



By Hand & Eye

Sydney Woodturner's
Guild Inc.

Editor - Bill Shean
September 2008

Down Under Turnaround, Phillip Island, 10-12 September 2008.

If it is September in Phillip Island, than it is time for the DownUnderTurnaround.

Now in it's 12 year, it is organized by Caroline and Bruce Talbot and Sue and Guilio Marcolonglo.

This year, four SWG members made the trek south for the event. Anna Dawes from Western, Sandy May from Southern and John Harris and myself from South-ern Highlands.

Attendees came from all of the various Melbourne based clubs, Geelong, Phillip Island, Mornington Peninsula, Sydney, Canberra, Wagga Wagga, Bega and New Zealand

The Turnaround is an interesting week-end, similar to the Wagga Wagga event in March. There are no set programs. There are no demonstrators, There are no rows of seats with every one slowly dozing off in the heat.



John Harris, Southern Highlands - hard at work

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November BH&E

Close off date for articles.
Monday 10 November

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IMPORTANT DATES FOR 2008

Bi-Monthly Guild Meeting

9.00am, 19 October, Sydney Northern Beaches Woodturners

Narrabeen RSL Club, Nareen Road, North Narrabeen

Woodturn 2008

11 to 12 October

Meadowbank TAFE



No! The DownUnder is about turning. All week-end! All hours! All fun!

We took 2 lathes with us which meant that at any one time, half of us could turn while the other half went wandering looking at what other attendees were doing. And this is the really fascinating part of the DdownUnder. You get to see and talk to some really wonderful turners about their work, their techniques, their tools and any thing else that interest you.



Anna Dawes & Sandy May



John Harris & Bill Shean on the lathes, Ken Wraight looking on.

Some of the notable attendees this year were:

Vic Wood, well known turner and teacher from Melbourne.

Louis Green, who will be one of the demonstrators at Woodturn 2008.

Guilio Marcolonglo, who we know well from his Sydney demonstrations.

Terry Scott, a fascinating and talented NZ turner.

Brendan Stemp, an up and coming multi-axis and decorating turner.

Ken Wraight, creative and with incredible attention to detail.

And you get all of this, plus 6 meals and a bed, for a mere \$150. What a deal! The whole weekend,



Guilio Marcolonglo & Terry Scott

these people freely give their help to anyone who asks for it.

At the DownUnder, a silent auction is held of pieces bought to the event or turned at the event, the proceeds of which went to Multiple Sclerosis research. A raffle is also held with prizes donated by a number of sponsors. Between both activities, we raised over \$3,000.



Dick Veitche's organic tubes

A Show and Tell table is open for any one to display what they do across the weekend. See opposite and below for the type of work presented. Dick Veitche's organic tubes are really amazing – bored into sidegrain of wet wood, then reduced to a thin-walled cylinder, they then move quite rapidly as they dry.



Dick Veitch, NZ, in operation



Items from the Show and Tell instant gallery



This was my 7th DownUner and I (and my fellows from NSW as well) have already booked for 2009. Next year's will be held over the weekend 11-13 September. If you are interested in going, than ring Caroline Talbot on 03 59567300. Numbers are limited, so if you are really interested, do not leave it too late.

I hope to see you there next year.

Bill Shean



On Saturday 23rd August members from Western, Macarthur, Menai and Southern visited Southern Highlands for the Guild's bi-monthly meeting. It was a very cool day but the hospitality from John Powell and his group was very warm. Unfortunately the demonstrator for the day had to cancel at the last moment, but this wasn't a problem as Bill Shean and John Harris filled in admirably. It was interesting to see the result of an Excellency Competition conducted at Southern Highland's monthly Show and Tell. The winner at the end of the year has his or her name laser cut into a plaque made from a nice piece of burl. The inaugural winner was John Harris who is already working out how he can improve his winning piece. Everyone had a great day and it is only those attending these days that know what others are missing. Try and organise a group from your region to attend these days, as there is always something you can learn from other regions.

The WWW Show may be different next year as it is being organised by a different company. We will keep you informed as we get further information.

Our next function is Woodturn 2008 and so far the response to tickets and the raffle have been very poor. Chris Dunn and Alex Bendelli have worked very hard

to put this function together for our members. They now need your help to make it a success. Your Guild reps have a list of some wonderful lucky door prizes and give-aways donated from sponsors. If you can't attend both days, buy a ticket and share it with a friend. We changed the raffle prizes this time so you could sell tickets to friends who are not woodies. The prizes are very good and we were never intending to sell thousands of tickets, so your chance of winning is very good.

By the time you read this the Guild's AGM will be just around the corner. If you are interested in standing for any positions make sure you get an application form from your Guild rep. We desperately need a new Editor for By Hand & Eye as Bill Shean is stepping down after taking over and I am sure you all agree, doing a wonderful job. It is not that difficult job as long you have computing skills and I sure Bill would be only too happy to provide advise if needed.

I hope you all are enjoying your turning and just think of the new challenges if you buy a ticket for Woodturn 2008.

Barry Belford

Editorial – Bill Shean

Well! This is my final issue as Editor of By Hand & Eye.

As I look back on my 2.5 years as Editor, I see some distinct changes that has occurred which has made BH&E a more relevant journal to our members. I'd like to think that my role had some small part of that change. But it is really you and your own clubs that has made the majority difference.

We now have more input into BH&E from most clubs. We get material from outside our own Guild to make it more 'woodie' orientated than just SWG. However, the flip side is that in my 2.5 years, a number of our clubs have not submitted a single piece of news, a photo or an article for our journal. And that is such a disappointment!

If your club is not present in BH&E, than do something about it! Write up your last meeting. What will you be doing three months from now, tell someone! Has some one presented an interesting

piece at Show and Tell, than take a photograph and submit it with a few lines on the turner and the piece.

It's not hard! It's not someone else's job! You can and should be doing it! Because if all of our affiliated clubs did submit some thing every edition, we would have a more relevant and interesting journal.

Finally, thank you to all those who have been regular contributors. Ken Sullivan for his witty and whimsical 'A Country Woodturner' pieces are one of my delights. Ernie Newman with his 100th quiz this edition. Neil Guthrie from Western for his woodie odes. And to Barry Belford who has let me get on and do BH&E my way.

I'm sure that I will see you all around the traps, thank you for allowing me this challenging and enjoyable opportunity.

Keep turning. Turn safely. Turn something different.



The SYDNEY WOODTURNERS GUILD Inc.



Proudly invites all interested persons to:



WOODTURN 2008

11th & 12th OCTOBER 2008

Meadowbank T.A.F.E., See St., MEADOWBANK, NSW, AUSTRALIA

Tickets: \$100.00

**2 Demonstrations each,
per day, for 2 full days**

Each Demonstration takes almost 4 hours
Lunch, Morning & Afternoon Tea Supplied

Featuring the Talents of:-



Terry Baker in his workshop



Tim Skilton working
skillfully at Woodturn 2004

Terry Baker, Lois Green, Neil Scobie & Tim Skilton

Raffle Tickets available for \$1 ea.

You could win a Philips 81cm LCD TV, a DVD Recorder, a GPS Navigator or other great prizes

Why not enter Open & Novice Woodturning Competition

Prizes range from \$300 for 1st Prize to \$100 for 3rd

Woodturning Supplies available on Sunday

Plenty of Giveaways

Lucky Door Prize

Demonstrations begin at 9:00am each day

Gates open 8:00am Saturday & 8:30am Sunday

For more details please contact Chris (02) 9600-7197 or 0404-222-726

email: cdunn136@yahoo.com

URGENT

We need numbers for Woodturn 2008 urgently.

Please book with your Affiliate representative.



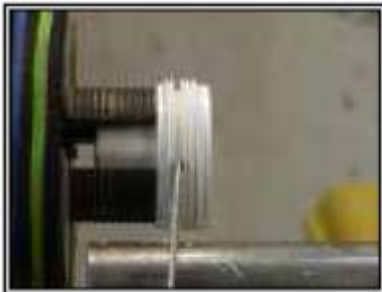
Quick & Easy Threaded Inserts for Boxes & Urns

by Raymond Lanham

One of the easiest ways to create threads on boxes and urns is to **NOT** create them! Unless you have the specialized tools, creating threads on turned vessels can be difficult. I found this concept from Brad Adams to be just my “cup of tea.” Since PVC fittings are inexpensive and readily available, this “How To” will discuss the creation of threaded inserts the quick and easy way.



First, purchase male and female 1-1/2” clean-out fittings from a hardware store or plumbing supply and install the female part of the fitting on your chuck by expanding the spigot jaws to fit the inside diameter. Then using a sharp scraper, remove the exterior knobby surface until it’s smooth.



Using a thin parting tool, create a 1/8” shoulder on the end and then create a 1/8” tenon right beside the shoulder on the end of the female fitting as shown in the photo on the right. Part off the insert and clean up any rough edges with fine sandpaper or a sharp knife.

The shoulder will position the insert flush with the top of your box/urn.

Now, insert the male part of the clean-out plug into your chuck and hold it by the square end as shown in the photo to the left. The task now is to part-off about 1/4” of thread with a fine parting tool, taking care to cut as cleanly as possible. The width of the parted-off insert will be closer to 3/8” wide because the thread actually begins about 1/8” from the end as you can see from the photo at the right. Once the piece is parted off, clean up the edges of the PVC with a sharp knife and fine sandpaper.



With the two pieces parted off, you now have male and female PVC threaded inserts.

You must create a tenon on the underside of the lid, and a rabbet in the portion of your box/urn that will be the bottom. A small amount of CA glue into the joint between the PVC and the wood is all you’ll need to fix each threaded insert securely to your box lid and bottom.

(Note: Before the glue sets, ensure the top is correctly aligned with the bottom, in all respects, when the two parts are screwed firmly together - Ed.).



This article was extracted from the journal of the South Auckland Woodturners.

It was written by Ray Lanham of Dallas, Texas, USA.

Ray will be in Australia in October and November for a series of demonstrations.



A Letter to the Editor.

I found this article in the June 11 2008 copy of the Don Dorrigo gazette.

And thought that a few or perhaps most of the readers would remember what they were doing 50 years ago when this original article was written, and for those who were not around then perhaps this look backwards will interest them as well.

The following dimensions are all in imperial and for those of you not familiar with this type of measurement then you have a bit more work to do and that is convert it to metric.

“A road had to be made to take out a giant red cedar felled in the upper reaches of the Macleay (river) by “Cedar King” Mr. W. Haydon.

Estimated to be more than 1000 years old, the tree was found in almost inaccessible country some time ago by Mr. W. Haydon, and until a road was made it could not be brought out.

The tree was winched out of a deep valley by two caterpillar tractors, one taking the strain of the other in a highly dangerous project.

