

# BY HAND AND EYE



The official newsletter of the Sydney Woodturners Guild Inc.

July 2009

Close off dates for articles for September  
BH & E will be Friday 10th September 2009 Edited by Scott Rollo

## HEADLINES

Working with wood show

What makes a  
good salad bowl

Your Guild Committee



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

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Welcome to another edition of By Hand and Eye. Since the last edition, the WWW Show has come and gone and the Guild put on a good show as usual. This is our most important promotional event each year where we can show people what wood turning is all about and it's a great opportunity to attract new members. The event promoters mentioned that despite the rain, more people attended this year than in previous years. Chris Dunn and Alex Bendeli did a great job in organising it and a big thank you also to all the members who demonstrated and manned the displays.

As I mentioned in the last edition, we received a reasonable number of responses to the Questionnaire (84, though some were group responses). A few themes came through in the responses, and one is that few people know who we all are in the Guild Committee and that 1/3 don't know who their Association's Guild Representative is. We will be publishing photographs of all of us in BH&E so you can recognise us!

A number of Committee members regularly attend the Guild Bi-monthly meetings at the various Associations' meetings (myself included) so you can meet us there. These meetings were rated as either "Definitely" or "Some" benefit to members by over half the respondents to the survey. I intend to make it to all the Associations over this year.

Approximately 70% of members thought that the Guild was of at least some benefit to them personally and to their Association. Most members thought the Guild should be involved in promoting woodturning and the WWW Show and Woodturn were seen as good opportunities to do this, particularly the WWW Show. Three quarters of members indicated that they always read By Hand & Eye so this indicates that we should continue to publish it.

An area where we need to do more work is explaining the Guild finances. Most members are aware of the annual affiliation fee and the Guild insurance but they aren't sure of where the Guild spends the money. We intend to explain this better in the near future. Each Association has been given a listing of the Questionnaire responses from the Association and the overall responses (see your Guild rep for a copy).

Enjoy this edition of BH&E and keep turning.

Bill

A blokes shed. Is there anywhere more sacrosanct or sacred? It is a safe haven that we go to escape the evils of the world, it is somewhere to go if the families giving you the “irriots” or it can be a place you go to “tinker with your toys”. It is widely written and acknowledged that the difference between men and boys is the price of their toys. Well to me it appears that life has been pretty good to quite a few guild members who have a wealth of tools and equipment in their workshops. Now not everyone has a great big shed, full of tools (some folks don’t even have a shed or workspace!)

There are member within the guild who have little to no facilities to set up a permanent space to turn. I have it on good authority that one of the current kings of segmented turning in the Sydney Guild has to drag his lathe out each and every time he wants to use it and set it up on his back porch...

Many folks share their shed/garage/car hole with the family car and, under pain of death, have to completely vacuum every last shaving/particle of dust, leaving zero evidence that woodturning ever took place there or risk divorce.

Others have a half/half arrangement where one half of a garage is workshop and the other half is car space. This seems pretty common and a lot of turners I have spoken to a lot of turners who fall into this category. These are the lucky ones whose significant other is willing to put up with sawdust all over their car (or maybe the turner blasts with air/vacuums up the mess prior to SWMBO\* seeing the car.)

Moving down the scale we have those who have a small garden shed or similar to set up their lathe and equipment if space provides. A little below that are the less lucky turners who don’t have a dedicated or designated area for turning, but get their gear out each and every time they want to turn and then clean up everything afterwards. These turners have obstacles placed in their way on their woodturning path and overcome them easily to turn out some simply magical pieces (Hello Sam Shakouri!).

Then there’s the other end – turners who might have a double garage dedicated to the business of woodworking and woodturning. Very well setup with nothing to move or shift for any lowlife cars...but to speak to some of these turners they see their glass as half full, wishing they had more space, whereas the turner on his back porch would kill for a double garage. It’s all about perspective you see...because at the top of our tree is those who have huge, purpose built workshops with huge space to swing a dozen dead cats, 3 phase power and all the mod cons and dust extractors a turner could want. They need do no more than rock into their “shed” mount the wood and start turning.

Luxury...

But the best part of turning, whether your lathes a 1000 Kg variable speed monster or something you got from Bunnings, whether you’ve got 6 chisels or 600, you’ll have the passion for turning from the moment you make something and tell friends and family, I made this! Someone like Bruce Leadbeater who has got more gear than God, is as passionate about his turning today as someone with a Taiwanese copy of some lathe and a starter kit of 6 chisels bought from a wood-eze or similar and just starting out. Everyone I speak to is mad passionate about their turning and too

bloody right! I believe it is all our responsibility to spread the good word...lots of passionate members out there, so chat about the thing that brings you so much joy – people will pick up on your passion and want to be involved.

In these times of Swine flu, it is up to all of us to “spread the woodturning disease” to anyone you think might be susceptible. It’s the only way the clubs will build a new foundation of members – we currently have an ageing membership list so we need to find some “new blood” to bolster our ranks.

A lot of our clubs demo’ at Bunnings and the like – people get talking and it is these opportunities that we need to grasp these interested folks with both hands and offer to get some of these people down for a look-see and a bit of a turn. Pair them up with one of your clubs demonstrators/mentors and watch that smile spread across the potential members face.

I know that it seems a bit “unseemly” to be so proactive and to chase members, but think of it this way: you will be doing **THEM** a huge favour by introducing them to a hobby they will cherish and have forever.

And Remember,

Turning is good, turn every minute you can!

**PLEASE NOTE: An important update:** the email address to send any correspondence to the editor has changed to [guildnewsletter@exemail.com.au](mailto:guildnewsletter@exemail.com.au) so please send all correspondence to this address and not my old optusnet account

SWMBO\* = She Who Must Be Obeyed



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Well the 2009 Timber and Working With Wood Show has come and gone for another year. It was hard to judge number but overall I felt that there weren't as many people around as in previous years.

There was definitely less exhibitors than in previous years which, in one way, made it a bit easier to get around as it wasn't as squishy in the aisles. The usual suspects were there in the suppliers stakes, but everything was a littler smaller than previous years, with some notable absentees from the exhibitors.

But for the Sydney Woodturners Guild, we had a huge presence in the Hordern Pavillion. There were many people flocking to the stands checking out the turned pieces, many to simply check out the pieces and wonder how such an object was actually made.

Congratulations to the volunteers who manned the stands for the three days of the show – selfless and with real professionalism would be how to describe the wonderful efforts put in by every volunteer.



