

BY HAND AND EYE

The official newsletter of the Sydney Woodturners Guild Inc.

November 2010 Close off dates for articles for January
BH & E will be Friday 14th Jan. 2011 Edited by Scott Rollo

HEADLINES

Making “Little People”

Woodturning On Evaluation

Northern Beaches makes a
Parliamentary Mace for NSW

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

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In previous By Hand & Eye's, there has been mention of the success of our presence at the Royal Easter Show this year. The amount of interest surprised the organisers, so they have invited us back for the entire show duration next year. Chris Dunn has circulated a list through the Association's reps of the dates we require people to be at our stand and those who have nominated to be there so far. We really do need a few more people through the week days to demonstrate turning. You get free admission and parking and it really should generate a lot of interest in our craft.

Time is running out for entering the woodturning competition at the Royal Easter Show. It is interesting that with the number of very good turners we have within the Guild, very few are willing to enter competitions such as this show or the Working With Wood Show. The quality of member's work I have seen around the various Associations is extremely high, and many pieces would easily impress the judges. I do understand though, that a lot of our members are quite happy in just taking pieces along to their Association's meetings Show and Tells and don't have a desire to compete in the larger shows.

This will be my last President's Report in BH&E as I am stepping down from the Presidency at the upcoming AGM due to work commitments. I have thoroughly enjoyed my 2 years as President, mainly due to the people I have met through the Guild, and at the various Association meetings. Woodturners, almost without exception, are very welcoming and friendly people and their willingness to share ideas and techniques would put a lot of clubs to shame.

I strongly believe that Guild is still relevant to all of the Associations despite the Associations now having control over their own destinies. If the Guild is not doing what the Association members want then this needs to be brought up at Guild meetings. Note that the Associations sometimes have differing views on the Guild's direction and the majority view may not suit all. There is also the opportunity to influence the Guild by becoming active in the Guild's affairs through being on the Guild Committee.

I would like to thank all those people who have helped me in this role and also wish all members and their families a Merry and safe Christmas (yes – it is just around the corner!).

Safe Turning.

It's that time of the year when I ask most turners I know a question that you probably get asked a fair bit – “What are you making at the moment and who are you making it for”.

This should be filtered through the period of time we are in at the moment...in case you have missed it, we are well and truly in what is jovially referred to as the “festive season”. And if you didn't know, it is better to give than to receive.

With that in mind and given the exemplary skill and drive of pretty much all of the woodturners in the Sydney Woodturning Guild we should strive to give of ourselves to a wider group. What am I asking here?

I think that most guild clubs have an affiliation or relationship with a group that interacts with the members of our community – be that a hospital, the Salvation army or some other organization that benefits our communities.

These folks are on the front line every day dealing with our often downtrodden and less fortunate members in our society. At this time of the year it is a very difficult time for many families as they struggle trying to make ends meet and maybe get some presents for the kids. The tragedy for many is that they will have very few or no presents to give the kids....but it needn't be that way... find one of these organisations that serve your community well and introduce your club to them. I am certain they will be very pleased to make your acquaintance...downright chuffed I should think.

Next, as a turner we are in a position to literally “churn out heaps” of toy related turnings, especially if you have a goal in mind (a total you want to reach is very handy...say 400 “litle people”)

Now it might be a little late for this year (maybe not? – prove me wrong!!!) but seriously consider organising within your club (if you haven't already done so) a toy drive that consists of items you've turned or made from timber. “Little people” made on the lathe (see page 4) trains, cars, aeroplanes, dolls, rolling pins for play-doh....there is a whole gamut of things that as turners we can make.

Maybe set aside a day per month for toy making and form a committee to collect/organise/co-ordinate all your toy making activities. Clubs are good at that sort of thing.

Then your “toy committee” needs to empower the president or convenor to get on peoples cases and encourage everyone involved to “get busy!”

It's a small thing and truthfully having done it recently for Southern, not that time consuming if you are focused. I turned about 15 little people in a 4 hour block on one night...imagine what 57 thousand blokes turning on the 57 thousand lathes they have at Western could do in a day....why thats.....a lot of happy children on Christmas Day....(insert warm fuzzy feeling inside) Please consider it as an act of charity to benefit your fellow man. It doesn't take a lot and the benefit is huge to your Karma...

It would be remiss of me not to personally thank Bill Black for all of his hard work over the past 2 years as Guild president. He has been a good “sounding board” for me and a patient listener when I've had a whinge...thanks for all your support Bill. Two thumbs up!!!

I would like to take the opportunity to wish you and yours a great Christmas and a safe New Years. (and I hope Santa brings you a big chisel)

As mentioned in my editorial I recently made some “little people” to give to some less fortunate members of our community some Christmas cheer. These little wooden toys are ideal play toys as they are simple, they are difficult to break, robust and best of all, don’t require batteries.

I was given several 2” dowels about 4 foot long by someone at Southern to make these little people and they were a hardwood of some type, but I don’t think it is a big factor when looking at the big picture.



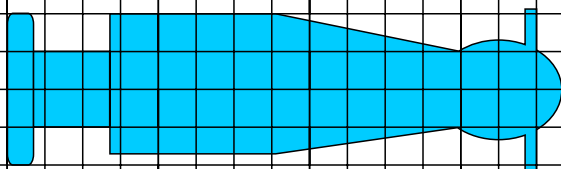
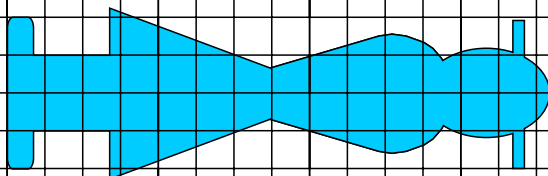
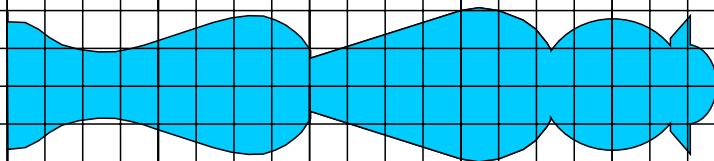
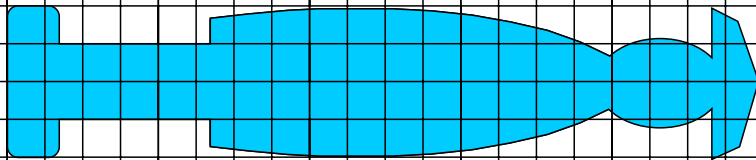
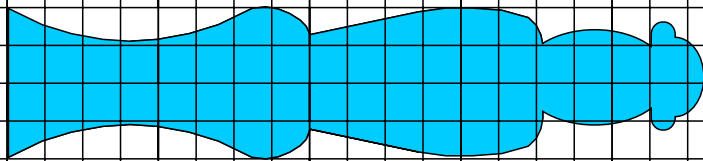
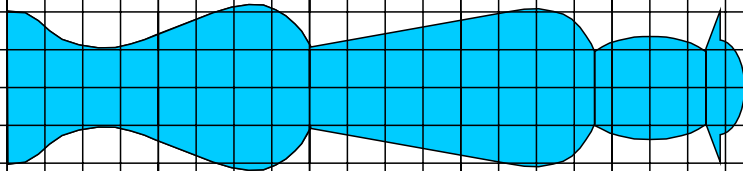
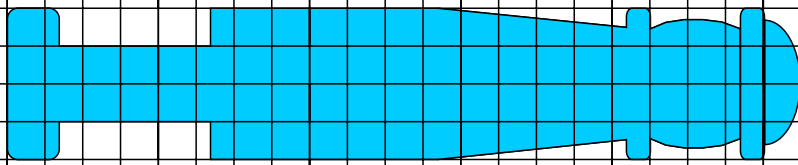
The idea is to try and make the little people as uniform as possible, so I have included in the next 8 pages some templates that might be used or be useful to get you started. But I think if you make more than a handful you’ll probably notice something – they all have a little variance. That’s not a bad thing as if you look at the human race we’re all a little different from each other

As Southern (or more accurately the Co-Tennants the Oyster bay NSW Triton Club – Hi Barry!!!) do each year, they assemble a huge pool of timber made toys made from a variety of sources and between themselves they paint the items up, or get them painted by the Childrens Hospital or similar organisation.

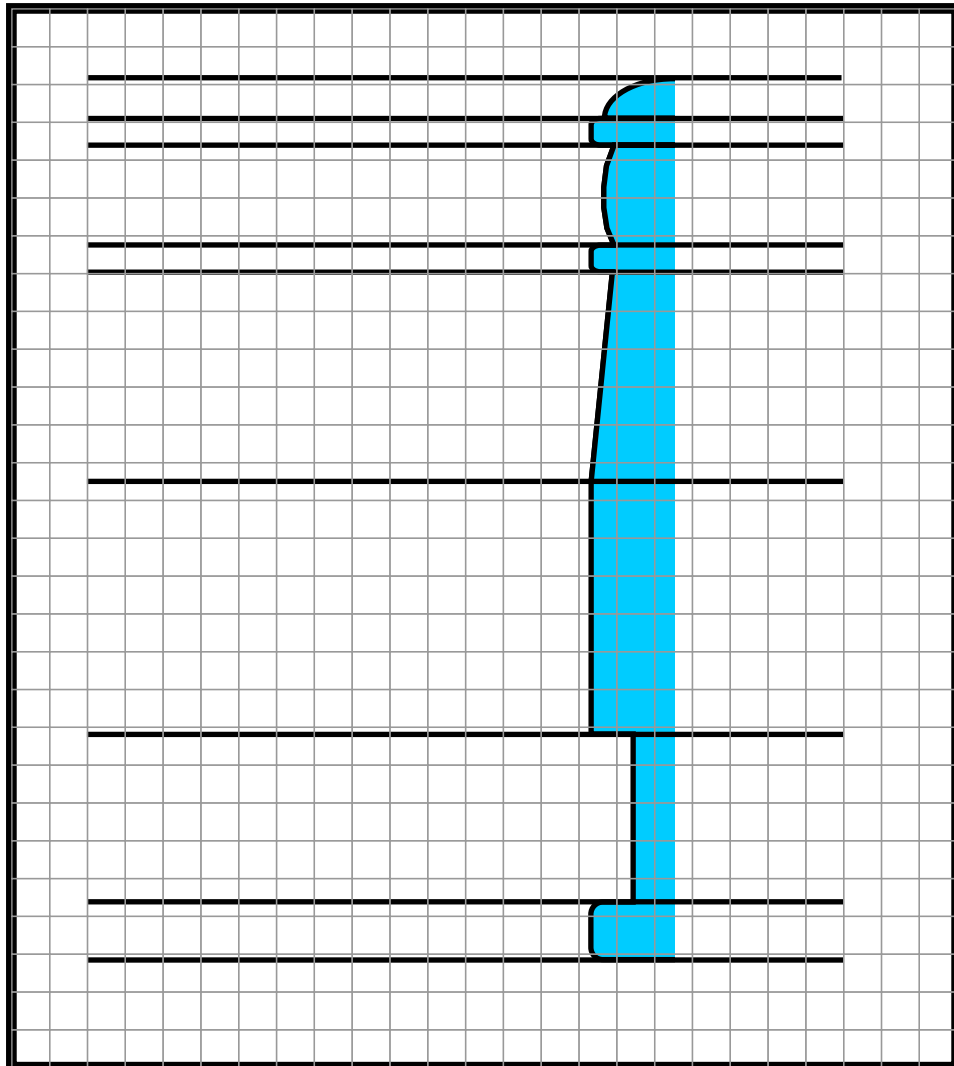


It is something that a large group can organize and scale up production big time...Use this as a thought starter for next year maybe....just think of the smile you can put onto a child’s face in Christmas day! Something to aspire to...in these pictures are the fruit of the work done at the Cubbyhouse.

