

BY HAND & EYE



The official newsletter of the Sydney Woodturners Guild Inc.

July 2014

Close off dates for articles for September
B H & E will be Friday 12th September 2014 Edited by Scott Rollo

NEWSFLASH!!!

20 ways not to turn
a bowl

how to shoot your turnings
better with lighting changes

American Association of
Woodturners Phoenix Symposium

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

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Hello fellow Woodturners,

The year flies past, it is the end of July already.

The next edition of By Hand & Eye will be the September edition, in that edition will be details of our Annual General Meeting which will be held in November. At the September meeting of the Guild we will be seeking nominations from financial Affiliated Associations members for the executive and Affiliated Association representatives on the Guild. Nomination forms will be available from your Guild representative or you could contact the Guild Secretary and have a form sent to you. (Guild Secretary details in this issue).

Please canvass your members for nominations.

The Timber and Working with Wood Show has now passed and again the Guild provided a sterling display of Hand Crafted items for sale plus an exciting array of turners volunteering their time to demonstrate their skills to the public.

I offer my heartfelt thanks to ALL who were involved in organising and participating in this event. Without your assistance we could not put on such a display. I am hopeful, that if the show runs next year, we have more people willing to set up and pull down the display. There is a large amount of equipment and tools to be taken back to the site where they came from and all assistance is greatly received and appreciated.

Some members seem to feel there is a hidden competition to see who can sell the most items. Other members are happy to just sell one bowl for \$8.00. We are a diverse lot, and that is what makes this organisation so unique and interesting.

The Guild committee has been and still is working through recommendations from members on what the membership wants from the Guild. I was pleased to see so many suggestions, some of which are definitely not achievable under our current configuration of Incorporated Regions. Regional Representatives will be able to provide feedback as we move forward.

Once more, stay safe and well and be happy turning.

Hasso Constantin,

President ,

Sydney Woodturners Guild Inc

Ever have one of those days where nothing turns out the way you wanted on the lathe? It happens to the best of us...from chipout on an expensive piece of timber to the dreaded full blown dig in...now the better turner will spend time glueing in a replacement piece for that chipout or re-work it entirely with a complimentary piece of wood...all classic skills that you will accumulate as you learn the craft of woodturning.

The skew chisel...the experienced turner's best friend and the scary chisel of the beginner... beginners....I hope that each and every club has at least a few beginners who are at the start of their woodturning journeys.

There are a myriad of chisels available to the woodturner and to the beginner it must be a dizzying array of options and costs.

This only exacerbates the confusion of the rookie turner. They need their hand held.....

So I ask you all this question...do you have a program for the rookie or beginner turner?

I ask knowing that there are at most clubs a couple of turners act as mentors for the newer turners...but have you got something formal in place? If you haven't it's probably time to considered getting one in place.

I know of a few turners who have gotten in to the hobby, motivated and excited... only to "stall" within a short time due to lack of progress...and possibly due to a lack of technique that can take them to the next level.

It is easy to forget that at some point we were all beginners looking at a honey dripper and wondering how the hell that was made...and it is insanely intimidating to watch someone turning a massively complicated segmented piece using custom jigs with lights going up the middle of it!!!

So whilst the new turner needs to grow and be stretched, remember that he/she needs to have items to turn that can give them something to look at when it's finished, get confident and give them some confidence.

So as a service to the newer turners and the beginners who are just finding their feet, is it possible I can get some articles that I can publish that helps the beginner, or gives them ideas and thought starters.

If we don't support these new turners they simply won't be around and we won't have anyone to blame but ourselves.

As a club you need to ask yourself are we doing enough to encourage and assist our newer members?

To be able to grow our membership we need to be focusing on signing and retaining them in our clubs because whether or not we want to admit it or not, we as a group of turners are getting older. So we are going to need to "replenish the stocks" and bring some fresh blood into the ranks. This need to come from new turners or occasionally an out of area turner will move into one of our clubs....but this is the uncommon story.

So when you're out at your Bunnings barbecues and you see some folks showing sign.....get out there and convert them to members!!! (or at least give them your club's contact details!!!)

When it was suggested that I write this article, I wondered if it was because someone thought I didn't know how to turn a bowl. I was assured that I drew this assignment not because I'm inexperienced at bowl turning but rather because I have had so many woodturning students. I have been teaching woodturning for more than 20 years, and many of the classes have been basic, for beginners, or an introduction to woodturning.

You can ask anyone who has been involved in one of these classes and they will tell you that my most frequently used direction is: "Stop, don't do that!"

Anyone who teaches basics at John C. Campbell, Appalachian Craft Center, Arrowmont, or Anderson Ranch Craft Center expects to have raw beginners in a class.



We also expect novices with just a little experience and even expect a few who have been turning for a number of years.

The teacher's challenge is getting all of the students on the same page in the same book at the same time. Adult learners seem to have their own ideas about how to turn, and some are not the least interested in how I want them to turn. Some are self-taught; some have attended other classes. Others have read woodturning books and watched videos.