To the turners who turned and demonstrated to inquisitive and keen watchers, a heartfelt thanks go out to you. If we had just a static display of things for sale I am certain only 1/3 as many people would have turned up. NOTHING get people interested as they do in seeing ribbons of shavings flying off the lathe. I am told that every day there were plenty of people at the lathes eagerly watching the demonstrations. It was a good spread of turners from pretty much all of the clubs.

But to single out a few people who gave enormously to the setup and manning of the stand. Chris Dunn, your guild secretary worked tirelessly for months on this project, let alone the full week preceding the actual kickoff of the show. Alex Bendelli, your guild vice president similarly put in some huge hours ensuring that the sale of the items of our members went off without a hitch. There were plenty of things sold and many turners managed to get to the stand and actually chat with people who were buying their goods, which added a different dimension to the buyer who could ask very specific questions about a piece. To the others who contributed in the physical transportation of lathes, wall panels and all the gear needed to set up such an extensive stand, a huge debt of thanks to you all for your super-human efforts before/during and after the show, as something this big doesn't happen without a lot of people "chipping in."



It was interesting as a volunteer on the stands just answering questions to see how fascinating the segmented pieces were to the general public. Literally half of the enquiries I fielded on the Saturday were about segmented pieces and "how the hell do they make that?" I know that there are some purists in the clubs memberships who regard the segmented turnings as not "real" turnings, a bit "gimmicky" and not their cup of tea. Well from the public reaction, I can tell you that they love it and are fascinated by it. I saw lots of turned items and things sold, from bowls, pens and toys all the way through to larger objects that people found fascinating. I was truly amazed how many turners who stopped by the stand to talk were NOT members of a club who just came past the stand and asked questions. When asked, most said they just tinker or play around in their sheds – a familiar tale that shows that there is not a great enough awareness of the guild and the associate clubs and members. We should be converting these people to members!

There were some great pieces on show, there was some members who have obviously been making items to sell for months, as some turners had whole tables of turned objects for sale. Others had a handful with realistic pricing and sold most of what they offered.

The Hunter Valley turning club had a large presence near where we were but I didn't see as many items being sold there as was on the Sydney Guild tables.



On a real positive note the competition for the woodturnings appeared to be pretty healthy but still not as many items as there should have been. I know personally that there have been items I have seen from members of Southern that were definitely worthy of placing on the judging table. I am sure that every club has members turning out award winning pieces. It is up to the clubs presidents and secretaries to get their members to enter their pieces. I know most turners are pretty self-deprecating and don't have a high opinion of their own work but in most cases the turned objects are great! Chucking my 5 cents worth in here, that goes doubly so for the Easter show entries, which in recent years has been pitiful...



It is with great pleasure that I can announce to you all that a Guild member Tony Ney from Menai, took first place in the woodturning category. His entry of a ships candelabrum that moved as would a boat was exceptional craftwork. It was perfect in execution and more importantly for the judges, an extremely original piece. There were a lot of bowls and the like, but Tony's item stood out like a beacon in a sea of similarity. Second and third places were some segmented bowls with a definite "Egyptian" theme. Second and third was done by the same man, so Tony upset the apple cart and prevented a clean sweep.

I manned the competition area as security/info/host for an hour and a half and once again the general public fascination with the segmented turnings was overwhelming. There was a table at the start of the competition area and just about everyone wanted to know how they were done. I know I explained about a million times the segmented vase by Jim Vatiliotis. People wanted to know the magic – how it was done and how strong it would be.





As an exhibition I saw some items that I was instantly in love with and some items that I knew how many hours had gone into their constructions. Some things that I thought were exquisite didn't even rate a mention, let alone a highly regards or a prize ribbon. I don't know who the judges were this year but what it showed me is that you can't make a certain style and assume it will be what they're looking for. I think that is the reason so many segmented pieces that looked great on their own didn't even rate a mention is by sheer numbers. The judges may have done the old "not another segmented piece"...I may be totally wrong but there was a huge amount of segmented works this year. To the point that it may end up being a sub class of woodturning, such was the proliferation of segmented items.





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Dear Swanee,

Please find below my suggestion for fixing Australia's economy.

Instead of giving billions of dollars to banks that will squander the money on lavish parties and unearned bonuses, use the following plan. You can call it the Patriotic Retirement Plan:

There are about 10 million people over 50 in the work force.

Pay them \$1 million each severance for early retirement with the following stipulations:

- 1) They MUST retire. Ten million job openings - Unemployment fixed
- 2) They MUST buy a new Australian car. Ten million cars ordered - Car Industry fixed
- 3) They MUST either buy a house or pay off their mortgage - Housing Crisis fixed
- 4) They MUST send their kids to school/TAFE/ university - Crime rate fixed
- 5) They MUST buy \$100 WORTH of alcohol/ tobacco a week .....and there's

your money back in duty/tax etc

It can't get any easier than that!

P.S. If more money is needed, have all members of parliament pay back their falsely claimed expenses and second home allowances

If you think this would work, please forward to everyone you know. If not, please disregard.

Yours sincerely,

The Whole Country

Satan greets him: "Welcome Mr. Gates, we've been waiting for you. This will be your home for all eternity. You've been selfish, greedy and a big liar all your life. Now, since you've got me in a good mood, I'll be generous and give you a choice of three places in which you'll be locked up forever.

Satan takes Bill to a huge lake of fire in which millions of poor souls are tormented and tortured. He then takes him to a massive coliseum where thousands of people are chased about and devoured by starving lions. Finally, he takes Bill to a tiny room in which there is a bottle of the finest wine sitting on a table. To Bill's delight, he sees a PC in the corner. Without hesitation, Bill says "I'll take this option."

"Fine," says Satan, allowing Bill to enter the room. Satan locks the room after Bill.

As he turns around, he bumps into Lucifer. "That was Bill Gates!" cried Lucifer. "Why did you give him the best place of all!"

"That's what everyone thinks" snickered Satan.

"The bottle has a hole in it!"

"What about the PC?"

"It's got Windows 95!" laughed Satan.

"And it's missing three keys,"

"Which three?"

"Control, Alt and Delete."

Why isn't phonetic spelled the way it sounds?

Why are there interstate highways in Hawaii?

Why do fat chance and slim chance mean the same thing?

Do you need a silencer if you are going to shoot a mime?

If 7-11 is open 24 hours a day, 365 days a year, why are there locks on the doors?

## What Makes a Good Salad Bowl

We often wonder why some folks can sell many salad bowls, while we can't; or why some of our bowls sell and others don't. Could it be that we have violated too many of "The 7-S's of the Salad Bowl"?

