

BY HAND & EYE



The official newsletter of the Sydney Woodturners Guild Inc.

January 2014

Close off dates for articles for March
B H & E will be Friday 7th March 2014

Edited by Scott Rollo

NEWSFLASH!!!

Food Safe Finishes

Gallery Quality

Get a start @ the Lathe

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

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Hello Woodies, Male and Female, young and not so young,

I sincerely hope everyone had a very Merry Christmas and Happy New Year.

This is my second term as President of the Guild, another opportunity to make us an entity to be respected and admired, all with your help of course. Your Guild representatives will be asking you for your input to help us deliver what you want from your Guild and us your representatives. We have identified some items already which we will be looking at and one is to update our constitution to make sure it is still relevant and suits where we are going and what we will be doing. If you have any ideas of what we should be looking at please pass this through your Guild representative or you could drop an email to the Secretary : sydneywoodturners@gmail.com

Our next Guild wide function is our attendance at the Sydney Royal Easter Show. The Secretary David King will be seeking members to demonstrate at the Show as well as helpers on the stand (your Guild reps should have this information shortly).

Further, to continue to promote the craft of Woodturning we need members to enter pieces into the competition at the Easter Show. We have been successful (David has any way) in having the turning categories amended to ensure we get wider categories for our work. The closing date for entries is 4th February 2014 and the entries must now be done via the internet as other methods have closed. Should you require assistance just contact your local representative or contact David King for help. See email; address above.

Have you done some interesting turnings over the last two months? Maybe you would like to share your methods, trials and triumphs with other Guild members, then write a few paragraphs and if possible include a few photos and send the article to our editor Scott Rollo : byhandandeye@gmail.com he will be very happy to add the article into BH&E for us to read and enjoy.

Since the last edition of BH&E we have two new life members of the Guild, John Jewell from Macarthur and Jack Butler from Sydney Northern Beaches. Life memberships are not given lightly and I am sure you will join me in congratulating these members on their achievement.

I look forward to meeting many of you over the coming year or at the Easter Show.

Continue to do what you do but do it safely!!!

Hasso Constantin,

So it is a brand new year. And it occurs to me that there has been times when I have expressed my disappointment at the lack of support and feedback for the By Hand and Eye.

Well that ends now.

But.

I would like to think that my pointing out to you all has had some impact and that this year will be the year that you the members will finally get off your collective rear ends and contribute to your newsletter.....maybe.....

It is a new year with a new Guild Executive committee.

Please throw your support behind them and help them lead us to greater achievements.

A special thanks to Southern for their hospitality in hosting the guilds 30th Anniversary celebrations at the Cubby House.

Here's hoping Santa bought you a super chisel for Christmas and that you have a great year turning.

As much as it is sometimes difficult to get to your own meetings sometimes, get a bit more motivated and seek out the other Guild affiliates – We all have such similar ways of doing things, but at the same time subtle differences.

It could give you and your clubs a different outlook on life and the way you host your meetings. A big thank you again to the regular contributors for their tireless work.

Your wood utensils need a food safe wood finish to protect and enhance the wood. And you and your family need to be sure that the wooden utensils you buy have a food safe finish and not a toxic one.

I often see wooden bowls and utensils from China or overseas with nice looking finishes on them but very often they use cheap chemicalized glossy finishes that will wear off with time and use. This is especially true when used for warm or hot items like stirring a soup or serving something from the oven.

Yikes, little doses of poison over time...not my idea of safe eating!

So be wary of glossy finishes on your wooden kitchen utensils. Most often they are not really food safe and little by little will come off with use.

A food safe finish will wear off as you use your item but will be safe for you. No problem if you use the right finish but a big problem otherwise.

Food Safe Wood Finishes:

Using a food safe wood finish allows you to add some cutting board oil from time to time to keep the wood protected and looking great.

Cutting board oil is the name often used to describe what you can put on your bread cutting boards and wood utensils.

But do not oil wooden chopping boards or blocks used for meat! It is best to have the natural wood which inhibits germs.

But all other wood utensils, bowls and boards need a food safe wood finish.

You see, wood just loves oil! It drinks it up happily. The oil protects the wood and makes the wood gleam enhancing its grain. "Happy Wood" I call it then!

• Walnut Oil Wood Finish

Walnut oil is the perfect food safe wood finish. It is a completely natural oil and a drying oil. That means it will dry after you apply it, unlike olive oil and many others (which I would not use as they can go rancid).

The walnut oil is absorbed into the wood and when dry is not sticky. The other advantage of walnut oil is that it has virtually no smell. It enriches the wood with every application.

So use walnut oil wood finish often and feel confident that you have a food safe item.

It is my first choice as a wood utensil and cutting board finish. While more expensive than mineral oil, I like its natural feel and clean look as it brightens up your wood!

You can buy walnut oil at most grocery stores or health food stores. It also makes a great salad oil. I like to keep it in the fridge so it is always fresh.

Walnut oil was used extensively in Europe as part of the French polish finish for furniture and other household items. Those Louis XIV antiques had walnut oil as their finish! A time tested safe wood finish.

100% pure walnut oil is perfect for use on wooden utensils, such as spreaders, salad hands, servers, bowls and spoons. It creates a non-toxic finish that resists water and alcohol. It also has a very slight fresh sweet smell. And it will not give any aftertaste to food.

Important: Nut oil may affect people with nut allergies, even when used as a finish.

Walnut oil wood finish can be applied with a brush, cloth or steel wool, or, what I like, is to use my fingers. When done, I just rub the oil into my hands. Feels nice! The oil will dry overnight but you can use it whenever you want.

