

BY HAND AND EYE

The official newsletter of the Sydney Woodturners Guild Inc.

January 2012

Close off dates for articles for March
BH & E will be Friday 9th March 2012

Edited by Scott Rollo

HEADLINES

How and where to sell
your turnings

How do you identify
your handmade work?

Alex Bendeli reviews a book
on woodturning projects

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

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Welcome to 2012!!! If the Ancient Mayans are to be believed then the world will end on the 21st December 2012...me thinks that is just another date on another year's calendar.

But it is a new year and with each New Year there is a raft of new years resolutions such as "I'm going to go to the Gym more" "Get fit...yeah that's what I'm gonna do!" "give up the Demon drink" "give the smokes away" "eat better, less junk food"....sound familiar???

I am certain that the people who made these New Year's resolutions had the best intentions, but in my humble opinion (IMHO) one of the biggest issues is that they are trying to change things that are BIG. People have had years and years of indulgence with whatever they have been indulging in and giving it up on a whim on the 1st of January...well let's just say it seems problematic...

Why do I bring this observation to you? Because I believe that there is something that you all can do as a New Year's resolution that is achievable and realistic, which is half the battle and it gives you something that you could actually pull off.

Not everyone is going to have this problem but I fancy that many of us out there (conservative guess by me? 70%) are going to be in this particular boat.

My achievable task? Clean your workshop...quite simple really.....actually not simple at all.

If you are at all like me you do a reasonable job at keeping the majority of your shed/workshop/bark humpy clean. But it is the detail clean that's needed. I will give you an example. I have these great plastic tool holders...Bunning's sell them for about \$5 they hold a huge amount of tools/bits/hardware. I have four of them, mounted on my shadow board. They are great for screwdrivers, cutters, spanners etc. but with it is all sorts of useful things that I couldn't bear to throw out as well as useful bits of hardware. When I had to make some change to the configuration of my shadow board I couldn't believe all of the crap I accumulated and all of the dust/grime/crud on and around my tool holders.

So I took everything out and started again putting anything useful into a box that was put away to keep "just in case" I needed it. It made me look at the clutter I had in my workshop and realized that while everything had a place there was just crap everywhere. I know I am not the only one who possesses the "Hording" gene, but there is only a finite amount of space to put all of your accumulated rubbish...It's like the old joke - you can't have everything - where would you put it?

So with less clutter and crap in your workshop proper, it means there are less things to dust around and clean around. Think about scaling your long collected booty and scale back to simplify your life. If you just can't bring yourself to do that, then have a real hard, savage, take no prisoners cleanup that questions just what it is you've got and if you want to keep it. If you haven't got one, see if you can borrow a friend's air compressor as they come in very handy blowing out the dust and crap that gets into places you can't reach with a broom. Go hard, you'll be chuffed with the result once you've done it.

The big trick is to then keep it under control rather than do the twice a year plan...you know the one, you clean up the shavings and find three turning tools you thought you'd lost...

Start the year with a big clean and it's one resolution you can have the pleasure of saying...DONE!!!

Every woodturner will, at some time in their career as an artist or craftsman, as two (2) questions. *Where and how can I sell my work*

This article will address the *how and where*.

There as many different way to sell or turned wood as there woodturners to sell it. Many choose to never sell their work, some choose to sell it some of the time, and others will always sell anything they make for the right price. This article will offer some important advice, and discuss some of the venues that I have taken advantage of.

1. QUALITY SELLS

Make sure your work is ready. Get your work critiqued in a private session. Use an expert woodturner whose opinion you respect, or an artist in another medium. Pay for it if you have to. Enter your work in every Instant Gallery that has comments and critique available. Listen to what is said, even though it may be by someone other than another woodturner. Comments from someone who does not understand woodturning can be the most valuable because they better represent the people who are buying our work. Their opinion may be more valuable to us than that of even the most "expert" of woodturners.

2. IF YOU DON'T TOOT YOUR OWN HORN, NOBODY ELSE WILL

We have to market both woodturning and what we make. Get out there and sell yourself. Advertise. A simple way to do this is to enter every exhibition that is available, whether it be a local woodturning chapter, art group, or whatever. Many galleries will host a contest as a way of discovering new artists. There is usually no or minimal cost. Investigate, individually or as a group, the possibilities for a display at library, Council Hall and other public buildings, airport, post office, commercial building, University.

3. WEBSITE

Set up a website. The buying public expects you to be professional, and the professional woodturner has a website. Having a URL is a useful way to show your work to a lot of people. It is the best \$10 -20 a month you will ever spend if you want to sell your work.

Your website is your resume. Art fairs and galleries are starting to use the artist's website as a verification of their work. It is the only way you will get many galleries to look at your work. Many art fairs are starting to use the website instead of slides for jurying their shows and exhibitions.

4. CONTESTS

Enter every call for an exhibition or a contest. Enter your work at the County Fair. The objective is to get your work out in front of people who might buy it, or who know other people who will. These events are usually a low to no entry fee. They are an "instant gallery" where people who

aren't woodturners can see your work. AND, you might win something.

