

BY HAND AND EYE

The official newsletter of the Sydney Woodturners Guild Inc.

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BH & E will be Friday 11th November 2011 Edited by Scott Rollo

HEADLINES

Ergonomics & Turning

Sam's Segmented Musings

Inlay Turning tutorial

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Views expressed by contributors are not necessarily those of the guild

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I recently got a new tablet computer for my birthday and I can honestly say it's one of the best presents I ever received from my family. It is a computer with a touch screen that is about the size of a piece of A4 paper and about 1\2" thick. It does E-Mail, can surf the net and can run games, write documents and run a whole slew of cool applications that are truly amazing! All of this in a package that weighs about the same a hardcover novel...impressive eh?

Most of you will be saying...what's a tablet? Apart from something that you swallow it is a form of computer where everything is built in to a very thin "all in one" computer with a touch screen instead of a mouse. Many of you would have heard of an iPad, this is a tablet form of computer.

Why do I bring this up? A colleague who works with me who has embraced new technology, saw my tablet and went out and bought one for herself. After I assisted her in setting it up and showing her some tips and tricks and she is constantly amazed just how technology has advanced so quickly. It was what she said next that got me thinking..."my parents just wouldn't believe that something exists like this that could do all these things..." Well having talked to members in the guild I can tell you that there is many of you out there who have never even heard or seen email, the internet or many of the new technologies to make life easier for everyone.

Just think how technology has crept into our everyday lives....Think back a generation to a time when we washed dishes by hand because there was no dishwasher, where the phone had a cord attached to it and you sat in the kitchen, where you had one TV and it sat in the lounge room and you all watched it. Now there's 5 TV's, 4 cordless phones and the kids whinge when you ask them to load the dishwasher...

Once upon a time you had a few power tools and they were a quality brand that you bought for the majority of your life and if it broke, you took it to a man who possessed the skills to repair it. With the advance in manufacturing technology we now get tools that work like they used to, only now when it stops working, we throw it in the bin!

So while new technology has made our lives so much more rewarding and sophisticated, it can certainly make many of us yearn for a simpler time when it didn't seem so damn complicated.....

Not everyone wants to live in this technological age – there are many in the guild who have never used, nor want to use a computer. If that's you and you're cool with that...happy days. But.....

You are missing out on so much...In my humble opinion, the trick is to embrace technology enough to suit what you need to get out of it. If that means you want to learn to "text" the grandkids, or to "facebook" with a friend overseas or just learn to email, seek out the people in your club that are good with computers. There is a staggering amount of information available to the turner on the internet, from the various turning organization powerhouses through to individual skilled turners. We live in an advanced time where the tools are all there to take full advantage of the technology available but we have got to want to take that step to grasp it. There are computer classes available in local communities to assist you if you want to go down that road, but in all likelihood, you are probably better off with a family member to show you. Either way, isn't it time you jumped on to that magical "superhighway" called the internet? You will never look back once you do!

Ergonomics Overview:

Woodturning is very addictive and one thing is for sure, we're all addicts! Most of us will use any excuse we can think of to get some more time in front of the lathe. If you turn as a hobby, lots of time in front of the lathe can present its own unique set of challenges if you're not used to turning for extended periods of time. As a production turner, I turn up to twelve hours per day or more and even though I'm used to this routine, I'm always looking for ways to reduce the amount of stress on my body.



When using a hollowing system with a captured boring bar, all of the stress of hollowing is transferred to the lathe and tool rest.

If you are woodturning for pleasure and you over do it one weekend, you've got all week long to rest up and feel better before you're in your studio again. When you turn professionally and you over do it, you wake up the next morning still sore and aching and you've got another twelve-hour (or longer) day ahead of you. Taking time off to rest up means you're not getting paid and that usually means that if you're breathing, you're going to be turning.

When I was demonstrating all across the country for The Woodworking Shows, I always met a few turners at every show that told me they were having problems with turners elbow (tendonitis), a sore back or neck, leg problems or grip/hand problems from turning for extended periods of time at their lathe. Most of these turners turned as much as they could on the weekends, and occasionally during the week if possible.

Some told me that they had to give up on woodturning for a few weeks because of tendonitis, or some other repetitive stress problem. Since I turn professionally, they always wanted to know what I did to keep myself healthy and able to turn every day. Here are a few things I've found through the years that have really helped me to turn without the problems that I hear many others turners occasionally suffer from when woodturning for extended periods of time at their lathe.

Woodturning Ergonomics: General Warm Up and Stretching

One of the things that has really helped me through the years is to do a short warm up and stretching routine before woodturning or chainsawing. This gets the blood flowing and gives a light stretch to my arms, hands, legs, neck and back. If you just roll out of bed one morning and go turn for several

hours, or start cutting logs all day, you're probably going to have lots of time to reconsider your actions over the next few days.

This is especially true of you're doing a lot of heavy lifting or chainsawing. Like every other physical activity or sport, you should always warm up and do some stretching exercises before you begin woodturning, or doing any of the supporting activities that woodturning requires. I vary my warm ups and stretching exercises depending on what I'm going to be doing that day. If you need some ideas for warm ups or stretching, lots of sites on the Internet can help you and give you the proper routines.

Woodturning Ergonomics: Oh, My Aching Back

When I first opened my studio many years ago, I was turning on a Woodfast long bed lathe. During the first month of use, I found out that the spindle height was almost 2" too low for me. This caused me to stoop over a bit when turning (not a lot mind you, but enough to cause me problems) and I ended up with a sore back most days. In all the rush to get my studio up and running, I neglected to make sure the lathe spindle height was right for my height. I enlisted the aid of my wife to accurately measure my resting elbow height when standing up straight.

This showed me that the spindle on my Woodfast lathe needed to be raised about 1.75", so I raised the legs of the lathe up using 2"x4"s bolted to the leg protrusions. (I prefer my lathe spindle height to be about 1" or so above my resting elbow height. Many turners prefer the spindle height to be level with their resting elbow height). With the new modifications in place, I no longer got a sore back from woodturning all day long. It's the little things that add up and make a difference. I see turners all the time stooping over their lathe to turn. If you're one of them, think about raising your lathe up and see if having the spindle at your elbow height makes a difference. Your back will appreciate your efforts.

Woodturning Ergonomics: Sore Legs and Tired Feet

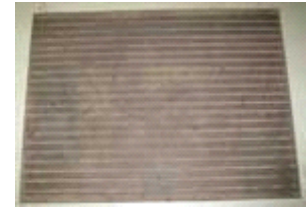
My studio floor is made of concrete, with an epoxy coating over it to reduce dusting and make it easier to clean. If you do a lot of standing you know that two things can have a big impact on how your feet and legs feel at the end of the day – your shoes and the type of floor you're standing on. Most of us have concrete floors in our studios; a few have wood or some other material. No matter what your studio floor is made of, standing on it for extended periods of time can be hard on your legs and feet.



Anti-fatigue floor mats sure make a hard floor easier to stand on.

I've been lucky through the years because I've never had a problem standing all day long. In fact, my studio does not even have a chair in it at all. I stand all day and it never causes me any problems. However, if you're getting older or if standing for a couple of hours at a time causes you problems, here are a few things you can do to make it easier on your body.

