

# BY HAND & EYE



The official newsletter of the Sydney Woodturners Guild Inc.

**September 2014** Close off dates for articles for November  
B H & E will be Friday 10th November 2014 Edited by Scott Rollo

## NEWSFLASH!!!

Playing with Fire!!!

Portrait of a woodturner

Eastern has a new home!!!

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

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Hello fellow Woodturners,

Ah, the smell of Camphor Laurel in the morning can mean only one thing, a woodturner is busy making another exciting and individual piece.

This past two months has been relatively quiet for the Guild and yet time seems to pass so quickly and again our editor needed to send me a prompt to produce this report. (I get it right one edition then slip back into my old ways for the next).

I hope some of you took up my challenge and sought out a member of your region to nominate for a Guild position and the nominations need to reach the Secretary by the second half of October . I have asked a couple of people myself and it is not hard you just need to believe the person will bring good ideas and the willingness to promote the Guild and our craft. Also being on the Guild Committee does not take up that much time (most roles anyway).

I was invited to the 25 year anniversary of Western Sydney Woodturners, and I decided to attend as I had not been to the Lalor park site. I was very surprised to see several other Guild members there. I feel this proves that even though Western felt they could not remain part of the Guild, we can still be friends. The day was a good one with a large attendance. I found out that we woodturners can be a secretive lot. I met a friend and old work colleague at the day, whom I have known for over 30 years and until that day I did not know he was an avid woodturner. This is an example of how we do not inform others of our hobbies and skills, I think we should try to mention to as many friends and work colleagues (if you are still working or if you keep in contact with past work colleagues) that we are woodturners and it might surprise us that others also share own passion. Spread the word !!!

One of our long serving life members recently embarked and returned from a Woodturning Cruise and I hope he will or has written an article for BH&E. I believe there were several high profile international turners on the cruise and they all had a turn (pardon the pun) at making a baseball with stitches and engraving. Photos in emails were very good. Keep an eye out for the article in this edition or the next.

Well I have rambled on again for almost a page so I feel it is time to wind up.

A popular TV personality closed his program with the line;

“You be nice to each other”

A line which I feel says it all, except for one addition STAY SAFE!!!!

Hasso Constantin,

President ,

Sydney Woodturners Guild Inc

Well it's that time of the year again where we are faced with new committees being formed everywhere!

This is true for all guild related clubs as well as the guild committee and even though we can't all volunteer to be on the committees of our respective clubs, it is time for some people to get out of their comfort zones and to "step up".

There is a reality within clubs that while it sounds like old wives tails, it is absolutely true (remembering perception is reality here...) that 5% of the membership does 95% of the work within each club. 5%???

Now there is some club's out there with huge membership bases, who will tell you that there is no relationship between membership base and participation on committees of the members....dammit!!!

I can guarantee that in changes of committee's across our entire region, there would not have been more than a handful of changes across whole committees. Plural...it really is deck chairs on the Titanic

For some reason the people in this city, the membership of clubs do not relate being a member with being on a committee...but if they don't fill in the roles available and simply rely on the same faces doing the roles over and over again, then you just might find that several or all get sick of shouldering the load together - all at once - and now you're looking to fill 4 roles not just one outgoing president...

I am told by so many retired folk that they are far busier in retirement than they ever were in their working careers...be that as it may, it is incumbent upon you all to at least try and contribute to your clubs.

Don't be that person who only takes out of their clubs and puts nothing back in return...these roles are not like your taking on the Prime Ministers gig here.....it's woodturning...and as such you already enjoy doing it...so all this is.....is just organizing it a bit...and making a salad roll every now and then...

BUT, something to remember, for a club to be incorporated it needs several of the key roles in the club and the controlling committee to be appointed each time there is an annual general meeting. So these key roles must be there in order for you to stay an incorporated club and be all legal like....you dig???

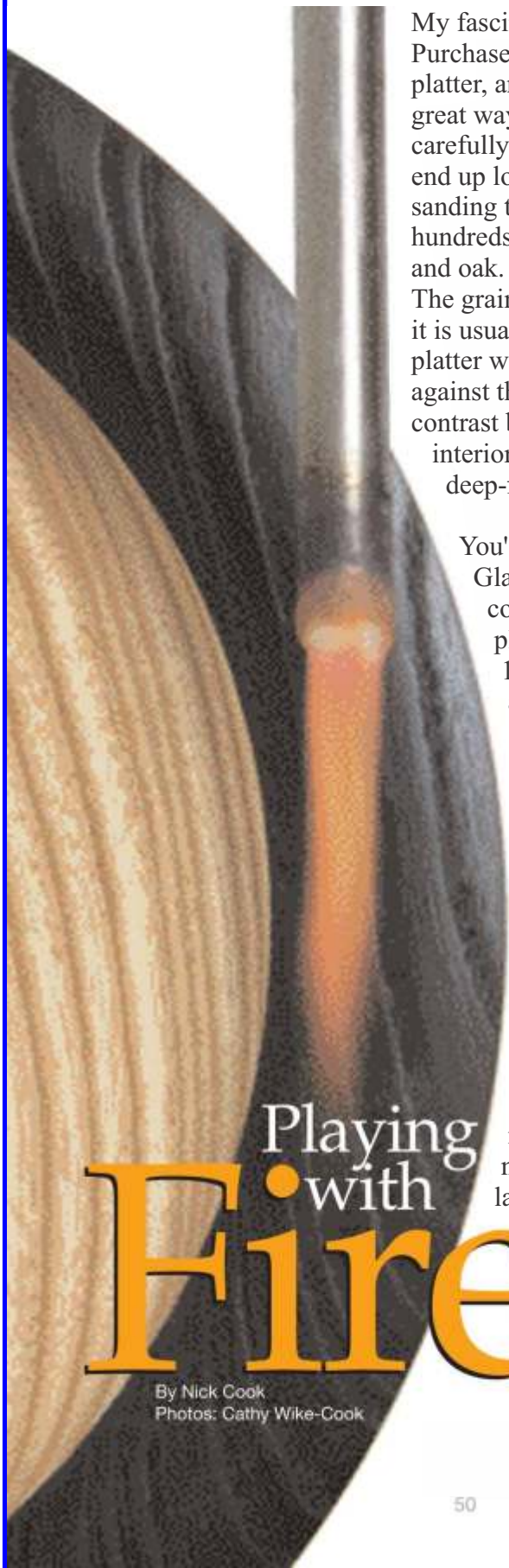
That goes doubly so for the Guild Committee - and I know that there could be several of these key roles up for grabs this year...so it is as important as ever to make sure that you have your three club representatives attending meetings and being aware of the goings on in the Guild...for you see the Guild committee can only come from these club representatives.

So it is important that the people taking on these roles are aware that they could be called upon to be a member of the Guild Committee - no higher calling than a woodturner can aspire to...but seriously folks...The A.G.M for the Guild is in November and there will be roles to fill...time for some new blood!

For the Guild to be successful and prosper, we need people from within Driving us along to wherever the Guild is going....a lot depends on your voice...tell us what you want...let your Guild Reps know if you are unhappy or happy with the direction the Guild is headed....

As for the By Hand and Eye, it continues to exacerbate me with the ALMOST total lack of care from the members (still a few people helping me along) as the frustration of doing it with only a handful of people sending stories or articles....those who have, I thank you from the bottom of my heart.

