

BY HAND & EYE



The official newsletter of the Sydney Woodturners Guild Inc.

March 2014

Close off dates for articles for March
B H & E will be Friday 9th May 2014

Edited by Scott Rollo

NEWSFLASH!!!

19" Cake Platter

Straka Chuck

Three wheeled support

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

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Hello Members and their Partners and others who read our Newsletter.

Once again our editor had to remind me that my report was due. Every time I say to myself, "this time I will get my report in before Scott has to remind me". So far I have not yet made it.

While I am making comments about By Hand & Eye, any members who have a tale to tell about their woodwork, shed, skills or just advice, please drop a line to our editor and help him continue to produce this great magazine. I feel I am quite boring when it comes to my woodwork, what I do has been done before and my methods may not always be best practice or of advantage to others, however I do love to play!

This edition should reach you before our attendance at the Easter Show. Once again we have been successful in obtaining at least a few days where we can demonstrate our skills. David King has already asked for people to demonstrate but if you would like to show your skills to a very wide audience drop David and email at sydneywoodturners@gmail.com

I will be expecting to see many entries from the Guild members in the woodworking competitions, I have an entry myself, a rare occurrence, as I am too critical of my own work .

The Sydney Woodturners Guild Inc is for the continuation of and dissemination of the craft to anyone who is interested in making things by hand and the enjoyment of being able to say "I made that!" We have Affiliated Associations spread around the Sydney Metro and even a group in the Southern Highlands so there should be a group within an hour of home.

David king and myself have been trying to come and attend a meeting at each group . We still have a couple to attend, but we will get there. These visits allow you, the members, to put a face to a name and for us to do the same (our job is harder as we need to remember dozens of faces where you only need to remember two).

I wish you and your families a pleasant, happy and safe Easter, may the Easter Bunny or its staff bring you something you should not eat or drink (non poisonous please).

There is somethings we do very seldomly – that is to give out life memberships. Well we have another one to bestow that I am sure you will all join in and welcome Jack Butler to the very exclusive life membership group of the Sydney Woodturning Guild. Jack really gets around and if you've seen him demonstrating you'll agree with me he is a real pro and not only has he done so much for the guild over the years, he continues to do so! Well done Jack (and the ever present Marj!)

Hasso Constantin,

President ,

Sydney Woodturners Guild Inc



What is it that interests you in woodturning? What is the topic you think to yourself I hope that there is something on “.....” in this By Hand and Eye? What is it that you want to read about when you pick up or click on the By hand and Eye?

Are you one of the (slightly crazy) but growing segment (pun intended) of these segmented aficionado's who love for nothing less than a massively complicated segmented work that has a Thousand pieces in it and took the poor bloke 7 years to make it...nah...

Or do you look at segmented turning and think to yourself that's not woodturning...that's a jigsaw with wood, glue and a bucket of hours cutting tiny pieces that you need to glue up in massively complicated patterns and assemblies...

Maybe you like to see a big ol' fat bowl Two Feet across (60 centimetres for the metrically inclined) that has been turned from an upturned tree root...on a lathe built by the owner and capable of swinging Four foot across the bed...using a ground down car axle for a chisel...no?

You could be the type who loves pens, bobbins and small intricate turning that needs patience and skill that only the segmented turners could appreciate...

No, no, no....your the kind of turner who wants to see jigs and homemade tool rests as well as homemade chisels and the like.... A self-sufficient turner who believes that you don't BUY tools, you make tools (Hello Bruce Leadbeater!!!) and if you haven't got the right tool....invent it! Plenty of turners like that in the Guild.

Perhaps you're the turner who likes to see a vase or hollow form with paper thin sides, perfect finish, perfect proportions and just a great piece to genuinely admire....not so much???

Could it be you are a turner who revels in platters and functional turning...chair legs, table legs, pool cues etc. or it's egg cups and practical items...rolling pins, funnels, spurtles and honey drippers....

Clocks and other “furniturey” items perchance....classic turned floor lamps, unbelievably complicated captains chairs (Hello Paddy Thorpe!!!) and many, many more different and diverse elements that make up the rich tapestry that is Woodturning.

Why am I enquiring as to your likes and dislikes?

Well this is YOUR magazine...I am merely the conduit that brings these thoughts together and places them for you to appreciate...or so I thought...the problem is I don't get told Jack...I would love to hear from YOU either through the guild representatives or via email direct on byhandandeye@gmail.com an day of the week you care to tell me.

What I would like is as many of you as possible to contact me preferably via email and tell me just three things you might want to read about in the next hand and eye magazine. I cannot tell you how frustrating it is to try and anticipate / deliver / meet your expectations when you have no idea what it is that you want. I encourage you to give me feedback, good is fine but it's the bad I'm interested in. I want, n need to know if I am delivering the articles you are looking for. I am serious when I ask you this as I am in my 5th year as editor and little to no feedback has passed my desk in these past 5 years. So please for the sake of all turners who read this magazine PLEASE PLEASE PLEASE send me some ideas that you would like to read about and any feedback you would like to throw at me...I'm resilient – fling away!

Many thanks once again to the regulars who have posted articles for this issue of By Hand and Eye

(My apologies to those who are Imperially challenged).

This story starts about 1 year ago. My youngest son, Rowan McLeod, (a member of Eastern Region) is best friends with Jareth Norman. Unfortunately Jareth's Grandfather died and he was given the job of cleaning out the house at that time.

In the process of this work he came across a plank of pine timber. The timber was 8 1/4 inches wide, 2 inches thick and about 7 Feet long. The timber was very rough sawn. Jareth, through Rowan knew I was a woodturner and asked me if I would like the timber. Of course, I said yes.

Fast forward to 3 months ago. Jareth is now engaged to a young lady, "Frances Attard". They came to me and asked if I could turn an 18 inch Cake Plate for their Wedding Cake to sit on.

Now, I have NEVER turned anything that big, though I know the theory of how to go about it. So I said that I would try. Rather than rush in, (only had enough timber for 1 go, so it would have to be right the first time), I decided to think about it a bit. Jareth then asked if I still had the timber from his Grandfather's house. He said it would be really nice if some of it could be used in the plate. The timber was still standing where I had put it into storage. I therefore decided to put as much of the timber as I could into the plate.

From the sizes above it is easy to see that this was going to be a laminating job. So I put the timber through my Thicknesser to get it square and the thickness down to a more manageable thickness. Next, glued and clamped the 3 pieces together and glued and clamped them to a piece of 3mm Melamine, (this step stops the glued edges from flying apart when turning, I have had this happen on several occasions with clocks). Very frightening!

Once all the glue was set I drew the biggest circle I could on the back side of the job. For this I used an Awl, string and pencil. I actually got a 20 inch circle out of the timber. I then cut the circle on the bandsaw, and used a Forstner Bit to cut a recess for the Expanding Jaws chuck to hold the job on the lathe.