First: Consider some type of anti-fatigue mat for the areas you stand on frequently (like in front of the lathe, bandsaw, finishing station etc). I know what you're probably thinking... You've seen them in catalogs and they are none too cheap and you've wondered if they were worth the money. Well I can tell you that they are worth the money and I use several of them in my studio. They really do make it easier on your body and I find no problems in using them at all. One thing I did was to secure them to the floor with tape, so they would not move around or slip when I stepped onto or off of them.



Another type of anti-fatigue mat, available at most woodturning suppliers.



Steel-toe work boots are my favorite woodturning foot wear.

Second: Shoes! You need a good pair of shoes with good arch support. If you turn in flip-flops, tennis shoes or anything that lacks good and proper support, you're probably going to have sore feet and legs if you turn for any length of time. I turn in steel toe (safety reasons) safety work boots, or steel toe work shoes. They are made for folks who have to stand for long periods of time (like factory workers) and feature a very good insole and arch support. The steel toe is an added bonus, which I've been very thankful to have on occasion through the years.

Every once and a while I get lazy and I wear a pair of regular tennis shoes when turning. I can get away with it for a few hours, but anything more and my feet and lower legs start to bother me. When I wear my work boots, I can turn all day long without any fatigue problems. My grandfather always told me to take care of my feet and my feet would take care of me. Good advice for any of us. Consider getting yourself a good pair of work boots or shoes. You can even get steel-toed shoes now that look like tennis/running shoes, so if you're not the boot type, you can still get good support and protection in a snappier looking shoe.



If you prefer tennis shoes, steel-toe versions are available for extra protection.

Woodturning Ergonomics: Sore Arms/Elbows

Several years ago when I first began production turning, this was a big problem for me. As a production bowl/platter/hollow form turner, I turn a significant amount of wood every day and over time; I developed the dreaded Turners Elbow. Initially, I thought it was just because I was turning so much wood, up to sixteen hours a day or more. To get some relief, I tried several of the armband type devices, but they offered little help and were a pain to use.

Since I turn professionally, a bad elbow was not acceptable, so I began to look at every phase of the turning process to see where I might improve how I did my job. I finally settled on sharpening as the culprit, the fact that I was not doing it frequently enough. If you think about it, the only thing

that moves the gouge through the wood is your movement of the tool. If the edge is dull, or not as sharp as it can be, you have to push/pull harder to make the tool cut.



Sharpening your gouges frequently goes a long way towards making woodturning easier on your body.

Over time, using a tool with an edge that's not as sharp as it can be can strain the ligaments, muscles and tendons in your arm, causing lots of problems like soreness, burning and pain when gripping or lifting items with your arm. If you turn a lot, or turn for extended periods of time infrequently, you are causing repetitive motion stress to your body.

It's no different from sitting at a computer keyboard all day, working on cars all day, manufacturing items, or anything else that requires repetitive motions. The key for me to eliminating my turners elbow problem was to simply sharpen more often, about four to five times as much as I had done previously.

If you think about it, when the gouge is fresh off the stone, it really glides through the wood and life is sweet. As the edge begins to wear, it requires more effort to push/pull it through the wood to make the cut. This extra effort can really do a number on your arm, if it happens regularly and for extended periods of time. However, if you are always using an edge that is really sharp and you keep it that way, your body will appreciate your efforts.

Today, I turn during the production season up to eighteen hours per day without any more problems. In fact, I've never had turners elbow again after I altered my turning/sharpening protocols. Before I made these adjustments, I suffered from turners elbow for about five years on and off. At times it was so bad that I could hardly turn at all and other times, it was just a real pain. I've been pain free for several years now and my studio's total output is several times what it was when I started years ago. Give it a try.

Remember, there's no such thing as sharpening too much! Don't wait until the edge is dull to resharpen your gouge, periodically refresh the edge. The more you sharpen, the more you'll love woodturning. Trust me on this one!

Woodturning Ergonomics: Sore Hands

One of the side benefits of being a turner is that you develop really good grip strength. Whether your handling a gouge or a chainsaw, having a good grip is beneficial when you're a woodturner. One of the things that can make your hands sore is having handles that are either too large, or too small for your hand size. This is very much an individual thing that you have to determine for yourself.

I've found that some manufactured handles are just too small for me. Take my Glaser bowl gouge for example. It's way too small for my hands, requiring me to alter my handle with a slip on grip, to get a comfortable fit. Another option is to use handle-wrapping tape that is sold at many stores (like the kind they sell for bike handles). Some of my manufactured handles are too large, or are made with an uncomfortable handle design. To get a better fit, I turn my own handles for some tools.



Glaser bowl gouge handles (lower) are too small for my hands.

I much prefer the larger slip on handles shown above.

It's easy to turn your own handles to the perfect size you need. Just stop every so often and give it a grip and see if it feels good. Some turners turn oval shaped handles, which can make the grip even better and more comfortable in some situations. However, a round handle that fits your hand is fine for most turners.

I use a lot of metal handles in my studio, so I can insert and remove different gouges rapidly. These are for the most part, about right for me since I have large hands. If your hands are smaller, they might be too large for you. Make sure to give them a go before buying to make sure they fit comfortably. Like anything else that you will be using for extended periods of time, your tool handles need to fit your hand properly. If you cannot purchase the right size, then turn your own! It's a very easy spindle turning project that you can take pride in every time you use your tools and your hands will feel better as well.

Safety Note: Always follow all manufacturers safety instructions before working with your lathe, or any of the tools or products you may use. If you are unsure about any operation, obtain competent professional instruction before proceeding. Use and wear all necessary safety devices during turning and observe safe woodturning practices to prevent accident or injury.

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Giving Up Wine

I was walking down the street when I was accosted by a particularly dirty and shabby-looking homeless woman, who asked me for a couple of dollars for dinner.

I took out my wallet, got out ten dollars and asked, 'If I give you this money, will you buy wine with it instead of dinner?'

'No, I had to stop drinking years ago', the homeless woman told me.

'Will you use it to go shopping instead of buying food?' I asked.

'No, I don't waste time shopping,' the homeless woman said. 'I need to spend all my time trying to stay alive.'

'Will you spend this on a beauty salon instead of food?' I asked.

'Are you NUTS!' replied the homeless woman. 'I haven't had my hair done in 20 years!'

'Well, I said, 'I'm not going to give you the money. Instead, I'm going to take you out for dinner with my husband and me tonight.'

The homeless Woman was shocked. 'Won't your husband be furious with you for doing that? I know I'm dirty, and I probably smell pretty disgusting.'

I said, 'That's okay. It's important for him to see what a woman looks like after she has given up shopping, hair appointments, and wine.'

A man feared his wife wasn't hearing as well as she used to and he thought she might need a hearing aid.

Not quite sure how to approach her, he called the family doctor to discuss the problem.

The Doctor told him there is a simple informal test the husband could perform to give the doctor a better idea about her hearing loss.

Here's what you do," said the Doctor, "stand about 40 feet away from her, and in a normal conversational speaking tone see if she hears you.

If not, go to 30 feet, then 20 feet, and so on until you get a response."

That evening, the wife is in the kitchen cooking dinner, and he was in the den. He says to himself, "I'm about 40 feet away, let's see what happens."

Then in a normal tone he asks, 'Honey, what's for dinner?'

No response..

So the husband moves closer to the kitchen, about 30 feet from his wife and repeats, "Honey, what's for dinner?"

Still no response.

Next he moves into the dining room where he is about 20 feet from his wife and asks, "Honey, what's for dinner?"

Again no response.

So, he walks up to the kitchen door, about 10 feet away.. "Honey, what's for dinner?"

