

BY HAND AND EYE



The official newsletter of the Sydney Woodturners Guild Inc.

March 2009

Close off dates for articles for May
BH & E will be Friday 8th May 2009

Edited by Scott Rollo

HEADLINES

Timber & Working With Wood
Competition entry forms

Nine things I wish someone
had told me

Turning Eggs - Making an Egg
Cup Chuck from plastic

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

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Putting Timbers on show in NSW 2009



19-21 June 2009
Hordern Pavillion
Moore Park



Competition entries close June 3rd - see page 25

STOP PRESS!!! STOP PRESS!!!

The Guild can get tickets for the Working with wood show for \$5!!! Please contact your guild representative who can contact Chris Dunn with firm numbers for tickets. Offer closes 5th May so get your name into your guild rep. as soon as you can if you're attending. See P. 6 for info.

Location for the Bi-Monthly guild Meeting for May is still to be determined but stay tuned for more details to follow. See p.22 for more dates

We hope that there are Guild members entered in the competitions and wish you well!



The Southern Region Inc. would like to cordially invite all guild members to the April Maxi day, featuring **Shen Taranto** from Brads Burls & Craftwoods. This is the demonstration that was Due at the January Bi-Monthly meeting, but due to circumstances beyond his control, Brad was unable to attend. This is one that everyone at Southern has been anticipating, so get along to Cubbyhouse on the 18th April for an unmissable demonstration. Cost is \$6

As this is my first opportunity to say hello to all the members of the Regions, I would like to start by saying a bit about who I am! I have been a woodturner for 6-7 years now and am a member of both the Menai and Southern Regions. I have been the Convenor for Menai in the past and a Guild Committee representative for a number of years. I am married with 2 grown up daughters and am still working full time.

I have got a lot out of my time in woodturning and I would like to try and put something back into the craft. I believe that the Guild is not typical of a lot of clubs and organisations in that the vast majority of people in the Guild are incredibly friendly and willing to share their skills, knowledge and experiences. I also believe that there is a good future for the Guild and woodturning in Sydney.

I would like to acknowledge a few people up front. The previous president of the Guild, Barry Belford deserves special mention. Barry successfully led the Guild through the difficult process of Incorporation and did lots of background work in Guild activities such as the Working With Wood Show and Woodturn 2008. He is a hard act to follow.

Without naming all the individuals, I would also like to thank all the people who volunteered for positions on the committee this year and those who have stepped down after such great service to their Regions and the Guild. I can assure all members that all the people on the Committee (and the Committee is mainly comprised of Region representatives) are doing their best to make decisions in the best interests of all members.

I would also like to welcome Scott Rollo as the new Editor of By Hand and Eye. As Scott mentions in his Editorial Comment, Bill Shean has done a great job in his time as Editor and I am sure Scott will follow this example. I am sure you will find this edition worthwhile.

As I mentioned above, the committee is trying very hard to make decisions in the best interests of all members and to be able to do that effectively, we need to know what you want from woodturning. A brief questionnaire has been put together to ask members about various aspects of the Guild and their Region. Some of you may have been given the questionnaire already. I know that not many people like filling out questionnaires like this, but it should help us in understanding what you want the Guild to do. It certainly is not compulsory but I encourage everyone to have their say.

I look forward to meeting many of you through the Bi-monthly Guild meetings at the various Regions. This idea of a Region hosting a meeting where other Region's members can attend seems to be working, as we have had some good attendances recently. One benefit of these meetings I see, apart from catching up with other woodturners, is that you will often see different techniques, designs etc compared to what you see in your own Region. Learning new things is something most of us are quite keen to do and this is a good opportunity.

Enjoy this edition of By Hand and Eye

Bill

Editorial Comment - Scott Rollo

Welcome to the March 2009 edition of By Hand and Eye. On behalf of the committee I would like to apologize for the lack of the newsletter, as the last official newsletter was September 2008. This has in the main, due to the absence of an editor. Bill Shean, the outgoing editor, has done an amazing job over the past two and a half odd years and, truth be known, done it well past when he said he would finish up. Such as been Bill's dedication that it never slipped in standard or quality at any point and I only hope that I can live up to the level that Bill has set. Well done Bill on an awesome job!

I should share a bit of information about myself before we get too involved. Married with two children under five, my shed time is very precious to me and I enjoy every minute I spend at the lathe. It was only six months ago that I bought my first "real lathe", a Teknatool Nova 3000 - before that I only had a mini lathe for pens and the like and a long, not so great lathe that was more suited to spindle work and not much else.

So bearing that in mind, I consider myself a turner with my "P" plates still on...sure I can do most things but got a lot to learn and a lot of turning ahead of me...Bowls are fun, aren't they!

I personally belong to Southern region which is a very active club with some 160 odd active members. I am currently the vice president, where I hope I can contribute to the club in any way I can. I personally believe that it does not take a lot to give a little back to the clubs that, in reality, do a great deal for the members. It is in this spirit that I am taking on the editorial role of BH & E.

So, what I hope to bring to the role of editor is a high level of computer literacy, handy with desktop publishing, good at finding useful articles on the internet and tenacious when it comes to getting the job done. What do I need from you I hear you ask...well in researching the role I re-read all of the old BH & E back issues and surprise surprise...Bill Shean in July of 2006 was pleading for ALL clubs to contribute...as of Bill's last issue in September 2008 he informed me that there was still clubs he has had little or nothing from over the past two years...No names, no pack drill...I will let your conscience be your guide here...

For the Guild to move forward and be appealing to new members, we need to be getting our name out to all clubs and all regions in Sydney. Imagine if you will this hypothetical - Someone in your area is keen to learn more and maybe approach a club, hopefully he/she has been to the Guild website and found out a little about the club in his/her area. If they find a great blurb on the affiliate news in the newsletter and think "now that's a happening and active club" they could join on the spot! But imagine his/her disappointment if the club that he/she is interested in doesn't even have a presence in the guild newsletter...they could go looking afield until they find a more active club...sound familiar? Let's not have that happen again. I am more than willing to take hand written notes if that's all that your club can muster...I would rather have half a page informing us that your club is doing well and prospering than print nothing at all...not everyone has access to a digital camera (they are very cheap now and maybe your club can buy one?) so sometimes a text only report will go out. That's okay, still better than having nothing at all. But I know that there are some staggeringly talented turners in the clubs and the depth of skill that some of our members show is world standard. So if you can get pictures to me, all the better, for it can reveal just how clever some of your members really are! Let's make 2009 the year when every club has a report every time the BH & E comes out. It is only every second month it comes out...that literally gives you 40-60 days to turn in a report - surely SOMEONE in your club could bang together a few words?

My time as the editor is one I look forward to, especially the dedicated turners out there who regularly contribute to BH & E - namely the likes of Ernie Newman, who will continue his fine work with Ernie's Quiz, Ken Sullivan and the "a country Woodturner" segment, Neil Guthrie & Fred Robjent's work on Poet's corner and all of the other regular contributors. Gentleman I look forward to your ongoing work as do the readers I'm sure.

I look forward to meeting more turners as I hopefully get around to all the clubs and I welcome any and all suggestions for ideas to put in the BH & E. It does not need to be a fully formed idea complete with charts, illustrations and pictures (I'll take them if you got em'!!!) but sometimes a germ of an idea is enough to form an article from, so get those thinking caps on and get busy!

Turning is good. Turn every minute you can!

Here's some tips for the beginner, but are still relevant to any level of experience.

1 . Use sharp tools

This makes turning much easier and quicker, and means that the wood is cut smoothly. My bowl gouge needs sharpening about four times for one bowl, so you may wish to buy an electric grinder to make sharpening quick and easy.

2 . Practice with each tool

It took me a while before I could cut smoothly and without dig-ins. So get yourself a piece of scrap wood and practice different techniques on it until you get good at them. For between centre's work, you need to be able to: rough out (gouge), smooth (skew chisel), and form shapes (parting/beading tool, spindle gouge). When I make bowls, I use only one tool (a bowl gouge) for almost everything, so don't feel that you must have loads of tools to begin with! Also, try not to be put off if a tool snatches (usually the skew chisel) as this will be remedied with practice.

3 . Get a book, a video or join a club

There are lots of woodturning books and videos which I found very useful. If there is another woodturner in your area, get in touch, but if not, books and videos give lots of advice and tips. They also show people actually woodturning so you can see what to do. There are lots of woodturning sites on the internet too - but the best advice is to join a club - you can get one on one advice and get "hands on" within minutes of arriving! The club members can also give you the advice you need if you choose to purchase a lathe and what tools you'll need. Plus, if you join a club you can in all likelihood borrow a book or video for free!

4 . Use different grades of sandpaper

Start with the roughest, sanding until all tool marks are gone. Change to a finer grade to get rid of the rough sandpaper scratches. Finally, use an even finer grade to get the wood glassy smooth. I use '150', '240', and '320' sandpaper. You can get the wood even better still if you hold a handful of wood shavings against it to 'burnish' the surface.

5 . Check before switching on

Before you start the lathe, spin the wood to check that it won't hit anything on the way round. Check that all bolts/clamps are tight too. Remember your safety glasses just in case the unexpected happens! If you are sanding the wood wear a dust mask, especially with exotic hardwoods.

