

# BY HAND AND EYE

The official newsletter of the Sydney Woodturners Guild Inc.

**September 09'** Close off dates for articles for November  
BH & E will be Friday 13th November 2009 Edited by Scott Rollo

## HEADLINES

Where does my \$25 to  
the guild go?

Wood finishes and types  
for the woodturner

Pens and pencils - a short  
primer and guide

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

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Welcome to another edition of By Hand and Eye.

The Annual General Meeting of the Guild will be held on Monday night October 26<sup>th</sup> at the Guides Hall in Waldron Road, Chester Hill. The principle business of the AGM is the election of Office Bearer positions and this is the opportunity for any members who wish to take up a more active role in the running of the Guild to nominate for these roles.

As I mentioned in the last edition, we planned to give a breakdown of where your \$25 annual affiliation fee goes and you will find that in this edition of BH&E. The \$25 fee has not been increased for many years and is an indication that Guild Committees have done a good job at containing or reducing costs to avoid having to increase the fee. It is still one of the lowest fees around for any woodworking group.

There are a number of Guild Bi-monthly meetings planned with the various Associations' meetings coming up and I encourage members to make the effort and attend them. It's always good to meet new people and renew acquaintances at these meetings.

Enjoy this edition of BH&E and keep turning.

Bill



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Have you had your annual general meeting or your meeting to elect your new committee? You have? That's excellent news! Of course you have a whole new committee with none of your previous committee left, with enthusiastic new members eager to take on the challenge of office....yeah right....sound familiar?

Have you found that once again the same people who always put their hands up to do things are the same people on "your committee"?

Don't feel so bad – yet – there's time for that later. So many times in our clubs 5% of the membership base does 95% of the work. And quite frankly, it's really not up to scratch. Now I know that the next statement is a broad sweeping one but I think you'll find it's on the money – The VAST majority of our members are retired from full time employment. This being the case, why is there such a great reluctance to put our hands up - or, in my opinion worse – be nominated for a position and turn it down or reject it outright. Now I know that being a club president's not something that most members aspire to, but there are those who are great, and those who have greatness thrust upon them. Rarely does a club have an entire committee leave and a fresh one come in – you normally find (as a rule of thumb) that at least 50% of the main office bearer roles (the president, vice president, secretary, treasurer etc) are carried over to the next committee, giving the new committee, history, operations and "how things are done" so the fear of the great unknown is not as high as it could have been.

Our clubs have some great people in them that for some reason are unwilling to contribute to the clubs more than just being a member.

For our clubs to flourish and succeed, we need members who are willing to have a go...not just sit there mute when the tie comes to stand up. I am told by a lot of members that a friendly face, a cuppa and a chat is often the lure of the "Maxi Day" that so many clubs have. That's fine on one level, but the clubs cannot move forward with the same faces doing the same deeds.

As an example and I am sure it will have a familiar ring to your club...Southern region recently held their A.G.M. This should have been an opportunity for members to "step up". Instead pretty much the entire committee was elected "unopposed" --- Unopposed? Bar about 6 minor roles out of about 50, no one else in a membership of 170 odd would even put their hands up. Frank Williams is standing for a third term as there was NO ONE willing to take on the role. His candidacy this term is on the understanding that a succession plan is put in place for next year. Yours truly was re-elected "unopposed" - no one else wanted the job and I was asked would I do it. Because I want our club to succeed I took the role on for a second term, but it really should have gone to someone who can make the meetings on a Monday (I work full time). I made one meeting in the previous electoral year. That's just one club. Imagine if everyone in all the clubs simply say "can't someone else do it?" the answer is yes they can (like they've been doing) but for how long? If a club doesn't have its core committee it breaks its incorporation laws and could be disbanded. So given that most have or will soon have their AGM's, what are you going to do? Give it some serious thought as to how you can contribute to your club. If you don't – what is the future of your club? If you've already held your AGM, think about a position next year, but for goodness sake – get involved!!!!!!

Remember,

Turning is good, turn every minute you can!

## Introduction

When I first started woodturning I went looking for the perfect finish. I'm still looking. There are no "perfect" finishes, only ones that are better at meeting some requirements than others. In this article I will try to cover the characteristics of the major types so you can make your own decision about which one to choose.

## Why Bother With A Finish Anyway?

A lot of different woods look good without any applied finish when they've been sanded and burnished carefully. Ebony and cocobolo are examples, but that beauty fades rather rapidly. Other compelling reasons to apply a finish are enhanced appearance, protection of the wood, ease in cleaning and water vapour resistance (Important in the case of lidded vessels to preserve the fit of the lid and in segmented turnings to avoid undue stresses between segments).

## Choosing a Finish

There are several characteristics of finishes that influence our choices. Here is a listing of the ones I think are most important to turners:

- Ease of Application – Wipe-on, brush or spray, flaw repair, final levelling and buffing
- Appearance – Clarity, colour, tint
- Durability – Scratch, wear, stain, chemical resistance (Including fingerprints)
- Distortion – Water vapour resistance (Important in lidded vessels and segmented turnings)

## Pertinent Characteristics of the Generally Available Finishes

There are two general categories of finish available. Those you can wipe on with a cloth and those that are best put on using a brush or spray. As a general rule, the wipe-on finishes are easiest to put on but offer the least protection. The brush or spray finishes offer better protection but are generally harder (more labour intensive) than the wipe-ons. A complete rundown is beyond the scope of this article, but here are the major factors I believe you should use in choosing a finish.

## Wipe-on Finishes

### Wax (e. g. Trewax, Briwax, Minwax, Arborwax)

Wax is very transparent, non-yellowing and easy to apply. But it offers almost no protection against scratches and dings or distortion caused by water vapor absorption. It must be refurbished every six months or so for optimum appearance. I do not recommend it as the only finish coat for turnings.

### 100% Tung and Linseed Oil

These are old time finishes that are very easy to apply. They offer very little protection, are very slow curing and have a very strong odour until thoroughly cured. Not recommended; there are better finishes that are just as easy to apply.

### Oil/varnish Blends (Minwax and Behr "Tung Oil Finish" and Watco and Deft "Danish Oil Finish")

These are blends of Tung oil and/or boiled linseed oil mixed with a varnish. They are usually wiped on with a cloth and therefore are very easy to apply and repair. They have low scratch and vapour resistance because they are relatively soft and do not build up a thick film. They impart an amber tint to dark woods, such as walnut. I use them as a first coat, under lacquer, to provide a "warmer" final colour but do not try to use them for filling pores or building a high gloss finish.

## **Wiping varnish - (Jasco, Zar, McCluskey, Waterlox, Formby's)**

These are varnishes that have been thinned with a slow evaporating solvent so they can be applied with a cloth. They are not as easy to apply as oil/varnish blends but can be built up to a thicker film. They cure to a harder finish than the oil/varnish blends but still have low vapour and scratch resistance unless a thicker film is built up. Build up is slow because of the curing process and rubbing and buffing quality is mediocre.

## **Cyanoacrylate Adhesive (CA) – (Super glue, Hot Stuff, Star Bond, Insta-bond etc.)**

Lately this “instant glue” has been being used as a surface finish. It is applied by pouring the adhesive onto the wood and spreading it smoothly with a finger protected by a fingerstall or glove. It does a very good job as a first coat in strengthening and hardening the wood, as well as preserving the original colour and figure of the wood. My experience indicates it is extremely hard to repair, level and buff when used as a final finish coat.

## **Spray and Brush-on Finishes**

### **Shellac**

Shellac is not a very durable finish but it is very easy to apply and sand. It has exceptional water vapour resistance, which should make it useful on lidded boxes. This would probably help preserve the precise fit we all try for in our lidded vessels.

### **Lacquer**

Lacquer is very easy to apply and repair when applied as a spray, which is the main reason I use it for most of my applications. It and shellac have the very best qualities for the final rubbing and buffing. It has very high clarity with just a hint of an amber tint. Among its lesser qualities are average scratch and water vapour resistance and poor solvent and heat resistance. Those lesser qualities are usually not significant unless people with perfume, cologne or hand lotion on their hands decide to pick them up.

## **Varnish (Including polyurethane)**

Varnish is considered to be one of the easiest film building finishes for brushing because of its longer curing time. Since brushing introduces its own set of problems, this quality is not attractive to me. It sprays as easily as any finish but the sag and run repair can be very frustrating. If you happen to sand through the top layer while levelling or during run repair, a milky, ghost line (the bond line between the two layers) will appear around the area of penetration. The only way to remove that line is to scuff sand and recoat the entire surface. To avoid this problem, the final coat must not be penetrated during the final levelling and buffing process. The final rubbing and buffing qualities are noticeably poorer than those of lacquer, although a high gloss can be achieved if you are willing to put enough time into the effort. The major attraction of this set of finishes is their scratch and chemical resistance, especially polyurethane. If you're planning to actually use that wine goblet you turned, I strongly recommend using solvent-based polyurethane. It is the most resistant of all of the practical, commonly available finishes. Two-part conversion finishes (e. g. epoxy) may be tougher but I don't believe they are practical for the home-based workshop.