I own a Hafco Woodmaster WL18 Lathe. This lathe features variable speed while running, and a rotating Headstock. It suddenly became obvious to me that the standard tool rest on the outrigger was not going to let me get to the centre of the job. I therefore, decided to deal with that problem later.

So, with the Headstock rotated 90 degrees to the lathe bed and the speed as slow as I could possibly get it I started to turn the platter to round. Once it was round I found that it was in fact 19 inches in diameter, I decided to leave that for the time being and start to turn the face of the plate. This was no problem for about the first 8 inches, (6 inches of tool rest and another 2 inches by manoeuvring the tool). However, the last 3 inches I could not get. With the time left to me I could not source a longer tool rest and I discarded the idea of clamping a piece of steel to the existing tool rest as too dangerous. So, I found the roughest grade of sand paper I could and went to work sanding it all down to flat. It worked!

I contacted Jareth and Frances and asked them if 19 inch diameter would be OK, or did they really want 18 inches. They came and decided that 19 would be better. A win.

The legs were always going to be a problem for me. They originally requested 8 legs. Anyone who has tried to turn 2 identical items knows how difficult it is. To turn 4, or 8 is a whole new problem. By this stage I only had about 3 weeks left to complete the job and I had no more suitable timber.

Therefore I bought 4 legs commercially, mounted each leg in the lathe, modified the shape to what I wanted and sanded them to a smooth finish. They were then glued and screwed into the platter and the whole thing received 2 coats of Estapol.

The happy couple were very happy with the finished item and used it at the Wedding Reception. I later found out the when Frances got the platter home she decided to contact the people doing the cake and got them to add 2 extra layers to the cake.



The Platter when first finished, 19 inches.

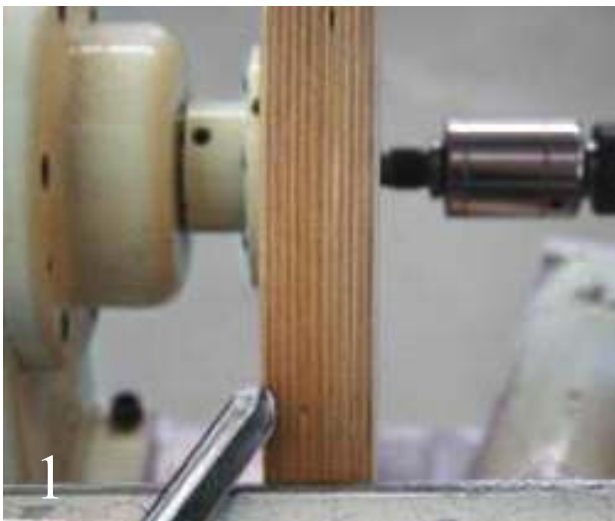


Complete with the Cake on their Wedding Day.

In conclusion if you are asked to do something a little out of your comfort zone I would say have a go. It is surprising what you might achieve.

In *Woodturning*, a little-known book published in 1970, author Eldon Rebhorn included a fuzzy photo of a chucking system used to complete the bottom of bowls. With scarce instruction for construction or the fine points of adjusting and using this chuck, I doubt if many turners made use of that system. The woodturning community has Jack Straka to thank for taking Rebhorn's basic idea and developing it into something far more useful. In honor of Jack's development of a reversing chuck, I wish to refer to it as the Straka chuck.

I first met Jack and his version of the chuck in the early 1980s. The chuck Jack had at that time was constructed of a redwood base and plywood rings to secure the bowl. The next time I saw Jack, his chuck had evolved with a thick aluminum base, but still with the plywood rings. This is something all bowl and vessel turners could use in the shop. Build the base The base is the essential foundation of the chuck and requires some care and accuracy in constructing. I prefer to use two pieces of 3/4"-thick high-quality veneer-core plywood, such as Baltic birch, glued together to make one thick piece. The size should be just slightly less than the maximum diameter of your lathe. Plan on dedicating a faceplate to the chuck, as mounting and remounting could affect its accuracy. Using yellow glue, clamp the two plywood pieces. Once dried, bandsaw the block roughly to round. Mount a high-quality faceplate with a minimum of six holes to the block using #12 sheet-metal screws that penetrate at least 1" into the base. Turn the block to round, working carefully with a bowl gouge from both faces to minimize chip-out (Photo 1). Fill any voids or major tears on the outside rim. Sand to 220-grit.



1 Trim the glued up disc gently from both ends to create a cylinder. Sand it smoothly, being sure there are no sharp corners.



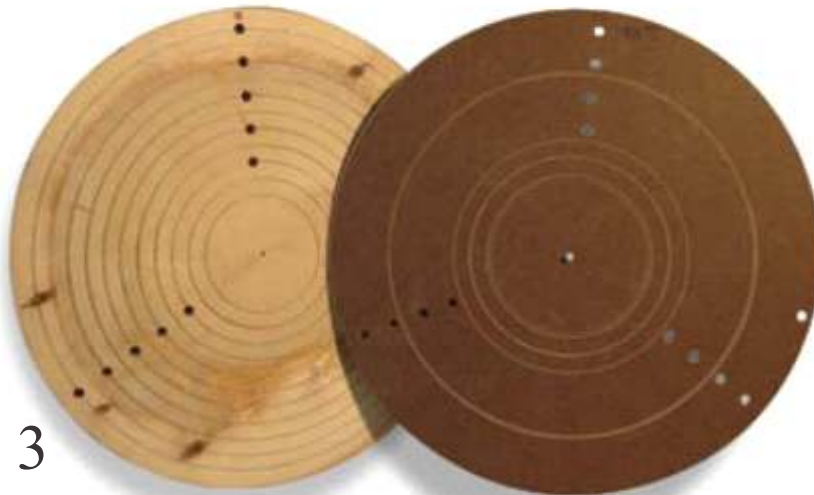
2 Draw lines about every 1/2". Cut into these lines lightly with the long point of a skew or corner of a parting tool. Divide the disc into three equally spaced sectors.

Lightly face off the front to create a flat surface. Using a backup board, sand the face to 120-grit. From the outside rim, cut shallow grooves into the face every 1/2" with the corner of a parting tool or the long point of a skew chisel (Photo 2).

From the outside rim, cut shallow grooves into the face every 1/2" with the corner of a parting tool or the long point of a skew chisel (Photo 2). Remove the assembly (faceplate and base) from the lathe.

With the grooved side up, divide the outer groove into three equal parts. This does not need to be a perfect division, but only an approximation. You can accomplish this by calculating the circumference ($\pi \times \text{radius} \times 2$) and dividing that into thirds, by trial and error with a pair of dividers or a compass, or by using a 60-degree drafting triangle. Once the three points are identified, use a ruler to draw a straight line from each point to the center of the base. Now move to a drill press with the table squared to the bit.