I always recommend customers to rub oil into their wood often. Frequently is way better than not enough. Your wood will perk up instantly when you add your food safe wood finish just like adding water to a stone to see how nice it looks.

• Mineral Oil Wood Finish

Another good food safe wood finish is mineral oil. It too has no smell and will dry after application. It is far cheaper than walnut oil but it is a petroleum by-product. It is food safe. I just prefer the all natural walnut oil for its superior features.

You can find the mineral oil in the stomach section of your pharmacy. (It is mostly used as a laxative.)

Whichever oil you choose, use it often, as your wood dries out with washing and use. So add oil to your wood cutting boards and wooden utensils as frequently as you can to keep them looking great.

Oiling your wooden kitchen utensils allows you to enjoy the beauty of the wood.

• Coconut Oil Wood Finish

Coconut oil (or coconut butter as it is sometimes called because it hardens at 72 degrees or less) is another good oil to use but it could go rancid in hot climates according to one user. It is better than olive oil which can go rancid as can other vegetable oils. And you don't want rancid oil on your wood cutting boards and wooden utensils.

You may have to warm the oil in hot water during colder days to soften it, and like walnut oil is best stored for long times in the fridge. But my preference would be walnut, mineral or tung oils instead.

• Beeswax Wood Finish

I love beeswax for its soft and so smooth texture when applied to wood.

It is usually mixed with mineral oil or walnut oil to give a tougher finish than plain oil. It sure does help make it water-resistant but not water-proof.

It also has a delicious sweet scent. That's why beeswax candles are the very best!

You'll have to chip a piece off a candle or buy beeswax pellets that you can warm up inside a cup in a pot of hot water.

Apply to your utensils and wood bowls, cutting boards and blocks (non meat boards) while warm. And rub the rest into your hands. Beeswax is used in many natural bodycare products.

Now you'll have a superb utensil and cutting board finish and a food safe wood finish at that!

I make my own mixture of walnut oil, beeswax and orange oil that I apply to my Ultra and Supreme Selections of my wood crafts for sale.

It adds a lovely feel to the already very smooth sanded pieces! One day I will make it and market it to the public. I just seem to have too many pieces of wood to make in the meantime. :-)

How To Care for Your Wooden Cooking Utensils & Bowls and Wood Cutting Board care

You can wash your wood items in warm soapy water and then rinse and dry. Do not put in a dishwasher as the heat will damage the wood.

Wood cutting board care sometimes requires you to sanitize the wood. You can rub with a bit of lemon and then rinse off, or wipe them with white vinegar. Vinegar is an excellent disinfectant, killing E. Coli bacteria, Salmonella, and Staphylococcus.

Cutting boards are best placed at an angle after washing so the water drains. Dry boards don't breed germs which like moist surfaces.

Every now and then you may need to get some sandpaper to refinish your wood items if it is rough or stained.

Sandpaper is graded from roughest to smoothest by number. So very rough is 40 grit, then 60, 80, 100, 120, 150, 180, 220, 280, 300, 400, 600 and more.

You should start with around 80 or 100 grit unless you have a real serious flaw to remove. Then use progressively higher grits. You can usually skip a grade in between and go from 100 to 150 then 220.

I go all the way to 3000 grit ultra super smooth sandpaper on my Supreme Selection wood craft gifts.

After sanding, proceed to add your food safe wood finish in several coats ideally allowing time for it to dry in between.

Remember wood loves oil! Add often for Happy Wood!

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ĔĶĲ ĪŃĚŃŌ ĪŃĴ ĩ ĆŪĤ ŃŃ GALLERY QUALITY was written by Jack Beckle, then President of the Hunter Valley Woodturners Society, and printed with their permission in the newsletter "Woodturners News" in April 1986, and is reprinted here again, as most of the principles stated still hold true today, as they did then.

The "Woodturners News" was the newsletter of the "Woodturners Guild of N.S.W.", and that organisation is now known as the "Sydney Woodturners Guild", and the newsletter is now known as "By Hand & Eye".

It is reproduced exactly as written, and just may give some insight as to how other turners approach this aspect of our hobby.

People 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 green felt 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 finish is rarely acceptable. It is WOOD products being marketed and galleries want items to look like wood, not plastic. Amatt 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 perfect.

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

So members, put on your thinking caps. Produce pleasant balanced practical or novel designs. Buy, bludge, acquire, or scrounge suitable quality timbers. Learn to turn without dig ins, grooves, or grain roughness. Sharpen your tools to perfection, mix your epoxies, acrylics, nitro celluloses, waxes and oils to your hearts content, get your work accepted and then break your heart when a gallery client oohs and aahs over your work, and goes and buys a ceramic sugar bowl."

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These are a collection of the often most questions that are posed to Bob Rosand, an American turner out of Bloomsburg Pennsylvania. He is an accomplished Turner, Teacher, Demonstrator and writer who travels the company spreading the good word about woodturning. He is a past Vice President of the American Association of Woodturners and is eminently poised to answer some commonly asked questions that he has had thrown at him on his travels.

1. What grit do you recommend for sharpening tools?



Regular use of a wheel dresser will true your wheel and expose fresh grinding surfaces.

Alan Lacer wrote an excellent article on sharpening, which appeared in the Fall 2003 issue of American Woodturner.

Pitch the gray wheels that accompany most grinders and sharpen with a 60- or 80-grit aluminum oxide wheel. Although Alan and others advocate honing, I find it unnecessary for most woods and projects I turn. I go directly from the sharpening wheel to the lathe.

