



TURNINGS

June 2001

WCWA, Pinelands Hobbies Club, Nursery Way, Pinelands
<http://www.angelfire.com/ct/wcwa/index.html>

NEXT MEETING

The next meeting will be the Winter Showcase on Wednesday 20th June, 19:00 sharp, at the Hobbies Club, Pinelands, as usual.

A reminder to come early, and that pieces from paid-up members only, will be accepted. So if you have not paid yet, remember to bring along your R120 membership plus R5 per entry, to a maximum of five entries per member.

ERRATA

My apologies for any inconvenience that might have been caused when the total for annual subs due was not printed as R120, but at the old price.

EDITORIAL

Greetings turners!

This week the gremlins struck with a vengeance, with our ageing home computer giving up the ghost – now it remains to be seen if any of the data can be retrieved by one of those diligent computer boffs, who often can manage to perform miracles, when you believe all is lost. Anyway, this month's offering is now being finished off over the weekend at my office, to the strains of JS Bach's Italian Concerto played on the CD drive. The windows are wide open, the sun is already down, and in the background I can hear the squirrels croaking plaintively as they scramble around among the bare branches of the oaks outside. Luckily I had saved my first draft and the club membership database to a stiffy disk, so all is not lost, however I do not have the current standings for this newsletter.

Thys's demonstration on using Woodoc finishes last month was enlightening to many, and we hope to see the results of improved finishes at the showcase on Wednesday.

Dennis recently ordered a ring tool from overseas, and tested it for the first time at the club, while I was attending the committee meeting ten days ago. After spending a couple of weekends making handles for his new tool, he is now enthusiastically tackling another large vessel, having turned a rather large Norfolk Island Pine vase last weekend. He is very pleased with the efficiency with which he can hollow

out vessels with this new gadget. (hopefully this will lead to a contribution to the newsletter soon.....)

Mid-winter is just about upon us, with early sunsets and late sunrises – it's a little disconcerting to realise you only see your home during daylight over the weekends for a number of weeks, if you get to work before 08:00! Anyway, another couple of weeks and the evenings will become longer again – significant for Dennis and I who are still taking our afternoon (evening going into night, at present) walks at Kirstenbosch, where the sun is even more shy in the shadow of Table Mountain. A couple of evenings ago we encountered a young eagle owl sitting in the middle of the path, in the dark, who just sat there clicking its beak and hissing at us, watching us pass, with its huge eyes.

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However, in the Western Cape, winter is a good time to spend indoors, and if you have a good supply of turning wood, an ideal opportunity to produce some wonderful turnings. The fireplace also benefits from off-cuts and rebellious "escapees". I envy the turners who live in northern climes, with an apparent unending supply of wonderful woods, and who have wood-burning stoves in their workshops – it really conjures a very romantic image of a cosy workshop

How about some contributions from our members on the layout of their workshops, and some stories on

how they acquired some of their equipment? Workshops vary from a small corner of a garage (that is still used for parking vehicles), to a dedicated room or building, designed specifically for the purpose. So please let me know if you would like to share the secrets and stories of your "special place" with fellow turners – or if you know of another turner with an interesting workshop we'd like to know.

So long,

Gigi

FROM THE CHAIR.

Still reeling from the disparaging remarks made to me at the Easter Extravaganza (see tailpieces in previous newsletter), I decided to rectify the situation and got stuck into some serious work with the June showcase in mind.

Working in my garage with door open I tackled two natural edge bowls. I had a dig in as I started to work the inside of the first one. Being very wet wood it decided to escape from the jaws of the chuck flew out the garage and bounced all the way down the driveway chasing the neighbour's cat that happened to be sunning itself at the end of it. I haven't seen the cat on my property since then.

So much for the first one.

The next one was coming on fine – the wall was thin, very thin, just one more pass of the chisel to remove a bit of unevenness, when I thought I got struck by a mortar shell!

Wood splinters flying and ricocheting all over the place.

I've seen this once before during a demonstration by an expert so I can't be all that bad!

All that was left on the lathe was the base of the bowl without the proverbial pipekie in the middle and a few unnatural jagged edges.

So much for the second one.

Third time lucky?? Still a few more days before the next big day.

JUNE SHOWCASE.

The first showcase of the year is upon us once again. Please guys lets make this one a really outstanding one.

