model is one that I completed previously.



WOODEN MODEL BOAT CONSTRUCTION. Part 2.**(H. M. BARK ENDEAVOUR), (CAPTAIN COOK'S SHIP).**

Built by Antonio Imperato. Written by Philip McLeod

The model is in the scale of 1:48.

Stage 2 of the build is to start to get some of the detail onto the hull. The hull planks have to be fitted and shaped. Just like the original there is an inner layer of planks below the waterline. These are fitted and nailed, then sanded. Once this is done the outer layer of smooth planks can be put into place.

**THE INNER LAYER OF HULL PLANKS ARE BEING FITTED.**

Once this is completed the hull can be prepared for paint and upper deck detail can be added.

**COMPLETED HULL SHOWING THE FINAL COLOURS AND SOME DECK DETAIL.**

The colours are true to the original specifications. The vessel has a very “blunt” Bow. Endeavour was a ship designed originally for commerce trading around Great Britain, so she was never a fast ship, but she was strong and able to travel long distances.

The black waterline denotes where the double thickness hull starts.



SOME OF TH DECK DETAIL.

The deck detail includes all the ladders, Hold covers and other fittings. Each has to be cut and fitted to get the best and most realistic effect.



STERN DETAIL INCLUDING THE COMPLETED RUDDER.

Endeavour was decorated, as most ships were in those days. The Stern particularly was often decorated.

The Rudder is hung, (as the original was), on metal brackets, and these are nailed into the hull, just as the original was.

The final stage of construction is to finish the deck and put the sails and rigging into place.

Huge thanks to Philip McCloud - without this article this newsletter would be incredibly sparse. You are a legend Phil!!!

Scott

I thought that I should share of my recent experience at demonstrating woodturning at the Royal Easter Show. Now before I begin I think it would be necessary to explain that I have only been turning for about two and half years and only during the weekends when time permits. I can tell you I was a little nervous and did not tell too many people at work. And within our local club (Eastern region) the only person that knew was Phil. Well now I was keeping it quiet but Phil had this in the update at the bimonthly Sydney Wood Turners Guild meeting. So much for keeping it quiet. There was going to be another meeting /get together for the Eastern region before the start of the Royal Easter Show and once again Phil brought this to the attention to the rest of the members that I was going to demonstrate.

After our meeting I got to talking with Mario Dato and he was thinking that he should also demonstrate, and his first time to demonstrate. So it was arranged that I pickup Mario and we head to the Royal Easter Show together.

Just on a side note, at our club we tend to pick on Mario a little bit and the truth is we only pick on Mario because we like him. We would never pick on someone we do not like; Phil.

Now with all the planning and scheduling I think David made it very easy for us to attend and gain entrance. We were directed to the hall by the security guard and allowed to drive in to drop off our tools and wood. The main purpose of the show was to make something and give this away. Mario and I decided to make Bud Vases as these are simple to make, drill a hole and shape something around it.

I did mention earlier that I was a little bit nervous and what made things easier was to have some experience demonstrators in the group. It was a fun attitude between us and that flows onto the crowd. We had a few things on display and even one item that I brought with me; a natural edge bowl. This had a story behind It, part of a tree that missed my friends house by ten meters.

When it came time for me to turn on the lathe I made the first bud vase and started to relax and become a little bit more familiar with the lathe that I was turning on. Mario was making longer bud vases and I was making shorter one. Now to mix it up a little bit I made a few spinning tops and this became a very hot item and people were waiting for them. If I demonstrate next year I think I might need to make a few spinning tops in advance.

At the end I got to talking to Mario and asked him what he thought about this experience. We both had a great day and really enjoyed our time demonstrating. I will give serious consideration to doing this again next year and might even create something to go into the competition / display case.

Now I cannot end this article without mentioning something that I do not eat anywhere else but at the Royal Easter Show and that is cheese on a stick. It is basically a piece of cheese placed on a stick and covered in batter then deep fried.