And others. . . must have been time-traveling to their eighth-grade shop classes when someone was attempting to instruct them.

THE RIGHT STOCK

One of the biggest problems teachers face is that many students are itching to turn a really large bowl the first time they step up to the lathe. Or, they lug in something that cost them big bucks.

1. Too big. You will learn a lot more about turning techniques by turning lots of small, shallow bowls than you ever will by turning one or two really large pieces.

2. Too valuable. Whatever you do, do not pay for practice wood. There is plenty of free wood out there - the stuff really does grow on trees. Ask around at your AAW chapter; you'll find a resourceful group with plenty of practice pieces.

3. Too hard. Green wood is a great way to start. Wood lots and local tree cutters are great sources for practice materials.



4. Too deep. Start out with a small (8"—diameter) platter before attempting any type of bowl. When you are comfortable with that, transition to a shallow bowl—just slightly deeper, but still about 8" in diameter.

5. Not ready for prime time, (or finish). Don't worry about applying finish to anything—that will come later. Think practice pieces. I suggest that you use a screw chuck or faceplate and turn shapes that resemble bowl forms until you get to the point of becoming comfortable with the bowl gouge. When you get to where you do not have to think about what the tool is doing, you are ready to turn a bowl. Once you get a few decent-looking forms, turn the bowl around and begin hollowing the interior. Then, get out the finish.

THE RIGHT SPEED

Too often, novice woodturners go from turning spindles to turning bowls without adjusting the lathe speed. Too big and too fast is a deadly combination. Stop! Don't do that!

6. Too much speed. Before mounting stock between centers or on a faceplate or chuck, switch on the lathe without anything mounted. This will give you the opportunity to see where the speed was set when the lathe was last used. Developing this habit will prevent an accident. I encourage students to reduce the speed of their machines at the end of every turning session. This is easy on variable-speed lathes, but I meet resistance to this when students are learning on machines with step pulleys. Do it anyway; it's never too early to develop good safety habits.

7. Too much of a hurry. Another problem that can ruin your day occurs when you have a large piece on the lathe and stop the machine too quickly. Here's a good habit to develop: Before you turn on your lathe, always stand to the left or right of the chuck. This happened to my friend Andy Marinos, who suggested adding this tip to the Don't Do! list.

To turn the bottom of a bowl, Andy mounted his large flat jaws on his scroll chuck and mounted the rim of the bowl in the jaws.

Without checking the speed, he turned on the lathe. It was going much too fast for the task at hand. Andy quickly hit the stop button on the machine, and the motor stopped. But, the chuck and the bowl had enough momentum to keep spinning—even with the lathe stopped. When it came off the spindle, the assembly caught his hand between it and the tool rest. Andy's wound required numerous stitches.

Here's a safer plan: Start the lathe at a low speed or use the setscrew in the chuck to lock it onto the spindle.

8. Standing in the wrong place. You should always stand to one side of the workpiece (out of the path of the spinning blank) when you turn on your lathe as shown in the photo above.



The bowl gouge, top, is the only one of the three lathe tools you should use for your bowl projects.

As your bowl takes shape, stop the lathe frequently and move the tool rest to about 1" from the stock.

THE RIGHT TOOL

Before anyone stands in front of a lathe, I review all of the tools, their uses, and how to sharpen each. I identify each tool, explain how it is used, show how to sharpen it, and also show the various cuts that can be made. I also explain what each tool is not designed to do. But sometimes, that's not enough. Stop! Don't do that!

9. No roughing-out gouge for bowl work. For bowl turning, never turn with a roughing gouge. This should be a no-brainer, but I have seen it done. In my mind, this tool should be referred to as a spindle roughing gouge.



Here's a classic example. One student mounted a large, square blank on a lightweight lathe and turned it on at too high of speed. Needless to say, I screamed from across the room, "Stop, don't do that!"

When I got to where he was working, I also discovered that he was about to attack the piece with a 1 1/4" spindle roughing gouge. Oh, and it wasn't sharpened yet; it had just come out of the box.

You should not use the skew on a bowl either!

10. Big gap at tool rest. One of the most common problems is extending the tool too far out over the tool rest. Many times, students will continue cutting without moving the rest any closer to the blank. Once the tool extends more than 1" or so beyond the rest, stop the machine and move tool rest closer. Lathe tools have been known to break over the tool rest - a very bad thing. The height of the tool rest is determined by the tool you are using and your height and stance. Always place the tool on the rest first, touch the back of the tool to the blank, then gently lift the tool handle until the bevel makes contact with the wood. This will ensure the bevel supports the cutting edge. You will be less likely to get catches this way.

11. Moving the tool rest with the Lathe running
Don't even think about it! Never move the tool rest with the lathe running.

12. Not following the curve. It is not uncommon for a beginner to make straight cuts along the length of the tool rest, correctly move the rest closer but continue to cut in a straight line. To produce better profiles move the tool rest around the shape of the bowl. The result is a cone shaped bowl. This is where a curved tool rest can be helpful although not a necessity.