## **Water Based Finishes**

Water based finishes have the decided advantage of using water for clean up. They have very high scratch and wear resistance as well as non-yellowing properties. I use one when I do not want an amber tint on the whiter woods such as holly and bleached maple. Flexner says they are superior to varnishes (very superior to polyurethane) but inferior to lacquer for run repair. Their buffing qualities are roughly equivalent to varnish but more difficult than lacquer. Because of their non-yellowing

quality and the fact they can be obtained with UV resistance from artist supply stores; I am experimenting with them as a means of slowing down the darkening of highly coloured exotic woods such as pink ivory or chakte kok. It is very disappointing to buy a very expensive piece of pink ivory and then have it turn brown in a few months because you displayed it in a brightly lit room. I plan to run a series of experiments this summer to see if UV protectants will actually slow down the darkening.

## **Applying the Finish**

### **Prepare the Surface**

The first step in achieving any good finish is to prepare the surface properly. A transparent or very thin finish will emphasize any surface defect. That is why tool marks, sanding scratches, dents or unwanted voids must be eliminated before any finish is applied. The level of quality depends on your "market" or your preference. A high quality finish will require more time than a mediocre one but your satisfaction will be greater. Choose the one to fit your audience.

Begin your finishing process by cutting or scraping the smoothest surface you can with your turning tools. Good tool technique will greatly reduce the time you will need to spend sanding. Even the smallest tear out will change colour and pop out visually when the finish coat is applied. Next sand until all surface scratches and tool marks disappear to the naked eye. For open pore, light coloured wood, like oak or ash; this will generally be at around 220 or 320 grit. For darker, denser wood, like ebony or cocobolo; it may require going to 600 grit. I do most of my sanding on the lathe. It makes a good holding fixture and, of course, the lathe does most of the work. I also do a lot of final touch-up sanding off of the lathe. Check for scratches by highlighting the surface with a bright, low angle light. Be sure to look as deep into the nooks and crannies as you can. Once the scratches are gone, you're ready to apply the finish.

The following process is predicated on building a film finish that can be levelled and buffed to any degree between a matte to high gloss sheen, as desired. It also assumes that the finish will be sprayed. Since most turners produce small turnings, spray cans are a practical way to apply it. Especially if your shop space is limited and you want to avoid the hassle of filling and cleaning a spray gun for every small touch-up job you have. I almost never apply finish while the turning is on the lathe. Ventilation is not adequate there so I take it outside. Visibility is much better and I can adjust the spray angles more easily.

### **First Coat**

I never use fillers or finishes labelled "Matte" or "Satin Gloss" because the additives in them degrade the clarity and obscure the figure and colour of the wood. Sanding sealers may ease the sanding somewhat but are not worth the extra hassle. I sometimes use Watco Danish Oil to impart a warmer tint to walnut but generally I just use whatever finish I plan for the final coat. After allowing the first coat to dry thoroughly, I sand to remove the raised grain and inspect carefully to make sure I have not overlooked some flaw. If I find one I sand it out, patch the finish and repeat the process until I'm satisfied.

### **Build Coats**

I build up the film by repeatedly coating with whatever finish I have selected. Even if I have a porous wood such as oak, I use the final coat finish as filler. I generally do not sand between coats unless I cannot meet the maximum time limits specified for between coats (e. g. polyurethane). There are no time limits for lacquer so I just apply multiple coats until I have filled the pores to the level I want for that particular piece. Once I have reached that level, I sand out any runs or sags (inevitable in my case) and check to make sure I have not penetrated to the bare wood. If it looks good I'm ready for the final coat.

## Final Coat

For the final coat I am especially careful to avoid sags and runs and to make sure the entire surface is covered. With lacquer you can do this in stages. For example, you can spray the bottom, allow it to dry, turn it over and spray the top without worrying about over spray. I'm not sure about varnish. There's that ghost separation line between layers to worry about. Allow the finish to dry at least two or three days for lacquer and a week for varnish before you attempt to do the final levelling and buffing. You'll be happier with the effort and results, I believe.

## The Final Stage: Levelling and Buffing

Begin the final process by levelling the finish coat. This provides a smooth finish free of ripples, over spray and dust nibs. I use wet 400 grit, followed by 600 grit wet-or-dry sandpaper. I sand until I have a uniformly scuffed surface. Then I am ready for the final buffing to achieve the sheen I want. For lacquer, I go directly to a soft cotton buffing wheel charged with white diamond buffing compound. For varnish and water based, I find it is better to start with a Tripoli charged wheel and then graduate to a white diamond charged wheel if I want a higher gloss.

## Summary

The critical operations for a good quality finish are the preparation of the wood before applying the finish and the final levelling and buffing. The preparation gets rid of unwanted tool and sanding marks. The levelling gives a smooth surface and eliminates dust nibs and sags. The buffing brings up the shine to whatever level you desire.

## Final Word

A high quality finish requires an extra effort but the tactile feel and sight of a smooth, glossy film finish is more than worth it. That is, if you're into that sort of sexy stuff. For those who want something more and hanker for a "shop-made" solution, here's a few "recipes":

## Wipe-on Poly

3 Parts - Polyurethane  
2 Parts - Mineral Spirits or other solvent.

Yep, that's all there is to it. A wipe-on finish is just, basically, a thinned version of the "normal" stuff. The advantages of a "wipe-on" is that it tends to soak into the wood better (which is what we recommend for at least the first coat of about any finish going onto bare wood) and is easier to apply. It also dries faster but it does take longer to build up a coat of finish (which is why we don't use it for all coats).

## The 3-part finish

Mix equal parts of the following but only as much as you're likely to use within a couple of weeks.

1 Part - Boiled Linseed Oil (or other drying oils like PURE Tung Oil, Walnut oil)  
1 Part - Mineral Spirits or other solvent like turpentine, kerosene, etc.  
1 Part - Polyurethane (or Varnish) Gloss is fine ... you can get a satin sheen later with very fine steel-wool

Procedure:

1. Wipe the finish on ... flooding the entire piece making sure there is plenty of finish to soak into the wood
2. Let it sit for about 10 minutes to an hour ... depends on temperature and humidity. DON'T let the finish set-up too much before wiping it off! It should be just a little bit difficult to wipe it off.
3. Wipe off the remaining finish with a clean cloth. You're not wanting to scrub it all off, just get most of it off
4. Let it sit for at least 24 hours. Reapply as many times as needed.

Normally, a minimum of 3 applications is required but more will get you a shinier, thicker, more durable finish. The great part about this finish is that you get to determine the shine and thickness of the finish just by applying more. And, for a thick coat, but a satin sheen, you just buff with fine #0000 steel wool just before you re-apply the last couple of coats. Another advantage of this finish is that it's a fairly flexible one ... meaning it is good for applications where the wood is going to be moving or flexing.

## **Beeswax Paste**

This finish can either be used as the only one or as the last part after another finish has already been applied and is dry.

- 1 Part -Beeswax
- 1 Part (or less) - compatible solvent to whatever you used as a main finish (if one was used)

Procedure:

1. Mix ingredients together in a jar with a tight sealing lid. Best to use good quality (blonde, super blonde or white) beeswax. Break apart the beeswax as much as possible or make shavings of it so it'll dissolve quicker.
2. Let the beeswax dissolve ... gentle heat will help speed this along.

Wipe on, wait a few minutes and then wipe off .. buffing helps to build a shine.

## **Beeswax Buff**

Used as a buffing over an already dried finish

- 5 Part – Beeswax
- 1 Part - Mineral Oil

Procedure:

1. Just mix together. The beeswax won't dissolve like it will in a solvent but just mixing it in will do.
2. Used very sparingly, buff this mixture onto a film-finish like polyurethane, varnish or lacquer.

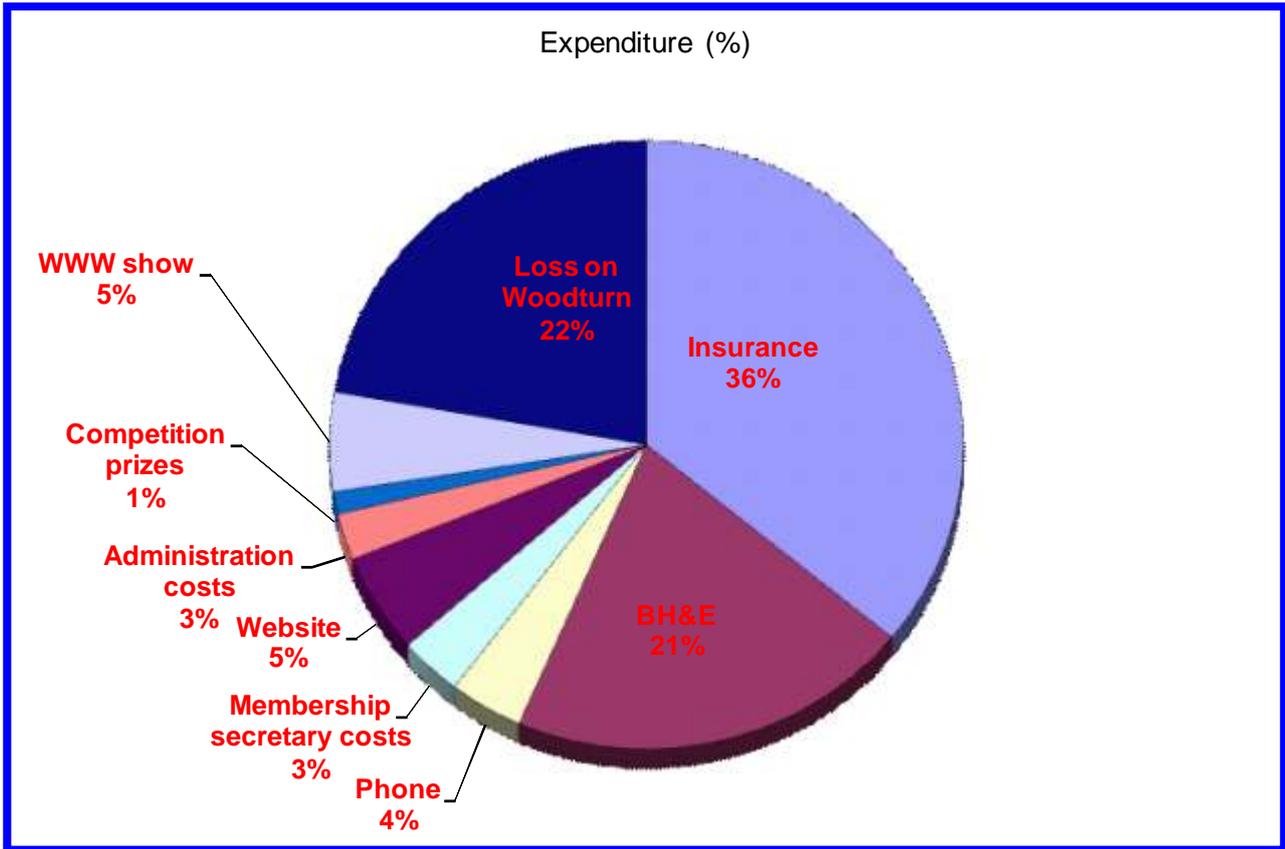
"Every year, each member's local Association pays a \$25 affiliation fee to the Guild. It has become clear that many members don't know where the \$25 affiliation fee goes so I have compiled a breakdown of the income and expenditure below.