Thank you

Christos Constan.

Hello fellow Woodturners,

Julie lost her husband about 18 months ago and he was a keen woodturner down at Kiama.

He accumulated some lovely timber in his time. It is now time for Julie to clear it out and at the same time maybe get some money for some excellent timber. The timber is located in Wollongong and by the look of the timber it will not last very long. So do yourself a favour, give Julie a call and take a drive down the "gong" and pick up some excellent timber. The Gidgee blocks alone are incredibly hard to find, especially in the big block sizes. Anyway do what you can to help out the widow of a Turner and make her life a bit better.

Scott.

Hi Scott,

These are some of the timbers that I have remaining and if anyone is interested they can contact me on cell number 0419266923.

Here within are attachments of all the Woodturning Timbers I have.

Gidgee 15kg, 4kg and 2kg Blocks

Miscellaneous

Some of the timber I can't identify on this table, however, there is Black Wattle, Iron Bark, Needlewood, Gidgee and Cedar Blocks in this picture and in addition a beautiful piece of Coolabah Burl. My husband was in the middle of making a beautiful clock from this piece of Coolabah Burl for our family home. Even though it's unfinished it can be finished off or used for another project.

Rosewood and possible Cedar

Rosewood Fence Posts

Western Australia Banksia Cones

Thank you for your kindness Scott, for helping me sell my late husband's timber. It was his hobby and passion.

If you have any further questions regarding these timbers, photos or this email please feel free to contact me on the above number.

Kind Regards

Julie Edye



Miscellaneous

Rosewood



Massive Gidgee



Rosewood fence posts



WA Banksia Cones

1. What colour is Sydney Blue Gum?
2. Which Sydney Woodturners Guild member invented a string steady rest to hold the extremely slender spindle known as a trembleur. Clues: she has the initials AD and is a long time member of the Western Sydney Woodturners.
3. Can you give a basic tip for beginner woodcarvers?
4. The flutes of detail and bowl gouges are very smooth but some have tiny grooves or ridges. Is there a problem if a flute curve is not continuous and smooth but has these tiny grooves and ridges?
5. The streets of heaven are said to be paved with gold. Have Australian streets ever been paved with wood?

A Country Woodturner - Ken Sullivan

I suspect that we have all heard it at one time or another. Usually at a Gallery, or a demonstration, or when we've seen some spectacular woodwork. It comes out with a bit of a moan, even if it's only in our own heads:

“OMG! Why can't I do something that good?”

The last time it happened to me was when I turned the page in the February 2014 issue of *The Australian Woodworker* and saw an article on the boxes of Jason Breach, an English professional Woodturner. Yeah. There's no question. They are spectacular.

What I was feeling was astonishment, admiration... and despair. I was seeing perfection in turning, in design and in finish. The despair was because I know that my work does not even come close to that perfection.

And then it struck me: “Hold on a minute! I can do work that well.”

I have seen the same “OMG” moment in someone's face when they pick up one of my bobbins, Christmas Ornaments, or some other small item at a market stall, or in the Galleries where I sell my work. The next complement comes when they decide to buy it. But that first look was definitely in their face, even if only for a moment.

Likewise, when I give away one of my tops or other toys, I've seen the face of the child. While they do not feel the despair in their own achievements, they do see perfection. And, of course, they also see the joy of something new, and fun.

So, why do we feel despair when we see something good?

Well, one reason is that what we are seeing is presented in the best way possible. For example, the Pagoda Tower Box, in the above mentioned *Woodworker* article. There it is, all shiny, grain matching, crisp corners and gorgeous wood. But what you don't see is the chip missing from the back of the piece, or the roughness at the bottom of the box segments. (No... I know that they are not there... But they would be if I had made it!)