5. TAKE ADVANTAGE OF THE "HOME MARKET" FIRST

There IS a market close to home, but you may have to look for it. It may not be large, and it may not be high-dollar, but it can be a good one for the woodturner to develop their turning skills, their display, and their selling personality. These are the Church bazaars, school functions, smaller galleries, furniture stores, home decorator stores and consultants, real estate sales people who buy gifts for their home buyers, gourmet cooking shops, etc. I could also include architects and custom home builders. The list goes on. The real estate people are a good market for weed pots (weeds have to be included) and bird houses.

Expand to a larger market when your skills and art start outgrowing this local one. You will know when that happens. Never abandon this local market because there will be times that it is all you have.

6. Then, "FOLLOW THE MONEY"

To make big money, you have to go to where there are customers with money who are willing to spend it. We often hear that selling art is like selling real estate, and the three (3) factors for selling real estate are location, location, and location.

This is the same as saying, "Follow the money." You won't find people buying art at a Flea Market, but you will find them in the high-end gallery and at the art fairs that charge an entry fee.

7. JOIN YOUR LOCAL ARTS COUNCIL (or whatever the group is called)

These are the art patrons of the community, and you are an artist. These are the people who are selling and buying art in your community. There is no better way to get the attention of a local gallery or entry into the local art fair. There is a lot to learn about the market for art from them, and they will always promote one of their own.

8. DONATE TO CHARITABLE ORGANIZATIONS

This one of the most neglected ways to promote our work. It is tax deductible and they will give us a receipt, we don't even have to be there, and it is FREE.

Many of these organizations have fund raising sales and auctions. The big charitable event of the year here in North Idaho is Hospice. People with money pay several \$100's for the opportunity to buy things, and usually at inflated prices. This places your work in front of people who will be buying. If it is a popular item at an auction, those who were out-bid will often come calling.

9. DON'T FORGET THE SECONDARY MARKET

There are more places to sell turned wood than galleries, art fairs, and craft fairs. Many of them will take a lower commission or fee. Look for the home and commercial decorators, and specialty stores

for home and office furniture, housewares, kitchen and gourmet, gifts, and jewelry. There is good money in selling humidors through tobacco shops, and salad bowls through any store selling specialty oils and spices. Be innovative.

10. DON'T FORGET THE LITTLE ITEMS

Sometimes smaller is better. You might find that the same wood can be better used for making 10 weed-pots or little turned boxes than one (1) large bowl. Many galleries that are filled with high priced items will welcome things of lesser value. The same goes for your booth at the art fair.

11. HIGH ENTRY FEE ART SHOWS

These are listed last, because they should be considered only after all of the above has been realized. It can be true that, the higher the entry fee, the higher the potential for greater sales; but not always.

Tread lightly into this market. Scout these shows for one or more years before entering. Look at the other woodturners, see what they have, and see what they are selling. If they are doing well, they are your competition because they will be back next year. Some of these shows will have little to no wood, because wood just doesn't sell in this venue.

12. WHOLESALE SHOWS

These can be a profitable venue for the woodturner, but one that should be considered only if you are ready to fill orders in quantities of 100's, have items that can be sold profitably at 60% below retail price, and you are ready to have an employee. The entry fee is expensive, but the rewards can be great.

13. NEVER FORGET SPINDLE TURNING

If making money at woodturning is your goal, never forget that there is money to be made in spindle turning for architectural and restoration projects. Old and historic houses have lots of porch and stair railings, most of it is turned wood, and most of it needs replacing. These projects pay well for your work.

The problem is that the contractors and architects cannot find anyone who wants to do the work, because all woodturners of today fancy themselves as artists, with a well turned baluster being something that is beneath them.

If you have no aversion to making money, they look at this market. Talk to the contractors who are doing the restorations. Leave your name at your local Woodturner supplies stores, because these are where the people who want the work will ask. Once they know about you, the offers of work will come in - guaranteed.

Practice making the spindles so you can get up some speed and quality, make several samples to show your work, and visit those contractors and architects. That practice will give you a better idea of pricing your work.

This article was reproduced from the Author Russ Fairfield. It saddens me to report that Russ Fairfield Passed away last year aged 75. His site has been kept up with the kind permission of his wife – please visit his work at <http://www.woodturnerruss.com/Index.html> . Typical of most turners I approach about using their article he said no problems with anything you find on my site.

So as a tribute to Russ I present this article...thanks for your contributions to the greater woodturning community.

How do you identify your work???

How do you identify your work? Do you engrave it with some kind of device? Do you break out your dremel or generically branded hand buzzy thingy? Or have you gotten hold of a custom made branding signature? Or have you admitted defeat and are using a sharpie or similar texta? Or even WORSE!!! The dreaded NO SIGNATURE AT ALL!!! Oh the humanity!!!

Chances are you have adopted one of the above methods to signify just who made the magnificent piece of work on display. If you have a system that's working for you, then all well and good.

