

BY HAND & EYE

The Official Newsletter of the Sydney Woodturners Guild Inc.



The Guild Committee for 2015:

December/January 2016



President	Hasso Constantin
Vice President	Tony Ney
Secretary	Ian Cocks
Treasurer	Ian Cocks
Membership Secretary	Ken Sullivan
Education Officer	Warren Rankin
Event Coordinator	David King

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- Views expressed by contributors are not necessarily those of the Guild

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Guild Membership Fees

As of 1st April 2015 fees will be \$35:00

Membership renewal for 2015 - 2016

Due 1st July 2015 will be \$35:00





Presidents Report



Hello Guild Members and Woodturners,

This is our last edition of BH&E for 2015. I would like to sincerely thank our editor Ian Cocks for pulling together this year's editions. His work can be made easier by more members providing articles. They can be a simple one like explaining a new trick you have learned to make certain tasks in woodturning easier, to full blown details on how you made a piece. Ian's task has been no harder or easier than previous editors but Ian is doing more roles than just BH&E editor so I feel the mention is deserved.

The Guild is once more on the hunt for cheaper yet comprehensive enough insurance to cover our activities. Many other clubs around Australia have much lower premiums and this is mainly because the insurance cover does not include "personal injury". This is the cover provided if you injure yourself whilst turning etc on Affiliated Association premises or at reported demonstrations. We are considering heading in this direction and your regional representatives should have canvassed your opinions already. A decision will be made at the next Guild committee meeting which follows the AGM.

Thank you all members of the Guild Committee for your assistance and ideas and keeping our members fully aware of what the Guild is/was doing, keep up the good work.

Stay well and turn safely

Hasso Constantin,

President,

Sydney Woodturners Guild Inc.

HELP WANTED

Attention to all Members

I am looking for a member(s) who would be interested in turning bases for trophies as required. If you are interested please contact me, you will be paid for your work.

Ian Cocks

0410159180

As this is the last edition for 2015 I would like to thank all who have assisted with articles for the BY HAND & EYE during the year.

It has been a privilege to put together the BY HAND & EYE during 2015; I would hope that someone will put their hand up to ensure we continue to publish in 2016.

By the time you receive this edition the Guild's AGM will have been held and the new committee will need your help to ensure the Guild can support you the members of the guild.

If you have ideas and would like to see them considered please put them forward through your guild representatives.

To all members and their families I would like to take this opportunity to wish you a Merry Christmas a Happy New Year.

If you are travelling over the holiday period please take care and stay safe see you in 2016

Articles can be sent to byhandandeye@gmail.com

Snail Mail: Secretary, 2 Docharty Street Bradbury NSW 2560

Entering Heaven

Three men died on Christmas Eve and were met by Saint Peter at the pearly gates.

"In honor of this holy season," Saint Peter said, "You must each possess something that symbolizes Christmas to get into heaven."

The first man fumbled through his pockets and pulled out a lighter. He flicked it on. "It represents a candle," he said. "You may pass through the pearly gates," Saint Peter said.

The second man reached into his pocket and pulled out a set of keys. He shook them and said, "They're bells." Saint Peter said, "You may pass through the pearly gates."

The third man started searching desperately through his pockets and finally pulled out a pair of women's glasses.

St. Peter looked at the man with a raised eyebrow and asked, "And just what do those symbolize?"

The man replied, "They're Carol's."

Mission Statement

Mission Statement

MISSION STATEMENT: The mission of the Sydney Wood Turners Guild Inc is to aid the affiliated regions to promote woodturning as a creative skill among existing Woodturners and the general public.

EXECUTION: This will be achieved by:

- Education including OH&S practices
- Information and technical support.
- Practical demonstration and Community Service projects.

SUGGESTED TARGETS TO ACHIEVE THIS MISSION 2015/2016

- Reach 500 members by AGM 2016
- Run two Train the Trainer courses by AGM 2016
- Create a set of Basic on line training videos
- Buy/Supply promotional material, (Guild) Banners, pamphlets) to regions by November 2015.