Again there is no response.

So he walks right up behind her... "Honey, what's for dinner?"

(I just love this)

"Ralph, for THE FIFTH time, CHICKEN!"

Criminal Hall of Shame

Kentucky (where else?): Two men tried to pull the front off a cash machine by running a chain from the machine to the bumper of their pickup truck. Instead of pulling the front panel off the machine, though, they pulled the bumper off their truck. Scared, they left the scene and drove home. With the chain still attached to the machine. With their bumper still attached to the chain. With their vehicle's license plate still attached to the bumper.

South Carolina: A man walked into a local police station, dropped a bag of cocaine on the counter, informed the desk sergeant that it was substandard cut, and asked that the person who sold it to him be arrested immediately.

Indiana: A man walked up to a cashier at a grocery store and demanded all the money in the register. When the cashier handed him the loot, he fled--leaving his wallet on the counter.

England: A German "tourist," supposedly on a golf holiday, showed up at customs with his golf bag. While making idle chatter about golf, the customs official realized that the tourist did not know what a "handicap" was. The customs official asks the tourist to demonstrate his swing, which he does--backward! A substantial amount of narcotics were found in the golf bag.

Arizona: A company called "Guns For Hire" stages gunfights for Western movies, etc. One day, they received a call from a 47-year-old woman who wanted to have her husband killed. She got 4-1/2 years in jail.

Texas: A man convicted of robbery worked out a deal to pay \$9600 in damages rather than serve a prison sentence. For payment, he provided the court a check--a *forged* check. He got 10 years.

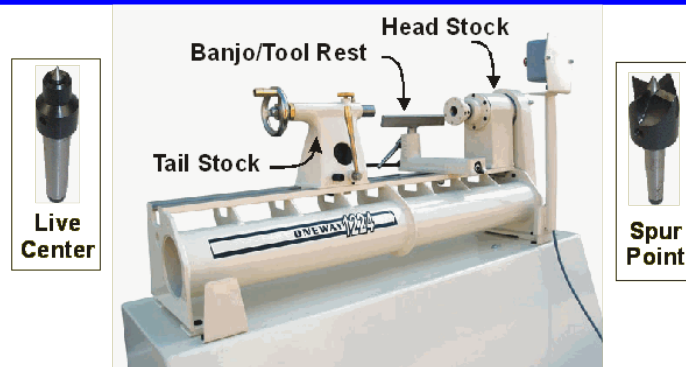
(Location Unknown): A man went into a drug store, pulled a gun, announced a robbery, and pulled a Hefty-bag face mask over his head--and realized that he'd forgotten to cut eyeholes in the mask.

(Location Unknown): A man successfully broke into a bank after hours and stole--are you ready for this?--the bank's video camera. While it was recording. Remotely. (That is, the videotape recorder was located elsewhere in the bank, so he didn't get the videotape of himself stealing the camera.)

(Location Unknown): A man successfully broke into a bank's basement through a street-level window, cutting himself up pretty badly in the process. He then realized that (1) he could not get to the money from where he was, (2) he could not climb back out the window through which he had entered, and (3) he was bleeding pretty badly. So he located a phone and dialed "911" for help..

Virginia: Two men in a pickup truck went to a new home site to steal a refrigerator. Banging up walls, floors, etc., they snatched a refrigerator from one of the houses, and loaded it onto the pickup. The truck promptly got stuck in the mud, so these brain surgeons decided that the refrigerator was too heavy. Banging up *more* walls, floors, etc., they put the refrigerator BACK into the house and returned to the pickup truck only to realize that they locked the keys in the truck--so they abandoned it.

(Location Unknown): A man walked into a Circle-K (a convenience store similar to a 7-11), put a \$20 bill on the counter and asked for change. When the clerk opened the cash drawer, the man pulled a gun and asked for all the cash in the register, which the clerk promptly provided. The man took the cash from the clerk and fled, leaving the \$20 bill on the counter. The total amount of cash he got from the drawer? Fifteen dollars.



Here are three simple tests to run on candidate lathes before choosing which one to buy:

1. Turn the lathe on, run it at various speeds, and note the amount of vibration coming off the headstock...less is better, both in terms of quality of the machine's design and the quality of product that it will produce.
2. Install a pointed live center on the tailstock and another point on the headstock, then run the two together and see if the points meet...meeting point to point is good. Then, turn the lathe on, and at low speed, note any wobble while viewing the headstock's spur point...wobble is bad. While you're at it, move the tail stock up and down the length of the lathe several times, locking it in place at the point to point head/tailstock position each time...do the points meet every time; or in other words, does the tailstock have left to right slop? If so (a cheap lathe characteristic), you're going to have problems if you switch your piece from a spindle hold to a chuck hold. I've noted more than a 1/16" left/right slop in the tailstock on many lathes.
3. Put a piece of wood between the head and tailstock points, lock the tailstock in place, then try giving the tailstock hand-wheel a few turns and note if the tailstock moves. Also, lock the tool rest in place and give it a good shove/pull...did it move? Cheaply designed lathes are notorious for having a weak tailstock and tool rest locking design. When you are turning a hard wood into the grain, you'll be very happy to have a quality lathe where all the lathe's pieces stay where you put them, while under hard vibration.

There are several additional things to consider, beyond these quality-of-design-and-manufacture issues:

1. Which speed control process to buy...manual belt adjustment, lever pull, or electronic? No matter what anyone tells you, manually adjusting the belt each time you want to make a speed change is one big pain in the backside. While making a typical box, I might change speeds 20-30 times.
2. Size of work you want to produce...everyone says they only plan to turn spindles, pens and other small things when they are starting out...so, a small lathe is what you need, right? Well, if you can afford more, buy more. Otherwise, if you stick with the hobby, you almost certainly will be buying a second lathe (bigger/better) as your skills improve.
3. Low speed considerations...if you can envision the possibility of wanting to learn how to chase threads, be sure to buy a lathe that has the ability to run between 100 and 250 RPM. It is extremely difficult to turn threads in wood when the lathe is running faster than this.

Here's a reasonable game-plan for someone just starting out...buy a mini/midi like the Jet, Delta or Mercury (\$280-350), with the idea of using this lathe to train on. If after a year you're still turning and enjoying the hobby, upgrade to a One-Way, Vicmarc, or some other quality machine.

The ideas expressed here are only the opinions of the author.

Best regards and good luck.

In my project, Cyclone, a comment from a reader with a request to know how to find the size of an angle of any segmented project. Here I am answering his request as a blog to be available for anyone wishes to benefit of it. If you are interested in finding it mathematically, here is the algebraical law:

The Required Angle= [(360 divided by sides number) – 180] divided by 2

For example:

The required angle for 12 sided= [(360 divided by 12)- 180] divided by 2 = (30 – 180) divided by 2 = 150 divided by 2 = 75 degrees (The answer)

If you don't like doing the maths, follow this:

The required angle for:

6 sided ring is 60 degrees,

8 sided ring is 67.5 degrees (common),

10 sided ring is 72 degrees 12 sided ring is 75 degrees (very common),

18 sided ring is 80 degrees, 24 sided ring is 82.5 degrees (good for open segmented),

36 sided ring is 85 degrees (good for open segmented as well) and

48 sided ring is 86.25 degrees (good for fine design) and so on....