But if you are undecided on which method to use might I offer an alternative to these traditional methods. I read about this method somewhere and thought it was a great idea to share with you.

It is similar to the above methods wherein we are going to engrave a name. But it is the way we do it that will differ slightly from the ones you have probably already tried.

There is a plethora of rotary engraving tools – the so called dremels and the similar tools and cheaper knockoffs. Theses can work well if you have a firm ,steady hand and you are well practised at it. But more often than not they are a tricky beast to form a signature or do something delicate.

A much better option is to find an older style of engraver that vibrates a hardened tip in the up and down movement, not a rotary movement. These are much easier to control and can give a more precise finish. That's probably old hat to a few of you out there but here's the kicker.... Finish it off with a Gilt Filler Wax Stick. These are designed for the picture frame repair market, but they will have real benefit to the turner. You get one of these sticks and you literally rub it into the engraving you did with the stick and it will dry off to a hardish' finish. So the method is to finish to high finish your work including polish, engrave the item and rub the wax filler into the signature. Wipe off the excess and Bob is your Fathers Brother...The sticks are made in Australia and available from our old friends at Anagote Timber. See <http://www.liberon.com.au/?act=products&cat=6&prod=99> Available in six fashion(?) colours I am keen to see if anyone adopts this method. Use the guildnewsletter@exemail.com.au to send me some feedback.





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Does television mean punishment? The single fact, "Television must be watched" has been replaced by the cheerful, smiling face of the boy who says, "Television is the most fun I ever had in my life!"

Does television mean punishment? The single fact, "Television must be watched" has been replaced by the cheerful, smiling face of the boy who says, "Television is the most fun I ever had in my life!"



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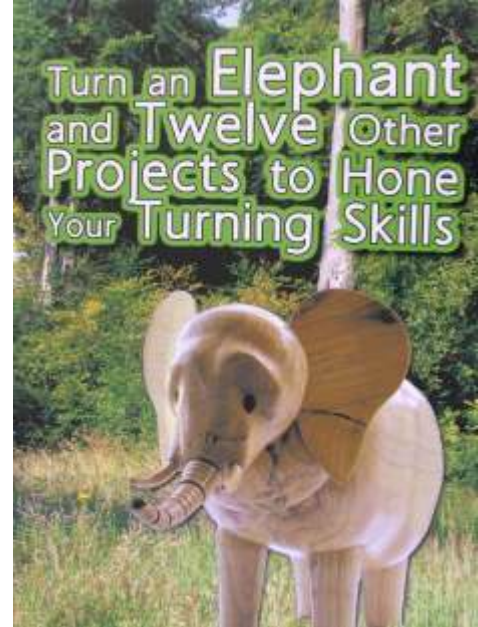
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Book Review of Brian Oram's
"Turn an Elephant and Twelve Other Projects to Hone Your Turning Skills"

Reviewed by A.Bendeli

The introduction of this book highlights that it was written by an experienced, amateur woodturner and is aimed at disseminating the author's knowledge to other woodturners. This 172-page book presents a compilation of the author's turning methods, drawings and photographs. Oram's presumption is that the reader is well-informed in the handling of those tools utilised in woodturning and, therefore, turns directly to detailing a number of projects he has undertaken. This book is similar to other "how-to" books, not unlike books such as "Polychromatic Woodturning" by K. Tory and "The Art of Segmented Woodturning" by M. Tibbetts. It contrasts with books such as "Creative Woodturning" by D.Nish or "Turning Wood" by R.Raffan who devote several chapters to tool description, safety issues, tool sharpening, design et al.



The book is an enjoyable read. It has the feel of a "show and tell" session elucidated through the text, as he describes, warts and all, the various mishaps he experienced during some projects and how he went about solving them.

Each chapter of the book presents a single project. Turning methods are explained and jig requirements are clarified and illustrated. Considerable time is also given to the processes of gluing and laminating, while touching on the design variations imparted by laminating and other decorative techniques.

The book starts, in Chapter 1, with the project called "Penguins". This is a simple spindle turning exercise. The result is a family of differing-sized doll-shapes which, with some artful painting, produce penguin-like artifacts.

Chapter 2 concentrates on "Victorian Spinning Tops". It provides detailed step-by-step instructions and photographs for making the tops, handles and toggles of a variety of spinning tops. Oram then progresses to more elaborate lead-filled version which produces tops that have longer spinning durations. These are essentially shallow lidded boxes filled with lead which increases the flywheel momentum. The nose is fitted with a rounded ball-end extracted from the head of a pop rivet. Lastly, he describes a large decorative top made of laminated pieces of plywood.

Chapter 3, titled "Egg Timers", introduces the concept of inside-out turning which produces the internal hollow for the sandglass. It starts with the technique to construct a simple egg timer and progress through to precise lamination and clamping methods to create more ornate egg timers of similar shape. As the chapter advances, it focuses on design methodology using contrasting woods. The actual turning, to reproduce the simple shapes, is easily managed by any amateur turner. In order to follow the photographs, though, it was necessary to re-read the accompanying text a few times. The finished task gives rise to egg timers whose appeal lies in the variations resulting from the use of straight, circular or triangular laminations.