With a $21/64$ " bit (or use a $5/16$ " bradpoint bit and enlarge it with the $21/64$ " bit), drill through the three points in the outer grooves. To stabilize the drilling operation and reduce splitting, position two boards on either side of the faceplate (matching the thickness of the faceplate). Starting at the outermost holes and following along the lines to the center, drill a series of holes in every other groove. Stop 1" away from the faceplate. Identify one of the lines of holes as the key, to which the rings will always be oriented. You can indicate that set of holes with a simple colored mark at the top or put in a contrasting plug of wood near the outer rim (Photo 3). As an alternative, you can number each set of holes as "1, 2, and 3" so they will be positioned the same each time they're mounted.



3
Create a disc from thin plywood or hardboard to become a drilling template for the rings and to protect the face of the base when cutting through the rings.

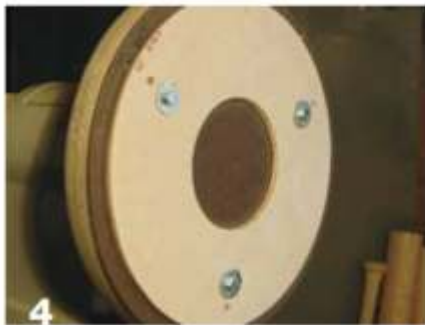
Build the rings

These are the "clamps" of the chuck that hold the turned piece against the base. I use $1/4$ "- or $3/8$ "-thick Baltic birch plywood or any other good quality veneer-core plywood. (The thinner the plywood, the more flex you will have when clamping heavier work.) For larger diameter or deep bowls/vessels, you should construct the rings from $1/2$ "- or $3/4$ "-thick material. You will want to cut several rings with different diameter openings and with different bolt-hole locations. For the first run of these rings, plan on making about six rings with these differing variables. In time, you will probably end up with a dozen or so of the rings to fit the sizes and styles of bowls you frequently turn.

Construct a template for drilling the rings. Bandsaw to round a $1/4$ "- thick piece of tempered hardboard or plywood (this need not be the best quality) the same diameter as the base (Photo 3). I tap a nail in the center of this disc to the center of the base; this will aid in securing the ring during the drilling step.

Either at the drill press or with a handheld drill and a $21/64$ " bit, drill through the back of the base and through the template to reproduce the pattern of holes found on the base. Be sure to mark on the template the key set of holes and which side is out or away from the base. Cut at least six round discs from the $1/4$ "- or $3/8$ "-thick Baltic birch plywood. The outside diameter isn't critical; center openings of 3", 5", 7", 9", 11", and 13" make a good starter set of discs for a 16"-swing lathe.

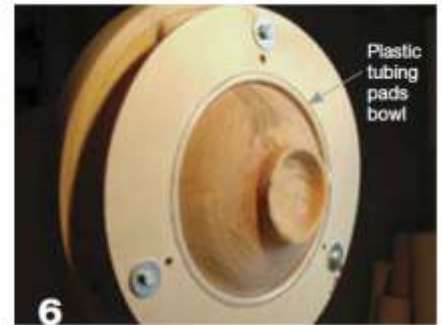
You will develop a variety of outside diameters and interior diameters depending on your bowl or platter work. For starters, make two discs with the same outside diameter as the base, two about 20 percent smaller, and two about 30 percent smaller. To make a clamping ring, secure one of the discs to the template with a small brad (center to center). Drill through the template to produce at least one set of three bolt holes (all the same diameter), leaving at least 1" to the outside of the disc for rigidity. You may need to clamp together the two pieces to avoid any movement. As an alternative, once one hole is drilled, place one bolt through both pieces to keep your alignment. Be sure to mark on this disc which hole (or set of holes) aligns with the "key" and which is the outside of the ring. You can place two or three sets of these holes on a ring, which gives it more versatility with different-shaped bowls. Mount one of the discs to the base with the drilling template sandwiched between the disc and base. (The template protects the face of the base in a later step.) Use 5/16" bolts, washers, and wing nuts. The bolts should be just long enough to accept the wing nut on the backside of the chuck. Use a detail gouge or the long point of a skew to true up the outside edge of the ring. With a parting tool (a thin-kerf parting tool works especially well), cut through the ring and into the drilling template at a determined diameter (Photo 4). If room allows, position the tailstock with center against the center of the plywood, which stops it from becoming a flying disc when you punch through. Go slow with the final cut. For the first run you may just want to make the openings in multiples of 1", perhaps starting with a 4" opening. The size of the chuck and the size of the bowls you routinely turn will ultimately be deciding factors.



With a thin-kerf parting tool, cut through the ring. Remove the ring from the base and sand by hand any sharp or split edges of the center opening.



To pad a ring with clear plastic hosing, cut through the top of the natural curve of the hose. When cut like this, the natural spring of the hose will hold it inside the opening.



When the piece is centered and firmly mounted, turn to desired shape and details. Complete by sanding the turned areas. Stay well away from the bolt heads and the ring.

Be sure and leave at least 1" of material from the opening to the drilled bolt holes in the ring. Do the same with the remaining rings by varying the hole size. Remove the ring from the chuck. Hand-sand the opening and the outer rim to eliminate sharp edges. There are several options for a pad in the inner opening. Two are a pliable strip of rubber glued at three points (usually between the bolt holes) and rubber tubing that is split open along its length and applied inside the opening. The strip of rubber can be anything from inner tube stock, to rubber gasket material, to 1/8" router mat material. (Each disc needs three pieces approximately 1 1/2" wide by 3" in length.) For this example, I have used 3/8" and 1/2" ID clear plastic, soft tubing, and 3/8" ID latex rubber hose. The hose diameter will be larger if you use thicker plywood for the rings. The strips require gluing, while the plastic split hose usually stays put due to its own springiness. (I glue the latex hose in place). If you use plastic, cut along the top of its natural curve (Photo 5).

Put the chuck to work

With all of the parts constructed, you are ready to put a bowl into the chuck. The one big variable left is the height of your bowl. You will need to obtain 5/16" bolts in sets of three and in various lengths. For really deep bowls or vessels you can use all-thread rod to create the required lengths of rods to hold the piece in the chuck. Although more difficult to find, carriage bolts 4" and longer are safer than hexhead bolts; you are less likely to be injured if you inadvertently touch the bolt head. Use wing nuts and washers to attach the bolts on the back of the base (with washers under the bolt head if not using carriage bolts).

With the chuck sitting flat on a bench, place the bowl with rim down onto the face of the base. Center the bowl using the cut grooves in the face as a guideline. A precise alignment comes later. Determine which ring matches the bowl. Sometimes it is a question of where you want to grip the bowl as well as the shape of the bowl, which may be the real deciding factor. If you grip the bowl in the midpoint or even closer to the rim, this gives a lot of open area to work on the base. Lay the selected ring over the bowl, being sure to line up the keys on the base and ring (Photo 6). Next, determine what length of bolt is required. I place a washer below the head of the bolt (these go through the ring from the outside) and a washer on the backside of the base where the wing nut will draw the bowl down against the base. Put the bolts, washers, and wing nuts through the ring and base, but leave the wing nuts slightly loose at this time. The bolts should be just long enough to go through the chuck holding the bowl, washers, and wing nuts.