The salad bowl is unique among those things that we make from wood because it is the meeting of "function" and "art" in a "useable" piece of turned wood. It is something to be used, a functional bowl whose shape and features are defined by its use. That doesn't mean that it cannot be "artistic", with the beauty of form and wood that makes it something to be admired and the topic of conversation while it is on display in the middle of a table setting.

This article is a discussion of those qualities of shape and form that make a salad bowl. Other articles on the turning and finishing of the salad bowl can be accessed from the links at the conclusion of this article.

## The Seven (7) S's:

*Shape* It looks and feels like a salad bowl should.

*Size* It fits the salad being served, neither too small or too large

*Solid* There is no soft wood, no voids, no holes, no knots, and no patches.

*Smooth* It is easily cleaned. There are no frills, no carving, no beads.

*Stable* It stays in place on a table or countertop, not easily tipped over.

*Sight* A salad looks good in it. It is appealing and appetizing.

*Smell* It has either a pleasant odor or none at all.

People will always look at a salad bowl shape as having something in it. It doesn't matter how much it costs; it must be useable. It doesn't matter that they will never use it; they could if they ever wanted to. If it can't pass these seven (7) tests, it is "art"; and art in the shape of a salad bowl doesn't sell very well.

*What About "Round"....*

The reader will notice that, nowhere in this discussion is the "roundness" of the salad bowl even mentioned. That is because perfection in the roundness of a salad bowl is a quality that is of concern only to the woodturner. The greater majority of the folks who are buying a wooden salad bowl will know that it is wood, and that wood will warp and move. Perfect roundness is not a factor in their purchase when the "Seven S's" are satisfied. .

## *Shape...*

This is a subjective thing, "that vision thing", that will be different for different women. Yes, women. Women buy salad bowls and they KNOW what a salad bowl should look like. Men make salad bowls, and they have no idea what a salad bowl should look like. If in doubt, ask you wife or the neighbor's wife if you don't have one.

## *Size...*

The volume of the bowl should match the amount of salad being served. It should neither be overflowing with lettuce nor appear to be empty. The "perfect" Salad Bowl is 12" diameter. Less than 10" is too small. Larger than 14" is too big for most folks. Within this range, the volume of the bowl is determined by its depth.

## *Solid...*

As woodturners, we worry about the "Food Safety" of the finish. The woman buying the salad bowl is concerned about Botulism and other things that can kill people. It doesn't matter how smooth the finish or what the finish, most folks are smart enough to know that finishes will wear off. They see defects in the wood as something that will trap food particles. Trapped food particles equate to germs, period.

A "natural edged" bowl is different. Remember that I am talking about a salad bowl. The absence of voids and other defects doesn't apply to the "natural edged" bowl. When our customers see bark or a rough edge on the bowl, they do not see a salad bowl. They will expect it to have knots, voids, and all of those other "natural" things.

The rule here is: If it is presented as an "artistic" bowl, make sure that the figuring, holes, voids, etc, are so overwhelming that there is no doubt that this bowl is "For Display Only". If it is being sold as a salad bowl, it had better be "solid" wood.

That doesn't mean that the "Natural Edge" cannot be used as a Salad Bowl, but it will take one that is special to do that. One such bowl is shown in the gallery below.

## *Smooth...*

Keep it simple. The inside of the bowl must be a smooth form that is easily cleaned. Avoid those things that we woodturners think will make it a more attractive bowl. This means that there can be no sharp corners, beads, grooves, or carving on the INSIDE of the salad bowl or on the rim. If the lady looking at it can see the decoration as something that can trap a food particle, forget about it.

## *Stable.... (Usability)*

This one is simple; like an obedient dog, the salad bowl must SIT and STAY where it is placed. "Usability" is a concept that is too often missed by the woodturner. "Usability" means that it doesn't require an extra hand to hold it in place while tossing a salad at the counter; and that it isn't easily tipped while the salad is being served. And, should the bowl ever get tipped, it must be self-righting, and it should not spill its contents across the table.

All this means is that the woodturners' desires for thin walls, light weight, and a small foot at the base of the bowl might need some rethinking when it comes to a salad bowl.

## *Sight...*

The “presentation” of the salad at the table is everything. This is what the bowl is for. It must make a salad look appetizing. The color of the wood is important. It must not detract from the presentation. If in doubt, have your wife use the bowl for a salad and let her be the judge.

## *An example:*

Woodturners love Walnut. They will travel many miles and slave for many days in all kinds of weather to cut up a big Walnut tree. I can't give it away as a salad bowl because lettuce and tomatoes don't look good in it. I am also convinced that there is an inherent distrust of a dark wood and things unseen that may be hidden by its darkness. I would agree that it is easier to see when a light wood is clean.

## *Smell...*

“Is the wood and finish safe for food?” This is the most often asked question by the woodturner, but the least asked question by the customer. Customers are smarter than we give them credit for being. They will let their nose tell them the difference. If a bowl has an odor that is offensive, they won't buy it. The corollary is that a bowl with a pleasant or appetizing odor is an easy sale.

Any remaining odors of paint or stinking wood will kill a sale immediately. Our saying that that it is safe to use and that the odor will disappear with time won't rescue it.

Some folks have very sensitive noses. There is a thing that I call “The Cupboard Test”. Place the bowl in an enclosure such as a cupboard or a large sealed box for a couple days. Then open the door or lid, and try to capture that brief subtle whiff of a smell that immediately disappears after the door has been opened. I am referring to the same thing as that brief and passing whiff of an odor that we can get when we open a refrigerator door. IF it is there, no matter how brief, somebody will be able to smell it. IF it is offensive, they won't buy it.

## *Selling... (The 8th S)*

Location, location, location are the three rules for selling real estate. They are the same three rules for selling salad bowls. This has nothing to do with the salad bowl itself, but where we are trying to sell it - the location of the venue, our location within the venue, and the location within our own display.

The venue is important to the salad bowl. A salad bowl is a usable item, and folks don't normally go to an art gallery to buy something that they will be using for serving food. A kitchen or gourmet shop may be a better venue for salad bowls. Craft and art fairs are better than galleries because of the more diverse group of people passing our booth.

While a craft fair is a better venue than a gallery, our location within the show is equally important. People relate to their surroundings. Being surrounded by spices, cooking utensils, china, or other food related items is a far better location than having massages, religion, outdoor furniture, garden supplies and fertilizer, photography, pottery, and objects of art around us. Being next to a display of dolls and jewelry is the worst possible location for a display of salad bowls. (Remember what I said about women being our customers). Being next to a display of home-made oils and vinegars is the perfect location for selling salad bowls.