Chapter 4, titled "The Pineapple Box", depicts the procedure required to create a complex decorative design imparted on a lidded box. The box is in the shape of a pineapple and "leaves" are

fixed atop of the lid. These top leaves are an interesting assemblage of variously-shaped and carved cones. The diamond-quilted surface on the body of the box is achieved by following a template which traces lines that are subsequently carved with a V chisel.

Chapter 5, titled “The Stylised Heron in Plywood”, provides the in-depth instructions required to create this multi-segmented artwork. It is achieved through a combination of face plate and off-centre work. This generates a ring which will ultimately form the heron’s neck. To make the feet, an interesting assemblage of turned blanks is bandsawn to the necessary shape. The required jigs, to drill the various holes at the correct angles for making the neck and leg attachment points, are also detailed. Preparation of the many elements required for the final assembly of this objet d’art, requires extensive persistence on the part of the turner.

Chapter 6, titled “Inlaid and Decorated Bowls”, commences with faceplate turning. Turning the bowls is straight forward and, thus, within the aptitude of a proficient turner. The decorations range from piercing to inlay and carving. Some decorations were influenced by D.Nish's work. Oram then focuses on a variety of inner and outer surface decorating techniques so as to enhance the bowls. Several paragraphs are devoted to pattern transference, as well as handling the carving tools.

Chapter 7, titled “The Nodding Elephant”, is the “piece de resistance” of the book and the artifact features prominently on its front cover. It is an assemblage of at least 25 separate parts consisting of legs, ears, trunk, tusks, tail, elastic bands and a balance counterweight for the nodding head. It consumes 46 pages of extensive step-by-step instructions and illustrations, accompanied by a multitude of photographs and drawings detailing the construction of the articulated pachyderm. Essentially, it is composed of several turned pieces generated by using between-centers, faceplate and multi-axis turning. The pieces are connected through the use of joints and rubber bands to achieve the desired nodding elephant. Coupled with a considerable amount of cutting, gluing, rasping and sanding, this project certainly taxes the skills and patience of a turner.

In summary, the technical content of this book would be appealing to most turners. The projects are challenging and interesting. The step-by-step instructions are comprehensive and, overall, well explained. Unfortunately, the layout, which has text irregularly intermingled with images, makes certain sections difficult to read. Some photographs are inserted mid-sentence in a paragraph and, as a result, there is a need to chase the subsequent words between photographs. Consideration should be given to addressing this aspect in future print runs.

Alexander Bendeli

This book can be bought online at –

<http://www.authorhouse.co.uk/Bookstore/Bookhome.aspx>

and is priced at UK16pounds & 50pence.

1. Name an Australian species of tree that produces edible food.
2. Are Ross Annels, Wendell Castle and Richard Vaughn best known as furniture makers, woodcarvers or woodturners?
3. Would a woodturner use a hook tool to make a goblet, a bowl or a spindle?
4. Which is the hardest: the high carbon steel in a standard carving gouge, the high speed steel in a standard turning gouge or the steel in a standard twist drill?
5. When did humans start carving human figures: 3000 years ago, 10000 years ago or 30000 years ago?

A Country Woodturner - Ken Sullivan

I really enjoy trying to find shortcuts when I start a new project in woodturning, especially if it is going to be a "production run". However, there appears to be a truism about this:

Rule 1: "Shortcuts aren't."

I generally find that there are two types of Rules: Mathematical Rules and Human Rules. Mathematical Rules are what apply to the "hard" sciences, especially physics and mathematics. They are inflexible, always quite serious, and are absolutely true... until one exception is found, and then the Rule is thrown out and a new one eventually takes its place. Examples are: "1+1=2" and "The sum of the internal angles of a triangle is 180 degrees." Straight forward, reliable and no nonsense (although one Rule of physics is: "Gravity sucks". Usually no nonsense...).

Human Rules are a bit different. They tend to apply to the "soft" sciences, such as the various humanities. They are by and large accepted "facts" in our lives, sometimes humorous, but they aren't always true. And even when an exception is found, they are still useful to us.

Examples are: Murphy's Law - "The perversity of the Universe tends to a maximum" or paraphrased as, "If it can go wrong, it will". As we all know, sometimes it just doesn't go wrong, no matter how hard we try (unless you want to consider that to be perverse...).

Another is: "It's not over until the fat lady sings". I know that there are exceptions to this. I've been to enough operas... and she just keeps on singing! But that's all right... I just keep on snoring...

Rule 1, above, is a Human Rule and therefore, not absolutely true. But it makes sense on a number of levels. The first time I try a shortcut, I'm often "feeling my way", and so it tends to take twice as long as the "right" way. I'm testing out what works, and what doesn't, at least for my level of skill. Eventually, I find something that works... or I don't, and I abandon the attempt. Or even if it works, it might take me longer to do the same thing and therefore doesn't really help.