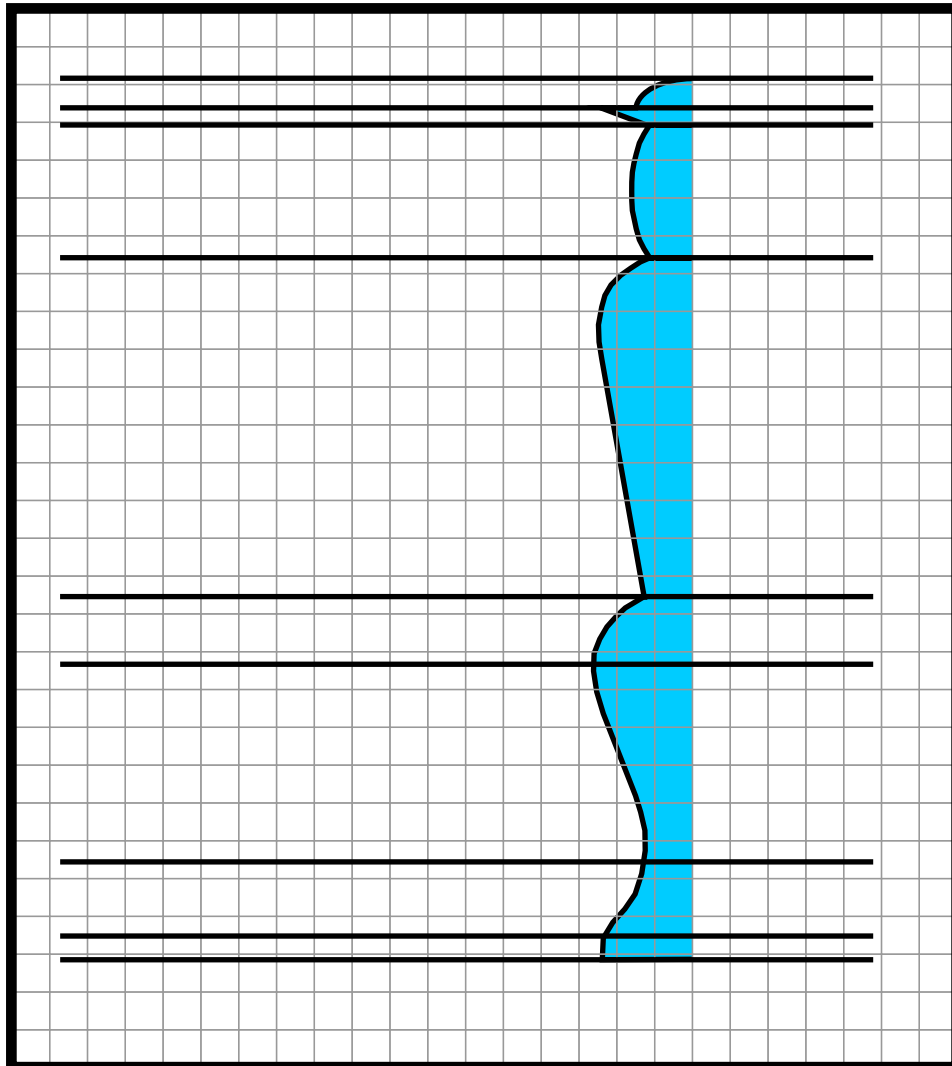
As can be seen in these photo’s it is something you have to work at, but just look at the reward at the end of the year. Included here is 8 furnished doll’s rooms, 213 turned “little people”, 5 carved “little people, 8 miscellaneous turned and carved items, 4 small tops, 8 spinning tops, 24 wooden puzzles, 18 French knitting kits, 13 Christmas trees, 6 mice, 11 rattles, 74 pieces of doll’s house furniture, 24 wooden trucks, 31 keepsake boxes, 4 worry boxes, 4 children’s tables, 12 children’s chairs, 6 wooden tractors with trailers, various bags of wool, lace, material and ribbon.