Basically, most income to the Guild is received from these affiliation fees. Most of this \$25 received goes into insurance for all the Affiliated Associations (property plus personal insurance), the publication of By Hand & Eye and administration costs. As you can see from the breakdown, the Guild suffered a loss on the hosting of Woodturn by trying to keep the entry price reasonable, but Woodturn is something most members want to continue (every second year).

We are fortunate that this last year, the Guild made a small profit of \$2255.55, in other words we only spent \$21 of the \$25. If we had published By Hand & Eye every 2 months as planned, that excess would have been reduced. The Guild has no intention of charging the Affiliated Associations any more than it needs to and is mindful of trying to reduce costs wherever possible. We do need to keep the Guild's financial reserves at a reasonable level by balancing our income and expenditure, and at this time we believe that the \$25 affiliation fee achieves this. We need to keep our reserves, to be able to pay for any unexpected outlay and to be able to pay for future Woodturns (we have to pay a lot of costs upfront before we get the income). It is worth noting that the fee has stayed at \$25 for the last 26 years and is much less than any other similar woodturning group.

Please be assured that all members of the Guild Committee have your best interests at heart."

<b>Members</b>	<b>561.00</b>	
<b>Income</b>		
Membership	13775.00	24.55
Advertising	630.00	1.12
WWW show	462.65	0.82
<b>Total income</b>	<b>\$14,867.65</b>	<b>\$26.50</b>
<b>Expenditure</b>		
Insurance	4529.18	8.07
BH&E	2607.33	4.65
Phone	475.47	0.85
Membership secretary costs	404.90	0.72
Website	668.49	1.19
Administration costs	312.00	0.56
Competition prizes	150.00	0.27
WWW show	662.76	1.18
Loss on Woodturn	2801.97	4.99
<b>Total expenses</b>	<b>\$12,612.10</b>	<b>\$22.48</b>
<b>2008/09 Profit</b>	<b>\$2,255.55</b>	<b>\$4.02</b>





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Into a Belfast pub comes Paddy Murphy, looking like he'd just been run over by a train. His arm is in a sling, his nose is broken, his face is cut, and bruised, and he's walking with a limp. "What happened to you?" asks Sean, the bartender. "Jamie O'Conner and me had a fight," says Paddy. "That little O'Conner," says Sean, "He couldn't do that to you, he must have had something in his hand." "That he did," says Paddy, "a shovel is what he had, and a terrible lickin' he gave me with it." "Well," says Sean, "you should have defended yourself. Didn't you have something in your hand?" "That I did," said Paddy, "Mrs. O'Conner's breast, and a thing of beauty it was, but useless in a fight."

A woman was in town on a shopping trip. She found the most perfect shoes in the first shop, and a beautiful dress in the second. She had just entered the third shop where everything had just been reduced fifty percent when her mobile phone rang. It was a female doctor notifying her that her husband had just been in a terrible car accident and was in critical condition in the ICU. The woman told the doctor to tell her husband that she'd be there as soon as possible. When she hung up, she realized she was leaving what was shaping up to be her best day ever shopping in these boutiques, so she decided to just look in two or three more before heading to the hospital. Anyhow, she ended up shopping the rest of the morning, finishing her trip with a cup of coffee and a beautiful chocolate cake compliments of the last shop. She was jubilant. Then she remembered her husband. Feeling guilty, she dashed to the hospital. She saw the doctor in the corridor and asked about her husband's condition. The lady doctor glared at her and shouted, "You went ahead and finished your shopping trip didn't you? I hope you're proud of yourself! While you were out for the past four hours enjoying yourself shopping, your husband has been languishing in the Intensive Care Unit! It's just as well you went ahead and finished, because it's likely be the last shopping trip you will ever make! For the rest of his life he will require round-the-clock care. And he will now be your responsibility!" The woman felt so guilty she broke down and cried and cried. The lady doctor then laughed and said, "I'm just pulling your leg. He's dead. Show me what you bought."

A man wanted an attack dog to protect his business, so he visited a kennel that specialized in attack dogs. The man explained to the kennel owner that he wanted the biggest, meanest, most vicious dog in the kennel, and the owner offered to take the man on a tour of the premises. After they had been walking for a few minutes, they came upon a large dog. He was snarling loudly and biting and clawing at the cage. "He looks like he'd be a pretty good attack dog," said the buyer. "Well, he's not bad," replied the owner, "but I have something better in mind for you." They continued walking around the premises, and after a while they found an even larger, meaner dog than the first. He snarled at the two men and tried to bite them through the wire on his cage. "Ah," said the buyer. "This must be the dog you were referring to earlier." "Well, no," said the owner. "I have something better in mind for you." The men continued their tour. Eventually, they came upon a fairly large dog that was lying quietly on his side, licking his butt. He did not seem to notice as the men approached. "This is the dog I had in mind for you," said the owner. The buyer was flabbergasted. "You're joking!" he exclaimed. "This dog seems quite tame. He doesn't act at all like an attack dog at all. Hell, he's just lying there, licking his butt!" "I know, I know," said the owner. "But you see, he just ate a lawyer, and he's trying to get the taste out of his mouth."

Turning pens, pencils, letter openers and other small projects hones your turning skills; while you produce great gifts for sale or items for thoughtful gifts for loved ones and friends.

The following pages are not a substitute for specific instructions, which will come with or be available from the supplier of your kit, but a compilation of instructions common to most small turning projects.

There are specific steps, which are unique to each project, so read the instructions for your project carefully. This text refers to "pens", but usually the information is applicable to any of many small turning kits.

## **What do I need to get started?**

A home workshop will already have most of the equipment needed to turn pens. A few additional inexpensive tools may be needed. Throughout this text are recommendations for products and techniques that we have found make turning pens easier and help produce a quality project. You will need:

- Pen Kit(s)
- Mandrel with Appropriate Bushings
- Pen Blanks
- CA Glue
- Pen Mill or Belt Sander
- Micro Mesh Foam File (optional)
- Lathe with a Live Center
- Turning Tools
- Sandpaper (ranging from 120 to 12,000 grit)
- Your choice of finish
- Bench Vise or Quick-Grip Clamps
- Wooden Handscrew
- Drill Press
- Band Saw or Table Saw
- Blanks

A "blank" is a general term used to describe whatever material you choose to make your pen from. Blanks are cut to specific sizes for each individual project. Blanks can be in domestic and exotic woods; laminated and dyed woods, such as Dymondwood; "Crushed Velvet" which imitates the classic cellulose acetate pens of the 1930's; and acrylics, impregnated and dyed Maple burl "Wild Wood" and everything in between – deer antler, corian and things you haven't thought of yet...

If you choose to make your own blanks, a band saw is almost indispensable, especially if you are going to turn more than one or two projects. You can use your table saw instead of a band saw, but if you are sawing blanks from expensive exotic or rare wood, the large kerf (width of the cutting path) wastes lots of precious material. A band saw also makes it easier to resaw thicker stock into useable dimensions.

Exact blank length and width are given in the instructions for each project. When getting started, always err on the size of caution and lean to the oversize rather than undersized. You can turn a little extra material off, but you can't add material to an undersized blank.

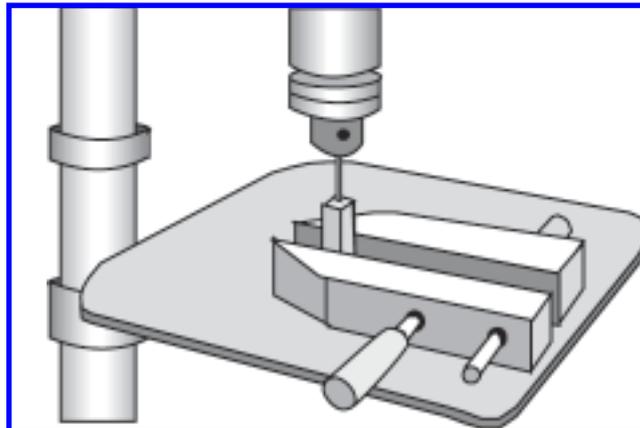
You can grain match blanks, such as for the upper and lower sections of a pen. Add the lengths of the individual blanks together and cut your blank to this length dimension, plus a little extra to allow for the kerf and trimming the blanks square. When assembling your kit, maintain this blank orientation for perfect grain matched pens.