Over the years, I've discovered that a Oneway diamond-tip wheel dresser tears up the wheel less than a star wheel dresser. If used properly, the diamond-tip dresser prepares a true wheel and your lathe tool will not bounce (a problem with handheld dressers).

2. What speed grinder do you recommend?

Instead of the better-known 3,500- rpm grinder for general woodworking, I prefer to sharpen lathe tools with a 1,725-rpm grinder, sometimes referred to as a slow-speed grinder. The slow-speed grinder removes metal at a slower rate and allows me to work with the edge of the tool a bit (it's also more forgiving of errors). When I first started turning, I shortened the life of many tools by attempting to sharpen at 3,500 rpm. Don't make the same mistake.

3. Should I buy a sharpening jig or should I learn freehand sharpening?



If you don't turn frequently, a sharpening jig may become your best friend.

I often repeat Bonnie Klein's answer: "If you turn a lot, you probably don't need a grinding jig. But if you only turn a couple of days a week, it's well worth it."

I'll go one step further: Even though I learned freehand sharpening first (jigs weren't commonly available then), I now use a sharpening jig all the time.

If you use a jig for sharpening, keep in mind that it will not sharpen the tool for you and you still need to know what you want the grind to look like.

4. I just want to turn. Why is sharpening so important?

John Jordan has popularized this saying: "If you can't sharpen, you can't turn." I think that John is absolutely right. You'll never become a proficient turner without first learning to sharpen your tools. And it's not only about speed and proficiency: A dull tool is far more dangerous than a sharp tool.

Before you get too excited about turning, I suggest investing a few hours of time (and money, if necessary) standing shoulder to shoulder with an expert sharpener.

Buying tools

5. What set of tools should I buy?



With distinctive handles, you'll quickly locate the next tool for your turning task.

My answer is don't buy a set. Every set I've seen seems to include one or two tools that you don't need. It's better to buy individual tools and learn how to use them.

When you shop for tools, make sure you buy high-speed steel (HSS) tools. They hold an edge better than the carbon-steel tools that used to be popular. If you stumble across some garage-sale bargains or inherit a set from a relative's estate, chances are those are carbon steel. (Some deceptive marketers actually pass off new carbon steel as HSS. If the price seems too good to be true, be careful.)

There is nothing wrong with carbon steel, but if you are just starting out and have difficulties sharpening, you will probably blue the steel, removing the temper. The great thing about HSS is that you can blue the edge and the tool will still stay sharp. (The blued edge dulls instantly.)

I've also had people tell me that they purchased yard-sale tools (old, worn-out carbon-steel tools) to practice on until they got better at turning. The problem with this is that as a novice turner, you're compounding your problems: Now you have some inferior tools that you're not sure how to use.

Buy the best tools you can afford, even if you buy only one tool at a time.

Another reason I dislike tool sets is the uniformity of handles. A matched set of tools looks great hanging on your wall, but when you are turning and the chips cover the bed of your lathe, it's difficult to identify each tool. Virtually all of my tools have different handles, and I can identify each one amid the chips when I am hard at work.

6. What tools should I start with?

I'd suggest a 3/4" spindle roughing gouge, a 3/8" spindle gouge, a 1/2" skew, and a diamond parting tool. If you want to turn bowls, select a 3/8" or 1/2" bowl gouge, although my personal favorite is a 3/8" bowl gouge. The next tools I would add are a 1/2" roundnose and 1/2" squarenose scraper.



From left: 1/2" bowl gouge, 3/8" bowl gouge, diamond parting tool, 3/8" spindle gouge, 1/2" skew, 3/4" spindle roughing gouge, 1/2" squarenose scraper, 1/2" roundnose scraper.

Setting up a turning area

7. ● What's the best lathe height?

Your lathe may be set to the proper height, but I doubt it. Measure the distance from the floor to your elbow. That should be the same as the distance from the floor to the centerline of the headstock. If you have to raise your lathe, I recommend reading the Del Stubbs article, "Tuning Up Your Lathe" (Spring 1995 issue of *American Woodturner*). Del discusses how to fabricate a solid base for your lathe so that it doesn't walk around the shop when you are turning. If your lathe is too high, build a stable platform that you can stand on and not trip over.

8. ● How much light do I need?

I've done countless demonstrations in shops with pitiful lighting. I don't recommend traditional fluorescent lighting because of the strobe effect it causes. (This is less noticeable with newer ballasts.) I prefer incandescent light. At my small lathe, I have three 100-watt bulbs overhead and one swing-arm lamp that I can focus on my work.

9. ● What's the big deal about safety glasses?

Always wear safety glasses! When I first started turning, I did not wear safety glasses or glasses of any kind. What a fool. After scratching my cornea numerous times and stopping to flush chips out of my eyes on many occasions, I won't even turn on the lathe today without a pair of safety glasses. If you still don't think that safety glasses or face shields are necessary, check out the Spring 2001 issue of American Woodturner (pages 28–30). If you are still not convinced, consider another avocation.

10. How much upkeep does a lathe require?



Tune up your tool rest by regularly filing (top) and then sanding (bottom) the surface.

Every day, spend a few minutes doing some lathe maintenance. Feel around the bed of the lathe for rough spots and file them off. If the tool rest is new, file it and round over the edges. If the rest is old, file out the nicks and dings, and then smooth with 220-grit sandpaper. Rub a little paraffin (canning wax) on the surface of the tool rest. You'll be amazed at how it helps the tools slide.

Turning

11. How high should the tool rest be?

I cut right at the centerline. So when I'm using a cutting tool, the handle needs to be down in relation to the tool rest. That means that the tool rest needs to be a little below the centerline of the lathe. If it is set just at the centerline, you will have to lift up on the handle to complete the cut because you always complete the cut at the centerline. If you switch to a smaller tool, you will need to raise the tool rest a little.