'Work on a continuous curve - not thinness

13. Wrong direction. For face-grain bowls. cut uphill or from bottom to top or the exterior of the bowl. On the interior of your bowl, cut downhill or from the rim to the center.



14. No body movement. You are not bolted to the floor. To produce better curves. use your body and move it through an arch. Learn that "woodturner's sway." Place the tool handle against your hip and hold the handle with your right hand near the shaft and your left hand on the tool rest. Keep your left hand on the tool rest throughout the cut to provide additional support. Remember, if you move your feet, you move the pivot and lose the curve. Learn to swing your body, but don't move your feet.

15. Dull tools. Beginners also have a problem determining whether a tool is sharp or not. It takes experience to be able to tell. Different woods react differently to being cut. Most beginners merely increase pressure as the cutting edge gets dull. This can be dangerous. When in doubt, sharpen the tool. And, the best way to sharpen a tool for beginners is with jigs and fixtures; they all work, and they all provide excellent results. Hand sharpening also works after you learn what you are doing, but the jigs and fixtures will provide consistent results each and every time. Be sure to touch up your edge on the grinder before making your final cut. A dull tool will pull or tear at the fibers, leaving a surface that you can't sand smooth. This is especially true on end grain.

Each instructor will show you his or her favorite grind for the bowl gouge. They all work if you take the time to learn how to use them. It is more important that you learn to consistently reproduce the grind you are using than which profile you choose.

Grinding by hand is important to learn, but for the beginner, jigs and fixtures are a great help. A grinding jig helps many new turners repeat the same bevel on a lathe tool.



16. Too much pressure. Another common problem is applying too much pressure when cutting the surface. This will force the heel of the tool into the surface and bruise the fibers, leaving lines that remain invisible until you apply finish. Yikes! These lines are almost impossible to sand away. You must recut the surface. Relax and let the cutting edge do the work rather than forcing it.

THE RIGHT MOUNT

A lot of bowl-turning problems begin with how the material is attached to the lathe. Because every new lathe is shipped with a faceplate, this is the obvious choice for the beginning woodturner. Stop! Don't do that!

17. Wrong screws. Trouble can begin at the first step when you screw the blank to the faceplate. Here, several problems can occur. It usually starts with drywall screws; they are too thin and too brittle. You exacerbate the problem when you draw up drywall screws with a power screwdriver, which pulls them up tight and snaps them. Sheet metal screws are a better choice to attach turning stock to a faceplate. These screws are case-hardened and have deeper and sharper threads. Make sure you choose a length that is appropriate. Square-drive screws are also popular and are much easier to remove from hardwood.

For securing turning stock, one size does not fit all. For an 8"- diameter blank that is up to about 2" thick, I recommend #8 3/4 screws. For a 14X8" blank, secure with #14X 1 1/2" hardened screws.



20. Loose fit. Green wood requires you to tighten the jaws of the chuck repeatedly as moisture is forced from the blank. Just as with the faceplate, remember to use the tailstock and center whenever possible. Turn safely and have fun. But by all means, think about what you are doing and consider the risks involved. If you are unsure, ask someone with more experience. If it looks dangerous, it probably is.

“Stop, don't do that!”

18. Difficult grain. You must also consider the material you will be putting the screws into. End grain requires larger and longer screws. Beware of punky or spalted woods; once the wood has started to decay, it is extremely difficult to get a screw to hold. Sapwood does not hold screws as well as heartwood. To be on the safe side, bring up the tailstock with a live center for insurance. This will give additional support if the screws do not hold. Choose turning stock that offers a better chance for success. Dale Nash says it best: "Life is too short to tum crappy wood!"

19. Poor grip. Once you get excited about turning, it probably won't be long before you purchase a 4-jaw scroll chuck, which I think holds material better on the lathe. However, this chuck has its own set of challenges.

I have had many instances where students have made tenons too small or the recesses too shallow. Either case can cause the blank to separate from the chuck. Funky wood and sapwood present the same challenges and grain problems as noted above.

Sheet-metal screws should be your only choice for mounting turning stock to faceplates. At right, you can see how a drywall screw can break off, which leads to huge safety issues.

If you want your bowl to stay in the chuck, you'll learn the value of properly sizing the tenon. If the chuck loosens, the bowl will fly out off the lathe.

Nick Cook (nickcook@earthlink.net) is an American Woodturner contributing editor. Nick, who lives in Marietta, Georgia, will teach afternoons in the Youth Turning Room at the AAW symposium in Louisville. We thank Nick for his kind permission in reproducing this article.