Turn Safe, Turn often!!!



My fascination with fire started in 1993 at the AAW symposium in Purchase, New York. I watched Australian Vic Wood burn the rim of a platter, and I was immediately hooked. At first, I thought it would be a great way to avoid having to sand. Boy, was I wrong. You really need to carefully sand the surface before you start the burn. Otherwise, it will end up looking like you didn't spend enough time sanding the platter. Since watching Vic, I have turned and burned literally hundreds of plates and platters. I have used ash, cherry, maple, myrtle, and oak. All hardwoods work well but my favorite is ash. The grain and figure of ash works superbly with the burning process, and it is usually available in larger widths and more affordable prices for platter work. I think you will like the effects of the black burned rim against the creamy natural color of the interior of the piece. I also like the contrast between the undulations of the rim and the smooth surface of the interior. Tools and turning stock I primarily turn this project with a 3/8" deep-fluted bowl gouge with a side grind and a 3/8" bedan tool.

You'll need a screw chuck and a 4-jaw chuck. I prefer the Jerry Glaser screw chucks because the threads are cut deeper and are considerably sharper than any other I have used. For this size platter, I like the security that a 1/2" chuck provides better than a 1/4". I always start with kiln-dried lumber. Green wood and even air-dried blocks are less stable. They are more likely to check and crack and will certainly distort more than dry wood. Thicker stock is also better; the heat will radically distort thin material.

For this article, select 8 / 4 ash, 12" wide. With a compass, lay out the 12"-diameter circle. Then cut a round disc on the bandsaw. Determine which side will be the face or top of the finished piece and drill a 3/8" hole in the center for a screw chuck.

#### TURN THE OUTSIDE

Turn the outside First, attach the blank to the screw chuck and make sure the face of the chuck fits snugly against the blank. If not, the blank will not run true. Mount the screw chuck onto your lathe. Next, position the tool rest at

# Playing with Fire Techniques for creating a burned-rim bowl

By Nick Cook  
Photos: Cathy Wike-Cook





After cutting the round blank, mount a 1/2" screw chuck in the center. Check that the chuck fits snugly against the blank.



After turning the surface flat with a 3/8" deep-fluted bowl gouge, check for flatness with a 12" combination square.



With a 3/8" bedan tool, cut the scroll-chuck recess. Many turners believe a slightly convex bottom has strong eye appeal.



To mark off the foot of the plate, scribe a 5 1/2"- to 6"-diameter circle. The foot should be about one half the platter diameter.

90 degrees to the axis of the lathe, just below the center and about 1/4" from the face of the blank. Rotate the piece by hand to ensure clearance. Start the lathe at 750 to 1000 rpm for roughing the blank with a 3/8" deep-fluted bowl gouge.

Hold the bowl gouge tool handle down with the flute almost upright and place the bevel parallel to the surface you plan to leave. Start your first cut at the rim and finish at the center

of the blank. One to three very light cuts should flatten the surface and produce a flat starting point. This cut is especially important if you're turning rough-sawn material.....

Once the surface is flat, locate and mark the center. I use a vernier scale or compass to scribe a 2"—diameter circle for the recess to accommodate my scroll chuck. Then cut the recess with a 3/8" bedan tool. Rather than making

the recess flat, I usually make the bottom slightly convex, leaving it just a little higher in the center than the perimeter. In my eyes, this looks better than a flat surface.

After cutting the recess, scribe a 5 1/2" to 6"-diameter circle for the foot of the 12" piece. On a plate or platter, I try to make the foot approximately one half the overall diameter of the piece. (Less than half will make the finished piece a little top heavy and less stable.)

### SHAPE THE BOTTOM

It is important at this point to create a curve from the beginning. If you start making straight cuts, you will leave little room to form a continuous curve from the foot to the rim. I use the same 3/8" bowl gouge to shape the bottom.

Set the tool rest at 45 degrees and at the edge of the work piece. Hold the handle downward, with the flute at about 45 degrees and start the cut about 1/2" in from the edge of the platter.....

Each cut is made with your body—not with your hands. I keep the handle perpendicular to the surface being cut and against my body. Start each cut a little closer to the foot and make each cut toward the rim. Continue making successive cuts until you have one curve from the foot to within 1/8" of the rim. Use the tip of the tool to define the foot.

For variety, try straight, chamfered, and curved feet. I lean toward the charnfered foot for most of my platters.

After shaping the bottom of the piece, make finishing cuts to get rid of tear-out, ridges, and uneven surfaces. I use the longest part of the bevel on the same 3/8" bowl gouge to make this type of finishing cut. Here's how.

Hold the tool in an almost vertical position with the handle against your thigh for support. Then lay the heel of the bevel against the wood. With absolutely no pressure at all, pull the tool from the foot to the rim. This cut will produce what I refer to as angel-hair shavings that will flow down the flute of the tool. This



With a 3/8" bowl gouge, keep the handle perpendicular to the surface. The tool rest is positioned at 45 degrees.



Use the tip of your bowl gouge to define the perimeter of the platter's foot. This photo shows detailing a chamfered foot.



With your thigh as support, hold the bowl gouge nearly vertical to make finishing cuts. When you rest the heel of the bevel against the wood, you should see fine angel-hair shavings peeling off the platter.

shearing action will leave about as fine a surface as you can produce with a tool. It also reduces the amount of sanding required. To make ridges more visible, place a light directly over the blank.

### SAND THE BOTTOM

Once you're satisfied with the surface, start sanding. I prefer a power-sanding technique with a fairly stiff pad. (I have learned that using softer pads on ash and other open-grain woods produces an undulated surface.) I turn the

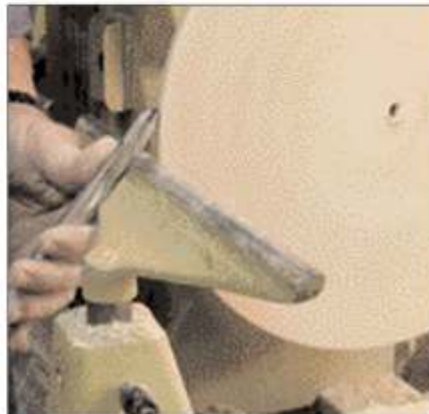
lathe speed down to about 500 rpm for sanding.

If you executed a good finishing cut, you should be able to start with 150-grit sandpaper; Coarser grits will cause deep sanding marks that are hard to remove. Work your way through 180 grit and finish up with 220 grit on the power sanding. I also sand the surface by hand with the grain, without the lathe running to get rid of any cross-grain sanding marks. Remove the blank from the screw chuck.





With the lathe running at about 500 rpm, begin power-sanding the platter bottom with a stiff 3"-diameter pad.



To produce a clean rim, hold the bowl gouge nearly vertical. The gouge flute should face right.



Lightly tighten the scroll-chuck jaws in the recess. To check for proper seating, rotate the chuck before fully tightening.



On the lathe, lay out a 1 1/2"-wide rim. This platter will have a crown centered about 3/4" from the platter's edge.