REMEMBER, the angle alone is not enough for perfect tight ring. It needs another two factors, A- all segments must be precisely the same length. B- Cutting must be precisely vertical or 90 degrees. So, if you insure precise angle, precise length and precise verticality, you will do a good job.

TO ENSURE precise angle: It is not enough to set your mitre on a required angle. You have to test it with a sacrificial piece of timber (we have many of them), probably 2 or 3 times. Every time, adjust your mitre accordingly by move it to left or right.

TO ENSURE precise same length of all segments, you have to have a LENGTH STOPPER on your mitre. This stoper has to be adjustable, because you need to adjust it for each level of your project.

TO ENSURE vertical cut, I recommend using good electric mitre cross cutter. NOW, How to find out the segment length of each level, needs some drawings which I am preparing but they are not ready. So, I will come back to you in few days time. Thank you all.

-- Sam Shakouri / CREATING WONDERS WITH WOOD.....Sydney,Australia....

I am writing to answer an overseas reader who is thinking that I do segmented turning because the trees don't grow in Australia big enough for my projects like my last one The Planet Earth, for example. This article could be an answer to many turners who may ask the same question.

Yes, there are a lot of huge trees in Australia and from time to time some members of Sydney Woodturners bring a trailer full with large logs to give away. I don't take any because I'm interested, mainly but not only, in segmented turning. If those logs were nice colours and grain, I would take some, but I'd slice them and make them suitable for segmented work. I tell you why: I'm numbering the reasons as they come to my mind, not as priority.

- 1) You may have noticed that I had used the colour of the timber to produce multi colour projects.
- 2) Segmented work gives you almost already hollowed blanks. There is very little to cut saving timber and time.
- 3) There is no last minute crack as in one piece project
- 4) The grain is in the same direction all around, unlike one piece project.
- 5) When one piece project shrinks, it turn into oval and very noticeable for those with sharp eyes.
- 6) If you like, segmented work is environmentally friendly, because we use, most of the time, off cuts instead of destroying or killing a tree.
- 7) A project like 300mm diameter is too heavy to handle and stabilise on the lathe.
- 8) Which rolling pin, for example, catches your eye, the plain one or the segmented?
- 9) After all, for those who like challenges, segmented work give them the real challenge.

Keep in your mind I'm not saying that segmented turning is always better than one piece project. I love and admire many of them and I have turned many of them as well. I may send few as projects in the near future.

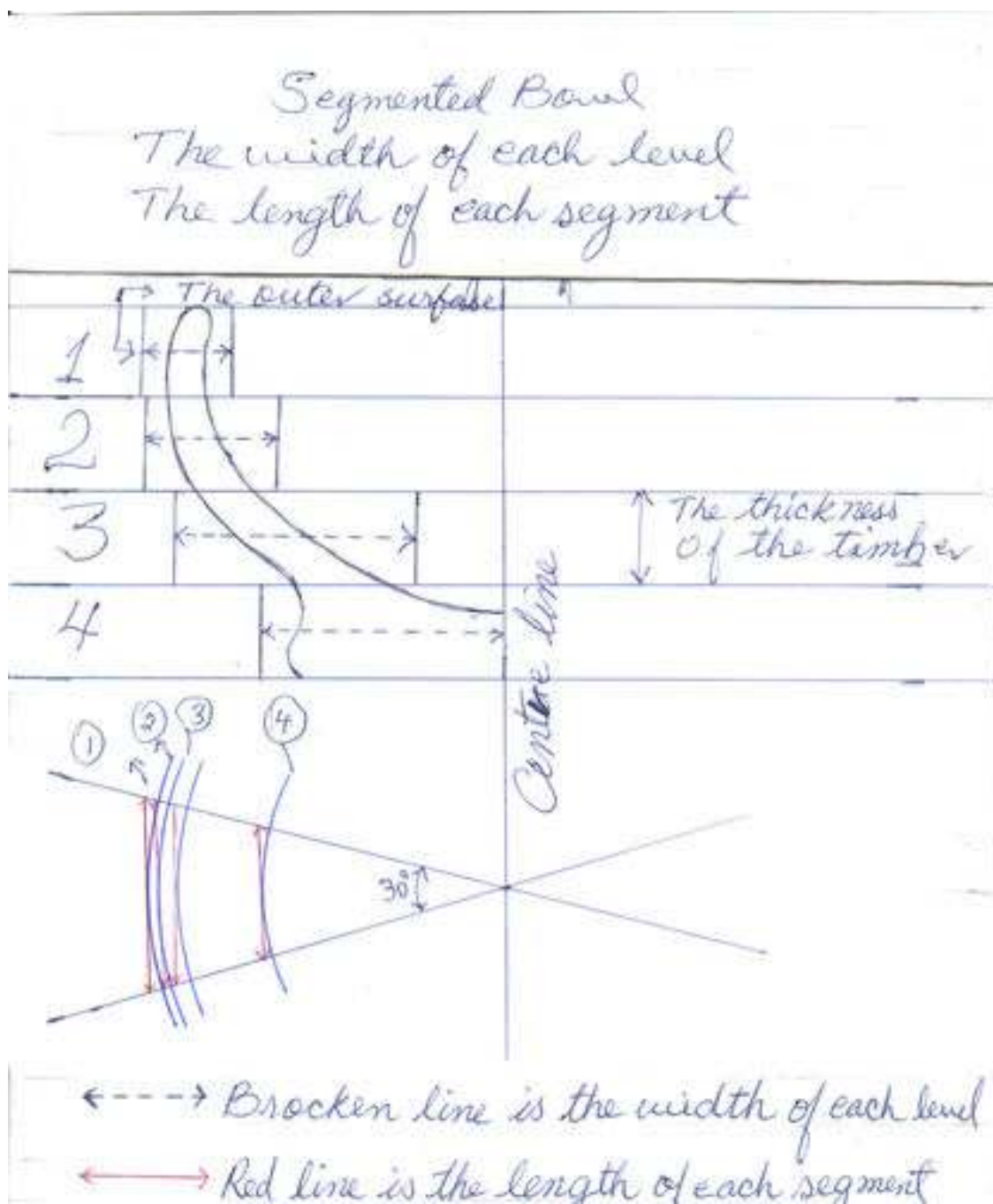
Here I'm again to show you the second part of my article.

To start with this, you need a life size plan. First thing to do is drawing parallel horizontal lines representing the thickness of the timber you intend to work with, each zone represents one level or ring . Divide it in half with a vertical line to represent central line. Say, your bowl is made of 4 level, each level 12 segments. Draw your bowl within 4 zones, number them 1 to 4, (you may need to draw only half of it as I do in my drawing here).

Next, draw 2 lines on each level to represent the width of level. Some tolerance spaces have to be added for any mistake.

Further down, draw 2 crossed lines meet at a point on central line, at 30 degrees. Now use the compasses to measure the outer radius of each level and draw a line to connect the crossed lines. That curve represents the length of segment when the bowl is turned. The real length that you need is the straight line that connects radiuses and touches the circumference. So, the end of the story is A- life size plan, B- the broken line is the width of the segment and the red line is its length. Hope it is clear enough to the job.

ADDITIONAL INFO:



It is very difficult to cut the segment in level #4 with clean cut and make all segments meet at one point, as the saw will leave some damage to that 30 degree corner. The solution is to make a design advantage of this problem by drilling or cut a big hole in the centre and re-block it with a disc of the same timber or even different kind and colour timber. AND then the problem is solved for a better look !!