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Each of the last six years I have made a new Christmas ornament and video in late November, early December. The 2011 MarleyTurned Christmas Ornament is "The Christmas Angel". The body was turned from cherry. The hard maple halo and wings, were created using a technique developed by the German engineer, Hans Weissflog. If you are not familiar with his work, I can tell you that it is simply amazing. The amount of detail in his pieces is almost beyond comprehension. In the video, I used a narrow parting tool to cut the grooves. I later made my own tool to allow for more intricate work. I will have a detailed article on the Christmas Angel in the fall of this year, but for today I want to talk about something that many of us have struggled to do.



A high tech fix for a bad photo

When I completed the first Angel, I set it on top of my lathe's head stock and snapped a picture. Easy enough, but since the lighting was not ideal and the background was my shop, I had to edit the image in Photoshop to clean up the color cast, remove the background and to add a fake background and shadows.

Wouldn't it be nice to start with a quality photo up front and forget all the editing? Just take the picture and post it on your favorite woodturning form, or on your own website? A quality photo is especially important if you are trying to create a portfolio of work for sale, or for submitting to a juried exhibition. I am not an expert in photography, but I do want to introduce to you that it is not that hard to improve the quality of your photos using material you may already have in your home.

The Light Tent

Definition: A tent like structure made of translucent material hung around a frame. The fabric diffuses the light coming from outside the tent so that highly reflective subjects placed inside the tent can be photographed without reflections. Lights can also be used inside the tent aimed at the top and sides to create varied lighting effects. Reflective surfaces can also be staged around the subject to lighten shadows or highlight an area. The image at the right is an inexpensive, commercially available light tent. Price is about \$50. It is too Small for many of my bowls, but fine for smaller items.



The Light Tent

Frame: The first step is to make a frame. PVC pipe is great for this and it is very inexpensive. Wood, or even a cardboard box could also be used for the frame.

Cover: For the cover I used a white bed sheet.

Background: The background can be done with a white or colored sheet of paper, or fabric. For this project I ordered a graduated background from B&H photo: <http://BandH.com> "FLOTONE 31x43" background (Thunder Grey) SKU FLBG3143TG" for about \$33 US.

The graduated background creates effects that would be difficult to do with a solid color.

Lights: The light source you choose will have a color cast. Halogen tends to be white, incandescent yellow, and florescent blue. I used a couple halogen lights from a big box store.

Parts is Parts...

Don't glue all of the pipe together until you have tested it and are comfortable with the dimensions. Also, the less you glue together, the smaller it will break down for storage.

You need to make the frame wide enough to accommodate the width of the background you plan to use. In my case that is 31 inches. Here are the sizes I used to make mine:

All PVC is 1/2 inch Schedule 40 pipe and fittings. Fittings are glued as shown.

•**Top Front and Back:** Qty 2 of 26" long glued to a Tee at each end and a 1.5" short glued in the end of each Tee.

•**Top Sides:** Qty 2 of 24" long

•**Legs:** Qty 4 of 24" long with 90° elbow glued to one end.

•**Optional Leg Base:** Qty 2 of 24" long with 90° elbow glued on each end. You can just set it up on four legs, I connected the legs together to make it a bit more ridged and to allow for clamping to the table.

OK, Let's Build This Thing

Only gluing the pieces as they are shown above, assemble the frame and use small clamps or clips to hold the background in place to the top / back of the frame and to the front of the table. Since the frame is the same size as my table, I also clamped the frame to the table. Now you are ready to add lights and cover it with a sheet.

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Check your camera's owners manual to learn how to adjust the white balance. This will allow you to take photos with accurate colors. Turn off the flash, and use the manual settings to use a slower ISO like 80. Experiment with shutter and exposure settings until you get the best photo possible. Then, write down those settings for future use.

You can also use reflectors, like aluminum foil taped to cardboard to add more light to areas with too much shadow.

You may need to set up a cardboard screen between the camera and the light source to prevent the light from changing exposure or causing undesirable reflections in the lens. Experiment with different lighting types and angles.

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You can use an inexpensive light fixture with a 120w (equivalent) Bright White CFL for a good dispersed light source.

I'm ready for my close up Mr DeMille...



As you all might know and for the ones that didn't know, the Timber and Working with Wood Show was held on the 27th – 29th of June this year at Olympic park at home bush in the new Arts hall.

We the Sydney Wood Turners Guild attended this year, was a great success with our new larger demo area and sales area, it was the best year we have had in the past three years, everyone had a great time.

It was good to see all the old faces demoing and some new ones as well like Phil McLeod, Mario Dato from Eastern and Cameon Cook from Bankstown A big thank you to all and for your time.

To all the members who had a great display of their work for sale, a big thank you as well, without the support with stewarding from each and everyone we would not be able to show the public and our fellow wood workers what we can do.

It was good to see Norm Macarther back this year with his Salt and pepper mills after being so sick last year and thank you to Vic Harvey for driving him to the show.

Thank you to Southern (Cubby house) for the loan of their tables and table cloths to Tony Ney and Graeme Stokes for bringing them to the show and setting up and returning them.

To Bankstown, thank you for the lone of the lathes chucks and etc. John Cruickshank (my father) thank you for all your help with picking up the lathes, setting up pulling down being at my place very early in the mornings to get me to the show on time so I can meet our friends and to make sure everything goes well on the day, again thank you.