And that is the point. What we see is perfection, everything that we want to achieve, exactly as our mind perceives it. Good design, an amazing idea, and wonderfully executed. What we see in our own work is reality. We know the nicks are there, the fault in the wood that we couldn't turn away, the sticky finish because we used an old tin of oil or estapol, the rough section because we don't have a tool that can *quite* reach. In other words, we see the difference between what we imagined before we started... and what we got. Perfection is the ideal, and it's certainly what we expect when we start a new project. But reality is what we take off the lathe. And there is a big difference between perfection and reality!

Another reason for that shock of personal dissatisfaction in our own work and envy for what we are seeing is that magazines and Galleries don't show a piece that isn't "perfection", or what I call "museum quality". Their job is to display the best, the work that does make most people go, "OMG". While I hate to imply even a bit of "sour grapes", I do wonder how many Pagoda Towers Jason had to make before the one displayed in the article? <grin>

The important thing is to use that feeling of despair to take the next step. If we give in to it, then despair has won and we will never get better at this hobby that we love. But if we use that feeling to inspire us to learn more, to practice, to try something that we know is beyond our ability... And then keep practicing until we can do it... Well, then we've won. Even if what we get is still not "perfection". But it will be at least one step closer.

And, eventually, you will get to see that "OMG" moment in someone's face when they pick up a piece of your work. And the feeling from that will be a very justified sort of pride... Well deserved!

IN THE SHOP

WOODTURNING JACKETS \$40 POST \$5

Bottle Green, short sleeved with Velcro neck closure. Keep the shavings where they belong

GUILD CAPS discounted to \$5.00 POST \$2.50

Wear backwards - become a turner with attitude!

CLOTH BADGES AND ENAMEL BADGES incl 30th ANNIVERESARY KEY RINGS \$5.00

Order from: Treasurer, Greg Croker on
9498 2350

1. Sydney Blue Gum [*Eucalyptus saligna*] is usually a rich red. It is often used for flooring but turns well and looks good. It is highly endangered because its range has been extensively cleared and is under weed invasion.

2. Anna Dawes from the Western Sydney Woodturners invented a string steady rest to hold extremely slender spindle work. Anna's steady fits in the tailstock opening so works on any lathe. Master turner Eli Avisera from Israel independently invented a similar device a little later. Anna's steady is shown here at top above a conventional string steady.

3. Basic tips for aspiring woodcarvers include:
Keep tools sharp - don't wait till they are blunt

Take controlled cuts - minimise tool slippage.
Cut away from yourself whenever possible.

Keep fingers out of the firing line.

The distance the tool can slip should be less than the distance to your body.

Keep your hands and arms anchored.

When whittling, keep both elbows on your ribs.

When carving, keep the elbow holding the tool on the bench.

Keep three points of contact – the tool on the wood and two body parts anchored.

Cut with the grain

The wood will tell you if you are cutting against the grain.

To cut across the grain tools must be very sharp.

It has to be fun.

Warning for woodturners - carving does not provide instant gratification – be patient.

Thanks to Tom Plaizier for help in compiling these tips.

4. If the flute of a detail or bowl gouge has tiny grooves or ridges this can create problems when curves are turned. As the gouge is rotated the point of contact of the tool on the wood can jump from one side of a groove to the other. This can cause a bump or dip in the curve. The larger the groove, the more difficult it is for the turner to keep control of the tool. This is especially so when the inside of a bowl is hollowed with a bowl gouge. Before buying a gouge, check for ridges or grooves in the flute in bright sunlight or with a magnifying glass.

5. Streets in Sydney were paved with wood blocks [end grain up] between the 1880s and 1930s replacing sandstone which crumbled under cart wheels. Australian hardwoods were used on streets in London and Paris. Streets in Novgorod in Russia were paved with wood as early as the 11th century when King Olaf the second of Norway lived there. He was the patron saint of woodcarvers and of difficult marriages. He was known as Olaf the Thick. The drawing below is of a large turned wooden basin from Novgorod dating to the 10th century.