In the party were Curley Rielly, Dean McLeod, Ned Supple and Earl McNeill, who is making a film on cedar undertakings.

The cedar has now been cut into two sections, 22 feet and 18 feet. It will be brought into Kempsey rail head by two teamsters sometime this week for shipment to Sydney.

Originally the 22feet, 6inch girth, (circumference)held a crown of some 200 feet, and some of the branches of the ancient tree had a girth of more than 12 feet. The tree is expected to yield about 12,000 superficial feet of fine quality cedar timber.

A start was also made on another cedar road on the western side of Kundarang Station during the week, it will run along an almost perpendicular drop of 1200 feet down the side of a cliff, and at the bottom is a stand of cedars that are due to go under the axes this week.

The Saver cedar taken on Nulla Nulla creek, Upper Macleay in 1882 measured 48feet in girth at a point 10 feet from the ground and yielded 80,000 superficial feet of sound timber, and a flitch from this cedar log was shown at the Paris Exhibition in 1885.”

Weather you deal in metric or the old talk you must admit that the figures are certainly impressive.

And here is a question just for Ernie Newman as I know he likes the trivia side of things as well.

QUESTION... How many bowls can be turned from 12,000 super feet of cedar?

Answer PLENTY !!!!!!!!!!!!!

John Harris.

The Mountains Woodturners Inc

Woodturning Challenge 2009

Saturday 14th March 2009

10:00am start

Blaxland High School, Coughlan Road Blaxland

Open to the Woodturning Clubs and the Public
Come and see a trio of woodturning challenges:

Teams Challenge (9:15 9:45)
Clubs Display (9:15 9:45)
Individual Display (9:45 entry)

Demonstrations from some of the best woodturners in the country. See how the experts craft wood into objects of excellence.

Prizes galore

Expert advice and displays
Woodturning at its best

\$25 per person
\$15 for school students

Further information on the website
www.pnc.com.au/~k_j/woodturner







Santa's Tip for the Month

Glen Roberts recently showed us his skills in decorating his turnings and at the same time shared his philosophies relating to his work. One important one was that just as we wouldn't build a house without a plan, so too, we shouldn't turn without a plan. When doing bowls or platters, we may get away with it, but try turning say a set of table legs or candlesticks and see what happens. Or try to turn the bases of matching table or bedside lamps without a plan.

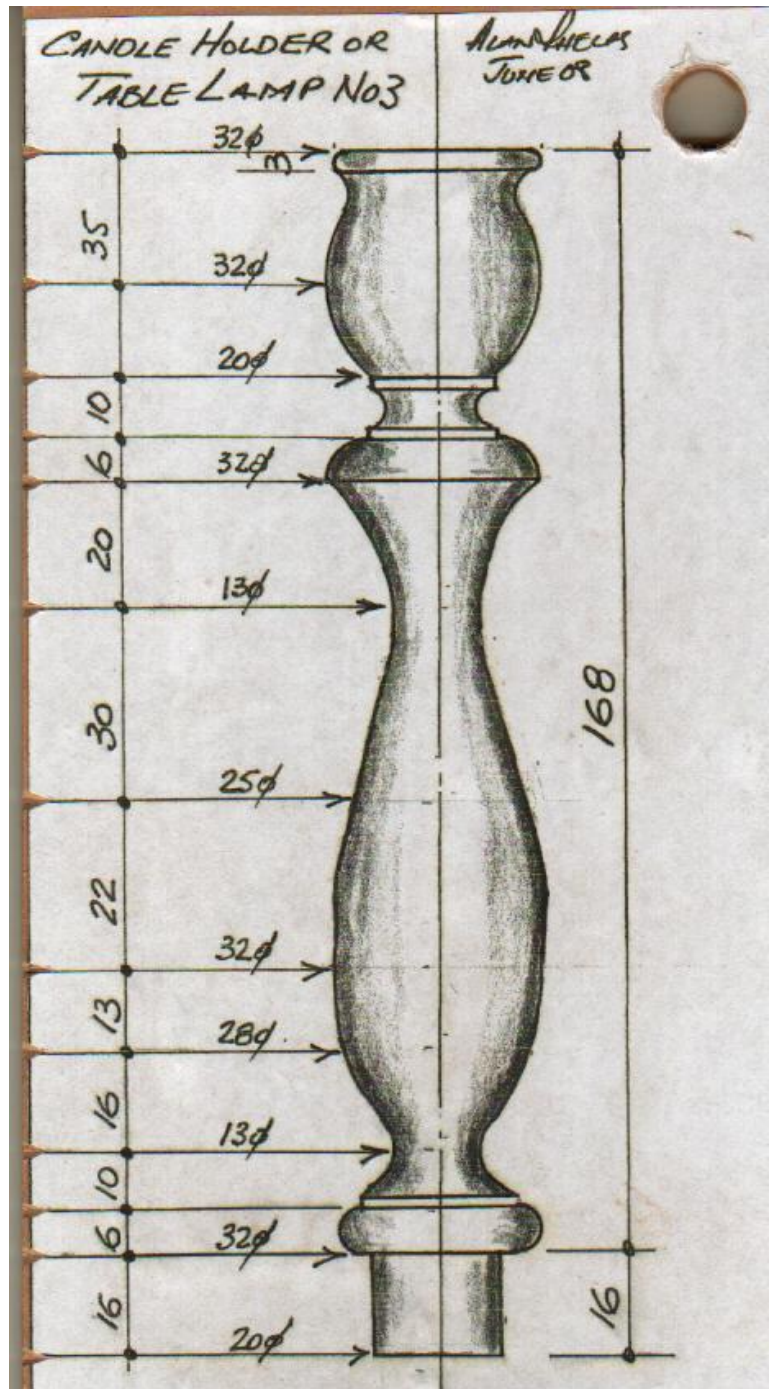
The best plan for this type of job, be it spindle or faceplate turning, is to use a PENCIL GAUGE.

To make one, first do a full size "technical" drawing of the job with accurate dimensioning and shapes. Show all relevant dimensions for reference and draw in the centre line, which will be the axis when turning.

Next select a suitably sized piece of 3mm MDF and draw the centreline along it parallel to one straight side and about 10mm further from that side than half the largest diameter of the job. Now carefully accurately measure and mark out along the axis all significant change of shape, low points, highpoints etc, including both ends of the job. For maximum convenience, the left end should be the end which will be at the headstock end of the lathe and will be at the very edge of the gauge.

Using a square, now draw straight lines to the edge of the board and measure from the centreline along each of these lines the appropriate distance for the radius at that part of the job. Mark each point clearly and write the diameter just above it. Now draw the outline of the job as accurately as possible and you will see what the top of the job will look like as it spins in the [lathe](#).

Finally, carefully file a small "nick" where each line hits the edge of the board. These nicks are to accurately locate your pencil tip against the spinning rounded work piece so that each feature point is accurately located. What's more, you can make any number of pieces to the same accuracy using gauges in this way.



Keep them in a drawer and you can repeat the process at any later occasion.

Ask George how he gets his stool legs and rails to be good matches so consistently. And if you weren't in the know, we have quite a few very good pencil gauges on hand for you to use. These were very kindly made by Peter Bland and Alan Phelps and one of these was used for the accompanying photo. Have a look at them. You may find something different to turn and it may answer any questions arising from this tip.

Santa



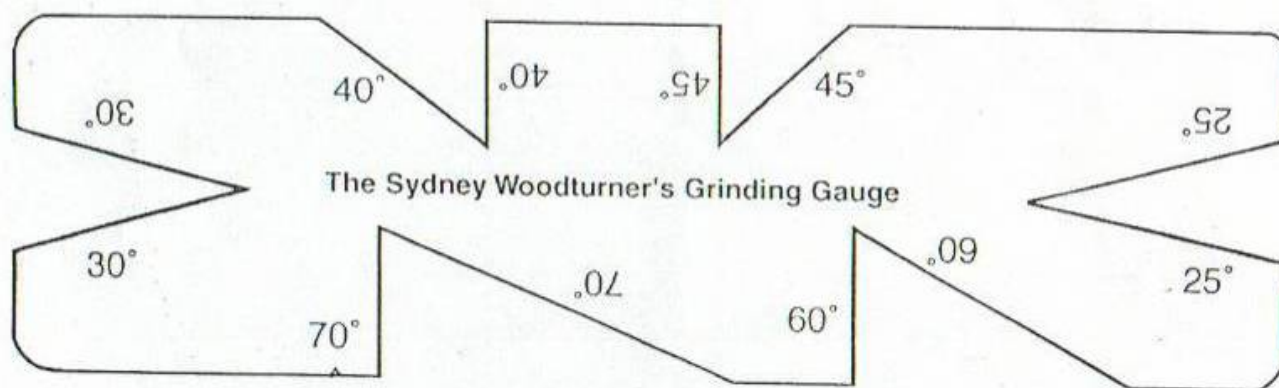
A must for successful turning, is to make sure your chisels are not only sharp, but also correctly ground. By next month, I hope to have out my next DVD featuring sharpening of all basic chisel types. In preparation for this, the tip for this month is how to make a simple grinding gauge. You can make this in 10-15 minutes and will find it to be very worthwhile.

First get a free copy of the paper template from our library. Also get a copy of the page that gives grinding angles and shapes for the basic chisels.

Next, paste the template on a suitably sized piece of 3 ml MDF. You can use spray craft adhesive for quick result, or use PVA and wait a bit longer

A good idea is to drill a 3 or 4 ml hole just close to the corner of the angles (see photo) to allow the chisel point to enter without damaging the gauge. (I also cut the template to space the angles apart, making it less likely to snap between the comers of the angles. Not necessary, but should give a longer life.)

Now cut the angles out with a handsaw (use the club unit if you don't have one.) Just a few minutes work to do this. Finally, spray with hairspray or brush with PVA to give a protective coating and you are ready to go. You could also paste the sheet that gives grinding angles etc. on a piece of MDF and keep it and your gauge handy to your grinder. You won't regret it.



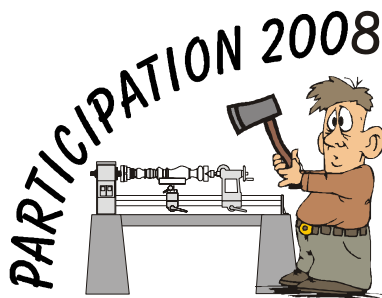
SEPTEMBER 2008 QUIZ - NUMBER 100 Answers on page 18

Ernie Newman

This is my 100TH quiz for Hand and Eye - 17 years, 600 questions and 33,000 words. Oddly enough one group of people have advised me for all those years. They have patiently corrected my mistakes and generously answered my queries. I thank George Hatfield, Simon Priem, Mike Darlow, Dick Turner, Col Herbert and especially my father, Ernie Newman. Others have helped to, but too many to name, and I am very grateful to all of you.