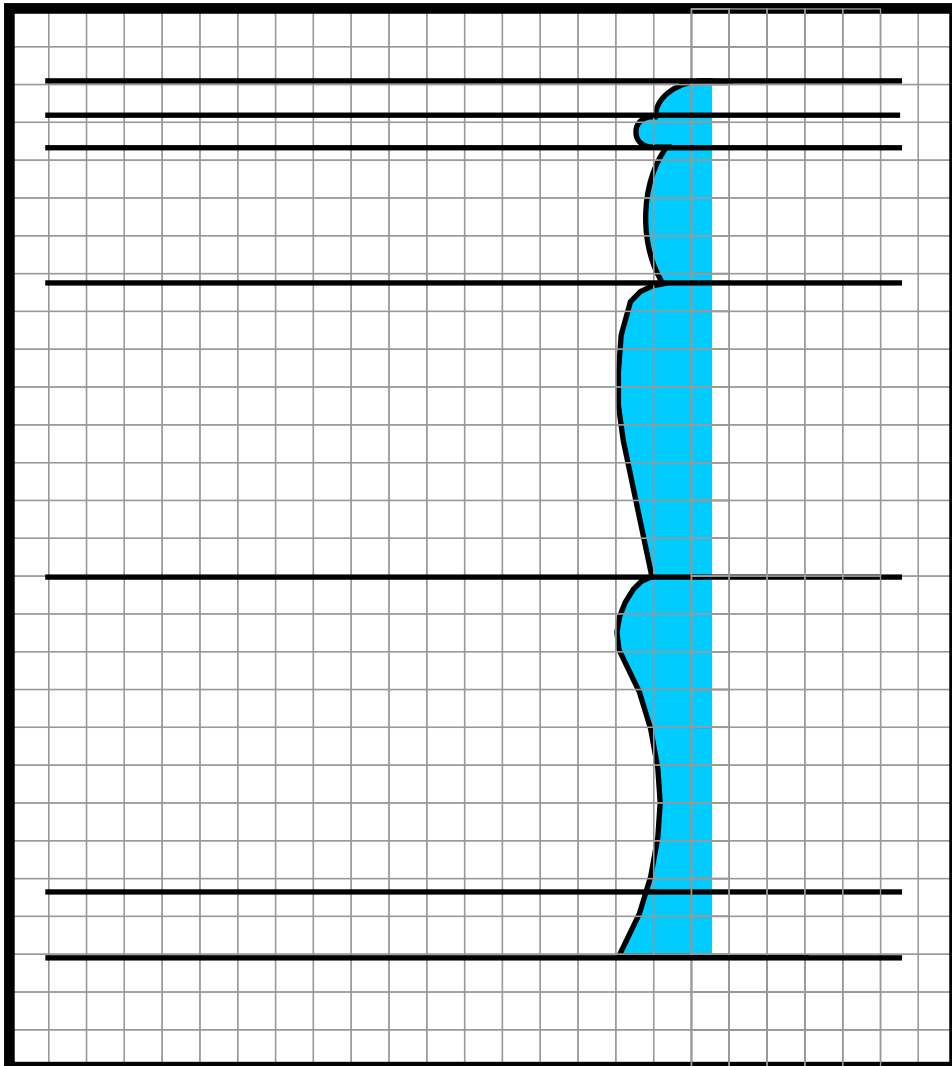
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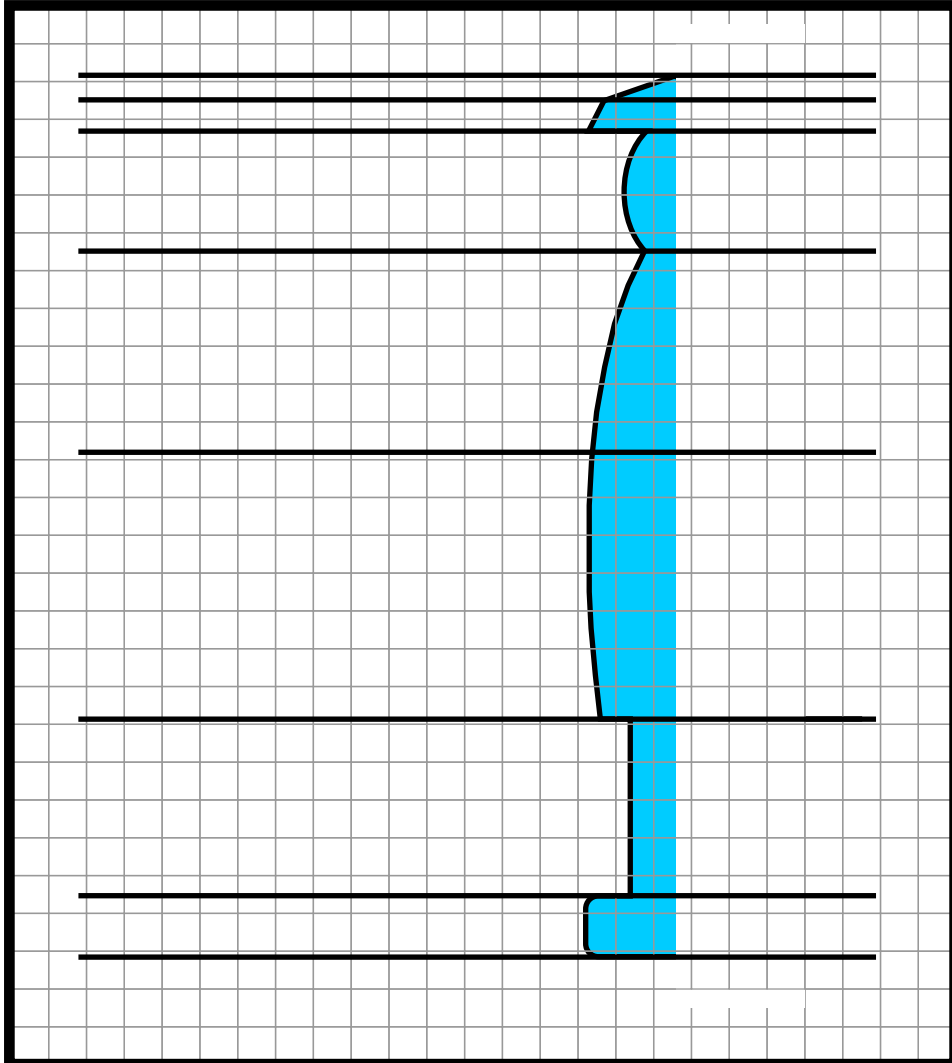
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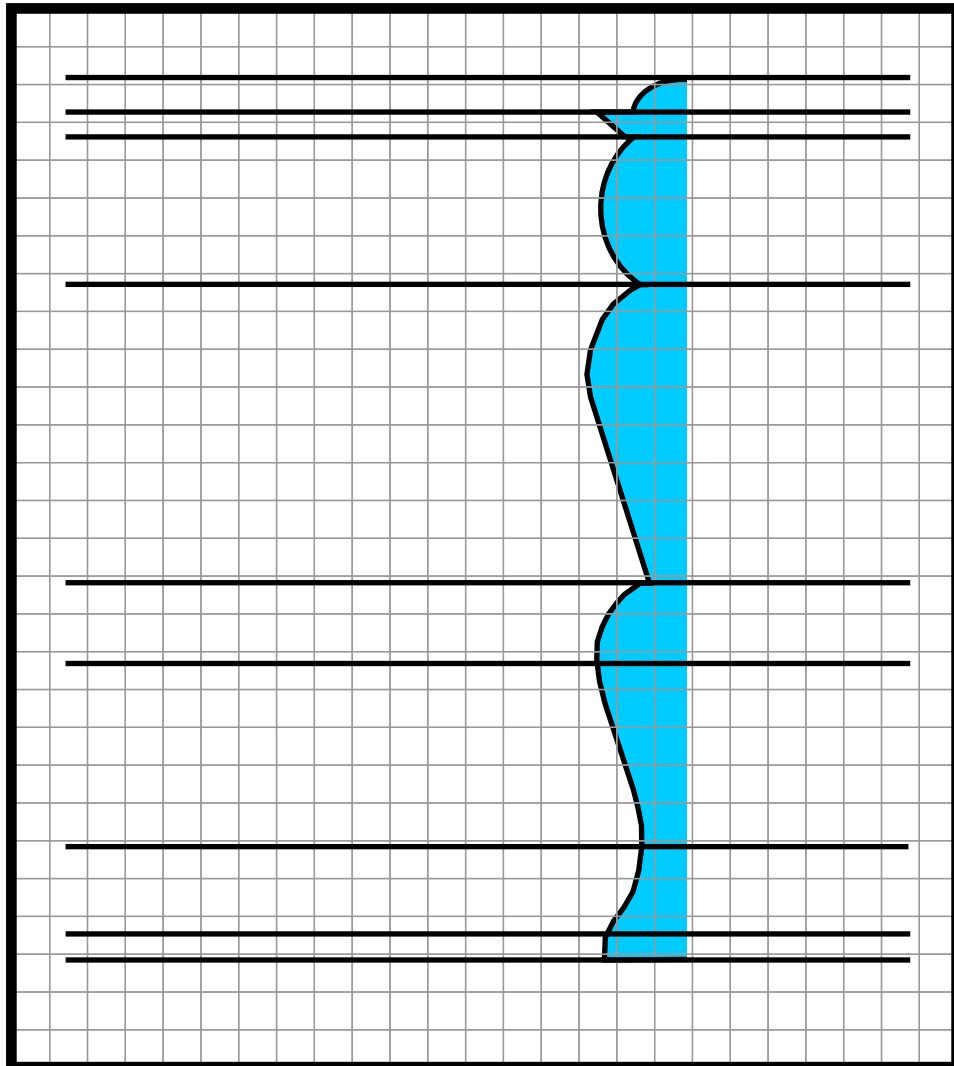
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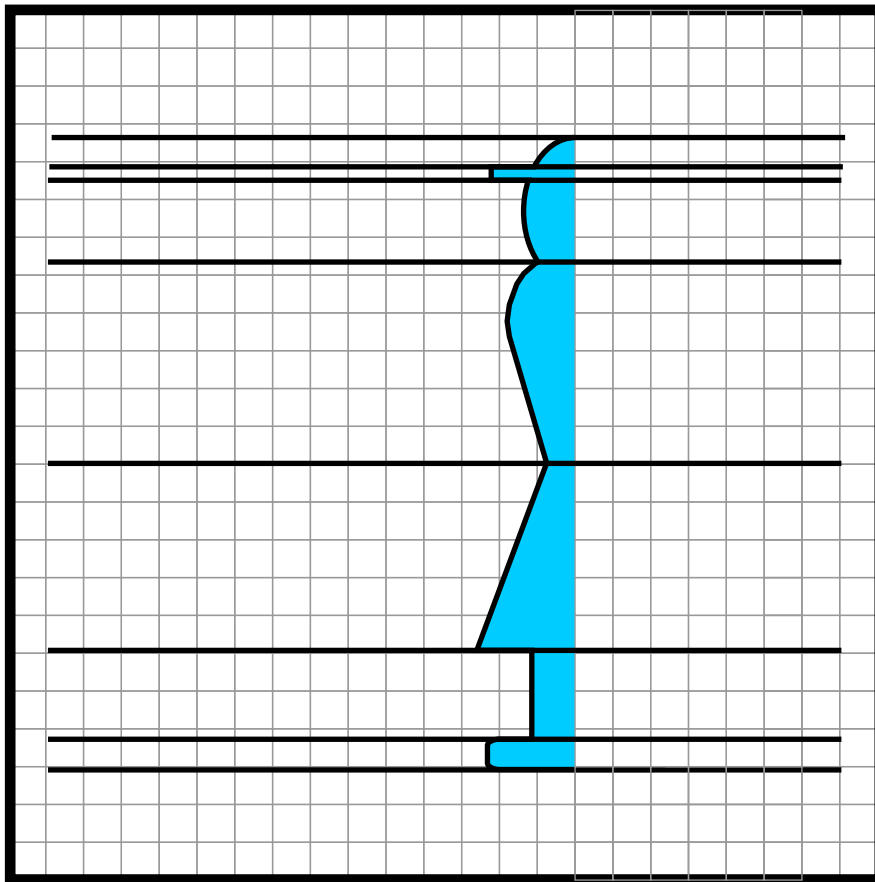


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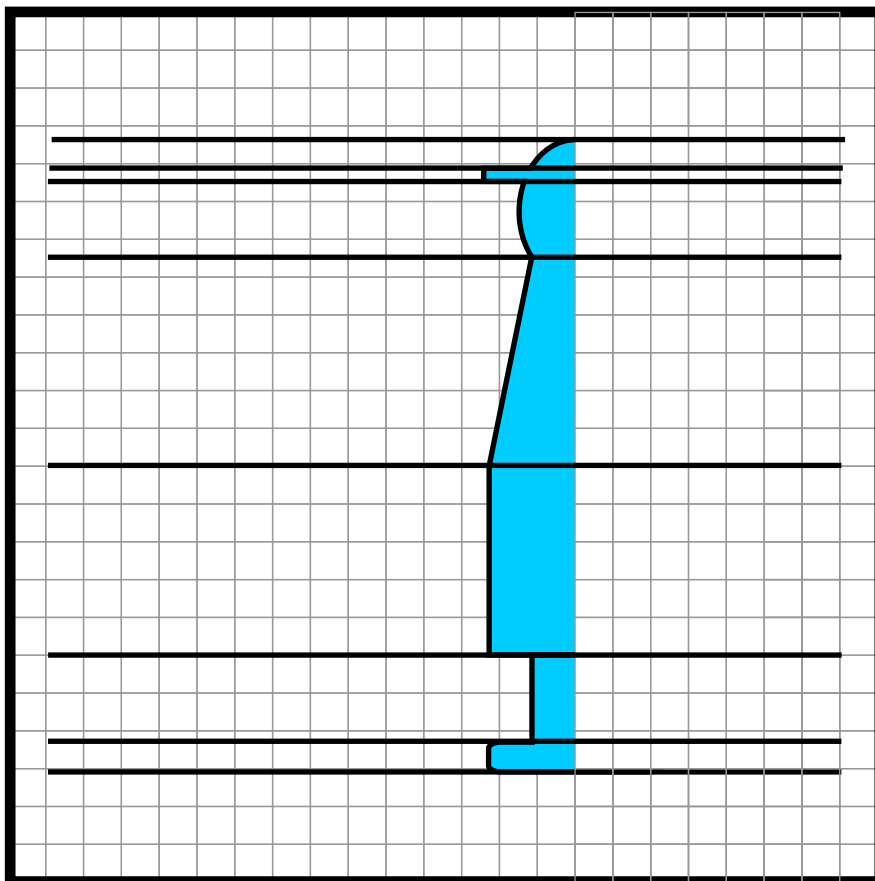


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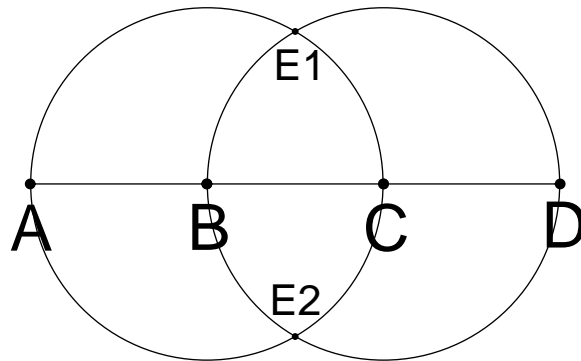
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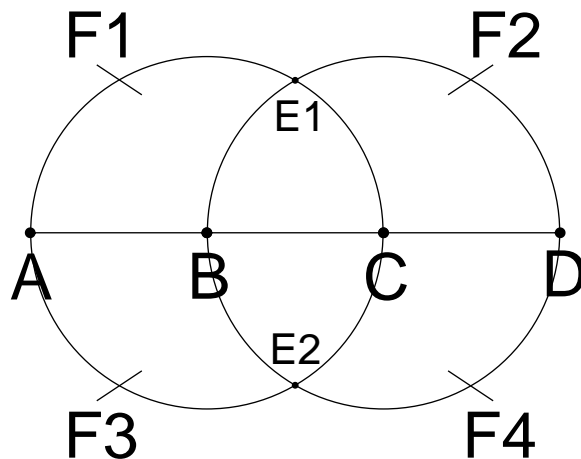
Step1. Draw a line that represents the length of the oval and divide it into three equal parts and name it A,B,C & D.