To give a chance to everyone to exhibit, a restriction of five items per member will be implemented.

The Wednesday "open" evenings have seen a lot new talent emerging and I would dearly love to see a large amount of beginners' pieces on display. I know many of us do not want to, or are apprehensive about putting up their work up for public scrutiny. It's the first time, the first step, which is the hardest. Once you've done it that's it, no more sweat after that. Trust me as a beginner I went through that stage as well. I have not really improved my skills but will still put some item on display just to see if I have improved somewhere. The showcase is not to

be regarded as competition between members to see who is best, but a competition against yourself to see how many marks you can give yourself!

The adjudication is not done to find fault with your work but to guide you to improve yourself and to give credit for good work. So all of you who have not taken part in a showcase give it go!

The evening will be rather special as we have invited three guests to join us and act as adjudicators for the event. Mike Kaplan, Grant Marshall and Dave Stephenson will undertake the long and perilous journey from Knysna to be with us. So lets give them our customary welcome and make this an evening to remember.

OPEN WEEK END 23RD AND 24TH JUNE.

CANCELLED.

In the light of circumstances that have become apparent at a late stage, the organising committee felt it prudent to postpone this event to a later date.

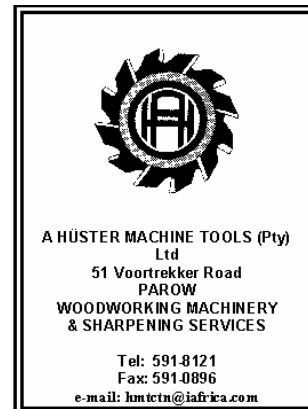
29TH OF JULY.

The Cape Restorers Society are organising a fancy dress evening with the theme:

JAZZART (Dress style 1920/1930)

The cost R 15-00 per person. Tickets must be purchased not later than 18th of July to allow for catering. Due to limited space in the club the number of tickets is restricted so first come first served.

The cost covers food and glühwein.



PHIL IRONS VISIT.

We have sent him a proposed programme for his sojourn in Cape Town and are now awaiting his reply.

For further news watch this space.

EAST LONDON SEMINAR 23RD, 24TH, 25TH OF SEPTEMBER 2001.

Diarise those dates please.

Let's send a big contingent this time.

Please ask me for application forms I have plenty of them!!

Enough waffling from my side.

Got to tackle bowl no 3 for the showcase. Wish me luck.

To all those participating, happy turning; to our guests Mike, Grant and Dave, have a safe and pleasant trip.

See you on the 20th.

Cheers for now,

Eric Thornton
Chairman

FROM THE COMMITTEE

SHOWCASE JUNE 20TH.

Paid-up members only may enter; R5 per entry and a maximum of five entries per member. This is in fairness to the judges (and fellow turners), so be brave, those who have yet to enter, and bring your best recent pieces. This should really be an interesting event – what new techniques (to our club) will be presented for the first time?

In the previous newsletter mention was made that the three criteria for assessing the June Showcase would be Form, Function and Finish. In order to assist members with final preparations, the criteria are detailed below:

ASSESSMENT CRITERIA

The purpose of this form is to provide certain guidelines to help you to assess the work on display for the exhibition.

There are three main categories - Form, Function and Finish. Each category is to be scored out of 10. However, if the piece is non-functional, its score for Form will be doubled and it will receive zero for Function. Below are some points to consider whilst assessing a piece. Enjoy!

FORM

- is there a clear intention to the piece?
- does the piece as a whole, work?
- is it balanced and are the proportions right?
- look at the flow of the curves - are they harmonious?
- look at the relationship between rim and foot diameters.
- the weight of the piece - is it in keeping with its look?
- look at the overall precision of the turning of the piece.

FUNCTION

- does it serve its intended purpose well?
- is the wall thickness suitable?
- is the weight and stability suitable?
- is the choice of wood suitable?

- is the treatment of the edges in keeping with the function?
- is the finish used suitable for easy maintenance?

FINISH

- has the piece been well sanded?
- has the finish (oil, polyurethane, wax etc) been well applied?
- has the foot of the piece been well finished?
- applied decoration - is it suitable and in keeping?
- look at the use of texture and other materials in the piece.
- has the wood been used to its best advantage - look at grain, knots, cracks etc.
- look at the use of contrasts - sharp/gentle curves, rough/smooth, dark/light etc.
- is the piece enjoyable to feel and hold?