Set your tool-rest height slightly below center with the tool on center.

With a little experience, tool-rest height becomes intuitive and you find yourself making only slight adjustments as you are turning. If you have to raise the tool handle every time you finish a cut, you probably need to lower the tool rest.

If you are using a scraper, the handle needs to be up in relation to the tool rest. Scrapers are almost always used this way. Using a scraper with the tool handle down is asking for a big catch.

12. How close should I put the tool rest to the wood?

Keep the tool rest as close to the work as you can. Turning is a bit of a leverage game, and if you extend the tool too far over the tool rest, you are asking for trouble. If you are roughing a square block into a cylinder, bring the tool rest as close to the work as you can and rotate the piece to see that it does not bind. Start the lathe, rough the block partially, then shut off the lathe and move the tool rest closer to the work and repeat.

Moving the tool rest while the lathe is running can result in broken tool rests and possible injury.

13. At what speed should I turn?

I doubt you'll find any turning instructors who will offer up a firm answer to this question.

Variables include your skill level, what wood you are turning, even the kind of lathe you own. But if you have to ask that question, you should slow down a bit. On the other hand, it's possible to turn too slow, but that's far less dangerous than turning too fast. A good rule of practice is to reduce the speed, turn on the lathe, increase the speed gradually just to the point of vibration, and then back off a bit. (This is easy with a variable-speed lathe.) As the piece comes into round, slowly increase the speed. Your comfort level will change with time and experience. Finally, it's safest to stand to the side of the lathe when you turn it on.

14. When am I ready to turn big bowls and platters?

I often get this question at hands-on workshops. I have no problem with bigger bowls, but the techniques to turn a 6" bowl are the same as the techniques to turn a 24" bowl. If you are just learning and blow up a small bowl with an oops, you have far less time, energy, and money invested in the small bowl than you would in the large bowl. Plus, it's a lot safer turning smaller pieces.

Start small and work your way up. Some people have made a career of turning small items.

15. What is the best chuck?

Pull back on those reins; there will be plenty of chances to plunk down money on a 4-jaw scroll chuck after you get your chops. After you've turned for a bit, you'll know exactly what kind of chuck you need.

Don't buy any chuck until you know what kind of turning you like to do. If you want to turn small items (up to 10"), a chuck such as the Oneway Talon or Penn State Barracuda 2N is ideal. But until you settle on what you like to turn, use a faceplate. It's a lot less expensive and you can do almost everything with a faceplate that you can do with a chuck.

For example, if you want to turn a weed pot, you can use a small chuck with #2 jaws, turn a shoulder on your turning stock, and grasp the weed-pot stock with the jaws.

You can turn the same project with a faceplate. After attaching a wasteblock to the faceplate with screws, use cyanoacrylate (CA) glue to adhere the turning stock to the wasteblock.

Sanding and finishing

16. What grit sandpaper is that?

Start Easy

When I lead hands-on workshops, I limit students to small projects and usually bring sufficient material to complete three of the same projects (three birdhouses, three ornaments). I always tell the students not to worry about finishing the first project, but to go through the process, learn from their mistakes, and improve the next project. Most people are determined to complete their first project, but those who learn from their mistakes and get on to the next project are usually happiest with their results.

Finally, don't use valuable wood for practice sessions. Go out to the firewood pile and turn that wood until you are competent with the tools. Years ago, at one of the early symposiums, another turner and I purchased some beautiful redwood burl slabs. When we saw David Ellsworth, we asked him what we should do with it. His response was, "Put it away until you know the answer to that question."

I wish I had a dollar for each time I've been asked this question during a demonstration. How I sand depends upon what I am turning.

If I'm turning a weed pot or a ring holder, I might start with 120- or 150- grit sandpaper and work up to 600 grit. On a good day, I might start with 180 or 220 grit. However, when I first started turning I generally started with 80 grit or even 60 grit. But now that my skills are better, I can cut better and I have less tear-out, so I can start turning with a higher grit. I do like to use a good quality sandpaper. I'm particularly fond of the gold sandpaper from Klingspor (800-645-5555; klingspor.com), but I also use a blue zirconia

paper from Red Hill Corp. (800-822-4003; Supergrit.com). Norton and 3M also make outstanding sandpapers for efficient removal.

If I am sanding something like a bowl or a platter, I sand a little differently. I generally start by handsanding with 120 or 150 grit with the lathe running (slowly) to about 220 or 320 grit. I then shut off the lathe, drop down to 180 or 220 grit, and use 3" sanding discs in a drill to finish the piece at least to 600 grit.

As a general rule, I like to slow the lathe down a bit when I am sanding, because it generates less heat. For protection, I often use a foam pad between the sandpaper and my fingers. I sand at the highest grit possible, but won't hesitate to drop down to a lower grit if necessary. The problem with sanding with lower grits is that you can easily sand away those fine details in your turning.

Finally, don't be stingy by trying to reuse sandpaper. If it's still cutting okay, fine, but if it's loaded up or clogged, throw it away and use fresh sandpaper.

17. • What's the best finish to apply?

New woodturners shouldn't worry about a finished project! I know that sounds odd, but when you're just starting, your job is to have fun at woodturning. You need to get used to the tools, how they work, and what they will do. When you have mastered the tools, then you can start looking at finished projects.

I like the feel and look of an oil finish such as Waterlox. If I am in a rush, I may resort to a spray lacquer, let the piece dry, and then buff it. For things like my Christmas ornaments, I hang them in a row and spray them with a Deft satin lacquer.