Turning identical bowls - a different perspective

For those who have been turning a while I am sure turning identical bowls is not a challenge. For those of who don't turn two of anything so as to not have two to make comparisons...here's a different perspective. Instead of pulling off the bowl, re-mounting a blank and trying to make the next one the same, try mounting a monster blank, turn the outsides to the finish stage and part off leaving a small stub. Take the mega blank off and saw through the stub. Glue onto a sacrificial block mounted to a faceplate and finish off the insides of the bowls. Hopefully once you've finished you finished you end up with a nest of bowls in the final picture!



Members,

As you may know the Working with Wood Show is on again this June. The organisers would like to know if there are any "STARS" out there who know what they will be demonstrating on any given day. By "STARS" they mean anybody who is turning a particular item that might be of interest to the general public. So I am asking each Region if they have any volunteers for demonstrations for 2 hours & 20 minutes on Friday 19th, Saturday 20th or Sunday 21st June. If they have please forward their names to me as soon as possible with what day they would like, what item they are turning and a phone number to contact them if there are any last minute queries. I need the names of all the "STARS" before 1st May so that I can pass this information onto the organisers so that they can get some publicity prepared. I reserve the right to ask for changes if I receive too many applications for the same day. So 1st in 1st served.

There will be 5 lathes, as last year, with at least 2 cameras and monitors. Demonstrations begin at 10:00am and end at 5:00pm each day. That means I am looking for 15 demonstrators each day. Last year, if you remember, everything went off reasonably well and with that experience behind me I hope to improve on that effort.

As well as demonstrators I'm asking for volunteers to look after the display and sales tables. This is very important because we don't like items being taken without payment. There will be 3 shifts per day of 2.5 hours each.

If somebody wishes to demonstrate and volunteer as well, I have no objection and will try to get them in.

There are only 20 Exhibitor Badges this year and every other one will cost us \$2. So please ensure that those who have put their name to demonstrate and/or volunteer know this.

At our next Committee meeting I will have copies of all the forms people need to display and/or sell any of their items and other information that might be of interest.

This year the organisers are supplying us with as many entry tickets as we need, for \$5 each. This is a great bargain and if you can let me know how many tickets each region requires, by 11th May, I can order these & hopefully get them back for distribution at the Committee meeting 25th May. One of the big draw cards at this year's show is Guilio Marcolongo as well as Stan Ceglinski, Bruce Bell, Tim Skilton, Roger Gifkin and David Foster.

Regards

Chris Dunn

NINE THINGS I WISH SOMEONE HAD TOLD ME

This article first appeared in The Old Saw, the journal of the Guild of New Hampshire Woodworkers (www.gnhw.org) April 2006.



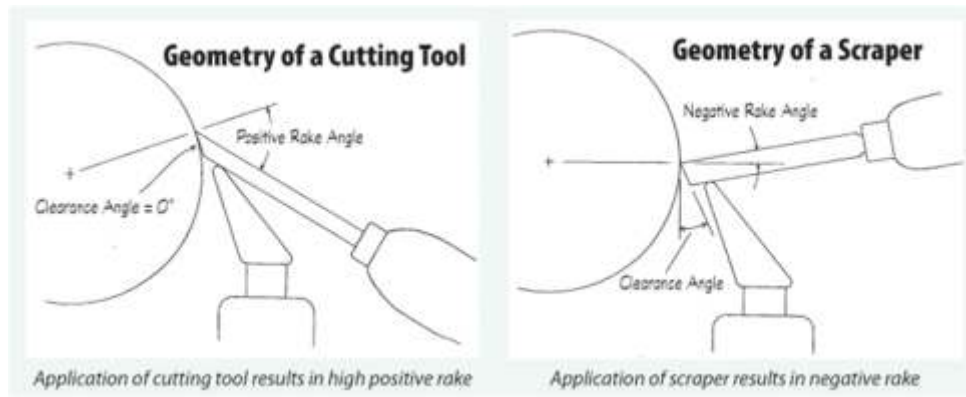
After more than four decades of woodturning, it is difficult for me to remember how I first learned. I do remember seventh grade shop classes and also my father showing me the little bit he knew. Mainly, learning was by trial and error. As years went by, I got better at it, partly because I was exposed to some good books such as the classic by Frank Pain, *The Practical Woodturner*, but it became clear to me that woodturning was an obscure specialty. Many of the tools I saw in old books were not available. Today woodturning is no longer obscure. The woodturning renaissance has had 30 years to mature - we have the American Association of Woodturners and hundreds of books and instructional videos. As a result, no one has to learn by trial and error in isolation as I did when I was a kid starting out in 1960. Nonetheless, in this article, I will attempt to help beginners not by giving simply a set of "tips", but a list of items which fall into one or more of the following categories:

- Things I did incorrectly at first, and later had to "unlearn."
- Things I should have learned sooner rather than later.
- Things I had to figure out on my own, because they were not in any books I had seen.

While I will jump around to many different topics, these represent some of the high points in my odyssey of discovery.

1 . CUTTING VS SCRAPING - I wish my seventh grade shop teacher had said to me, "I'm teaching you the scraping method because you're a beginner, but someday when you get serious about woodturning you'll learn the cutting method." If he had done so, I would have realized from the start that he was sending me down the wrong path. Twenty years later, I found myself teaching shop, and I quickly discovered that you never learn something so well as when you must teach it.

I developed this educational philosophy - don't teach beginners the wrong way just because you think it might be easier for them to grasp. This does the students a great disservice and insults their intelligence. Show students the right way from the beginning, and be honest about the commitment required. It's easy to criticize my shop teacher now, but I don't think he was purposely keeping anything from me. Rather I suspect he was not in possession of that information. In those days, industrial arts textbooks described mostly the use of scrapers. Gouges were used only for roughing out spindles. Many of these textbooks were written by authors whose expertise was mainly in metalwork and pattern making.



2. A LATHE IS NOT A VISE - I once read in what I thought was a reputable magazine that the wood should be placed between centers and the tailstock tightened as hard as possible! Yikes! Excessive force from the tailstock causes a multitude of problems - premature wear on the headstock bearings, premature wear on the tailstock center bearings, and most important, vibration of the workpiece. It took me a long time to realize that excessive force between centers was a major contributor to workpiece vibration of long thin spindles. A well tuned drive center with sharp spurs (as sharp as a chisel) and a center point that is just the right length (or on a spring) will allow turning with minimum force from the tailstock.

3. THE WOODTURNER'S BEST FRIEND - Paraffin wax, sold at grocery stores for canning, makes an excellent lubricant for your tool rest. Break each bar up into small pieces so you have one within easy reach around your lathe. Use paraffin on the tool rest every five or ten minutes. Use it on the lathe bed too. Everything will go better. Paraffin is much more convenient than paste wax from a can.

4. YOU DON'T NEED MANY CHISELS - I wasted a lot of time and money buying chisels I didn't need. As time went on, I realized that there are only about five chisels for spindle turning, and another five (bowl gouges and scrapers) for cross-grain work, that I really need. The chisels I no longer use are mainly the large ones. Refer to my article in the June, 2005 issue of The Old Saw for suggestions on the essential chisels.

5. YOU WON'T GET FAR WITHOUT A STEADY REST - Frank Pain's book introduced me to the technique of using my hand to steady the work and reduce vibration. As an unexpected benefit, I also learned that touching the work with my fingers can tell me things about the quality of the surface which my eyes alone could not detect. But for a long time, the flexibility of spindles was a limiting factor in my furniture designs. While I consider use of the hand to steady the work an essential skill, it will only go so far. Once I got a good mechanical steady rest, I could cut as deeply as I wanted, and my turnings instantly improved.



Using the hand to steady vibration



A mechanical steady rest in use

6 . SHARP TOOLS PLUS GOOD TECHNIQUE EQUALS LESS SANDING - In my early years, I thought that it didn't matter much how you got the shape, because in the end you could sand the work into submission. The lesson, which came gradually, is that less sanding is better for many reasons - sanding is boring, sanding dust is horrific and sandpaper cost money. But most important, the work looks better with a minimum of sanding because the surfaces are true and the details are crisp.

7 . YOUR LATHE NEEDS SPEED CONTROL - Years ago, most lathes had step pulleys with four speeds - fast, faster and two more even higher speeds which were so ridiculously fast that no one ever used them. So essentially we had two-speed lathes and used the low speed for bowls and the second speed for spindles. Today, lathes with step pulleys have five or six speeds, but the problem has not changed. The lowest speed is not low enough and the high speeds are still ridiculous. In general, all these lathes would be better if the speeds were cut in half. Variable speed mechanisms are a great improvement, but variable speed motors with two or three speed ranges are ideal.



The bevel (grind) of a cutting tool should be flat

8 . FLAT GRIND - One day I discovered that chisels ground with a flat bevel work better than those that are hollow ground. I quickly re-ground all my cutting tools to the new flat grind, and I have never looked back. It's hard to describe the feeling of that day. Without buying anything new or investing additional years of practice, I had suddenly made great progress in my ability, and I was seeing results that amazed me. If you attended the lecture by Michael Dunbar last September, you may remember he said the same thing about draw knives, scorpis, etc. Any tool which is guided by riding the bevel should not be hollow ground.