To mark the 100th quiz I chose questions that have created interest in the past. I hope you enjoy them.

1. Some species of trees are divided into female and male, true or false?
2. Eve offered Adam fruit from what species of tree?
3. Which Hollywood actor is a woodworker: Clint Eastwood, William H. Macy or Harrison Ford?
4. How can turned wood be used to "cut" marble?
5. Which major Australian politician of the nineteenth century served his apprenticeship as a bone and ivory turner in England? He shaped our constitution and was known as the 'Father of Federation'. At 73 he married a woman of 33. A town in western NSW was named after him.



At SAWG Clubrooms 26 - 28 September

PARTICIPATION 2008

It's on again

Woodturning for Everyone

Sharing, Watching, Learning, Teaching, Enjoying

When: Friday 26th September from 9:00am til late, Saturday 27th 7:30am til late
and Sunday 28th 7:30am to 3:00pm

Where: At our club rooms Tavern Lane, Papatoetoe. (Limited to the first 60 paying participants)

The theme for the weekend is making a platter with a decorated or carved rim.

There will be a prize for the most original platter.

Each Participant will be given a piece of timber to make a bowl for Kidz First at Christmas

**Bring a lathe for your own use and to share with others
And with that bring chucks, extension lead and a light**

Don't have a lathe? You can book a club lathe free of charge but if you are able to bring your lathe it is preferable as you may have to share if all the club lathes are in use. First in first served.

Everyone bring some wood – or purchase on site from the shop and sponsors.

Bottomless tea & coffee (cake if someone gives it). Friday night \$6.00 per head for pizza –pay on the night.

Saturday and Sunday lunch provided. Saturday evening Dinner Barbecue.

Trade sponsors for the weekend:

Turning Tools Ltd., (Ian Fish) Ph 418 1312 Teknatool, Woodcut, and Fishy's own supplies.

Treeworkx (Graham Oliver) treeworkx@xtra.co.nz Off n ons, Astra dot Sandpaper and a lot more.

Check out their website http://www.treeworkx.co.nz/treeworkx_online_catalogue_print.htm

Ross & Heather Vivian, P.O. Box 7, Stratford, Taranaki. Ph. 06 765 5219. E: h.rvivian@xtra.co.nz

Ross will be bringing a truckload of wood or you can also order your preferred selection.

Tool & Industrial Supplies, 44A Neilpark Dr, East Tamaki. Ph 272 9191. www.tistools.co.nz

Carba-Tec, 110 Harris Road, East Tamaki. Ph 274 9454. www.carbatec.co.nz

Motor Technologies, Variable speed units for your lathe. Brent. Ph 0508 315 063 09 917 4570

McEntee Hire, for all equipment hire needs.

Jim Downs Timber, Ancient Kauri cut to order 15 Coulston Rd, RD 2, Pukekohe. Ph. 09 238 6197

Complete and return this part of the page with your payment

“Participation Registration, Terry Scott, 320 Hunua Road, Papakura”

Please make cheques payable to South Auckland Woodturners Guild. Ph 021 998 493 / 09 297 7051

Name _____

Address _____

Phone _____ Email _____

Payment: Full weekend just \$65.00. Non-participating partners \$30.00. Juniors (Under 16) \$25.00 Dinner extras welcome \$30.00 ea. Saturday only including dinner \$45.00, without \$35. Sunday \$25

Total \$\$ Paid _____ by: Cheque Visa/Mastercard (add 5% please) Cash

I am able to bring my lathe/s Yes _____ No _____ Lathe type/size _____



Faceplates are a very practical and effective way of mounting work on the wood lathe. I find I use them almost exclusively as my '1st' chucking method. Particularly if the piece is a little larger, or thicker or with more cracks and fissures than I might otherwise use.

They have many advantages over other techniques:

- They are inexpensive. \$30-\$50 compared to \$180 for a basic chuck.
- They allow for multiple remounting of the work without loss of alignment particularly the faceplate rings that are now readily available.
- They can be sized to the project by adding a 'dummy faceplate in wood to the original faceplate.

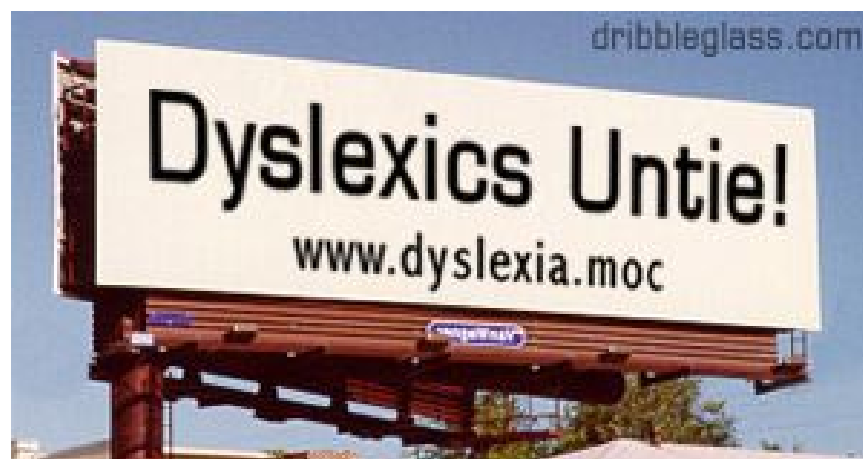
While they are simple mounting devices, there are also things you need to do to make them do what you wish.

- Match the size of the faceplate to the size of your job. Wider jobs need wider faceplates.
- Use steel faceplate for larger or heavier project – they do not deform or flex
- Match the screw size to the faceplate holes – filling the hole prevents the faceplate from shifting slightly during use
- Use pan-head screws in faceplates with chamfered holes to also reduces shifting. I also love using the square-drive screws available, they are less prone to burring.
- Pre-drill glue block holes to reduce "mushrooming of the wood on the back of the faceplate; this allows the glue block to lay flat and also reduces the possibility of splitting of the glue block
- Never use MDF or plywood for glue blocks - they will fail
- Never use an end grain glue block – the screw may pull out and the glue will attach the work with a far weaker joint

When purchasing a face plate be sure that its threaded shaft is of sufficient length to rest on the shoulder of the lathe's headstock shaft for proper registration. If it doesn't there will be alignment problems and remounting a project may not provide proper registration.

If the faceplate does have a shorter shaft, add a flat spindle washer between the head stock and the faceplate to assure better alignment.

When attaching a face plate to your lathe be sure it is securely seated on the spindle. I back off the last quarter turn and retighten with a quick jerk to be sure of tightness. A hexagonal treaded shaft or a hole for a tommy bar is important for easy removal of our work.





The Tree

The seed I was, fell gently
 On the old and dying leaves
 And I somehow vaguely knew my time
 had come
 But the place was far from perfect
 In the shadow of her spread
 And I longed to feel the comfort of the sun

Then doom would seem my ending
 As a magpie pecked me up
 And flew to light upon some old dead tree
 Fate would have that I was swallowed
 To the darkness of this bird
 And it felt as though my future could not
 be

Luck would have that I was rescued
 In a most unusual way
 As I dropped to earth again in spongy
 mess
 Now the sun could work its magic
 And the rain could feed my need
 So my chance to be, was now much more
 than less

If I think about my feelings
 As my sprout grew in the ground
 Then joy of life would be the words to
 say
 For I cherished every rain drop
 And every ray of sun
 And every part of every single day

The time passed very quickly
 And my strength grew all the while
 And the height I reached was greater
 every day
 The delight I felt with my first leaf
 Was far beyond my words
 And I feel the same each spring in
 every way

It's hard to know the number
 Of the seasons that have passed
 I have weathered storms and sleet and
 frost and snow
 And the birds have nested in me
 Possums scamper up my trunk
 While springtime brings my blossoms
 out on show

Then an itching forms within me
 Termites come from under-
 ground
 They attack the central core of
 where I grow
 And they grow in number daily
 Will my strength help me sur-
 vive?
 When the southern winter winds
 begin to blow

My fortunes changed again
 And I felt the rangers axe
 As they tried to see if I could yet
 be saved
 But the poison of the termites
 Was near the death of me
 It was strange the way these
 clever men behaved

I was healing, feeling stronger
 With the breeze between my
 leaves

When the breeze became a storm
 and then a gale
 I was glad I had such deep roots
 I would weather this and more
 Then the lightning struck and I began
 to fail

The rangers came to check me
 I'd lost a lot of branch
 One spoke of men who'd use my
 flesh to turn
 The Western Woodies were the peo-
 ple
 They'd come and have a look
 And use me so I wouldn't have to
 burn

When they came I still was worried
 They had chain saws and an axe
 But they talked of things to make of
 my poor parts
 A bowl and then a platter
 A Victorian standard lamp
 And the way they talked I felt they
 had good hearts

They removed my fallen timber
 And some weakened other bits
 And they spoke of how I'd live to grow
 again
 And my story will continue
 On a mantle piece somewhere
 Or beneath a pretty lampshade in no
 pain

Neil Guthrie





This is the third of three articles that follow-on from the March "A Country Woodturner" discussing Professionalism. As suggested in that article, the third step is:

Keep a Record

I can very well remember the first piece of wood I ever turned. We had a slightly aging Toyota (purchased new for \$5,000. That gives you some idea of how long ago it was...) and the plastic gear-shift cap had begun to flake and perish. I had just brought my lathe home, and been given the trunk of a pear tree that my neighbour had pulled out a month before. Since I am never one to start by doing anything so mundane as practicing, I thought I would take a small spalted limb and make a new cap, copying the plastic original. It worked pretty well, and while the car has long ago gone to the "bone yard", I still have that first piece tucked away in a box somewhere.

But what was the second piece I did? It probably was a bowl, also from that same pear tree, but I'm not sure... because I didn't keep a record. I really don't have a clue about any of the pieces I made for the first three or four years, some of which I still have around the house here and there, but most of which have disappeared "into the ether". Now, none of them would be what you would call "museum quality" pieces, so I suppose it really isn't earthshaking that I don't know what was done in which order, or where they are now. But every now and then, it would be helpful to know... That first bowl: did I give it to my Mum, or to my sister? What wood did I use? How big was it? Was it outward shaped, or a closed container? What faults did it have, and did I do better on the next bowl?

And now that I am selling my pieces, being able to answer these questions has become vital, because an accurate record of "what and where" definitely increases the value of the object. Keeping a record means that I respect my work as a "professional", and that self-respect automatically engenders respect from others, especially buyers, both individuals as well as shop owners. Plus it means that if the piece is successful, then I can do another... and do it better... or use a different wood... or whatever...