-- Sam Shakouri / CREATING WONDERS WITH WOOD.....Sydney,Australia...

The following photo essay is intended to guide a novice to moderately skilled turner through the process of inlaying a contrasting colored material onto a lathe turning. The example used here will apply fine green glitter to a Yew wood pen body, but the same process could be used with other materials and on different projects, so use your imagination.

Some woods are better for inlaying than others...try to avoid woods that will "bleed" into the inlay, like Padauk. Turn your blank as you normally would, leaving it a little proud (large) for later sanding,



In this example, I'm using a Oneway 12/24 lathe, and utilizing it's 24 position indexing wheel to set where each inlay hole will be drilled.



This photo shows a very handy tool...the Oneway Drill Wizard attachment, mounted onto the lathe's toolrest. A common electric drill has been mounted in the Wizard. In this project, I'm using a 1/8" brad-tipped drill bit. The Wizard jig facilitates precision hole drilling, when used with your lathe's indexing feature.



Here's a back-side view of the Oneway Drill Wizard. If you don't want to purchase a Drill Wizard, or if your lathe does not have an indexing feature, you can still drill holes in your piece, and inlay as described below, but the results may not look as good. This inlaying process can also be used to fill voids and blemishes in your turning.



This photo shows a close-up view of the Wizard's drill depth-stop. In this example, we'll be drilling holes into the pen body about 1/16" deep.



To the left of the Wizard jig, you can see the 1/8" drill bit, snugged up against the turning and ready to drill the first hole.



Before drilling the first hole, set and lock your index wheel to position # 1, turn on your drill and push the Drill Wizard jig into the wood, up to the pre-set stop's depth. For this project, there will be four rows of holes, so the index wheel will be rotated from the initial # 1 position to position # 7 to drill hole 2, position # 13 for hole 3 and position # 19 for the 4th hole.



Now we're going to get a little fancy, drilling each row of holes in a spiral pattern. This is accomplished as follows: Un-lock your toolrest and move the Wizard jig slightly to the left. Then for the second series of four holes, set the index wheel to positions # 2, 8, 14 and 20. For the third series, the index wheel will be set to positions 3, 9, 15 and 21...and so on.



As you can see, we now have the four rows of holes drilled, with six evenly spaced holes making up each spiral arm.



Next, we'll add some ring-cuts using a thin parting tool.



Three decorative rings have been cut about 1/16" deep.



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Thin parting tools like this Chris Stott model are available from most woodworking stores. Many turners make their own thin parting tool from used bandsaw blades.



Choosing your inlay material is next...here are several possibilities; including fine glitter, crushed stone and powdered metals



For this project, I'll be using a bright green fine glitter. My favorite brand of fine glitter is Createx. You'll also need thin CA (instant glue) and CA Accelerator.



Gently sprinkle your inlay material into the holes and rings, tapping the material lightly with your finger to insure that there are no voids.



Very gently, add a drop of CA to the outer edge of each hole and ring. The thin CA should flow into the inlay material naturally, through its capillary action. Be careful when applying the CA...too much will cause the inlay fill material to wash out of the holes and rings.



Once you have good flow of the CA throughout the inlay, apply a light squirt of Accelerator. You don't need much, so don't get carried away. Then rotate the piece about 70 to 90 degrees and repeat the process until all the holes and rings are filled and glued.



After all the holes and rings are filled and glued, a little clean up will be necessary. You could sand the excess CA and fill material off your turning, but a lot of sanding will be required; and some woods (Ebony, Pink Ivory, Yew, etc...) will crack if sanded (heated) too much. So its best to carefully clean the turning's surface with a sharp tool. I'm using a 1/2" round-nosed scraper in this example.



And here's the finished turning, sanded progressively from 120 to 600 grit, in 80-100 grit increments, and with one coat of Mylands sanding sealer applied.



A little Beall buffing, and we're ready for final assembly.



This article was originally published on www.yoyospin.com which is the website of Ed Davidson. Check out his site as it has some great video tutorials on turning. We reproduce this article with Ed's kind permission.

SEPTEMBER 2011 QUIZ - NUMBER 115 Answers on page 20

Ernie Newman

1. In 1861 the Sydney Morning Herald had a story about four Red Cedar logs, each seven feet in diameter and eight feet long [2.1m x 2.4m]. These logs would be worth quite a bit today. How much did each log weigh: 1 ton, 5 tons, 10 tons [the old ton is roughly equal to a tonne]? Assume that the logs were unseasoned.
2. Which is better for a beginning woodturner's first project: a finger spinning top or a fruit bowl? Why?
3. If a turned wooden platter becomes warped how can it be restored to its original shape using kitchen implements?
4. How long should a standard detail gouge be from end to end: 35cm, 50cm, 65cm?
5. Split turnings go back centuries but in 1975 an Englishman, who emigrated to Canada but spent a year in Australia, pioneered the process of cutting turnings up and gluing them back together in a new way. This revolutionised contemporary wood art design. He now lives in Ontario. Who is he? Clue: His initials are SH.

A Country Woodturner - Ken Sullivan

I've had an experience recently, and I don't know if it was a good thing, or a bad thing. I would like to hear if it has happened to anyone else...

I've mentioned in some of my previous articles that my "standard" piece of woodturning is a long, thin bobbin, based upon one used in the Japanese silk thread industry about the late 1800s. It's my "production piece" in that I have made thousands of them, usually in runs of 5 to 20 at a time out of whatever woods that I have handy, or that I want to test out. But it is also a "practice piece" that I will use to "warm up" either when I'm about to start a new project, or at the end of the day when I want to do something simple, and just enjoy the pleasure of turning. It tests my range of skills, from "turning down" to forming a proper hemisphere, including straight skew chisel work, right angles, and gentle beads.

Well, I went out to the garage and set up the blank in the lathe. As I started working on the bobbin, I began to think about my next "A Country Woodturner" article, planning the words, working out the phrasing that would be punchy, and fun, and just a little bit cheeky. I began concentrating on the story, and how I could make it "sound right", thinking about where I wanted it to go.

About 10 minutes later, I woke up.

Nope. The wood hadn't popped out of the chuck and hit me on the head. The problem was that I suddenly became aware of a finished bobbin on the lathe.

I had used a gouge, two different skew chisels, two parting tools, a beading tool and two measuring callipers, picking up, applying them and then putting down some of those tools multiple times over a period of ten minutes... I then sanded through three grades of paper, stopped the lathe, applied a wax finish, turned the lathe back on, and friction polished the bobbin... And I couldn't remember doing any of it. But the bobbin was there, so I obviously had.

When driving, this sort of thing is called "highway hypnosis", and is quite frequently cited as a cause of accidents. I suspect that it often happens with no problems, other than feeling slightly startled when the driver "wakes up". I know that it has happened to me quite a number of times and I have never done anything stupid during it (Well, that I can remember, anyway...). But it is disconcerting, at best. And it could be even more so if the lack of "awareness" slipped into a micro-sleep...

So there I was, staring at that bobbin. At first, I felt quite pleased. My "muscle memory" had carried me through. It had taken me about the same amount of time, so I had obviously moved well, step by step through the often-repeated stages. It wasn't better or worse than any other bobbin, so I had been using my eyes and making the appropriate judgements as to size and smoothness.

But then I began to think: "Did I enjoy that, or was I really just acting as an extension of the machine? Do I do woodturning just to make something... or is the process just as important?"