Blount lathe was made in Milford New Hampshire

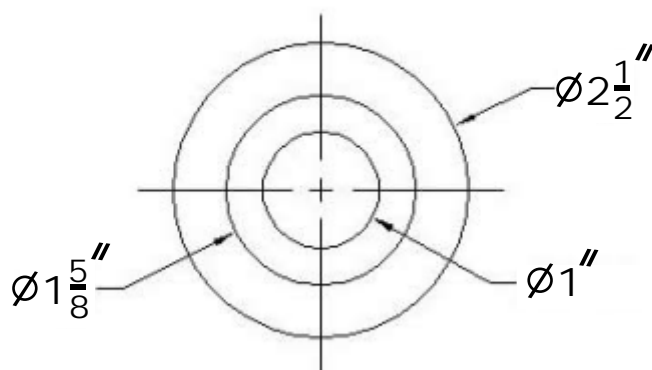
9 . THE JOY OF WOODTURNING IS DIRECTLY PROPORTIONAL TO THE MASS OF YOUR LATHE - This is not to say that I don't like mini-lathes, I do. Any lathe that is built with all its parts in proportion with each other will function well on work pieces that are also in proportion to its size.

Back in the 70's, I was fortunate to get a used Blount lathe (made in Milford, NH) which weighs about 500 pounds. My experience with that lathe resulted in a great leap forward. In particular I think having a well designed tool rest on a 300 pound cast iron bed made me realize how turning should feel. Now I have three lathes at 50, 500, and 5,000 pounds, and the Blount holds the middle ground.

Whether you are learning from books, magazines (like this one), videos, classes, or symposium demonstrations, be thankful that today there are so many resources and such a tremendous body of knowledge on woodturning to carry you on your own personal odyssey of discovery.

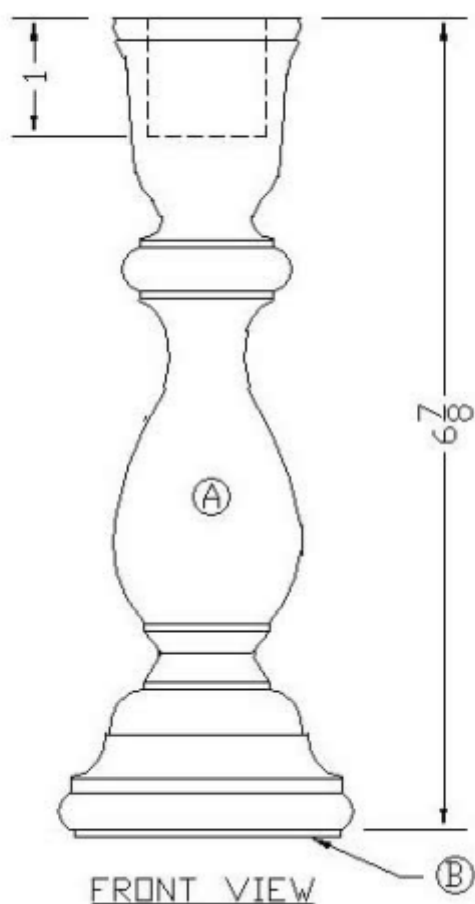
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Try This! - Candlesticks



Print out candle holder drawing and increase size with a duplicating machine until it is 6 7/8" tall.

Transfer the enlargement onto a poster board, and use a pair of scissors to cut out the pattern.



Monthly overall work evaluation

Name: _____ Date: _____

KNOWLEDGE:

- Really knows what he's doing.
- Knows just enough to be dangerous.
- Only half a brain and is dangerous.
- His coffee cup has a higher I.Q.

ACCURACY:

- Does excellent work is not preoccupied.
- Pretty good accuracy with large numbers.
- Must take off shoes to count above ten.
- What's a number?

ATTITUDE:

- Extremely co-operative.
- Brown noser in good standing.
- Often annoys co-workers and fights.
- Doesn't care, never did, never will.

RELIABLE:

- Works so hard he gets extra days off.
- Very dependable.
- Rely on his being first one out the door.
- Absolutely totally worthless.

APPEARANCE:

- Extremely neat and clean.
- Looks great on his day off.
- Flies take him over fresh manure.
- Dirt, filthy, smelly, and ugly.

PERFORMANCE:

- Works hard if money is involved.
- Does great work--at evaluation time.
- Works well after ten cups of coffee.
- Couldn't do less if he were in a coma.

LEADERSHIP:

- Carries chainsaw and gets good results.
- Macho attitude. Commands total disgust.
- One time some listened to him whine.
- Unable to lead even the most ignorant.

I understand that I have been counseled and understand my rights under the privacy act of 1974. I further acknowledge that I am as stupid as a football bat, and I will make some attempt to correct my deficiencies.

Employee signature

When Mr. Wilkins answered the door late in the evening one day after he'd lost his wife scuba diving, he was greeted by two grim-faced policemen. "We're sorry to call on you at this hour, Mr. Wilkens, but we have some information about your wife."

"Well...tell me!" he demanded.

The policeman said, "We have some bad news, some pretty good news, and some really great news. Which do you want to hear first?"

Fearing the worse, Mr. Wilkins said, "Give me the bad news first."

So the policeman said, "I'm sorry to tell you sir, but we found your wife's body this morning in San Francisco Bay."

"OH MY GOD!," said Mr. Wilkens, overcome by emotion. Then, remembering what the policeman had said, he asked, "What's the good news?"

"Well," said the policeman, "When we pulled her up she had two five-pound lobsters and a dozen good size Dungeoness crabs on her."

"Huh?" he said, not understanding. "So, what's the great news?"

The policeman smiled, licked his chops, and said, "We're going to pull her up again tomorrow morning."

A man went to his dentist because he feels something wrong in his mouth. The dentist examines him and says, "that new upper plate I put in for you six months ago is eroding. What have you been eating?"

The man replies, "all I can think of is that about four months ago my wife made some asparagus and put some stuff on it that was delicious...Hollandaise sauce. I loved it so much I now put it on everything --- meat, toast, fish, vegetables, everything."

"Well," says the dentist, "that's probably the problem. Hollandaise sauce is made with lots of lemon juice, which is highly corrosive. It's eaten away your upper plate. I'll make you a new plate, and this time use chrome." "Why chrome?" asks the patient.

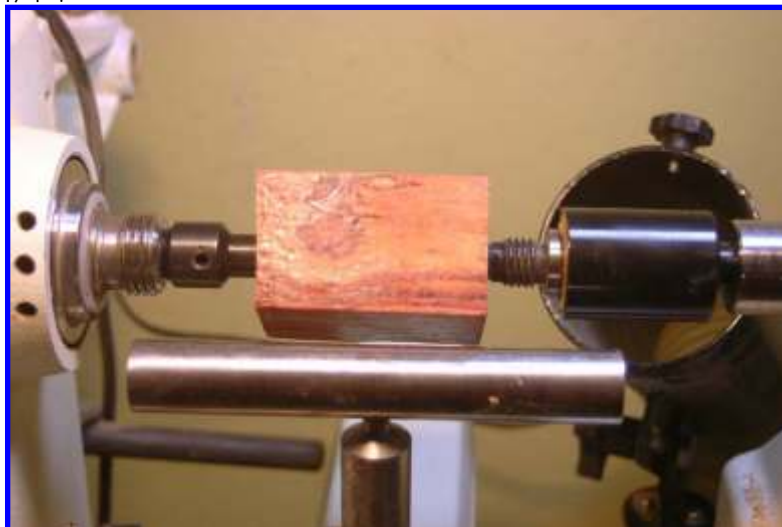
To which the dentist replies, "It's simple. Everyone knows that there's no plate like chrome for the Hollandaise!"



This tutorial will show, step by step, the process for turning a life-sized wooden egg, how to make the templates needed to get a consistent size and shape, and how to make a Wooden Egg Chuck (hereinafter referred to as an Egg Chuck) to hold the egg concentrically while turning the ends.

The eggs are roughly 1-5/8" (D) by 2-3/8" (L), which is about life-size depending on the egg. The one dimension that should remain constant for all eggs is the diameter since the interior diameter of the Egg Chuck as described herein is about 1-5/8". It has some latitude either way; but not a great deal, so a standard diameter is important.

The first step is to cut a blank to fit the size of the project and turn it round between centers. This blank is 2" x 2" x 3-1/4".



Once the blank is round, mark a line on the widest part of the egg and at both ends. With a parting tool turn the centerline close to the final diameter and turn down the waste at the ends. Mark the centerline again with a pencil and use it as an aid to align the template later. It is a lot easier to make a few progressive templates with the contour of the egg. This will save a lot of time getting to the right shape. I suggest four (4) working templates and one master template. The working templates are as follows:

one for each end and two for the center. The center templates are one with the partial shape of the center top and the other close to the full profile; but, with an allowance for the nubs needed for turning. The fifth template or master template is a full profile template and can be used for layout of the original lines and checking the finished profile.



Once happy with the look, sand and finish the egg. Don't part off the ends, yet, since they are going to aid in getting the egg centered and running true when mounted in the Egg Chuck .



Mount the Egg Chuck on your lathe and put the egg inside. (If the fit is a bit loose, wrap a paper towel around the egg.) Bring up the tailstock and position the point of the live center on the dimple. Lock the tailstock in place and push the egg against the live center while the Egg Chuck is still semi-loose. (Don't use the tailstock spindle to make the adjustments since the egg will be pushed into the Egg Chuck.) Then tighten the hose clamps. (I install the clamp heads opposite to each other to keep the Egg Chuck balanced and the pressure even.) Check the end to be sure it runs true and then turn the first end to shape.