1. Which wood is more likely to split badly: wood stored in a metal shed or wood stored in a garage under a brick house?
2. What do Marilyn Campbell, Andi Wolfe and Louise Hibbert have in common?
3. What is the difference between relief carving and carving in the round?
4. After a "near miss", an accident that almost happened, what does the safety conscious woodturner do?
5. Only one person in the Old Testament is described as being, "full of the Holy Spirit". What was his occupation?

A Country Woodturner - Ken Sullivan

A few months ago, I was given a wonderful privilege, ...which has led to a horrible dilemma.

I may have mentioned in these columns that I like making and repairing spinning wheels... (Once or twice... or maybe a dozen times or more... Oh, all right... More.)

A lady I know called me, and asked me to repair a spinning wheel that her daughter had purchased, broken, about 20 years ago. Of course, I said yes... and two days later, I was given all the remaining pieces of a Saxony wheel (that's a three legged, sloping table, treadle wheel; the most common type).

It was in a terrible state. One of the legs was snapped off at the table, due to the wood being riddled by an awful attack of borer beetles, all over the wheel, but with the greatest damage on that leg. There wasn't a single bobbin in a usable condition, the flyer was snapped in two, the whorl was missing a chunk from its side, and a leather washer that was supposed to be inserted into one of the maidens was gone. All that was left of the distaff was a hole in the table. The pitman was attached by a garish blue plastic rope, and was obviously missing a piece to attach it to the crank. Finally, the treadle itself was "sloppy" due to missing and perished wooden pins.

In other words, it was a mess... probably the worst I have ever seen. But there were beautifully made details that showed a loving quality of workmanship.

Well, this led me to my next "mistake"... I decided to research the provenance of the wheel. The only information I could find was "J. Miller" branded on the table. The Internet pointed to a Joel Miller, an Amish farmer who is quite well known for his spinning wheels, all of which are branded in exactly the same way as this one. He lived and worked in Pennsylvania... making spinning wheels between 1840 and 1875. The wheel I was given to fix was probably 150 years old! On looking more closely, it appeared that all of the metal work was hand forged.

Obviously, I couldn't cobble together a simple replacement of the broken and missing parts. This wheel is a museum piece, one of possibly only a dozen left in the world. I had to match the wood, probably American White Oak, and it's aged colour (not possible... for me, anyway), or use the original pieces as much as possible, and restore the whole thing to working order.

I called the woman, and left a message on her answering machine that this was a valuable and rare spinning wheel, and asked her and her daughter to come to my home so that I could explain what I wanted to do and get confirmation of my plans.

Silence.

I called again the next week, this time getting through and explained some of the history. The lady said her daughter would come the next weekend.

Silence... this time for two weeks.

I called a third time, and explained that I would start restoring the wheel, but that I only had a week and a half before going on a month's holiday. She said her daughter would call early the next week.

Still, silence.

I cut four bobbins from Jarrah, the hardest dark coloured wood that I have, changing the design slightly, so that they would be more robust and less likely to break. The Jarrah is obviously a different color to the "walnut" colour of the wheel. There is no way I could match the colour of the original wood, so I decided not to hide it. All of the wood I used I finished in Danish Oil only, so it would develop it's own patina over time. The broken leg got soaked in varnish and mineral spirit, increasing the proportion of varnish in six stages, so that it would be absorbed into the wood as deeply as possible, fill the borer holes and strengthen the whole thing. I then drilled the leg and the table to take a 10 cm steel bolt down the center of the leg, and glued it all up, matching the break lines as well as I could. I found a piece of shoe leather that was thick enough to act as a washer to support the flyer in the maiden, and hand carved it to match the washer on the other maiden. I could not restore the distaff, as I had no indication as to what it originally looked like (there are quite a number of possible designs). But in any case, I'm not going to have enough time to put it all together and fine tune the working before I go away on holiday. So I will call one more time and let them know.

My dilemma: As a craftsman, do I have a right to be insulted by the lack of respect shown by the owner of this wheel? I am not concerned by the lack of respect shown to me. In fact, I'm not surprised by it. I've been selling my work for long enough to have run across quite a number of people who have "odd ideas" about the social status of a "tradesman" and their work. They honestly believe that there really is a difference between an "artist" and a "craftsman". Stupid, I know... But this is nothing new and it doesn't bother me... much... Well, maybe a bit more than that...

The problem is that I can't charge for repairing this wheel. By my estimate, I will spend between 70 and 80 hours restoring it. At minimum wage, just my time alone would cost over \$1000. In terms of what I normally charge per hour, given 20 years of turning, and expertise in spinning wheels, I should charge between \$4000 and \$5000. The wheel is certainly worth that, and more. But I committed the cardinal sin of not providing a quote, nor getting confirmation on my restoration before doing anything.

So, will the owner respect the wheel? Since I will not charge for my repair, I suspect not. And that will be a real shame. But I really can't do anything about that. And that is what bothers me most...

However, there is one surprising thing I gained from all this... and that was noticing the mistakes in Joel's work. The flyer was "improperly" shaped, slightly unbalanced and incredibly showed "nicks" from hand carving that hadn't been sanded away... One of the legs was not centered on the lathe when it was turned, so there are "flats" down one side of it... And then, the wheel spokes vary slightly in their hand-turned decoration. There are "imperfect" touches all over.

But all of this tells of a time of craftsmanship, when hand-made was precisely that. From scratch. Grab a log and make what you have in mind. And I am so proud that I had a chance to see it, and restore it. It is a piece that, by time, has been elevated to something incredible! And I got a chance to contribute. I am well paid.