Secondly, woodturning has been around for a long time. Egyptians were using lathes over five thousand years ago. I've read much less about early Chinese and Indian history, but they had very advanced cultures at about the same time, and were probably also producing turned objects. So there's been a lot of time for people to find out what is the best way to do woodturning, and what isn't.

The industrial revolution brought major advances to the ease of turning. In most instances, lathes had previously been powered by hand or foot... or an apprentice... Adding a motor allowed the profession to blossom, especially in the area of metal turning.

And within the last 50 years, lathes have become cheap enough for them to be within the reach of the average hobbyist, so there has been a vast explosion of people who are woodturning both professionally and as amateurs.

It would be quite reasonable to believe that “it has all been done before”, everything has been tried and proven... or not. “There is nothing new under the sun” is another one of those Human Rules that everybody knows is “true”...

So why do I keep trying to find shortcuts? Well, it's more than the fact that I am a stubborn SOB (Funny, that. Why isn't it SOAB? Doesn't roll off the tongue, I guess). It's just that I'm not always willing to accept “that is the way it's done”. Also, I like trying to find out what is possible. I refuse to believe that there is “nothing new” out there. Look at how many new products have been added to woodturning within the last 10 years: reversible motors, electronic speed control, improved sandpapers, and the proliferation of finishes, let alone all the new tools. All these commercial products were produced by someone who thought, “What if...” or “Maybe...” or “It might be better this way...”

In other words, they produced a shortcut. And it worked and was valuable enough for them to try to sell it. So I'll keep trying... carefully. Some of my shortcuts have been damaging to my fingers... But I keep learning and I am certainly having fun.

Ernie Newman's Woodturners Quiz - The Answers

1. Many Australian trees produce edible food including: Macadamias - nuts, Quandongs – berries, Lemon Myrtles – leaves, Bunyah Pines – nuts, and many Wattles – seeds which can be roasted.
2. Wendell Castle from the USA and Queensland based woodworkers Ross Annels and Richard Vaughn are best known as furniture makers though Ross Annels is also renowned for his sculpture and Richard Vaughn is well known because he was a presenter on the television show, The New Inventors.
3. A hook tool would most likely be used to hollow out a goblet or a bowl than to shape a spindle. In Japan hook tools are also commonly used on spindles.
4. The high speed steel [HSS] in a standard turning gouge is harder than the high carbon steel in a standard carving gouge. The HSS in a standard twist drill is roughly comparable to the HSS in a turning gouge but can be harder.
5. A carved Sycamore human form with inlaid quartz eyes found in Egypt dates to about 4000 BC but a “Venus” with enlarged breasts, buttocks and genitalia carved from mammoth ivory and found in Southern Germany dates to about 35 000 years ago. It is thought to be the oldest human figure. Flutes found at the same site and dating to the same period are thought to be the world's oldest instruments. They were made from bird bones and joined with mammoth ivory.

Here is a short list of Woodturning sites that will get us started with links to some very useful sites. If you have any links you would like to contribute send them to guildnewsletter@exetel.com.au
<http://www.sydneywoodturners.com.au/> our homepage

<http://www.wood-eze.com.au/> Leigh Ferguson's site – sells at Southern maxi days & his own shop

<http://www.laymar-crafts.co.uk/> Huge site with literally hundreds of useful links – highly recommended!

<http://www.trendtimbers.com.au/> large variety of timber, tools, lathes and finishes

<http://anagote.com/> great site for wood

<http://www.carbatec.com.au> one stop shop for most woodworking varieties

<https://www.machineryhouse.com.au/> Hare and Forbes machinery

<http://www.addictivepenkits.com.au/> amazing pen kits with an impressive site

<http://aroundthewoods.com/> excellent site for beginner and advanced turner alike

<http://www.woodturningonline.com/> incredible site with literally hundreds of articles

<http://www.woodturner.org/> The American association of Woodturners

<http://mgorrow.tripod.com/links2.html> mega link to over 500 sites!

<http://www.woodturners.co.uk/> link to most UK based clubs & links

<http://www.woodturnersresource.com/> a great resource for the woodturner

<http://www.hiltonhandcraft.com/> a useful site for turners

http://ornamentalturning.net/articles/more_woodturning_magazine.html one stop shop for ornamental turners

<http://www.woodturningdesign.com/> Woodturning magazine site.

<http://home.vicnet.net.au/~pwguild/> Mornington Peninsula site in Victoria

<http://www.woodturningvideosplus.com/index.html> very good site by a pro turner

<http://www.bigtreeturnings.com/> Professional turner site from America with some useful stuff

<http://www.rockler.com> Supplier of everything you'll ever need (in US dollars)

<http://www.penturners.org/> American site for the pen turner fraternity – most comprehensive

<http://www.woodworkforums.com> an enormous forum for everything wood and more

<http://www.woodturns.com/resources/woodturning.htm> a useful resource for the turner

<http://yoyospin.com> great site for tutorials and how to videos with focus on craft items

GUILD MEETINGS

Guides Hall, Waldron Rd Chester Hill			
Month	Committee	Bi-Monthly	Time & Cost
January	30	TBA	TBA
March	27	TBA	TBA
May	28	TBA	TBA
July	30	TBA	TBA
September	24	TBA	TBA
November AGM	26	TBA	TBA
All guild meetings 18:30 till finish President Warren Rankin 9600 8061			

HORNSBY DISTRICT WOODTURNERS INC.