MAKE SURE THE HOSE CLAMPS CLEAR THE TOOL REST AND KEEP YOUR HANDS FAR FROM THEM. THOSE CLAMPS ARE VERY UNFORGIVING OF YOUR FINGERS.



When one end is completed, sand and finish it.



Then turn the egg around and repeat the process at the other end.



NOTE: I JUST FLIPPED THE CLAMPS OPPOSITE TO THE WAY THEY ARE SHOWN IN MOST PICTURES SO THAT THE FREE ENDS OF THE CLAMPS FACE AWAY FROM THE DIRECTION OF ROTATION FOR AN EXTRA MARGIN OF SAFETY. BELOW IS A PICTURE OF THE PREFERRED ORIENTATION FOR THE HOSE CLAMPS.



EDITOR'S NOTE: FOR EXTRA SAFETY IT MIGHT BE WISE TO USE A PROTECTIVE COVERING OVER THE HOSE CLAMP HEADS. A WRAP OF DUCT TAPE IS PROBABLY THE EASIEST SOLUTION; BUT REMOVING IT AND REAPPLYING IT SEVERAL TIMES DURING THE TURNING OF AN EGG MIGHT BE SOMEWHAT INCONVENIENT. USING A 2" SECTION OF BICYCLE INNERTUBE WOULD PROBABLY WORK IF YOU HAVE AN OLD ONE LYING AROUND AND ONE OF THOSE WRIST SWEAT BANDS THAT TENNIS PLAYERS USE COULD BE A SOLUTION, TOO.

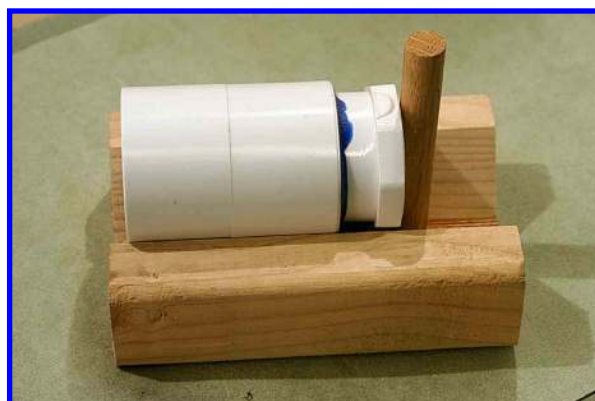
After the effort, comes the reward. This egg will be buffed in a few days to give a nice shine and then once more for the collection. I normally sand them up to 800 grit depending upon the wood. If it's light in color, I stop at 400 to 600 and with a dark one I would sand to 1500. I chose BLO to finish these eggs since they are not handled very much; but any finishing oil should work or you could even skip a finish altogether depending upon the type of wood.

After a few days I buffed them with the Beall 3 on 1 buffing system using Tripoli, White Diamonds and Carnuba wax. If I were selling them, I would consider lacquer or another more durable finish.



Here are a few pictures of the Wooden Egg Chuck. The design came from an article by Dick Sing. It is made with a 1-1/4" PVC coupling and a 1-1/4" reducer bushing glued in one end. (Leave 3/4" of the reducer bushing exposed.) I purchased the PVC fittings at Lowe's and their stock numbers are 23854 and 23914. Put the open end in your scroll chuck and turn the end with the reducer bushing round. Then turn the assembly around and clean up the inside and outside coupling if it does not run true. Cut two shallow grooves to accept the 2" x 1/2" hose clamps. Then make a registration mark on the Egg Chuck. The #1 marked on the Egg Chuck corresponds to the #1 jaw of the scroll chuck. This way I can make sure the Egg Chuck runs true every time. Using a V-block, drill eight 1/2" holes uniformly spaced around the circumference of the Egg Chuck and then cut slots as shown. The centers of the holes should be about 7/8" from the end of the coupling. This will give the Egg Chuck some flexibility allowing it to act like a collet chuck.

Note: If you want to make bigger eggs or smaller eggs, you can make chucks using larger or smaller couplings and reducer bushings as desired.



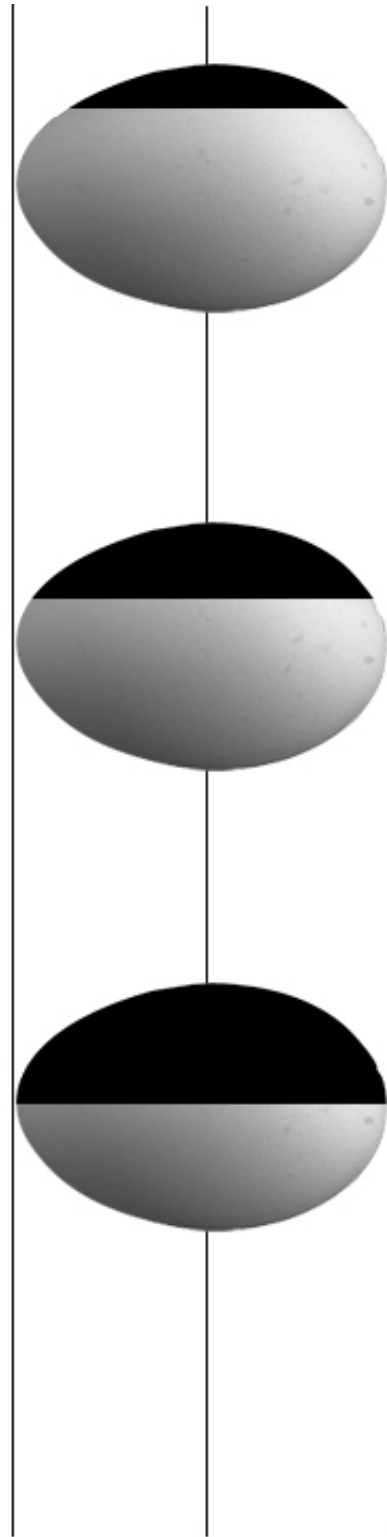
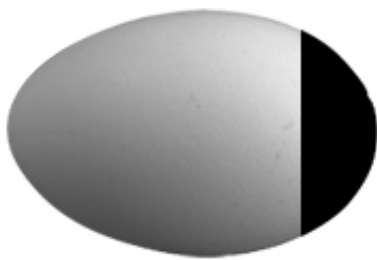
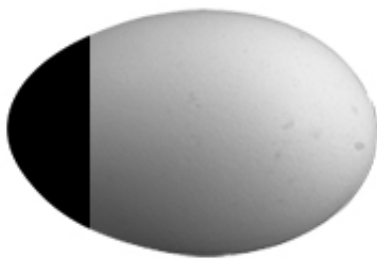


NOTE; I INSTALL THE CLAMP HEADS 180° TO EACH OTHER (RATHER THAN AS SHOWN) TO KEEP THE EGG CHUCK BALANCED AND THE PRESSURE EVEN.

This is an egg shape I happen to like so I photographed it and resized it to fit the Egg Chuck. The black portions represent the templates I've made to aid in turning. (If this page is printed, the eggs should be the correct scale to make life-size templates. The 3 lines are to assist with the alignment when making the templates.)

Here is a picture of the new set of templates and a new egg made with them. Make sure you mark the center and which end is which so they can be positioned accurately every time.





Even if the same template is used every time and careful attention is paid to every egg, it takes just a small shaving here and there to make an egg look very different from a neighboring one. One sixteenth inch (1/16") more or less on the curve makes a big difference and that is one of the great parts about making eggs.

Have fun turning and try as many different woods as you can.

Now, it is production time!



This article was originally written for the International Association of penturners and we use this article with their kind permission.

Ernie Newman's Woodturners Quiz - The Questions

MARCH 2009 QUIZ - NUMBER 101 Answers on page 19

1 . Connect the wood species with the country of origin:

Cypress Pine [*Callitris glauca*], European Oak [*Quercus*], Oregon [*Pseudotsuga menziesii*].
Australia, Greece, Mexico.

2 . What is an astragal: a species, a moulding or a tool?

3 . Poor vision, or even average vision, makes it difficult to spot those tiny defects that detract from a turning; torn grain, bruising, ragged edges where two curves meet, irregularities in a curve, etc. What accessories allow a turner see the work on the lathe more clearly?

4 . The following expression relates to woodturning; "Carpe lignum, torne lignum". What does it mean? Clue: In the film, *Dead Poet's Society*, actor Robyn Williams quoted a Latin expression, "Carpe deum", which means, "Seize the day".

5 . Were the first woodturning tools made of iron or bronze?

1 . Cypress Pine is native to Australia though another Cypress Pine [not *Callitris glauca*] grows in Greece. European Oak [*Quercus*] is native to Israel. Oregon is native to Mexico. Oregon also grows naturally on the west coast of the USA and Canada. Cypress Pine has been widely used for flooring in NSW and the strong contrast between yellow sapwood and brown heartwood makes old floor boards suitable for pen blanks. Sanding can produce heat cracks but these often disappear when the wood cools.

2 . An astragal is a moulding typically found around the base of a column or near the open end of an old fashioned cannon. It often resembles a thumb mould, that is, the shape of the top joint of a thumb when viewed from the side.

3 . One of the most powerful aids to better vision at the lathe is an adjustable light. These lights are superior to fixed lights because they can be positioned to illuminate nearly all aspects of a turning. Automotive suppliers stock slender, battery powered, bendable lights which can be used to illuminate the inside of hollow forms. Reading glasses may also help. Magnifying glasses can make a huge difference. One type of magnifying glass is illuminated and can be worn on the head. Cleaning the dust from face shields and glasses won't hurt either.