ASSISTANCE REQUIRED

I NEED SOME ONE WHO WOULD BE WILLING TO DO A ONE OFF TURNING PROJECT FOR THE NSW POLICE.

FOR MORE INFORMATION PLEASE CONTACT ME BY EMAIL.

sydneywoodturners@gmail.com

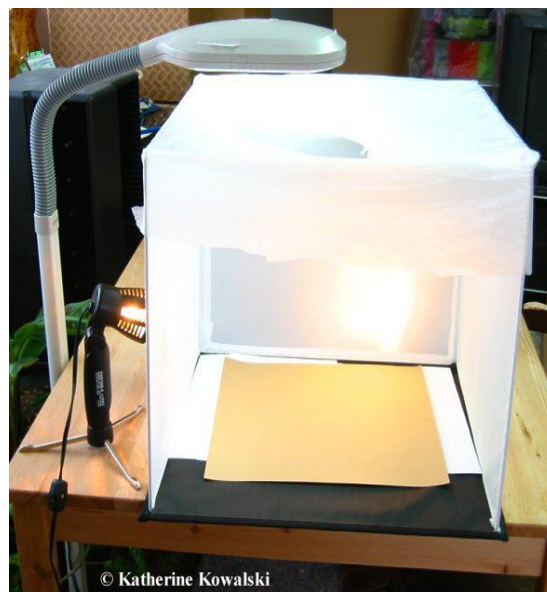
Ian

Photographing Your Work Tutorial ---- Katherine Kowalski

So, while I'm here and writing, I figured I'd compose a short tutorial on photographing your work -- it's an essential skill, especially if you sell (or want to sell) online, and also gives you a record of your work. Too often, I've seen photos that are poorly lit, have distracting backgrounds, or simply don't show the piece to full advantage. While I trust a professional photographer to do promotional work, being able to take good photographs gives me a lot of flexibility.

Step 1: Begin with a Light Tent & Lights

The biggest problem that we photographic amateurs face is direct light, which creates hard shadows, glare, and too much shine. A light tent, made from light-diffusing material, is the easiest way to overcome this difficulty. The fabric on the tent panels breaks up the light rays, sending them off into all different directions, which has the effect of softening the beam.



You should use several lights -- I use the overhead fluorescent (on the ceiling in my photo room), a second overhead light (the "white-light" type that are sold for illuminating detail work), and two tiny directional lights that can be easily moved around the item.



You can buy ready-made tents, or make your own. Check out photography supply stores to buy materials.

Choose a background that lets your item shine! In your light tent, spread fabric or use paper as a backdrop: something without wild patterns: plain, nothing distracting. **IRON** fabric if you use it! (There's nothing that looks worse than crinkled fabric, and it says "sloppy" to a potential judge or buyer). Recently, I've discovered that using a medium colours background reduces contrast, allows the grain of the wood to show much more beautifully, and colours appear more substantial as well.

Large pieces of paper (11x11), in a wide variety of colours, can be found at craft supply or stationary stores; places that sell scrapbooking materials. Choose a median colour and something that will represent your "brand." Colour/background consistency helps your clients identify you and your product.

Digital pictures are very valuable media these days -- if you don't have a digital camera, BUY ONE! They come in all shapes and sizes and every price range. I recommend something at least one or two steps above the cheapest... but even those can work magic with experimentation. (A cell phone camera **won't** work -- the images are too poor quality to use online).

Most of my work (fibre arts tools & small spindles) must lie on the table to be photographed, which means I take pictures from above. Use a tripod if you possibly can -- it will help the sharpness of the image. I set up my lights to illuminate every part of my piece, watching for hard shadows, correcting them when possible.

Crochet hooks, being round, have the most curious tendency to roll around on the paper. I stick them down with "adhesive putty" purchased at an office supply store. (It's removable, non-staining, and works perfectly for sticking small pieces like crochet hooks and pens, allowing you to photograph the side you want). (When you go out to buy it, tell the clerk that it's normally used for sticking posters to walls). Best of all, it's almost infinitely reusable.