So... Is it a good thing, or not? I still don't know for sure. It's quite encouraging that I can do the "right" thing automatically. But considering my recent diatribe about my "fear" of power tools, and how we really should be aware of what we are doing when we are practicing our craft... Well, I'm still asking myself: was I being stupid for not concentrating on what I was doing?

If it had gone wrong and I had gotten hurt, then the answer to that would be obvious. But it didn't go wrong... Does that make it right?

Ernie Newman's Woodturners Quiz - The Answers

1. The four Red Cedar logs weighed in at between five and six tons each. But they should have weighed closer to 10 tons if unseasoned. According to Keith Bootle, author of, Wood In Australia, seasoned Red Cedar weighs about 420 kg per cubic metre and unseasoned weighs about 640 kg per cubic metre. Each log was a little under 16 cubic metres which suggests that the weight should have been around 6-7 tons unseasoned or 10 tons seasoned.

2. Bowls are popular first projects for beginning turners but a finger spinning top has some advantages over a bowl.

First, a top requires only a small, light weight piece of wood so if the wood isn't held securely and flies out of the lathe it will do a lot less damage.

Second, the grain of the wood will run between centres with a top but across the lathe with a bowl. A dig-in on the top may ruin it but a dig-in on a bowl could split off a large piece and could be very dangerous.

Third, it is easier to turn with the grain than against it. Turning a bowl requires the turner to turn against the grain because the grain runs across the lathe and this takes considerable tool control and skill.

Fourth, many tops can be turned before a bowl can be finished. This means that a beginner can improve with each top and gain a sense of progress.

Fifth, tops can be given to children who will enjoy them no matter how basic the skill of the turner. The bowl may take a lot of effort and time but meet with modest appreciation. After all, it is a first attempt and unlikely to be a tour de force..

I recommend to my students that they turn dozens of tops early in their woodturning life. The fluency, confidence and skill gained from this process is very valuable. For safety reasons I never allow beginners to turn faceplate work.

3. The warp in a platter can usually be removed by soaking the platter and heating it in a microwave oven till it become plastic. Then it can be straightened, weighted and left to set. The platter should be kept wet during heating. Steam bending would be better but the micro wave oven is handy and quite efficient.

4. There is no exact standard for gouge length and obviously turners will have varying preferences however the question is worth considering. If the gouge is to be held against the hip for stability then length is important. Most commercial gouges come with handles which are a bit short to do this, especially as the tool gets shorter over the years with repeated sharpening. Turners who want the advantage of holding the handle against the hip will need at least 50cm in total length. For this reason it may be worthwhile to replace short handles.

5. Stephen Hogbin pioneered the process of cutting turnings up and gluing them back together in a new way. Vic Wood brought him to Australia to spend a year as craftsman-in-residence at the Victorian State College in 1975. Hogbin's book, *Woodturning, The Object*, was written during and after that year and is full of images of wonderful lathe-turned sculptures produced in Australia. It has become a classic.

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.sydneywoodturners.com.au/> our homepage

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

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

<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.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	Macarthur 27th	TBA
May	30	Western 15th	TBA
July	25	Sthn Highlands	TBA
September	26	Nth Beach 18th	TBA
November AGM	28	Bankstown 5th	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 2	Apr 12
May 7	May 10
Jun 3	Jun 14
Jul 4	Jul 12
Aug 6	Aug 9
Sep 3	Sep 13
Oct 1	Oct 11
Nov 5	Nov 8
Dec 3	Dec 13
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 16	
Feb 6	
Mar 6	
Apr 3	
May 1	
Jun 5	
Jul 3	
Aug 7	
Sep 11	
Oct 9	
Nov 6	
Dec 4	
Sundays 1000 - 1530 President Graham Tilly 9660 3071	

MENAI REGION WOODTURNERS INC.

Menai High School Gerald Rd. Illawong
Tuesday
Jan
Feb 8
Mar N/A
Apr 19
May 10
Jun 14
Jul 19
Aug 16
Sep 13
Oct 11
Nov 15
Dec 6
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 20	1,8,15,22	4,11,18,25
Mar 20	1,8,15,22,29	4,11,18,25
Apr 17	5,12,19,26	1,8,15,29
May 22	3,10,17,24,31	6,13,20,27
Jun 26	7,14,21,28	3,10,17,24
Jul 17	5,12,19,26	1,8,15,22,29
Aug 21	2,9,16,23,30	5,12,19,26
Sep 18	6,13,20,27	2,9,16,23,30
Oct 23	4,11,18,25	7,14,21,28
Nov 20	1,8,15,22,29	4,11,18,25
Dec 11	6,13,20	2,9,16,23
Sundays 0900 - 1400 Workshops 0900 - 1200 President Jack Butler 9999 4290		

SOUTHERN HIGHLANDS WOODIES INC.

Harbison Care Villiage cnr Moss Vale Rd.& Charlotte St. Burradoc	
Saturday	Friday
Jan 11,18, 25	Jan 14, 21 28
Feb 1,8,15,22	Feb 4,11,18,25
Mar 1,8,15,22,29	Mar 4,11,18,25
Apr 5,12,19,26	Apr 1,8,15,22,29
May 3,10,17,24,31	May 6,13,20,27
Jun 7,14,21,28	Jun 3,10,17,24
Jul 5,12,19,26	Jul 1,8,15,22,29
Aug 2,9,16,23,30	Aug 5,12,19,26
Sep 6,13,20,27	Sep 2,9,16,23,30
Oct 4,11,18,25	Oct 7,14,21,28
Nov 1,8,15,22,29	Nov 4,11,18,25
Dec TBC	Dec TBC
Saturdays 1000 - 1630 Wednesday/Friday 0830 - 1230 Pls call for Wed/Fri to confirm meeting President Roger Wilson 02 4862 3175	

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

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

IN THE SHOP

WOODTURNING JACKETS \$40 POST \$5
 Bottle Green, short sleeved with Velcro neck closure. Keep the shavings where they belong

GUILD CAPS discounted to \$5.00 POST \$2.50
 Wear backwards - become a turner with attitude!

CLOTH BADGES AND ENAMEL BADGES \$5.00
 Order from: Treasurer, Greg Croker on
 9498 2350

At our August Saturday meeting, (first Saturday every month, 9.00am) 31 members were present, and, somewhat surprisingly after being informed that the September Saturday meeting would be our AGM, 34 members turned up! The meeting (as all meetings should be) was controversy free, and very brief. All incumbent members of the previous committee were reinstated without the need for elections, and after a great sausage sizzle for lunch, we returned to the reason we were all there in the first place.....woodturning.

For the year 2011-2012, office bearers for Bankstown are once again President Kevin Santwyk, Vice President Alf Lord, Secretary Doug Midgley, Treasurer Ken O'Donnell, Guild Representative Hasso Constantin, Committee Members Bert Sims, Hasso Constantin and David King.

Bankstown has started to hold classes for junior members on the Friday night before our Saturday meetings, and the first one went very well, with several of our members attending to give the basics of our craft to some of the local youth. The reason for this is to give our beginners uninterrupted use of a lathe for the whole evening, and to help them gain enough skills and confidence to participate fully in the Saturday meetings. These nights are not available to existing members, just to new members, and will be trialled for a period to see how they go. By all accounts, the night was enjoyed by all who attended, and the possibility exists that there will be an increase in attendance by our junior members next month.

Show and tell is still being supported well, and it is good to see new members putting their pieces on display.