My memory is pretty good. I can remember where I got almost every piece of wood that I have in my

shed: gifts from neighbours, a found piece, or purchased. But I can't always remember what I have already made from a particular trunk or slab. And even if I have the piece before me, I can't spontaneously remember when I did it, or what technique I was learning at the time.

So, about 12 years ago, I not only made sure that I signed and identified the wood of every major piece as soon as I brought it into the house, I also started using my "ideas" sketchbook to list the piece, the wood, the date, the major features, a rough sketch of it's shape, and where it was going. At the same time, I also marked a "provenance" number on the piece and in the book, consisting of the year and the number of it's order of making. From that time on, I considered myself a "professional" woodturner, even though I sold very few pieces until about four years ago. And this year, I started taking digital pictures of each piece and am now storing them on the computer along with the provenance details from the sketchbook. You see, I know my sketches are lousy... and a picture is worth a thousand words.

And yes, I know... "All this record keeping takes too much time...", "I can't draw", and "I'd rather be turning..."

Well, it's your choice... But I know just how much these three things have helped my woodturning, how they have helped to focus and improve my work, and how they have helped me to be professional.

So I will continue to: Sign My Name, Identify the Wood, and Keep a Record. You can too, with a little bit of effort. But it's up to you.

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Officer, this is how the fight started... ..

...

I rear-ended the car in front of me. I admit that. It was my fault. So, we both pull over to the side of the road, and slowly the driver of the car I hit gets out of his car. . . and you know how you just-get-soooooo stressed... .. and life... .. sometimes life seems like... .. suddenly funny?

Well, the driver of the car I hit is a DWARF! He gets out of his car and I get out of my car.

He is frowning and scowling and he storms over to me. Right up close to me he looks up in my face and says, 'I AM NOT HAPPY!'

And I don't know what possessed me, officer, but I looked down at him and I said, 'Well, if you're not Happy -- which one are you?'

And that's when the fight started.

DON'T GET MAD, GET EVEN

It pays to think outside the box!

We went to breakfast at a restaurant where the "seniors' special" was two eggs, bacon, hash browns and toast for \$1.99.

"Sounds good," my wife said. "But I don't want the eggs."

"Then I'll have to charge you two dollars and forty-nine cents, because you're ordering a la carte", the waitress warned her.

"You mean I'd have to pay for not taking the eggs?" my wife asked incredulously.

"YES!!" stated the waitress.

"I'll take the special then." my wife said.

"How do you want your eggs?" the waitress asked.

"Raw and in the shell," my wife replied.

She took the two eggs home.

DON'T MESS WITH SENIORS!!!

We've been around the block more than once

When Grandma Goes To Court

Lawyers should never ask a Mississippi grandma a question if they aren't prepared for the answer

In a trial, a Southern small-town prosecuting attorney called his first witness, a grandmotherly, elderly woman to the stand. He approached her and asked, 'Mrs. Jones, do you know me?'

She responded, 'Why, yes, I do know you, Mr. Williams.

I've known you since you were a boy, and frankly, you've been a big disappointment to me. You lie, you cheat on your wife, and you manipulate people and talk about them behind their backs.

You think you're a big shot when you haven't the brains to realize you'll never amount to anything more than a two-bit paper pusher. Yes, I know you.'

The lawyer was stunned.

Not knowing what else to do, he pointed across the room and asked, 'Mrs. Jones, do you know the defence attorney?'

She again replied, 'Why yes, I do. I've known Mr. Bradley since he was a youngster, too. He's lazy, bigoted, and he has a drinking problem. He can't build a normal relationship with anyone, and his law practice is one of the worst in the entire state.

Not to mention he cheated on his wife with three different women. One of them was your wife. Yes, I know him.'

The defence attorney nearly died

The judge asked both counsellors to approach the bench and, in a very quiet voice, said,

'If either of you idiots asks her if she knows me, I'll send you both to the electric chair.'



TYPES OF BLEACHES

There are three general classification of bleaches used on wood; peroxide or "two-part" bleaches, chlorine bleach and oxalic acid. Each type will work on some colours and not on others. The trick in using any bleach is selecting the correct one for the stain. Knowing beforehand what made the stain in the first place will help in selecting the correct bleach.

Peroxide Bleaches

These bleaches are sold as two-part or A/B bleaches. The two components are usually sodium hydroxide and strong hydrogen peroxide. Used by themselves they are ineffective but when mixed together, a strong oxidizing reaction is formed which is most effective in removing the natural colour in wood. To a lesser degree they will lighten some pigment stains, but are ineffective on dye stains.

Chlorine Bleaches

Chlorine is a strong oxidizer that will remove or lighten most dye stains. A weak chlorine based bleach such as Clorox will work but generally takes too many applications to be effective. A much stronger solution can be made from swimming pool bleach, which is a dry chemical called calcium hypochlorite. It is inexpensive and can be purchased from a pool supplies retailer.

Oxalic Acid

Oxalic acid is unique in that it will remove a certain type of stain formed when iron and moisture come into contact with tannic acid in the wood. Some woods like oak, cherry and mahogany naturally contain a high amount of tannic acid and a black stain is formed when the wood gets wet with tap water (tap water contains iron as a trace mineral). A wet glass or leaky vase left on these woods will produce a black ring. Nails and screws will form black rings around the head if the wood gets wet. If tap water is used to wet unfinished oak and mahogany, small gray spots may form on the surface of the wood. Oxalic acid will remove this discoloration without affecting the natural colour of the wood.

Oxalic acid is also used to lighten the greying effects of outdoor exposure. It is the ingredient in most deck "brighteners". Used on furniture that has been stripped for re-finishing, it will lighten the colour and re-establish an even tone to the wood, particularly oak.

USING BLEACHES

Ideally, a bleach should be selective in its removal of colour. What this means is that it should only remove the colour that you want and not the colour of anything around it. The guide below should provide a starting point, but in most cases you'll need to experiment, par-

ticularly if you do not know the composition of the stain in the first place. Since most bleaches are poisonous and/or caustics, wear the appropriate gloves, dust mask (if mixing dry bleach powders) and chemical safety glasses.

Lightening Wood

Removing the natural colour of wood is best done with the two-part peroxide bleaches. These are available as "A/B" bleaches sold in most paint and hardware stores. The most common way to apply this product is to wet the wood thoroughly with part A (sodium hydroxide) then immediately apply part B (hydrogen peroxide).

It's important that part A not sit too long before applying part B because sodium hydroxide will darken some tannin-rich woods like cherry and oak. You can also mix the two parts together and apply them at the same time, as long as you do it as quickly as possible after the two parts are mixed. Usually one application is all that's necessary, but another application may be needed to even out the bleaching effect. Some dark woods, like ebony, are not affected by this bleach which is an advantage if you want to bleach a wood that has ebony stringing.

On some woods, particularly walnut, a greenish tinge may appear in some areas if the bleach is not applied evenly. To alleviate this problem, try to apply the bleach evenly and sparingly, just enough to make the wood wet. Do not flood the wood with bleach. Neutralize the alkaline effect of this bleach after the wood is dry by applying a weak acid like vinegar. Use white vinegar mixed one part vinegar to two parts water.

A/B bleach will remove all the natural colour variations present in wood, so use them judiciously. Over-bleached woods will lack tonal variations and depth even if stained afterward. I use them only when matching sun-faded wood, or to provide a neutral base upon which I create a decorative finish like pickled oak or blond mahogany.

When re-creating the fruitwood finish on bleached cherry explained above, I had to hand glaze selective areas during the finishing process to provide some colour variation. A/B bleaches can be used to compensate for heart-wood/sapwood variations, but I prefer to bring



the sapwood in line with the heartwood by hand colouring or spraying the sapwood with a dye stain.

Colour Removal

Chlorine bleaches are best used for removing dye-based stains. The chief advantage of this bleach is that will remove or lighten the dye without affecting the natural colour of the wood.

To use this type of bleach, purchase dry calcium hypochlorite from a swimming pool supplier and mix a saturated solution of the powder in *hot water*. A saturated solution is formed by adding the powder to the water until no more powder will dissolve. The mixture will start to foam a little and loses its effectiveness if stored, so I only make up what I'll use right away.

Apply the solution liberally to the wood and in some cases, the dye will immediately disappear. Other dyes may take a while to bleach and some may only lighten. Wait overnight to determine the full bleaching effect. If the colour hasn't changed after two applications, applying more bleach will be ineffective and you'll need to try an alternate technique.

Chlorine dyes are usually ineffective on pigment based stains. The only way to remove these is by sanding or scraping.

CREATIVE USES FOR BLEACHES

Sometimes bleaching is the first step in certain finishing processes.

In creating certain special effects like blond mahogany, pickling and pearlized finishes bleaching is done to establish a neutral or consistent undertone to the wood surface. Bleaching is also the first step in matching old wood that has changed colour from exposure to light. A/B bleach is used in all the effects.

Blond Mahogany

- Use A/B bleach to remove the natural red from the wood. When dry, sand lightly to knock down the grain then apply a dark mustard coloured pigment stain (like nutmeg or fruitwood) and wipe all the excess off. This produces a light yellow-brown colour that was a popular finish in the forties and early fifties.

Bone

- Apply A/B bleach and when dry, lightly sand. Then apply a white pickling stain or you can make your own from thinned oil paint. A pure white stain will result in a bone white effect that is a little "antiseptic". Addition of a small amount of raw umber tint to the white stain adds a cool, "bone" effect.

Pearlized

- Follow the directions for the Pickling above, but after one coat of clear finish, lay some rags lightly dampened

with an extremely dilute purple alcohol or NGR dye on the surface momentarily. Crumple the rags so that a spotted effect is achieved. The dye may attack some finishes like lacquer so be careful. Seal this colour in with another clear coat of finish then do the same procedure using an extremely dilute red dye. Seal this with clear finish. Water clear lacquers like acrylic or CAB lacquers work best for this effect. Avoid amber coloured lacquers and varnishes.

Matching old wood

Apply A/B bleach and when dry scuff sand. Then apply a dye to establish the final colour of the wood. For sun-faded walnut and mahogany, an amber/honey colour dye will work. For woods that change to a very different colour, like teak, use a light brown dye tinted with a bit of orange.

Ed: From September edition of the Bay Area Woodturners.





Southern

Alf Jordan

was awarded Life Membership by the Sydney Woodturners Inc. during the

June Maxi-day. Alf's wife, Shirley, was present during the day and joined Alf for the presentation.

The certificate read, "In recognition of outstanding service to the Sydney Woodturners Guild and for contributions towards the development of the woodturning craft."

Alf's roles in the establishment of The Cubby House and the founding of the Triton Owners Club were also acknowledged by Frank Williams during the ceremony.



