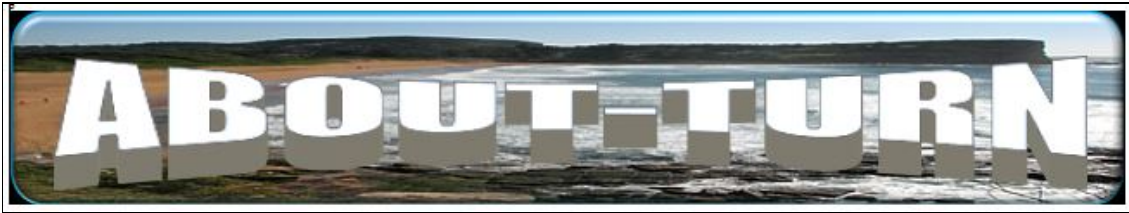


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**Sydney Northern Beaches  
Woodturners Inc**

*Sydney Northern Beaches  
Woodturners*



## Newsletter - March 2026

### In this newsletter find out about:

Club News

Show & Tell + Challenge for May

Beginner Demo

First Bunnings BBQ for 2027

Easter Show giveaways needed

Maintenance Matters

Article - Statue restoration

Did You Know?

The Club Shop

Birthdays & New Members

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## Important Dates

**2 - 13 April** - Royal Easter Show. SNBW demonstrating on 2 April. Giveaways needed

**Sunday 3 May** - Makers Market Stall at Terrey Hills. Talk to Julie or Catherine about selling some of your creations

**Sunday 17 May** - Club Member Meeting + Show & Tell in the meeting room at the Clubhouse 9:30am start

**Saturday 23 May** - Bunnings Sausage Sizzle - first at Frenchs Forest store

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## News from the first Members Meeting for 2026

10 Members were in attendance in addition to the Committee of 3. The following was noted/discussed:

- It was agreed to accept the resignation of the Secretary Chris Falvey and the current Committee would continue without a Secretary until the AGM in July. Further the President would act in the Secretary's role until the AGM.

- Supervisor Thursdays have commenced to give Supervisors an opportunity to “turn some wood” at their leisure. It is hoped that this initiative may ‘incentivise’ other experienced members of the Club to become Supervisors and expand the roster of Supervisors for the Club

- A drill bit sharpener has been purchased and available for member use

- Sorby pro-edge sharpening system has been purchased. The intention is for the Club chisels to be sharpened by the users at the end of each day, ready for the next person to use

- Monthly clean-ups will continue, and these will help maintain the club cleanliness. There will also be a clean-up day in June.

- Some members do not have storage at home for their tools etc. A storage solution is being implemented with storage boxes available for hire and spaces provided in the club for these. This should be in place in the coming months. It was noted that members leaving items at the Club was at their own risk (not covered by insurance)

- Membership Fees: the Treasurer Ian Blume recommended annual membership fees are increased by \$15 to \$80 per member for 2026-27 due to:

- Guild member fees expected to increase by \$10 per member to cover increased insurance costs.
- Increase club fee by \$5 per member to cover increased costs.

There was no vote on this recommendation as confirmation from the Guild on their fee increase has not yet been received.

- The Treasurer also explained his detailed analysis of our funding sources, namely our dependence on Bunnings BBQs and the impact on membership fees should this funding reduce or dry up completely. It was agreed the Committee approach Forestville RSL to request a grant to fund 2 Makita vacuums (same model as existing) plus filters, bags, accessories.

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## **Show & Tell**

As this was the first Show & Tell for the year members showed items they had produced over the holiday period. A \$20 Bunnings voucher was offered to the 'best' work shown. On this occasion Julie and Nick were each awarded a \$20 voucher.



**Julie Jarvis** showed a series of bowls. Each demonstrated a greater mastery of the art of bowl turning as her skill increased.



This first bowl included the use of beads as a feature and is finished with a beeswax/mineral oil mix.



A natural edge bowl from acacia. Finished with lacquer.



A simple salad bowl from Camphor Laurel, Also finished with lacquer.



Another bowl from Camphor Laurel with an ogee shape. No finish applied at this stage. Members 'rudely' referred to it as a helmet!!



**Nick Vertes** shared some of his Easter Show competition entries. Here a 4-legged dish.



On the left is a gavel. On the right a Fibonacci bowl. The Fibonacci rule is a mathematical sequence where each number is the sum of the two preceding ones, usually starting from 0 and 1 (0, 1, 1, 2, 3, 5, 8, ...). This rule, which defines the Fibonacci sequence, creates a pattern that frequently appears in nature.



A Mortar & Pestle from merbau. Unusual in that it has a lid in case you want to leave some spices in it. Another interesting design feature is the pestle slots into the mortar for easy storage.



This is not an Easter Show entry but a piece that began as a cube.



Nick has drilled a hollow to contain a glass tube for a flower bud. The decoration is crushed shells in UV resin. The resin (used by dentists) and UV pen are available for a very small outlay online.