P.S. The wheel is back with its owner, and works like a treat! There was a reason why they did not communicate, so I feel much better about how well the wheel will be respected and treated. And I am still so chuffed that I got a chance to work on it.

Ernie Newman's Woodies Quiz 128 - The Answers

1. Wood stored in a metal shed is more likely to split badly than wood stored in a garage under a brick house. The greater changes in temperature and moisture content in the metal shed cause more splitting.
2. Marilyn Campbell [Canada], Andi Wolfe [USA] and Louise Hibbert [England – currently living in USA] are all world renowned sculptor/woodturners whose work features fabulous surface decoration. They are worth googling.
3. In relief carving the figure is carved in a flat panel of wood and projects slightly from the background. Wood is removed from the flat panel so that an object appears to rise out of the wood. Carving in the round is free-standing sculpture such as a statue which is not attached (except sometimes at the base) to any other surface.
4. After a “near miss” the safety conscious woodturner analyses what happened as if it led to an injury, as if it was a real accident. This is a good way to learn from “close shaves” and to prevent future accidents.
5. The only person in the Old Testament described as being, “full of the Holy Spirit” was The woodworker Bezalel ...”I have filled him with the spirit of God and endowed him with skill and perception and knowledge for ... carving wood, for every kind of craft”. Exodus 31:2-6. The central figure in the New Testament was also a woodworker. Mark 6:1-3.

GUILD MEETINGS

Guides Hall, Waldron Rd Chester Hill	
<u>Month</u>	<u>Committee</u>
January	T.B.C
March	T.B.C
May	T.B.C
July	T.B.C
September	T.B.C
November AGM	T.B.C
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	
T.B.C	
T.B.C	
T.B.C	
T.B.C	
T.B.C	
T.B.C	
T.B.C	
T.B.C	
T.B.C	
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	
TBC	
TBC	
TBC	
TBC	
TBC	
TBC	
TBC	
TBC	
TBC	
TBC	
Sundays 1000 - 1530 President Graham Tilly 9660 3071	

MENAI REGION WOODTURNERS INC.

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

NORTHERN BEACHES WOODTURNERS INC.

Narrabeen RSL Club Nareen Pde North Narrabeen	
Sunday	Tuesday, Friday & Saturday workshop
Jan	
Feb 16	
Mar 16	
Apr 20	
May 18	9 a.m. till 12 p.m.
Jun 15	
Jul 20	from 21/1/14 till 21/12/14
Aug 17	
Sep 21	
Oct 19	
Nov 16	
Dec 21	
Sundays 0900 - 1400 Workshops 0900 - 1200 President JuneMcKimmie 9974 5042 or 0428 200 098	

SOUTHERN HIGHLANDS WOODIES INC.

Harbison Care Villiage cnr Moss Vale Rd.& Charlotte St. Burradoo	
2nd Saturdays 4th	
T.B.C	T.B.C
T.B.C	T.B.C
T.B.C	T.B.C
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
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 Meetng.	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						

Bankstown News Dec 2013/Jan 2014.

First of all, a belated Merry Christmas and a Happy New Year to ALL our members and affiliate groups' members! We hope Santa was kind to you all, whether you were naughty OR nice, and that you have SAFELY tried out any new toys you may have received for your workshops.

That is one of the great aspects of our hobby: It now seems okay for even adults to "write a letter to Santa" to tell him what your workshop needs this year to fulfil all your dreams.

There were 23 members at our December meeting and 22 at our January meeting.

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

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

We were pleased to welcome our new Guild Vice President, Tony Ney from Menai, along to our January meeting, and he was kept busy all day, both demonstrating his skills, and imparting the woodturning knowledge he has gained over the years. Tony was made welcome by our members, and of course, all members appreciate visits from the Guild Office Bearers when they have the time to visit.

Thanks, Tony.

Bankstown will be conducting our first ever fundraiser barbecue at Greenacre Bunnings on Saturday January 25, and we will welcome any affiliate group members who come along and say G'day if you are there on the day.

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



Silky Oak Natural Edge Bowl - Doug Midgley



Spalted White Cedar Bowl - Doug Midgley



Hoop Pine Natural Edge Bowl - Doug Midgley



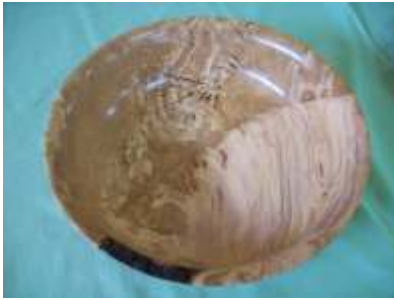
Cypress Natural Edge Vase - Doug Midgley



Balance game Silky Oak - Doug Midgley



Ambonya Burl Bowl - Hasso Constantin



Olive Bowl - Ted Batty



Tasmanian Oak Bowl - Cameron Cook



Burl Pepper Grinder - Hasso Constantin



Camphor Laurel Pot Pourri Bowl - Michael Montuori



Jewel Box open

Bruno Dario



Jewel Box Closed



Small Bowl wood unknown - Marcel Chalhoub



mortar & pestle - Marcel Chalhoub



Various wooden fruit - Ted Batty



Burl Clock/Thermometer - Hasso Constantin



Citrus Wood bud Vase - Doug Midgley



Lazy Susan - Tony Ney



Camphor Laurel Bowls - Cameron Cook



Open Topped Dbl Decker Bus - John Willetts



Bed Extension Legs - Doug Midgley



Jackaranda lidded box - Doug Midgley



Sea Urchin Shell with Finials - Keith Smith



Some of the happy crew at Phil's residence for our last meeting for 2013.



