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SYDNEY WOODTURNERS GUILD INC.
SOUTHERN REGION

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WOODTURNERS NEWS

(Woodturners Guild of N.S.W.)



By hand and eye

APRIL 1986

NEWSLETTER No. 2/86

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All correspondence to :

THE SECRETARY,
WOODTURNERS GUILD OF N.S.W.,
21 WOODBURN AVE.,
PANANIA 2213.

Newsletter Material to :

THE EDITOR,
WOODTURNERS GUILD OF N.S.W.,
31 ADAMS ST.,
FRENCH'S FOREST 2086.

NEXT MEETING :

13th June 1986 at S.T.C.

Subject :

Woodturning Cutting Tools
by George Hatfield.

EXHIBITION ON 5th APRIL. The exhibition was a great success, with a wide variety of high quality work most of which had not been seen at our meetings.

Despite the hot windy day there was a steady stream of visitors, not only members and friends but also people responding to the advertising by radio and newspaper. A number of these people took membership application forms and we hope to welcome them to the Guild.

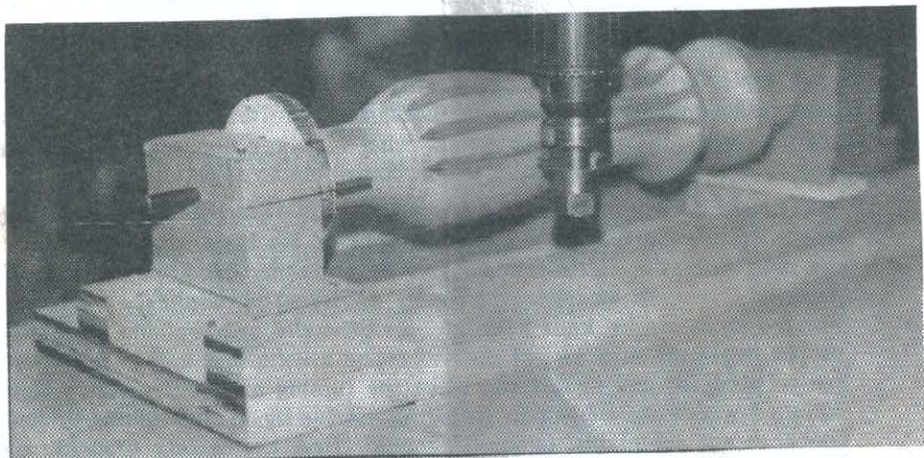
The accompanying photograph is indicative of the quality to be seen.

Our special thanks to Bruce Leadbeatter, George Hatfield, Paul Gregson and Tony Buxey for spending the exhibition day in giving practical demonstrations in their various spheres.



4th APRIL MEETING. This meeting was held on the evening prior to our Exhibition, and in lieu of the normal bring and tell segment some of the items to be exhibited were discussed and the method of production explained. Frank Bollins displayed his jig for grinding skew chisels and plane irons (photos in S.T.C. display cabinet) and George Hatfield demonstrated a simple jig which he had made for reeding, the construction of which is within the reach of anyone capable of basic woodworking. Note from the photo, that the indexing head is a circular

piece of plywood slotted to accept a broken old hacksaw blade hinged with a pin. A detailed drawing of the arbor for the cutting tool is available from George.



CHANGE OF DATE NEXT GENERAL MEETING. The next General Meeting, which was scheduled for 6th June, will now be held on Friday 13th June at the S.T.C. (the visit to Mike Darlow's workshop has been postponed). The main subject for the evening will be woodturning cutting tools, types, cost and usage.

The Principal of the S.T.C., Dr. Sandra Humphries, has evinced an interest in the woodturning section and will be invited to this meeting, so a good roll up of articles for the "bring and tell" section would be in order.

HVWTS WORKSHOP. The date for this workshop has been changed from 7th June (as reported in the last Newsletter) to 5th July. The items will be:

VIC WOOD, Victoria: Slides and discussion on his attitude towards woodturning and design. Demonstration of green turning a wane edge bowl and seasoning with a blowtorch.

RICHARD RAFFIN, N.S.W., how he turns boxes, and demonstration of some unusual techniques.

DAVID ARNALL, N.S.W., how he achieves the exceptional finish on turned articles; he has made various developments in this area and is willing to share his experiences.

VIN SMITH, Tasmania, demonstration of the complete use of ring gouges and a power honing technique for sharpening tools.