GUILD MEETINGS

Guides Hall, Waldron Rd Chester Hill	
<u>Month</u>	<u>Committee</u>
January	27th
March	31st
May	26th
July	28th
September	29th
November AGM	24th
All guild meetings 18:30 till finish President Hasso Constantin 9724 1203 or 0417 233 841	

HORNSBY DISTRICT WOODTURNERS INC.

1 Shoplands Rd. Annangrove	
<u>Saturday</u>	
Feb 8	
Mar 8	
Apr 12	
May 10	
Jun 14	
Jul 12	
Aug 9	
Sep 13 AGM	
Oct 11	
Nov 8	
Nov Fri 28 Xmas Tea TBC	
Saturdays 1100 - 1630 President Lindsay Skinner 9679 1055	

BANKSTOWN CITY WOODTURNERS INC.

Guides Hall, Waldron Rd Chester Hill	
<u>Saturday</u>	<u>Tuesday</u>
Jan 4	Jan 14
Feb 1	Feb 11
Mar 1	Mar 11
Apr 5	Apr 8
May 3	May 13
Jun 7	Jun 10
Jul 5	Jul 8
Aug 2	Aug 12
Sep 6	Sep 9
Oct 4	Oct 14
Nov 1	Nov 11
Dec 6	Dec 9
Saturdays 0900 - 1600 Tuesdays 1800 - 2100 President Kevin Santwyck 9644 8366	

MACARTHUR WOODTURNERS INC.

Robert Townson High School Shuttleworth Ave Raby(maxi only)	
<u>Sunday</u>	
T.B.C	
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T.B.C	
T.B.C	
T.B.C	
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T.B.C	
T.B.C	
Sunday Maxi 0930 - 1500 cost \$5 President Paul Kruss 9823 8340	

EASTERN REGION WOODTURNERS INC.

Call for meeting location	
<u>Sunday</u>	
Jan 19	
Feb 9	
Mar 2	
Apr 6	
May 4	
Jun 1	
TBC	
TBC	
TBC	
TBC	
TBC	
TBC	
TBC	
Sundays 1000 - 1530 President Graham Tilly 9660 3071	

MENAI REGION WOODTURNERS INC.

Menai High School Gerald Rd. Illawong
Tuesday
Jan
Feb 11
Mar 11
Apr 8
May 13
Jun 10
Jul 15
Aug 12
Sep 9
Oct 14
Nov 11
Dec 9
Tuesdays 1800 - 2100 President Graham Towle 9774 3198

NORTHERN BEACHES WOODTURNERS INC.

Narrabeen RSL Club Nareen Pde North Narrabeen						
	Tuesday	Friday	Saturday	Sunday	Bunnings	Markets
Jan	21,28	24,31			31	
Feb	4,11,18,25	7,14,21,28	1,8,15,22	16		Mona Vale 22
Mar	4,11,18,25	7,14,21,28	1,8,15,22,29	16		St Ives 2
Apr	1,8,15,22,29	4,11	5,12	EASTER		St Ives 6
May	6,13,20,27	2,9,16,23,30	3,10,17,24,31	18		St Ives 4
Jun	3,10,17,24	6,13,20,27	7,14,21,28	15		St Ives 1
Jul	1,8,15,22,29	4,11,18,25	5,12,19,26	AGM 20		St Ives 6
Aug	5,12,19,26	1,8,15,22,29	2,9,16,23,30	17		St Ives 3
Sep	2,9,16,23,30	5,12,19,26	6,13,20,27	21		St Ives 7
Oct	7,14,21,28	3,10,17,24,31	4,11,18,25	19		St Ives 5
Nov	4,11,18,25	7,14,21,28	1,8,15,22,29	XMAS 16 LUNCH		St Ives 2
Dec	2,9,16	5,12,19	6,13			St Ives 7
Sundays 0900 - 1400 Workshops 0900 - 1200 President JuneMcKimmie 9974 5042 or 0428 200 098						

SOUTHERN HIGHLANDS WOODIES INC.