**TURN THE RIM.....**  
Place the blank facedown on the bed of your lathe. Fully close the jaws of the chuck and insert it into the recess. Lightly tighten the chuck, then rotate it within the recess to make sure it is properly seated. Once seated, fully tighten the chuck. Screw the chuck onto your lathe .  
Place the tool rest parallel to the axis of the lathe, just below center and 1/4" from the edge of the blank. Rotate the blank by hand to ensure clearance. Make

several light cuts from the back to the face of the piece with the bowl gouge handle almost vertical and the flute facing to the right. This should produce a clean surface. Avoid lifting the handle, as it can catch the end grain and cause the edge to split off. Always cut from left to right to avoid tear — O u t . . . . .  
on the underside of the piece, which you've already finish-sanded. Also avoid checking the piece with your finger when the lathe is running—you're liable to get cut. Stop the machine and

inspect the surface visually. Make sure you remove all saw marks. Rotate the tool rest across the face of the piece, just below center and 1/4" from the surface. Make the same cut from rim to center that you used for the platter bottom. Several light cuts should **FLATTEN THE SURFACE** .  
Now, determine the width and shape of your rim. On this 12" piece, a 1 1/2"-wide rim looks nice. My favorite shape is a slight crown. To plan this, measure in 1 1/2" from the edge, then make a pencil line and another just 3/4" from the edge, which will be the **c r o w n o f t h e r i m** . Creating the crown is just like rolling a bead. You can do this with any one of several tools. I continue turning with the same 3 / 8 " **b o w l g o u g e** . Roll your gouge to the right from the centerline and then roll the tool to the left from the centerline—just remember to leave the centerline. Place the bevel against the surface at the centerline and gently lift the handle. Roll the tool first to the right and then to the left. Use extreme care to avoid making the edge of the rim too thin. If it starts getting thin, flatten it again. Here is where your technique will vary from turning a traditional platter. Rather than going ahead and opening the interior of the piece, continue to work with the rim. Power-sand the crowned rim with 150-, 180-, and finally 220-grit sandpaper. Then handsand the surface with the grain to eliminate cross-sanding marks.

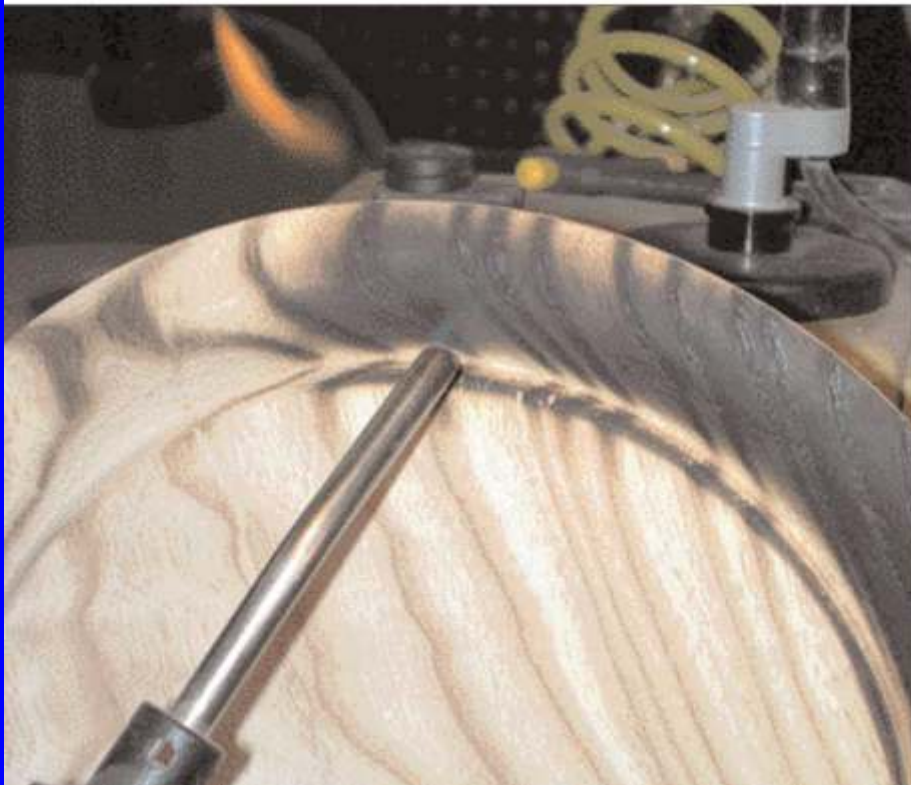
**BURN THE RIM.....**

With that done, you must thoroughly clear all the shavings and dust from the lathe and blow the dust from the blank. I use a propane torch for my burning. I've tried mapp gas but found it burns too hot for this detailing work. You'll also need a container of clean water and a medium-grit SM Scotchbrite pad. To keep water off your lathe, cover the ways with plastic bags. Be sure to have a fire extinguisher close at hand.

Do not attempt to burn the piece with the lathe running! Ignite the torch and start by lightly waving the flame over the surface. Always direct the flame toward the perimeter of the piece to avoid having it burn the outer surface of the rim. The first thing you will see is the summer growth or softer grain

turning dark. This is a nice effect if you can do it evenly. The surface will start to look similar to zebra wood. I prefer to continue to burn the surface deeper. As the surface gets hotter and darkens, it may catch fire. Do not panic! Grab the Scotchbrite pad, dip it in the water, and wet the surface. This will extinguish the flame. The more you burn, the more you will learn how close to the surface and how long to leave the flame in one spot. Use the handwheel to rotate the piece as you continue to burn. Once you have uniformly blackened the rim, cut back the surface with the Scotchbrite pad. This will abrade into the softer grain and leave the harder areas standing higher. I repeat the process until the surface pleases my eyes. The final rim should appear to have

uniform undulations over the surface. At this point, you may wish to make V cuts through the burned rim to reveal the Wood's original, unburned color. **TURN THE INTERIOR** Position the tool rest across the face of the piece, just below the center and about 1/4" from the face. From here on, the technique is just like it is for any other plate or platter..... Place the tip of your bowl gouge on the surface just to the left of the center hole. The flute should be facing in, with the handle level and at approximately 45 degrees across the face of the piece. As you break through the surface with the tool tip, roll the flute upright and pull the handle around toward you in an arch while maintaining its level position. This will keep the bevel



After burning the entire rim, cut back the scorched ash with a medium-grit 3M Scotchbrite pad dipped in water. Soft grain will abrade first.

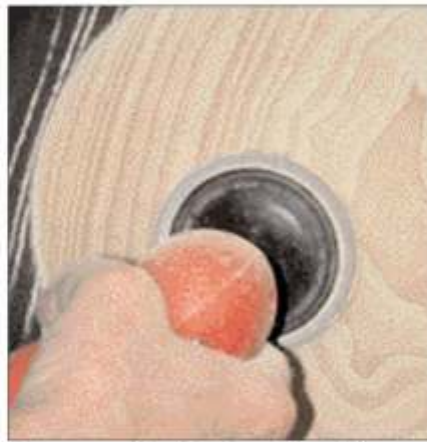
With a propane torch, begin scorching the platter rim. The tip of the flame gently kisses the freshly turned rim.

American Woodturner Summer 2005





As you approach the rim, take lighter cuts with the bowl gouge. This will ensure a crisp line at the rim.



Power-sand the interior with a 3"-diameter pad. It's a good idea to sand domestic hardwoods to 220 grit.