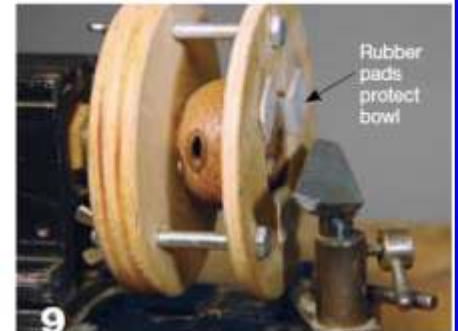
Place the chuck with bowl on the lathe. How well is the piece centered?



7 To center the piece on the chuck, use a pencil to find the high point of the bowl. Loosen the wing nuts, push from the center of the penciled length, and tighten the nuts.



8 At his studio in Hawaii, AAW member Kelly Dunn details the bottom of a bowl with a homemade 36"-diameter Straka chuck on his bowl lathe.

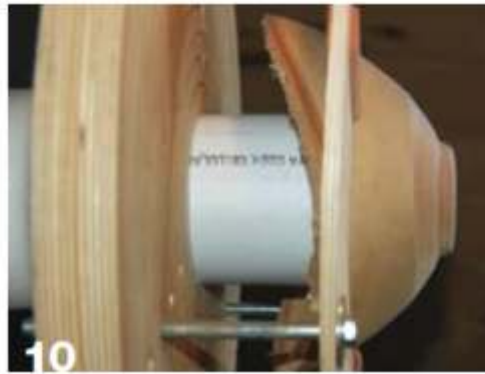


9 The Straka chuck can be miniaturized for small work. The 4 1/2"-diameter chuck is used to hollow both ends of a Christmas tree ornament's bulb on a mini lathe.

By just turning the lathe by hand, you'll quickly see if the piece is centered. I turn the piece by hand, use a pencil on the tool rest, and find the "high spot" (Photo 7). Next, lightly tap on this spot, then check again with the pencil to see if the piece is centered. When centered, the pencil line goes around the bowl continuously. The trick is to have the bowl clamped tightly enough to hold the bowl in position while centering, but loose enough to make small corrections by tapping. use a 4 1/2"-diameter chuck (Photo 9)

When satisfied with the centering, tighten the wing nuts firmly. Be careful to not overtighten, especially with thin-walled pieces. Turn the base to the desired shape, details, and diameter, and remove all screw holes or chuck marks. Remember, this system is only for the lower portions and underside of the bowl or vessel—don't try to come up too high on the bowl or too close to the ring. Sand to complete this area of your piece. With a little up-front construction time, you have created a versatile reverse-chucking system. It works well on bowls and vessels of differing sizes and shapes. Some turners even use the chuck for closed hollow forms. The Straka chuck has some limitations on extremely thin work, pieces with uneven tops or rims (such as natural-edged bowls), or delicate pieces (due to voids or structural weak spots) that would not take the clamping action. Once you learn to use the chuck, you will find it also mounts quickly and holds the piece securely with virtually no chance of pitching the piece off the lathe. The size of the chuck can be varied for different-size lathes or operations. Hawaiian turner Kelly Dunn uses a 36"-diameter Straka chuck (Photo 8). For small work, I regularly use a 4 1/2"-diameter chuck (Photo 9) at my Klein lathe.

With a little ingenuity and thickwalled Schedule 40 PVC pipe (cut square on the ends), you can even modify the Straka chuck to accept natural-rimmed bowls (Photo 10). After you cut a recess in the chuck base to match the outside diameter of the PVC and pad the PVC, turn a base or foot as you desire.



By using a short section of thick-walled Schedule 40 PVC, you can turn the bottom of natural-edged bowls with the Straka chuck. With both ends squared, the pipe sets about ½" into the base.

In praise of reverse chucking

The days are long past (and should never have been) when woodturners glued felt on the bottom of bowls, left screw holes in the bottom, or filled screw holes. Further, the holding system should not dictate diameters or shapes of the lower portion and base of our bowls/vessels. So for better craftsmanship and design you need to do some form of reverse chucking. Look at it this way: We cannot turn faster or cheaper work than the production-made or cheap imports out there, but we can turn better work. Sometimes it is just a matter of attention to good design and details.

The Straka chuck offers a number of advantages as a chucking system:

- Relatively inexpensive to build (mostly one-time expenses)
- An efficient way to remove all signs of mounting
- Affords excellent access to the bottom of a bowl/vessel, which is important for refining the shape and undercutting or hollowing a foot or base
- Provides a wide range of design options for the bottom (foot, rounded bottom, sitting on details such as a bead, undercut rim to rest on, etc.)
- Virtually impossible to knock the piece off the lathe
- A vast improvement over Cole jaws and other chucks that grip the rim (less worry about cracking the rim by over-tightening).

Special thanks to Jack Straka and Kelly Dunn for their help with this article.

Alan Lacer (AlanLacer.com) is an American Woodturner contributing editor who lives near River Falls, Wisconsin USA. This article is reproduced with the generous consent of the author Alan Lacer. Please check out his web page at www.alanlacer.com for more great ideas and some great turnings



I have seen many photo's of finished project's, but never a guide on how to make a 3 wheeled steady, so I thought I would create one. This was for my DVR XP Nova lathe so the measurements are tailored towards that, the critical measurement is the distance from the bed to the headstock centre to create the maximum sized steady (of course smaller sizes can be created, but I wanted maximum versatility).

You will need/What I used:

400 x 440 x 18mm plywood x2 (main frame)

200 x 130 x 18mm plywood x2 (main foot)

230 x 60 x 9mm plywood x3 & 230 x 60 x 3mm hardboard x3 (arms)

130 x 50 x 9mm plywood & 130 x 50 x 3mm hardboard (bed runner)

130 x 60 x 9mm plywood & 130 x 60 x 3mm hardboard (foot clamp)