The location of the salad bowls within our own display is equally important. Are we selling salad bowls or are we selling "art"? Mixing the two together is a mixed and confusing message because they will have different customers. If we are displaying and selling both, they must be separated. The salad bowls shouldn't become lost among the more expensive artistic items.

### *Conclusion and Final Advice...*

Confusing? Not really. Just a few simple concepts that we need to keep in mind if we want to make and sell turned wood salad bowls. And, maybe an explanation why that cheap wooden bowl on the shelf at Wal-Mart may be a better option than the one that we are offering.

My advice is the final S - Simple.

Keep it "simple" when making a salad bowl.

And, NEVER underestimate the customers understanding of wood. Don't try to give them a "snow job" about wood and finishes. This is not their first exposure to something that is made from wood. Many of them will know more about wood than we do.

A small gallery of good and not-so-good salad bowls

These are a few of the Salad Bowls that I have made, and a brief discussion of what makes some them a "good" Salad Bowl, while others are "not-so-good"

A good salad bowl



All of the S's are here. There is a small "ding" on the outside of the rim, but the inside is smooth and clean. At 15" diameter it is large for a salad bowl, but some folks like them that way. The inward curvature at the rim will deflect that wayward Olive or Radish back into the bowl. The foot is large enough to give the bowl stability without being overwhelming. The wood is western red cedar root burl.

A not so good salad bowl



A beautiful bowl with a good shape, but not one for salads or fruits. The knots and voids will keep the salads out of this one.

But, there is something unseen that will keep the fruits out of it too. The wood is Juniper, and the strong natural odor will keep it from ever being used for anything other than sitting on the shelf to look at.

This bowl will remind folks of having incense in a room; not a bad quality, but not something that they want in a bowl that will be used for serving a salad.

Note that this bowl has a rather tall and visible foot under it. I always make some bowls this way because there are those who prefer a larger foot.

Almost a good salad bowl



Everything is good about this bowl, except for the voids. They are small enough that many folks will not object to them because they are in the upper part of the bowl, and not in the lower area where the oils and other liquids could leak out.

The wood is Fruit Tree Cherry (Bing) and it is 12" diameter.

A natural edge???



Many folks would select this bowl as a centerpiece for their table, and use it for serving a salad.

Except for the "natural" decoration of the bark on its rim, this bowl meets all of the "Seven S's". The inside of the bowl is clean and without voids. The bark is smooth, tightly attached, and sealed with a finish.

It looks clean and that it will be easy to keep that way. The wood is Black Birch, and it is 12" diameter.

A segmented bowl that works...





All of the S's are here. The size is right (12"), the shape is right, and the glue joints are tight and smooth. These are the things that make a segmented form into a Salad Bowl. This one will only look better with age and frequent use.

If it isn't smooth, it isn't a Salad Bowl. Voids and ridges at the glue joints will kill a segmented bowl, instantly.

Another good salad bowl.



The only thing that would make some folks pass on this one is something unseen until they pick it up. It is made from Red Alder (a Northwest weed-tree), and that means it is light in weight. Some folks prefer a heavier bowl. Other than that it has all the attributes of a good Salad Bowl.

This one is 14" diameter

Recently the committee sent out a questionnaire to all of the clubs and members to ascertain the members attitude and the direction they hoped the guild would head towards. Many interesting answers came forth.

The questionnaire sent out to the clubs revealed one glaring fault. You do not know what the Committee members look like...in the words of Homer J Simpson...D'oh!!!

So, with that in mind, here is your Sydney Woodturning Guild Committee!



**BILL BLACK - PRESIDENT**



**ALEX BENDELI - VICE-PRESIDENT**



**CHRIS DUNN - SECRETARY**



**FRED WARR - TREASURER**



**WARWICK RANKIN - PUBLIC OFFICER  
& EDUCATION OFFICER**

Ken Jackson brought to our attention the fact that there were two types of ‘matey trees’; those that simply had a ‘friendly acquaintance’, and those that had a ‘genuine relationship’. So we asked him to explain. The matey trees were simply friends that had branches or part of their anatomy that rubbed together as the breeze drifted through their branches. Sometimes one or both members of this acquaintance could get ‘rubbed up the wrong way’, causing a bit of friction, bleeding, and squealing in the middle of rough nights. The second type of matey trees actually grew together, as the cambium layers joined and they shared each others victuals, you might even say— they were blood brothers—or even sisters for that matter. Anyway we took our happy snaps and wished them well and then came home.

Hoo Roo!



## Ernie Newman’s Woodturners Quiz - The Questions

- 1/ Acacias, known as wattles or thorn trees, are native to which of these countries: Australia, Israel, USA?
- 2/ What is the downside of using your sanding disk to shape aluminium?
- 3/ Most toolrests are straight but some are C shaped and S shaped. They are designed to provide support inside bowls. What is the purpose of toolrests with a 90 degree bend?
- 4/ What is the ideal maximum speed for a woodturning lathe: 1000 rpm, 2000 rpm, 3000 rpm, other?
- 5/ Woodworkers started using glue in 1300 BC: True or false?

1/ Acacias are native to Australia, Israel and the USA. They are also native to Africa, Asia, Europe and South America. There are roughly 1300 species of *Acacia* worldwide, about 960 of them native to Australia. The name derives from [akis] which is Greek for a sharp point, due to the thorns in *Acacia nilotica* ["Nile Acacia"] from Egypt.

2/ Ideally metal should be shaped with abrasives designed to cut metal. Wood cutting abrasives don't work as well on metal as they do on wood. Second, the aluminium can clog the abrasive disk thus shortening its life. Third, and most importantly, it is dangerous to sand aluminium and steel on the same disk because the combination of steel, aluminium and heat can cause an explosion.

3/ Toolrests with a 90 degree bend are designed to allow the turner to shape the inside and outside of eggcups without moving the toolrest. They offer little advantage however as the toolstock has to be moved every time a new blank is mounted on the lathe so little time is saved, if any. In addition, many turners prefer to lower the toolrest when hollowing the eggcup and to raise it when turning the outside. In this case the standard straight toolrests are quicker.

4/ / The ideal maximum speed for turning wood varies according to the work-piece but experts often recommend 3000 rpm as a good maximum speed. Those who turn small diameter work such as pens often prefer even higher speeds.

5/ The first known use of glue to bond wood goes back to 1300 BC. The British museum contains a glued Sycamore carving believed to be 3,300 years old.