OPEN WEEKEND 23RD AND 24TH JUNE.

As mentioned by Eric, this event will take place at a later date, so watch this space...

PHIL IRONS VISIT

Exiting plans are in the pipeline for mid September. Once details are confirmed, they will be published, so once again – watch this space!

ADVERTISERS

Please let the supplier know you are a member of WCWA when making a purchase with one of our advertisers. This gives valuable feedback to the advertiser. If you know of companies who would benefit (and particularly for the benefit of members as well) from advertising in the newsletter, please let Bert Parker know.

FROM THE MEMBERS

By popular demand I will be reprinting the series of articles on wood, that Izak Cronje published in *Turnings* a couple of years ago, particularly for the benefit of our many newer members.

PART I

WOODS I HAD A TURN WITH...

Wood was not created for the woodturners – it was made to hold up trees – Del Stubbs, Loughborough 1991.

Every piece of wood you handle, once served to support a tree's leaves and branches, and to carry sap up to nourish them. It must therefore be basically strong, yet it is light. For once it has been seasoned, its cells are full of air.

Every piece of wood brings with it a hint of the places where it grew, and a touch of the romance of trade and technical skills that have transformed a living tree for you to use, admire and treasure.

Every piece you possess has flourished in the green heart of a forest, or even in your own garden, and been prepared for your use by sturdy loggers and able technicians. Tracing it back to its source will open wide horizons, and your search must begin with the critical question: *What wood is that?*”

In practice, people identify timbers by looking at several characteristics of each specimen. One single feature is seldom enough. Although one striking characteristic of colour, grain, weight or hardness may at once suggest a name, it is always advisable to find other confirmatory characteristics.

The working properties of wood have been the topic of many discussions as were the names of wood the subject of many a controversy.

I would like to introduce you to some woods that I encountered through the years and share with you some information which may come in useful, or may recap what you already know about a particular wood.

Wood, though hard enough for everyday wear, is somehow sympathetic to our needs. It does not present the sharp or harsh edges of metal or concrete, and – barring the odd splinter – you are unlikely to hurt yourself on any piece of wood. Its open meshwork of air-filled cells makes it a poor conductor of heat. Wooden objects are never cold to the touch and thin wooden walls keep out the cold much better than thicker structures of brick, concrete or stone.

Every kind of tree produces a different fine structure of cells making up its timber, but this is apparent only under the microscope. It results in surface patterns, colours and lustres that the eye can readily detect, and in qualities of texture, weight and hardness that are easily recognised. Though each pattern is constant for that kind of tree, it is expressed in different ways in separate individual trees, and even within different parts of the same tree. The method of cutting and finishing each wooden object will also give, quite literally, a particular slant on its intimate structure.

No two pieces of wood in the world are exactly alike. This gives timber its unique fascination, for no other common durable substance shows patterns and properties peculiar to each piece. At the same time, it makes identification tricky.

From the very earliest times man has used wood for tools and weapons, buildings, furniture, or fuel for his fires. Valuable qualities were quickly recognised in timbers, and each received a name. Elm was hard to split, so it made good chair-seats; the heartwood of oak would endure indefinitely, even in contact with damp ground, so it was chosen for fence posts and building timbers; while walnut was very stable and made the best gun-stocks.

Wood is designed to carry sap, and so long as the tree that yields it is standing and is alive, its cells are full of water. From the moment that the tree is

felled, its timber starts to lose moisture, and the process of seasoning or drying begins. As the wood loses water, air moves in to fill the emptying spaces of its cells, and so it becomes lighter in weight. It also becomes harder and substantially stringer, and shrinks a little.

Wood changes shape as it seasons because it shrinks by different amounts in directions. Shrinkage in the longitudinal direction of growth is least, shrinkage along the radius of the log rather greater, and shrinkage round the circumference of the log greatest of all.

One of the properties of wood that confuses many people, even after enquiry, is its resistance or liability to decay. Research has now made it clear that resistance to decay depends entirely on the chemical properties of a timber, not its physical ones.