4 . "Carpe lignum, torne lignum", means, "Seize the wood, turn the wood". Tee shirts and baseball caps with, "Carpe lignum, torne lignum", on them are available at www.torne-lignum.com .

5. Woodturning started in the era of bronze tools around 1600 BC or earlier but the first iron tools didn't appear till about 1300 or 1400 BC.

The perils of a wood hoarder - Scott Rollo

Not everyone has massive sheds or storage areas in which they can stash choice bits of wood like a squirrel storing nuts for the winter. Some turners have huge, dry spaces in which choice logs can be stored while their moisture levels decline to lower numbers so they can be turned. Some turners have massive stashes of a) rare b) very dry c) exotic or d) all of the above. As you progress in your journey that is woodturning many people will hear that you turn wood and will start giving you pieces of timber. Most won't know what the heck it is that they are giving you and so often it is categorized, and a very popular timber it is - SUBURBIA FLAMILIARIS or suburb tree.

The friends and family will take great pride in the fact that they have brought you a "chestnut", something special that they believe that you will turn into a prize winning piece that will sweep all before it. Some will even know where it came from..."I think it was the Pear tree in the front yard"...

There's no doubt in my mind that most people have the right intentions but simply don't know what makes a good turning timber. Most people think ANY timber is suitable for turning. Most will bring you timber that is already splitting and chequered that is not much use other than to add to the firewood pile. It will seem to the giver of the wood to be a special piece, that you will cherish it and lovingly craft it into something useful/arty/beautiful - such is their faith in you.

So, as a Woodturner you are faced with several options when confronted with this "golden nugget" that someone has bestowed upon you:

- A. The wood is dry enough to turn straight away and be converted to the great piece the giver envisaged.
- B. It is not dry enough and needs to be dried out until it's dry enough to turn
- C. It is not dry enough and needs to be sent to the firewood pile...

Most of the wood in the A. category might one day be used as a blank to do something with but the majority will be...too ornery, knotty, open grained, inconsistent, too soft, too hard, or just plain crap. It will have too much sapwood, not enough heartwood, have too many inclusions to be useful, not be straight enough or not big enough to get a decent bowl blank out of.

But, occasionally you will get a lump of wood, turn a piece that has amazing grain, beautifully hard, crisp edges, take a finish and never shrink or move for the rest of its life on this earth. You will turn this lump and return it to the giver, who will be amazed at your skill, your techniques and your artistic flair at the objet- d'art that you produced.

But this is skirting the real issue here - let's get to the cause of the problem here...the perils of the wood hoarder...Imagine if you will...a hobby that is like an addiction and you have friends and family that are aiding you in supplying you in your addiction. The real problem starts when all of the friends and family embrace your new hobby and start "bringing home" all of this choice product for you to sample...but therein lies the problem - You fill up any place that you could find to hold all of this timber being supplied to you. But hey, everybody knows that you don't say no to "good wood" so you start ANOTHER pile, but when enquiries start getting hostile, you correct everyone and inform them that it is the first stage of drying, and you convince yourself that it will all make it to the "inside pile" and drying area...then things get complicated...you start to self medicate...you can't drive past a nature strip with timber piled up on it without getting out of the car and checking the timber out...you know that there's just no room at home to put anymore wood, but you grab a couple of the "choice" bits and not worry about where you're going put it and decide it will go "somewhere". On a positive note there's no need to mow the back lawn anymore...its hidden two foot deep under logs...

So there you are, with masses of timber that 20 turners couldn't turn in a lifetime, yet you are still reluctant to give/ raffle/burn anything in case you lose that great bowl blank. So the struggle continues and you vow that you can "give it up" ...the casual curb crawling, but it's to late. The family informs all and sundry that their donations of timber are no longer welcome in this house and you are told that the next step is a family intervention...the moment you dread is rapidly approaching and you hear the family talking in hushed tones about "clearing out all of your woodpiles. You convince yourself that if you go through your woodpiles and make a new pile that only has the "choice blanks" you can "filter" out the suburbia flamiliaris and get back to the "choice selections". You're not overly concerned and you vow that you can get your stocks up again. You know that in your heart you could give up "cold turkey" the curb crawling, the random encounters with the guys who work for the tree fellers and you vow to be strong when you see a Jacaranda being fed into a council wood chipper.

You'll be okay. You'll survive. Life will go on.

A month passes.

You have the time to reflect; isn't it funny how things work out. The family let you keep your "choice" pile that you requested and everyone's happy. You're happy because the family are happy, the family's happy because they think everyone got what they wanted and the infernal woodpile is gone.

But your extra happy, because Bert, four doors down, told you that he wants to bring down the 40 foot tall camphor laurel in his back yard...



It's a new year, and after the last one that most of us suffered through (except for those "poor" captains of industry voting themselves further bonus's for their "excellent performance" and exceeding the targets... that they set themselves... Something about setting the bar low enough that they can't even trip over it?) at the very least, we should be counting our blessings where we can.

So I'd like to start off with one blessing: A very big thank you to Scott Rollo, who has picked up the editorship of "By Hand and Eye". This bi-monthly magazine is a vital part of the communications between our independent regions, and about the only method that most of us have to hear about what the Guild Committee is trying to do for us. It takes a lot of courage to volunteer for this job, as well as time and effort. Besides, I wouldn't get the opportunity to write this column if nobody had put their hand up. <Grin>

At the same time, I'd also like to thank Bill Shean, the immediate past editor, Rachael McGrady and Graeme Campbell, both previous editors. Unfortunately, I can't go back any further, as that was before I joined the Guild.

At the same time, I would like to thank Bill Black, our new Guild President, and Barry Belford, the immediate past President, and of course, Peter Herbert, who was President "forever". If being editor of "By Hand and Eye" takes courage, then trying to guide the entire Guild and keep our members happy and properly challenged to improve their skills must take something just short of Valium. Thank you, gentlemen, for what you have done, what you will do, and your guiding hands.

How many other blessings do we have in our Guild? Fred Warr, Guild Treasurer, also for "forever" and taking on even more financial responsibility since incorporation, Chris Dunn, current Secretary, and Warren Rankin, past Secretary, Alec Bendeli, current Vice President, and Clive Hales, past Vice President (I always thought that this would be a wonderful job: being in charge of Vice... But Best Beloved gives me "the hairy eyeball" whenever I suggest it). And, of course, Keith Jeeves, our Webmaster (www.sydneywoodturning.com.au). I hope I haven't forgotten anyone. I'll just have to plea "before my time" again...

To be honest, we really shouldn't overlook the people who "stand up" in the Regions, our local Presidents, Vice Presidents, Secretaries, Treasurers and the Regional Representatives. All of these people give of their time, thoughts and efforts to make this organization enjoyable. And if we keep coming to meetings, then we must like what we are doing. So, thank you, all of you, for helping to make this Guild work.

And my message? Well, it's simple, really. Just think about helping out. It doesn't have to be much: volunteering to clean the toilets, helping to sweep up after a meeting, even if you haven't done any turning yourself, making the coffee, cooking the sausages, bringing the afternoon tea and cakes for everyone, cleaning up in the kitchen afterwards. Whatever you think you can do. We are an organization of men and women that enjoy being together, sharing our ideas and skills, and providing a venue for people to learn. It's a wonderful thing, and if you are feeling thankful, then why not put yourself in a position to be thanked? All we have to do is have the courage to do something "new", and if we can do that every time we stand in front of a madly spinning piece of wood... Well... It shouldn't be too hard.

GUILD MEETINGS

Guides Hall, Waldron Rd Chester Hill		
<u>Month</u>	<u>Committee</u>	<u>Bi-Monthly</u>
March	30	15 Western
May	25	T.B.A
July	27	25 Sth. Highlands
September	28	T.B.A
October	26 A.G.M	
November	30	T.B.A
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 6
Oct 11
Nov 1
Dec 6
Sundays 1000 - 1530 President Joe Bruek 9356 3577

HORNSBY DISTRICT WOODTURNERS INC.

1 Shoplands Rd. Annangrove
<u>Saturday</u>
Apr 4
May 2
Jun 6
Jul 4
Aug 1
Sep 5
Oct 3
Nov 7
Dec 5
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	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

Tuesday

Apr -

May 5

Jun 2, 30

Jul -

Aug 4

Sep 15

Oct 27

Nov 17

Dec 8

Tuesdays 1800 - 2100
President Stewart Todd
9541 4050

NORTHERN BEACHES WOODTURNERS INC.

Narrabeen RSL Club Nareen
Pde North Narrabeen

Sunday

Tuesday Workshop

Friday Workshop

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

SOUTHERN HIGHLANDS WOODIES INC.

Harbison Care Villiage
Moss Vale Rd. Burradoo

Saturday

Wednesday

Friday

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
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Apr

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May

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Jul

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Aug

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Sep

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Oct

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Dec

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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 - 2130
President Bob Jarvis 9622 2741

IN THE SHOP

WOODTURNING JACKETS \$40 POST \$5

Bottle Green, short sleeved with Velcro neck closure. Keep the shavings where they belong

GUILD CAPS \$10 POST \$2.50

Wear backwards - become a turner with attitude!