TURNING TIMBERS IN STOCK CURRENTLY  
INCLUDE RED CEDAR, CAMPHOR LAUREL,  
AMERICAN CHERRY, QUEENSLAND MAPLE,  
AMERICAN ASH, KAURI, PADOUK, AMERICAN  
WALNUT AND ZEBRANO

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Phone 9558-8444 Fax 9558 8044

About six months ago, I was visiting a local woodworker, admiring his latest projects: a table and a series of jewellery boxes made from a wood I had never seen before. And to put it mildly, they were stunning. Not only the workmanship, but the wood itself was spectacular.

The sapwood was a grey-tan colour, very unobtrusive and bland. What made it exceptional was the heartwood, which was a crimson red. Further, the heartwood was not side-by-side with the sapwood, running in a straight grain. Instead, it swirled through, almost as if someone had dropped dots of red food dye into an off-white cake batter and given it a gentle and partial stir before baking.

My friend knew of my interest in Australian woods, so he handed me a small 30 cm off-cut that showed the swirling red on one side, and said "Enjoy". Well, I hope I was gracious in my leave-taking. Suffice to say that very shortly thereafter, I was home and had a small piece from the off-cut on my lathe, ready to turn a small Embroidery-thread bobbin.

In the twenty-some years that I have been turning wood, I have turned hundreds of different examples of Australian woods as well as "exotics", fruitwood and "found" timber. About ten years ago, as part of my project of identifying and displaying these various woods, I began making a collection of Embroidery bobbins. The design of the bobbin allows me cut beads, coves, right angles and a short straight section, all in the one small piece. And I end up with something functional that sells well. The bobbin shows off the colour of the wood including how well it takes a finish, and gives me some indication of how well the wood turns. My collection currently stands at seventy-five clearly identified woods that show good grain and colour. As well, I have learnt which woods "turn well" and which ones are "real buggers".

So within thirty minutes, I had turned three bobbins: one for my friend's wife as a "Thank You" and one for my own Best Beloved (both of whom are Embroiderers of note) and one for my collection.

About thirty minutes later, I was in real trouble. My nose had started running like a tap. Further, I had trouble breathing, with my throat swollen and choking me in a classic asthma attack. But I don't have asthma. At the same time, the skin on my arms was tingling in "pins and needles". I was absolutely miserable, and beginning to panic.

Fortunately for me, my Best Beloved does have asthma, so she had some idea of what was happening. Like all good "home doctors", she is firmly convinced that chicken soup will cure any illness (Has anyone tested it on Swine Flu?). The second best remedy is "hot water, applied externally". So, within a further five minutes, I was in a hot shower, and the symptoms were beginning to go away.

The wood I turned is Mackay Cedar. I later learned that this wood is a known carcinogen, and can induce an allergic reaction. But only for some people.

My friend had had no reaction to the Cedar, whatsoever. Later, and somewhat foolishly based on my previous reaction, I turned another small piece of the Cedar, this time wearing long sleeves and a facemask. I had no reaction. But I am seriously debating whether I should turn any more "small pieces" from the remaining off-cut.

I have "bumped into" a few other woods that have bothered me, most notably Black Bean (Moreton Bay Chestnut). But nothing as bad as the Mackay Cedar. Likewise, friends of mine have reported allergic reactions to such common woods like teak and even Jarrah. "Fine Woodworking" magazine, in the August 2009 edition (page 30 to 32) has an excellent article on Wood Allergies,

reporting an exceptionally bad reaction to “Australian Lacewood” (Silky Oak). I have never had any problems with these woods.

But as the “Fine Woodworking” article points out, trees are living “creatures” and they have evolved various poisons within their structure in order to protect themselves. The same way that Eucalyptus leaves will “poison” the ground around the tree to reduce the competition of other trees and weeds, many other trees contain chemicals to which we, as woodturners, may react.

So, please be aware of what wood can do to you. And if you do notice what appears to be an allergic reaction while turning: stop, wash yourself down and let your body recover. Remember, allergic reactions are cumulative, intensifying as the body is “sensitised” to the poison. So, take care.

## GUILD MEETINGS

Guides Hall, Waldron Rd Chester Hill		
<u>Month</u>	<u>Committee</u>	<u>Bi-Monthly</u>
March	30	15 Western
May	25	31 Macarthur
July	27	25 Sth. Highlands
September	28	20 Nor. Beaches
October	26 A.G.M	
November	30	28 Stn. Highland
All meetings 18:30 till finish President Bill Black 9541 2405		

## BANKSTOWN REGION WOODTURNERS INC.

Guides Hall, Waldron Rd Chester Hill	
<u>Saturday</u>	<u>Tuesday</u>
Apr 4	Apr 14
May 2	May 12
Jun 6	Jun 9
Jul 4	Jul 14
Aug 1	Aug 11
Sep 5	Sep 8
Oct 3	Oct 13
Nov 7	Nov 10
Dec 5	Dec 8
Saturdays 0800 - 1600 Tuesdays 1800 - 2100 President Kevin Santwyck 9644 8366	

## EASTERN REGION WOODTURNERS INC.

Unit 16, 14 Anderson St. Banksmeadow
<u>Sunday</u>
Apr 5
May 3
Jun 7
Jul 5
Aug 2
Sep 13
Oct 11
Nov 1
Dec 6
Sundays 1000 - 1530 President Graham Tilly 9660 3071

## HORNSBY DISTRICT WOODTURNERS INC.

1 Shoplands Rd. Annangrove
<u>Saturday</u>
Apr 11
May 9
Jun 13
Jul 11
Aug 8
Sep 12
Oct 10
Nov 14
Dec TBA
Saturdays 1100 - 1630 President Lindsay Skinner 9679 1055

## MACARTHUR REGION WOODTURNERS INC.

Robert Townson High School Shuttleworth Ave Raby(maxi only)	
<u>Sunday</u>	<u>Wednesday</u>
Apr 26	Apr 8
May 31	May 13
Jun 28	Jun 10
Jul 26 A.G.M	Jul 8
Aug 30	Aug 12
Sep 27	Sep 9
Oct 25	Oct 14
Nov 29	Nov 11
Dec -	Dec 6 (xmas party)
Sunday Maxi 0945 - 1500 cost \$5 Wednesday Mini 1100 - 1430 Mini meetings at 48 Engesta Ave Sth Camden President Clive Hales 0420 509 540	

**MENAI REGION  
WOODTURNERS INC.**

Menai High School Gerald Rd. Illawong	
<u>Tuesday</u>	
Apr -	
May 5	
Jun 2, 30	
Jul -	
Aug 4	
Sep 15	
Oct 27	
Nov 17	
Dec 8	
Tuesdays 1800 - 2100 President Bruce Houldin 9542 1087	