At a later date, it is my intention to produce at least one turned item of wood from the woods discussed in this series of articles. And seeing the woods I will present to you are reasonably easy to come by, I suggest we have a go as a monthly club project, and then share what we experienced: albeit colour, grain, hardness, allergies and the like [*Ed.*]

Kiaat – *Pterocarpus angolensis* – SA No: 236.
Family: Leguminosae/Fabaceae (pod-bearing family).

kiaat = from Dutch name *kajaten* given for teak (*Tectona grandis* = from the verbena family, i.e. not even the same family) – this misnomer has become synonymous with *kiaat* and is often used as the English equivalent for the name

ptero = flying

carpa = seed or fruit

angolensis = of Angola

Other names and misnomers: Muninga (Mninga); mukwa; ambila; bloodwood; wild teak; dolfhout; Transvaal teak; Rhodesian teak (*Baikiaea plurijuga* = from the cassia subfamily *also* under the pod family)

The tree: A medium-sized to large tree: 16m-20m high under ideal conditions, occurring in the northern woodland and wooded grassland. The tree serves a number of purposes both utilitarian and in African folk medicine; the sticky blood-like sap is used for dye as well as a cure for nose-bleeding.

The wood: The wood, normally golden or reddish brown, is probably one of the best-known and most valuable woods of Southern Africa. It works easily, turns well and takes a fine polish. Reports state that it is very stable with little shrinkage when drying from green – I have never turned green *kiaat*! Because of its resistance to borer attack, it is widely used for domestic utensils and even for canoe building. The sapwood, which is pale yellow, however, is very susceptible to borer attack. The interlocked grain that occurs sometimes can have a

blunting effect on tools. Freshly planed timber has a silky lustre and often has a faint, pleasant perfume.

The average weight is about 600kg/m³ dried, but is rather variable.

The structure of the wood is very similar to that of the padauks to which it is closely related:

African Padauk (*Pterocarpus soyauxii*);
Andaman Padauk (*P. dalbergoides*); **Burma Padauk** (*P. macrocarpus*).

Warning: It has been reported that the wood dust causes short breathing, coughing and gasping. Cases of allergic bronchial asthma and rhinitis were also suspected, while one case of allergic contact dermatitis was reported in 1973. However, take reasonable care as always and enjoy your turning.

Bibliography and further reading:

1. *Sixty-six Transvaal Trees*. B. & M. de Winter and D.J.B. Killick.
2. *The Complete Field Guide to Trees of Natal, Zululand & Transkei*. Elsa Pooley.
3. *Veldgids tot die Bome van die Nasionale Krugerwildtuin*. Piet van Wyk.
4. *World Woods in Colour*. William A. Lincoln.
5. *What Wood is That? A Manual of Wood Identification*. Herbert L. Edlin.
6. *Trees of Southern Africa*. Keith Coates Palgrave.
7. *The International Book of Wood*. Mitchell Beazley.
8. *Commercial Timbers of the World*. Douglas Patterson.
9. *Timbers of the World (2 vols.)* TRADA/The Construction Press.
10. *Woods Injurious to Human Health – A Manual*. B.M. Hausen.

Izak Cronje



Jon Hide has given me some very useful references to a couple of articles, to be found on the NZ Woodturner website, which you might wish to visit, namely: *Which Glue for What* By Jim Manley, Technical Editor on:
<http://www.woodturning.co.nz/archives/whichglue.html>,
Removing Annoying Lathe Vibration By Woody McMartin on
<http://www.woodturning.co.nz/archives/vibrate.html>,

A Test of Microwaving by Dick Veitch on
<http://www.woodturning.co.nz/archives/microwaving.html>, and
Two Drying Methods For Green Timber Turning by Simon Waters on
<http://www.woodturning.co.nz/archives/drying.html>.

In view of the current month's Showcase, and to provide yet another perspective on this contentious issue, I thought the following article might be appropriate:

IMPRESSING THE JUDGES

We have all entered, or thought of entering woodturning competitions and have wondered what to turn, what kind of wood to use, what kind of finish, etc. Somewhere along the way we also wonder (or should wonder if we're interested in winning) how the judges come to their decisions. Judging is a controversial issue and often the cause of extended debates. It's a tough job - but somebody's gotta do it. Kathy Kahnle reports ...