ERIC LITTLE. A hands on session on tool grinding and sharpening.

Guild members wishing to attend should contact the HVWTS Secretary,

Ted Watt, 42 Platt St., Waratah 2298.

GALLERY QUALITY — Jack Beckley — Pres. HVWTS. (*Reprinted from Turnabout with thanks. Ed.*)

As you gain expertise in woodturning and its associated skills you are going to increasingly have the opportunity to show your work in various galleries. The question thus arises "WHAT IS GALLERY QUALITY?" Well in plain terms gallery quality is that degree of excellence that the gallery director or owner demands. People who manage galleries are very discerning and are disinclined to present items for public display which give any opportunity for criticism on technical grounds and private gallery owners just will not accept any item that in their opinion is not of sufficient quality to sell. To determine what is gallery quality we must examine the basics to see what characteristics would contribute to rejection.

1. **MATERIAL.** Any material is acceptable, but it must match the item into which it has been made. Worm eaten slabs of Fig have been turned into the most interesting artistic bowls, and on the other hand, a most beautiful piece of Cedar can be turned to create a bowl of extraordinary ugliness. Flaws such as cracks, knot holes etc. are generally unacceptable, but, given proper treatment such as, cut outs to create artistic openings in bowls etc. can be accepted and in fact can make the turning more acceptable. Lighter coloured woods are subject to fungal attack and again Blue Mould affected timber is not acceptable, unless the mould effect has become dramatic and a spectacularly marked piece would most probably be highly praised.
2. **DESIGN.** Obviously to attract attention the design of any item must be outstanding and take full advantage of the timber used. Ordinary domestic or kitchen ware is not considered gallery material, unless it possesses some outstanding novel feature.
3. **WORKMANSHIP and FINISH.** Turning techniques must be immaculate. Sharp corners, circular beads, even radius, curves. No tool marks, scratches or pulled grain permissible. Wall thickness down to a minimum and of even thickness sides and base. If possible no obvious means displayed showing how the item was held, deep spigots, screw holes or Baize on the base is not generally acceptable. Surface finish, which on the whole is a matter of individual taste, must be immaculate. Toffee Apple high gloss is rarely acceptable. It is **WOOD** products being marketed and galleries want items to look like wood, not plastic. A matt finish, oiled and rubbed or waxed and rubbed appears to be most acceptable, but semi gloss is also most appropriate for many items. In any case brush marks, runs, unevenness are out and a very high quality of surface finish, Gloss, Semi gloss or Matt must pertain. Goblets and food containers cannot be made from strong smelling timbers, unless completely sealed with an impervious coating, two pot epoxies for instance.

The whole point of creating for gallery display and sale is to produce items of such technical excellence that they attract buyers' interest and when handled and examined give a feeling of warmth and pleasure by texture, excellence of design, balance, function, pleasant to the eye etc. that a buyer is attracted. Novel Design or outstanding practicability will also attract, but again the technical side must be


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perfect. Lastly remember all items must be identified with the makers name or symbol, dated and the material from which the item was made added in a permanent marking.

So members put on your thinking caps. Produce pleasant balanced pleasing practical or novel designs. Buy, bludge, acquire, scrounge suitable quality timbers. Learn to turn without dig ins, grooves or grain roughness. Sharpen your tools to perfection, mix your polyurethanes, epoxies, acrylics, nitro celluloses, waxes and oils to your hearts content, get your work accepted and then break your heart when a gallery client ooh's and ah's over your work and goes and buys a Ceramic Sugar Bowl.

CRITIQUE OF TIMBER FINISHING BY PAUL GREGSON

Paul has drawn attention to editorial vagueness and misconception which were ascribed to him by virtue of the fact that the article in the last issue of Woodturners News was written in the first person.

The following comments clarify and correct:

Para. 4. "metho which can dissolve a certain amount of water."

Commercial metho usually contains a small quantity of water which raises the timber grain.

Para. 5. "side line of stain"

Overlap and double staining due to lack of care or lack of knowledge of the materials used.

THE WOODTURNING CENTRE

Change of Address

as from the
28TH APRIL, 1986

THE WOODTURNING CENTRE SHOWROOM AND WORKSHOP

will be located at

**Unit 1, 6 Roger Street
Brookvale, NSW 2100**
(OPPOSITE BUS DEPOT)

PHONE **938 6699**

Para. 7. Timber can be completely filled by immediately successive applications of filler. Subsequent finishing coats should not be applied until at least 24 hours after filling is completed.