CLOTH BADGES AND ENAMEL BADGES \$3.50

Order from: Treasurer, Fred Warr, 4 Wittenoon Place YARRAWARRAH, 2223

Woodworking Competition

Putting Timbers on Show in NSW 2009



in association with



19 - 21 June 2009

Hordern Pavilion, Moore Park

**Entry form &
Guidelines**

Putting Timbers on Show in NSW Competition 2009

Prize Categories

- Furniture & Box-Making
- Woodturning
- Marquetry
- Scroll Sawing
- Carving & Sculpture
- Musical Instrument Making
- Toy making
- Pyrography
- General Woodworking
- Open Novice
- Young Achiever (2 Sections**)
- Woodworking Tools & Jigs & Tool Restoration

Prizes each Category

1st \$500 Cash

2nd \$100 in Product or Gift Vouchers

3rd \$50 in Product or Gift Vouchers

Minimum prize pool of **\$10,000** in cash and product

Criteria for Entry

A) Entries must be principally made of wood (except Woodworking Tools & Jigs & Tool Restoration Category)

B) The design must support the intended use

C) The finish must be appropriate to the function

D) The difficulty and quality of manufacture will be considered

N.B. There is No Entry Charge

•** Young Achiever to be judged in both HSC and Pre HSC Sections

COMPETITION RULES

1) A category prize will only be awarded if there are 5 or more pieces entered in a published category – if there are less than 5 entries in a category those entries will be included in the General Woodworking category.

The categories with less than 5 entries will firstly be judged under General Woodworking and then judged for merit awards being equal to second and third in the category of nomination.

Pieces entered under General Woodworking will only be eligible for a prize in that category; pieces entered in another category but included in General Woodworking will be eligible for both a General Woodworking prize if successful and a merit award in the category in which they were originally submitted. A certificate (Highly Commended) will be awarded as 4th place in all categories.

2) Competition entries must have been completed after June 1, 2008 and must not have been entered into any other competition other than 'in-club' competitions of which the entrant is a member.

3) Entries must not be entered in more than one category except where the entrant qualifies for the Open Novice category and the Young Achiever category/categories as well. Open Novice and Young Achiever entrants should also nominate both in the category befitting the class of work of their entry.

4) Open Novice is restricted to those who have never won an award of any sort in woodwork competitions. An alleged breach of this condition would have to be successfully defended before the award can be made.

5) Entries in Woodworking Tools & Jigs & Tool Restoration must be designed for woodworking applications.

6) Individuals may enter up to 3 entries in the competition

7) The Young Achiever category (which has been named the Les Miller Perpetual Young Achiever Award in honor of Les Millers' commitment to fostering a love of woodwork amongst youngsters) is open to all woodworkers under the age of 20 - 2 Sections judged, HSC and Pre HSC Students – please nominate your status on the entry form

8) Entry details must be lodged with the Timber & Working with Wood Show office by June 3rd 2009

9) Entries must be delivered to the competition area in the Hordern Pavilion between 3pm & 8pm on Wednesday June 17th. A receipt will be given on delivery.

10) Entries may be for sale but must remain on exhibition for the duration of the show

11) Entries must be collected between 5pm & 7pm Sunday 21st June. The delivery receipt must be shown.

12) The show management will take due care but not responsibility for damage, loss or theft. Entrants are encouraged to arrange insurance for their work

13) It is the entrants' responsibility to arrange freight for their entry to and from the competition venue

14) All entries in the "Putting Timber on Show in NSW" competition must be displayed within the designated competition area except the Young Achiever Award, which will be located separately but adjacent

15) The Judges decision will be final and no correspondence or discussion will be entered into other than an objection to the validity status of the Novice prize. An objection must be lodged prior to the prize giving ceremony on Friday 19th June

16) A prize presentation will be held in the Hordern Pavilion Friday 19th June from 4pm

17) Entries in the Tool Restoration category must include a 'Before' photo

***Putting Timbers on Show
in NSW 2009***



Please complete one form per entry

Name: _____

Contact Number: _____

Mobile: _____

Email: _____

Address: _____

Postcode: _____

Description of Entry including; timber(s) used, size, wall mounted or free standing? Plinth supplied? _____

Young Achiever entrants only (less than 20yrs) to complete below

Age: _____

Please Circle: HSC Student Pre HSC Student

Circle category entered

- Furniture & Box-Making
- Woodturning
- Marquetry
- Scroll Sawing
- Carving & Sculpture
- Musical Instrument Making
- Toy making
- Pyrography
- General Woodworking
- Open Novice
- Young Achiever
- Woodworking Tools & Jigs & Tool Restoration

Entry forms must be received no later than 3rd June 2009

Post,email or fax entry forms to:

Timber & Working with Wood Show

4/10 Jarocin Avenue,

Glebe NSW 2037

Fax: 02 9518 4150

Email: philjanlake@yahoo.com.au

Putting Timbers on Show

in NSW 2009

Well, it has been a while now since we have had the opportunity to write for our Guild newsletter, By Hand & Eye, and thanks must go to Scott who has put his hand up to become our newest Editor of By Hand & Eye.

Thank you Scott, and may the changes you make to the model be as successful as the changes made by previous Editors.

In the interval, our Bankstown Guild has been at its normal active state, with our fund raising continuing in support of the Sunrise Foundation Children's Village, an orphanage in Cambodia.

One of our region's fund raisers was our annual appearance at the Penrith celebrations of Australia Day 2009, where Bert and Doug and their wives, Joan and Robyn attended along with Keith, John and David, and had a good day entertaining the crowd, both on the lathe, and with the regular banter that goes with a market day style stall, where we sold many and varied turned items to raise money for our charity.

Keith and Doug must have made at least 100 tops between them, and these were sold for up to \$2.00 each, depending on the shape. Not only do the kids enjoy this age old toy, but some of the 20-30 year olds with tattoos were even spotted from time to time, giving them a spin.

The items sold were all made and donated by members of the Bankstown group, or their wives, and we thank them very much for their efforts and donations.

This event, which the region has attended for the past 4 Australia Days, is held at the Sydney Regatta Centre at the Penrith Lakes, and has regularly had up to 40,000 people go through the venue on each occasion.

Sadly, this year we were too busy selling, talking, turning, talking, entertaining the crowd, and talking to actually take any photographs.

The Saturday and Tuesday monthly meetings continue to be well attended, and while our membership is growing slowly, it is good to see some younger members gracing our ranks recently. Our Saturday meetings are regularly attended by 30 or more members, and the Tuesday night meetings only a few less. Members of other groups will always be welcome, and a great BYO lunch and day of turning (and talk) can be enjoyed for \$5.00.

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 loacations and dates may be got from;

- Joe Brueck (Convenor) 9489 6148
- Bart Galea (Guild Representative) 9667 2726

As we are a Region of the Sydney Woodturners 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.

NEWSLETTER FEBRUARY 2009

By 11 am on Saturday 14th Carolyn McCully was all set-up and ready to demonstrate and tutor our 27 members present (great to see Johno Johnson at this meeting) in the fine art of pyrography.

After a short welcome from Lindsay and some gossip regarding the Guild's recent questionnaire we got straight into the principles of pyrography. Carolyn discussed the equipment used starting with the original wire or nails heated on flame, the ether burners, and the current system of a variable low voltage power to heat a nichrome wire to almost red heat so as to achieve the desired 'burning effect.'

Making the burn is not however straight forward, the gauge of the wire, and its shape, the weight of the stylus pen and the speed of operation are all used to produce the outline in the varying degrees necessary to get the 'picture' required. Some pyrography pens hold a spoon shaped burning 'nib' and are used to achieve a textured darkening rather than a dark line. The voltage is adjusted to give the optimum results for the type of wood (or leather and similar materials). For example, tracing a design from photocopies or from tracing paper requires different set-ups which initially is optimised by trial and error.

Carolyn demonstrated the use of many techniques for the production of a pattern or picture freehand on various wooden blocks and plywood. Time, temperature, multiple application and wood type (sanded surfaced wood is best) are the basis with the use of the 'spoon' stylus to achieve a more subtle shading (brown or grey as opposed to black) finish. The thickness of the line is inversely proportional to the speed of movement over the wood, and the pen should be rotated around curves to move more evenly across the wood grain. Use light pressure working towards your body with a cushion if necessary to steady the turning.

For non-artistic members, the use of design tracing from P/C's and commercial tracing designs is available. Don't use carbon paper as this will cause problems later, presumably with smudging. Care needs to be taken when tracing onto bowls and paper stretching to conform to the bowl shape. The previously described technique of transferring the 'ink' from a photocopy with turps can also be used.

Once the outline is complete the design can be coloured. Care needs to be taken to ensure the paint does not wash-over (run) past the desired line. Water colour pencils or paints can be used, ink stains- layered to increase complexity, and acrylic paints drying time.

As both burns and colours can fade in sunlight all finishes are recommended to be coated with UV protection clear varnish.

After the demo, we had some lunch, and resumed with the tutorial, with 5 units available for practice of the above. Most members tried their hand & eye on these machines under Carolyn's and Lindsay's guidance.

The day finished with a shortened Show & Tell.

Martin's three smaller bowls were first up. Two were made from cyprus with wavy edges any one from jacaranda; all well finished.

John Edwards turned a small candle stick, one of a pair, made from finely worked and well coloured mallee wood.

Lloyd showed a pleasing camphor laurel open platter about 10" in diameter and showing good figuring colour.