**Lloyd Ross** brought an egg with intricate carving in to show us. He made it a few years ago but since Easter is just around the corner it is certainly topical. He turned the egg, cut it in half, hollowed it, then used a dremel to carve the chicken shapes and glued it back together and painted it. You have to look very closely to see the join.



**Tim McGregor** brought a small bowl to show. A great example of Silky Oak. Beautifully finished as is usual for Tim's work. The grain of the Silky Oak is clearly on display as it is in the plate below.



Tim has made a feature of the recess on the base of the bowl to great effect.



This time Tim has created a dish from Silky Oak. Again he has featured the recess.



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**Show & Tell Challenge for May 17**



Your Challenge for the Show & Tell at the next Members Meeting on Sunday 17 May is **A SALT PIG** (with a lid, preferably swivel, or a design of your own). There's an example by Mike Waldt on [YouTube](#) or this one by Catherine Ritter.

If you need any tips on Catherine's design, by all means ask her. Hopefully she hasn't sold it and can show it to you!

You could win a \$20 Bunnings voucher.

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## Beginner Demo - John Donnelly



John began his demo with a run through of the following:

- equipment usually required
- safety requirements
- introduction to lathe tools
- lathe and bandsaw rules
- major lathe components

- stance at the lathe.

John demonstrated the use of the roughing gouge. In the photo above he is demonstrating the finer points (puns intended) of a skew chisel. He then gave a quick demo of how to turn a bead.

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## First Bunnings Sausage Sizzle Saturday, 7 March 2026

The sales through the afternoon were steady, albeit not strong. The store mgr who signed us off said retail traffic & sales were down across all their stores! We also believe Belrose is suffering cannibalisation from the new Frenchs Forest store.



The next Bunnings BBQ is at the new French's Forest store on **Saturday 23 May**. Put your name on the list on the clipboard on the meeting room table, contact Will Rogers on 0401 992 980 or [email](#) if you can help in any capacity, even a 2 hour shift.



As with each Bunnings BBQ we also have a charity lucky dip. We need to fill the Lucky Dip box so when you've contributed to the giveaways for the Easter Show, please start creating for Bunnings on 23 May. Items for children are best - a spinning top, mushroom, little doll, animal. Whatever takes your fancy.

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## Royal Easter Show 2026 - Demonstration day

**SNBW will be demonstrating on Thursday 2 April.** Our demonstrators and volunteers - A.Bendeli, J.Donnely, N.Vertes, J.Cottle. You can help them out by providing some giveaways - spinning tops, rabbits, eggs are always popular.



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## Maintenance Matters

*Alex Bendeli has put this article together with two things in mind - care of the machinery and safety for you, our Members. The points he is making are very important so please take the time to read these 6 points and act accordingly when you are in the workshop.*

1. A member had moved the belt position in the pulley system of a Vicmarc lathe to achieve a lower speed (but more torque) but did not reset it to its original position when the job was completed. It also appeared that some of the belt edges had frayed maybe due to misalignment. Please **ASK** the supervisor if you need help and remember to reset the belt position when you're finished.

2. The matter of not properly securing a job on the lathe and its consequences (Rule #2) and proceeding despite various "signs" of potential problems. Such issues in this case were

- a square edge platter/bowl with pointy edges spinning around, inadequate back support of a large diameter blank
- not using a tenon or recess but relying on a 4 prong spur
- weak wood (Oregon) with large alternate soft and hard sections (densities) thus potentially creating issues with vibrations during the cutting phase
- potential catches with a scraper while attempting to smooth the resulting ridges, unexpected (unseen?) fell shake defects due to internal stresses that create tiny cracks when a tree trunk falls to the ground during the tree harvesting by loggers
- using a lathe on the wood bench rather than a lathe which has a solid cast bed and able to absorb minor vibrations as compared to a lathe on a suspended wooden bench.

Please **ASK** a supervisor before starting a job.

3. Despite numerous reminders to new (and seasoned) members to ensure that the spindle is unlocked before the first switching of a lathe (Rule #1), there are many occasions (on a

Tuesday group) that I noticed the squealing of the belt trying to turn a locked pulley. The same goes at the end of a session. Again despite the instruction to leave the spindle in an unlocked state, many members still leave their spindle locked after removing the chuck at the end of a session. Please all members remember to check the spindle is unlocked so the Supervisor doesn't need to.

4. Bandsaws: Except for Lloyd Ross using the Durden bandsaw for toy making (as discussed and agreed to at the members' meeting on 15<sup>th</sup> March), all members must have a bandsaw buddy. When using the Durden remember the blade must be tensioned. Don't "assume" the lever "dangling down" means normal operation otherwise a blade will be damaged. Please **ASK** and engage a Supervisor prior to starting a job.

5. If you want to change the bobbin diameter (and its guard) on the bobbin sander, please realise that its clamping mechanism is a Left-Hand Thread.