Make sure you take at least one photograph of the "best" side of your piece. Often, a side that shows contrasting color, or has "exciting" grain changes will be the best candidate for the "power shot." (A "power shot" is the photo you use for the first picture in the online listing, as well as the "thumbnail." Multicolor often gets a better click rate than the more subtle side of a piece).

Remember -- the general public sees things slightly differently than Woodturners do. While turners thrill to the undulations of crotch curliness, the public often doesn't know to look for this type of figuring, and a sapwood/heartwood contrast is much more eye-catching, especially on a casual-look basis. By all means, show the subtleties... just use the most "clickable" pictures up front.

Setting up the camera, I use Vivid, (so that the colours appear true-to-life), the Macro/Close-Up setting (represented by the flower in the flowerpot), and adjust the White Balance to match the background. You *will* have to experiment with your settings -- your lighting and camera settings will never be the same as another person's. I advise taking several pictures in a session and comparing them. For example, to find the best White Balance, I set up the studio, and take 1 picture at every other level: 0 clicks, 2 clicks, 4, and 6 clicks. (On my camera: 0, 2/3, 1 1/3, 2) This way, they can be easily labelled on the computer.

Taking pictures at intervals also lets me do half the work... when I observe the resultant photos, I can estimate what the best setting would be, and if I need to take an in-between picture. Repeat this process for each colours of background that you choose -- the settings will be different.

Hopefully, your pictures will have turned out well enough to require no editing at all, except for maybe cropping out a bit of the background. (Choose an attractive margin around your piece -- it helps the work stand out.) If necessary, "sharpen" the image slightly in Photoshop (or other capable graphics editing program), but note that it won't make too much difference in a very blurry photograph -- much better to re-take the picture.

I don't do any colours alteration, add special effects, or do anything to impinge the original character of the photograph. This is important! If you "retouch" your photos and your clients notice the discrepancy in the piece when they receive it, you'll likely get a return... and a VERY unhappy customer. Don't try to be a Photoshop wizard -- flaunt the features of

your work -- show every crack and cranny, knots, finish, etc. Your clients will buy your work for what it is, not what it could be. Be honest and build trust with your clientele, and they will reward you with customer loyalty.

LABEL your photographs. How many pictures of nameless bowls are floating around the internet? What if a buyer sees one and wants to buy it -- who can even tell who the maker is? Keep your original photographs intact, but for pictures that you post online, I highly recommend labelling them with your name or web site address, somewhere in the corner of the photograph. Give your work the credit they deserve, and let potential buyers know where to find you.

Most of all, *have fun*, and experiment to your heart's delight! Play with the settings on your camera, adjust the colours of the lights and their position. Find what works best for you. (And after some time, you'll get googly-eyed from staring at the computer screen -- ask a friend or spouse what they think about your pictures -- they'll come up with some good suggestions.)

Christmas Gift

A guy bought his wife a beautiful diamond ring for Christmas.

After hearing about this extravagant gift, a friend of his said, "I thought she wanted one of those sporty four-wheel-drive vehicles."

"She did," he replied. "But where was I going to find a fake Jeep?"

Signs of Christmas Everywhere

Toy Store: "Ho, ho, ho spoken here."

Bridal boutique: "Marry Christmas."

Outside a church: "The original Christmas Club."

At a department store: "Big pre-Christmas sale.
Come in and mangle with the crowd."

A Texas jewelry store: "Diamond tiaras -- \$70,000.
Three for \$200,000."

A reducing salon: "24 Shaping Days until Christmas."

In a stationery store: "For the man who has everything...
a calendar to remind him when payments are due."