2 x M8 x 90mm bolts

9 x M8 x 50mm bolts

6 x M8 nuts

8 x M8 winged nuts

19 x M8 washers

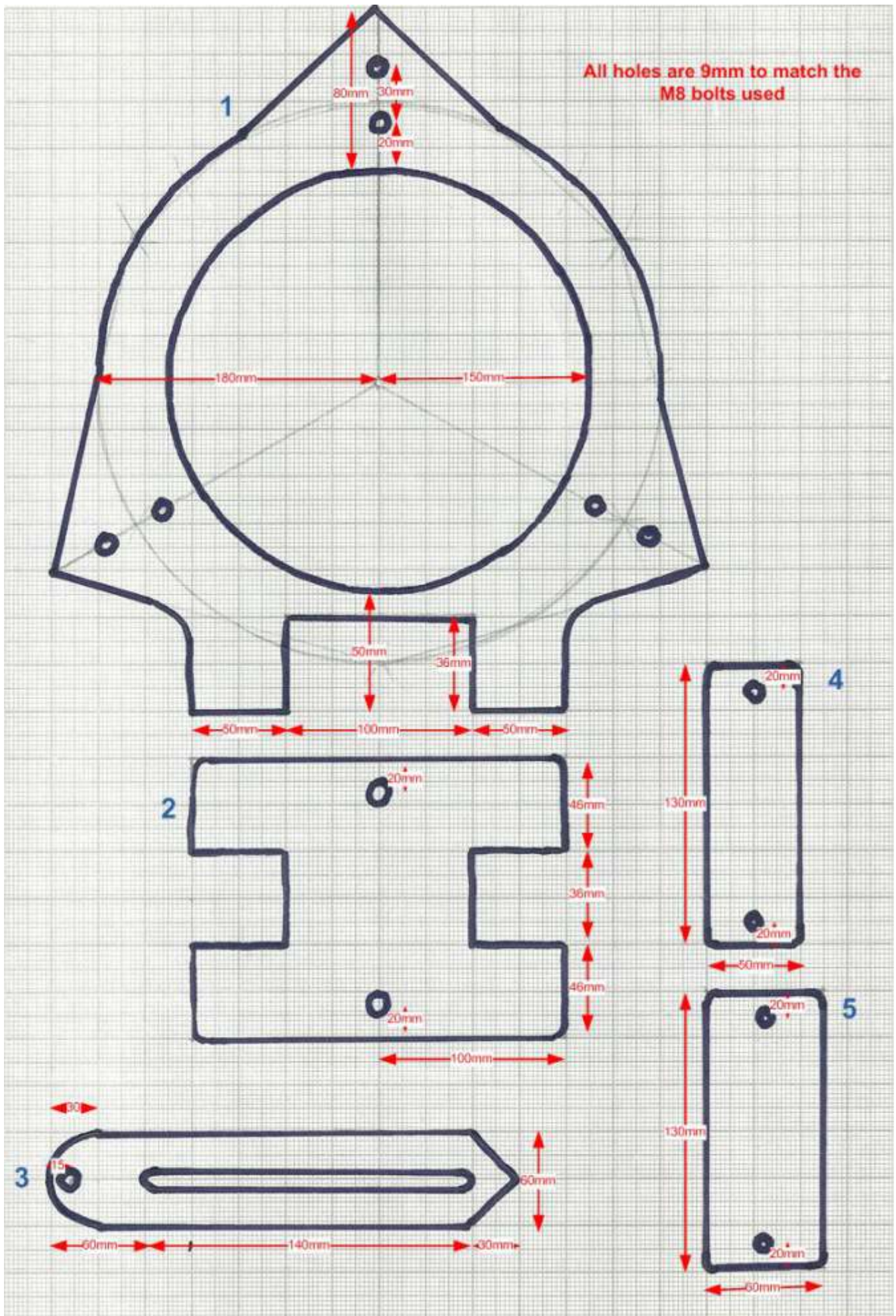
8 x M8 stringed washers

6 x "8 x 22 x 7mm" bearings (can be purchased from online auction site eBay etc – ensure the size matches the wheel insert space – I believe this to be a standard for rollerblade wheels)

3 x "62 x 18mm" rollerblade wheels (can be purchased from online auction site eBay etc – I went for the smallest diameter wheels I could find to maximise the diameter of item to hold in the furthest range, but to also ensure when the arms were as far into the centre of the frame it would still hold thin work items before the wheels touched. The bigger the wheel the less range of use you will have). Total cost = about \$40

Step1: Basic cutting the components:

Cut out all the components as shown in the diagram below. It is best to use a 9-10 mm router bit to create the groove in the arms.



Step2: Glueing the components:

Glue the 2 main frame components together. I used standard PVA for all the glueing.



Glue the main foot components together.

Glue the plywood and hardboard components of the arms, bed runner and foot clamp together. The reason I chose to laminate the plywood and hardboard together was for extra strength, but to also use the smooth surface of the hardboard on the pieces that connect to the lathe or with the moving washers/bolts.

Step3: Further cutting the components:

Once all the glue on the components has fully dried I further cut out the details and sanded/smoothed off any rough surfaces. This involved cutting out the inner circle of the main frame and the grooves/slots in the arms. I used a jigsaw for the internal circle in the main frame and a router for the arm slots.



Note – you can drill the 9mm holes at any time in this process that is convenient to you. I personally did it once all the components were glued, but before I started to connect the individual components together.

Step4: Creating the foot:

Ensure the main frame slots into the foot cleanly and make minor cutting/sanding adjustments to ensure. The main frame must sit at 90 degrees to the foot and perfectly central (always remember this must align perfectly to the centre of your headstock drive). Glue the foot to the main frame. Once this has dried, glue the bed runner to the foot – again ensure this is perfectly central and running 90 degrees to the face of the main frame.



Step5: Adding the foot clamp:

If not already done so – drill the 2x 9mm holes through the foot, bed runner and foot clamp. From the bottom up insert a 150mm M8 bolt, washer, foot clamp (hardboard surface facing the bed runner/foot), bedrunner/foot, washer, spring washer and finally the wing nut through each hole. slot the steady into the lathe bed and check it runs smoothly, refine the shape of the footclamp if any “pinches” are felt, like rounding the corners/surfaces.

Step6: Assembling the arms:

Assembling the arms is best described in 2 parts.

First is connecting the wheels to the arms. assemble the wheel fixture in the following order: 90mm M8 bolt, washer, arm (hardboard surface facing towards the wheel), washer, bearing, wheel, bearing, washer, M8 nut x2. Tighten the first nut so the wheel will turn on the bearings but the assembly does not wiggle. Once the first nut is tight enough, tighten the second nut to it to lock the assembly into place.

Second is attaching the arm to the frame. assemble each arm in the following order (remember it is 2 bolt assemblies per arm): 90mm M8 bolt, washer, arm (hardboard surface facing away from the frame), washer, spring washer and wing nut.





Once all the arms are attached to the main frame, the steady reast can be put back onto the lathe for testing. Move the arms towards the piece of work so that the wheels firmly touch the work and tighten the arm wing nuts. Ensure you double check all the nuts are secure before turning the lathe on. Start at a low speed just in case. Once you are happy the steady is performing well (no vibrations due to being off centre or not 90degrees to lathe bed), then you are ready, with steady and go.



1. Give a method for bending wood to shape.
2. What is a spindle moulder?
3. How far apart should a turner's feet be during spindle work?
4. What is the best way to teach woodturning: by spoken words, by written words, by diagrams, by demonstration or by fostering hands-on experimentation?
5. When did woodworking start in Australia?

A Country Woodturner - Ken Sullivan

Hey! Yeah, I know... we're all human. We make mistakes, and we do things wrong. It's nothing to be embarrassed about. Well, maybe we should be a little embarrassed, but not too much. After all, it just happens now and then. There's nothing big about it.

On the other hand, there are the occasions when we descend to outright stupidity. Yeah, if we honestly look at ourselves, those instances do hurt our pride a bit. We definitely don't want to talk about them. It certainly makes us very uncomfortable if we get "caught out", and have to explain ourselves. Especially to our Best Beloved. After all, we like to think well of ourselves, and want others to think well of us.