**NORTHERN BEACHES  
WOODTURNERS INC.**

Narrabeen RSL Club Nareen Pde North Narrabeen		
<u>Sunday</u>	<u>Tuesday Workshop</u>	<u>Friday Workshop</u>
Apr 19	Apr 7,14,21,28	Apr 3,17,24
May 17	May 5,12,19,26	May 1,8,15,22,29
Jun 21	Jun 2,9,16,23,30	Jun 5,12,19,26
Jul 19	Jul 7,14,21,28	Jul 3,10,17,24,31
Aug 16	Aug 4,11,18,25	Aug 7,14,21,28
Sep 20	Sep 1,8,15,22,29	Sep ,4,11,18,25
Oct 18	Oct 6,13,20,27	Oct 2,9,16,23,30
Nov 15	Nov 3,10,17,24	Nov 6,13,20,27
Dec 13	Dec 1,8,15	Dec 4,11,18
Sundays 0900 - 1400 Workshops 0900 - 1200 President Meg Webster 9450 1032		

**SOUTHERN HIGHLANDS  
WOODIES INC.**

Harbison Care Villiage Moss Vale Rd. Burradoo		
<u>Saturday</u>	<u>Wednesday</u>	<u>Friday</u>
Apr 25	Apr 1,8,15,22,29	Apr 3,10,17,24
May 23	May 6,13,20,27	May 1,8,15,22,29
Jun 27	Jun 3,10,17,24	Jun 5,12,19,26
Jul 25	Jul 1,8,15,22,29	Jul 3,10,17,24,31
Aug 22	Aug 5,12,19,26	Aug 7,14,21,28
Sep 26	Sep 2,9,16,23,30	Sep ,4,11,18,25
Oct 24	Oct 7,14,21,28	Oct 2,9,16,23,30
Nov 28	Nov 4,11,18,25	Nov 6,13,20,27
Dec 12	Dec 2,9,16	Dec 4,11,18
Saturdays 1000 - 1630 Wednesday/Friday 0930 - 1230 Pls call for Wed/Fri to confirm meeting President John Powell 4871 2714		

**SOUTHERN REGION  
WOODTURNERS INC.**

"Cubbyhouse" Como Road Oyster Bay (opp. Scylla Rd.)						
	Wednes. Mini Day	Wednes. Mini Nite	Work Shop Mtg.	Saturday. Maxi Days	Thurs. Mini Day	Tues. F'ship. Day
Apr	1	8	tues 14	18	23	28
May	6	13	11	16	21	26
Jun	3	10	15	20	25	23
Jul	1	8	13	18	23	28
Aug	5	12	10	15AGM	20	25
Sep	2	9	14	19	24	22
Oct	7	14	12	17	22	27
Nov	4	11	16	21	26	24
Dec	2	9	14	19	-	-
Maxi days Saturday 0900 - 1500 cost \$6 Mini Days both 0900 - 1500 cost \$3 Mini nite 1800 - 2100 cost \$3 Friendship days 0900 - 1400 no cost President Frank Williams 9587 1396						



WESTERN SYDNEY  
WOODTURNERS INC.

Twin Gums retreat, Cnr Northcott Road & Dianne Drive Lalor Park			
Sunday	Tuesday	Wednesday	Friday
Apr 19	Apr 7,14,21,28	Apr 1,8,15,22,29	Apr 3,10,17,24
May 17	May 5,12,19,26	May 6,13,20,27	May 1,8,15,22,29
Jun 21	Jun 2,9,16,23,30	Jun 3,10,17,24	Jun 5,12,19,26
Jul 19	Jul 7,14,21,28	Jul 1,8,15,22,29	Jul 3,10,17,24,31
Aug 16	Aug 4,11,18,25	Aug 5,12,19,26	Aug 7,14,21,28
Sep 20	Sep 1,8,15,22,29	Sep 2,9,16,23,30	Sep ,4,11,18,25
Oct 18	Oct 6,13,20,27	Oct 7,14,21,28	Oct 1,8,15,22,29
Nov 15	Nov 3,10,17,24	Nov 4,11,18,25	Nov 6,13,20,27
Dec 20	Dec 1,8,15	Dec 2,9,16	Dec 4,11,18
Tuesdays & Wednesday: 0930 - 1530 Fridays: 1900 - 2100 President Eddie Catford 9837 3311 Ladies days are held regularly organised by Anna Dawes 9638 6995			

## IN THE SHOP

**WOODTURNING JACKETS \$40 POST \$5**

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Bankstown Region meet at The Girl Guides Hall, Waldron Road, Chester Hill.

Maxi-Days are held on the First Saturday of the month, 8-30am to 4pm

Mini-Days are held one Tuesday each month from 6pm to 9-30pm

The meeting convenor is Kevin Santwyk, telephone 9644 8366

Eastern Region was started in 1985-1986 by **Jim Dorbis** while a student of woodturning at a College of Technical and Further Education. Things were hard in the beginning but at the same time exciting

Eastern Region is the smallest of all the Sydney Woodturners Guild Regions but it is well supported. Most of the members are working and often lack time to devote to their hobby but are emphatic that the eastern region will survive

In the early days of the Region, meetings were held at Jim Dorbis's premises, But recently meetings are being held in various other members workshops which is a good way of seeing other peoples tools and equipment and approach to workshop safety. The members find this approach very practical

Eastern Region is a miniature United Nations with members originating from Sweden, Italy, Egypt, Israel and Malta. Some members even come from Sydney.....

Eastern Region usually meets on the first Sunday of each month although this sometimes changes to accomodate long week ends and other holiday periods. Details of meeting locations and dates may be got from;

- Graham Tilly (Convenor) 9660 3071
- Stephen Galan (Guild Representative) 9661 9716

As we are a Region of the Sydney Woodtumers Guild, all Guild members may attend our meetings and local or overseas visitors are especially welcome. We have found that it is easier to learn in a small group then in a large one. Our fees are \$2.00 a meeting.....

If you are looking for a new hobby please do come and join us, you'll never regret it.



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Long Weekends

Hornsby Region meet at 1 Shoplands Road, Annangrove.