**HINT:** If you are preparing a number of blanks at one time and wish to keep them matched, use an old muffin pan or egg carton to keep matched pairs together.

## Boring the Blank

After a blank is cut to size, it must be bored lengthwise through its centre. An oversize blank gives you more margins for error. Drilling the blanks can be done on the lathe (or with a hand drill if you are steady and brave), but a drill press is faster, more accurate, and you will lose blanks less often. The size of the centre boring is specific for each type project. Draw lines on one end of the blank, connecting opposite corners. The intersection of these lines will be the centre of the blank.

The hole can be easily drilled on the drill press using a handscrew to hold the blank (see illustration #1). With the drill press turned off, align the blank under the bit. Lower the bit until the tip almost touches the blank. Adjust the blank under the bit until they are parallel and tighten the handscrew. Raise the quill, turn on your drill press, and drill through the blank at the centre you located earlier.



**HINT:** Check your drill press table with a machinist's square to make sure it is at 90 degrees to the bit. If the table is off the slightest amount it will cause the bit to lead in that direction and increases the chance that you will bore through the side of your blank or cause it to "blow out", that is, split due to pressure.

**HINT:** When drilling blanks, go slow and withdraw the bit frequently to clean out chips. More blanks are lost due to splitting out during drilling, than during any other operation. Although brad point bits will do the job, Parabolic Flute Bits, specifically designed for superior chip ejection in deep hole boring applications, will drill cleaner and faster with less loss of blanks. Woodcraft Pen Makers Bits feature the parabolic flute design, and are the bits we recommend.

## Sorting out the Parts

Each type of pen, pencil, perfume applicator, etc., has parts that are unique. If you are using a Woodcraft kit, take time to fully read the instructions and familiarize yourself with the different parts before starting.

Until you are comfortable with all the particular parts for a specific project, match the parts to the exploded diagram each time. Some pens and pencils have parts which look identical, but there are subtle differences which prevent the parts from being interchanged. Be careful to select the proper set of components prior to assembly. By following the step by step instructions, and referring to the diagrams for clarification of terms and parts, you should be able to make a quality piece the first time.

## Blanks, Tubes, Glue

Now you're ready to glue the brass tube into the drilled blanks. The brass tubes are the foundation of many small turning projects. The brass tubes are glued into the wood blanks, and after turning, hold the other parts of your project by press fit. Again, carefully select the proper length/size brass tubes. Some kits have two different length tubes. The tubes can be glued in place with cyanoacrylate glue (our favorite because of the quick set up time) or two part epoxy. The proper gluing of the tube is critical to avoid problems when turning.

Test fit the tube in the blank before gluing. The tube should slide in without having to force it. If the fit requires force to insert the tube, you will scrape the glue from the outside of the tube as you insert it, resulting in a weak bond or the tube will become fixed part way into the blank.

**HINT:** Different woods bore and react to the changes in stress within the blank differently. Always test fit your brass tubes before gluing. If you know you are using the correct bit, but yet the fit is too tight, redrill and slightly ream the hole.

Roughen the outside of the tubes with 180 or 220 grit sandpaper to remove any tarnish or lacquer and provide a better bonding surface for your glue. We like to stand our blanks on end and put a few drops of glue in the blank before putting glue on the tube. This gives the glue in the blank time to run down the inside of the hole, which increases the likelihood of uniform gluing when you insert the tube. Hold the tube by one end and liberally coat all of the tube possible with glue. Insert the tube steadily into the top of the blank; while rotating the tube to ensure the entire inside of the blank receives glue and any excess glue is forced out the bottom of the blank. Pushing the tube into the blank from the bottom forces excess glue up and allows it to run down into the tube. Wear disposable gloves while gluing up your blanks and set your glued up blanks on wax paper, so they don't adhere to your workbench. Allow plenty of time for the glue to dry completely to prevent your project from adhering to your pen mill or mandrel. Use of a CA Accelerator will speed the drying time of CA glues.

**HINT:** Purchase extra brass tubes for the type of pens or projects you are turning. They are frequently lost due to bad gluing, defects in a blank, or mistakes in pressing. You can turn the blank down to the brass tube if you have a bad blank, but the time wasted in trying to save a tube is excessive when tubes are so inexpensive. Ask for them when you order your small turning project kit(s).

## Square Ends

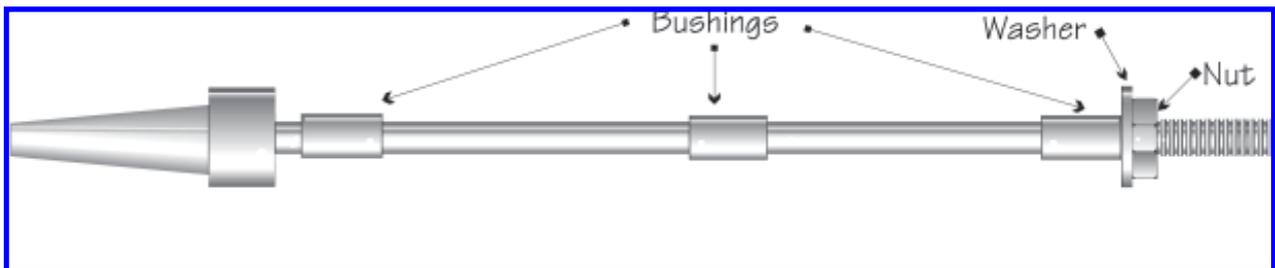
All that is left is to trim and square the ends of the blanks and you're ready for the lathe! The ends of the blanks have to be trimmed flush with the brass tube to prevent splitting the wood when press fitting parts together. This clean, square cut ensures the metal press fit parts seat flush with no gaps in the pen after it is assembled.

Squaring and trimming can be accomplished with a belt or disc sander (for the VERY brave) or with a Pen Mill (better idea – see illustration #5). The pen mill is a quick, easy way to ensure square ends when you don't have access to a power sander. The pen mill, which is turned by hand, has two sets of cutters. The guide, which passes through the tube, cuts and removes any excess glue from inside the tube. Removal of this glue is very important for the proper fit and function of several of the kits. The shoulder of the mill cuts and trims the end of the blank flush with the brass tube.

## When a Blank Becomes a Barrel

Almost all pen, pencil, letter opener, key ring and other small turning projects require a mandrel for turning on the lathe. The Mandrel is mounted onto the lathes headstock and the blanks are mounted to this. Uniformity is achieved by using bushing sets with outside diameters dedicated to individual projects and inside diameters common to the mandrel. In other words, if you are turning regular twist pens and want to switch to making Parker style pens, all that is required is sliding the three twist pen bushings off the mandrel and sliding the Parker bushings on.

The mandrel is available in #1 & #2 Morse Tapers for lathes with Morse Taper bored headstocks. The mandrel can also be purchased without the MT adapter, so it can be held in a compression chuck or three jawed chuck.



Mount your mandrel in the lathe's headstock and remove the mandrel hex nut and washer. Follow the instructions for the particular kit you are turning, i.e. slide the proper bushing on the mandrel, then the blank (making sure the brass tube goes over the corresponding shoulder on the bushing, if required), the second bushing and so on. If your kit uses three bushings, mark the middle bushing and the bushing next to the tailstock so they can be used in the same position in the future. Slight distortions occur on the 1st and 3rd bushing when the mandrel is over tightened, and could prevent the proper seating of the tubes if the bushings are not always installed in the same order. We used a punch and put a single punch mark on the centre bushing and two marks on the 3rd or bushing closest to the tail stock.

After installing the bushings and blanks, place the washer on the mandrel and tighten the hex nut just tight enough to keep the blanks from spinning on the mandrel while turning. Do not over tighten! Over tightening may distort a brass tube and make assembly difficult, but most often will crack the blank. It is better to leave the mandrel too loose. If the blank spins on the mandrel when you make contact with your turning tools, stop and slightly tighten the nut. Repeat this process until the blanks are secured in place. After a few projects you will develop the "feel" for the right amount of pressure required to hold the blanks securely.

After installing the blanks and bushings on the mandrel, bring your tailstock with a live (ball bearing) centre up to the mandrel, and lock it in place. Screw the ram (the portion of the tailstock that moves out and in) out until the ball bearing centre just comes in contact with the inside of the dimpled or cupped end of the mandrel shaft. Do not over tighten the tailstock, or you will bow the mandrel, resulting in oval, off centre pens! If you severely over tighten the tailstock, the mandrel will stay bowed and have to be replaced.

All woodworkers have their own favourite tools and techniques for turning pens. Almost everyone starts with a 3/4" roughing gouge, turning the blank down to within a 1/16" or 1/32" of the bushings. From this point some switch to a scraper to gently scrape down to the bushings. More experienced turners often switch to a skew chisel and smoothly cut the blank down to sanding size; while others stick with the large roughing gouge, rolling it over until it cuts like a skew to finish.