Show and Tell - Embellishments





**Wood and Craft Creations 2008
25 & 26 October 2008**

Southern Region Woodturners will be holding their annual craft show on the weekend of 25 & 26 October 2008,

There will be demonstrations and products for sale during both days by the groups listed below:
 Southern Region, Woodturners Inc
 Triton Owners Club of Oyster Bay Inc
 Sydney Woodcarving group
 Southern Papermakers

Exhibition details are:

Title Wood and Craft Creations 2008
 Venue "Cubby House", Oyster Bay Park,
 Como Road, Oyster Bay
 (opposite Scylla Road)
 Date 25 & 26 October 2008
 Time Saturday, 9.00am to 4.00pm - Sun-
 day 9.00am to 3.00pm
 Admission Free, children accompanying parents
 are welcome
 Access Wheelchair access available

Light refreshments will be available between
 10.00am and 2.00pm at a nominal charge.

Wood & Craft Creations contact for further info
 is: Sandy May (02) 95215810

**Congratulations
Sandy**



**Scenes from
June's
Maxi-day**



Keith Warnock

Ted Macquart

Alan Bourne

Alf Jordan





Wood – eze

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SEPTEMBER 2008 QUIZ ANSWERS

1. It is true that some species of trees include male and female forms. One example from the Sydney region is Black She-oak [*Allocasuarina Littoralis*], conspicuous because of its pine-like needles. Its female flowers are pollinated and fertilised when the wind carries pollen from the male tree. The fruit, a cone about two centimetres long, contains a shiny black seed which is highly prized by black cockatoos.
2. Eve offered Adam fruit from the Tree of Knowledge of Good and Evil. Legend has it that the fruit was an apple but the Bible makes no mention of this.
3. According to *American Woodturner* Clint Eastwood is a woodturner. William H. Macy [*Fargo and Happy, Texas*] has showed his turned bowls on the David Letterman Show. Harrison Ford not only demonstrated his carpentry skills in *Witness* but also worked as a professional carpenter early in his acting career.
4. Wood can "cut" marble if a series of holes are drilled in a line and snug fitting wooden dowels are placed in the holes and watered regularly. The wood expands when wet and eventually this causes the marble to crack along the line of holes.
5. Sir Henry Parkes [1815 to 1895] completed his apprenticeship as a bone and ivory turner in Birmingham, England in the late 1830s. It is likely that he used pole, treadle and possibly ornamental lathes to turn items such as chess pieces, lace bobbins, billiard balls and screw top boxes. He probably turned wood as well as bone and ivory. Turning didn't make him rich – he went bankrupt twice.



HORNSBY DISTRICT WOOD- TURNERS INC

NEWSLETTER AUGUST 2008

(Greg Croker)

Saturday 9th saw a sunny day with 21 of us assembled and welcomed by Lindsay for a day of demonstration amongst the flowering wattles and sunshine.

After a short discussion Lindsay went straight into a short Show & Tell starting with Robert's toolbox.

Rather an exclusive box based on radiata pine, (custom designed to excel for a confirmed woodturner/woodworker), showing contrasting surian wood dovetails a couple of lift out sections etc all varnished and nicely finished to perfection.

Lloyd showed a large and beautiful, say 14 inch, Sydney Blue Gum bowl. Made with vertical sides and approximately 6 inches deep; it was finished nicely with Stylewood.

Martin showed two items, a vase-bowl and a medium sized bowl both made from 'darkish' possibly spalted poplar. This colouring made both pieces quite unique.

John presented a nice jacaranda bowl with a peripheral rim and a Blue Gum bowl about 7 inches in diameter, both good examples.

Finally all the items, mushrooms, coasters, egg cups, memo holders etc produced by Club members to be sent to Norm MacPhee, together with the mushrooms sent by Jim Abbott and Norm were displayed in an array for all to see. (We ended up with 61 items exported on 21/8/2008 so a good effort all round – see photos and attached file).

After a good warming lunch we discussed a few Guild items,

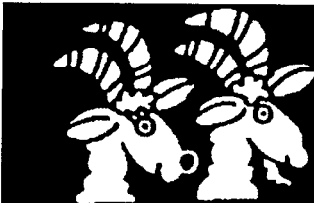
Urgent and necessary - please buy tickets for WoodTurn 2008 ASAP - \$100 see me or BH&E: I have some to buy at this meeting so please bring you money

Buy your WoodTurn Raffle tickets today, 5 for \$5

Pay your fees, if outstanding, today.

Also,

Blue Mountains Woodturners 'SURFACE DECORATION WORKSHOP – turning, carving and beyond'. Get a couple of others to go with you to this function on Saturday 20 September to see our Convenor and oth-



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ers demonstrate from 10 am, see attached dodger and consider car pooling from the Club?

Notice was given of our AGM will be held at our September meeting; need for committee nominations, ideas etc etc.

Today's demonstration was the manufacture of a small footstool with turned legs and its extension to procedures for a wine table production.

Lindsay started with an explanation of the general principles required, followed by the turning of one of the four matching legs.

Discussion of the legs' proportions and the design of the stool's edge boards with rebated (to allow for the fabric seam) and figured edges (made by router or simply using a screw protruding from a wooden block), occupied much of the time prior to assembly.

Assemble to legs and edge boards and glue together, dowels are best used for the assembly rather than mortice and tenon construction. Run interweaved webbing across the base for the cushion to rest on and staple tightly, or use a plywood base with the foam glued to the board. If plywood is used drill a couple of holes in the board to facilitate cushion flexibility.

The cushion is composed of two parts, foam with a finer dacron fibre cover to improve the flexibility/utility. Shape the cushion and dacron prior to topping with the chosen fabric to achieve a tight fit over the cushion and fixing the turned over double layered seams of fabric to the rebated sides with staples. Overlap at the corners will require additional caution with the pleats before fixing to get the best appearance. A deeper rebate into the corners will probably be necessary.

Attach a border around the footstool, hiding the staples and seams etc. which could be leather, ribbon or braid, using hot melt or studs as desired.

It was agreed that the resultant stool was a very worthwhile project for the 'QC Manager' or the home.

A discussion followed on the manufacture of an 18" diameter wine table made entirely of wood. The table's design was discussed in three parts. The table top, the pedestal and the 3 legs.

The table top can be made from maple, cedar or coachwood, cut out on a bandsaw and edge routed, (or turned if an out-board rig is available) and is best coated with nitrocellulose lacquer which is most resistant to marking.

To facilitate attachment to the pedestal glue and screw a wooden baton under the top at right angles to the grain in the table top with a hole drilled to accept a spigot at the top of the turned pedestal.

The pedestal is turned between centres using a template, (from a table of known suitability in order to get an eye-pleasing result) and allowing an area near its base to accept the 3 support legs. The usual care should be taken to ensure success with the between centres turning!

Manufacture of the 3 identical legs with the grain running 'parallel' to the legs, for best utility, using a bandsaw to cut all 3 at once, cleaning-up the edges with a router. Again choose a proven design rather than developing a unique design.

It was suggested that dowels be used to join the legs to the pedestal mainly as this is simpler than mortices and tenons. Adjust the legs to give a level tabletop and then glue.

Join the table and legs to the pedestal using epoxy resin preferably coloured to match the wood.

Two nice projects for homework eh! Otherwise a free choice for Show & Tell on Sat September 13th from 11 am.

Till then.....please keep turning.



Christmas in July 2008

In excess of fifty members and their partners, family, etc assembled at the Toongabbie/Seven Hills RSL club on Sunday 20th July for our get-together over a very nice seafood and roast lunch. It was obvious that members enjoy the op-

portunity to spend some social time together and to introduce their partners.

As you can see from the photos, we all enjoyed the ample nourishment and the opportunity for a chat. There was even time for an after-dinner nap!



Linnwood House Outing 13th July

A cool brisk Sunday morning and the Woodies were at it again, this time at the historic Linnwood house in Guildford, ready to turn rough wood into something useful or otherwise.





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Don Nixon, Tony Marberly, Bob Young and yours truly entertained the masses with turning tops (the spinning type), Christmas trees, (for Christmas in July?) and what ever else crossed our minds.



The Trocadero Rock & Roll Dance Group provided some more nostalgic moments.



Our charity tin did reasonably well with a grand total of \$67.80. Some venues are better than others.

Erich Aldinger

The American Independent's Car display was also held in the Linnwood grounds, representing the car makers Hudson A.M.C., Studebaker, Packard, Willys, and Auburn. I am not a car person, but seeing all those lovely old timers beautifully restored was quite nostalgic for me (showing my age!).





Graduation Class

The members, John Talbot, Ray Sparks, and Matthew Sparks have received their certificates after completing the evening training course in basic woodturning. Another of the group has gone one step further and took up Santa's challenge of turning a wooden ball using only the skew chisel. Here is Allan Eipper showing off his handiwork



What a Week-end or How I got into the Doghouse

It started a few weeks ago with the usual e-mail alert that a tree was coming down in our neighbourhood. After a million phone calls and false starts, Bob Young and I saw the arborist on Friday and told the very obliging fellow the parts of the giant tree that we would like for our purpose.

Luckily for us the home owner let us use her yard to store the wood until we were able to pick it up on Monday,



because we “had” to go to the Timber & Working with Wood Show on Saturday, followed on Sunday by our club Maxi-day, where Glenn Roberts from the Newcastle area was to be our guest demonstrator.



.So, we'll start with the Working with Wood Show. First you had to stand in line and join all the other turners, carvers, joiners, modellers, school kids and hobbyists in a queue, which shows the popularity of the show.



I for one always enjoy winding my way through the halls and exhibits, the myriad of stalls and items on offer or just to dream about.

My wife threatened to cut up my credit cards if I spent too much. Well I didn't go overboard, only bought the essentials — a new bowl gouge, some polishes, sand paper, etc., etc. (So I still have my cards) .

In Hall 2, one can see how skilled and talented the “Woody” people really are. Our Guild, the Sydney Woodturners Guild, had again a great stand with some very good turners demonstrating. Among them were our friend the ubiquitous Bruce Leadbeater, By Hand & Eye editor Bill Shean and our own Bob Hodge (“Santa”).



Richard Raffan always seemed to attract a full house to his sessions. Some of the exhibits in Hall 2 are absolutely mind boggling. How clever some people are!



Now to our Maxi-day. Ever since I saw Glenn Roberts at the Blue Mountains Challenge last year, I've been looking forward for him coming to do a demo at our club. Glenn is certainly not the conventional turner, but boy is he full of good ideas of how to approach turning from a different angle. His platters are a work of art, not the usual dust collectors most of us produce.