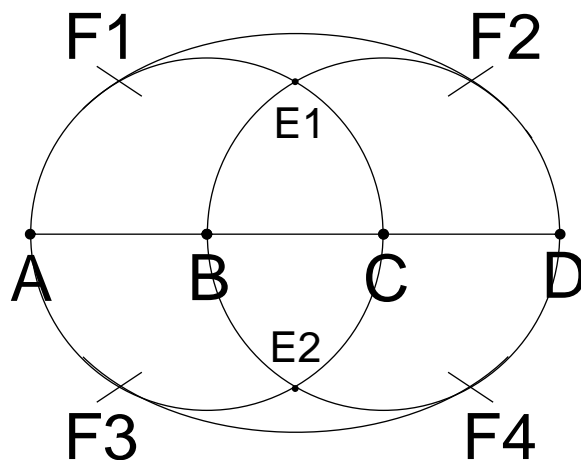
Step2. Open the compass as wide as one third of the line, say A to B and draw two circles by using B & C as centres. These two circles will cross each other in two points, name them E1 and E2.



Step3. Create new two points on each circle by using the compass, WITHOUT any change, and by using A & D as centres. Name them F1, F2, F3, and F4.



Step4. Open the compass as wide as F1 to E2 and draw the curve from F1 to F2 by using E2 as centre. Repeat this step and draw the curve from F3 to F4 by using E1 as centre.



By following these four steps, you will be able to draw the oval in the size you want.

I learnt this from my friend Werner Staats, a Macarthur Woodturners member who used to work as cooper, an old trade in building wine and whisky barrels, and this method was used to build oval barrels.

Samsung Electronics

Caller: "Can you give me the telephone number for Jack?"
Operator: "I'm sorry, sir, I don't understand who you are talking about."
Caller: "On page 1, section 5, of the user guide it clearly states that I need to unplug the fax machine from the AC wall socket and telephone Jack before cleaning. Now, can you give me the number for Jack?"
Operator: "I think it means the telephone point on the wall".

RAC Motoring Services

Caller: "Does your European Breakdown Policy cover me when I am travelling in Australia?"
Operator: "Doesn't the product name give you a clue?"

Caller (enquiring about legal requirements while travelling in France)
"If I register my car in France, do I have to change the steering wheel to the other side of the car?"

Directory Enquiries

Caller: "I'd like the number of the Argoed Fish Bar in Cardiff please".
Operator: "I'm sorry, there's no listing. Is the spelling correct?"
Caller: "Well, it used to be called the Bargoed Fish Bar but the 'B' fell off".

Then there was the caller who asked for a knitwear company in Woven.
Operator: "Woven? Are you sure?"
Caller: "Yes. That's what it says on the label; Woven in Scotland".

On another occasion, a man making heavy breathing sounds from a phone box told a worried operator:
"I haven't got a pen, so I'm steaming up the window to write the number on".

Tech Support: "I need you to right-click on the Open Desktop".
Customer: "OK".
Tech Support: "Did you get a pop-up menu?"
Customer: "No".
Tech Support: "OK. Right-Click again. Do you see a pop-up menu?"
Customer: "No".
Tech Support: "OK, sir. Can you tell me what you have done up until this point?"
Customer: "Sure. You told me to write 'click' and I wrote 'click'".

Caller: "I deleted a file from my PC last week and I have just realised that I need it. If I turn my system clock back two weeks will I have my file back again?"

[I'd take the 'true story' claim with a pinch of salt - I've seen this story claimed to be true many times over the years, and applied to many different companies...]

And there's always one. This has got to be one of the funniest things in a long time. This guy should have been promoted, not fired. This is a true story from the WordPerfect Helpline, which was transcribed from a recording monitoring the customer care department. Needless to say the Help Desk employee was fired; however, s/he is currently suing the WordPerfect organization for "Termination without Cause".

Actual dialogue of a former WordPerfect Customer Support employee (now we know why they record these conversations):

Operator: "Ridge Hall, computer assistance; may I help you?"
Caller: "Yes, well, I'm having trouble with WordPerfect."

Operator: "What sort of trouble?"
Caller: "Well, I was just typing along, and all of a sudden the words went away."
Operator: "Went away?"
Caller: "They disappeared."
Operator: "Hmm. So what does your screen look like now?"
Caller: "Nothing."
Operator: "Nothing?"
Caller: "It's blank; it won't accept anything when I type."
Operator: "Are you still in WordPerfect, or did you get out?"
Caller: "How do I tell?"
Operator: "Can you see the C: prompt on the screen?"
Caller: "What's a sea-prompt?"
Operator: "Never mind, can you move your cursor around the screen?"
Caller: "There isn't any cursor: I told you, it won't accept anything I type."
Operator: "Does your monitor have a power indicator?"
aller: "What's a monitor?"
Operator: "It's the thing with the screen on it that looks like a TV. Does it have a little light that tells you when it's on?"
Caller: "I don't know."
Operator: "Well, then look on the back of the monitor and find where the power cord goes into it. Can you see that?"
Caller: "Yes, I think so."
Operator: "Great. Follow the cord to the plug, and tell me if it's plugged into the wall."
Caller: "Yes, it is."
Operator: "When you were behind the monitor, did you notice that there were two cables plugged into the back of it, not just one?"
Caller: "No."
Operator: "Well, there are. I need you to look back there again and find the other cable."
Caller: "Okay, here it is."
Operator: "Follow it for me, and tell me if it's plugged securely into the back of your computer."
Caller: "I can't reach."
Operator: "Uh huh. Well, can you see if it is?"
Caller: "No."
Operator: "Even if you maybe put your knee on something and lean way over?"
Caller: "Oh, it's not because I don't have the right angle - it's because it's dark."
Operator: "Dark?"
Caller: "Yes - the office light is off, and the only light I have is coming in from the window."
Operator: "Well, turn on the office light then."
Caller: "I can't."
Operator: "No? Why not?"
Caller: "Because there's a power failure."
Operator: "A power..... A power failure? Aha, Okay, we've got it licked now. Do you still have the boxes and manuals and packing stuff your computer came in?"
Caller: "Well, yes, I keep them in the closet."
Operator: "Good. Go get them, and unplug your system and pack it up just like it was when you got it. Then take it back to the store you bought it from."
Caller: "Really? Is it that bad?"
Operator: "Yes, I'm afraid it is."
Caller: "Well, all right then, I suppose. What do I tell them?"
Operator: "Tell them you're too f@#*ing stupid to own a computer!"

ON EVALUATION –

The 4 Questions

We should look critically at everything that we do at the lathe, and then, ask ourselves four (4) questions.

1. What was I trying to do?
2. Did I get there?
3. How well did I do it?
4. What can I do better next time?

Be honest. Look at your work with the same critical eye that you would apply to someone else's work. If you can't do that, then get someone whose opinion you respect to answer these same four questions.

Have A Goal - What was I trying to do?

Have a goal every time we turn on the lathe.

Our skills at the lathe will determine the complexity of the goal.

I don't believe anyone that says that they didn't know what they were trying to do until the wood was in the lathe. This is the "I let the wood speak to me" approach. This doesn't mean that we can't change our mind once we have started. We may have several possibilities in mind, and a hidden flaw or defect can determine the option. But, we should always have some idea of the mission before we start.

The goal of every turning session does not have to be an object. There is nothing wrong with just making chips to practice a turning technique and improve our skills. For the first time beginner, the goal may be spinning a piece of wood in the lathe, doing something with the tool that will make some chips, and doing this without throwing the piece across the room or personal injury. The session was successful if these goals were completed.

Everyone, beginner or "expert" should occasionally pick up a green branch and turn it into chips. It can be a relaxing venture, and a good way to learn a new skill, or improve an old one.

Published Projects

We do not all have the knowledge or resources available to evaluate our own work. There is nothing wrong with duplicating a published project from a magazine, book, or other source. Then we can measure our success by a comparison with the pictures. Magazine articles often provide a template. The question of "How well?" is answered by the appearance and finish of the end product, and how well it fit the template.

Unfortunately, many magazine articles are a disservice to the beginning turner whom they are trying to reach. The article can have little resemblance to the techniques required to complete the project. Too often, someone other than the original craftsman wrote the article, or too many of the

details were lost to the editors' cuttings. Videos are often no better because too many details have been left out for them to be of any value.

As a club, maybe we should do more reviews of magazine articles, books, and videos from those members who have used them for projects or techniques.

The Instant Gallery

The Instant Gallery at the monthly meeting is one of the benefits of our membership. We can all use these exhibits as a basis for evaluating our own work. The beginner should bring their work for display, and they are encouraged to ask the "experts" to evaluate their work and make suggestions for improvement.

Conversely, we all have an obligation to, "know of which we speak." As a novice, it is difficult to determine who is qualified to answer our questions. Don't try to "snow" the beginner with knowledge and experience that we don't have. If we are not an "expert", admit that we are not qualified to evaluate someone's work or answer their questions. Nobody benefits from bad advice.

It is not easy to be an "expert". When making an evaluation, the "expert" should consider the "four questions", and also have an understanding of the skills, tools, and equipment that were available, or that the person is willing to acquire. Don't assume that everyone has all the "stuff" that you have accumulated over the years. It does no good to recommend a tool that they don't have or can't grind, or a scroll chuck if they don't have one.

The "experts" should bring more of their works for display. We all benefit from having the opportunity to see excellence and skill. This may be the only comparison available to the beginners for judging their own work. It can also be an inspiration for all of us to improve our skills.

Demonstrations and Presentations

These are a regular feature of our monthly meetings. Those that know how are invited (forced?) into making a presentation or demonstration. Tool handling skills and techniques are important, and they are relatively easy to present. However, we are neglecting to share our information, reasoning and knowledge (the academic side of woodturning) on subjects such as the design process, color, balance, wood, etc. These are also important to our becoming more proficient at the lathe. The sessions that are devoted to these subjects are always well received. We should encourage other members to share their opinions, prejudices, and experiences.

Useability

This is important for much of our woodturning, and I have coined a "Rule" for it;

The "Usability" Rule -

"That which is made to be used, must be useable."

I don't understand why this is not obvious. How often we forget this basic concept that should apply to everything that we make on the lathe with the intent that it will serve a useful purpose. Objects that could be labeled "For Display Only" may be exempt from the basic usability requirement, but they can be subjected to a similar "Visibility Rule". I will also share a few opinions and observations on "visibility".

I learned the “Usability Rule” from my mother! Many years ago, I gave her a turned a bowl and jewelry box. After a period of no activity, I acquired a new lathe, a few tools, and I was ready to start turning - again. At about that same time, I was moving my mother into a new house that was more suitable for an elderly lady confined to a wheelchair than the hundred year old family farmhouse. I found both bowl and box in the back of a cupboard, and neither had been used. The answer to the question, “Why?” is summarized in the leadoff statement. Neither of them was “useable”!