Two lines about 1/4" apart in the recess will provide you with an excellent place to sign your platter.



supporting the cut as you make one continuous curve through the platter interior.

Continue with consecutive light cuts as you work out toward the rim. Avoid taking heavy cuts that may cause tear-out in the end-grain areas. As you near the rim, take lighter cuts to ensure a clean line between the rim and the interior. You can also under—cut the rim slightly to give the appearance of more depth. Power-sand as described above to 220 grit. I've found that sanding beyond 220 grit on most domestic woods is usually a waste of time prior to the application of the first coat of finish or sealer. (You may continue through 400 grit or even higher after the wood is sealed.) Remove the chuck marks After thoroughly sanding the piece, remove it from the chuck. You can use a variety of methods to remove all indications of the expanding chuck on the bottom. One of the easiest techniques is

to use the oversize or jumbo jaws that are available for most scroll chucks. You can also use a jam chuck or a vacuum chuck.

There are also several details that will enhance the bottom of the piece. I like to keep it simple and just remove the straight recess by chamfering it slightly inward toward the center. Scribe two lines within the recess about 1/4" apart. This gives you a place to sign and date your work. I prefer a signature tip on a burning tool to sign my pieces as shown above right.

#### APPLY FINISH

My favorite finish on burned pieces is a clear flat or matte lacquer. This will intensify the depth of the charred wood by eliminating any sheen. Your most important task is to get rid of all the sanding dust. Thoroughly blow out any dust on or in the surface of the rim; a small speck of dust on the burned rim will show up like a sore thumb.

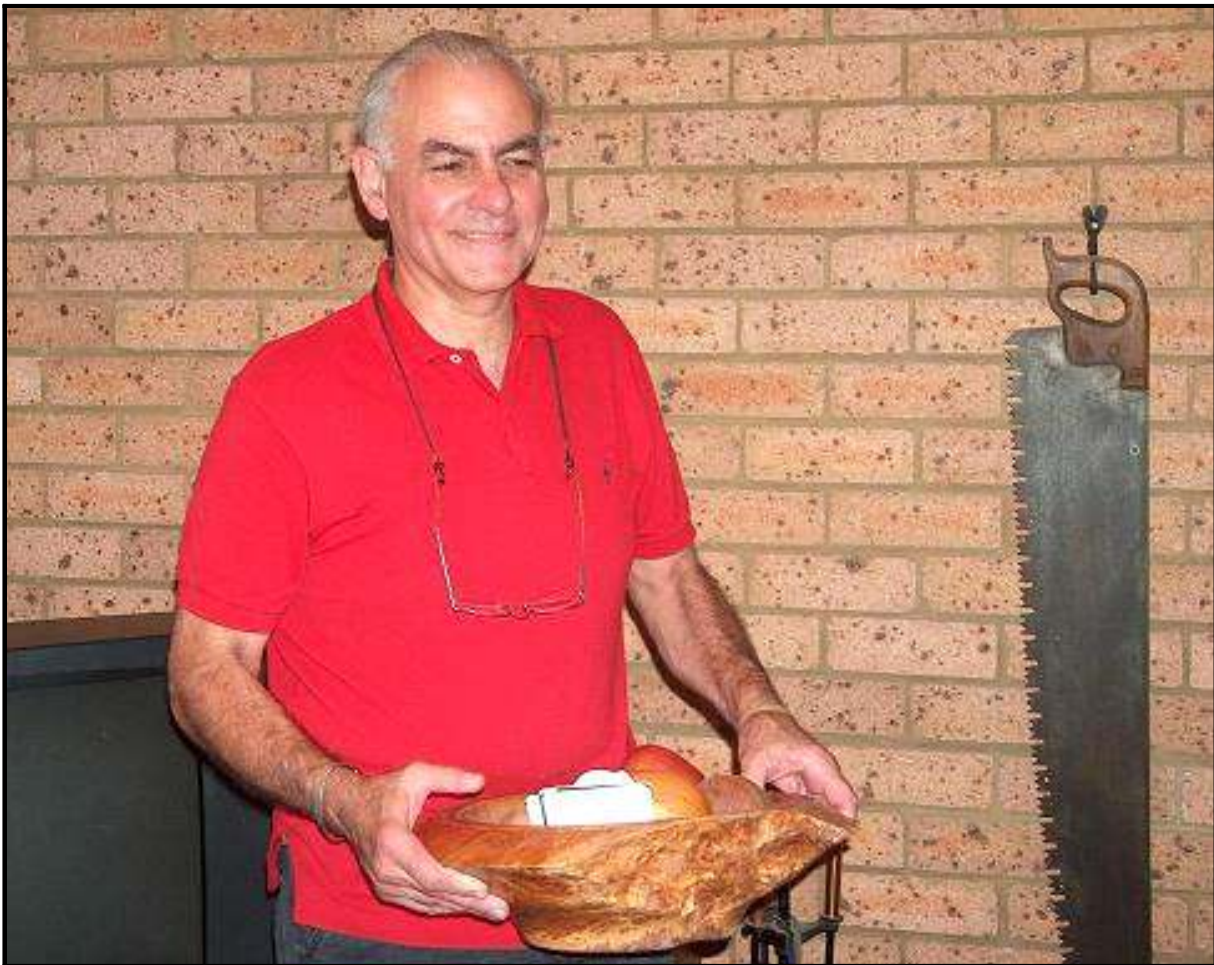
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## Mario Dato #555

By Alec Bendeli

Mario's introduction to the Guild was similar to several other members. An attendance at a show or club kindled an interest in further exploring the craft of woodturning. He attended an open day (at John Ewart's workshop) several years ago where he met Jim Dorbis who introduced him to the Guild. For those who did not know Jim, he was a great turner and a raconteur. Jim invited him to his home for discussions on techniques and tool handling. Of course, this meant joining the Guild as Mario was not allowed to approach any wood with Jim's tools. And, as they say, the rest is history.



At the tender age of 16, he completed his schooling in Port-Said (Egypt) where he became multilingual. Mario accompanied his parents when they migrated by ship to Australia in 1964. He recounted that during his last years at school he would visit a local cobbler and observed him creating, crafting and mending shoes. After his arrival in Australia, Mario used his passion for shoemaking to land a job in the shoe manufacture industry. Several years later, in partnership with his brother, he started his own factory. He named several extremely well known celebrities who wear his creations. Each item is individually designed and lovingly crafted by Mario.

His interest in woodturning started about 39 years ago when his wife's uncle gave him a gift of a Hyco lathe that he still uses. He practised techniques that he picked up from reading books. Jim Dorbis later became his mentor and best friend and taught him much about woodturning. Mario aspires one day to be as good as Jim! Jim left a good legacy and love of the craft to many Guild members. Mario also took lessons at Mike Darlow's workshop when it existed in Chippendale.

Mario has turned a variety of items ranging from wooden pens, acrylic pens and clocks. He casts his own acrylic coloured pen blanks and then turns and fits the pen mechanisms. His speciality is turning clock fixtures from solid or laminated wood which he mostly gives away as gifts. He recalls custom-



made clocks whose hour positions were made of buttons and sewing machine parts for a seamstress, mains plugs and sockets for an electrical contractor and nuts and bolts for an engineering firm. Mario also turns the usual paraphernalia, such as platters, bowls and spheres produced by most woodturners.