Derek Kerwood, Frazer Pengelly, and Robin Welch were those 3 somebodies at the 1997 National Woodskills Festival in Kawerau. Their comments on opening night were quite enlightening and Derek kindly agreed to reviewing their judging process. "Woodturning" and "Woodturning - Bowls" were two of the 10 competition categories. Judging criteria was included with entry forms and gave competitors an understanding of the judging system:

- 1 Craftsmanship (out of 10)
- 2 Design - use of material/balance/form (out of 10)
- 3 Degree of difficulty (out of 5)
- 4 Quality of finish (out of 5)
- 5 First impressions - visual impact (out of 20)

Mark sheets are given to each judge to work individually recording points until tallies and final decisions are made. "Mark sheets help judges remember details, organise thoughts and put aside personal preferences," says Derek. Festival organisers will also return mark sheets to entrants so each can view the judges assessment of their work.

Many judges, including Derek begin judging by looking briefly at all works in a category before examining each piece individually. First impressions are obviously quite important for initial impact as well as point value. Large turnings, also gain more initial attention by judges and crowds alike. The design and wood should compliment each other. Highly figured wood is not usually conducive to exotic shapes and embellishments.

Be creative and try a new idea or technique but keep it simple enough to not be too busy. Texturing for example, is both visually and

tactically pleasing but too much or too many different textures on one piece can seem cluttered.

Once the judges attention is gained a winning piece will reconfirm that initial impression with skillfully crafted work, carefully designed and balanced, because from that point on judging is a process of elimination. Whether examining for quality technique or faults it has the same end result - only the best works remain. The best? Obviously there is a bit of personnel preference but interestingly, in almost every category all 3 judges picked the same top entries though often in different order. They all agreed that attention to detail is critical. A competition piece should be made for competition and requires higher quality than general works for sale. Derek examines each piece carefully and in detail checking the craftsmanship and finish. He looks for tool marks, dig ins, chuck marks, sanding marks, screw holes (a mortal sin), uneven sanding, over-sanding (often occurring near a foot or other hard to sand place.) He also feels of the finish and for uneven surfaces or walls. And like the other judges, Derek always looks at the finish on the bottom. Screw holes? Don't even bothering entering! As Frazer Pengelly said "There is no excuse for screw holes anymore."

Other points noted by Derek is enter the turning in the proper category, create turnings for categories where there will likely be fewer entries (pinus radiata had only six entries at Kawerau), small objects rarely place over medium and large ones in the same category and all other things being equal does the turning "feel good" when held?

Once mark sheets are completed and tallied judges discuss the merits of pieces with similar winning point values. Judges with slightly varying backgrounds now share special features, unique quality and/or faults they see that another may not notice. Another hint on impressing the judges - know who they are, their area of expertise (to have an idea of what they will look for) and what kind of work and timber they like. Derek is a woodcarver and woodturner, obviously carvings on a turning will catch his eye but the carving must be keenly done - a carver will look at those details.

So now it's time to begin planning what you're going to turn for the next local or national competition, do your homework on the judges and pay close attention to detail - win or not there's loads to be learned from trying. But above all have fun in your workshop!

Reproduced from: NZ Woodturner,
<http://www.woodturning.co.nz/archives/judging.html>

Another useful article:

WOOD FINISHES

by Dennis Seear of Christchurch

Wood finishes of one sort or another have been used since man started to make wooden artifacts, principally to preserve and protect, but also to enhance the natural beauty of the grain and figuring. They also help the wood from drying out excessively and cracking or checking. They also stop the ingress of dirt and stains and resist fungal or pest attack. The real joy and satisfaction of finishing is seeing the wood come to life and start to glow under your hand, to reveal the depth of all that hidden beauty. Remember, no matter how skilfully you make your piece, unless you practice the same skill in finishing, you will lose much of the beauty of your chosen wood. The finish of your piece also says a lot about you to other people. When they look at something you have painstakingly made, they not only take in its form, but also the surface texture and colour. They variably put out a hand and touch or stroke it. So the first part of your work to be appreciated is not all the hours spent with the chisel, but your finish. Finishing, is therefore a skill worth developing. It combines the knowledge of the chemist, the eye of an artist and the patience of Job.

WOOD DYES - WATER BASED Water based dyes are slower to dry than spirit or oil based dyes. This is an advantage on larger flat areas, as the dye is easy to work and equalise resulting in a uniform surface. Once dry the dye is virtually inert and therefore unaffected by spirit based finishes.