AROUND THE CLUBS

MENAI Region



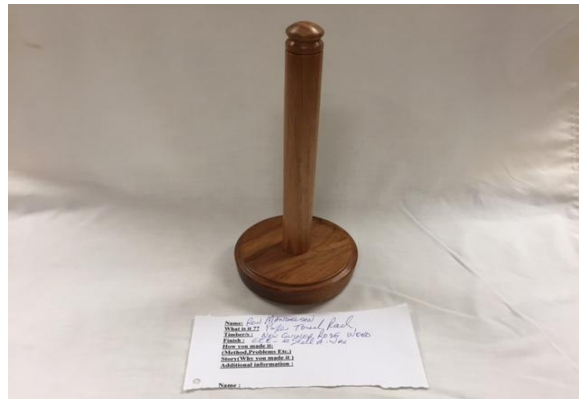
Xmas mobiles – Graeme Stokes (Cypress Pine, Jacaranda – wenge & black veneer, Cypress & sea urchin)



Ken Howell Walnut & merbau



Ron Mandelson Mountain Ash Bowl



Ron Mandelson – Paper towel rack



Ron Mandelson – Pine dip bowl



Bill Black – Pine trees

AROUND THE CLUBS

MENAI Region(continued)



Spindle Turning – Bob Thompson



Mick Pritchard – Pine tree



Arthur Walker – She Oak –sea urchin bell



Norm Lewis – Huon Pine, Aust Red cedar & sea urchin



Robert Lovisa – Cypress pine lantern

AROUND THE CLUBS

EASTERN Region

KOOL KIDS AT EASTERN REGION SHED.

Before the beginning of School Term 3 Eastern Woodturners were approached by WEAVE to see if The Shed could be used by one of their groups to help some kids. WEAVE is a not for profit community organisation that has been working with disadvantaged and vulnerable young people, women, children and families in the City of Sydney and South Sydney areas for over 35 years.

After a little discussion the Woodturners agreed that this could, and should be done. The Kool Kids group, (part of WEAVE), wanted to help some kids make a surfing Hand Paddle out of wood.

For this they would need access to a workshop and some tools. Hence the approach to the Woodturners. After ensuring we had people with Working with Children Checks completed and that WEAVE had the appropriate insurance in place, the kids arrived on the first Wednesday after school started.

The kids were very enthusiastic and soon started the project. The first step was to make a full scale version of the final product. This allowed them to practice and learn the techniques that they will need for the final product. To produce the mock-up of their paddle they needed to use saws, sanding equipment, drills and pyro-graphs.

They were being instructed by Steve, (a surfboard maker), Phil and Mario, (members of Eastern Region Woodturners). When completed each of the 16 kids have a Surf Paddle with their own unique art work burned into the timber that they can use to surf with. It is made from solid timber, (Paulownia a very light timber). In the process they have learnt basic workshop safety, how to follow plans and how to use various tools and equipment in The Shed.

The kids have been in The Shed each Wednesday from 3:30PM to 5:15PM during school term. It all culminated on Wednesday 16th of September when a BBQ was organised at Maroubra beach so they could try out their newly completed Surf Paddles.

The Kool Kids Group commented that this has been one of the most successful programs that they have ever run. A very nice result for all.

See next Page for some examples of the work done during this programme.

Well done to Eastern Region for engaging with the community -----Editor



3 BOARD DESIGNS WITH ART WORK.

Are you Interested?

In burls, white cedar rose wood, red cedar pieces along with champhour laurel slabs etc

Would any of your members be interested in buying and timber?

Regards
Danny Eriksson
0438674726

An Axe to Grind

A boy begs his father to get him a Christmas tree this year.

Each year, the boy asks and the father tells him, "I don't want to pay for it."

But the son kept begging. Unable to bear his son's whining, he picks up his axe one day and heads out of the house.

Thirty minutes later he returns with a great big Christmas tree. "How did you cut it down so fast?" his son asks. "I didn't cut it down," the father replies.

"I got it at a tree lot." "Then why did you bring an axe?"

"Because I didn't want to pay."

Wanted

A second hand Bowl Saver

Bruce Canham 95801507 Mobile
0409816736

A Sign of the Times

As a little girl climbed onto Santa's lap,
Santa asked the usual, "And what would
you like for Christmas?"

The child stared at him open mouthed
and horrified for a minute, then gasped:
"Didn't you get my E-mail?"

Wife's Diary:

Tonight, I thought my husband was acting weird. We had made plans to meet at a nice restaurant for dinner. I was shopping with my friends all day long, so I thought he was upset at the fact that I was a bit late. But, he made no comment on it. Conversation wasn't flowing, so I suggested that we go somewhere quiet so we could talk. He agreed, but he didn't say much.