1 Shoplands Rd. Annangrove	
<u>Saturday</u>	
Feb 11	
Mar 10	
Apr 14	
May 12	
Jun 9	
Jul 14	
Aug 11	
Sep 8 AGM	
Oct 13	
Nov 10	
Dec Fri 7 Xmas Tea	
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 7	Jan 10
Feb 4	Feb 14
Mar 3	Mar 13
Apr 7	Apr 10
May 5	May 8
Jun 2	Jun 12
Jul 7	Jul 10
Aug 4	Aug 14
Sep 1	Sep 11
Oct 6	Oct 16
Nov 3	Nov 13
Dec 1	Dec 11
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>	<u>Wednesday</u>
Jan 29	
Feb 26	
Mar 26	
Apr 29	
May 27	
Jun 24	
AGM Jul 29	
Aug 26	
Sep 30	
Oct 28	
Nov 25	
Xmas party TBC	
Sunday Maxi 0930 - 1500 cost \$5 President Paul Kruss 9823 8340	

EASTERN REGION WOODTURNERS INC.

Unit 16, 14 Anderson St. Banksmeadow	
<u>Sunday</u>	
Jan 8	
Feb 5	
Mar 4	
Apr 1	
May 6	
Jun 3	
Jul 1	
Aug 5	
Sep 9	
Oct 7	
Nov 4	
Dec 2	
Sundays 1000 - 1530 President Graham Tilly 9660 3071	

MENAI REGION WOODTURNERS INC.

Menai High School Gerald Rd. Illawong
Tuesday
Jan TBC
Feb TBC
Mar TBC
Apr TBC
May TBC
Jun TBC
Jul TBC
Aug TBC
Sep TBC
Oct TBC
Nov TBC
Dec TBC
Tuesdays 1800 - 2100 President Bruce Houldin 9542 1087

NORTHERN BEACHES WOODTURNERS INC.

Narrabeen RSL Club Nareen Pde North Narrabeen		
Sunday	Tuesday Workshop	Friday Workshop
Jan	24, 31	
Feb 20	7,14,21,28	3,10,17,24
Mar 20	6,13,20,27	2,9,16,23,30
Apr 17	3,10,17,24	13,20,27
May 22	1,8,15,22,29	4,11,18,25
Jun 26	5,12,19,26	1,8,15,22,29
Jul 17	3,10,17,24,31	6,13,20,27
Aug 21	7,14,21,28	3,10,17,24,31
Sep 18	4,11,18,25	7,14,21,28
Oct 23	2,9,16,23,30	5,12,19,26
Nov 20	6,13,20,27	2,9,16,23,30
Dec 11	4,11,18	7,14,21
Sundays 0900 - 1400 Workshops 0900 - 1200 President Jack Butler 9999 4290		

SOUTHERN HIGHLANDS WOODYIES INC.

Harbison Care Villiage cnr Moss Vale Rd.& Charlotte St. Burradoo
3rd Saturday each month
Jan 21
Feb 25
Mar 24
Apr 28
May 26
Jun 23
Jul 28
Aug 25
Sep 22
Oct 27
Nov 24
Dec 8 Xmas
3rd Saturday meetings 1000-1630 All other Saturday 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 Meetng	Saturday Maxi Days	Thurs. Mini Day	Tue/Wed toy/f'ship Day	Special Events
Jan	4	11	16	21	26	24 only	
Feb	1	8	13	18	23	28-29	
Mar	7	14	12	17	22	27-28	
Apr	4	11	16	21	26	24only	
May	2	9	14	19	24	24-25	Oyster Bay Skool Fete
Jun	6	13	12 Tuesday	23** 4th Sat.	221	26-27	15,16,17 WWWS
Jul	4	11	16	21	26	24-25	
Aug	1	8	13	18AGM	23	28-29	A.G.M
Sep	5	12	10	15	20	25-26	
Oct	3	10	15	20	25	23-24	
Nov	7	14	12	17	22	27-28	Xmas party Nov. 24th
Dec	5	12	10	15#	-	-	#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							

WESTERN SYDNEY WOODTURNERS INC.

Twin Gums retreat, Cnr Northcott
Road & Dianne Drive Lalor Park

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday
<h1>T.B.C</h1>					
<p>Mondays, Tuesdays, Wednesdays & Thursdays: 0930 - 1530 Fridays: 1900 - 2100 President Eddie Catford 9837 3311 Ladies days are held regularly organised by Anna Dawes 9638 6995</p>					

IN THE SHOP

WOODTURNING JACKETS \$40 POST \$5
 Bottle Green, short sleeved with Velcro neck closure. Keep the shavings where they belong

GUILD CAPS discounted to \$5.00 POST \$2.50
 Wear backwards - become a turner with attitude!