From the craftsman’s view, it was an excellent bowl, nice lines, small bottom, and very thin walled; but it was not useable. Think about how we use a salad bowl. We set it on the table, expecting it to stay in place while we fill it, and then stir and remove the contents with forks and tongs. For the user, my bowl was too light and tipped over too easily. It took three hands to use.

The jewel box suffered a similar fate. The lid had a nice suction fit, perfect from the view of the craftsman; but it was not friendly to the user.

How does a lady use a jewel box? They lift the lid with one hand, search and remove the contents with the other, and then close the lid. It will never be used if it takes two hands to remove the lid.

THAT “VISION THING”

Keep The User In Mind

Remember how the potential user sees our turning. We have a tendency to forget about them whenever we turn something on the lathe. We turn objects for ourselves, or to seek praise from other woodturners, when we should be keeping the user or customer needs in mind. While I am referring to a customer, this could also be the reviewer at a juried exhibition.

How will it be used?

As a woodturner, we see a bowl, vase, or anything else, as an object in itself. Our customer tries to see it in a “place”, or with something in it, flowers, fruit, potpourri, etc. Show them how it can be used, and how it might look in their house. Of 35 weed pots that I had on display, 20 of them had a few blades of dead grass and a clover stem in them. They were the first ones to sell.

The first impression is the most important.

Have you ever watched how people approach and look at our work? We need to know this, because that first impression will make the difference. After seeing the piece on our display table, the customers’ first action can be described for several types of turnings. If you don’t believe me - watch them, or take note of your own actions.

- Lidded Vessel or Box - Without removing it from the table, they lift the lid with one hand, and look inside. Then they look at the underside of the lid. Only after it has passed these two tests, will they pick it up for a closer inspection of the exterior.
- Plate - They pick it up, turn it over, and look at the back. Then they give the face a closer inspection.
- Bowl - Without removing it from the table, they will either lean over, or tilt the bowl, to look inside. If they then pick it up, they turn it over to look at the bottom. The last thing they do is - - hold it up to look at the outside.

Vase - They stand back, as if to visualize it being in a place, or with something in it. Only when it passes this test, do they ever pick it up for a closer examination.

- Artistic Turning - These are first observed from the same distance as the vase, and for the same reasons. When it passes this test, they move in for a closer look.

Did we notice that the first action is always to look inside? We should position the object so as to invite this look. What they see should then be an invitation for further inspection.

Conclusions

There are several conclusions we can draw from this discussion:

- The inside of a vessel or bowl issues the invitation for a closer inspection. Give them something to see.
- The bottom of the bowl is as important as the inside.
- The lid of the vessel or box must be removable with one hand, but not a sloppy fit, and the underside of the lid must be hollowed and finished.
- The bottom of a plate could be more important than its face.
- The vase should be displayed for the customer's easy observation from a distance, and it should have something in it to complete the visual image.

A Question:

Why are we so obsessed with thin walls?

Why do we spend so much time working on the areas that nobody sees?

Why are we so obsessed with paper-thin walls for a hollow or lidded vessel that will never see service as anything except an object of art? As a craftsman, I appreciate the skill that was required. But, most of the public looking at it couldn't care less that the walls are paper-thin and that it weighs only ½ ounce, so long as the overall visual impression from the exterior is pleasing, and that its weight fairly meets their expectations.

Thinness can be a negative factor if the piece is too light.

Beginning and intermediate woodturners should be less concerned about wall thickness, and concentrate their efforts on tool and turning techniques, and recognizing good design features. Thinner walls will automatically follow as their skills as a woodturner improve.

Framing The Picture

Many of our turnings, especially plates and decorative bowls, are used to display a natural wood picture. As such, this picture must be framed to focus our eyes and attention, the same reasons that we frame flat art. Without the frame, the image is lost in the surrounding background that we see in our peripheral vision. The frame focuses our attention to the picture as though removing the background. The framed picture has a sparkle that is missing from that left unframed.

The frame for the turned plate or bowl can take many forms:

- Sharp edges on the rim.
- Natural edge.
- Shadow reveal.
- Contrasting rim of either solid wood or segmented assembly.
- Carved or otherwise decorated rim.
- Square edge is an effective frame. It focuses our attention because the straight line doesn't occur in nature.
- An unusual grain pattern or defect can so strongly focus our attention that framing isn't necessary.

This article was reproduced with the permission of the author Russ Fairfield and we thank him for his permission to do so. Russ' works and thoughts can be found at:

<http://www.woodturnerruss.com> check it out – he has some great ideas and perspective.

Ernie Newman's Woodturners Quiz No.111 - The Questions

1. The following trees have something in common: Upas [Antiaris toxicaria, a Mulberry tree native to China], Oleander [Nerium oleander, from the Mediterranean], Yew [Taxus baccata, native to Europe, Asia and Africa], Strychnine [Strychnos nux-vomica, native to South East Asia]. What do these trees have in common?
2. Name a famous Australian who is, or was, a woodturner. Clues: One was a prime minister, one was the best known Australian politician of the late nineteenth century, one has been an internationally renowned singer, comic and painter for decades, one is famous for yachting.
3. Some turners use polyethylene chopping board ["plastic" breadboard] to turn spacers or split rings. Is it better to cut or scrape this material?
4. If an eggcup is hollowed out with a gouge, what steps can be taken to reduce tear out and minimise sanding.
5. What is the earliest form of lathe?

1. Turners are advised to treat Upas, Oleander, Yew and Strychnine with caution as they are poisonous and can be fatal. Many plants can also cause death but one has killed more than any other, some 90 million people. It is Tobacco.
2. Malcolm Fraser, Sir Henry Parkes, Rolf Harris and Kay Cottee have all been woodturners.
3. It is better to scrape, rather than cut, polyethylene as it can grab when cut and may be pulled out of the chuck or other holding device.
4. To reduce tear out when hollowing an eggcup with a gouge:
Sharpen the gouge by honing. Stropping may help in extreme cases. Take light cuts.
Select a smaller gouge – this means a smaller cut is taken. Move the tool slowly.

Hook and ring tools may be preferred to gouges when hollowing eggcups as they allow the bevel to rub and the wood to be cut rather than scraped.
5. We can't be certain of the details of the earliest lathe but it may have been adapted from a bow drill and could have utilised a bow [like an archer's bow] with the cord wrapped around a work-piece which was held between two spikes. As the bow was pushed and pulled the work would rotate. Because one hand was used to move the bow a foot was needed to hold the tool on the toolrest. When a bow lathe was powered by an assistant a hand could replace the foot. Another early lathe was similar but relied on a rope wrapped around the work with each end pulled by an assistant.

Parliamentary Mace by Northern Beaches - June Mckimmie

Earlier this year our President Meg Webster was surprised to receive a request for our club to make a mace for the Education section of the NSW Parliament. The Manager of the Parliamentary Education Program, Mr Graham Spindler, had found us via our website, and was most eager to have a new woodturned mace to replace the plywood model currently being used.

The real mace is quite a hefty item, almost two metres in length, and originally was used in battle to knock one's opponents off their horses, of course nowadays it has a purely ceremonial use.

The one we made is to be used in role-play when children and visitors are being shown the workings of parliament, and one they had been using did little to enhance the dignity of the Office of the Speaker! Of course the real article is intricately made of silver and gold and is extremely valuable.

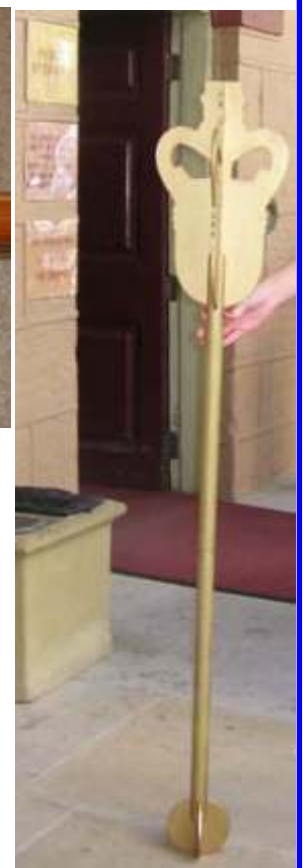
At first there was some doubt we could make anything as elaborate as a mace, having looked at several photos and drawings of such an item. But Mr Spindler said we could create any design we liked, and he would have it painted gold. There were gasps of horror and unanimous rebellion at this prospect, and Meg explained that if we made one, we would use beautiful timber that would never need to be painted.

For quite a few weeks we debated the design, and some of us made mock-ups of the possible knobs to go on the top, Eventually Mr Spindler visited the workshop and photographed all our efforts, then compiled a composite of the bits he liked best. He emailed his chosen design to Meg, so that the business of turning could actually begin.

We had originally bought some beautiful furniture grade NSW River Redgum, from which the large orb and the two smaller bobbles were made. It became obvious early on that the redgum had a bit of a mind of its own, and really liked to spit chips now and then. But we (meaning Jack Butler) persevered and eventually produced a beautiful ball for the head of the mace, while I made the two smaller balls. But it was a different story when the shaft was turned, because the redgum decided it wanted to become a banana, and even though it was turned in two sections, the vibrations caused our large Vicmarc lathe to dance a bit. So we had to abandon the redgum. The shaft was eventually turned from Sydney Rose Gum, and Jack did a beautiful job with it, including some routing detail on the intermediate and bottom knobs. He then gave the finished mace seven coats of marine varnish until it positively glowed.

Graham Spindler visited us once more, to collect the mace, and was ecstatic at the result. He then arranged for us to visit the parliament, and officially hand the mace over to the Speaker. We were all invited, but only Jack and Marge Butler, Meg Webster, Lloyd Ross and myself braved the morning traffic (by bus) to arrive at Parliament House for nine a.m. The Speaker made us most welcome and we duly posed for photographs in front of the real mace. A few other parliamentary dignitaries were present, including the Member for Pittwater, Rob Stokes, who gladly accepted our invitation to visit our workshop. (We want him to keep an eye out for a disused scout hall!) We were then taken for morning tea, and afterwards invited into the public gallery where the handful of MP's present were told of our artistic endeavours, and everybody applauded. Then we dutifully remained in the chamber and listened to a few MP's read aloud of their intentions to ask certain questions in the House, all of this being directed at the Speaker. We filed out quietly after a few minutes, onto the sunny verandah, where we were shown the plywood version of the now defunct mace. We thought it had been a very wise decision of Mr Spindler to commission a new one.

We are to be paid quite handsomely for our efforts, and have even been asked to make another one! Who knows where this will lead? Our design team will soon be back in action.



Many years ago, my Father told me that there were three subjects that I should not discuss in polite conversation: Religion, Sex, and Politics. I'm about to break that rule, or at least, seriously bend it.

Nope. Sorry, guys. This isn't going to be about Sex... not this time.