I asked him what was wrong; He said, "Nothing". I asked him if it was my fault that he was upset. He said he wasn't upset, that it had nothing to do with me, and not to worry about it.

On the way home, I told him that I loved him. He smiled slightly, and kept driving. I can't explain his behavior.

I don't know why he didn't say, 'I love you, too.' When we got home, I felt as if I had lost him completely, as if he wanted nothing to do with me anymore. He just sat there quietly, and watched TV. He continued to seem distant and absent.

Finally, with silence all around us, I decided to go to bed.

About 15 minutes later, he came to bed. But I still felt that he was distracted, and his thoughts were somewhere else.

He fell asleep; I cried. I don't know what to do. I'm almost sure that his thoughts are with someone else. My life is a disaster.

Husband's Diary:

A two-foot putt!!! Who misses a two-foot putt?

Christmas Fireman

In a small Southern town there was a "Nativity Scene" that showed great skill and talent had gone into creating it. One small feature bothered me. The three wise men were wearing firemen's helmets. Totally unable to come up with a reason or explanation, I left.

At a "Quick Stop" on the edge of town, I asked the lady behind the counter about the helmets. She exploded into a rage, yelling at me, "You damn Yankees never do read the Bible!" I assured her that I did, but simply couldn't recall anything about firemen in the Bible. She jerked her Bible from behind the counter and ruffled through some pages, and finally jabbed her finger at a passage. Sticking it in my face she said
"See, it says right here, 'The three wise man came from afar.'"

Pen Drilling Jig Dave Hylands

I made up a jig for drilling the centre holes in the pen blanks.



Jig Pieces

These are all of the pieces of the jig. I used scrap piece of aluminium and squared up the edges. The big slot allows the brad point drill to pass through the drill blank. The aluminium plate is thick enough that it can be mounted directly to the table and still allow the drill to not touch when it just breaks through the pen blank.



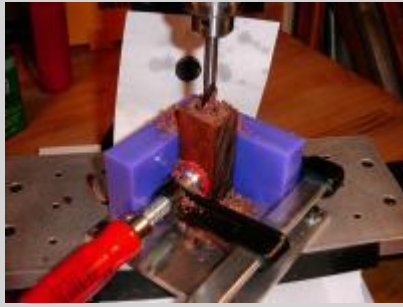
Flip side of Jig Pieces

The purple pieces are UHMW, which I got in a bulk bag from Lee Valley. The holes are all countersunk so that they don't interfere with anything. The horizontal slots are for mounting to the table. This scheme will work with either the mill tooling plate, or with the slots.



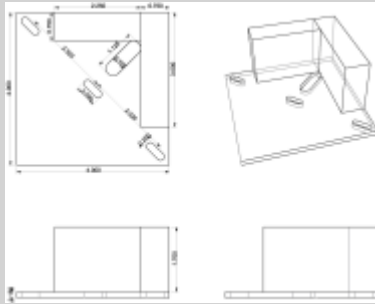
Assembled Jig

This is the assembled jig.



Jig in Use

This is how the jig is used to drill holes in the pen blank.



Dimensioned Drawing

Here's a dimensioned drawing of the pen drilling jig. Also available in PDF and DXF formats.

THE HOTEL IS FULL

A Jewish lady named Mrs. Rosenberg many years ago was stranded late one night at a fashionable resort - one that did not admit Jews. The desk clerk looked down at his book and said, "Sorry, no room. The hotel is full.

"The Jewish lady said, "But your sign says that you have vacancies."

The desk clerk stammered and then said curtly, "You know that we do not admit Jews. Now if you will try the other side of town..."

Mrs. Rosenberg stiffened noticeably and said, "I'll have you know I converted to your religion."

The desk clerk said, "Oh, yeah, let me give you a little test. How was Jesus born?"

Mrs. Rosenberg replied, "He was born to a virgin named Mary in a little town called Bethlehem."

"Very good," replied the hotel clerk. "Tell me more." Mrs. Rosenberg replied, "He was born in a manger." "That's right," said the hotel clerk. "And why was he born in a manger?"