Para. 8. "further coats can be applied without cutting back."

All coats should be cut back before applying the next coat, if only to even out the surface.

Para. 11. Application of shellac over spirit stain MAY cause streaking, depending on the applicator's experience.

Para. 12. When bodying up with wax, the wax should not be scattered, but applied evenly.

NATIONAL REGISTER OF WOODTURNERS. A listing of all woodturners throughout Australia is being prepared and at our last general meeting it was resolved that the Guild will provide the organisers of this list with the names of all our members unless individuals have advised the Secretary that they wish to be excluded. IF YOU WISH TO BE EXCLUDED, please advise the Secretary before 20th June, 1986.

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TELEX NO. AA71927

TIMBER FOR TURNING — Neil Jones. (*Reprinted from Turnabout with thanks. Ed.*) This month we look at several American timbers, these can either be obtained locally or if not they can be imported from one of the suppliers who advertise in "Fine Woodworking". Another avenue is to join the International Wood Collectors Society. Please see me if further assistance or information is required.

American Black Walnut (*Juiglans Nigra*.) A most beautiful tree both when growing and when milled. Distributed over almost the entire eastern area of the USA. The American Black Walnut was decimated for the same reason that caused our Australian Red Cedar to almost disappear — viz. clearing for agriculture. Hard, heavy and strong this timber is easily worked. One of the most expensive timbers in the World it is still keenly sought for high class furniture manufacture. It is available in Sydney and at the last meeting of the NSW Woodturners Guild a magnificent Stool in this timber was displayed.

Osage Orange (*Machura Pomifera*). Also known as *Bodark* (a corruption of *bois d'arc*), *bowwood* and *mock orange*. Named after the Osage Indians, one of the famous Plains Tribes of America, who used this timber for making bows. It is a medium sized tree producing small logs — yellow/green to orange in colour. Hard, strong and flexible this timber takes a beautiful polish. More importantly in the American Frontier days the timber was used extensively for railway sleepers. In fact, the tree is still used for this purpose. The Kansas and Memphis Railway once grew a large plantation of Osage Orange for railway sleepers. Osage Orange can be grown into an impenetrable hedge. No use has ever been found for the curious green fruit this tree bears.

White Ash (*Froxinus Americana*). Very plentiful in the USA, this timber is often used for furniture in lieu of White Oak, probably its most extensive use is in the manufacture of baseball bats, so you can see it turns well.

Cherry — Wild Black (*Prunus Serotina*). Originally very common in the eastern states of America, this valuable tree has become relatively scarce and expensive. Reddish brown in colour the timber works well. It is a strong hard and durable timber and often used exclusively for kitchen work. It is a rather plain timber and I have had the experience where even though the timber had been kiln dried it warped badly immediately after being ripped. Apparently this is not an unusual occurrence.

Conclusion. I have a reasonable amount of information on American Timbers and would be pleased to help members within the limits of this information.

HOBBY COURSE. The S.T.C. has now agreed to run a hobby course, which will be for four hours on Friday nights over a six-month period. Only ten people can be accommodated, it will be advertised publicly and restricted to beginners. Because of the intense nature of the course it is not proposed to fill vacancies if individuals drop out before completing the six months and consequently, when enrolments open for 1987 places will be filled in the order of personal application and no waiting list will be kept.

The fee for the course has not yet been set.

CORRESPONDENCE

Sir,

As a Committee Member may I take this opportunity to thank the participants in the Open Day Exhibition for producing an impressive array of work. Not only did the collection have variety, but the quality of the turning and the finishing showed tremendous improvement since the Rotary Display last year. It was gratifying to note that the boring, unimaginative and material wasteful bowl did not happen along in profusion.

The Guild has proved that a display by members can produce high quality so let's come up with an appropriate public venue and put on a classy show.

It would not be fair to single out any one turning for special comment, so I won't. I shall just say that even the drawer of our President's spinning wheel was executed to the highest quality.

Finally may I ask the members that they let any of the Committee know what the Guild can further do, or present, for them. The Guild is for its members so let us have more feedback.

Take a bow, Turners.

Paul Gregson (M.No.25)

Sir,

Re - selling woodturning! The article on Gallery Quality in the current issue is interesting and informative, in that it gives the requirements for acceptance for exhibition and sale in high class galleries but many members must be thinking "but I don't have the training, the knowledge or the expertise to reach that level."