CLOTH BADGES AND ENAMEL BADGES \$5.00
 Order from: Treasurer, Greg Croker on
 9498 2350

Bankstown News Dec 2011/Jan 2012.

At the December Saturday meeting, (first Saturday every month, 9.00am) 34 members were present, and able to enjoy our facilities again. The silent auction envelopes were opened and Fred was happy to take home his “new” Comet lathe.

Our junior members classes on the Friday night before our Saturday meetings, are still going well, and the boys who are attending them were given January off due to school holidays.

Show and Tell is still being well supported by our new and longer-term members putting their pieces on display. As at almost all Show and Tell sessions, there is someone who makes a remark like “I never thought of doing it that way” or something similar. I believe that this is the main benefit of belonging to clubs such as ours: we can always learn from someone else. Our Show and Tell is not limited to new pieces made recently, and this means that if long term members wish to bring along pieces they have made some considerable time ago, a “new generation” of members will see work across a much greater spectrum, than if we show recent pieces only.

Show and tell should not be viewed as a competition, but as a chance to talk (either in private or in public) about the piece, its difficulties, its design, its finish, etc, and also to ask for advice from others if that is what you want to do. Our Saturday meetings are enjoyable, and friendly, and you will see a lot of happy (and maybe some familiar) faces, so come along and join us.

At our December meeting, an impromptu committee meeting was held, and after some lengthy discussion, Bankstown has decided to cap our membership at 55. This decision was reached in the interests of safety, member enjoyment and lathe access. With our regular attendance of 30 to 35, everyone can have time on a lathe, there is plenty of room to safely move about, and other activities don't interfere with the members who wish to do some turning, either with or without assistance.

30 members attended our January meeting, which considering the time of year, was a pleasant surprise to all present. Earlier January meetings have only had half this number attending, so 30 was a good number on which to start our new year, 2012.

The newest of our Woodfast midi lathes was brought into service, and was occupied for the whole meeting, and by different members. Members seem happy with the new Woodfast midi lathes, and along with our other various size lathes, everyone seems to be catered for, and transport of our lathes to demos is now far easier.

Bankstown is currently negotiating with the powers that be, to have Microclean air filters installed in the hall. The relevant quotes have been obtained and will be submitted this week, so hopefully a decision will not be far off. The installation of these filters will not only benefit our members, but will also benefit the other wood groups that use the hall, and indeed, everyone, woodies or not, that use the hall.

Members of all groups affiliated with the Sydney Woodturners Guild Inc., can enjoy the facilities in the same way as they do at their own meetings, and yes, please feel free to bring along your lunch, your tools, something to turn, and maybe a piece for Show and Tell, jump on a lathe, and show us what you do.



HORNSBY DISTRICT WOODTURNERS INC.
NEWSLETTER NOVEMBER 2011
 (Greg Croker)

Over 20 members and guests were welcomed to our last demo for the year. Lindsay explained that this was a special meeting as we had Gary Light as our demonstrator and our new camera would be in operation to record (some) of the proceedings. Lindsay advised that our Xmas Tea would be our next 'event' to be held on Friday 9th December.

After a short Show & Tell with items from Ray Dwyer, Simon Begg and Rusty Manalo (see photos), the BBQ lunch was cooked, served and enjoyed.

With lunch finished, Gary's presentation commenced with a discussion/tutorial on the basis and basics of turning centring around lathe ergonomics and comfort, followed by the planning and thought necessary prior to the commencement of a turning demonstration; the latter involving all members. Hopefully this procedure will be so useful that members who have never considered demonstrating and/or has lacked the confidence will now see their way clear to become



a potential



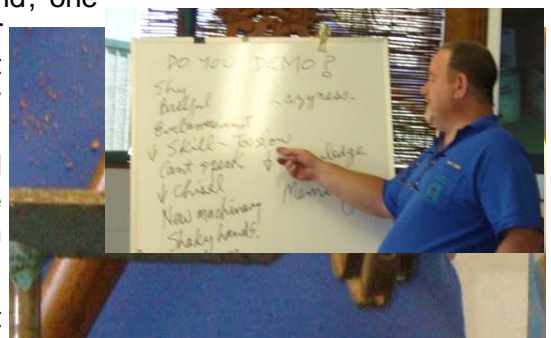
demonstrator?

Gary then worked through a number of items to illustrate his procedure.

First was the offset screw chucking production of a coat hook. Briefly, make a wooden circular blank of size suitable to fit your chuck with a wood screw protruding sufficiently such that the timber to make the hook (in this case merbau) can be securely attached.



The merbau wood is turned between centres to slightly oversize of the diameter required, cut to length and then two holes drilled in one end, one centred and the other 10 mm off centre. Fit the wood to the screw via the centre hole. Check for stability and safety and turn to the required diameter and round the end using a 10mm gouge. Sand as necessary.