My topic is Climate Change, and that is firmly in the subject of Politics. And considering some of the arguments I have heard and read, I suspect it also bounces off the subject of Religion a bit, too. Certainly there seems to be a lot more "belief" as the basis for people's conclusions, rather than "established facts".

Now, I'm a guy with fairly strong opinions. I suspect I have been writing this column for long enough to let you know some of them. But instead of just ranting, I'd like to raise a few discussion points, and outline some of the pros and cons that I have heard on the subject. As Woodturners, we deal with a product that has one of the highest "natural" levels of carbon in it. And since I expect that, as a community, we are going to be required to pay for trying to correct the Climate Change problem, I think we should discuss it to see if we can add anything to the debate. Or maybe even have some new ideas or solutions...

1. "There is no Climate Change. It is all just a myth."
 - a. After all, even scientists don't agree that Climate Change is real. There are lots of reports that say nothing is really happening. In fact, some places in the world are getting colder, so this Global Warming garbage is just that... Newspapers just trying to sell more newspapers...
 - b. Actually, if you look at the scientific reports you'll find that the vast majority that can't find anything wrong have been sponsored by "benevolent" corporations, such as electricity companies, oil corporations, coal companies and others who are absolutely "hands-off" about the results of these reports... Alternatively, almost every **independent** report concludes that the climate is changing. Yes, one or two glaciers are getting bigger, and parts of the Antarctic are getting more snow... But overall, most glaciers are shrinking, Greenland has generally less snow cover, the Northwest Passage is readily navigable each year (for the first time in recorded history), the polar ice caps are, for the most part, shrinking, and the sea-level is rising. Also, the average global temperature has increased... by about 0.2 degrees per year. Not much, but look at the effects.
 - c. (Sarcasm on) – Of course Climate Change is a myth. I mean, if it was real, then there would be: an increasing number of tornados and cyclones each year; Northern Russia would be drying out and they would be having terrible and uncontrollable fires; Australia would have been suffering 10 years or more of drought; South America would be having more rain and having mud slides; Pakistan would be experiencing floods... and, of course, none of this is happening... (Sarcasm off). DUH. Believing that Climate Change is not happening is somewhat similar to placing your head under a rock... And the rock would be showing more environmental awareness. At least, with a rock, you know when it's raining...
2. "All right. So Climate Change exists... But its simply part of the natural cycle. Mankind's pollution isn't making it happen. So we really don't have to do anything at all, since we can't change it."

- a. I'm afraid that this is a specious argument. The point of the Climate Change problem is not that it's happening, it's that it is escalating, and the results from it are impacting on human endeavour to a greater extent than ever before. Not doing anything about it is not a rational option. If we don't solve the problem, then it's quite certain that the problem will solve us. Are we willing to be part of that sort of solution? Are we willing for our children to be part of that solution?
 - b. But mankind has a lousy record for trying to influence natural events. Cane toads, rabbits and foxes are obvious examples. If we try to do anything, we're just going to mess it up and make it worse.
 - c. Well, yes. Trying to change "Mother Nature" tends to be somewhat hazardous, and not always successful in the way we want... except perhaps when it comes to smallpox, heart disease, airplanes, living longer lives... just to name a few. If we really want to, and if we're careful, we can change our environment. *It is what humans do*. And the fact that we are alive as a species proves that we can be successful.
 - d. And it doesn't matter whether or not human pollution is causing Climate Change. It is certainly contributing to it, and it is something that we can fix... if we want to.
2. "OK. If we want to fix the Climate Change problem, then all we have to do is put a price on carbon".
- a. After all, a Carbon Price is the most efficient means of reducing carbon usage, isn't it?
 - b. What is meant by "efficient"? If it means that it's the only way to get these polluting companies to actually do anything... Well, I can think of another "efficient" method: Legislate that they cannot raise their prices of their product until they reduce their pollution levels by a targeted amount. That would be pretty efficient...
 - c. Well, we are going to get a Carbon Tax anyway... Not only does it raise funds for the Federal Government, it is a marvellous opportunity for our political "leaders" to protect the industries that bribe them (Oh, I'm sorry... I should have said, "...that make impartial political donations"...), and to switch the responsibility for and cost of pollution from the industries that produce it to the public.
 - d. Why is the government *giving away* Carbon Credits? Didn't they do that with water along the Murray? And that turned out well, didn't it? The only reason that makes sense is that it allows non-conforming companies to continue to evade their responsibilities as "good corporate citizens". How about making Carbon Credits given to a company inversely proportional to the CEO's salary and bonus's?
 - e. The name that nobody will whisper is "over-population". We have too many people on this globe for it's available resources, and we are using them too fast. How do we solve that?

OK, I think I've ranted for about twice as long as I usually do. I just want to end with this: As God said to Noah when he didn't want to do anything about his own particular Climate Change problem, "Noah! How long can you tread water?"

Here is a short list of Woodturning sites that will get us started with links to some very useful sites.

If you have any links you would like to contribute send them to guildnewsletter@exetel.com.au

<http://www.sydneymwoodturners.com.au/> our homepage

<http://www.wood-eze.com.au/> Leigh Ferguson's site – sells at Southern maxi days & his own shop

<http://www.trendtimbers.com.au/> large variety of timber, tools, lathes and finishes

<http://anagote.com/> great site for wood

<http://www.carbatec.com.au> one stop shop for most woodworking varieties

<https://www.machineryhouse.com.au/> Hare and Forbes machinery

<http://www.addictivepenkits.com.au/> amazing pen kits with an impressive site

<http://aroundthewoods.com/> excellent site for beginner and advanced turner alike

<http://www.woodturningonline.com/> incredible site with literally hundreds of articles

<http://www.woodturner.org/> The American association of Woodturners

<http://mgorrow.tripod.com/links2.html> mega link to over 500 sites!

<http://www.woodturners.co.uk/> link to most UK based clubs & links

<http://www.laymar-crafts.co.uk/> Huge site with literally hundreds of useful links

<http://www.woodturnersresource.com/> a great resource for the woodturner

<http://www.hiltonhandcraft.com/> a useful site for turners

http://ornamentalturning.net/articles/more_woodturning_magazine.html one stop shop for ornamental turners

<http://www.woodturningdesign.com/> Woodturning magazine site.

<http://home.vicnet.net.au/~pwguild/> Mornington Peninsula site in Victoria

<http://www.woodturningvideosplus.com/index.html> very good site by a pro turner

<http://www.bigtreeturnings.com/> Professional turner site from America with some useful stuff

<http://www.rockler.com> Supplier of everything you'll ever need (in US dollars)

<http://www.penturners.org/> American site for the pen turner fraternity – most comprehensive

<http://www.woodworkforums.com> an enormous forum for everything wood and more

<http://www.woodturns.com/resources/woodturning.htm> a useful resource for the turner

<http://yoyospin.com> great site for tutorials and how to videos with focus on craft items

GUILD MEETINGS

Guides Hall, Waldron Rd Chester Hill			
Month	Committee	Bi-Monthly	Time & Cost
January	31	—	—
March	28	TBA	TBA
May	30	TBA	TBA
July	25	TBA	TBA
September	26	TBA	TBA
November AGM	28	TBA	TBA
All guild meetings 18:30 till finish President Bill Black 9541 2405			

HORNSBY DISTRICT WOODTURNERS INC.

1 Shoplands Rd. Annangrove	
<u>Saturday</u>	
Feb 12	
Mar 12	
Apr 9	
May 14	
Jun 11	
Jul 9	
Aug 13	
Sep 10 AGM	
Oct 8	
Nov 12	
Dec 9 Xmas Tea	
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 TBC	Jan TBC
Feb TBC	Feb TBC
Mar TBC	Mar TBC
Apr TBC	Apr TBC
May TBC	May TBC
Jun TBC	Jun TBC
Jul TBC	Jul TBC
Aug	Aug TBC
Sep TBC	Sep TBC
Oct TBC	Oct TBC
Nov TBC	Nov TBC
Dec TBC	Dec TBC
Saturdays 0800 - 1600 Tuesdays 1800 - 2100 President Kevin Santwyck 9644 8366	

MACARTHUR WOODTURNERS INC.

Robert Townson High School Shuttleworth Ave Raby(maxi only)	
<u>Sunday</u>	<u>Wednesday</u>
Jan 30	
Feb 27	Feb 9
Mar 27	Mar 9
Apr none	Apr 13
May 1 & 29	May 11
Jun 26	Jun 15
Jul 31	Jul 13
Aug 28	Aug 10
Sep 25	Sep 14
Oct 30	Oct 12
Nov 27	Nov 9
Dec 3 Xmas party	Dec none
Sunday Maxi 0945 - 1500 cost \$5 Wednesday Mini 1100 - 1430 Mini meetings at 48 Engesta Ave Sth Camden President Paul Kruss 9823 8340	

EASTERN REGION WOODTURNERS INC.

Unit 16, 14 Anderson St. Banksmeadow	
<u>Sunday</u>	
Jan TBC	
Feb TBC	
Mar TBC	
Apr TBC	
May TBC	
Jun TBC	
Jul TBC	
Aug TBC	
Sep TBC	
Oct TBC	
Nov TBC	
Dec TBC	
Sundays 1000 - 1530 President Graham Tilly 9660 3071	

MENAI REGION WOODTURNERS INC.

Menai High School Gerald Rd. Illawong
Tuesday
Jan TBC
Feb TBC
Mar TBC
Apr TBC
May TBC
Jun TBC
Jul TBC
Aug TBC
Sep TBC
Oct TBC
Nov TBC
Dec TBC
Tuesdays 1800 - 2100 President Bruce Houldin 9542 1087

NORTHERN BEACHES WOODTURNERS INC.

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

SOUTHERN HIGHLANDS WOODIES INC.

Harbison Care Villiage Moss Vale Rd. Burradoo	
Saturday	Friday
Jan TBC	Jan TBC
Feb TBC	Feb TBC
Mar TBC	Mar TBC
Apr TBC	Apr TBC
May TBC	May TBC
Jun TBC	Jun TBC
Jul TBC	Jul TBC
Aug TBC	Aug TBC
Sep TBC	Sep TBC
Oct TBC	Oct TBC
Nov TBC	Nov TBC
Dec TBC	Dec TBC
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 Meetng	Saturday Maxi Days	Thurs. Mini Day	Tue/Wed toy/f'ship Day	Special Events
Jan	5	12	10	15	20	25 only	
Feb	2	9	14	19**	24	22-23	Bi-Monthly @ Southern **
Mar	2	9	14	19	24	22-23	
Apr	6	13	11	16	21	27only	
May	4	11	16	21	26	24-25	Oyster Bay Skool Fete
Jun	1	8	14 Tuesday	25** 4th Sat.	23	28-29	17,18,19 WWWS
Jul	6	13	11	16	21	26-27	
Aug	3	10	15	20AGM	25	23-24	A.G.M Craft Show 27-28
Sep	7	14	12	17	22	27-28	
Oct	5	12	10	15	20	25-26	
Nov	2	9	14	19	24	22-23	Xmas party Nov. 27th
Dec	7	14	12	17	-	-	
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							

WESTERN SYDNEY WOODTURNERS INC.