Yeah, mistakes happen, and it's just a consequence of being human. And real.

But the genuine test of our intelligence is how long we remain in that "valley of stupidity". And whether we return to it again. And again... And again...

I don't wave my hands around when I am speaking. Well, not much, anyway. I have seen others who do, and usually it's because they are passionate about what they are saying. No, I've been taught to be calm, collected and careful in my public demeanor. And I am... Usually.

So, why do I wave my hands around when I am working in front of a lathe?

You know what I'm talking about. The lathe is spinning at the fastest speed, and I'm approaching the final few cuts. I take a step back to have a look at my "object of beauty" and to make a final assessment of the work that I've almost completed... And I hear something behind me, or I slip on a bit of sawdust, or... Well, for some reason, I turn... And...

The point of the chisel has suddenly moved from a controlled and safe position in front of me and for no rational reason whatsoever has approached the spinning piece of wood.

No, let's be truthful here... the point of the chisel hasn't just approached the spinning piece of wood... that conniving piece of wood has reached out and grabbed it!

Bang! The chisel is slammed down onto the tool rest. My hands jerk back, and thump the chisel into my chest. My heart instantly changes from a “calm, collected and careful” metronome to a thumping trip-hammer. And I peel myself off the ceiling. With no damage... hopefully...

This isn't an ordinary “dig-in” where I've applied the tool at an incorrect angle, or used it improperly. This is a clear example of my not paying attention to what I was doing.

OK, let's go back to that test of intelligence: How often does this have to happen before I admit that I've been stupid? And if stupid is too harsh, well... then before I admit that I've certainly been sloppy?

No, the stupidity comes in when I realize that I've done this a lot more times than just once or twice. Yeah, the crashing of the tool onto the tool rest has certainly re-focused my attention. So, it doesn't happen all that often. It's certainly not likely to happen again that same day... Maybe...

But more than once... or twice... Over the course of 20 years of turning, it's probably happened to me a dozen times or more. I relax and focus more on my enjoyment at creating something... And I forget that I am dealing with a dangerous piece of equipment.

No, again, let me restate that more accurately: It's not a dangerous piece of equipment... It's a piece of equipment around which my lack of attention is dangerous.

And the fact that it continues to happen... Now, that's stupid.

So far, I've been lucky. Only one tool has shattered, and only once has that automatic reaction to pull the chisel back to my chest caused a scratch on my face. And so far, the shock to my system hasn't caused a heart attack... Yet.

But, do I have to hurt myself irreparably before I stop doing this? Do I have to damage myself so badly that I can never turn again?

Lord, I hope not.

IN THE SHOP

WOODTURNING JACKETS \$40 POST \$5

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

GUILD CAPS discounted to \$5.00 POST \$2.50

Wear backwards - become a turner with attitude!

CLOTH BADGES AND ENAMEL BADGES incl 30th ANNIVERSARY KEY RINGS \$5.00

Order from: Treasurer, Greg Croker on
9498 2350

1. Thin green [unseasoned] wood is often plastic enough to bend. If it is placed in a mould till it seasons then it will pretty much stay bent. Seasoned wood can be steamed or boiled to make it plastic enough to bend. The thicker the wood, the longer the steaming or boiling period. Wood a couple of mm thick only needs boiling for a matter of minutes to become bendable. Thinner wood needs less time in a mould to set in its new shape. Wood a couple of mm thick sets in a matter of hours. In Los Angeles in the 1990s, beams for the hull of a wooden sailing ship which were 150 mm thick were steamed for three days and successfully bent.

2. A spindle moulder [shaper in the US] is a floor standing machine with a vertical spindle which has cutters. Wood is fed across the table past the spinning cutters to create mouldings. It is basically a large, upside-down, fixed router.

3. Spindle turners have many views on how far apart one's feet should be during spindle work and that is fair enough. George Hatfield taught me woodturning at Sydney Technical College in the 1980s and he recommended that one's feet should be shoulder width apart and facing the lathe [perpendicular to the lathe bed] during spindle turning. I have found this to be excellent advice. This allows the turner to keep balanced and to make long cuts without shuffling. For example, it is possible to shape a tool handle 300 mm long in one pass without moving one's feet. It is harder to create a long smooth curve if you have to move your feet. If your feet are parallel to the lathe bed you are forced into moving them after a relatively short cut or you lose balance.

4. After teaching hundreds of people to turn, I have observed many different learning styles. Some people respond well to verbal tips, some to written tips, some to diagrams, some to watching, and some to hands-on experimentation. I suggest that it is smart to use all these approaches with a group to cater for as many learning styles as possible. Some teachers always begin with set exercises such as roughing then smoothing a cylinder, turning beads, then hollows [coves] and so on. Others always get students to complete a simple project first such as a spinning top or a pen. Both approaches can work well though I can still hear George Hatfield warning that, for safety reasons, beginners should start with small scale spindle turning not large faceplate work such as a fruit bowl. After almost 30 years of teaching I couldn't agree more. An dig-in on a pen won't be catastrophic but a dig-in on a large bowl might be.

5. The first Australian woodworkers go back about 60000 years. We don't know much about what they did but shaping a stick to a suitable length for hunting, digging or fighting is a simple form of woodwork and that, presumably, started when the country was first settled.

WOODTURNERS OF THE HUNTER: UPDATE



WOODTURNING DEMONSTRATION

JOEY RICHARDSON (England)

Due to the amazing response, and the number of people who still wish to attend, Joey has agreed to repeat her demonstration on **Sunday**. This will allow more people to book and we also need volunteers to change their day from Saturday to Sunday if possible to make Saturday more comfortable for all. ***Please contact me directly if you have not yet booked and would like to do so, or are able to change days.***

Profile (abridged version):

2002 – Accepted into the Register of Professional Turners

Liveryman of the Worshipful Company of Turners

2005 – Company bursary allowed her to study in America where she spent time working with Bin Pho, also having personal tuition from Trent Bosch and David Nittmann

2008 – Chosen to show her work in the exhibition *Wizards in Wood*, along with Stuart Mortimer, presented by the Worshipful Company of Turners. This was the first major exhibition of turned wood art in the UK

2013 - Queen Elizabeth Scholarship Trust (QEST) recipient. This allowed Joey to travel to the US to learn the art of casting some of her exquisite work in glass

Joey was introduced to the world of woodturning by Chris Stott, who demonstrated at our club in 2012. During his stay he praised her technical ability and achievements. Joey has been fortunate to also receive personal tuition from Stuart Mortimer. She has exhibited her work at exhibitions, symposia and galleries throughout the UK and US, including the prestigious SOFA exhibition in New York and Chicago and the famous Del Mano gallery.

DEMONSTRATION DETAILS:

Date: Saturday 5th April 2014 **AND** Sunday 6th April 2014

Start Time: Registration 8.00 – 8.30am for a 9am start, finishing around 4.30 - 5.00pm

Location: WOTH clubhouse, Newcastle Showground

Cost: Members - \$30; Non-members - \$35. This includes lunch, tea, coffee etc

Parking: Ample free parking within the showground.