To Micheal Twemlow thanks for all the help in setting up and pulling down over the Easter Show and the TWWW.

This is a small number of people that give their time to make the Easter show and the TWWW a great success.

Please consider how you can contribute to making next year a Success, there is so many opportunities to get involved from demonstrating to stewarding the stall, you have the opportunity to show off and sell the craft we are so passionate about.

Again a Big Thank You to all involved

Yours sincerely,
David King,
Guild Secretary



We attended the Sydney Royal Easter Show once again this year, we demonstrated from the 15th to the 17th of April 2014, Even though we only had the Three days this year the Sydney Wood Turners Guild was well supported by our Members.

While I was Sitting back and watching the Guys demonstrating for the Public and seeing the eyes of everyone (especially the children) growing big, and their amazement of what can be made from the scrap pieces of wood is priceless. The children faces when they receive a baseball bat or a top or one of Jack Butler's rabbits makes me proud to be a woodturner.

We had two new turners this year Christos Constan and Mario Dato to see these two men get up and entertain the public for the first time and enjoy themselves, was great they even ran out timber which they did not expect to (so a hint for you who would like to turn next year look at what timber you are going to use and double it). Thank you Guys.

On the last day of turning Jack was turning a rabbit and a little 3 or 4 year old was telling him how to turn and giving him a good talking to for at least 15mins which left us all in laughter.

The Public love all the items we had on display they even wanted to purchase them, but we are restricted by rules that we cannot sell.

One more thing the Easter Show Arts comp for 2015, please think about putting in a piece or three into the comp it does not matter if you win or lose it is great to show what you can do, and if you get a place it is a bonus so please think about entering as we need to boost up the entries or well lose it. You can even put a price on it to sell if you want.

I would personally like to thank all who were involved, either on site or behind the scenes in making this happen, without your hard work and sacrifices we wouldn't be able to attend such events.

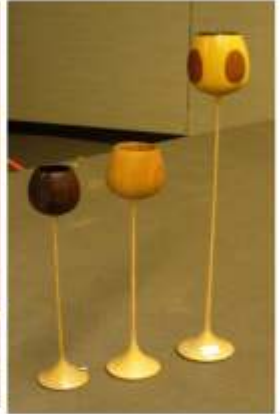
Yours sincerely,
David King,
Guild Secretary.

During a visit to the USA I had the opportunity to attend the annual American Association of Woodturners Symposium, this year in Arizona. Run over a three day period more than 1,100 members attended the meeting, selecting from the eleven demonstration rotations of up to seventeen choices each; the huge gallery of iconic turnings, the many trade exhibitors selling a vast array of materials, tools and sen/ices etc as well as a couple of social events and raffles to round-off the event.

The majority of demonstrators were unfamiliar to me being sourced from around the world (including a couple from Australia). All gave professional and informative performance turning smoking pipes, boxes, crotches, platters, multi centred bowls, highly figured and coloured items, Rose Engine turnings, hollow doughnuts through to complex spindle turning and panel discussions.

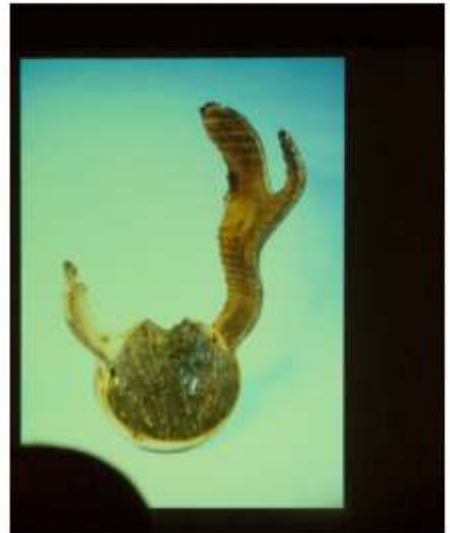
It's not easy to describe the rotations and I trust that the following photos will give an idea of the great scope of this event.













1. European Oak [*quercus robur*] trees do not produce acorns until they are fifty years of age or older: true or false?
2. What is the difference between marquetry and parquetry?
3. What is turned from green wood with a wall thickness between 2.5 and 3 mm. It won't fit if it is left round so it is placed in a cradle and gradually compressed till it becomes oval. How long does the hat have to stay in the cradle till it sets in the oval shape?
4. Why do turners round over crisp corners on faceplate work as early as possible in the turning process?
5. Whip tops are kept in motion indefinitely by whipping them with a cord which is commonly attached to a stick. Were the first whip tops made before the time of Christ?

A Country Woodturner - Ken Sullivan

There are times when I just go out to the garage and cut blanks.

I really don't feel "creative". I don't want to make anything. I just want to work with wood. To have it under my hand, and to know that I have something planned... but to also feel comfortable knowing that the time is not yet.