Meetings are held on the second Saturday of the month at 12.30pm  
Attendance must be confirmed

The meeting convenor is Lindsay Skinner, telephone 02 9679 1055

Contact Peter James For Further Information;  
Email: [pjames3@bigpond.net.au](mailto:pjames3@bigpond.net.au)

Well what a busy 2 months since my last report. The WWW Show is now over for another year and we can now get back to the business of working for our various associations. At Macarthur we had a Bunnings BBQ on 11<sup>th</sup> July at Bonnyrigg and still another one on Friday 17<sup>th</sup> July at Hoxton Park (*We were the first group to try out this Friday Trade Day*) and we were fairly successful at both venues. Other associations should take advantage of the generous support Bunnings offers. They supply the BBQ, gas, tables, cleaning equipment, etc. All you have to supply is the food and drinks, it's great. We have planned another 2 BBQ's in September and hope to have several more before the end of the year.

#### COMING EVENTS

**Wednesday 12<sup>th</sup> August** is our mini day at Franks, 48 Engesta Ave., South Camden from 11am

**Sunday 30<sup>th</sup> August** is our maxi day at the Robert Townson High School, Raby, from 10am *This day we will be each making and/or bringing our best spinning, finger thrown, tops.*

**Sunday 6<sup>th</sup> September**, although it's Fathers Day, we will be hosting a BBQ at Bunnings, Campbelltown from 8am till 4:30pm.

**Wednesday 9<sup>th</sup> September** is our mini day at Franks, 48 Engesta Ave., South Camden from 11am

**Friday 25<sup>th</sup> September** we will be hosting a BBQ at Bunnings, Hoxton Park from 8am till 4:30pm.

**Sunday 27<sup>th</sup> September** is our maxi day at the Robert Townson High School, Raby, from 10am

Keep Turning

Chris

Good day Scott,

As I mentioned at last Guild Committee Meeting, at last Menai Region Woodturners have their own club T-shirts. The T-shirts have been a while coming as they were originally intended as our club's Christmas present last year. While the T-shirt itself was easy, it took 6 months to develop our Club's logo and motto.

The final result is a logo and a motto that we believe summarises what we are all about - woodturning. The logo shows a picture of a piece of timber and a bowl gouge. Our motto is "Turning ideas into creations".

The inspiration behind this outcome is Gary Light and we are most appreciative of his efforts.

I attach a couple of photos and trust you can use them in an article for BH&E for Menai.

Thanks and regards

Bruce Houldin





Barry Child with a candle holder held in an 'inside out' turned frame. Quite intricate.



Robert Morton is steadily using up his supply of bamboo – this time with a pepper grinder looking like a lighthouse.



June McKimmie with goblets for elves made in Huon Pine



Ken Cooper – a puzzle in the shape of a goblet which he had bought years ago and a goblet turned from jackarandah



Meg Webster turned a goblet from wet Mulberry and another from 'NQ No3 stinky wood'



Floyd Bower goblets to a George Hatfield design in Pomegranit. Barry Grainger used Plum for a goblet and pen



Graham Truelove – turned goblet from very wet Jackarandah

## Show & Tell -April Meeting by Ian Pye. Project for April—Hollow Form



Max Donato: vase in firewood Ian Pye: Hat Stand in Sally Wattle and Cedar John Crisp: Vase in Huon



Graeme Webb: Hollow form in Macrocarpa John Powell: Blackwood Peter Herbert: Wait and see in silky oak and a top & Box in Rose sheoak by Bonnie Klein



Peter Herbert: Bowl in silky oak, 3 vases done with Andrew Gittoes Bill Shean: Box in myrtle



Bill Shean: Hollow form in Huon and Padauk, hollow forms in huon, Hollow Form in Huon and Rosewood, Hanging ornament in Zebrano and ebony, Vase in Banksia nut