There is another method of removing stock to the finished (bushing) diameter. It doesn't improve your turning skills, but if you are worried about ruining a one of a kind set of blanks, no one will ever know but you! After turning the blanks to within approximately 1/32" of the bushings, stop your lathe and remove the tool rest. Wrap a small block of wood cut to the length of your blank with 120 grit sandpaper and hold this block against your blank as it spins. Sand the blank down until it is a few thousandths of an inch larger than the bushings, then do your final sanding. After final sanding your blank has now become a "barrel". This method actually ensures the sides of your barrel are exactly parallel and produces a perfectly symmetrical pen barrel.

**HINT:** If you discover a small void or tear-out in a turned barrel, coat the area with Super Glue Adhesive, coat the adhesive with turning dust from the same wood to fill the defect, spray the area with Super Glue Accelerator, and sand as usual.

## Finally, Final Sanding

How much do you have to sand to be finished? Until you are happy with the finish you achieve. Most turners progress through grits starting at 240 through 700 to 12,000. We like to use cloth strip abrasive for the initial grits. With the tool rest removed and the lathe set to its highest speed, loop a strip of sandpaper, cut to approximately 1" wide x 12" long, around the turning blanks and gently pull the loop of sandpaper against the blanks. Move the sandpaper back and forth across the blanks changing grits progressively as the blanks smooth. Be careful and cautious! With the blanks spinning a little sanding goes a long way. Do not sand the bushings! You will change their diameter and your metal parts will not align with the next barrels you turn. After using regular sand paper, we like to switch to Micro-Mesh for a final, high gloss finish. Available in sheets, pads or sanding sticks, Micro-Mesh has superior durability to other abrasives available in ultra fine grits. Our favourite for small turnings are the sanding sticks. The foam "file" is coated with 2,400 and 4,000 grit on one side, 12,000 grit on the other, giving an ultimate polished surface to finish. The foam also has some "give" which allows it to conform slightly to your turning. Remember to keep these files moving, if you don't the heat build-ups from friction will melt the file and possibly destroy your blanks (TIP: a little water will help your sanding along).

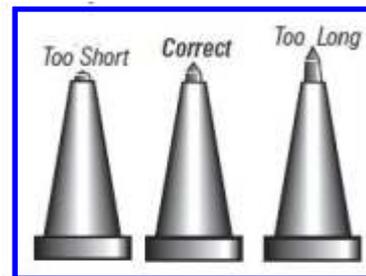
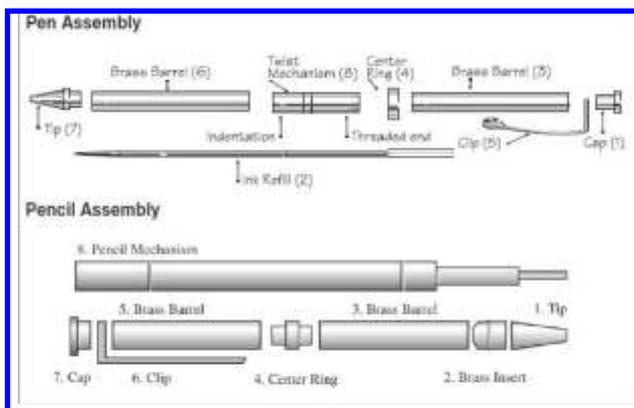
## Finishing

Many people have seen and/or tried just about everything available to finish a pen. Most have not found a glossy finish which will withstand constant use. Natural body oils and wear on a heavily used pen will dull any finish. PPP (Perfect Pen Polish) by HUT Wax, which is a combination of synthetic waxes and inert polishing compounds, gives a quick, durable finish and is applied; while the barrels are still on the lathe. Also, wax finishes are easily refurbished after they wear. There is the perennial favourite of EEE and Shellawax, but once again, eventually will wear down/discolour like most finishes. One that I have tried is a finish called Isoguard which is a Watty lacquer that is available in a range of different gloss finishes. I have tried the semi gloss and in the jar it separates into two distinct layers. To use it shake the jar and get the mixed semi-gloss finish, or just use the un-mixed fluid as a matt finish. The only drawback is that it comes as 4 litre or 20 litre tins! I know that Bruce Leadbeatter sells it in recycled pasta sauce jars! For me, it is a very durable finish on timber that is not too shiny or "plasticly" looking. I'm sure it's available from bigger paint and similar stores.

## Assembling the Pen, or Your Last Chance to Ruin Your Work!

Pretty much every supplier who sells pen kits has instructions to cover the assembly of the turning project. Almost all of the small turnings are assembled by press fitting. Assembly order is critical. For example, if you press the twist mechanism in the lower barrel of a pen prior to the nib, the twist mechanism will most likely push in too far for the pen to operate before the nib is seated. Making this kind of error will ruin a project.

**HINT:** If you have "grain matched" blanks for the upper and lower tubes of a pen, be sure to align the grain before pressing the two halves together. This is especially important when assembling Parker style pens, since the top of the pen cannot be removed after assembly to re-orient the grain.



There are several methods of pressing the parts together. A woodworking bench vise or metal bench vise, which will open far enough to accommodate the parts, work well. If your vise has metal jaw faces they need to be padded with wood, plastic or any material with some give to prevent distorting or scratching the parts as pressure is applied. Quick Grip Clamps also provide an easy, controllable means of pressing parts. Regardless of what you use to press with, go slow, and keep the parts square with the jaws of your press and parallel to the pen barrel. If the parts are slightly cocked in the press they will jam, and as you add pressure, destroy your project. I know that the purist will cluck their tongues but I personally use a small wooden mallet to assemble my pens, which works fine for me and I have learned to judge how hard to hit the pen kits. A piece of hardwood turned in the lathe to fit into your drill press with a flat surface will do nicely as most everyone has a drill press. See above:

**HINT:** If you have "grain matched" blanks for the upper and lower tubes of a pen, be sure to align the grain before pressing the two halves together. This is especially important when assembling Parker style pens, since the top of the pen cannot be removed after assembly to re-orient the grain.

One of the first things you need to do when you are getting started in woodturning, is to purchase your tools. There are two basic ways to acquire a starter set of tools: 1.) Purchase a basic set of tools from a manufacturer or 2.) Purchase individual tools and build your own set. For most new woodturners, I recommend that you choose option two, *build your own set*. While it may be tempting to just buy a basic set of tools from your favourite manufacturer, it may not be the best choice for you in the long run. Tool sets typically require you to settle for a general purpose collection, which usually contain tools that you may not need, or want initially.

Woodturning tools are basically divided between spindle tools and faceplate turning tools. Spindle tools are typically used to turn spindle projects like pens and table legs, where the grain of the wood is parallel to the bed of the lathe. Faceplate tools are typically used to turn bowls, platters and other projects, where the grain turns perpendicular to the bed of the lathe. Specialty tools are also available including tools designed for deep hollowing, center saving, threading, texturing and more.

## **Alloy Choices**

Numerous tool alloys are available in modern woodturning tools however, two main alloys are commonly used, M2 High Speed Steel (HSS) and Powder Metal technology steel, including the ASP 2030 and ASP 2060 alloys. If you're just getting started, choose M2 HSS for most of your woodturning tools. It's the least expensive alloy available in the high speed steel range and it offers very good edge life for the money. Although more exotic steels are available that offer increased edge life, they can cost several times more than a basic M2 HSS tool of the same size. Once you are more established and your interests are more clearly defined, you can look to the expensive exotic tool steels to meet specific requirements.

## **M2 HSS**

M2 HSS is the industry standard alloy in woodturning, with an edge that can last approximately 5 - 6 times as long as traditional high carbon steel. M2 HSS can maintain its edge even if "blued" during the grinding/sharpening process. M2 HSS tools are economical and offer excellent value. M2 HSS is now available from some manufacturers in cryogenically treated versions. These tools are specially treated at temperatures of -300 degrees below zero. This treatment increases the durability and edge holding capability of the base tool steel approximately 250% or more.

## **ASP Powder Metal**

Powder metal steel is a special type of tool steel that can hold its edge up to 4.5 times longer than traditional M2 HSS, depending on the particular alloy used. ASP powder metal tool steels offer exceptional edge life and are more expensive than M2 HSS. If you're working very abrasive timbers, or prefer longer edge life on your tools, a few powder metal tools in your workshop will be a welcome addition to your chisel inventory.

## **How Are Turning Tools Measured?**

Most spindle tools are measured by the diameter of the round tool shaft. Most bowl gouges are measured by the width of the flute, with the diameter of the shaft being approximately 1/8" larger than the width of the flute. When selecting turning tools, bear in mind that many woodturning tools have multiple applications. This means that one turning tool may in effect, have many different uses.

## **Determining What Woodturning Tools You Need To Get Started**

The first step in selecting which woodturning tools you need to get started, is to decide if you want to turn spindle projects, faceplate projects, or maybe a little of both. Next, you need to determine what size lathe you will be using, mini, intermediate, or large. Obviously, larger projects on big lathes require larger tools than what you would need with small and medium sized lathes.

## **Tools To Consider Purchasing**

The following basic tool list is suitable for a beginner woodturner, organized by the type of tool. This list assumes you want to do a variety of spindle and faceplate projects and you're turning on a lathe that swings 12", or less. Lathe swing is defined as twice the distance from the lathe bed to the centre of the spindle. Looked at another way, the swing is the maximum diameter round blank that a lathe can turn without hitting the bed. If your lathe is larger or smaller than the example above, you will need to adjust the sizes of tools listed to meet your specific requirements.