Svens narrow stemmed Goblets



Geoff's Pen Holder



Mario's Pens O/O Ebony, New Guinea Rosewood and Wenge.



Bill Kelly's Acrylic Pen & Kerfed curve.



Antonio's Lidded Bowls with Knobs.



Bill Papalexiou's trinket stand.



Terry's Coffee Grinder (it works)



Phil's Roman Numeral Clock.

For our final meeting of the year 22 members attended, in air conditioned comfort, a demonstration and discussion from Alastair on repetitive (and production) turning.

Lindsay was an apology, and secretary Greg welcomed all to the meeting particularly Bert and Ted after their illnesses. Final numbers for The HMS Christmas Party (Fri 15 Nov from 7 pm) were called for, and about 28 HDWT members and partners will attend, with our usual door prizes to be donated across all the party attendees.

Our first spertles have already been sold and paid for, (thanks members) and we eagerly await our next order.

The SWG committee has requested that Districts advise their thoughts and requirements as to what the Guild should offer to clubs and affiliates. After some lengthy discussion a list will be presented at the November committee meeting (also the SWG AGM) asking initially for a 'mission statement' and 'what is the Guild now offering, and how does that compare with other woodturning entities, ie Victorian and Queensland woodturners?' Also on the subject of organisation, and now that we have settled into our new venue, our committee is to consider early in the new year, the purchase of a large TV, possible 10 am start for meetings, provision of BBQ facilities for lunch, publicity (in conjunction with The HMS) in local papers to obtain more members, and finally to assist with a clean-out of our equipment from Annangrove and 'set-up' at Thornleigh.

Colin Hunter advised that together with The HMS we were the only two groups interested in the proposed Hornsby Community Craft Fair, and as such it was cancelled.

Information Exchange commenced with advice that very suitable pen blanks can be 'designed' using punched-out circles of leather from scraps or old belts etc, sticking tightly together with epoxy and turning. The second item was in fact on epoxy, where Russ had found a cheaper (\$5) and handier supply pack at K-Mart consisting of a couple of syringes and a mixing vane which can apply mixed product straight onto the spot. Lastly, Brian spoke on 'plastic mesh' abrasives and supplied some for appraisal and purchase.

This month Show & Tell was quite sparse presumably due to our spertle turning endeavours. It was conducted by John Edwards.



Rusty showed a number of Christmas tree decorations in various colours and noting that low density woods are the best (for the tree) and that he had trouble getting his desired colours onto the wood.

Simon had no trouble colouring his 'tree hangings' which were in the form of Father Christmas etc. Great little tree hangings.



Ted showed his lighthouse grinder nicely made from jacaranda and with a plastic housing and lamp incorporated. Sadly the battery had expired, but the grinder worked perfectly.



Colin, after making his 90th pepper grinder at our last meeting's demonstration 'turned' his talents to pen making with numbers one to four inclusive in his (pen) series, all very nice.



Ian also turned a

quality pen interesting as it was made from Northern Australian Ironwood, *Erythrophlium chlorostachys*. While this wood looked very effective on the pen, care needed to be exercised when turning due to the toxic nature of its dust.

Elwyn showed another of his large oval lidded bowls. Quite exceptional and well made from camphor laurel wood.

Greg showed three weed bottles, known elsewhere as Triplets, made from cyprus pine wood and finished with six coats of Danish Oil. These bottles need to be shown together for the required effect.

Lastly Russ showed a slab of Osage -orange trunk from a secret and private source; Quite Interesting?

Following lunch Alastair began his demonstration on repetitive and production turning principles.

Firstly consider the design, free form, organic or otherwise but it must look 'good,' then the execution which needs to be within the ability of the turner and his equipment. Both these factors are paramount commercially. A discussion followed contrasting commercial and 'hobby' turning particularly in regard to design constraints and productivity.



Demonstration of repetitive turning (ie four table legs) followed: selecting timber species and quality then cutting and dressing the blanks. Because these legs will not be close to each other some

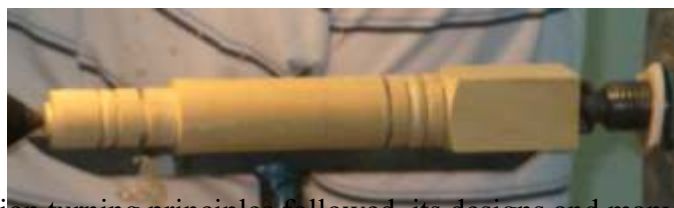


diameter and curve variation between legs is virtually undetectable, however the length is critical!

The suggestion is to always turn a prototype and assess and improve its qualities then commence turning. A board set-up with the salient features can greatly assist with repetition turning, and is virtually essential when making hundreds of turnings which and can be more elaborate than simply 'lines on a board,' with cut-outs, pins, dimensions and sketches etc.

Mark the centres and punch before loading the blank onto the lathe, check and true if necessary. Running slightly off-true is not normally noticeable other than possibly at the square top of the legs. Using the board mark out the blank, cut on the pencil lines and remove the surplus wood to the diameter required (plus 1mm for safety). (Note the use of a spanner to set the diameter of the base of the leg; like callipers it is necessary to file away the 'points' of the spanner for safety). At the high points clean up any torn grain then turn the shoulder and beads etc.