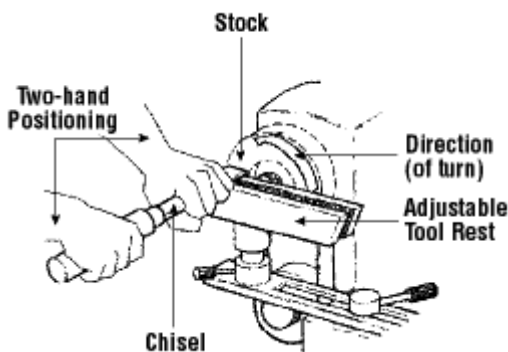
Mrs. Rosenberg said loudly, "Because a jerk like you in the hotel wouldn't give a Jewish lady a room for the night!"

What should you do before using a wood turning lathe?

- A wood turning lathe can be dangerous if not used properly.
- Read the owner's manual carefully.
- Make sure you understand instructions before attempting to use any tool or machine. Only experienced and trained lathe operators should be allowed to operate lathes.
- Learn the applications and limitations before use.
- Refer to Woodworking Machines - General Safety Tips for general safety precautions.

What safety procedures should you follow when using a wood turning lathe?

- Wear safety glasses or goggles, or a face shield (with safety glasses or goggles) to protect yourself from flying chips.
- Wear hearing protection that is suitable for the level and frequency of the noise you are exposed to in the woodworking area.
- Wear a dusk mask when dust is generated (e.g., during sanding operations).
- Wear protective footwear when required.
- Work in well-lighted area.
- Before the lathe is turned on, ensure that all clamps and fittings are secure and that the work piece is free to turn.
- Use stock free of defects.
- Hold tools firmly with both hands and against the tool rest.
- Hold the stock securely on the faceplate or between the centres.
- Use only furnished or approved tools.
- Use sharp, well-maintained chisels and gouges.
- Select a speed that is appropriate for the job. Operate the lathe at a low speed and use a moderate cut depth to prevent splinters from flying out during roughing operations. The actual speed of the lathe depends on type of wood, a diameter of stock, nature of work being done and type of tool used.
- Adjust tool rests so that they are parallel and as close as possible to the stock. They should also be set high enough so that tools will cut into the wood slightly above the centre of the work being turned.
- Remove the tool rest when sanding or polishing.
- Use appropriate tools to hold the sand paper or emery paper whenever possible. Examples include a 'nut cracker' or the paper fixed to a piece of flat wood. If you must use your hands always hold the paper in a way that will not allow the paper to catch, pull or entangle around the stock.
- To make a faceplate turning, the one hand steadies the tip of the chisel, which holds the edge against the tool rest while the other hand guides the tool. Keep the tip of the chisel held higher than the handle.



What should you avoid when working with a wood turning lathe?

- Do not wear gloves, loose clothing, rings or jewellery around the neck that can hang outside one's clothing. Clothing should be comfortable but not so loose that it can catch on the machine or get entangled with any rotating parts or the wood being turned; shirts should be tucked in and long hair tied back.
- Do not leave a running lathe unattended - leave only after the lathe has been turned off and it has come to a complete stop.
- Do not use makeshift tools.
- Do not use stock containing checks, splits, cracks, or knots.

THE WEEK BEFORE CHRISTMAS

*T*was the week before Christmas and all through the school not a pupil was silent, no matter what rule. The children were busy with paper and paste; the mess that they made with it couldn't be faced.

The teacher half frantic and almost in tears, Had just settled down to work with her dears, When out in the hall there arose such a clatter up sprang the kids to see what was the matter!

Away to the door they all flew like a flash; the one who was leading went down with a crash. Then what to their wondering eyes did appear but a green Christmas tree! (To decorate I fear!)

When the teacher saw this, she almost grew sick. She knew in a moment it must be (the janitor) Old Nick! She ran to the door (all her efforts were vain) But she shouted, and stamped, and she called them by name;

"Now Tommy! Now Sandy, Now Judy and Harry! Stop Billy! Stop Robert! Stop Donny and Sherry! Now get to your places get away from the hall now get away! Get away! Get away all!