### **Spindle Gouges**

1/4", 3/8" and 1/2" spindle gouges. These will be your mainstay for spindle work and fine detail work. They can also be used on the outside of bowls for detail work, but never on the inside. Spindle gouges are unsuitable for bowl hollowing work.

### **Bowl Gouges**

1/2" deep fluted bowl gouge for rough-out work and bulk wood removal. A 3/8" deep fluted bowl gouge would also be very useful for finishing cuts.

### **Detail Gouges**

If your budget allows it, a 3/8" or 7/16" detail gouge would be useful for reaching long distances off the tool rest. Detail gouges feature a shallow flute, which adds rigidity to the shaft and reduces vibrations.

### **Parting Tools**

Two main styles are needed a 3/16" diamond parting tool for general work and deep parting cuts and an ultra-thin kerf 1/16" tool for minimal waste when grain matching, working on boxes, pens etc.

### **Scrapers**

A thick scraper is a great tool to use occasionally during bowl turning. The best scrapers are thick and wide with the 3/8" x 1.5" half round nose being a good overall choice. In addition, if your budget allows it, add a 3/8" x 1.5" dual angle scraper. This tool is an excellent choice for shear scraping of many faceplate projects.

### **Skew Chisels**

If you're doing a lot of spindle work, a Skew Chisel is a must have to produce glass smooth surfaces right off the tool. A 3/4" or a 1" skew chisel would be a good choice. There are several styles including a straight skew, rounded skew, oval skew and full round skew. Most of my students prefer the straight skew, or rounded skew when learning this tool.

## Micro Turning Tools

If you anticipate doing lots of bowl and platter detail work, or smaller spindle type projects such as pens, small inlays, vases etc, a few micro turning tools are nice to have on hand. Among the more useful are 1/4" and 3/16" micro spindle gouges, a 1/4" micro round nose scraper and a 1/4" micro skew chisel. You will use these regularly for various types of detail work on your projects.

Micro tools by their very nature are small in size, with very small bevels and short handles. This allows you to get into some really tight areas with ease and execute certain tasks that would be difficult, if not impossible with other (larger) tools. The micro bevels take a very light cut, allowing you to achieve near glass-smooth surfaces right off the gouge. As we all know, if you have to do a lot of sanding on fine detail you will probably destroy it, or radically change the exterior profile. Having the ability to get such a smooth surface off the gouge is invaluable, because your crisp detail stays intact and only requires the lightest of sanding protocols to prepare it for finishing.

I know at the start I said that it was better to build your own kit of chisels, but in the micro chisels it works out to be more economical to buy a boxed set.

## Ernie Newman's Woodturners Quiz - The Questions

1. Which of the following species are mentioned in the Bible: Apple, Ebony, Palm?
2. Can animal bone be successfully turned on a wood lathe
3. Spigots are turned on both ends of a spindle so it may be held in a chuck from either end. This should allow the work-piece to run true no matter which end is held in the chuck so that holes bored from both ends meet. However, sometimes the work-piece doesn't run true when reverse chucked. Why?
4. Give two bandsaw safety measures.
5. Early wood glues were made from A) fish B) milk or C) animal hides?

1. Apple, Ebony and Palm are all mentioned in the Bible.
2. Animal bone can be successfully scraped and cut on a wood lathe. It is suitable for buttons, bobbins, chess pieces, inlays and thread chasing. Select fully dried bones to reduce the smell and avoid breathing the dust.
3. The most common reason that work-pieces don't run true when reverse chucked is that one or both spigots are not shaped accurately. Tight contact around the spigot is important but good contact between the chuck jaws and the spigot shoulder is also essential. Another reason that work doesn't run true is that a soft material such as leather is used as a washer or spacer between the chuck and headstock. If a spacer is necessary then it should be turned from a hard material to an even thickness [not sawn or sanded] so the chuck runs true.

The work may not run true if the chuck jaws are loose. Most jaws can be tightened with an Allen key supplied with the chuck.

The work may not run true if the headstock spindle and tailstock quill [barrel] are not accurately aligned. This may occur even if the centres meet. Sometimes this problem can be solved by packing the tailstock with shims or by re-shaping the tracking guide under the tailstock, that is, the section that sits in the bed of the lathe. This may be done by grinding but some tailstocks have a screw which can be rotated to adjust the alignment of the tailstock.

4. Keep fingers 100 mm from the blade - use push sticks on small pieces.  
Lower the upper blade guides.  
Support the wood so it cannot roll.  
Grip round stock very firmly - use a clamp when the blade has coarse teeth.  
Use the fence, cradles, jigs, etc, to keep the wood secure.  
Keep hands anchored on the table or the fence.  
Use thin plywood to cover gaps in the throat piece when cutting small work..  
Leave square stock on one or both ends of turning to simplify cutting [eg, egg split turning].  
If others are present when a blade breaks then stay with the bandsaw until you the upper wheel stops otherwise someone may touch the blade and it may grab. This could take several minutes.
5. Early wood glues were made from fish, milk, cheese, egg yolk, tree resins and rice but for thousands of years the most commonly used wood glue was made from animal hides.



G' day Scott,

I read with great interest in Ken Jackson's story "involved Trees" last issue of By hand and Eye. Presented here is a follow up story.

We have here in Heathcote road Moorebank, a unique, strange and well known gum Tree.

It is one tree with two separate trunks.

Many people have photographed it, a lot of artists have painted it, over the years local schools have sketched and painted it for school projects etc.

A painting of this tree is in the local foyer of the Liverpool Council Chambers. (At one point the council had a fenced off garden around this tree.

I have enclosed photo's for the readers interest.

And NO!!!! They won't let us cut it down for woodturning!

John Jewell Macarthur

## 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	28 Stn. Highland
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 7
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	Thursday	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 ,3,10,17,24	Sep ,4,11,18,25
Oct 18	Oct 6,13,20,27	Oct 7,14,21,28	Oct 1,8,15,22,29	Oct 2,9,16,23,30
Nov 15	Nov 3,10,17,24	Nov 4,11,18,25	Nov 5,12,19,26	Nov 6,13,20,27
Dec 20	Dec 1,8,15	Dec 2,9,16	Dec 3,10,17,24,31	Dec 4,11,18

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 President Eddie Catford 9837 3311  
 Ladies days are held regularly organised by Anna Dawes 9638 6995

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Bankstown holds its monthly Saturday meetings on the first Saturday of every month, and of course, all other affiliated groups' members are welcome to attend. The day starts at any time after 8.00am, and is set to finish at 4.00pm. The address is the Girl Guides Hall in Waldron Road, Chester Hill, 2 doors East of the Chester Hill Fire Station.

Our monthly Tuesday night meetings are held at the same place on the second Tuesday every month, from 6.00pm to 9.00pm, and of course, all members are welcome to attend.

Meetings subs are \$5.00, and there are 8 lathes available at every meeting, although at some meetings there is a wait, depending on how many members are present. Our regular attendance is in the area of 25 to 40, so bring your own lunch (or buy it locally) on the Saturday, and plenty of tea or coffee is available at both meetings.

Our August meeting was attended by 32 keen members, and the usual hive of activity was evident, although sometimes, even without asking, Michael received more "helpful" information and advice than he could cope with on the day. The ongoing situation where, when 5 woodturners get together, at least 6 different opinions are expressed, was very much apparent, especially to Michael.

Happily, Michael DID return for our September meeting, so he was not too overwhelmed by it all, although he did not try to turn anything at that meeting, but was happy just to watch and ask questions. 25 members were present, and the usual 8 lathes were in use, and lots of chisel sharpening done on the day.

Our group will be participating in the Villawood Spring Festival on October 26, all day, and this exposure may gain a few new members. One of our past members, Wayne Worrall, who now lives on the NSW South coast, called in to say hello at this meeting, and it is always good to catch up with past members.



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) 98173083

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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Lindsay Skinner welcomed the 25 members and 2 visitors to our monthly meeting held at Annangrove. There were apologies from Greg Croker and Keith Day. With Greg Croker being away overseas there was no news with respect to guild activity.

Our S & T commenced with Russell Pinch displaying two pepper mills each some 300 mm in length. One had been turned from Red gum and the other from Jacaranda. Russell had also turned a small Tea candle bowl from an unidentified pole wood obtained when the Sydney Hospital was demolished. As well as a large Camphor Laurel bowl some 400 mm in diameter, Russell related that during the turning process a dig in had occurred as a result of being interrupted by his wife and therefore it was all "her fault" that there had to be made a change in design.

John Markham had turned a lidded box from Radiator Pine. He had made the box as a test piece in order to practice the different methods of removing and hollowing the inside section of a box. John also showed a desk clock, the clock mechanism was mounted into a Brown Mallee burl. The timber had been ebonised using a mixture made from vinegar and old nails. The burl had been buffed finished using wax.

Martin Nielsen showed a lidded chalice or urn with a pedestal base and a finial top. The chalice had been turned from Camphor laurel showing good colour and highlighting the coloured sap wood that ran through the centre of the turned item. Martin had also made a small desk clock that had been inserted into a Silky Oak polygonal shaped blank and finished by buffing with Shellwax and EEE. Martin explained how he had made several sanding discs that had been backed with Velcro and held by having a centrally located bolt in the disc. He had also made a buffing pad from a lambskin paint roller with turned inserts in the open ends and mounted between centers in the lathe. The discs were passed around for the members to examine.