Glenn is a fountain of information on tools and gadgets and various methods of embellishment of turned or sculptured pieces. After lunch, he conducted the Show and Tell session and then promptly carried on with his demonstration. He could have had us there till tea time, that's how good he is. I have not seen the lads so interested since we had Guilio Marcolongo.

PS: After lunch, Neil Guthrie presented a photo (signed by many members) of her husband Kenneth Rock ("Rocky") to his widow Karen. It is a picture of him standing next to his famous turned lighthouse. Karen misses him very much, and so do we all!



It's Monday morning. Chain saw, trailer hooked up, off to cut the camphor laurel pieces to liftable sizes.

I was first on the scene and when I saw what the arborist guy had left us, I nearly had a heart attack.



Some logs were taller than some members.



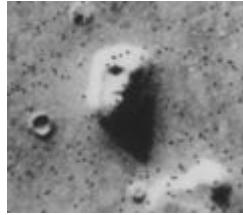
But the "cavalry" arrived, and in no time we have four chainsaws going, from 9am till 3pm. I was surprised that the neighbours didn't call the cops because of the racket we were making.

I'd better get down to my lathe and start turning a "peace offering" in order to get out of the Doghouse.
Erich Aldinger



A SLIGHT CASE OF PAREIDOLIA

Have you ever been lying on the beach or on the grass and noticed some strange shapes becoming apparent in the clouds, perhaps a face or an animal. Some people claim to be able to see such unusual things as this human face formed by the shadows in this satellite photo the surface of Mars.



The term pareidolia describes a psychological phenomenon involving a vague and random [stimulus](#) (often an image or sound) being perceived as significant. Common examples include images of animals or faces in clouds and the [man in the moon](#).

It is not uncommon for these things to occur, it's just that most of the time we just don't notice them.

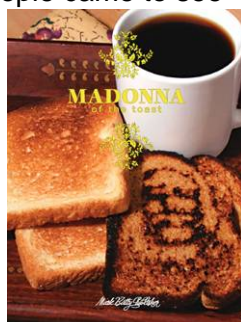


For instance, how many of us would have driven straight over this puddle without recognising our homeland (including Tasmania, would you believe)?

There have been many instances of perceptions of religious imagery and themes, especially the faces of religious figures, in ordinary phenomena. Many involve images of Jesus, the [Virgin Mary](#), or the word [Allah](#).

In 1978, a New Mexican woman found that the burn marks on a [tortilla](#) she had made appeared similar to Jesus Christ's face. Thousands of people came to see the framed tortilla.

The recent publicity surrounding sightings of religious figures and other surprising images in ordinary objects, combined with the growing popularity of online auctions, has spawned a market for such items



on [eBay](#). One famous instance was a famous grilled cheese sandwich.

This decade-old toasted cheese sandwich said to bear an image of the Virgin Mary has sold on the eBay auction website for \$28,000.



Some of these things are pretty vague and you seem to need a well developed imagination to see them. Take this cinnamon bun for example which purports to show the head of the saintly Mother Teresa

I think that as a youngster Bob Young, like most of us, liked to watch the TV cartoons, and his favourite must have been Rocky and Bullwinkle and Friends.

Bob Hodge just happened to notice the moose. This moose Bullwinkle has come back into Bob's life by suddenly appearing in the wood pattern on the bottom of one his bowls turned from red gum burl.



Anyhow, I have photographed Bob's pareidolia for posterity so here it is. I was thinking about submitting it to an auction on eBay but I suspect some little old lady may have got hold of it at the Stitches & Craft Show. Won't she get a shock when she turns it over and examines the underside.



**Bi-monthly Guild Meeting
Southern Highlands Woodies 23rd August**

Beautiful but rather chilly Bowral was the host of the August bi-monthly Guild meeting. Their club house is somewhat hidden in a retirement village and it took us visitors from the big smoke a little while to find it, but find it we did.

The SHW-turners meet every Friday from 9am till lunch-time. Yesterday's meeting went from about 9.30 to well into the afternoon, as everyone was enthralled by the two demonstrators Bill Shean and John Harris.



The booked demonstrator was Mike Cassidy who couldn't make it, which put Bill and John on the spot at the last minute with the objective to entertain the spectators with their skills. And they did a fabulous job!



Bill demonstrated small bowls with both inside lids and outside lids options and gave details of the finer points of well-fitted lids.

After an interlude of lunch, John Harris showed us how to turn the very complicated form of knitting needles!!!!

Bill came back on the lathe demonstrating how to tackle reproducing multiple forms, such as stool legs etc. without a copying device.

John returned, after we all had a nice cuppa, with a square edged winged bowl, starting with a lump of obviously square wood and truly showed his skills with the various chisels. His skills in this area gained him the SHWG Excellence Award for 2008, making him the inaugural winner.



Both Bill and John did an excellent Job and we should keep them in mind for our maxi-day demonstrators list.

The SHWoodies are certainly an active bunch, organising a trip

to Bungendore and Canberra, displaying their "Treasures in Timber" at the Moss Vale Council Chambers, and in November they take part in the Bowral Art Trail, where their hall becomes one of the artist's stations.

Amongst the visitors from various clubs; Menai, Southern and Western Sydney, the Macarthur lads had Sam Shakouri along with one of his segmented masterpieces.

Sam explained to the utterly fascinated audience how he made the 288 segmented pieces, 24 rings each with 12 pieces and mind-boggling degrees into his twisted doughnut shape.



Never mind the various jigs he had to make to turn and finish the piece. A true masterpiece!

To meet people like Sam makes it worth while to go to these bi-monthly meetings.

Erich Aldinger

Stitches & Craft Show

This show was held at the Rosehill Gardens facility from 20th till the 24th August. It was arguably the most successful show that our club has participated in. From 10 in the morning till about 3 each afternoon, there was a continual stream of visitors many of whom displayed a lot of interest in our stand.

These was a good representation of our membership present over the five days including Ron Devine, Rohan McCardell, Bob Young, Manny Farrugia, Neil Guthrie, Terry Boddy, Eddie Catford, John Malysiak, Claudio Sandoval, Sid Churchward, Don Nixon, Gary Hansell and Rob Buckwell.





The demonstrators were kept busy turning more small bowls for charity as the supply we had prepared previously was fast being sold.



Ron Devine reports that at one stage as soon as you'd put a completed bowl down on the bench, someone would buy it. These charity bowls which sell for \$5 form our major effort for charity and we sold more over this show than we did for all of last year. Every day we also sold between 50 and 70 containers of camphor laurel shavings.

I have never seen so many senior citizens in the one place before. Mostly women, they certainly are active in the arts and crafts area and take advantage of this great opportunity to see all the stuff in the one place.



George Wells' presented some beautifully turned little stools for our charity sale and these were snapped up by some of these little old ladies. I don't imagine many people these days have need of a milking stool for old Daisy, but it appears that the TV show "SuperNanny" is a favourite and these stools were destined for the "Naughty Corner", so look out and behave yourselves as old Granny has got your number.

We raised \$1,474 for our charity at the Stitches & Crafts Show. Good work everyone.



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NOVA 1624-44 Wood Lathe
Portable & Compact, this new Nova 1624 has the ability to last a turner a lifetime!! With a swivel head, reversible motor and a better speed range, 8 speeds—178rpm to 3000rpm, this lathe is perfect for any level of turner. The Nova 1624 has more power, lower speeds and the capacity to handle bowls up to 29". This is the only lathe you will ever need to own. Standard Equipment: Cast Iron and box section metal stand, 1.5 horse power motor, 2mt spur drive, 2mt live centre & a 80mm face plate.

COMING SOON!





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Sydney Northern Beaches

July Meeting

Following the success of the Pot Pourri Bowl challenge and the Rolling Pin Challenge, the great Massage Roller challenge attracted many entries – from the ridiculous to the sublime. President Jack was the outright winner with his very creative presentation of the spiked ball on a chain, rolling balls studded with needles, and a good old fashioned Rack where Superman was enjoying a stretch. In the accompanying photo

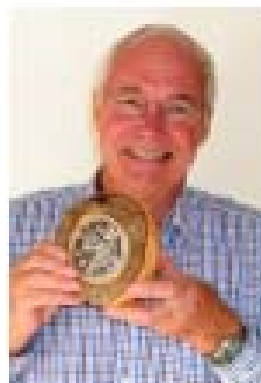
you will see that Aaron exhibited a trait we have not seen before.



Enjoy it Aaron?

Barry Child was runner up with his offering of a two wheeled job with one smooth tyre and one tractor tyre. Meg was more traditional and there were other serious and not so serious entries from Owen, Jim, Aaron, Gorgi and Gary. Well done chaps. The Challenge next month is “something from outer space”. Show and Tell was down a bit on the past two months – perhaps too many spent all their creative juices on the challenge. Never-the-less, quality was excellent.

Norm McArthur showed us his infallible method for determining the depth of a bowl. You drill a hole to the desired depth and then turn it down “just a little bit further”. However, all is not

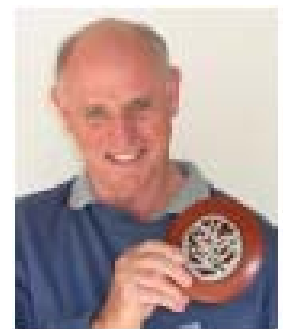


then lost. Bote Cote Resin provides the solution. Impregnated with the appropriate sawdust it makes a fine job of repair. Bote Cote is a two part resin which requires very precise measuring of the components. Norm has found an electronic scale which costs less than \$20 which weighs ingredients to an accuracy of 0.1 gm. It worked very well on his white coolabah burl shallow bowl.



Gordon McKenzie is a virgin S&T participant. He showed us how to make a couple of Rosewood sugar scoops. Go Gordon! Meg Webster has been treasuring a very old, and hard, block of W.A. Jarrah, wondering what to do with it. Anyone who has tried to turn old Jarrah will know how hard it is but, as usual, Meg persevered and transformed it into a chunky bowl, finished with Danish Oil – up to her usual standard of course. Jim Vatiliotis – another open segmented vase, but this time he punched the clock and it took 35 hours to make.

Owen Holden turned a traditional pot pourri out of Rosewood, finished with EEE.



Nice work Owen.

Paul Johnson-Walker had a different idea with his turned jacarandah pot-pourri with a natural edge top.



Tom English, working with his favourite timber, Radiata Pine, made three clocks – one natural, the other two finished with Walnut and Rosewood



“prooftint” stain. The stain is not new but Feast Watson has now come up with a “Prooftint Sealer” specifically designed for pine. It was very difficult to tell that the two coloured versions were not the real deal. The process requires at least 8 hours drying time between sealer and stain.