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

At our October and November Saturday meetings, (first Saturday every month, 9.00am) our numbers present were 25 both meetings. With 8 lathes occupied all day, they were both successful meetings from Bankstown's point of view.

Our show and tell segments were well supported at both meetings, and it is really good to see our newer members bringing along their finished pieces to show others. Slowly, even some of our long term members are starting to gain the confidence to place their work on the Show and Tell table, and so have them featured in this newsletter.

Show and tell should not be viewed as a competition, but as a chance to talk (either in private or in public) about the piece, its difficulties, its design, its finish, etc, and also to ask for advice from others if that is what you want. Everyone can learn something from someone else, no matter how long they have been turning.

Our new Woodfast mini lathe has been getting a good workout at each meeting since it was purchased, so much so, that the committee has decided to buy two more of the same, with chucks as well. This allowed us to pension off one of the "old faithful" lathes which has served us very well for a long time.

One of the accompanying photos to this article is of 2 salt shakers that are not able to be taken apart when empty, but are refilled via the hole in the base. Kevin has given us each a challenge to make a similar salt shaker for our December meeting, but with none of the usual top holes to dispense the salt. This was a project in the halcyon days of the guild, and so the "old hands" may have an edge on the newer members, but it will be interesting to see the results next meeting. (It is really a challenging chucking exercise, and some may well be chucked before they make it to the meeting).

Our guild will attend (has attended) an evening demo at Bunnings Lidcombe, and the response from members with their support for the evening has been most pleasing.

If you have been thinking about attending a demo with your own group and are not quite sure how you feel about it, go along and have a great time! Remember, most of the public are not woodturners, so that makes the demonstrator the expert in their eyes, and we can guarantee you will have a great time

Our Saturday meetings are enjoyable, friendly, and you will see a lot of happy faces. Members of all groups affiliated with the Sydney Woodturners Guild Inc., can enjoy the facilities in the same way as they do at their own meetings, and yes, please feel welcome to bring along your lunch, your tools, something to turn, and maybe a piece for Show and Tell, jump on a lathe, and show us what you can do.

All the above, with all the tea and coffee you can drink, for \$5.00 for the day!!! We think it is a real bargain, and where else can you get all that for such a low price these days?!!!





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;

- Graham Tilly (Convenor) 9660 3071
- Stephen Gahan (Guild Representative) 98173083

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.

After lunch, Lindsay conducted a presentation and demonstration of various ways of mounting work pieces using hot glue. Hot glue is an effective way of mounting work pieces (generally faceplate work) where the workpiece is thin, and you don't want to lose any thickness due to a spigot or a recess; where you want a flat bottom on your finished piece, or where you don't want to leave any evidence of how the piece was mounted on the lathe.

When using hot glue, the workpiece must be mounted to a backing piece of some sort. The backing piece will usually be either timber or aluminium. If timber is used, it can be screwed to a conventional faceplate and mounted directly on the lathe spindle, or mounted on a Glaser screw held in the scroll chuck, or made with a normal spigot or recess and held in the scroll chuck as if it were a bowl.

If using a mounting plate that is held in the scroll chuck, it is a good idea to use register marks – mark the mounting plate to match a feature on the scroll chuck – to make it easier to put the work back into the chuck in the same place if for some reason you need to take it out while you do something else.

In Lindsay's experience it is generally sufficient to use four large dots of glue between the mounting plate and the workpiece, however it is essential to make sure the glue remains hot and sticky while you position the workpiece, and doesn't chill off. Some small hot glue guns do not heat the glue sufficiently to ensure this.



To help in positioning the workpiece quickly and accurately, Lindsay often inserts a sharpened panel pin in the centre of his mounting plate, with a small matching hole in the workpiece. This pin is visible in the photo at right.

When the work is finished, the workpiece can be levered or split off the mounting plate using a wide chisel or similar. Lindsay also recommends using timber for the mounting plate that is softer than the workpiece, so that when the finished workpiece is being levered off the mounting plate, the mounting plate is more likely to tear out rather than the workpiece. An example of sacrificial tearout can be seen on the plywood backing plate in the picture above.

The other common material used for hot glue mounting plates is aluminium, and as we know, Harry Jones is a master of this process. Harry uses a thick aluminium face plate that threads onto his lathe spindle, shown in the photo at left. The faceplate is heated up on an OLD electric iron (not the good one from the house) and the glue stick applied directly to the hot aluminium. Harry says “use plenty”. The hot aluminium ring is then transferred onto the workpiece using two rod handles (visible in the photo), and some pressure applied to “rub” the ring firmly onto the surface of the workpiece. Harry then places a block of steel, kept in his downstairs freezer specifically for the purpose, to cool out the aluminium ring. Harry has turned some very large pieces, including burls and hollow forms, using this technique, with very few failures of the glue.



Harry also uses a centre pin that can be positioned on the work piece first, then the hot aluminium ring positioned over it, to accurately locate the centre of the piece. This is also visible in the photo above.

Lindsay showed two much lighter aluminium mounting plates purpose-made to be mounted in a scroll chuck. These are also heated up on an old iron and the glue stick applied directly, and can also be used with a centre locating pin. One of these is shown at right.

Lindsay also showed a selection of Colin's aluminium rings taken out of old video cassette recorders, which are a good size for most scroll chucks. These are heated up and the glue applied the same way, than Colin uses a pair of pliers to transfer the hot ring onto the workpiece, and locates it on centre by eye. Colin then cools out the ring under the garden tap. To remove the aluminium ring, Colin reheats the ring on the iron and when the glue has softened, removes the ring. The picture below shows one of Colin's VCR rings attached to a piece of 18mm thick Merbau decking, and a loose ring.



It is reasonably easy to remove most of the glue from the back of the workpiece while it is still warm using a scraper or sharp knife. Any remaining glue can be removed using thinners, turps or methylated spirits without leaving any residue.

Lindsay then demonstrated the method favoured by Vaughan Richmond from West Australia, shown in the picture at right, which is to turn a mounting plate with a raised ring on the face, then apply the hot glue to most of the circumference of the ring and press the workpiece into place against it. If using this technique, leave a gap in the circle of glue to allow the air inside the circle to escape as the workpiece is pressed onto the glue, and avoid any build-up of pressure between the two pieces.

Lindsay also showed the use of super glue and a piece of manila folder to paper chuck a mounting block onto a workpiece, also shown at right. The superglue dries quickly, and the two pieces come apart easily when the job is finished, with the paper tearing rather than damaging the wood.

Macarthur Woodturners Report

Our website is very much up and running with great help from Peter Hawkeluk who has spent plenty of effort putting it together – see www.macarthurwoodturners.com.au.

As most Macarthur members would know we've been pretty busy over the last couple of months. It seems that whenever a Bunnings store in our area has a cancellation they call on us to take up the spatula. Only last weekend 13th & 14th November we were cooking at Cross Roads & Hoxton Park and I'd like to take this opportunity to thank all those who came along to help in extreme heat conditions, it was fantastic. These BBQ's and the one we did at Campbelltown on 24th October made it possible to purchase another lathe and accessories for the training area. At the time of writing this we still had another BBQ planned for 27th November at Hoxton Park our last for 2010, I hope. Unfortunately I could not make it to the "Ladies Night" at Bunnings, Cross Roads on 17th November but all reports were that it went well.

Before the year ends we still have other commitments as follows –

Thursday 2nd December we will be demonstrating at "Carols in the Car Park" at Bunnings, Hoxton Park. Bring the family for a fun night from 4pm till 9pm with fire works to finish.

Sunday 5th December sees us having our Christmas Party at Franks place, 48 Engesta Ave. South Camden from 10am till finish. Great chance to check out Franks new shed extension.

Now for 2011 –

Sunday 16th January sees us taking up the tongs and spatula again for a BBQ at Bunnings, Cross Roads from 8am till around 4:45pm. Your help will be most appreciated.

Wednesday 26th January is Australia Day and we will be again demonstrating at Camden Showground from 8am till around 4:30pm. Come along to join in the fun of the vintage car rally, the street parade and plenty of food and nick nack stalls for everyone.

Sunday 30th January we will be having our 1st Maxi day for 2011 at the Robert Townson High School from 9:45am till around 3pm

Wednesday 9th February will see us holding our 1st Mini Day for 2011 at Franks place, 48 Engesta Ave. South Camden from 11am till around 2:30pm. Please note that you must be a member of Macarthur or another affiliate to attend this meeting.

I note that the Secretary has written to all Bunnings, in our area, (4) and asked if we can host BBQ's next year, so be ready to commit to quite a few BBQ's in the coming year.

Merry Christmas and a Happy New Year
to all our members and
Woodturners everywhere.



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.

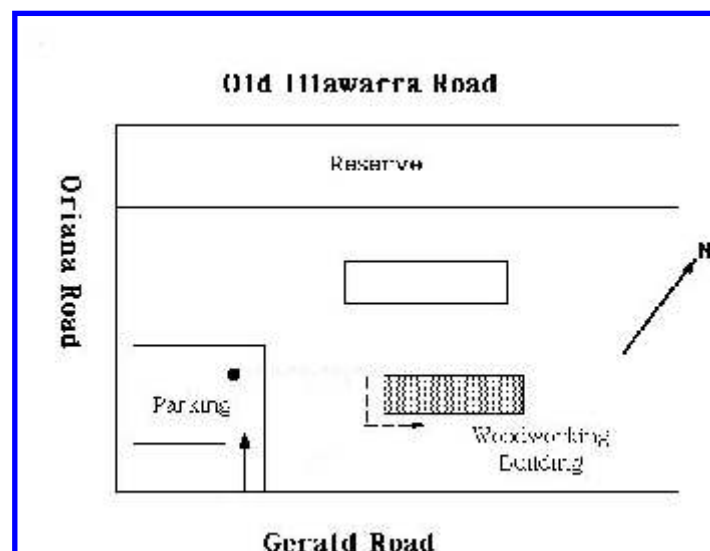
You will enjoy the company, make new friends and be encouraged to ask plenty of questions.

Meeting are held monthly on Tuesdays at 6 pm.

Verify specific meeting dates by contacting President, Bruce Houldin 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)



Jack then showed a work of art. He had turned from a piece of merbau a drinking straw holder complete with knob for lifting the lid which allowed the straws to rise to a specific height to splay for easy access. A first class piece of work finished to perfection with a beautiful deep lustre finish.