The last time I started doing this was a little over a week ago, after I had to put down a pet that has been with me for 19 years. And then, on the same day, a close friend called to say that he has cancer, and really doesn't know which way it's going to go. Yeah, that was a bit of a double whammy.

The feeling is called Depression. It's probably a comparatively mild case, at least compared to some that I have heard about. But anybody can end up with it, even we "strong men". Because, in spite of what our society tries to pretend, men do feel loss, and, in many respects, lost, for a little while after we've been clobbered.

There are times when Life is pretty hard on all of us. No one is immune from "bad luck". In reality, we're not always in control of what happens to us, and we cannot always protect those that are precious to us. And as a result, we have to endure "the black dog", or "the black pit", however you want to call it, while we figure out how to handle the situation. Time does heal, but it isn't always quick. And we're not very good company in the meantime.

As a result of our sharing this misery, or just wandering around looking grumpy and unhappy, the common comment is, "Oh, hell. Why don't you just get over it?" Well, I can tell you from experience, from that "black pit", it's one hell of a climb. And until the wound heals over... well, it's just going to hurt, even if our pain makes someone else feel uncomfortable. Other people don't feel the wound, but that doesn't mean it's not there. Nor does it mean that they don't "feel for us". But just telling us to "Forget it", doesn't really help. In fact, it makes it worse, because then we get to carry the guilt of making someone else as unhappy as we are feeling.

Some wounds never heal. Yeah, in time, we forget about them. And then, something reminds us, and it hurts again, but not as much as before. And it goes away again... eventually. Each time it's a little bit quicker, as we gain "distance" from the shock, and the loss.

So, I just cut blanks for a few days... or weeks... or longer, depending on how long it does take me to climb out of this "pit". Eventually, I have so many blanks that I couldn't use them all in six months or more, even if I did nothing else. So they sit on the table next to my lathe, along with the other projects that I have started, and will get back to... Eventually. Maybe.

For me, woodworking is more than a hobby. It's a comfort, even when I'm just cutting blanks. The smell of the wood... the feel of a saw as I cut along the line. There's a lot of satisfaction in cutting accurately and wasting nothing: By Hand and By Eye. And as I move through the repetitive tasks, I remember the pleasure that was, and mourn the loss. Sometimes, that's all you can do.

And strangely enough, that in itself is a comfort.

In the end, we cope. Maybe not well, and perhaps making a few other people miserable as well, just by being around us while we're working out of it. I would rather not share my grief, but no matter how someone else feels, I have to get through this in my own way. And that means acknowledging the grief, and feeling it. If nothing more than as a sign of respect for what has been lost.

I think I'll go and cut a few more blanks.

Ernie Newman's Woodies Quiz 131 - The Answers

1. True: European Oak trees do not produce acorns until they are fifty years of age or older. They can live for over 1000 years and turn nicely.

2. Marquetry is the art and craft of applying pieces of veneer to a structure to form decorative patterns, designs or pictures. Parquetry is a geometric mosaic of wood pieces used for decorative effect. The two main uses of parquetry are as veneer patterns on furniture and block patterns inlaid in floors

3. A hat is turned from green wood with a wall thickness between 2.5 and 3 mm. It is placed in a cradle and gradually compressed till it becomes oval. Species vary but the hat should stay in the cradle for several days, or a week, so it sets in an oval shape. If conditions are moist or the wall thickness is greater than 3mm then it will take longer for the shape to be fixed.

4. Turners round over crisp corners on faceplate work as early as possible in the turning process because sharp corners can cut deeply and it makes sense to round them over early rather than later.

5. Wood-carved whip tops discovered in Egypt, date from 2000-1400 B.C. In China whip tops date from 1250 B.C.

GUILD MEETINGS

Guides Hall, Waldron Rd Chester Hill	
<u>Month</u>	<u>Committee</u>
January	27th
March	31st
May	26th
July	28th
September	29th
November AGM	24th
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	
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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	
Apr 6	
May 4	
Jun 1	
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						
	Tuesday	Friday	Saturday	Sunday	Bunnings	Markets
Jan	21,28	24,31			31	
Feb	4,11,18,25	7,14,21,28	1,8,15,22	16		Mona Vale 22
Mar	4,11,18,25	7,14,21,28	1,8,15,22,29	16		St Ives 2
Apr	1,8,15,22,29	4,11	5,12	EASTER		St Ives 6
May	6,13,20,27	2,9,16,23,30	3,10,17,24,31	18		St Ives 4
Jun	3,10,17,24	6,13,20,27	7,14,21,28	15		St Ives 1
Jul	1,8,15,22,29	4,11,18,25	5,12,19,26	AGM 20		St Ives 6
Aug	5,12,19,26	1,8,15,22,29	2,9,16,23,30	17		St Ives 3
Sep	2,9,16,23,30	5,12,19,26	6,13,20,27	21		St Ives 7
Oct	7,14,21,28	3,10,17,24,31	4,11,18,25	19		St Ives 5
Nov	4,11,18,25	7,14,21,28	1,8,15,22,29	XMAS 16 LUNCH		St Ives 2
Dec	2,9,16	5,12,19	6,13			St Ives 7
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
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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 Meeting	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						

All 4 of our June and July meetings were again well attended, with around 20 to 30 members at each meeting. In fact, we are now meeting on the first and third Saturdays of each month, and of course, the second Tuesday night as well. Our regular discussion meeting and Show and Tell will still take place on the first Saturday meeting, with the third Saturday being a workshop turning day, all day.