Greg brought three small, too small, paperweights made from scraps of gum burl. Two items were stained to improve their looks, but are still 'lightweights.' He also showed a small vase made from laminated layers of Kauri boards each rotated through 90 degrees and separated by a darker veneer.

John's large silky oak straight sided bowl was a good example of the wood and was finished well using wax.

Arron was the final in the S&T. He showed two amazing items. Firstly a crystal set, with a 24" turned aerial coil attached. Quite an exceptional item, which we are assured works once an earth wire is attached.

The second item was also a radio, but somewhat newer technology, a rebuilt AWA type 1950's valve radio. Arron rebuilt the bakelite cabinet using all types of turned woods and other embellishments to match the style of the era. This unit also is in working order.

To finish Harry showed some tools that he uses to centre his large turnings using the hot melt method to reverse mount on the face plate. These will no doubt be copied by many members.

For next meeting, bring a piece hopefully with some pyrography included for Show & Tell. Next meeting 11 am Saturday 14 March 2009

Till then.....keep turning.

We've only had one maxi meeting this year and we had 35 members turn up. Our newer members were busy all day with their learning class while Peter Hawreluk was busy making banister posts which he was copying from a pattern. All the posts look similar and the ball turning was impressive. I was trying to follow plans, from a book I recently bought, on how to make different kinds of spinning tops. As always our lunch was superb and everybody seemed to have a good time.

Our program is pretty busy for the next couple of months and follows -

Friday 3rd & Saturday 4th April we are demonstrating at Campbelltown Show, Menangle Raceway from 8:00am till around 4:00pm. Why not come along and join in the fun even if you don't want to turn. There's nothing better to build up one's confidence than turning in front of an audience when they don't know if you make a mistake or not.

Wednesday 8th April there's a 'mini meeting' at Franks place, 48 Engesta Ave. South Camden from 11:00am till around 2:30pm.

Sunday 19th April we will be hosting a BBQ at Bunnings, Bonnyrigg. We will be demonstrating also, so we will need a good roll up of members. We set up from 8:00am and leave after 4:00pm. If you can make, even for half a day, please let me know.

Sunday 26th April is our regular 'maxi day' at the Robert Townson High School, Raby from 9:45am till around 3:00pm. We will also be hosting a BBQ at Bunnings, Campbelltown sometime in May so look out for details.

Wednesday 13th May there's another 'mini meeting' at Franks place, 48 Engesta Ave. South Camden from 11:00am till around 2:30pm.

Sunday 31st May is another regular 'maxi day' at the Robert Townson High School, Raby from 9:45am till around 3:00pm.

Keep Turning
Chris Dunn

We are one of the affiliated incorporated organisations that that comprise the Sydney Woodturners Guild Inc.

As a region, of moderate size, we concentrate on giving the members that attend our monthly meetings 'hands-on' tuition and advice.

Our Aims

- To create an environment where new and existing members can receive informal, personal and 'hands-on' woodturning tuition.
- To provide a venue where members can discuss all woodturning issues.
- To provide demonstrations, presentations and advice as and when members require.

Workshop

The workshop has 5 Woodfast lathes, complete with tools, various chucks and faceplates.

This equipment is supplemented with the region's Teknatool Comet lathe, which has its own tools and accessories.

What we do

Members are encouraged to bring timber and tools and, under guidance if required, work on their projects.

The region supplies timber and tools for those members who do not yet have their own.

Visitors, even those of you just mildly curious, and members from other regions are more than welcome to come along to any of our meetings.

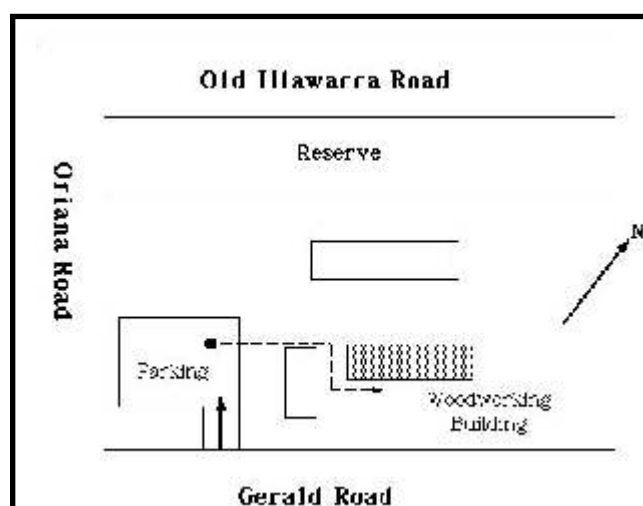
You will enjoy the company, make new friends and be encouraged to ask plenty of questions.

Meeting are held monthly on Tuesdays at 6 pm.

Verify specific meeting dates by contacting President, Stewart Todd on 9541 4050

Our meetings are held in the woodworking workshop of the Menai High School.

Entry to the parking area is from Gerald Road, Illawong. (See map below)



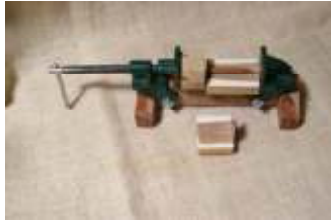
On the 15th February 2009 the Northern Beaches Woodturners met and there was a good selection of items on the show and tell with some real diversity amongst the turned items. But the Highlight was a demonstration by Jack Butler .

Demonstration :- Jack Butler - The making of a segmented lidded box.

For us on the day he turned a beautiful segmented lidded box. Jack had put a lot of time into the project. He had prepared in advance the different stages of the exercise, explaining each individually and how it is done, this in turn saved a lot of time overall. He then continued to turn the job completely. The finished article was A1. Could not have been better. Thank you Jack.



Saw setup accuracy is essential for cutting segments - use digital gauge number and keep pieces in order. Glue up with 2 pack epoxy epiglu gives time to make adjustments. Use plastic between timber and worm clamps to save laborious clean up of clamps after glue set.



Roger Wilson: pen making jig



Col Martin: Coasters, cedar flat bowls



Col Martin: oak porridge bowl, PNG rosewood, jarrah platter, Lidded bowl in maple



Graeme Webb: Scrapers with hardwood handles, blackwood platter, macrocarpa rimmed bowl

Bob Miller: Bowl camphor



Bob Miller: Platter in camphor and a dip platter which had been thru bottom

Ron South: 2 platters in camphor laurel (with edible decorations)



Ian Pye: Sacrificial timber square

Fred R and John Powell:

John Powell: Myrtle platter

John Crisp: Platter from Yer-



John Crisp: Picture frame with photo of granddaughter, picture frame stand, a die, faceplates he made to make picture frames



John Crisp: Segmented jig maker



Ken Sullivan: Chess board



Peter Herbert: Octagonal jarrah



Fred S: Musical bowl in camphor – Tobias Kaye design, jarrah burl, jarrah bowl, aboriginal artifact (???) made millions of years ago



Fred S: Banksia bowl



John Harris: Knitting needles, kauri pine bowl, red gum bowl with textured rim



John Harris: Ear ring stand, cedar up/down



Ken Sullivan: Bowl in mogo



Bill Shean: Gidgee natural

The previous page, this one and the next page are images from the meeting at Southern Highlands in January.

They have certainly got some prolific turners at Southern Highlands, none more prominent than the former editor of *By Hand & Eye*, Bill Sheans. Something tells me that since Bill gave up the editorship that he has had a lot more time to turn. Nice work Bill.

Editor.



Bill Shean: Spiralled featured jacaranda bowl, myrtle (almost) square bowl, myrtle square bowl, gidgee square bowl



Bill Shean: Osage orange natural edge, pine platter with yellow dye, coolabah burl bowl, pine rimmed platter



Bill Shean: Red gum hollow form with pyrography, myrtle square bowl with pyro, mahogany square with pyro



Bill Shean: Blackwood bowl with textured rim, 2 x jigs for cole jaws for offset pieces, tools for same