WOOD DYES - SPIRIT BASED Spirit based dyes are quick drying and they penetrate deep into the wood making them ideal to use on hard woods.

WAXES AND WAX POLISHES Wax will give a fine finish on all woods either bare or over an existing finish. To enhance, enrich or darken faded wood choose the appropriate colour.

BEESWAX Ideal for use on absorbent woods such as pine or oak, particularly if it has not been sealed. It will feed the wood and guard it against excessive dryness.

LIMING WAX A rich white paste that will give a dramatic finish to all open grained timbers particularly oak or ash. It may be applied to bare wood, but for a really dramatic effect stain the wood first. Before applying the wax, first open the grain using a bronze hand or similar brush. Apply the paste with a pad of 0000 steel wool and fill the grain completely. After a few minutes, finish by waxing with a clear wax. This will remove any excess liming wax and impart a deep shine.

BLACK WAX Thick, black paste wax. It can be used as a liming wax, but also to create a black grained effect on timber.

WOODTURNERS STICK The main ingredient is carnauba wax, but blended with other substances to slightly soften and improve flow qualities, pure carnauba being so hard, it would actually scratch the workpiece. Apply to bare wood or over sanding sealer. When buffed it produces a warm glow with a hard lasting finish.

OIL FINISHES: TUNG OIL Pressed from the tung nut and sometimes referred to as China wood oil, tung oil is natural, nontoxic and one of the most resilient finishes known. Two very popular tung oil based products are "Liberons" Finishing Oil and "Rustins" Danish Oil. Both are ideal for woodturning.

"LIBERON" FINISHING OIL It retains the natural feel and beauty of the wood. It is easily applied on the lathe and being a penetrative finish it handles intricate curves easily with no drips, brush marks or build up in awkward to reach areas. Apply a coat whilst the lathe is stationary, allow a few minutes for the oil to penetrate and wipe off any excess. Switch on the lathe and buff dry. Allow a few hours before applying the next coat. You can build up the coats until you achieve the level of shine that you need.

"RUSTINS" DANISH OIL Many timbers benefit from an oil finish which, unlike the surface coatings of a polish or wax finish, is absorbed by the pores of the timber and subsequent coats bond molecularly with the previous coat to produce a finish which starts underneath the surface. Danish oil dries to a satin finish. Three coats are recommended and can be further enhanced by the application of a little paste wax or woodturning stick.

Reproduced from: NZ Woodturner,
<http://www.woodturning.co.nz/archives/finishes1.html>

REMINDERS

The committee members for 2001 / 2002 are:

| | | |
|---------------|-----------------------|--------------|
| Eric Thornton | Chairman | 531 1559(h) |
| Graeme Hill | Secretary | 794 1639(h) |
| Jon Hide | Workshop co-ordinator | 671 8711 (h) |
| Bert Parker | Treasurer | 914 0927 (h) |
| Alan Jackson | Library | 558 1296(h) |
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Please could all members who have access to email (and MS Office) let us know, in order for us to send you the electronic version of the newsletter, which allows you to see it and print it out (if you have a colour printer) in glorious Technicolor.

SUBSCRIPTIONS

Membership for 2001/2002 is now due. Members who fail to pay their fees for the new financial year by the end of July 2001 will be considered as resigned members and will no longer enjoy the benefits of membership.

Part of the membership fee will be dedicated towards active promotion of the WCWA and stimulating

public awareness of the art of woodturning, by means of making photographic displays of members' work to be used at demonstrations, etc.

A REMINDER TO PLEASE BRING YOUR SUBSCRIPTION TO THE NEXT MEETING FOR PAYMENT TO BERT PARKER IF YOU HAVE NOT YET DONE SO.

Subs are as follows:

Ordinary member:

| | |
|--------------|----------------|
| WCWA | R80.00 |
| Hobbies Club | 40.00 |
| Total | R120.00 |

Family member:

(Same surname – living under same roof)

| | |
|--------------|---------------|
| WCWA | R45.00 |
| Hobbies Club | R30.00 |
| Total | R75.00 |

Country member:

(No Hobbies Club fee)

| | |
|------|---------------|
| WCWA | R80.00 |
|------|---------------|

Note: AWSA membership (R35) should be paid together with WCWA subs. The National Body would prefer to have clubs pay for their members as a group payment, rather than individuals paying directly to the AWSA. Bert Parker will remit all AWSA memberships to the National Body.