His says that his best piece is a large Coolabah burl bowl (see photo) which he turned 1995. It has a nice finish, a beautiful feel and most of all it is actually completed in contrast to several rough turned bowls still waiting for “an inspiration”. He hates to churn good wood into sawdust when hollowing bowls and so prefers using the Leady ring cutter to cut rings out of a plank. These he laminates and then turns a bowl from the conglutinated structure. His finish usually consists of a couple of sprayed-on coats of automotive Duco (applied in a well ventilated spray booth). He expressed that some may think that this is ‘uncool’, but says that it dries quickly and gives a great finish.

When asked about his biggest disaster, Mario recalled the incident he had with an Arbortec while shaping a piece of wood. His left hand was steadying the wood and his right hand was holding the Arbortec. The shaping was progressing well when suddenly the Arbortec grabbed and sliced over his left middle finger resulting in 12 stitches. He knew he was very lucky... and the lesson learnt from his mistake was that the angle grinder must always be held with **both** hands. One hand holds the motor body while the other hand grips the side handle and to follow the manufacturer’s instructions regarding the correct grip for the particular cutter. There have been cases of the Arbortec earlier carving tool “grabbing” . I do have the latest Arbortec carver and I am aware that Arbortec insists that if their tool is held and operated precisely as shown in the instructions then “grabbing” is practically eliminated. I constantly keep reminding my children that the secret to any job is how to hold it safely and then let the tool do its task as you gently guide it. Mario recalls another instance where a laminated item he was turning flew apart and hit a metal can. The sound is still buzzing in his ears!! He now not only glues the pieces but also uses dowels for extra security. Experience and mistakes have taught him important lessons.

Mario’s other hobby is metalwork and spray-painting. He attended Meadowbank TAFE where he learnt welding and brazing. He used the TAFE as a recruiting ground for potential woodturners. He is also a member of the Traditional Trade Tools group and taught shoe making at Ultimo TAFE to a cohort of 18 students.

He is actively involved in the Eastern region where he maintains the attendance books, caters all regional events, attends other regional meetings, and is always on the lookout for new members. With enthusiasts such as Mario, I feel this region will be on a steady growth path.

His advice is to “watch and learn from other competent turners”. On a final note, Mario said that if anybody needs pieces of leather for strops or buffing wheels, go and see him and have a chat.

Alec Bendeli



# Cyanoacrylate: Everything You Need to Know:

## Cyanoacrylate (sigh-an-no-ack-rill-ate)

.....

Let's face it in woodturning there's no more versatile glue than the ubiquitous Super Glue... whatever brand name or label they are all pretty much the same thing – Cyanoacrylate... and as Woodturners don't we just love it!!!

When cyanoacrylates first burst onto the scene with distinctive trade names like Crazy Glue, Super Glue and Hot Stuff, they brought unimagined speed to the field of adhesives. Cyanoacrylate (or CA in shorthand) is the fastest setting of all adhesives. A variety of formulations exist from ultra-thin to thick gels, and with setting times that vary from just one or two seconds to over a minute. They are all clear, waterproof, and require no clamping, so you can simply hold parts in place until the glue sets. CA is triggered by either moisture or alkalines, but once it starts to cure it continues on its own, making it a true one part self-crosslinking adhesive.

## Characteristics

Cyanoacrylate is instant adhesive, so you have little or no time to align parts. Manufacturers offer very watery versions, which are too thin to be gap filling and only work on perfectly mated parts, or gap filling thick versions which usually dry slower and work better on wood. CA will bond a variety of materials including glass, ceramics, plastic, abalone, etc., and special versions are offered to deal with oily woods and bonding metals to wood. It can be used at almost any temperature both indoors and out. In all cases, CA forms a permanent waterproof bond, but you can reverse it with high heat (above 350 degrees F) or a special debonder solvent.

## Use For:

- Fast setting or where clamping is impossible
  - Repairs (it will stick to old glue)
  - Glue size to seal end grain before staining
  - Crack or gouge filler when added to sawdust
  - Mounting green or dry blocks for turning
  - Finish on green or dry wood
  - Repairing chips in high tech finishes
- Wood sealer to eliminate pinholes, and it case hardens

**Avoid:**

- Complicated assemblies requiring long open time
- Jobs where glue cost is an issue (it's expensive)

**Oddball Uses**

Cyanoacrylate has been used for fingerprint analysis, solidifying fragile bones during archeological digs, repairing the crushed shell of a live tortoise, sealing petrified wood for lapidary, repairing a crumbling smokestack, assembling satellites, and gluing live bait to fish hooks.

**Using the Adhesive.....**

Start with a clean, dry surface. Apply CA to one side of the joint, then quickly press the parts together and hold them until the glue sets, usually in less than a minute. Don't spread out the drop or bead, but instead let it squash when you join the parts. The more CA is spread out, the faster it will cure, and it won't cure in a large puddle. Use the smallest amount you need. Normally, one drop covers one square inch, but you'll need more on porous surfaces including most woods. Excess glue does not add more strength. For very absorbent wood or open grain, use one of the thick formulations. CA cures slower on acidic woods like mahogany and oak, but you can use accelerator to overcome that. (see below – About Accelerator) . To avoid clogging the tip, don't touch it to the work or any surface, and don't poke pins or nails into the opening either. If it does clog, unscrew the cap and remove the plug by pushing it through, or by soaking the cap in debonder. The debonding solvent is nitromethane, known to racing buffs as funny car fuel. Acetone will work in a pinch, but it works VERY slowly. It is a good idea to always have a bottle of debonder on hand, especially since you are likely to glue yourself to something at some point. Trust me, it's inevitable.

Cyanoacrylate will stick to finish, but applying paste wax will block the glue. On the other hand, you can glue to a finished surface, something few adhesives will do. It will stick to old glue, so it's ideal for repair work. CA is also frequently used to fill small chips in lacquer, polyurethane, and polyester finishes. Turners and luthiers fill cracks and small voids in raw wood by filling them with sanding dust, then dropping CA into the powder to form a solid plug. Thin versions will seep into even the smallest of fractures. Because it is moisture activated, it will work on wet wood, green wood, and pressure treated wood. Some folks use it as a finish or as a sealer under other finishes. Some turners alternate wet-on-wet coats of CA and boiled linseed oil to create an instant curing, extra hard oil finish.

**About Accelerator**

It seems odd that the fastest of all glues would need an accelerator, but it actually does more than just speed up the cure. You'll get a better bond on oily or high acid content woods if you spray or wipe accelerator on one side of the joint before putting glue on the other. You can also speed up a bond by spraying accelerator on it after the parts are together. There are two common types of accelerators.

When you use those that say “flammable” on the container, wait 60 seconds after you apply it before you join the parts, or before you spray accelerator onto a glued surface. Spraying these accelerators too soon can turn the glue white. For non-flammable accelerators, there is no waiting time needed. Wiping one side of the joint with water, alcohol, or baking soda also speeds the cure, but results in a substantially weaker glue bond and can also turn the glue white.

## Warnings

It's a good idea to wear disposable gloves and goggles to keep the glue off your hands and out of your eyes. CA is a bit like cutting onions in that the fumes are irritating to your eyes and lungs, but not particularly harmful. Contrary to internet rumor, CA is not carcinogenic and it does not contain cyanide. However, it is flammable. It will stick to skin, so be careful not to glue yourself to objects or you might end up as the topic of the next *American Pie* movie.