We had all lathes running all day at each meeting again, so our members are now getting more 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 as always, was well supported, but the more the merrier. I am sure our Editor Scott will let us know if he has too many photos!

We had yet another successful barbecue at Greenacre Bunnings, and have now achieved our aim, which was to purchase a new and bigger bandsaw for our members to use at meetings. The new saw was "introduced" to our members at our last meeting, and everyone has given it a warm welcome to our workshops.

Members have decided that we will not get onto the barbecue merry go round, as it is a lot of work, and as in many organisations, the work always falls onto a minimum number of volunteers. In future, we will only chase the barbecues if we have a particular need in mind.

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 all day, and plenty of time to meet and chat with our members. Don't forget to bring your lunch, a project, and some tools with you.

As far as Bankstown is concerned, the Timber & Working With Wood Show went well, and our thanks and those of the Guild should go to David King and his (little) band of willing helpers for the job they did in the preparation, put up, and take down of the stand for the show.



Coolibah Burl Ted Batty



Bloodwood Burl Ted Batty



Laminated Ply Bowl Ken Cook



Jacaranda bowl Mike



Carved Feet on Mike's bowl



Segmented Vase Fred Cassar



Segmented Pen Ken Morgan



Flowers, Egg, Vase Harold Soans



Candlesticks Harold Soans



New Guinea Rosewood Box Bruno Dario



Carved Feet on Bruno's bowl



Lidded Box Jacaranda Cameron Cook



6 pointed Stars in boxes



Gavel Harold Soans



Flowers under glass Kevin Santwyk



Mould & String chuck for Kevins flowers



Small Goblet Ken Cook



Brody @ work on his HSC project



Part of Brody's HSC Project



Part of Brody's HSC Project



Turned & Carved Flower Doug Midgley



Jacaranda Bowl Doug Midgley



Red Gum Burl Ted Batty



Silky Oak Box Michael Montuori



Camphor Laurel Urn Fred Cassar



Meranti Goblet Cut & Reglued Fred Cassar



Jacaranda Plate Keith Smith



Jacaranda Flowers Keith Smith



Hoop Pine Platter Cameron Cook



Triangular Boxes Harold Soans



A Finely made Writing Cabinet by Gerry.



Same Cabinet with open Lid.



A happy group of Eastern Region Vegemites.



George's Bowl made from Aust. Cedar & laminated Plank off cut.



Bill Pap's Candle holder and Acrylic Pens





Stackable Bowls by Anon.



Bowl on a base by Anon



Mario's Bangles, Bowl & Goblet.



Graham's Bowls & Random Turnings



Grahams Large Bowl O/O Aust Cedar (Unfinished.)

HORNSBY DISTRICT WOODTURNERS INC.

A total of 20 attendees, including guest Brian Hensen (and ex member Eddie Watts who dropped in briefly) met in air conditioned comfort for our July meeting. Apologies were received from a number of members including those recovering from hospital stays, viz Harry Jones who is adversely responding to medication, Arthur Poole who has had a setback with his knee replacement but says he is a certainty for August's meeting, and both Knights. Michael continues to recover slowly and John has returned home from hospital after a major fall but remains non-mobile.

Our demonstrator for today was Neil Collier, who was introduced and welcomed by Lindsay. A quick review of the WWW Show noted that it continued to reduce in size and features, Tim Sinclair was spotted demonstrating and a new Arbotech carver/plainer at \$129 was a recommended buy. Two Hornsby members have been invited to Western Sydney Woodturner's 25th Anniversary meeting. Ken Cooper will demonstrate in September. The purchase of a TV/projector continues and hopefully will be resolved soon.

The Shed advises that pyrography training is available for interested members and that issues exist with the supply of the Lone Pine wood.

Show and Tell started with a number of bangles presented following last month's demonstration by Tony Ney, and a selection of the items presented are displayed here.



After lunch Neil commenced his demonstration addressing optimum turning design and quality finishing. Suggestions were to make a series of drawings of the proposed item's design/dimensions and improve on these until the design is optimal 'to your artistic senses.' Remember also that 'finishing' is your last chance to work on the turning to compliment it, or even to lift it to a higher level; also for sanding, work through the grits even into the thousands if advantageous or necessary, finally selecting the oil or lacquer or even super glue ensuring that an even coat eventuates.





Neil recommends we all keep an 'ideas book' and hold drawing/photos for later usage when the urge occurs and/or the right wood becomes available.