NAME TAGS

Bert Parker has printed new name badges which will be issued on receipt of subs for the current year. Members are encouraged to wear their name tags when attending meetings, as this helps new members, and old, get to know each other by name. Committee members can be identified by the printing on their name badges being red rather than black.

If members lose their nametags, a new one will be issued at a cost of R5 towards the card holder.

FORTHCOMING PROGRAMME

20th June

June Showcase.

23/24 June

"Open Weekend" postponed.

18th July

"Surprise" - certain members will be "in on the secret" - so come along with an open mind and allow yourself to be inspired!

1st August

Demonstration by Sorby.

A representative of Sorby Tools, from the UK, will be visiting South Africa in August, and the organisers of the trip have agreed that there will be a demonstration on Wednesday 1st August at the club. Further details to follow.

15th August

How to turn an old-fashioned baby's rattle - a demonstration of captive rings in spindle turning.

14 - 18 September

Phil Irons is hosted by WCWA - watch this space for details of his programme

19th September**Cancelled.**

There will be no formal club meeting this Wednesday, as a result of the activities planned for the weekend, around the visit by Phil Irons, as well as the fact that many members will be preparing or travelling to East London for the Seminar.

22 – 24 September

Annual Seminar in East London

17th October

Bert Parker shares his knowledge of woods.

21st November

November Showcase and end-of-year braai

Programme for meetings:

1st Wednesday is an informal affair where members are welcome to use the association's equipment, receive guidance from experienced members and generally discuss matters turning. (Also the committee meeting)

2nd Wednesday is specifically targeted at assisting beginners.

3rd Wednesday is the regular formal meeting, comprising discussion of association matters, as well as demonstrations, videos and in June and November, the biannual showcases.

4th / 5th Wednesday same as 1st Wednesday.

NB Remember to bring your own chisels and other accessories for the "working" Wednesdays.

REMINDER: ANNUAL NATIONAL SEMINAR**AWSA Congress 2001 - East London**

Date: 22 - 24 September 2001

Venue: Hudson Park High School, Vincent, East London

Costs: Registration:
 (full) paid before 31 July R250.00
 (full) paid after 31 July R275.00
 Accommodation - Hudson School
 per night R50.00
 Other accommodation and
 travel Own Cost

The East London Woodturners Guild are the hosts/convenors and full details are available from Elliot Murray.

Tel: (043) 772 4106 (H); 082 872 4924 (cell).

email: drelliot@mainlandnews.com

Accommodation enquiries to Bjorn Uys

Tel: (043) 735 4486.

THE MARKET PLACE**THE SA WOODWORKER**

A special price of R128 for a one-year subscription to SA Woodworker has been negotiated for club members. Copies of the magazine purchased at this concession price can **only be collected** at the club, and will **not be posted**. Please contact Eric for your subscription form and for further details.

LATHE

Record CL136 with chuck, gauges and chisels. Asking price R4 750. Please phone David Buchanan at (021) 558 5196.

TURNING JACKETS

Fred Goodman has a contact who will make your turning jacket for you if you supply 2m of the material of your choice, at a cost of R40. Please contact Fred for further details at: (021) 708 3371

SUPERGLUE

Glue @ R18.00 available from Bert Parker.

MASKS

The committee has a supply of masks @ R11.00 each, available from Bert Parker.

HYDROWAX

R18 per 5 litre container – Speak to Alan Jackson or Bert Parker the club meeting.

BENCH BAND SAW

Toolcraft bench band saw on a stand, with spare blades and extension lead. In working order.

Asking price R600. Contact Peter Earl on (028) 313 0686 (trading as Bygones Antiques).

LATHE

One of our past members, Leon van Rensburg, wishes to sell his lathe:

Record #3, in good condition with extras, including combination chuck plus extra rings, long boring kit, live centre on tailstock and some turning chisels.

R4,500.00 for the lot. Price subject to negotiation.

Contact Leon van Rensburg at 851 7796 or cell: 082 716 6439.

Please let the Editor know if you have anything for sale or to swap, and also how long you wish this to be placed in the newsletter, as a free service to members

TAILPIECE

A comment made at the recent meeting: "their pieces are embezzled with all sorts of things....."

Cheers, and happy turnings until Wednesday, *Gigi*