Do not despair! In a talk given by a leading professional woodturner at the 1983 International Woodturners Seminar in Brisbane relating to how to start as a professional woodturner the point was made that the market can be divided into three sections: the tourist market, the middle market, in which two categories the major number of sales are made, and the "up town" specialised market in which sales are limited but prices can reach four figures for quality art type work by a known professional.

The individual must decide which market he is working for, or alternatively, choose a market to suit his products. (Have you noticed the small inexpensive items by well known professional woodturners sold at the old police station in The Rocks?) The Royal North Shore Hospital Art Show provides a venue for sale of all types and classes of work provided they are priced reasonably (not necessarily cheaply).

Ken Gray (M.No.10)

APPEAL FOR SUPPORT. The recently held exhibition received wide radio publicity from many of the Sydney radio stations, both A.M. and F.M. This support was in response to requests made by Frank Bollins on behalf of the Guild. Since the exhibition we have received a letter from 2NSBF (North Side Broadcasting Co-op Ltd.) P.O. Box 468 Chatswood which indicates that they made several announcements publicising our exhibition.

They now seek our support by encouraging members to take out \$2 shares (minimum of 5 shares) to assist the Station in its community effort.

Further details can be obtained from the above address, or phone 419 6969.

USING OSAGE ORANGE (MACLURA POMIFERA) AS A NATURAL DYE.

As mentioned in a separate article, this timber is named after one of the plains tribes of America and was used by them as a strong yellow dye. The shavings from turning the timber are valuable for people who dye their own textiles.

Different colours result on different textiles with different mordants and dyeing vessel materials:

Intense greenish yellow — Alumed wool dyed in non-reacting vessel.

Deep burnt orange — Chromed wool dyed in non-reacting vessel.

Khaki green — Chromed wool dyed in iron vessel.

Intense gold green — Alumed jute dyed in non-reacting vessel.

Yellow — Alumed cotton dyed in non-reacting vessel.

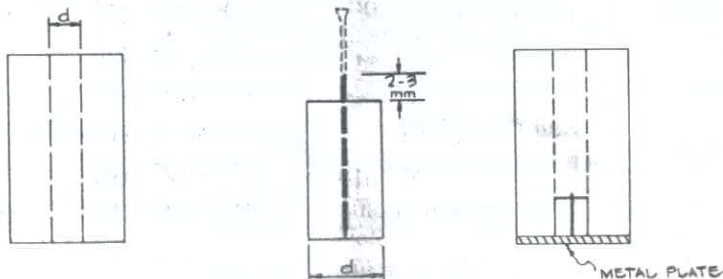
Full details of the method of dyeing are available from the Editor.

CENTRE JIG FOR CIRCULAR STOCK — Paul Gregson.

Although this concept is by no means a new one — who has one? If a lot of work is turned off stock dowel sizes, finding the true centre is a lot of guess work or adjustment. This jig takes the adjustment factor out and is a lot quicker to use.

Take a 75 mm length of DAR material (50 x 50 suitable up to dowel size 1") and bore endwise the prescribed diameter of dowel to be used. Now use a plug of the dowel (say 18 mm) and to the *near centre as possible* (infinite skill here) drive a brad, panel pin or nail. Fit this plug to the lathe or drill chuck, cut off nail to allow small projection (say 6 mm) and with a file shape a point — which will be at the true centre. Glue this plug to the base of the prebored material and screw a metal plate to the bottom — this stops the nail finding an exit through the bottom if too much force is used with the jig.

Use of the tool is obvious and all is needed is a gentle tap to imprint endgrain of the stock. Note that the better quality dowels are in imperial sizes.



NORTH EAST GROUP. The next meeting will be on Friday 4th July at 8.00 p.m. with David Hutt at 5 Southern Cross Way, Allambie Heights.

OBJECTIVES

- a) To promote the craft of hand woodturning in N.S.W.
- b) To bring together individuals interested in woodturning.
- c) To exchange woodturning ideas and knowledge through such avenues as:
 - Discussion
 - Seminars
 - Demonstrations
 - Recurring Education
 - Competitions.
- d) To encourage interest in woodturning through the display of turned articles at exhibitions, shows, fairs, etc.
- e) To inform members of the availability of turnery timbers and associated items. Where possible to arrange purchase at prices advantageous to members.
- f) To seek and exert a progressive influence on the design and techniques of woodturning.

THE COMMITTEE

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