Alternative Travel: The Showground is opposite Broadmeadow Railway Station. It is only a short walk to our clubhouse. Arrangements have been made to ensure the entrance gate closest to the station **WILL BE OPEN**.

Please Note: Sunday is a Farmer's Market day, so if travelling by car you will need to notify the traffic wardens that you are there for the woodturning demonstration and you will be directed through the showground and around to the club via the track/show ring.

PAYMENT:

Non-Members wishing to attend should make cheques payable to the “**Woodturners of the Hunter**” and post them to:

Paul Brinkley
142 Glen William Rd
Clarence Town NSW 2321

Please be sure to include your name, address and contact number (and club, if any) with your remittance. We look forward to seeing you on the day. Check our website at woodturners.org.au for updates.

Paul Brinkley – (02) 4996 4091 or brinkley01@bigpond.com

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
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 Meettng.	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						

Both our February and March meetings were again well attended, the February one being as hot as, and the March meeting brought some very welcome rain to a fairly large area.

It is past time we again thanked those hardy souls who arrive at the hall bright and early for our Saturday and Tuesday meetings to prepare the equipment for use by the members attending. It would be nice if we could have a system where those early arrivers could do what they now do, and then have a few different faces to be there at the end of the day to help clean up and put the gear away. That does happen but not in any great numbers.

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

Show and Tell 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!

Bankstown conducted our first ever fundraiser barbecue at Greenacre Bunnings on Saturday January 25, and we had a very successful day all round. As a result, we are well on the way to have the money in the bank with which to purchase a bigger, all purpose band saw for the hall. I think everyone who attended on the day had a good time, and although we had a good result, we ran out of nothing, so thanks to all that helped cater, cook, clean up, and generally were just there to help. It was a good day.

Come and join us at Bankstown on the first Saturday of every month if you wish. \$5.00 for the day will get you free coffee or tea 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.

Our Royal Easter Show entries have now been given to David, who will deliver them to the Show Society as arranged, on March 20. Good luck to everyone who entered one or more pieces.







Geoff's Burl Bowl Unfinished.



Christos's Silky Oak Dishes & Experiments.



Mario's Flower Vases.



Gerry's Rosewood Bowl and Dish.



Geoff's Three Legged Bowl.



Chris's Bedside Table Made From H/Wood Flooring, Indian Pine and Huon Pine.

NEWSLETTER FEBRUARY 2014

A smaller attendance of 17 members and one guest from the HMS were welcomed by convenor Lindsay to a busy and very long day. Member Harry Jones' health remains unchanged. Good to see Bert, John Markam and Arthur and know that they are well on the way to full recovery, but Keith Day is burdened with eye and skin problems.

We need to set a date for the Annangrove clean out and this will be notified, possibly a couple of hours on a Saturday afternoon, soon? Please think about the future of our smaller lathe, the dust collector, the 8" grinder and the portable library shelves etc as a home is needed for each. Should we sell or donate some of these or?

Today a quick raffle was held to clear many dry turning blanks and a number of stainless flasks etc resulting in \$87 profit. Thanks members and to the members making the donations.

The Guild is considering purchasing 3 or 4 smaller lathes at approx \$380 each to use for infrequent SWG demonstrations throughout the year and wants our opinion as to this purchase verses loans from the Districts. Also required are our ideas regarding criteria etc for considering and conferring life membership on Guild members.

Thanks to all for the spurtles produced, we have enough (money) for a 40" TV if we need to purchase one. As about 200 plus spurtles are required by Easter we need to start again. To assist with efficient production turning of these Ian demonstrated their manufacture and took eight minutes to complete a spurtle.

Ian uses pin jaws and a tailstock to hold the square blank about 25 x 25 x 150 mm. Rough to 14 mm dia and cut out the 'indents' (the head) first, five off down to 8 mm dia and 3 mm wide leaving a 3 mm length between the indents.

Using a detail gouge turn down the handle and the knob. Check for acceptable shape and dimensions, remove the tailstock and turn off the surplus at the tailstock end (gouge or skew). Sand 120 through to 250 grit (particularly inside the indents) then part off at the headstock. Sand the ends if required.

Colin showed his alternate quick system, turning as above for the 'head' then reversing the head and gripping it in pin jaws with a short length of garden hose for protection and finishing the handle end.

For those of us without pin jaws, Greg spoke of spurtle manufacture between centres. Simply turn a 19 x 19 x 130 mm blank down as for the above methods and all but part off the headstock end then part off the tailstock end. Cut off the remaining thin spigot ex the headstock end and sand back. And that is how quick it is.



All ten precut spurtle blank 10-packs were snapped up so we will have another 100 spurtles for Easter, plus those other members make.

Regarding wood types for spurtles. Furniture grade pine seems to be the current preferred choice, but any clean, light coloured, non-toxic, non-aromatic wood that turns well is AOK.

Show and Tell was well supported, even without the spurtles.

Elwyn showed his completed NIP platter. The cracking evident last month had been repaired and filled with sawdust and super glue, and the platter showed very well. Discussion followed on the use of pure lemon oil to prevent the discolouration caused by CA glue. Apply the lemon oil first and be aware that thinned lemon oil as well as orange oil will not work. Ian showed his half litre can of Italian oil which he says will see him out. Very enticing aroma too. Also shown was a



series of oval turned lidded bowls from camphor laurel. All very well finished with stand and ready for entry to the RAS competition. Good luck Elwyn.

John Edwards showed a jewellery holder bowl, suitable he says for the dressing table to deposit ear-rings and pearls etc into. Well made out of a dark wood base about 100 mm dia. and a yellow wood for the central perpendicular ring holder.



Ian Showed a large oval bowl turned from juniper with the light coloured sapwood making a good contrast. The waney edge bark had dried and departed leaving an unique edging finish. Ian's other exhibit was a fine example of NSW Rosewood made into a wide rimmed bowl with extensive fret work around the rim. Finished with three coats of Cabbott's oil this is a fine example.

Rusty made a heart shaped jeweller box (Valentine's?) combining camphor, oak and meranti and finished with Estapol.

Lloyd had been busy fabricating Huon pine. The bowl, say 210 mm dia. had straight but angled sides and with the flat base made a striking turning. He also showed a chopping board with jarrah edging on two sides, (again so striking) that he said his wife is not game to use it!

Colin showed many pens of various woods which all looked great. Well done, does that mean 'no more pepper grinders?' A small box made of macadamia wood was also presented with the main feature being the conspicuous medullary rays on the lid.

Regan was busy at the lathe during the break having made a salt grinder of light wood after salvaging the mechanism from a \$4 Chinese import; good recycling. Also Regan showed a fruit knife and a bread knife with nicely turned green acrylic handles. Finally Regan showed a style necklace featuring three key ring type of units (ex Timber Bits) with brass feature ends that looked very modern and presentable.

Information Exchange was a good mix today.