As leaves that before the wild hurricane fly the pupils, Pell Mell, started scurrying by. They ran to the blackboard and skipped down the aisle; their faces were shining and each had a smile.

First came a basket of popcorn to string -Then came the Christmas tree (menacing thing). As the tree was brought in there arose a great shout; the pupils were merrily romping about.

The state they were in could lead to a riot; the teacher was sure, if allowed, they would try it. Her nerves how they jangled! Her temples were throbbing! The rush of her breath sounded almost like sobbing!

The lines of her face were as fixed as a mask; it was plain that she didn't feel up to her task. The look in her eye would have tamed a wild steer, but the children ignored it; they did every year.

A tear from her eye and a shake of her head soon led me to think that she wished she were dead. She spoke not a word but went straight to her work, Strung all the popcorn which broke with a jerk.

But at last it was finished and placed on the tree; then came the bell and the children were free! Their shrill little voices soon faded away and peace was restored at the end of the day. As she looked at the Christmas tree glistening and tall, she smiled as she whispered, Merry Christmas to all!

Guild & Affiliates Calender of Events 2015

Macarthur Woodturners Inc.	
JUNE	28 th
JULY	26 th
AAUGUST	30 th
SEPTEMBER	27 th
OCTOBER	25 th
NOVEMBER	29 th Christmas Party

9:30am – 2:30pm

Eastern Region Woodturner Inc.	
JUNE	7 th
JULY	5 th
AUGUST	2 nd
SEPTEMBER	6 th
OCTOBER	4 th
NOVEMBER	1 st

BANKSTOWN REGION WOODTURNERS INC.

JUNE	6 th	20 th
JULY	4 th	18 th
AUGUST	1 st	15 th
SEPTEMBER	5 th	19 th
OCTOBER	3 rd	17 th
NOVEMBER	7 th	21 st

8:30am -4pm

MENAI REGION WOODTURNER INC.

JUNE	9 TH
JULY	14 TH
AUGUST	11 th
SEPTEMBER	8 th
OCTOBER	13 th
NOVEMBER	10 th
DECEMBER	8 th

SYDNEY NORTHERN BEACHES WOODTURNERS INC.

	Tuesdays	Fridays
JUNE	2 nd , 9 th , 16 th , 23 rd , 30 th	5 th , 12 th , 19 th , 26 th
JULY	7 th , 14 th , 21 st , 28 th	3 rd , 10 th , 17 th , 24 th , 31 st
AUGUST	4 th , 11 th , 18 th , 25 th	7 th , 14 th , 21 st , 28 th
SEPTEMBER	1 st , 8 th , 15 th , 22 nd , 29 th	4 th , 11 th , 18 th , 25 th
OCTOBER	6 th , 13 th , 20 th , 27 th	2 nd , 9 th , 16 th , 23 rd , 30 th
NOVEMBER	3 rd , 10 th , 17 th , 24 th	6 th , 13 th , 20 th , 27 th

9am – 12 noon

SOUTHERN HIGHLAND WOODIES INC.

JUNE	27 th
JULY	25 th
AUGUST	22 nd
SEPTEMBER	26 th
OCTOBER	24 th
NOVEMBER	28 th

Meeting start 10:00am till 4:00pm

Location Harbisoncare Village south of Bowral

Committee Members 2014/2015
Affiliated Association Representatives

Michael Montuori	0417066073	Bankstown
Phil Mcleod	0418267096	Eastern
Mario Dato	0419404405	Eastern
Christo Constan	0411088180	Eastern
Michael Twemlow	0246284670	Macarthur
John Jewell LM	0296012610	Macarthur
Bill Black	0401701327	Menai
Barry Bendeli	0294161976	Northern Beaches
John Cottle	0299052107	Northern Beaches
John Cottle	0299052107	Northern Beaches
Michael Adamietz	04070201597	Southern Highlands

Find us on the web at:

[http:// www.sydneywoodturners.com.au](http://www.sydneywoodturners.com.au)

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