Reset the wood on the block with the screw in the offset hole. Carefully assess safety and stability remembering that the turning is now off-centre. Carefully observe the 'shadow wood' and commence forming the 'cove' bringing the bevel of the gouge slowly into position. Keep

fingers well away from the rotating wood and certainly from between the wood and the tool rest! Check the initial/exploratory results and continue until the hook's shape is completed. Sand the 'cove' carefully, again keeping fingers well away, and finish as required.

As his second item Gary showed the production of an offset coat/hat peg. Turn the peg between centres as normal allowing extra wood for the offset spigot, and finish as desired. Once the peg is turned, fit a block to the chuck with a hole drilled in the wood at an angle of approximately 35 degrees and slightly smaller than the peg head diameter to ensure a snug fit, and at 37 mm offset, see photo.

Bring the tail stock into position to secure the peg and turn the spigot say 20 mm in diameter and 10 mm long. Where the peg-head has not been rounded (recommended as a cylindrical form will sit safest in the wooden blank) refit the peg between centres and turn the head, to match the other pegs being made. Finish with the preferred oil or lacquer.



To finish the day Gary discussed or showed his methods for turning various other items including pens and a tremblar.



A challenging presentation and demonstration and we thank Gary for this and hope that our members will use his 'preparation method' to plan their own demonstration in the (near) future?



Carried over from last year, you will recall Ian Raper's demonstration and the toys he recommended we make for homework and ultimately donate to our charity of choice.

Well these toys are the homework for our next meeting on February 11th 2012, and will be judged, with a nice blank of red cedar as the prize donated by Ian, so good turning.

Happy New Year to everyone..... and please keep turning.

MACARTHUR WOODTURNERS INC

I hope everyone got what they wanted off Santa and had a happy and prosperous New Year.

It seems that it always comes in 3's and let's hope that is the end of it. First we lost Brandon McGrady, the son of members Steve & Rachael, then we lost Frank Barsanti and then, just before Christmas we lost Frank Hicks, our 1st and only life member. All three were well known to members and will be sadly missed, especially Frank Hicks who, up until recently, was always there to help out (1st there and last to leave).

Our Christmas Party on 27th February was, from all reports, the best ever but tied up a regular meeting day. We hadn't had a proper meeting, until 29th January, since October and members should be hanging out for regular meetings from now on.

Upcoming Functions

Saturday 11th February sees us hosting the 2nd BBQ of the year at Bunnings, Cross Roads and we welcome all helpers as long as they contact me or Paul before they come to make sure we don't have too many at the one time.

Sunday 26th February sees us once again at the Robert Townson High School, Shuttleworth Ave., Raby from 9:30am till around 3pm. Prospective member quite welcome.

Saturday 10th March we are demonstrating, for the 1st time, at the Miller P.C.Y.C. at the corner of Maxwell Ave. & Cartwright Ave., Miller from 8:30am till around 4:30pm.

Friday 23rd & Saturday 24th March we will be demonstrating at Camden Show and members are advised to contact me or Paul if they intend going both or either day. There is a limited number of free entry passes so it's in your interest to book.

Sunday 25th March sees us once again at the Robert Townson High School, Shuttleworth Ave., Raby from 9:30am till around 3pm. Prospective member quite welcome.

Saturday 7th April sees us, for the third time, at Bunnings, Cross Roads, hosting yet again another BBQ. Once again please let us know if you intend to help out.



Show & Tell - October Meeting October project was a goblet



Peter Gerlach: Candle stick, bottle & unknown timber



Fred Robjert: (left) Bowl, Myrtle (right) Pot pourri, Cryptomeria



Peter Gerlach: Bowl, Ginko biloba



Freddy Robjert: Goblet, Dead finish



Roger Wilson: Goblet, Box Elder



Graeme Webb: Goblets, Camphor



John Wisby: Goblet, Vic Ash



Bob Miller: Goblet, NT Kerosene



Bill Balley: Goblets, Thuya, Cedar, Unknown



Ian Pye: (left) Hollow form, Acacia (right) Bowl, NG Rosewood



Show & Tell - October Meeting cont



Alex Walker: Yellow racer, Kwila, Pine



John Harris: (left) Boxes, Red Gum (right) Weedpot, Fence Post



John Harris: Bowl made in NZ Participation, Ancient Kauri, Guilders paint



John Harris: 1 to r: Boxes, Rimu



Lidded Bowl, Cedar, Rosewood



Pen & Business Card Holder



John Powell: Bowl, Black Maree

Arts Trail 2011

The Arts Trail is now well and truly over for 2011. Once again we saw a really good display from a number of members. We also saw quite a few members in attendance throughout the four days. At most times, we had more members than we did potential customers.

We had a lathe doing some demonstrations outside. At one stage, we had the three wise men- Max Donato, Jim Powell & Bill Dinning being



Show and Tell - Inside Outside Turning



SYDNEY WOODTURNERS GUILD INC.

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Bruce Houldin	02 9542 1087	Menai
Fred Schaffarczyk	02 4889 4316	South. Highlands
Warren Rankin	02 9600 8061	Southern Region
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TEL: 02 9533 4086 or 0438 569 969

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.