Brian presented his Longworth chuck used for much easier fixing of reversed turned

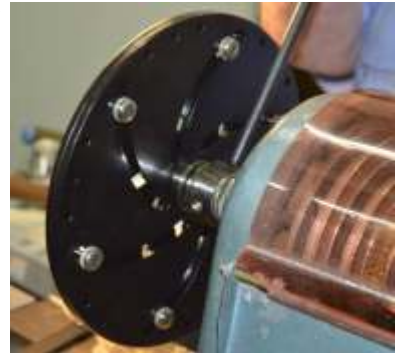
of bowls. The demo of the unit (designed and developed in Australia) showed its unique versatility and it (probably) leaves the other reverse jaws well behind. This unit was purchased from Gary Pine Woodworks and is available at about \$120. See

<http://www.garypye.com/GPW-Longworth-Chuck-p772.html>



Secondly Colin advised that on Saturday 15/2/14 Aldi is having a tools day with bargains, but sadly by the time you read this it will have passed.

Colin's and Ian's advice re wood supply. Hornsby Council



is soon to saw timber from the dead (Anzac) Lone Pine seedling tree planted soon after 1915. This wood is available to us being up to 700 mm dia. Samples have turned and polish very well. As a quid pro quo we may need to produce some turnings for the HSC. Also in Hornsby Shire, at Gallstone Pool a tree with burls is coming down, Colin will advise if/how we can obtain these burls.

Next John Edwards showed a couple of spurtles ex PRC for \$1 each but not too great.

Elwyn has entered the Show & Sell business with some items for sale ex his neighbour's – see photos and Elwyn for details.



couple of spurtles ex PRC business with some items photos and Elwyn for

The demonstration for the day was the turning a trio of square weed vases by Greg Croker. This project was adapted from an article in the Woodturning magazine and involves faceplate and between centres turning. The weed vases are turned from three dressed blanks 65 x 65 x 254 mm that are screwed onto a custom made strong fibreboard faceplate, or similar, 10 mm apart.



Check that the blocks centralised on the face plate and are secure prior to starting the lathe as the corners of the blanks are over 12" in diameter and are quite weighty.

After fixing to the faceplate the surfaces are levelled at say 500 rpm maximum with a gouge prior to a trivet -like pattern being turned on the first of the four faces of the blocks. Select the fastest safe speed to turn the pattern using a 10 mm detail gouge. Watch your fingers and knuckles.

Form a pattern which is more varied than the normal trivet used for a kettle or pot stand make the sides of the turnings as attractive as possible. The depth of the coves can be quite deep, except around the screw holes so that the gouge doesn't catch the head of the screws. The rings should extend to the extremities of the blocks even though the turned areas above and below the screw holes will later be discarded.

Once the first face has been turned and sanded (say to 320 grit), remove the screws and rotate each block 90 degrees to the right and rescrew to the face plate. Ensure that each block is rotated in the same direction and that the initial top and bottom, and left, centre and right positions are maintained.

Continue turning each 'new' face as above using a different but complimentary design until all four surfaces are completed.

Remove the blocks from the face plate and set between centres with the bottom of the turning at the headstock. At the headstock end turn down the 'square' to form a chuck spigot. Remove the turning and grip this spigot in the chuck jaws. Bring up the tailstock to ensure the turning is centred and firmly held by the jaws.



Remove the tailstock and drill a 13 mm hole into the tailstock end. Drill as deeply as possible into the block. Remove the drill and replace the tailstock for support and part off immediately to the left of the screw holes. Bring up the tailstock for support again and commence turning the outside of the neck (and top of the bottle) blending-in the neck and the sides. Sand to say 320 grit.

Remove the tailstock and very carefully turn the inside of the neck to match the outside profile. Use gentle pull cuts to open up the hole. Finish the rim as desired and sand the inside.

Finally part the base, immediately to the right of the screw holes, down to say 40 mm dia then blend a 60 mm diameter base by 5 mm into the sides of the bottle. Add a couple of rings to embellish the base if desired, and sand.

Complete the base parting, leaving only a small spigot to saw off, then sand to achieve a slightly concave base for better stability. Repeat the process for the other two turned blocks and finish with Danish Oil.





Mick Housford



Ken Underwood



Robert Lavita



Tommy Day



Christine Stokes



Ron Mandelsohn



Ron Fisher



Marian Lewis



Bruce Hamilton



Bob Thompson



Graham Trewin

Show & Tell conducted by Vic Harvey.



Alex Bendelli An Angel for the top of a Christmas tree turned from white cedar - the original curled piece around the head straightened out when coated with shellac.
A very interesting and beautifully done decorative Urn from liquid amber and finished with a Jarra stain. This was a prototype for one subsequently turned from Huon Pine.



Jim Vatilliosis

A beautiful segmented Bowl -
A work of art.



Paddy De Klerk A real smart piece --- A Heron carved and fashioned from a beautiful piece of 70 year old olive that was cut down two years ago.
A natural edged bowl also from olive A cotton reel tidy and pin cushion again in olive.
All with a Penetrol finish.



Meg Webster :- Olive, Huon Pine and Banksia snuff containers and Incense sticks with oil bottle holder turned from New Guinea Rosewood.



Paul Cosgrave :- More fine work - a decorative piece titled "Forest". Must have patience to create the dimples in the pattern. (used his new toy - fast air driven carver)
A work in progress waiting for an idea to shape the base.



Gary Cox :- Toys, Toys, Toys, Cars, Boats, Trains, Planes by the bucket full. Donated to us to be finished and given to our charities

Then came our challenge which was to make a toy.



Jack Butler :- Frog, croak croak and "Coolie" with buckets and hat.



Owen Holden :- Batmobile



Paddy De Klerk :- A catapult "get the ball in the cup" game and teaser needle holders.





Lloyd Ross :- A lot of work put into this beautifully finished "Tractor"



Graham Truelove :- Turned, as he called them educational toys. 2 sets of Pyramid Stacking Blocks and Correct fitting Hole Blocks.



Meg. Webster :- A rolling Tucan bird.



Gordon Mckenzie :- Worm, Grub, Caterpillar take your pick. Freshly painted in green.



John Cottle :- Spinning Top.



Derick Camiller :- two Yo Yo's – a prototype in Pine and the real thing in Merbau

Best Displayed February Show and Tell



Congratulations
Geoff Tong



The "Turners" Gallery February Show and Tell "Bowls with a Natural Edge"



Keith Moses

Frank Volk

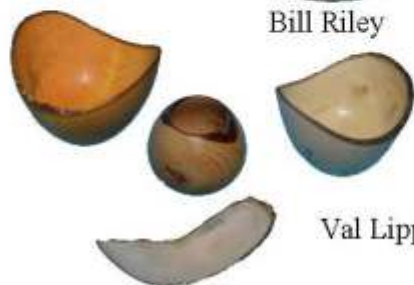
Frank Pynenburg



John Jansons

Bill Riley

Bill Riley



Steve Hooper

Michele Brown

Val Lipping

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