John Knight had turned a lidded box from American Oak the outside of which had been carved using a Dremil. The carving were in an Asian or oriental style and highlighted the timber used in constructing the box.

Rusty Manola displayed two small lidded boxes; the first had been turned using Silky Oak, the other from FOG wood (found on ground). Both items were nicely finished and would be suited to holding rings.

Eddy Watts had been busy turning four furniture legs from Cherry timber and finished using Ultra shine.

Elwyn Muller showed his attempt of Alastair Bennett's twist fluted box (demonstrated at last months meeting). Elwyn proceeded to create 12 flutes on the outside of the lidded box. He admitted that he encountered problems in achieving evenness in the depth of the flutes, the chipping of timber when turning against the grain, the rigidity of the jig "whatever could go wrong did" said Elwyn. The timber that was used in creating the twist turned box was Paperbark. *(This may have contributed to the problems encountered but you should be congratulated for having a go. Well done Ed.)*

Ian Raper had entered the "jewelry business" by turning two decorative rings/ necklace pendants using a method of off-centre turning. One pendant was turned from Mulberry and the other consisted of Huon Pine and Cedar laminated together to show the contrast in colour.

John Markham had collected a list of email links of different wood turners and tool sites and these were distributed to members present.

After lunch, Lindsay demonstrated and discussed split turning and the use of brown paper to hold two blanks glued together during the turning process.

He also mentioned that by cutting out the required shape or pattern required using coloured cardboard and sandwiching this between two timber blanks. Then mount the glued up blank in between centers on the lathe. By removing the excess timber until the coloured edge of the paper emerges one will achieve the pattern or shape required. This method will only work if the shape is equal on both sides of the centre line and that the cut out pattern is glued on the centre line of the blanks.

By then splitting the turned blank along the paper line the turned item can be remounted on the lathe at 90 degrees and a bowl shape can be turned on the inside face of the split turned item. The ends can be shaped and carved to create a very individual and unique turned piece. It was during this process that Lindsay displayed on several occasions the strength and holding capabilities of wood glues compared with timber blocks.

The method of turning the Neil Scobie's erosion bowls was discussed and Lindsay demonstrated the tools used to make the grooves and holes that are found on the rim of the bowls.

Lindsay also demonstrated how the legs were made to support the bowl by carving away the waste timbers. In addition he also showed how the curved legs were made.

Our thanks to Lindsay for a very informative afternoon enjoyed by all.

Next month for homework, you guessed it, an item of split turning.

Keep turning.

PS, for next month's meeting we will have the **Plane Man** with us, a meeting not to be missed.

Some dates of interest, for your diary.

Sept 4-6: Canberra Timber & Woodworking with wood Show.

Sept 25-27: Hasting woodworkers Guild Exhibition at Port Macquarie

Oct 16-18: Melbourne Timber & Working with Wood Show

Nov 1-7: Grafton, Northern Rivers Woodworkers Association, 2009 Jacaranda Woodwork Display

Well what a busy 2 months since my last report. The WWW Show is now over for another year and we can now get back to the business of working for our various associations. At Macarthur we had a Bunnings BBQ on 11<sup>th</sup> July at Bonnyrigg and still another one on Friday 17<sup>th</sup> July at Hoxton Park (*We were the first group to try out this Friday Trade Day*) and we were fairly successful at both venues. Other associations should take advantage of the generous support Bunnings offers. They supply the BBQ, gas, tables, cleaning equipment, etc. All you have to supply is the food and drinks, it's great. We have planned another 2 BBQ's in September and hope to have several more before the end of the year.

#### COMING EVENTS

**Wednesday 12<sup>th</sup> August** is our mini day at Franks, 48 Engesta Ave., South Camden from 11 am

**Sunday 30<sup>th</sup> August** is our maxi day at the Robert Townson High School, Raby, from 10am *This day we will be each making and/or bringing our best spinning, finger thrown, tops.*

**Sunday 6<sup>th</sup> September**, although it's Fathers Day, we will be hosting a BBQ at Bunnings, Campbelltown from 8am till 4:30pm.

**Wednesday 9<sup>th</sup> September** is our mini day at Franks, 48 Engesta Ave., South Camden from 11 am

**Friday 25<sup>th</sup> September** we will be hosting a BBQ at Bunnings, Hoxton Park from 8am till 4:30pm.

**Sunday 27<sup>th</sup> September** is our maxi day at the Robert Townson High School, Raby, from 10am

Keep Turning

Chris

Menai Region Woodturners are suckers for any type of charity. In recent months, we have been making "sensory boards" for children who are blind or seriously visually impaired. The boards are simple pieces of 3 mm MDF board with a series of shapes glued to them that the children can obtain sensory input from and learn about the world they cannot see, and in many cases, hear. The work is simple and repetitive but it is amazing how much can be produced when a group of 20 or more "Woodies" get together. More importantly, the dedicated teachers who work with these children did not have the machinery, skills and manpower to produce the sensory boards. These teachers are thanking their lucky stars for the day they contacted Menai Woodturners.

More recently, we have been working with a Perth-based organisation called Samaritan's Purse, which sends shoeboxes of small Christmas presents to children in Third World countries. For our part, Menai Woodturners has been turning skipping rope handles for the Samaritan's Purse people to attach to rope. So far, we have produced over 200 handles. We are told such a simple present is enough to put a huge smile on the faces of these children in desperate need. That's all we need at Menai Woodturners

We were inundated with Candle Stick Holders which was our nominated challenge for the month. We had candle stick holders of every shape and size, even the judges have given up. We feel it is too hard to decide whether we look for size (smallest, biggest, thickest, thinnest), timber, workmanship, originality, degree of difficulty or so on and so on. So we will just continue on with what we have which is a really fabulous show of participation by our members.

June McKimmie led the way today, showing us one of the very first things she turned which was believe it or not; you guessed it a candle stick holder. She also showed candle stick holders which she described as “Concentric Rings”.

While waiting to catch a plane when she was overseas June was biding her time between flights browsing around the shops at the airport when she noticed some rather unusual candle stick holders, what you see below is the result of what caught her attention.



Graham Truelove showed a Christmas decoration candlestick holder with captured rings, a use for a small banksia cone and one that he said was a copy from a very rare piece. (No- body was fooled).

Meg Webster showed from Tasmanian Oak a Wee Willy Winkie candle stick holder

Gary Cox always on the lookout found a couple of already turned staircase banisters. All he had to do was improvise. He also found a use for banksia





Gorgi Armen. Would you believe all made by hand with help of a round rasp and a lot of skill



Robert Morton - have a look at this one Robert's son would watch him turning and always wanted to have a go. This candle stick holder with a little bit of help from dad was made by him at 10 years of age. Robert showed another that he made which he said was very good for blackouts (yeah ok Rob) and another that he made from 3 pieces of different timber.



Jack Butler (Jacaranda Jack) five sided pieces made from---strangely enough---jacaranda. Also guess what a fine set of candlestick holders not from jacaranda but from wattle radiata.



Paul Johnson-Walker here is a goodie from an old camellia, bark and all, from his backyard.



Norm has very kindly donated his candle stick holder to the Club to sell to assist with our fund raising to help with our donations to charities. Nice thought Norm



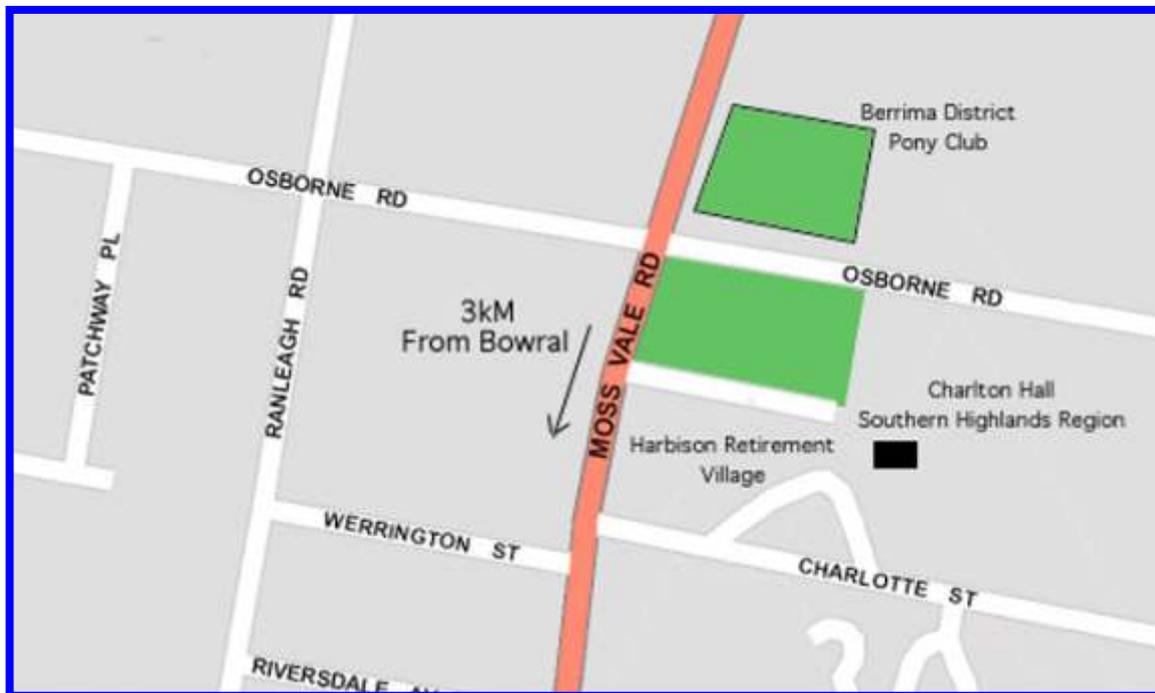
Aaron Ehrlich said it was called a partly turned Egyptian candle stick



Rupert Linn thinks he has come up with a major advance in automotive design. Rupert said his candle stick holder car could be a forerunner to the oil problems throughout the world, a solar powered car. He said it would also be very safe because if you speed in this type of car your candle will go out and you will run out of power.