Harbison Care Villiage cnr Moss Vale Rd.& Charlotte St. Burradoo	
2nd Saturdays 4th	
T.B.C	T.B.C
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T.B.C	T.B.C
T.B.C	T.B.C
4th Saturday meetings 0900-1600 2nd Saturday meetings 1230-1700 Every Tues.&Friday 0830 - 1230 Pls call for Tues/Fri to confirm meeting President John Powell 02 4871 2714	

SOUTHERN REGION WOODTURNERS INC.

"Cubbyhouse" Como Road Oyster Bay (opp. Scylla Rd.)						
	Wednes. Mini Day	Wednes. Mini Nite	Work Shop Meeting	Saturday Maxi Days	Thurs. Mini Day	Special Events
Jan	NIL	8	13	18	23	
Feb	5	12	10	15	20 <small>WORKING BEE</small>	C.H. 18th ANNIV.
Mar	5	12	10	15	20	TURNFEST 28,29,30 TOYS 24-29
Apr	2	9	14	19#	24	
May	7	14	12	17	22 <small>WORKING BEE</small>	OYSTER BAY SCHOOL FETE
Jun	4	11	16	21	26	TWWWS 27,28,29
Jul	2	9	16	19	24	
Aug	6	13	11	16*	21 <small>WORKING BEE</small>	*A.G.M
Sep	3	10	15	20	25	TOYS 22-27
Oct	1	8	13	18	23 <small>WORKING BEE</small>	
Nov	5	12	10	15	20	CRAFT SHOW 2, 3
Dec	3	10	15	20#	NIL	#XMAS LUNCH
Maxi days Saturday 0900 - 1500 cost \$6 Mini Days both 0900 - 1500 cost \$3 Mini nite 1800 - 2100 cost \$3 Toy/Friendship days 0900 - 1400 no cost President Keith Moses 9528 8885						

Both our April and May meetings were again well attended, with around 26 to 30 members at each meeting. In actual fact, we had two meetings in April on the first and third Saturdays, and are pleased to advise that we have attained the use of the hall for the first and third Saturday every month from now on, and of course, the second Tuesday night as well. Our regular discussion meeting and Show and Tell will still take place on the first Saturday meeting, with the third Saturday being a workshop turning day all day.

We are also negotiating the purchase of another Teknatool lathe for use at the hall, and this will enable us to accommodate more members at our meetings.

We had all lathes running all day at each meeting again, so our members are getting access to do some turning under the eyes of those with a bit more experience, instead of maybe fighting with their problems at home, with no one to ask for help.

Show and Tell as always, was well supported, but the more the merrier. I am sure our Editor Scott will let us know if he has too many photos!

Bankstown lost one of its long term members during the previous month, with the passing of Roy Somerville.

Bankstown has another Bunnings barbecue day coming up at Greenacre Bunnings, and a couple of "community" days as well, so we are now becoming better recognised in our local community.

Come and join us at Bankstown on the first Saturday of every month if you wish. \$5.00 for the day will get you free coffee or tea all day, and plenty of time to meet and chat with our members. Don't forget to bring your lunch, a project, and some tools with you.

Congratulations to our members who took out ribbons and prizes at the recent Royal Easter Show. Bruno Dario was our star, taking home 3 different ribbons. Well done, Bruno! The Bankstown Guild as well as the Sydney Woodturners Guild appreciate all our members' efforts and support in putting our craft up front in the eyes of the general public at this popular and well attended event each year.

Please don't forget about the Timber & Working With Wood Show at the end of June.