DEMONSTRATION

Darrell Smith then took over ----- with aluminium stands, angle grinder, indexing plate, artists acrylic paint tubes, rounded coving cutter and many many more tools of the trade he had us all spellbound with his **offset platters and fluting demonstration**. Darrel's explanations and demonstrations and finished articles were an absolute pleasure to take in and to see. A stand out feature of the demonstration was the safe way he works, the way you patiently nibble away to get the perfect result and the use of the facemask was a lesson in itself. Darrel you made it look so easy and certainly had all of our attention for the duration of your demonstration. Thank you very much.



The challenge for next month is to turn a vase, so get cracking everyone. Let's see a lot of S & T.

Next Sunday meeting is November 21st.

The next demonstrator is Lindsay Skinner, let's see a good roll up.

Don't forget Bunnings Friday 5 November. The Roster is on the notice board.

2010 Christmas Party

It's Christmas Party time again, this year we are booked in for Sunday 12 December 2010 at the Narrabeen RSL Club.

Location-----2nd floor main function room commencing at 11.00 am and finishing at approximately 3.00 pm

Cost will remain the same as last year **\$25.00 per head** and will include Christmas Lunch, lots of prizes and surprises, competitions and lots of fun. Drinks will be on sale at our function room bar.

Please bring along show and tell items, last year was excellent-----keep in mind our partners and friends do not normally get the chance to see all the amazing work that is done by each and all. So please bring something along. It can be your best effort or your worst effort or the most warped or cracked or biggest or the smallest. Anything at all but just bring something.

Will you **please** advise if attending **asap** it is a must for catering.

Hope to see you, it's our chance to get together, have a chat, have some fun.

Don't Forget!!

Next St Ives market dates are:-
Sunday 7th November
Saturday 20th November Twilight Market
Sunday 5th December.

We need stock to sell and plenty of Christmas Decorations.

Bunnings Belrose - Sausage Sizzle day Friday 5th November – we need helpers.

Thanks to Peter Clouston and Graham Truelove for the notes and photos.

Happy Turning
Lloyd and Graham

Show & Tell - September Meeting Project for September was a Dinner Plate



Bill Dinning: Platters, Oregon and Tuan



Roger Wilson: Bowl, Jacaranda



Ian Pye: Tetrahedon Bowl, Silky Oak



John Crisp: Pot Pourri bowls, Jacaranda & Silky Oak



Peter Jackson: Plates, Pine



Graeme Webb: Plate, Sugar Gum & Decoration



Bill Bailey: Plate, Pine



Graeme Webb: Bowl, PNG Rosewood



Bob Miller: Stand for clock, Listed

Show & Tell - Septembercont



Bob Miller: Clock



Graeme Webb: Bowl, Purpleheart



Keith Buchanan: Toy, Pine



Bill Dinning: Button, Blackwood

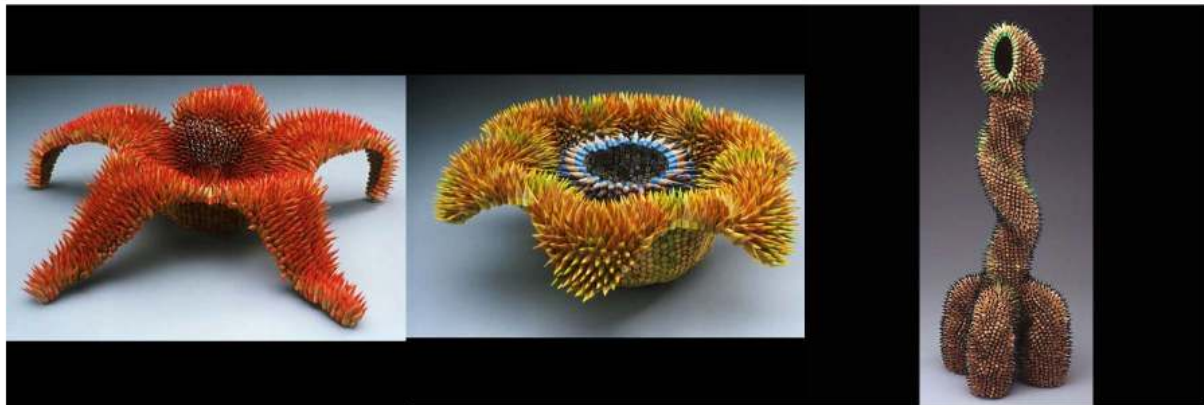


Peter Brett: Dinner Platter, Silky Oak & Bowl, Casuarina



Roger Wilson: Bowl, Japanese Incense Cedar

Just Pencils courtesy of Fred Schffarczyk



Wood-eze

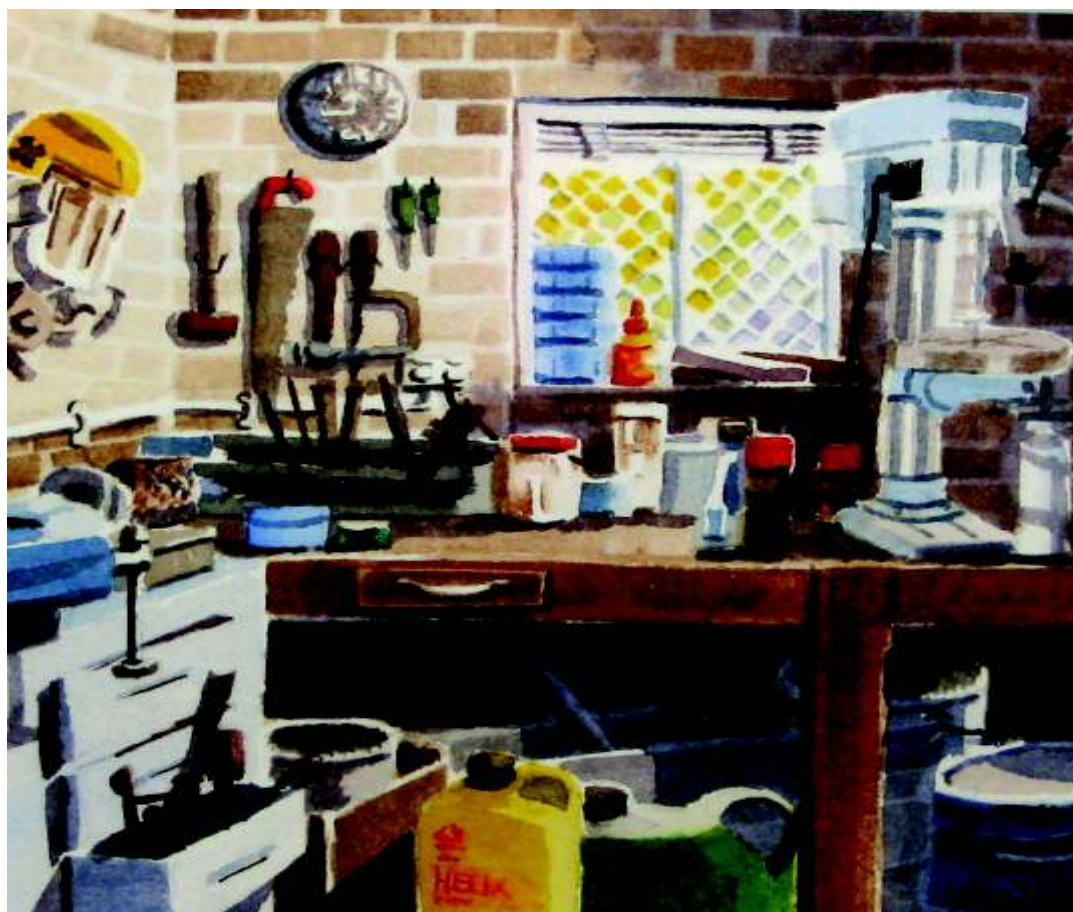
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Show and Tell - Fence Post Vases



Turned Christmas Trees

With Thanks to Ernie Newman

A full version of this article can be seen in The Australian Woodworker Nov / Dec 2002



With Christmas just around the corner I thought it would be a good time to once again reproduce a condensed version of Ernie's article in the Cubby House News.

The trees pictured were made from blanks 25 - 35mm square and no longer than 140mm long. If the blanks are much longer there is a risk that the "branches" will appear too small.

Most species available here will work well providing that they are straight grained, seasoned Radiata Pine or Meranti are good, cheap choices. The trees can be turned from green timber but are more likely to distort as it dries.

Turning Tips

After mounting the blank in the chuck, rough it down to something approximating the shape in (photo 1).

Ernie generally smooths the shape with a skew chisel but this isn't vital. He also uses the skew to shape the cross in (photo 2) but this could have been done with a gouge or scraper.

Don't sand the tree as tiny abrasive particles will become imbedded in the wood and this will only blunt the point of the skew when the "branches" are turned.



Photo 1: The tree (Radiata Pine) is shaped to a gradual taper then turned smooth.



Photo 2: The cross is turned and later sanded flat on two sides.



Photo 3: Each branch is created by cutting uphill with the long point of the skew

To roll back the “branches” Ernie uses the long point of a finely honed skew chisel (photo 3). The short point also works so it’s up to your own preference.

Keep the cutting edge roughly parallel with the bed of the lathe (photo 3). It is vital to cut only with the point. This creates a wide ring shaving. If the cut widens and extends above the point, along the cutting edge, then a spiral shaving forms and the “branches” won’t roll back.

Start the cut about 10 - 12mm to the right of the last shaving.



Photo 4: The skew is rolled anti-clockwise slightly to accentuate the roll

Try to take a shallow cut as this gives a reasonably fine shaving. This is a cheeky cut as it breaks all the rules. The tool runs uphill as it follows the taper of the tree and so the cut is against the grain.

Over the last 3 - 4mm, the skew can be twisted slightly so that it angles a little deeper into the wood (compare photo’s 3 & 4). By twisting the skew anti-clockwise like this, the shaving is rolled back even further.

Ernie says that one “Expert” insists that these trees must be turned at low speeds, but his experience is that speed doesn’t matter and he turns at 3,000rpm, which is top speed on many lathes.



Photo 5: The trunk may be turned with either a gouge or a scraper.



Photo 6: The base is undercut to ensure the tree sits firmly on the rim.

The trunk may be turned with a gouge or scraper (photo 5). Ernie doesn’t sand the trunk as bark is irregular so a smooth trunk is unnecessary.

Wide bases are better than narrow ones as the trees will be less likely to tumble. The base should be undercut to insure that the tree sits steadfastly on the rim (photo 6).

When the cross is flattened on opposite sides the tree is finished.

Decoration

Small blobs of paint in bright colours can be added so that at a distance they appear to be Christmas decorations (see photo). They could also be sprayed green, then brushed with white paint to create the appearance of snow.

Whichever approach you take, the beauty of these trees is in the “branches” and they provide all the detail that is needed to make an appealing gift.



Have fun.



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All submissions will be gratefully accepted. Original photos will be returned but we prefer soft copies if available. Please submit articles in PDF, Word or text files.