Norm McArthur - Always thinking Norm - made from hairy oak when coated with enough coats of lacquer is not hairy anymore.

Southern Highlands Woodies meet on the fourth Saturday of the month at the HarbisonCare Village, South of Bowral. Take the Moss Vale road out of Bowral for about 3km, look for the pony club on your left and HarbisonCare is immediately after it, also on the left. Enter the village and head for the North East corner.



The Saturday meeting normally includes a casual working session, followed by lunch and then a guest demonstrator who provides some expert guidance on some woodturning related issue. Lunch is available at a small cost.

Southern Highlands Woodies also meet every Friday and conduct a 'hands on' meeting where attendees participate and turn with some guidance and assistance from other members. With 7 lathes in use, these tend to be busy and fun days.

The Saturday meetings start at 10.00am and conclude around 4.00pm while the Friday meetings start at 9.30am and conclude at 12.30pm.

# Wood-eze

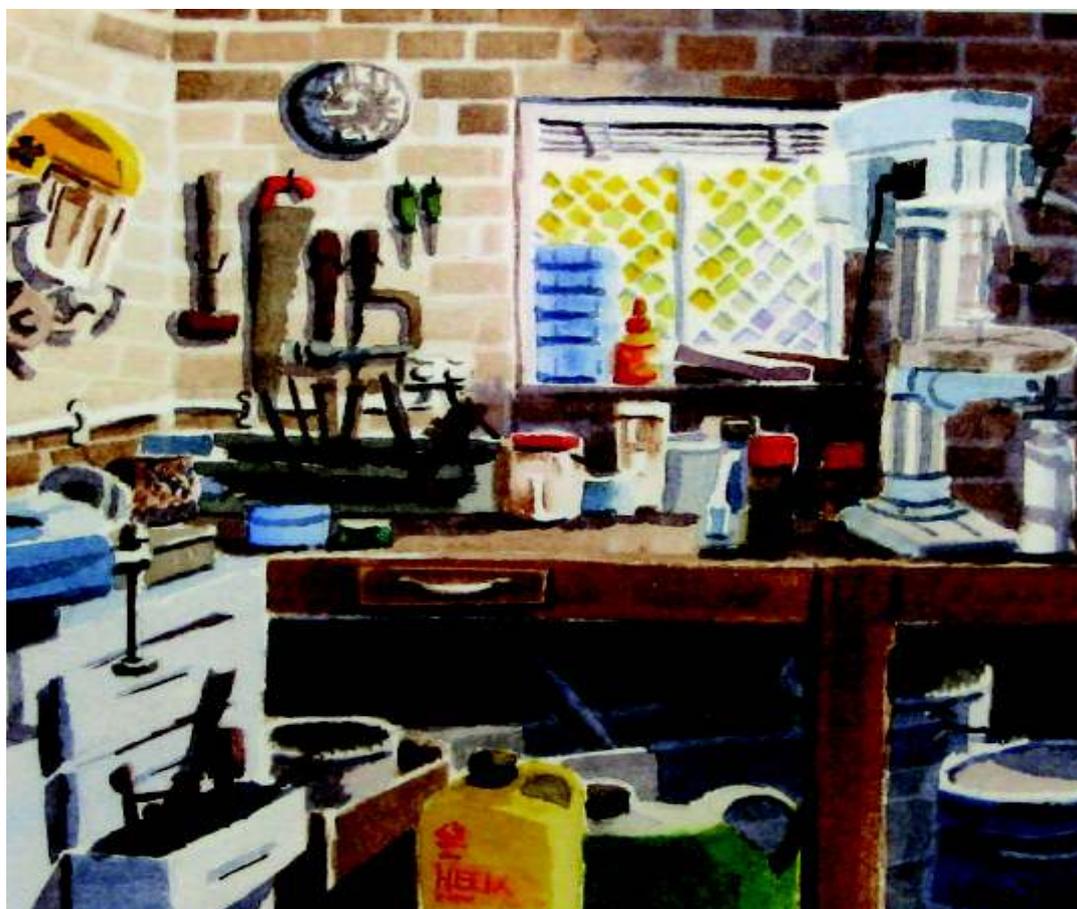
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**Southern Region Woodturners Inc.**

**Wood & Craft Creations 2009**

**On**

**Saturday, 24 October 2009, between 9.00am and 4.00pm.**

**Sunday, 25 October 2009, between 9.00am and 3.00pm.**

**At**

**Cubby House, Oyster Bay Oval**

**Como Road Oyster Bay**

**(Opposite Scylla Road)**

This year Southern Region Woodturners Inc. in conjunction with Triton Owners Club Inc, Sydney Woodcarvers Group Inc, The Marquetry Guild and Southern Papermakers, will be presenting the Wood & Craft Creations Exhibition for the year 2009.

**Guessing Competition:**

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

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

**Demonstrations:**

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

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

**Admission:** Free

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

**Children's Activities**

Our Local SES members will provide Colouring-in-Books also Toy Truck and a low level Flying Fox rides.

**Light Refreshments:**

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

For Further information phone

John Field

Ph 02 9525 4653



Erich Aldinger  
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Erich Aldinger  
Silky Oak Bowl  
Finish: Epi-Glass



John Malssiak  
Red Ash & Pine  
Finish: 7008



Graham Murray  
Huon Pine lidded bowl  
Finish: Friction Polish



Anna Dawes  
Burl bowl



Graham Murray  
Eucalyptus Burl bowl  
Finish: Friction Polish



Anna Dawes  
Burl bowl



Allan Phelps  
Pedestal bowl; Pacific maple  
Stain, filled, Estapol satin



Allan Phelps  
Three bowls  
Salvaged and re-finished



Dom Vaticana  
European Beech Tray  
Finish: Estapol



Dom Vaticana  
Bowl  
Camphor Laurel



Dom Vaticana  
Bowl  
Jacaranda



George Wells  
Decorated Cake Stand  
Pinus Magnifica



Hans Freke  
Laminated bowl  
Cypress Pine; varnish



George Wells  
Decorated Cake Stand  
Pinus Magnifica



Show & Tell Table  
A good variety for display

Many times in my life an “authority figure” has turned to me and, in a seriously disapproving voice, intoned, “The Road to HELL is paved with Good Intentions”. This has usually happened immediately after I’ve been caught in an obvious disappointment and have only been able to offer up, “Well, I did my best...” or even more pathetically whimper, “I tried...” Somehow, they are always three meters taller than I, dark haired and have a bearing that offers no dispute, as if I would have ever been bold enough to do so...

And, they are quite right: The Road to HELL is definitely paved with Good Intentions...

But if you have a close and thoughtful read of the Bible... so is the Road to Heaven...

Please note; I use the Bible as a reference here only because it is the one that I have read most often and am most familiar. I do not intend to dismiss or in any way denigrate the Bhagavad-Gita, the Koran, the Book of Mormon, or any other book of Holy Scripture (even the I Ching. I personally draw the line at Mao’s “Little Red Book”, but I do understand if others want to include it). The point is that any book that is intended to improve the “condition” of mankind, and to encourage us to be more kindly, aware, responsive and helpful to the living things around us also has as a theme that you are required to do “Good Works”, i.e. to show that your intentions are good. It is quite certain that they do not suggest “Bad Intentions” will get you in...

So what’s the difference between being on the road to Hell or building up credit towards Heaven? Well, it’s got to be: Success.

If you are successful in your Good Intentions, then you have done a Good Deed. And if you are not successful, then all the Good Intentions in the world won’t help. That is what the familiar phrase is trying to teach us.

The same is true when you head off to your shed to begin some woodturning. I, for one, always have Good Intentions when I start for the garage for what I anticipate as a session in a “small part of heaven”. But, as with the rest of life, success is not always guaranteed. So how do we improve our chances?

Well, I think the answer is equally obvious: preparation.

Yes, skill, knowledge, good wood, good tools and so on. All of these have to be there. But the real cornerstone is preparation. A good tool won’t do you any good if it is not sharp. Knowing what you need to do won’t help if you haven’t got the right tool to do it. Even skill doesn’t help, if you haven’t practiced enough. And all the good wood in the world won’t help if you chose the “wrong one” to make something. Little things, like looking it over to make sure it is the right size and grain, tapping it lightly against the lathe bed to listen for any hidden cracks, mounting it in the right chuck, and so on.

But I would like to add one more to this list: know what you are going to do before you start. Just “whacking” a piece of wood on and starting can be fun, and even educational, but your finished piece is very unlikely to be anything more than a “Good Intention”. Plan it... and I know this will invoke a groan: draw up at least a sketch before hand. It doesn’t have to be a fully functional architectural plan, just something that will set in your mind the path you are planning to follow. If you do so, then your Good Intentions will be more likely to put you on the road to Heaven, rather than the road to Hell.

## 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.