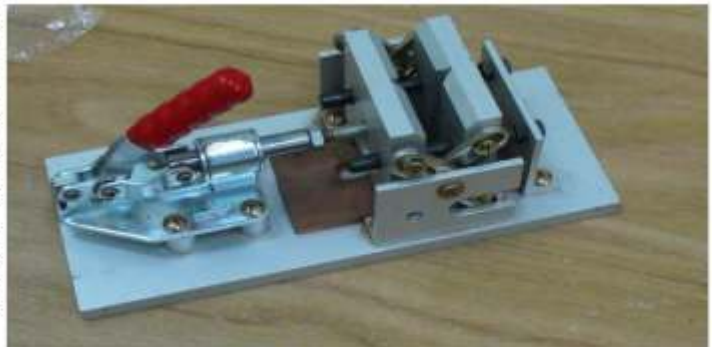
April's meeting started with a welcome to all 25 attendees, particularly demonstrator Jan Pennell from the Blue Mountains, Marco Tassone (now to become our second student member) and Hornsby Men's Shed member David. Apologies from heavy-weights Bert Gude and John Markham as well as Lloyd Thomas.

Information received later in the day was that Michael Knight had been involved in a (major) car accident and now is recovering in rehabilitation. John says he and Michael hope to attend our July meeting, and we hope so too.

The general discussion was 'thank you and more spurtles please'. Consider making the longer models. The Anzac pine wood is on site but requires drying before use. Elwyn distributed some



bottles of CA glue, close to their use-by-date gratis, thanks Elwyn. Finally Brian showed the Nova Pen Turning jaws ex CarbaTec at \$46; a pen drilling vice is also available at the same price.



It was most pleasing to hear that Simon won three prizes at the Royal Sydney Show with his three entries. If I remember correctly two firsts and a second; very well done Simon.

Housekeeping discussions followed and it was agreed that the following be progressed;

- 1 The dust collector is for sale and was put to tender.
- 2 The small Comet Lathe will be retained and loaned to the Guild infrequently as required. Meanwhile we need to store it and Elwyn has offered initial storage.
- 3 TV system to be operational ASAP and to be mounted on the wall. The proposed reimbursement for the floor mats is to go towards a larger TV screen which will also be used by HMS when required. Demonstrator's mobile microphone to be considered.
- 4 The proposed metal storage cabinet to be purchased ASAP and housed in the anti-room.
- 5 The grinder, sharpening jigs, chuck and tools are to be retained and kept at HMS in the above cabinet.
- 6 Membership drive and advertising to be commenced; coordinate with HMS on detail.
- 7 10 am start to commence from the May meeting.
- 8 Organise an HDWT Christmas dinner this year. Bert to check on venues.
- 9 Consider an additional meeting in January, possibly a more social meeting?
- 10 Set-up schedule for demonstrations for 3 months in advance.
- 11 A new convenor is required; Lindsay to nominate his replacement.

Show & Tell followed with a large number of entries, some shown here which are on the



homework theme of segmented puzzles and wall hangings, while others were on varied themes.



After lunch, demonstrator for the day Jan Pennell was introduced, and confidently took the floor commencing with a discussion of turning of Chinese Balls.

It seems the jig and the turning of a sphere to a diameter suitable for the jig are the important factors together with accurate rotation so that all six side turnings are 'square.'

The photos explain the set up better than words.

Additional embellishments (ie fluoro green pen rings etc) can be added to satisfy your imagination. Sanding the inside of the ball needs to be done with care so as not to compromise the 'symmetry' of the turning.



Next Jan showed turning of laminated wooden medallions for necklaces. Select contrasting woods for best effect, in this case East African Olive and as the backing camphor laurel, then roughly cut and glue to form a close good bond. Once bonded, temporarily hot glue the camphor laurel to a backing plate for the turning.

For this hot gluing technique first sand flat and clean away any dust from the backing plate. Apply a better quality masking tape securely by rubbing over the tape to ensure good adhesion to the wood. Then rough up the face of the tape to facilitate hot good glue adhesion with the turning.



Apply the glue and allow to cool, then mount the backing plate in a chuck (or its spigot) and turn the laminated woods to the desired profile using a spindle gouge.