Working along these lines a turning was developed for the demonstration to hold a tea candle within a complex design. What are the dimensions of a tea candle? Find out (while roughing down the blank) on the web – 40mm x 17 mm! The design was then collectively determined to have three spheres along the blank, the centre the largest and the two other smaller and equal in diameter.

After the three spheres are turned between centres suspend the middle sphere between centres and turn what will become the linking to a (separate) turned base. Organise the diameter such that the chuck will fit inside this mortice and reverse chuck. Turn the candle holder (42 mm dia) and as well a couple of beads etc to improve the presentation.

As the demonstration proceeded it was agreed that the smaller spheres should be turned down (as per the photo) to blend with the main sphere.



Sand and remove the turning. Chuck the base wood (after between centres spigot preparation) and develop the form of the base to suit the candle holder's body. Finally turn the spigot for a tight fit into the body and sand before parting the base from the chuck. For a stable base endeavour to part off with a slightly concave base and hand sand to finish

Glue the two turnings together (CA) and consider the embellishment options for the combined turning – perhaps pyrography or a small finial on the centre of each side hemisphere or..... then choose the coating, in this case three or so coats of oil would probably show the grain at its best.

Very interesting and challenging. Thanks Neil this is a great way to get the best from our turnings.

Next month on 9th August we plan to work on hollowers, wall thickness and undercutting.





SUNDAY MEETING 20th JULY 2014.

The meeting today was the last before our 2014 Annual General Meeting. It was an invigorating, chilly winter's day with everybody rugged up accordingly. President June chaired the meeting and commenced by inviting Treasurer Ted to report on our financial situation. Ted explained that the cash on hand and the investment account were still working for us, keeping the books in the black and in turn providing the funds for us to keep up our charity donation work.

Mention was made of the last St Ives Market (Sunday 13th) where we gave notice that we would not be participating in future markets for the time being. At that market the result was not much different than previously, not many people, not many sales, but fortunately we finished up a couple of dollars in front.

Also mentioned was the Brookvale show which is on in October. We are hoping for an invitation and if so will need a portable generator, so if anyone knows of one that we could borrow or whatever, please let us know.

A bigger workshop is still a major concern and if it ever comes to the situation where we are able to do something about it we will definitely be on the lookout for sponsorship or grants, so if there are any ideas for fundraising please have a chat with the committee.

Narrabeen RSL Club supports us so it is a necessity that we support the club accordingly. Will all members please ensure your Narrabeen RSL Club membership is current.

Do Not Forget Sunday 17 August AGM Lets see a good roll up and a good S &T.

Show & Tell

Today the Show and Tell segment was about producing Pens. Sadly only seven of the 20 members present came to the party, SHOW AND TELL was again very light on.



BOB CONDON From a New Guinea Rosewood burl, Silky Oak and Red Cedar a very nice selection of 3 Platters/Bowls 6 Pens and 2 Perfume diffusers.



PAUL COSGRAVE Silky Oak Platter and a very eye catching bowl turned from Hibiscus.



GORDON SCOTT 3 Pens including one with a click mechanism. Gordon also explained the method that he uses and the necessity to be spot on with the exact measurements required for the click pen. He also showed the sanding chart that he uses to end up with the beautiful finish that he gets on his pens.



RUPERT LINN 3 very smartly done pens turned from Banksia cones,



MEG WEBSTER Nicely presented pen turned from Bubinga African Rosewood.



GARY COX From Mango a beautifully finished Bowl The first one for quite a while, on the comeback trail, well done mate



GRAHAM TRUELOVE Pens and a keyring turned from Acrylic & a Pen turned from Huon Pine all nicely displayed in presentation boxes.

TIM MacGREGOR Fruit Bowl complete with fruit, this was good. The fruit consisted of apples and pears all highly polished and the bowl turned from an off cut off a Pine high span beam that had been used on extensions to his house. The beam consisted of 16 layers of pine.

THE NEXT CHALLENGE ALONG WITH ANY OTHER SHOW AND TELL IS TO TURN A BRACELET get the imagination and the lathe working.

And PLEASE — some more participants.

DEMONSTRATION: Our demonstrator this month was Meg Webster. Meg showed and taught us how to make a pepper and salt mill. Before she started she stressed the importance of ensuring that the centre hole (although of varying widths) be perfectly straight. She also said to make sure that the correct mechanisms are used, i.e., nylon for salt and aluminium for pepper.



Cubby House News

July 2014

Page 7

Best Displayed

June Show and Tell



Congratulations
Geoff Tong



The "Turners" Gallery "Segmented Turning"



Cubby House News

June 2014

Page 7

Best Displayed May Show and Tell



Congratulations
Keith Jones



The "Turners" Gallery "Decorative Turning"



Barry Thoms



Bernie Korent



John Jansens



Adriane Dyt



John Hamilton

SYDNEY WOODTURNERS GUILD INC.

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David King	02 9786 6749	Secretary
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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...