## Storage and Shelf Life

How long CA lasts is affected by the size of the container. Smaller amounts have a shorter shelf life than larger ones. A 2 oz bottle will last at least a year at room temperature. Do not refrigerate opened containers as that can clog the tip and make the glue harden in the container. You can double the shelf life by freezing, but only unopened bottles. Let them warm to room temperature before you open them and don't refreeze them.

## Other Important Information

- Some formulations are oily and/or hard to adhere woods
- Mixed materials – yes
- Some (NOT all) can be used for gap filling
- No clamping required
- Open time: a few seconds
- Cure time: under a minute
- Waterproof
- Submersible
- Apply to one side
  
- Neither expands nor contracts while curing
- Emits irritating and/or dangerous vapors

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

***Note: Only freeze unopened bottles.***



OK, chances are that like most of us you always make sure to put the top back on as soon as you're finished using the glue, right? Ever notice how your nozzles clog up and sometimes the glue hardens in the bottle before you ever get to use it all? It turns out that **a lack of oxygen is one of the primary conditions that causes CA glue to cure**. So from now on, **when you open a new bottle of CA throw away the top!**

It may sound crazy, but this will extend the life of your glue in the bottle. If you're concerned about spilling it, make a bench top holder by drilling "bottle- sized" holes in a 2" thick block of wood. Make sure you keep it away from any source that creates much dust.

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

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

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

**When using CA glue to repair cracks or voids we would be well advised to test a spot on a waste scrap.** If the wood is hard (like cherry or maple) then any dark marks from runaway glue will only be on

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

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

Acetone can be used as a solvent but it is not as fast acting. You can soak clogged tips in it to clean them up. Also, water in a mist bottle will serve as a cheap activator but will cause white foaming.

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

## FOOLS RUSH IN WHERE ANGELS FEAR TO TREAD.

OR

## HOW EASTERN REGION GOT THEIR SHED.

When I first joined Eastern Region I found a small very close group of Woodturners who met once a month at some ones house for a chat and a bite to eat and did some turning. For me it was a bit daunting as I was not, and am not, a great turner. I lack patience. However these gentlemen made me feel very welcome.

In fact they made me so welcome that they made me their representative at Guild meetings. At these meetings it became obvious to me that many of the regions were bigger than Eastern. With a little research it became obvious that all the other regions had a permanent home and to some degree this contributed to their bigger size. This was particularly so in the case of the then Western Region. While never envious of them I was certainly impressed by their success.

I put it to the group that Eastern should look into a permanent home and the group agreed. In October 2011 I wrote a large number of letters to all the local councils and the Scout association asking if they had an empty building that we could use / rent. No one had anything that they were prepared to make available to us.

One of the letters that I had written went to Randwick Council, and we had received no response to the letter. Antonio Imperato, one of our members, decided to approach his local member directly. Mr Noel D'Souza informed us that Koolooro Community Centre at Malabar had a vacant shed available and that we should contact them.

When we contacted the Community Centre Manager we were informed that they had been given a grant to build a shed, but that was all. This grant had been organised by Mr Michael Daley MP. The community centre were waiting to see if they could get a group like "Men's Shed" to go into it. The centre was looking for a group to use the shed and we were looking for a shed. It looked like we could help each other.

After some discussion a set of plans were drawn up and submitted to Council for approval. They were rejected. Back to the drawing board. After several more months and more expense, (all money coming from the grant Koolooro had received), a second set of plans were drawn up and submitted to council. These passed! Hooray!!





A builder was appointed and construction started on 24<sup>th</sup> April 2014. As with all these things we are now all waiting for the builder to finish the construction before anything else can happen. We have been told that we will not be charged rent, however we will not be the only group using the shed. Therefore we need to have a meeting to determine what our share of the electricity and water bills will be.

While progress has been slow things are coming to a final point. As at 8 August 2014 the shed is at lockup stage. Also on 8 August there was a meeting to determine the location of lights and power points.



As with all these things nothing ever goes to plan. The Council demanded that a Disabled Toilet with a Vestibule be put into the building. During a council building inspection the inspector decided that the entry door and toilet doors were too narrow, despite being the size indicated on the plan. Therefore, they had to be widened, with the added expense that that entails.

At this time there are still unresolved issues about how we will manage the fact that it is a shared facility, (we will be sharing with the community gardeners). We also need to have an agreement between Kooloora Community Centre and Eastern Woodturners as to our rights and obligations.

On 23<sup>rd</sup> August 2014 we received confirmation from the insurance company that all would be well for storing our equipment at the new shed.

An Official Opening is planned, but a date has not yet been agreed to.

I have been asked if I am happy about getting a permanent home for the group, the answer is “YES”. Would I do this again, the answer is “NO”. It has been a very long process with a lot of frustration along the way.

There is also a lot of work still to do. Equipment needs to be bought, Training syllabi need to be produced and accepted, leaflets need to be printed and distributed and closer to the opening date the press need to be contacted.

I would like to thank the region reps that were so kind as to give me copies of their training materials, you made the job just that little bit easier. I would also like to thank Antonio Imperato for contacting his local member. And I would like to thank Mario Dato and Constan Christos for all their help and support. Last but by no means least I would like to thank all the members of Eastern Region Woodturners this could not have happened without you support.

Philip McLeod, Eastern Region

1. An Angophora costata tree [also known as smooth barked apple and Sydney red gum] has a 300mm diameter limb sawn off. How long does it take for the tree to grow a protective cover over the sawn area: 5 years, 15 years or 100 years?
2. What advantage does the skewed cutting edge on a skew chisel have over a square cutting edge such as that on a traditional carpenter's chisel?
3. Which is more dangerous: turning a tool handle 50 mm in diameter and 300 mm long or a bowl 50 mm deep and 150 mm in diameter?
4. Some old industrial lathes have a brake. Is there any problem with using a brake to stop a lathe quickly?
5. The turned wooden pinard horn had a great impact on medicine in the second half of the nineteenth century. Was it used as a hearing aid, or as a way to detect the heartbeat of an unborn baby or to probe orifices?

## A Country Woodturner - Ken Sullivan

We live on the shoulders of giants.

The common saying is that we can see so far because we stand on the shoulders of giants. But in fact, it's more than that. These are the people who change how we live.

Newton, Kepler, Halley, Einstein, Hawking. Names we all know, because of what they have done and what they have discovered.

These are the people, among so many others, who have seen where we live, and have described it in ways that if they don't always make sense, they do describe reality. Or maybe it is just that they are using strange words. These giants have a sense of "what is" that goes beyond what feels natural and comfortable. But, if we attend to their reality... they make us better at understanding the world, even if we can't immediately feel that it is "right"... And, as crazy as it sounds, they do describe how things work.

But what about John Mitchell? Back in the 1800's, he described the concept of "black holes" - stars that are so heavy and dense, they don't even allow their own light to escape. No one had ever seen one. Even now, they are invisible, but we have proven that they exist. And further, many of the formulations of Hawking are based on this "simple" idea. So Hawking is standing on the shoulders of John Mitchell.