To turn the annulus, rechuck the backing plate off set by the desired distance. Off setting can be achieved using two non concentric chuck spigots, resetting the hot melt gluing also off set or by other means available such as an off set chuck.

Once the annulus is turned sand down until the woods' shape and properties are fully developed; say to 600 grit for the E A olive.

Gently prise the turning from the backing plate (use a skew) which should be easy using this tape glue method. Clean away the glue and tape from the back of the turning using turps to loosen the cold glue. Dry and sand the back, and thread a leather halter through the medallion to complete the project.

Then quickly demonstrated was the turning of ducks. Turn a cylinder the diameter of the duck's body, say 150mm then her feet to 50 mm dia. exactly. Then use a backing plate with an off set 50 mm drill hole to fit and screw-secure the ducks 'feet' in place to off set turn the neck and duck's head. The beak and eyes are then added by hand.



Jan offered a tip for off set turning. Stick a doubled-over 25 mm length of masking tape on the more dangerous off set parts of turnings as a warning to the knuckles should these stray too close.

Next a real treat. Jan spoke about the process of turning trembleurs and the use of 'heavy' and string steadies, and then showed the superb 2.165 meter trembleur that she has turned; which is believed to be the world's longest!

Using two lathes linked together, one without its motor, two heavy steadies and 15 string steadies the turning is most spectacular as well as difficult to display and photograph.

Perhaps this item should be registered and the record confirmed?



To finish the day, the turning of business card holders in the form of an echidna was demonstrated.

Commence with two, say 35 x 45 x 100 mm blanks, temporarily glued together using the brown paper principle. Drill each end to accept the stocks without pushing the glue joint apart. Turn between centres to emulate the body shape of the echidnas including the nose.

Using a thin (1 mm) parting tool carefully part grooves along the body approximately 7 mm deep, sufficient to hold a card as shown, and sand. Once this is done remove the turning from the lathe and split along the paper join to reveal two 'part' finished echidnas.

Clean away the paper and glue, shape the nose and add the eyes with a small drill, Textra pen or using a Dremel drill etc. And now you have not one but two cute echidnas.



The day ended with sustained applause for a great and varied afternoon's demonstration from a skilled and enjoyable turner. Thanks Jan from us all.

Homework for next month, Saturday 10th May from 10 am is an off set duck or ducks.

For attendees, Joey Richardson's recent demonstration at Newcastle was a day to remember. Meeting at the Woodturners of the Hunter venue at Broadmeadow turners were treated to what may be the future/fusion of woodturning and art. Joey spent the whole day discussing and demonstrating each step of her work, detailing particularly all her embellishment techniques, thin wall turning of wet wood, piercing, stained glass effect for filling of piercings, colouring using 'interference' spray colours, as well as introducing us to all of the tools (possibly required) for her delicate work (Simon Hopes' new range of chisels, 'cutting edge' high speed piercing tools etc) and a full rundown on the practical/economical applications of air brush colouring.

Certainly a state of the art demonstration of fine woodturning and its embellishment.

See also www.joeyrichardson.com





Cubby House News

April 2014

Page 7

Best Displayed March Show and Tell



**Congratulations
Jack Butler**



The "Turners" Gallery March Show and Tell "Lidded Box"



Val Lipping



David
Brackenbury



John Whitfield



Frank Volk



George Blundell



Bill Riley



Jack Butler



Bernie Korent



Ken McEwen



Mark Beaver

New Member



Bruce Leadbeater



John Jansons



C McLannan



Jan Westerhof

Best Displayed

April Show and Tell



**Congratulations
Merv Larsson**



The "Turners" Gallery March Show and Tell "Spindle Turning"



Jack Butler



Keith Allen

**Best Displayed
Novice- Warren Olsen**



Geoff Tong



Bernie Korent



Val Lipping

David
Brackenbury

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. Failing that scribbled on the back of a restaurant napkin or scrap of paper will do...