Concentrate on crisp beads, coves and fillets with the later being cut-in five degrees to accentuate their effect/style. For the 10mm beads cut no deeper than 5mm initially and deepen only for quality reasons. Except for roughing down and the coves use a skew, or as Alastair did, use a 10 x 10mm HSS bar sharpened as for a skew. A larger gouge can be used to advantage for 'better looking' lengthy curves. The curve each side of the lowest bead should look continuous, and as if the bead has been slid over the curve. Sand as required say to 320 grit.



A discussion on production turning principles followed, its designs and many methods for speedy production as well as numerous other related subjects including wood selection, smoother skew chisel results and barley twist carving.

Thanks Alastair for the demonstration, a good demo and discussion, particularly as it was organised at very short notice.

To all a Merry Christmas and a Prosperous New Year in 2014.

Our next meeting will be Saturday 8th February 2014 from 11 am.

This meeting being our Christmas party as well, we were joined by our wives, Partners family and friends it was great to see so many turn up and enjoy the day the day with us.

Gary Light addressed the topic of increasing female and junior membership of this club to meet its stated aim of increasing the number of woodturning participants and advancing the skill of wood turning. There was a general consensus among those present that this would be a good idea. The discussion covered such topics as: approaches to local craft assemblies, showing these groups how to make the utensils that they use, i.e., lace bobbins, pin tubes, crocheting needles etc ... Campbelltown City Council will be approached for a list of community based clubs / associations that may be contacted for ongoing dialogue with our club.

As the first meeting for 2014 falls on the 26th January, it was decided to skip it in favour of our Australia Day demonstration at Camden which is always a good day for all.

Our Christmas party side of the day consisted of a sumptuous lunch of salads chicken and pizzas, which Neil Clark was mainly responsible for, thank you Neil and thank you for those wives and others that helped out.

After show"n"tell lathes were spinning and shavings were being made, as usual I had my attention on the trainees so I know little of what was happening elsewhere but I do know Gary Light demonstrated and so did Laura Hough... Well done Laura!

SHOW AND TELL: M.C'ed by Paul Kruss.

1. John Morgan described his processes used to produce his array of pens, letter openers, cheese knives, gavel and hammer of pacific ebony, and several bowls.
2. Brian Knapp described his lidded vessel of radiate pine with a finial of privet. He also brought in a book titled "Beyond Basic Turning".
3. Mervyn Larsson described the processes used to make a segmented jewellery box, segmented pens and pale banksia nuts that were also made into pens.
4. Sam Shakouri described and demonstrated his "time waster" device – much to the amusement of those members present!!!! He also demonstrated and explained the toy turtle he had made. As the turtle was pulled along, the legs turned and thus rotated the shell. The ladies expressed a keen interest in this toy. Sam also showed a string of "worry beads" he had made and explained the use of them, their cultural significance, his method of making them (to the point of devising his own screw chuck) and the timber he had used to make them (Osage orange).
5. Brett Selly showed his winning entry in the recent Fisher's Ghost Festival of a hollow vessel of macrocarpa pine on a stand of stained spotted gum.
6. Ted Kidd spoke of the processes used on his exhibits of a candle stick like ornament of pine and a bowl of grey gum. Both items were finished in a lacquer.

As is the norm for "Show and Tell", there was much enquiry as to processes and timbers used, finishers applied and a generous amount of time given by the exhibitors to describing and answering such matters raised. There was far more flow of information between members than can be captured and presented by these few lines. A most informative session.



Luddenham bicentennial show demonstration Sunday 1/12/13 This is the first time we have demonstrated in this region, I must say the area has that real country feel and the show itself was a real country show, where it's all about the people and the community not just the sounds and bright lights of the dodgem cars and other rides.

We had a good turn out of members and the three lathes were working hard all day. The display table was full and manned by Sam Shakouri. Michael Twemlow and John Jewell made sure all the passing children received a fresh turned mini baseball bat or spinning top, while I turned old rubbish wood into a bowl & two vases complete with nails still hanging out. The show unfortunately yielded low numbers but we as usual we had a good time regardless.

I am saddened at the time of writing to hear of the passing of Martin Svaabek, a much loved long time member of the Macarthur Woodturners. On behalf of the Macarthur Woodturners and Myself I offer sincere condolences to his family.

Martin you will be missed, Rest in peace mate.

His funeral was at Leppington Lawn Cemetery, a handful of members attended Martin's funeral then went to Val Svaabek's home for the wake which was very friendly and Val said many thanks for being at Martin's service and making the effort to come to her home for further talks and refreshments.

Till we meet again... be safe

Be well

And like us on Facebook!





Cubby House News

January 2014

Page 7

Best Displayed

December Show and Tell:

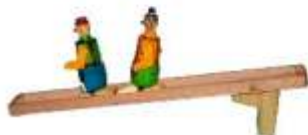
'Personal Best Turned Items 2013'



**Congratulations
Merv Larssen**



The "Turners" Gallery



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Tony Ney	02 9520 0634	Vice -President
Greg Croker	02 9498 2350	Treasurer
David King	02 9786 6749	Secretary
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Phil Mcleod	0418 267 096	Eastern
Greg Croker	02 9498 2350	Hornsby
Bruce Houldin	02 9542 1087	Menai
John Wisby	02 4630 9201	South. Highlands
Warren Rankin	02 9600 8061	Southern Region
Gordon Mckenzie	02 9451 0058	Northern Beaches
John Jewell	02 9601 2610	Macarthur
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Warren Rankin	02 9600 8061	Education Officer
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June McKimmie	02 9974 5042	Syd. Northern

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All submissions will be gratefully accepted. Original photos will be returned but we prefer soft copies if available. Please submit articles in PDF, Word or text files. Failing that scribbled on the back of a restaurant napkin or scrap of paper will do...