How many other "unknown men" are out there? How many Leonardo Da Vincis have been born, lived and died without writing down what they were thinking, without sharing their discoveries? Hubble, Socrates, Plato... Yeah, we've heard these names because they recorded their ideas. But what about Carl Sagan?

Who? Look it up.

Ah, hell... he just wrote science fiction. That's not much. It's all just words that really don't mean anything... Not really. It's fairy tales...

Or is it?

Carl Sagan was a scientist who predicted early in his career (and, in fact, incorrectly) the conditions on Venus. But he then helped to send space probes there (they were Russian probes that eventually “succeeded” in lasting more than 10 seconds and managing to send information back). So he helped to find out what the conditions really are. He also contributed to the Voyager series of probes, which helped discover the possibility of life on the moons of Jupiter. At least one of these Voyager probes is on its way to nearby stars (only 80,000 years to go!). And he helped design the Mars landers that are sending pictures of REALITY back to us, and that will possibly allow colonization within 20 years! Yes, he wrote perhaps the most outstanding science fiction story that describes how we may someday find other life in the Universe (“Contact”. If you have a sense of wonder about the Universe, read it. The movie is brilliant, but the book is better). But beyond that, he inspired others in their own contributions to the understanding of the Solar System... and the Cosmos.

So. There are a lot of giants out there. But what all of them have in common is... imagination and the willingness to share it. That is what makes them giants.

What about the giants of woodworking? We do have a few. In some cases, we even honour them. Ewart, Hatfield, Bartie, Herbert (both of them), Leadbeatter, Midgley, Ranken, Skinner, Thorpe, Jewell, Butler. These are names that we should all know, because they have created a reality that we benefit from. They are the current Life Members of the Sydney Woodturner’s Guild. These are the some of the giants who have directly given us so much in our craft.

But there are others. Giants who are recognized in other ways... From their books, and from their demonstrating. Raffin, Darlow, Marcolongo, Madden, Dawes, Shakouri. The list goes on.

You can be one too. No, you don’t have to join the Committee, or spend every moment of your life building the Guild (although these guys are also the giants who contribute to our world). All you have to do is think... use your imagination, and then share it.

Some years ago, someone brought in a square bowl for “show and tell”. I’d never seen one before, so I went home and made a few out of some Cherry that a friend had given me. They worked ok, but weren’t anything special (other than the copious amount of blood from my knuckles). I learned how it was done (and where to keep my knuckles), and then I thought, “What if I do it differently?” So for the next one, I extended the “wings” until the bowl rested on them, and the base of the bowl was “up” two centimeters, suspended above the table. Something new... I think... So I took it into show and tell. And a few months later, two other guys had made them... and they were clearly better than mine. And then someone brought in a “square” bowl with only three sides... So, if not a giant, at least I contributed to the process... and the learning.

That is what we do at the Guild; we stand on the shoulders of others. But more, we live there, and everything that happens helps to shape our world. The Guild changes our world... and it only gets better when we share.



1. Times vary but an *Angophora costata* around the Sydney area takes around 15 years to grow a protective cover over a 300 mm saw cut. At least that is how long it took for the *Angophora costata* in my neighbour's front yard. My friend, Dick Turner, a forester, confirmed that this figure is about right and added that a 200 mm limb on a eucalypt that he pruned took about 10-12 years to grow a protective cover. Thanks Dick for your expert advice regarding this quiz over the last 23 years.

2. A carpenter's chisel can be used to do almost anything that a skew chisel does on the lathe however a skew chisel has advantages. A skew allows the turner to hold the tool more comfortably against the hip or thigh for support while making smoothing [planing cuts]. To get the optimum 45 degree angle between cutting edge and spindle, a square ended carpenter's chisel has to be held at 45 degrees to the lathe bed but a skew chisel can be held at a lesser angle. This means the tool handle can be held on the hip without the turner moving so far to one side or the other. The long point of the skew also allows a little more visibility when cutting deep into tight spaces.

3. It is more dangerous to turn a bowl 50 mm deep and 150 mm in diameter than a tool handle 50 mm in diameter and 300 mm long. Because the grain of a bowl normally runs across the lathe bed rather than along the lathe bed as a tool handle does, there is a greater risk of injury turning the bowl. A dig-in could wedge into the bowl splitting it in two and a piece could fly off the lathe. This is far less common in spindle work.

There are some basic safety precautions to make bowl and other faceplate work safer. Wear face protection. Bang the blank on the lathe to see if it has any hidden splits before turning. Reduce lathe speed. Keep your head to one side when truing the edge of faceplate jobs. Keep the toolrest as close as possible to the work. Choose tools that don't take a wide [and less controllable] shaving so don't use roughing gouges or square scrapers over 6mm wide on the face of a turning or over 3mm wide on the edge.

4. There is no real problem with using a brake to stop a lathe quickly when doing spindle work however there is a problem during faceplate and free end turning. Here a chuck or faceplate may unwind if the lathe is stopped quickly. Sometimes this happens without a brake if the chuck is not properly seated on the headstock. If the chuck starts to unwind don't try and catch it. That is dangerous. You will normally have time to step aside and let the chuck fall onto the bed of the lathe and then onto the floor. Better the chuck gets a nick or two and work piece is ruined than you injure your hand. Back in the early 90s a student in the TAFE woodturning trade course was using a pattern makers lathe with a large metal turning 4 jaw chuck weighing about 50 kilos. He slammed the brake on and the chuck unwound. Luckily he didn't try to touch it. It fell onto the lathe bed, spun onto the floor, rolled 6 metres across the workshop, went through the open door, continued across the covered way and smashed right through the closed door opposite.

5. Turned wooden pinard horns were used to detect the heartbeat of unborn babies. Pinard horns are still used widely for this purpose in Europe and many other parts of the world though in

## 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	
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
<b>Tuesday</b>
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	
<b>2nd Saturdays 4th</b>	
T.B.C	T.B.C
T.B.C	T.B.C
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T.B.C	T.B.C
T.B.C	T.B.C
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						

Our August meeting was held on 2nd with 20-30 members in attendance.

All lathes were utilised by members under the guidance of the more experienced turners, which is of great benefit to the less experienced turners.

Show & Tell was well supported with a variety of items on show. A detail discussion around each piece ensued with helpful hints on how each item was created.

Members have agreed to man a BBQ at Bunnings, Greenacre for two hours on the Thursday before Father's Day with authorisation granted by Bunnings for the sale of displayed items. Bunnings usually run in-store promotions for Father's Day shoppers, so a good flow of customers is envisaged.

We received a Letter of Thanks & Appreciation from the Guild for the loan of the lathes and demonstrating turners for the Timber & Working with Wood Show and the Royal Easter Show.. We continue to meet on the first and third Saturdays of each month as well as the second Tuesday night. Come and join us at Bankstown if you wish, and meet and chat with our members. \$5.00 for the day will get you free coffee or tea all day..

Ken Cook



Brody Australian Hardwood



Brody



Doug Midgley Jacaranda



Kevin Santwyk Camphor Laurel



Ted Batty Camphor Laurel



Harold Soans Various Woods



Ted Batty Bloodwood Burl



Cameron Cook Kauri



Bruno Dario Ducks





Fred Cassar Segmented



Doug Midgley Banksia/Cypress



Fred Cassar Segmented



Fred Cassar Segmented



Doug Midgley Jacaranda



Bruno Dario Box



Bruno Dario Box

**HORNSBY DISTRICT WOODTURNERS INC.**

**NEWSLETTER SEPTEMBER 2014.**

Our first meeting with with our projector and audio system. We still have some fine tuning for this to be ideal but all will be OK for October. Using the microphone Lindsay welcomed our demonstrator, Ken Cooper, and 18 members.