This is a good opportunity to welcome our new members to Bankstown, as we have had quite a few new members starting with us in the past few months. So welcome to you all, join in wherever you can, but please, if you are not sure of what you are doing, ask our older members for assistance, and observe the necessary protocols so that everyone gets some time on the lathes if they need it. Maybe we have to think about a system where those who turn in the morning give up the lathe after lunch so that others can have a "turn", and those who had the morning can watch others in the afternoon. We can all learn more from watching and asking questions than just going ahead without referring to more experienced members.

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 to do. Everyone can learn something from someone else, no matter how long they have been turning.

Our Saturday meetings are enjoyable, and friendly, and you will see a lot of happy (and maybe some familiar) 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 free 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 do.

Recently Simon Priem, another Life Member of the Sydney Woodturners Guild has recommenced attending meetings at Bankstown, and another member from the early days of the Guild, Allan Reay, has also started to attend at Bankstown. Allan was the Guild's first Secretary way back in 1983.

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 little more than the price of one cup of coffee?!!!



We held our August meeting at Graham Tilly's residence last Sunday with a 75% attendance, three apologies and three visitors. One of our members is overseas on holidays and another is doing a thirty six day tour around Australia so all in all, our attendance rate was pretty good. Our regional Rep. Outlined the points raised at the July committee meeting at Chester Hill and tabled the emails sent by the Guild secretary Chris Dunn regarding merchandise commodities available on the internet. Our show & tell section had an array of turned products that included a hickory bowl and a Silky Oak Barrel clock from *Bart Galea*.

Gerry Brady showed a variety of boxes, one made from Ebony, a winged bowl and a scoop.

Cliff Moore and *Mario Dato* had various shaped pens.

Terry Spinolo a circular box made from Rosewood.

Graham Tilly displayed a number of finger joint boxes and a turned and carved Breadboard.

Antonio contributed a Cheese plate made from Jarrah and a Zebrawood bowl.



HORNSBY DISTRICT WOODTURNERS INC NEWSLETTER AUGUST 2011 (Greg Croker)

Twenty members gathered on a sunny Saturday morning and were warmly welcomed by convener Lindsay Skinner.

After introductory conversations, John Knight was presented with his name badge (after about 15-20 years membership), and the following items were advised.

Still some unfinancial members - please pay now; Brian Hawkins showed and explained the use of second-hand unpainted cedar Venetian blind slats as laminates, (particularly for chisel handles, a la Bruce Leadbeater); also for Information Exchange, the use of 3/4" copper pipe joiners sawn to length as (cheap) ferrals. Notice regarding next month's AGM and the Spring Raffle was given.

From the SWG committee meeting; ideas were sought as to how some surplus cash, if available, could best be used; and that some Districts and the SWG have offered or are considering cash donations to the Ipswich Woodturners following the Queensland flood; Associations Liability Insurance for the Guild and its Districts was broached and considered unnecessary by our members.



Show and Tell commenced with John Markham's platter of generous diameter shaped in the form of say six flower petals with a carved surface and scalloped edges. Coloured 'limed white' it was a good example of the technique.

Ian Raper followed with a similar jacaranda platter coloured in sky blue with a central mahogany coloured button/stamin 3 cm in diameter. Also shown was a tea candle bowl holder 9cm in diameter painted white overall and embellished with purple radial paint streaks effected by spinning this paint while wet.

Simon Begg showed a wand (Harry Potter type) 20cm long and the winner of third prize at the WWW Show. As well, a spherical hollow bowl from spalted camphor laurel, and an hollow burl vase both turned with his recently purchased deep hollowing chisel. Well done Simon.

Rusty's 'Filipino' love spoon about 20cm in length carved from pine and finished to a gloss followed from the demonstration of carving recently.



Harry Jones turned a very large/bulky platter from what is believed to be Golden Cyprus, also shown was a very large mirrored platter with lots of rim work utilising the lathe's indexing function.

Elwyn showed an item purchased in Tallinn, Estonia. A small wooden place mat 15 cm square with extremely fine joinery made from approx 80 1 x 1cm squares of pine branches incorporating the pith/centre in each square!

Russ Pinch brought a platter made from cedar or calantis or kalantis, light in weight, large in size and well finished.

Russ had also made an hardwood 'discus' bowl finished well.



After the customary BBQ lunch the Workshop commenced with Lindsay at the helm. The themes were to review the theory and correct ways of fundamental between-centres turning and secondly to advise and up-date the usefulness of the many angle grinder attachments suitable for



turners.

Roughing down the square blank was outlined, lower speed, care with splintered chips and final finish done with the roughing gouge on its side, using a sheer cut, giving a smoother result. The use of the skew chisel was demonstrated. Start gripping the handle with the thumb parallel to the shaft, get a comfortable stance and then present the chisel at 45 degrees to the wood. Run at 3,600 rpm unless the blank is large in diameter when the 'speed' should be reduced.

Present the skew chisel point up, foot down, with the bevel on the wood and held firmly with the left hand fingers. Lift the handle carefully from horizontal to begin cutting on the bottom half of the blade. Run left to right if you are left handed and run across the whole length a second time to clean-up any (small) undulations or ridges. Do not remove the tool from the wood unless returned to the horizontal, thus avoiding a possible catch! The skew can be used to rough the blank but is not necessarily recommended.

Beads, coves and fillets came next. Start by marking out the rounded blank in pencil. Use a parting tool to the depth required ensuring not to scrape, thus tearing the grain. If using a spindle gouge, again start at with the tool horizontal. Run the gouge from the mid point between the hollows down into the hollows to form the bead. Form the bead using multiple runs and avoid turning deeper than desired. For skew turning use a similar procedure ensuring to hold the chisel vertically on removal. Again take small and multiple cuts to ensure satisfaction.

Run the coves between the beads, or the surface of the turned cylinder, moving from each side to the centre only, thus avoiding a catch possibility, run deeper on each pass ensuring a seamless join at the base of the cove until completed.

Coves look unfinished without the inclusion of fillets. But incorporating fillets is not straight forward! A fillet with its base parallel to the longitudinal axis doesn't look 'professional' and needs to be worked so that the base is higher at the cove (end) than at the external (or other) end of the fillet. This tweaking will improve the visual appeal of the combination of the cove/fillet. Reruns, and training followed the demonstrations of the above techniques.



The Workshop then changed to angle grinder tools that can be used for turned item 'development'.

Briefly: Many adapters are available for wood removal, ie various sanding disks with varying diameters, tungsten teathed disks, leather discs for burnishing, carbide grit and even mini chain saw adapters. Backing can be placed under sandpaper to soften the result, flap wheels can be effectively used, WD40 spray used to prevent disks clogging and orbital sanding disks can be attached but separate units are now more suitable and cost effective.

Examples of the above were shown with the more unfamiliar attachment tools demonstrated.

The day finished with Elwyn Muller's demonstration and 'hands on' of certain aspects of pen turning and

mandrel handling, which overcame some members' problems.



Macarthur Woodturners

Well another 2 months have gone by and we've really made quite a difference at our monthly meetings. We started with a 9:30am start, last meeting, and had all the talk fest over and done with by 10:15m. Then a short show, tell & learn session with some very good work presented by some of our members.

We now have a demonstration every meeting, after lunch, in a separate room from the training area and Gary light has lead the way with some simple but effective demonstrations and members are encouraged to copy the item for the next meeting.