**Bill Shean:** Square bowl in huon.



**Ken Sullivan:** Tembleurs, broken and complete





# Wood-eze

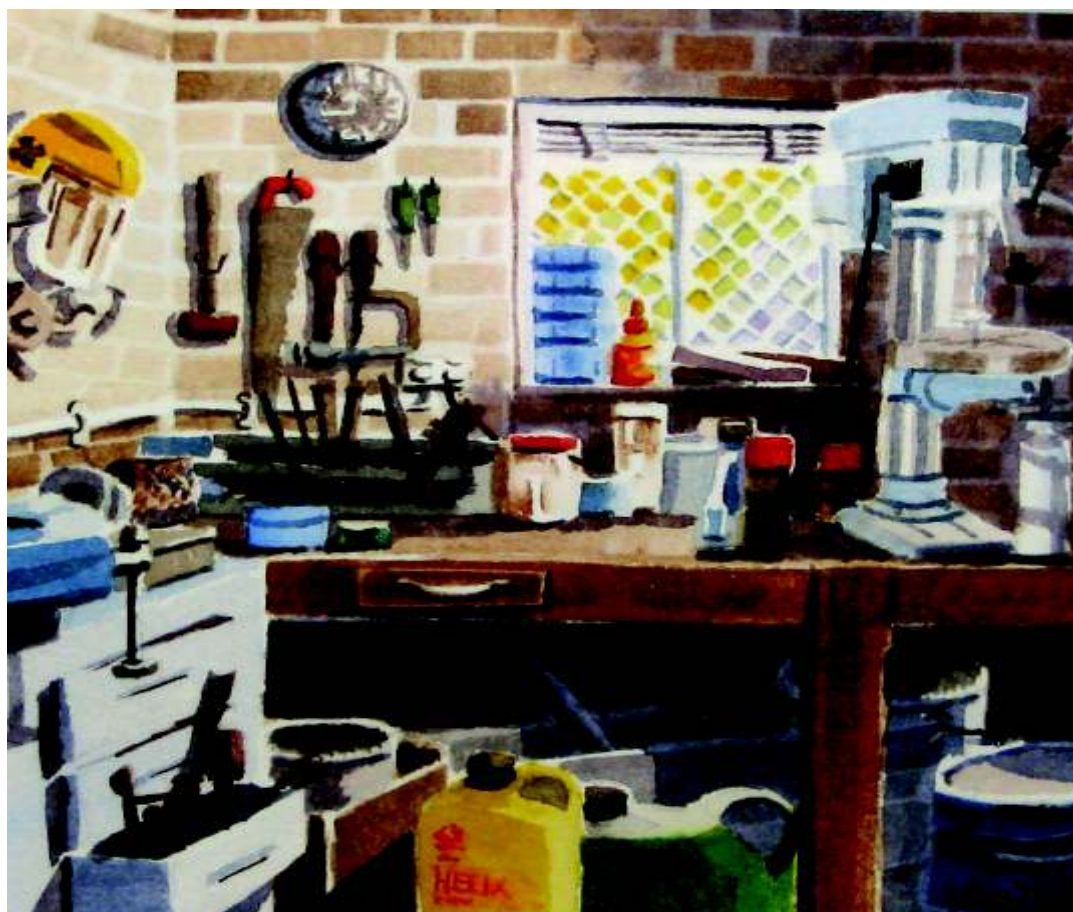
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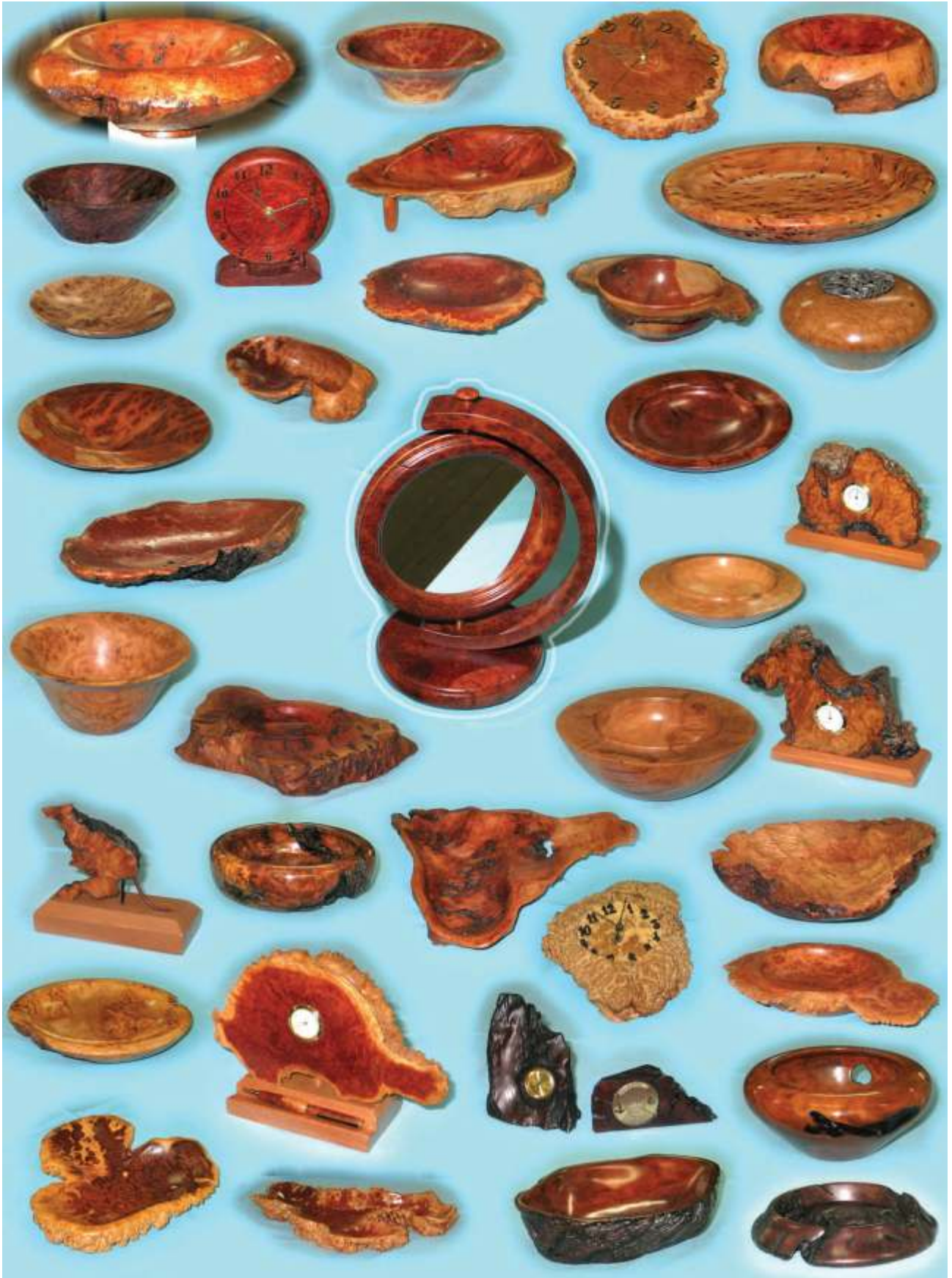


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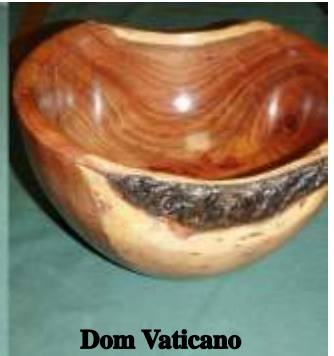
**Fred de Jonh**



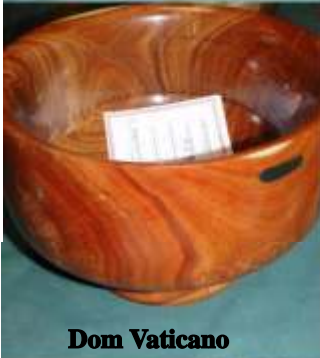
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**Sid Churchward**



**Dom Vaticano**



**Dom Vaticano**



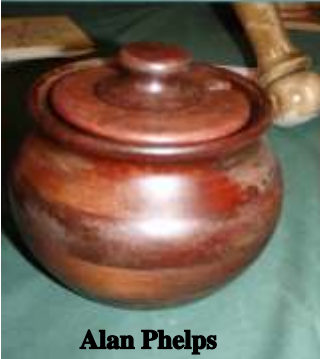
**Dom Vaticano**



**Eddie Catford**



**Gary Hansell**



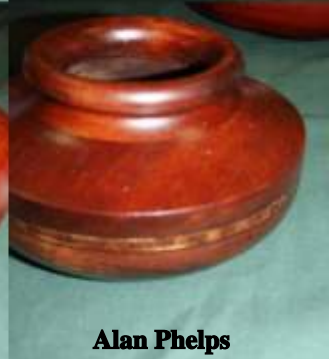
**Alan Phelps**



**Alan Phelps**



**Alan Phelps**



**Alan Phelps**



**Alan Phelps**



**Graham Murray**



**Neil Guthrie**



**Graham Murray**



**Graham Murray**



**Ron Devine**



**Gary Hansell**



**Fred de Jong**

## SYDNEY WOODTURNERS GUILD INC.

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Fred Warr	02 9520 9401	Treasurer
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Meg Webster	02 9450 1032	Syd. Northern
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Eddie Catford	02 9837 3311	Western Syd.

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 EMAIL: [guildnewsletter@exemail.com.au](mailto:guildnewsletter@exemail.com.au)  
 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.