Wood-eze

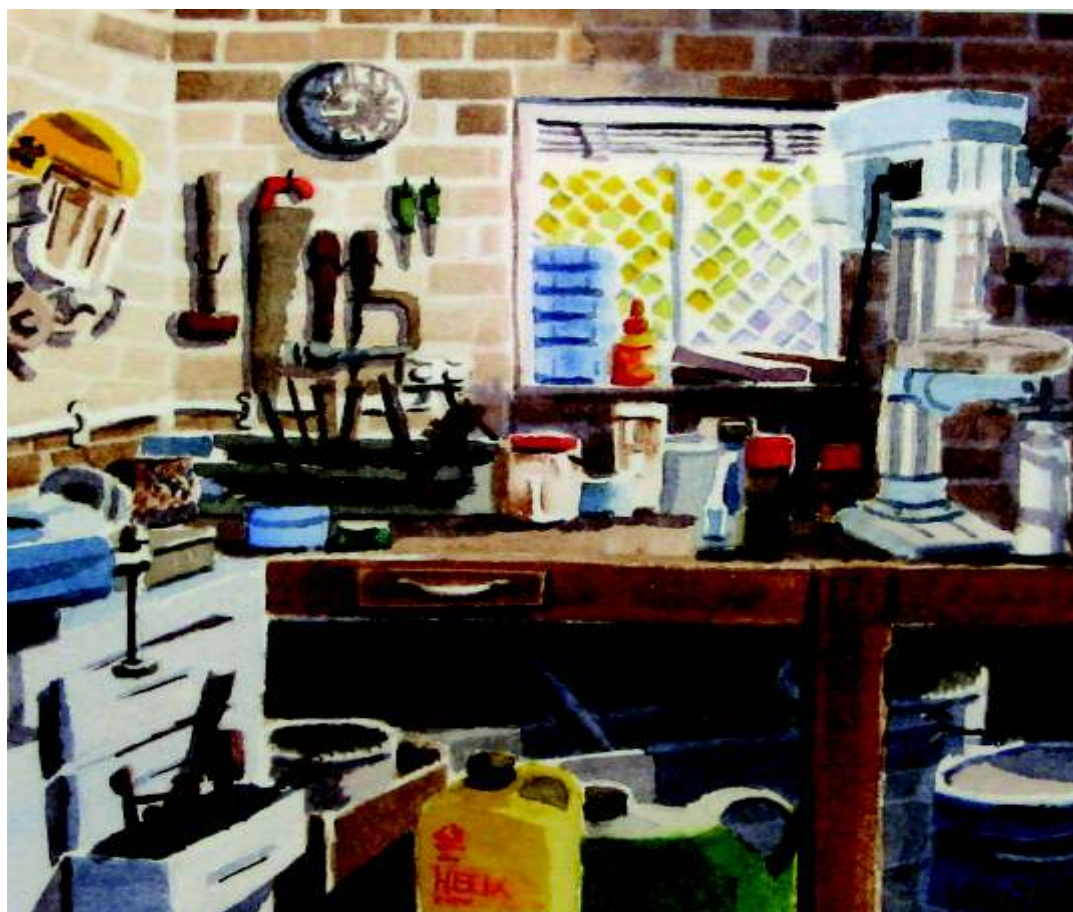
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2008 - 2009 CATALOGUE

Scenes from "around the club"



Eddie Catford had a burning desire to decorate his Jacaranda bowl, so he traced a leaf, transferred the image to the bowl and trusted his mate Bob Young to do the pyrography. A great job and you can't even see the little crack under the stem of the leaf.



Santa's Tip for the Month

This month I am looking at LATHE SPEED. First, why speed is important and the factors to be considered, then a basic rule of thumb to use when selecting the speed for a particular job. The assumptions for all that follows is that the timber is sound, the tools are sharp and that correct techniques are being used. If not the job is dangerous regardless of how closely the ideas are followed.

The important speed is the cutting speed (the speed at which the timber is moving past the chisel as the job is turning). If the cutting speed is right, the timber will cut "sweetly" (cleanly, easily or smoothly).

A simple guide to correct cutting speed is to remember that for a turning diameter of 50 mls (approx. 2") the speed should be 2000 rpm. If you *double* the diameter, HALVE the speed. This is because doubling the diameter doubles the distance around the circumference, so to keep the *cutting speed* the same, the *rotational speed* must be halved.

So this gives . . .

50 ml diam . . .	2000 rpm
100 " " . . .	1000 "
200 " " . . .	500 "
400 " " . . .	250 "

For diameters of other sizes you can plot a simple graph and find the speed for the diameter you choose. Keep the graph handy to your lathe for when you need it.

This is a basic rule of thumb and needs to be adapted when necessary. For example, roughing to round; if the job is out of balance due to knots or varying densities, lower the speed — preferably before starting the lathe.

Also lower the speed if the timber has cranky grain or is very hard. Long spindle jobs that have small diameters demand lower speeds if a steady rest is not used. Experience will guide you, so until you have the experience, err on the side of safety and select a slightly lower speed than the graph suggests. With experience you may go a little faster, but don't get cockey!

Luv you all Santa

If you are reading this, chances are that you belong to one of the Sydney Woodturners Guild incorporated clubs or maybe you are thinking of joining. That is a good thing. Now ask yourself what makes a club - it is surely more than the walls and a membership list. It goes to things like club spirit, participation and the dedication to the club by the members. But to a certain extent it does have to be about where you hold your meetings, as some clubs have very large clubhouses in which to set up shop, where others share their space with schools or other woodworking clubs.

Today, Sunday 15th March I find myself at the Western Sydney Woodturners Inc. based at Lalor Park near Seven Hills. You see today is one of the Bi-Monthly Guild Meetings that are held every two months at a different club in Sydney and today is the turn of Western to host. I must confess to be pretty excited to see George Hatfield, who I have read for years and I know is one of the most respected and well travelled turners in the country.

Like a few clubs in the Guild, Western have their own dedicated building in Lalor Park which serves their needs very well. Recent changes to their building means even more spaces for Lathes, which at first glance there seems to be about a Gazillion lathes set up to turn. I am told that when they are busy, you literally have to queue up to get on a lathe - such is the popularity of the club. The club turns on Tuesdays, Wednesdays and Friday nights as well as their Sunday maxi days. Quite the active club and they must be only one of a very few, if at all, who do not share their space with anyone else. Somewhat of a luxury in this day and age, the club is very well setup, having been in the current location for the past 12 years.

So, early Sunday morning I make the trek from my house in the Southwest of Sydney to the Western Clubhouse. I was greeted by friendly smiling faces keen to get me settled with an offer of a cuppa within a minute of arriving. I talked to several members of Western before I was introduced to Ron Devine, the club President for Western. Ron is a very friendly chap who gave me a brief history of the club and it wasn't long before we had a pretty good crowd to observe the guest turner for the day, George Hatfield. There was about 40 odd people who sat, eager for the demonstration to start.

Well for those who have seen George turn and demonstrate before it won't come as a surprise that he is a highly entertaining demonstrator. He started by telling us it had been a while since he demonstrated, or for that matter, turned. But I guess when you've been turning since you were 16, you don't have to turn every day to keep your hand in...So George took in the show and tell on display and given that there was a lot of segmented turning on display, commented that it wasn't particularly his cup of tea. So he informed us that what he was going to display today was the basics of woodturning. Given that most turners in the meeting were pretty experienced I had a few misgivings about the basics, but I needn't have worried. A quick look around confirmed that most people, while not totally engrossed, were at least giving George their undivided attention.



George talked about and showed us at the lathe the basics of turning between centres that everybody has/should have and gave everyone insight into what seemed to be very common sense but as a newish' turner, seemed to me to be extremely valuable insights. Discussion ensued about how and what he liked to turn - nice grain patterns, medium density wood, using sharp tools to give a clean finish of the tools with minimum sanding needed. He reinforced that there was only three basic shapes and that everything was a variation on these. So from the Bead, the fillet and the cove all spindle shapes are derived. He then demonstrated how he turns these and passed his work around. Every bead was well formed the fillets clean, the coves had crisp edges and all in all it was a lesson on doing the basics right.

He went through the tools he uses, explaining the Skew Chisel, The Gouge, scrapers and the variations on these tools. Taking questions and explaining how each one is used and made a point of really discussing the Skew chisel. He went through his range of Skews including a monster that had to be two inches across and hand forged. Some very entertaining stories about regarding Skew chisels and dig-ins...One point that George made time and time a gain was that you need to have sharp tools to turn...to the point that he would be turning and stop to give his chisels a retouch up with a slip stone. One to remember - sharp tools make for much easier turning. As he said, if you're having to push too hard to remove wood, then you need to sharpen your tools.

We broke for lunch with George having spent more than two hours at the lathe. Lunch was a taste sensation of Cooked Sausages with Rolls and Salad. I heard nary' a complaint and nothing but praise for the lunch. Well done Western!

After lunch George was asked to give his honest opinions on the show and tell table and that he did. Honest, direct and forthright in his opinions I'm not sure that they were ready for George's brutal honesty. He checked half way through that they were happy for him to continue, which everyone was, not the least bit because it was very funny, hearing George candid opinions on the assorted works assembled.



Following on from the show and tell George focused on some faceplate work, demonstrating techniques and generally educating the crowd. An interesting technique from a fellow Woodturner was to use a scraper lightly applied but used WITHOUT the tool rest. As long as the angle of the chisel inreference to the turning was less than 90 degrees the chisel did not try and catch. It gave a reasonably smooth finish but a technique that would need plenty of practice and one that I don't think would give a lot of benefit compared to traditional techniques.

One common thread throughout the day was the 25 degrees bevel angle he has on all of his tools. He explained to all about the angle on his gouges and how much of the gouge shape actually gets used in turning.



To show us about the angle and the shape the Gouge he decided that a practical demonstration was needed. George had a Gouge that was 'virginal" fresh from a purchase and no profile or shape on it at all. He spent a good half hour at the grinder shaping and sharpening the Gouge before finally using the freshly sharpened chisel on a piece of timber he had been turning.

Some will see better technique turners, some will see a more entertaining turners and some will see the ultra professional woodturners. George Hatfield is a perfect blend of all three of these disciplines. His techniques are beyond reproach, he still turns pieces professionally but it is the way he demonstrates with such a story teller style of delivery that truly entertains. Telling stories and drawing examples from his career and standing resolute behind the lathe George seems completely at home and located at the right place behind a lathe.

If your club has the opportunity to get George to demonstrate for you, I unreservedly recommend you do so, as your members will remember it for months to come.



Postscript to this article - George Has for many years sold his Chisel Gauge, a gauge used to determine the 25 degrees setting that George recommends for all chisels and although his is not actively selling them he may still have a few left to sell. Contact the editor of BH & E for a contact detail for George.

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