Barry Brown, saddled with a requirement for 10 mushroom stools as a prop for his daughter's dance school end of year Mad Hatters Party, came up with a solution which did not involve one bit of turning (sooner or later we will see if Barry really can turn a piece of wood). The base of the stool was a piece of 100mm PVC pipe. The seat was a cheap cushion partly stuffed into the top and stapled to keep it in place, the whole covered with a ladybird pattern red and orange cloth – very effective.

Aaron Ehrlich's granddaughter did not believe that pigs could fly – until Aaron showed her how – see photo.



The highlight of the meeting on Sunday was the demo by our own Ken Cooper who initiated us into the Science of Sharpening.

Ken learnt his trade in the traditional

way and has had over 25 years of practice since. He brought with him a collection of oilstones, waterstones, diamond lap stones and a fund of knowledge on how each should be cared for and used.

To begin with he stressed the importance of flattening the surface of any stones used for grinding tools. The surface of grinding stones becomes hollowed over time and this is not a good thing because it tends to cut back the “wings” of a tool while leaving the centre untouched.

Flattening the surface of an oilstone requires only three readily available things – a sheet of glass, some (Clareville) sand and a bottle of kero. Sprinkle the sand on the glass, add a few drops of kero, grab the stone and start grinding away. It is amazing how quickly the dips and hollows disappear. Ken favours Aluminium Oxide oilstones over Silicon Carbide.

Other types of stones can be flattened using carborundum (wet and dry) paper glued to a sheet of glass. Ken likes glass because it is always dead straight.

If you want comprehensive instruction on sharpening, Ken recommends-

Mike Darlow's DVD “Sharpening Woodturning Tools” and

Leonard Lee's book – “The Complete Guild to Sharpening”

Mike Darlow's DVD includes templates which makes setting up your grinder to the correct angle a snack.

Keeping the grinding wheel in good condition is as important as keeping your oilstone flat. Obviously, a grooved or otherwise out of shape grinding wheel is unlikely to give you a good result. You can use a diamond



point dresser, a star wheel, teeth broken off an old concrete saw blade, or just a 4" diamond angle grinder disk to true up your wheel.

Ken then proceeded to sharpen a set of woodturning tools, plane irons, chisels and a forstener bit. With all his experience Ken can accurately grind



freehand but to lesser mortals there is a range of aids available e.g. Gorgi's grinding jig, a fairly elaborate holder for chisels and plane irons with micro adjustments etc. Ken stressed that honing the inside of a tools is as important as honing the bevel edge. A tool "off the grinder" magnified, shows a saw tooth edge which can be removed by honing.

In the case of the Cabinet Makers Scraper, the sides and edge must be "lapped" i.e. flat and at right angles before being drawn through a "ticketing" jig or against a burnishing rod to create a fine burr on each edge.

With a chisel, "lap" the face on a fine stone to take out any machining marks. When grinding on an oilstone, lock your elbows against your body and rock you whole body backwards and forwards so that the plane angle does not change. Rock without the Roll.

To sharpen a Forstener bit, use a diamond lap tool on the flat inside face only.

For the final hone, you might like to try a piece of leather glued to a block, impregnated with grinding powder (sticks available in 5 grades from Mitre 10 for under \$10)

Thank you Ken for an outstanding presentation. I am sure there will be

pressure on our librarian to obtain copies of both publications mentioned.

Finally, the raffle was won by "lucky" Gary Cox, second prize to Rupert Linn. Thank you for your support. Thanks also to Marj and Lionel and Jack for their culinary efforts without which I am sure we would not have the turnout that we enjoy.

August Meeting

How many of you know that Santa has a gaggle of elves working for him at Narrabeen? Well here they are, hard at work. The product of their labour is distributed to places like Stewart House, The Manly Warringah womens' refuge, etc.





Then we have Ted Goodman, a good man to have when you want a special project done like this training aid for Early Ed. They were quoted a price to make this apparatus



by a professional organisation which was way beyond their budget; so they turned to us and Ted took up the challenge. Great work Ted. Our meeting on 17th August was attended by only 26 members. Was it too nice a day or were the absentees afraid they might be put in for a job at the AGM next month? You won't escape you know. The Clubs finances are in good shape according to Treasurer Barry. Working Capital is adequate. We have received some extra income from a couple of special jobs – boxed pen sets for a section of the Education Dept (thanks to Rupert, Jack and Floyd), and a house name by Bruce and Norm. Thanks fellas. That went close to covering the cost of our dust extraction system to date. Vic reminded members that Woodturn 2008 will be on October 11-12. Tickets are available from him for \$100. If you don't want to go for the 2 days, why not share a ticket with someone else. It is terrific value. Bruce and Ted have been busy on the garden, which looks a picture. The dry weather means that watering at frequent intervals is needed. Jim wants to improve the gallery section of the website and asks that each member lets him have a picture of one of their best turnings. The "shop" has received an offer from Ubeaut polishes for Shellawax Cream (seconds) at a price too good to refuse. This batch did not receive the required amount of Turpentine apparently. We are assured it performs as well as the

"real" thing. Half of it is gone already. The Raffle was won by new member Alan Olander (lucky sod!) and second prize went to – you will never guess – Barry Child.

SHOW AND TELL- the project for this meeting was "something from outer space", and what a great response we got- everything from little green men in their flying saucers looking for love, to a space station. Well done all, there are a couple of photos following. Barry Grainger's long and involved story about his Man-to-Mars mission and the BBSS spacecraft and hot air landing balloon with air supplied by politicians, and advertising space down its sides, had everyone enthralled. Next month's challenge will be to turn "something with multiple centres". Good luck, and let's see some more interesting items.

June has made a number of earring stands in the shape of ladies with interesting hats, as Vic said "very nice actually".



Floyd showed a salad bowl with a rough edge and he explained about the two nails he found in the camphor laurel log he used.

Peter went to some trouble to put the hole in this bowl – adds to the value. He also showed us a





small bowl under construction – using a glue chuck. This bowl was badly affected by spalting and Peter has been using his favourite Durobond sanding sealer to hold it together while he turns. It works well – use a few coats.

Jack has been treasuring a piece of London Plane tree cut down at the Melbourne Cricket Ground in 1990. He has used it to make a really nice clock. We don't have a photo of that but take a look at his space station.

Gary, with his Arbor-tek, and **without any help from his friends** at his very first attempt, has produced a deep red gum burl bowl. Should make you a fortune Gary.



Prospective member Peter Wicking walked in with a couple of bowls under his arm and immediately



found himself on the podium, with his sponsor Ian.

The lidded bowl in his right hand is Cyprus Pine . Ian still had his space ob-

ject in his hand – a truly spiky sputnik. Needless to say, before the day ended we had Peter signed up.

As usual. The most un-usual item was submitted by Aaron, a dual purpose peace pipe fitted with a tomahawk head (could come in useful in Gorgia). The Peace Pipe is, of course, self igniting. Aaron said that these were sold by the early Americans to the Red Indians.

Seems feasible; they are still selling the same things today – weapons of Peace. The other object he is displaying is a very unsteady Green Man dismounting from his flying saucer. Well, would you be a bit unsteady if you came from outer space?



And this is a photo of Barry C. and his flying saucer (and cup).



DEMO OF THE DAY

– Was Barry Brown . His experience at Meadowbank T.A.F.E. in Shipwright and Boat Building made him a perfect person to give us an insight into model boat making.

Barry first posed two questions (a) what is the difference between a ship and a boat? And (b) why does a steel ship float?

There were many and varied opinions from the floor but the winner of the first



question was Gary who stood with his dictionary and read out the answer. Meg was judged the winner of the second question with her answer



about Archimedes Principle and water displacement. Each was given a valuable boat model as a prize. This bit of fun lead Barry into his demonstration and explanation of boat design and model making.

To a very attentive audience and using various models and plans, Barry explained the princi-



ples of buoyancy, water displacement, stability, propulsion, centre of gravity and centre of motion, all of which lead to shape of performance.

He explained the importance of model making, and half model making in the construction of a full-size vessel and explained plans and how they worked and moved into basic model making, demonstrating with the half model he had started before-



hand by glueing sections cut to the shapes from the waterline plan, which are the horizontal sections. He then explained how forms were made of the cross-sections which are used to shape the hull using a dovetail saw, chisels, spoke shaves, plane etc. Two section moulds were fitted and all got a good idea how this was achieved.

To go from the rough form to the finished item takes many hours of precise hand and eye work. Barry had spent about 20 hours getting to the stage above, but it's fun to play with boats. He undertook to

bring the finished model to some future meeting. Many thanks Barry. And many thanks too to Robert Cole who wrote most of this newsletter,



and to Marj, Jack and Lionel for their culinary and organisational skills. Paul, of course, took the photos. PS. John Taylor recommends J.Wells Importers – 13 Lillihina St. Cromer Ph 99811151 (by appointment) for cheap clocks. Website www.makeaclock.com



Southern Highlands Woodies

June 2008 Meeting

In John Powell's absence, off on another long excursion to Tasmania with Faye, Peter Herbert acted as convenor.

As well as our normal 24 members, we had Frank Hicks in attendance together with a few Macarthur colleagues. We also had a potential junior member, David ??, with his dad who stayed to the very end and showed interest in everything. The fact that he managed to go home with a hat full of spinning tops was an added treat.

Peter touched on all the future events that we have coming up, including the Treasure in Timber exhibition, the Arts Trail in November, Mike Cassidy and the Guild meeting in August and Andrew Gittoes in July.

He also announced the rules for voting and judging of our Excellence Award for which all members would be issued a voting form. While a count of the forms would be done today, the winner would not be an-

nounced until the opening of Treasure in Timber sat the Moss Vale Council Chambers

Caps: John Harris mentioned that there is now a complete list of available clothing in the Notice Board. Prices etc.

Art Trail: This will be our next big event for 2008 after the Treasures in Timber Exhibition. It will happen on the weekend of 1/2 November. Our hall will be one of the artist's stations that people will visit as they move from studio to studion on the trail. We will need our best pieces on display. We will have a lathe operating. Need volunteers, pieces to display and a need to clean the hall before the weekend.

Treasurer: Ian Pye advised that we are currently collecting annual subscriptions and most seem to be coming in. We still have a few Equipment Levies not paid. See list on Board. Have \$2,981 in funds. Bunning exercise will lift funds a little.

Excellence Award

This was the day on which we displayed all those pieces that had been nominated throughout the year





for the Excellence Award. All members had an opportunity to vote for the preferred piece. Which was a problem for those guys who had more than 1 piece in the selection, they had to pick one to give their vote to. Every one commented on how good the display was, and the quality of work shown. It made selecting your preferred piece a difficult one, and many

members expressed a desire to vote for more than 1 piece.

The previous page and the following images are of the pieces nominated :





Bunnings July 5th

We had our first experience of the Bunnings B-B-Q on the 5th of July, the Saturday following our June meeting.