At our next meeting on 25th September our new trailer will be on show and members can finally see where the money went. Our old trailer will have to have some work done to it before we can sell it and I hope we can get a few members one weekend (to be announced) for a working bee.

Members will find that our finances have never been so good and after paying out for the trailer and purchasing over \$2000 worth of new tools along with a "Woodfast" lathe we in a very healthy position. Your committee is working very hard for the members and they should be congratulated for their efforts, so far.

Calendar for the next few months or so.



3rd October will see us, for the 1st time, hosting a Bunnings BBQ on a Public Holiday at Cross Roads. Members are encouraged to come along for few hours at these BBQ's where you can help your association and yourself. These BBQ's raise valuable money that, without it, our members would have to find.

16th October we will be demonstrating at Mater Dei Special School, Narellan, at their County Fair. Great venue & event that our members love being a part of.

22nd October will see us again hosting a BBQ at Cross Roads Bunnings.

30th October we are holding our regular meeting at Robert Townson High School from 9:30am.

5th November we are again hosting a BBQ but this time at Bunnings, Campbelltown.



27th November we are holding our Christmas party at our regular meeting at Robert Townson High School from 9:30am. Please bring your partners along for a merry time. Contact

any of the committee for details. \$5 per member.

Keep turning
Chris



This email is about the July meeting of Menai Region Woodturners. The theme and competition was about "Eggs and Spheres" and the attached photos show the entries in the theme competition. Of course, true to form, Ron Mandelson also bought along some items that were not related to the theme at all so we had to take a photograph of those too. Hope you can use them in By Hand and Eye. There is an email following with photos about the August meeting.

Regards

Bruce Houldin



Mick Hancock
Egg plus sphere with an rod ocular sphere



Les Jaffrey
Egg plus sphere inside lidded box, with finial



Bob Thompson
Egg plus sphere



Graham Towle
Red cedar bangle



Les Jaffrey
Egg & silky oak ornament and glaucous mahogany bangle



Mick Hancock
Tea pot, varnished



Ron Mandelson
Paper hand towel dispenser



Bruce Houldin
Blackwood earrings



Ron Mandelson
Massage wheel



Bruce Houldin
Necklace in cotton rock abouy cedar & Blue pine



Bruce Houldin
4 eggs in assorted timbers



Bob Thompson
2 balls on stands



Mick Hancock
Small vase



Graham Towle
Banksia nut egg on stand

Show & Tell - July Meeting July project was a Box (Photos: John Powell)



Bob Miller: Clock, cypress



Fred R: Bowls, (l) Beech & (r) Rosewood



Alan Barker: Drop spindles, Pine & Red-gum



John Crisp: Ironwork



Roger Wilson: Box, English elm



Roger Wilson: Box, Qld Maple



John Crisp: Salt & Pepper Shakers, Mahogany



Bob Miller: Box, Beech



Alan Walker: Plate, WA Jarrah



Peter Gerlach: Bobbin Holder, Sassafras & Darning Mushroom, Huon



Show & Tell - July Meeting July project was a Box



Graeme Webb: Cookie Jar, Blackbean & Bowl,



John Harris: Weedpot, Firewood



John Harris: Lidded Boxes, [l] Rosewood & [r] Camphor laurel & Lampstand, Camphor laurel



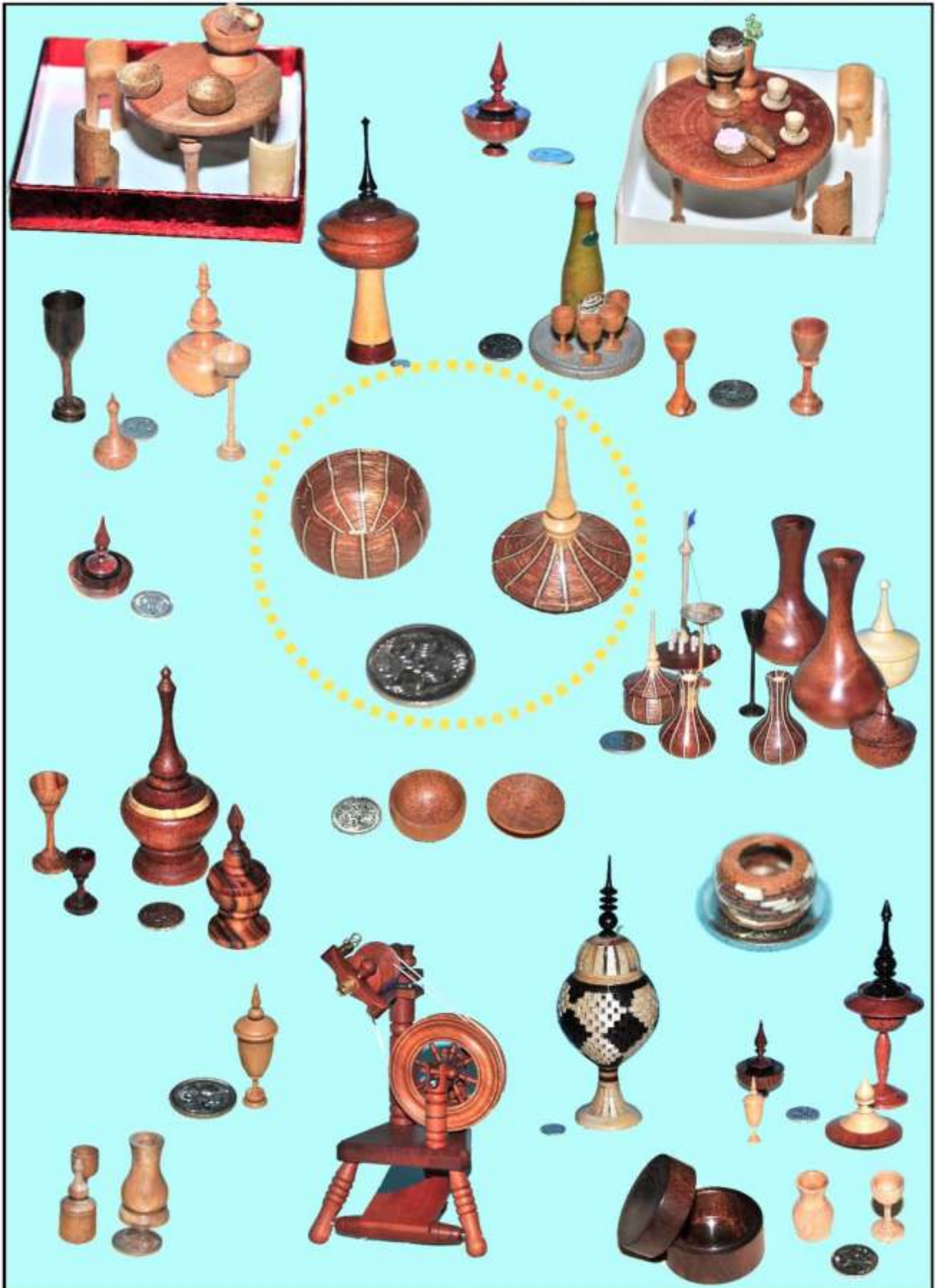
John Harris: Lidded Box, Silky Oak

Keith McCutcheon: Chess Set, Huon & Myrtle



Keith McCutcheon: [l] Plate, Red Gum [c] Bowl, Blackwood [r] Bowl, Qld Maple

Show and Tell - Miniatures - (with 5 Cent coin)



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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.