Advice was that member Harry Jones' health has deteriorated, (sadly by the time of printing Harry had died). John and Michael Knight have resigned due to health and work respectively. Members were asked to always wear their badges to The Shed. Lindsay was presented with his winning prize of a Vicmarc 100 chuck from Western's 25<sup>th</sup> celebrations last month.



Lindsay has contacted David Knox again regarding the offer of a memorial woodturning prize and will keep in touch.

Please note that our Spring Raffle will be at the next meeting and also that a Christmas Dinner is organised for Friday 28<sup>th</sup> November – looks like Rose Hill Bowling Club.

Show & Tell commenced with Simon's 'camphor' bowl about 20 mm dia, with good colour and a felt base. He also showed a delightful say 15 mm long vase set at an angle to a darker wood base, and a smaller bowl ex burl wood embellished with some poker work. All three well turned and finished.



Rusty showed 2 nice Shellowax finish bowls and a loving spoon.

Regan brought his Australian cedar bowl from last month with an angled base which was now finished with wax and looks great.

Marco showed a good purple heart 200 mm dished bowl of nice form, and of course, colour. A discussion followed on how to delay the onset of colour change to brown by using a lacquer containing an UV inhibitor.



Ken Cooper showed a bolt box turned from merbeau; nice design with all the threads hand turned.

Elwyn showed three bowls, two oval and all finished well with lacquer.

Keith Day presented a Chess Set made from various woods and carved beautifully.



John Edwards turned a few smaller items including tops.



At At 12:23 the AGM commenced. All went according to the printed Agenda. There was no significant general business and the meeting closed at 12:37.



Our demonstrator for today, Ken Cooper, commenced with a discussion on grinding wheels and their suitability for chisel sharpening. For turning chisels 80 grit is recommended but 100 grit is suitable also. HSS does not need quenching but carbon steel needs far more careful grinding and quenching so as not to lose the temper. Always wear eye protection, treat the wheels with care and keep the grinder in good repair. 8" wheels are considered better.



Check the theory regarding grinders for maintenance and usage and as well for the tool angles and techniques., eg Mike Darlow's book or DVD.

Ken discussed and demonstrated the requirements for hand sharpening of gouges, including roughing gouges and skewers. As an aid, colour the tips of the tool being sharpened by hand (and using gigs). Hone after grinding to remove milling marks with an Aluminium oxide cone stone; but



perhaps honing should be restricted to only the finer or final cuts.

Again check the theory when hand or jig sharpening of turning chisels for angles and techniques to obtain the best results, and remember not to grind much metal away.

Ken showed the use of Indian Stone for sharpening, leather stropping and the use of a plate glass square and fine sand to flatten Indian stones and similar stones should these show uneven wear. Wetted wet and dry sandpaper laid on plate glass can also be used for this purpose, say 320 to 1,200 grit.



Cabinet scrapers were reviewed: sharpen using a wooden block attached to the oblong scraper to give a new square edge before adding the burr using a 'ticketer' rod to apply the new burr. Turning scrapers can also be sharpened this way by using a 'ticket box?' - see photo. Note that the burr forming rod is made from harder metal than the scrapers and when run over the latter's surface forms the burr.

Finally the sharpening of twist drills was reviewed. A diamond Drilling Doctor 750X box was demonstrated by 'returning' the angle and sharpness to a drill. Then a brief description of hand sharpening drills on the grinder and how to check and get the 118 - 120 degrees angle required using a couple of hexagonal bolt heads.

Thanks Ken for an encompassing journey through the sharpening of many woodworking tools.

**Vale:**

**Harry Jones, a member of the Hornsby Woodturners Group and a dear friend who enjoyed the company of woodturners. Passed away on Wednesday 17<sup>th</sup> of September aged 84 years. He turned many bowls, platters and vases and now his lathe is silent. He will be remembered and sadly missed by all his woodturning friends.**



This month we had 7 entries with different designs and with many different timbers being used . Timbers used were Pine , Queensland Maple , Kiaroi Pine , Campher Laurel ,Maple and Spotted Gum .

The finishes used were Polynethane , Danish Oil, Tung Oil and Estapol ..  
The winners were First: Graeme Stokes , Second: Robert Lovisa , Equal Third :Arthur Walker and Bruce Houldin



**Bruce Houldin**

Queensland Maple, Danish finishing oil



**Graeme Stokes**

Campher Laurel, Danish finishing oil



**Ken Howll**

Pine, Tung Oil



**Ron Fisher**

Maple, Polyurethane



**Arthur Walker**

Pine



**Ken Underwood**

Pine, Estapol



**Robert Lovisa**

Spotted Gum, Polyurethane



## Show & Tell

Jack invited Vic Hanley to conduct the event on this occasion. Vic's first words were "my goodness circles of wood".

Yes circles of wood it was ----- today's challenge was to make bangles.... So we did.

The challenge was accepted with a vengeance ----- --We had bangles of all shapes and sizes. They were made from Poplar Jacaranda Mirabeau Kwila Ply Cedar Maple Jarrah Gum Pine Melaleuca Cotoneaster and several more thrown in for good measure.

Some had beads some had glitter glue some had high gloss paint some had resin inserts some were textured and burnt etched some were segmented some were grooved and others finished with coloured glass. And others.



Derek Camiller



June McKimmie



Owen Holden



Jack Butler



Barry Child



Meg Webster



Gordon Scott



Graham Truelove



Tony Vidler



Paul Cosgrave



Paul said the timber cup/goblet was turned from Norfolk Island Hibiscus and finished with a CrystalClear laquer. Norfolk Island Hibiscus ---- --I wonder. Paul's next item was as he called it Work in progress it is turned from rosewood /gum, a form of spotted gum he said. We will wait for the result. Natural "bloodwood timber bowl" tidied up with epoxy glue and ?nished with a polyurethane cover. Beautiful work.



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Best Displayed August Show and Tell

Host: Merv Larsson



Congratulations  
Keith Jones



The "Turners" Gallery  
"Pens plus Non-Theme"





Roger Wilson  
Fruit and Bowl



Fred Haeuster  
Wrist Watch

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Keith McCutcheon  
Cherries and Lidded Bowl



John Wisby  
Matched spheres, NG Rose-  
wood & Vic Ash



John Wisby  
Walking Slick Iron Bark



Roger Wilson  
Walking Stick Birch



Rees Bunker  
Gidgee Walking Slick



John Harris  
Road Train





John Harris  
Porcupine Bowl, Huon Pine & Rose-



Ian Pye  
Greek Urn, Huon Pine



Ken Sullivan  
Christmas Trees, Various woods



Graeme Webb  
Lidded Bowl, Aust Cedar



Graeme Webb  
Dish, Silky Oak



Peter Herbert  
Platter, NSW Rosewood



Col Hayman  
Platter, Huon Pine



Col Hayman  
Rolling Pin Coachwood

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