We had plenty of members present, either selling sausages, or taking the money or selling raffle tickets. Bill S and Jim P did some turning on the Jet lathe and we had a small display of our work

A number of people took one of our brochures, so we might see a new member or two from it. Ian Pye will tell us exactly how much we made from it, but probably enough for half a variable speed unit. We have been asked if we will do it next quarter, so that might well give us the rest of the money needed for a unit.

Some photos of the day follow:



July Meeting

John Powell got the meeting off to an immediate start by introducing Andrew Gittoes, professional from Goulburn.

We started off with 15 members and 2 guests but we gradually managed to reach 21 members and 2 guests.

We continued through the morning with Andrew, then had lunch and then moved onto the business section of the meeting.

In the business section we covered:

Art Trail: This will be our next big event for 2008 after the Treasures in Timber Exhibition. It will happen on the weekend of 1/2 November. Our hall will be one of the artist's stations that people will visit as they move from studio to studio on the trail. We will need our best pieces on display. We will have a lathe operating. Need volunteers, pieces to display and a need to clean the hall before the weekend.

Treasurer: Ian Pye advised that we are currently collecting annual subscriptions and most seem to be coming in. We still have a few Equipment Levies not paid. See list on Board. Have \$2,800 in funds. Bunning exercise lifted our funds a little.

Foyer Exhibition: John invited all members to attend the opening of our exhibition in the Moss Vale Council Foyer on Monday 29th at 5.00pm. The presentation of the Excellence Award will also occur at that time.

Following the business section, we moved back to Andrew's demonstration.

Andrew Gittoes

Andrew started off by showing a series of slides of his past work and discussing his approach to design and production of his work. He likes to develop a 'series' of works and keep successive piece moving along the development line until he cannot see how he can take it any further. Once he reaches that point, he does not produce any more in that series. He hates seeing a turner producing the same bowl that he produce 15 years ago.

He likes classic enclosed forms onto which he heavily carves or reshapes the piece after it has come off the lathe. He primarily uses hand rather than power tools for his carving. And he loves curves so hates having to put a flat bottom on a piece so may use balls or feet etc for stability.



His best quote of the day was:

“Draw it ,without thinking how you will make it”

“Once Drawn, then work out how to make it”.

He made a jarrah bowl which he then textured with a Arbortech blade on an angle grinder. He did not try to do the texturing precisely or exactly, but roughly to complement the rough and rustic look that jarrah burl has.



He then made a box and showed us how to make interesting and quirky finials. And finally some interesting and useful pieces from slim stock such as a butter knife and a spatula.



We'll certainly want him back.

Some of his work is at right and above.

Excellence Award

On Monday afternoon, 28th July, approx 10 members and a number of our spouses assembled in the foyer of the Moss Vale Council chambers for the official opening of our 'Treasures in Timber ' exhibition in the foyer display case. This was done by Gordon Lewis, Wingecarribee Shire Mayor.

In addition, he announced and made the presentation of the inaugural winner of the SHWG Excellence Award. For 2008, the deservedly recipient was John Harris for his hand-carved fluted bowl in camphor laurel.

The display is an excellent representation of the work and skill of the members of SHWG. It shows how much we have come on in recent years. Gordon Lewis was interviewed on radio a few days later and really gave us a huge praising and he encouraged every Shire member to go and see the display.

If you have not seen it yet, it will be in place for an extra week and now will not be coming out until Friday 5th of September. Following are some photos of the display and of John's presentation:





David Prattice: Blackwood bowls



Bob Miller: three bowls in lemon wood



Max Donato: Bowl and multi-candle candle holder



Fred S: jarrah bowl

Bruce Everett & Bill Shean: Collaborative effort in camphor laurel

Paul Crossman's little mice



Bill Shean: osage orange bowl, lidded bowls in huon pine and rosewood



Guild Meetings
Guides Hall, Waldron Rd,
Chester Hill

**Bankstown Region
Woodturners Inc.**
Guides Hall, Waldron Rd,
Chester Hill

**Eastern Region Woodturners
Inc.**
Unit 6, 14 Anderson St,
Banksmeadow

	Commit-tee	General	
Jan	28	-	
Feb	25	24	Western
Mar	31	-	
Apr	28	19	Southern
May	26	-	
Jun	30	29	M'arthur
Jul	28	-	
Aug	25	23	Sth H'lands
Sep	29	-	
Oct	27	27 AGM	
Nov	24	2	
Dec	TBA	-	

All Meetings: 1830-Finish

	Saturday	Tuesday
Jan	5	8
Feb	2	12
Mar	1	11
Apr	5	8
May	3	13
Jun	7	10
Jul	5	8
Aug	2	12
Sep	6	9
Oct	4	14
Nov	1	11
Dec	6	9

Saturdays: 0800-1600

Tuesday: 1800-2100

Convenor: Kevin Santwyk 9644-8366

	Sunday
Jan	-
Feb	2
Mar	2
Apr	6
May	4
Jun	1
Jul	6
Aug	3
Sep	4
Oct	5
Nov	2
Dec	7

Sundays: 1000-1530

Convenor: Joe Brueck 9356-3577

Hornsby District Woodturners Inc.
1 Shoplands Rd, Annangrove

**Menai Region
Woodturners Inc.**
Menai High School, Gerald Rd,
Illawong

Southern Highlands Woodies Inc.
Harbison Care Village, Moss Vale Road,
Burradoo

	Maxi-Days
Jan	-
Feb	9
Mar	8
Apr	12
May	10
Jun	7
Jul	12
Aug	9
Sep	13
Oct	11
Nov	8
Dec	TBA

Saturdays: 1100 - 1630

Convenor: Lindsay Skinner 9679-1055

Jan	20th
Feb	12th
Mar	11th
Apr	1st
May	6th
Jun	10th
Jul	29th
Aug	19th
Sep	9th
Oct	21st
Nov	11th
Dec	9th

Tuesdays: 1800 to finish

Convenor: Stewart Todd 9541-4050

	Sat	Wed	Fri
Jan	26	9,16,23,30	11,18,25
Feb	23	6,13,20,27	1,8,15,22,29
Mar	22	5,12,19,26	7,14,21,28
Apr	26	2,9,16,23,30	4,11,18,25
May	24	7,14,21,28	2,9,16,23,30
Jun	28	4,11,18,25	6,13,20,27
Jul	26	2,9,16,23,30	4,11,18,25
Aug	23	6,13,20,27	1,8,15,22,29
Sep	27	3,10,17,24	5,12,19,26
Oct	25	1,8,15,22,29	3,10,17,24,31
Nov	22	5,12,19,26	7,14,21,28
Dec	13	3,10,17	5,12,19

Saturdays: 1000 to 1600

Wednesdays and Fridays: 0930 to 1230
(Please call for Wed / Fri to confirm meeting)

Convenor: John Powell: 02 4871 2714



Southern Region Woodturners Inc.

Cubbyhouse, Como road, Oyster Bay. Opposite Scylla road

	Wed Mini Day	Wed Mini Nite	Wor-Shop Mtg	Sat Max Day	Thurs Mini Day	Tues Friend-ship Day
Jan	-	9	14	19	24	22
Feb	6	13	11	16	21	26
Mar	5	12	10	15	20	25
Apr	2	9	14	19	24	22
May	7	14	12	17	22	27
Jun	4	11	17	21	26	24
Jul	2	9	14	19	24	22
Aug	6	13	11	16*	21	26
Sep	3	10	15	20	25	23
Oct	1	8	13	18	23	28
Nov	5	12	10	15	20	25
Dec	3	10	15	20	-	-

Maxi-Day: 3rd Saturday, 9.00am till 3.00pm. Cost \$6.00

Mini-Days: Both 9.00am till 3.00pm. Cost \$3.00

Mini-Nite: 6.00pm till 10.00pm. Cost \$3.00

Friendship Days: 9.00am till 2.00pm. Cost: Free Day

Contact: Frank Williams-9587 1396 or Ken McEwen- 9528 7571.

Sydney Northern Beaches

Woodturners Inc.

Narrabeen RSL Club, Nareen Pde, North Narrabeen

	Sunday	Tues W'shop	Fri W'shop
Jan	-	22,29	25
Feb	17	5,12,19,26	1,8,15,22,29
Mar	16	4,11,18,25	7,14,21,28
Apr	20	1,8,15,22,29	4,11,18,25
May	18	6,13,20,27	2,9,16,23,30
Jun	15	3,10,17,24	6,13,20,27
Jul	20	1,8,15,22,29	4,11,18,25
Aug	17	5,12,19,26	1,8,15,22,29
Sep	21	2,9,16,23,30	5,12,19,26
Oct	19	7,14,21,28	3,10,17,24,31
Nov	16	4,11,18,25	7,14,21,28
Dec	14	2,9,16	5,12,19

Sunday: 0900-1400

Workshops: 0900-1200

Contact: Jack Butler 9999 4290

Sydney Woodturners Guild

Macarthur Region Inc.

	Maxi Day	Mini Day
Jan	20	-
Feb	24	13
Mar	30	12
Apr	27	9
May	25	14
Jun	29	11
Jul	27	9
Aug	31	10
Sep	28	10
Oct	26	8
Nov	30	12
Dec	-	-

Sunday: 0945 - 1500

Mini Day: 1100 - 1430 48 Engesta Ave, South Camden

Contact: Clive Hales 02 4653 1070

Western Sydney Woodturners Inc.

Twin Gums Retreat, cnr Northcott Rd and Diane Dr, Lalor Park

	Tues	Wed	Fri	Sunday
Jan	8,15,22,29	9,16,23,30	11,18,25	20
Feb	5,12,19,26	6,13,20,27	1,8,15,22,29	17
Mar	4,11,18,25	5,12,19,26	7,14,21,28	16
Apr	1,8,15,22,29	2,9,16,23,30	4,11,18	20
May	6,13,20,27	7,14,21,28	2,9,16,23,30	18
Jun	3,10,17,24	4,11,18,25	6,13,20,27	15
Jul	1,8,15,22,29	2,9,16,23,30	4,11,18,25	20
Aug	5,12,19,26	6,13,20,27	1,8,15,22,29	17
Sep	2,9,16,23,30	3,10,17,24	5,12,19,26	21
Oct	7,14,21,28	1,8,15,22,29	3,10,17,24,31	19
Nov	4,11,18,25	5,12,19,26	7,14,21,28	16
Dec	2,9,16	3,10,17	5,12,19	21

Tues & Weds: 0930 - 1530

Fri: 1900 - 2130

Contact: Bob Jarvis 9622 2741



SYDNEY WOODTURNERS GUILD Inc

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Indicates Regional Representative for respective region

On the web!!

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