A standard clockwise tightening direction WILL actually unscrew the head at the top of the bobbin shaft. So, if a member does not know that fact, the standard unscrewing action will actually tighten the head even more. Furthermore, please use the supplied steel washer between the head and the rubber bobbin. Unfortunately, a member had previously ignored the steel washer and consequently the head did bite into the soft rubber and made it very difficult to change the bobbin. So please **ASK** if you do not know.

6. Today a member was holding a Jacobs chuck attached to a hole saw and was wondering how it fits in the pedestal drill spindle as it had just loosened and fallen out. He claimed that every time he puts it back, it just falls out. We went back to basics and explained the alignment of the slots in the spindle and viewing when the Jacobs chuck engages correctly. We then applied pressure to the chuck face (jaws retracted) against a wooden block to jam the Morse tapers in place thus securing the chuck in place. I was pleased he did **ASK** otherwise it could have resulted in a case of a flying chuck causing damage to someone and/or something.

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**Musing in my workshop - article by Alex Bendeli**  
***'Sitting Pretty - a restoration exercise'***

*I was asked by an acquaintance if I could restore/repair a pair of replica bronze Pharaonic-art statues purchased at a museum gift shop overseas. Upon his return to Sydney, the statues had come apart from their mountings. Could I do something to “fix” them? Now what has that to do with the woodturning? Little except there was one element of the task that needed a turned piece.*



*When asked to author a story for the SNBW newsletter of work done during the Xmas break, I thought, here is a small project that was delivered and might be interesting in its planning and execution. The restored statues are shown here.*



Upon examining the statues, both bronze objects appeared to have been glued into their respective stand which was made of unknown wood species. Each stand consisted of a “seating” block attached to the “pedestal” block (Photo 2 at left) via two 5mm wood dowels which were visible under the pedestal (Photo 3 below left).



Due to poor craftsmanship, both statues had become unglued from their pedestal. Their “posterior” was just resting on their “seat”. The woods were of unequal dimensions and gave a poor appearance to their statue.

Examining the glue, it looked like “hide glue” used by luthiers. (*Editor: A luthier is a skilled craftsman who builds, repairs and restores stringed instruments.*)

It was crystalline in structure and a pale yellowish colour. The left statue’s bronze flat base had separated from the thin glue film. The statue on the right had a large, rough-cast leftover protrusion of bronze under its flat base. Some glue was still attached to the base, while other lumps of glue stayed adhered to the wood.

Luthier glue is made from processed hides, refined and sold as small globules or coarse

powder that must be melted in a correct proportion with warm (63C) water in a glue pot (bain-marie, double pot) to obtain a goeey melt consistency reminiscent of hot-melt glue. This gluing method has been used extensively since antiquity in the manufacture of lutes, violins, and other string instruments. Being hygroscopic, the glue would soften with large swings in humidity unless well sealed by using numerous shellac coatings. Nowadays, nitrocellulose and polyurethane coatings are employed. Shellac is a natural resin excreted by Lac insects usually found in India. The resin is processed and sold as flakes, sheets or crushed powder and must be dissolved in denatured alcohol (methylated spirits) to be useful.

The glue crystallizes and “hardens” by the evaporation of its water content. So, although it presents an initial good grab, it requires at least 24 hours under clamping until it “cures”. Having a low water residual, it can be an issue in high humidity environments. The glue contains a certain proportion of water in its structure which allows it to be softened with heat if the parts had to be disassembled. It may have been ideal in dry climates such as Egypt and Mesopotamia but may have issues in Sydney where RH can reach 78% and over. I believe the glue had failed as the statues were presented to me all separated from their pedestal.

I took it as a challenge to restore the statues with materials used in that period, a good quality wood and possibly using hide glue. I reasoned that African Ebony was highly prized as it had to be then transported from the Congo. Fortunately, I had some Ebony on my shelves. A couple of pieces were selected, the pedestals and seats were cut exactly to size. To join the pedestal to the seat, I opted to woodturning a 10mm Ebony dowel about 25mm long and fit neatly in a 10mm hole connecting the two parts (Photo 4 at right).

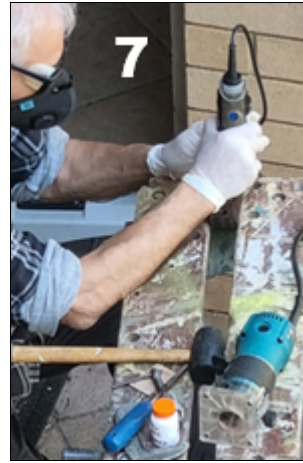


Once the seat and pedestal were dry joined, each seat was cut to the correct length, so its statue perfectly seated on its support. This then helped mark the outline of each recess into which the statues bases will embed. The statue on the left only required an oblong routed section excavated into the wood (Photo 5 at right). The statue on the right additionally needed a round recess to accommodate the bronze protrusion in its base.



The pedestals were hand chiseled around the outline to prevent wood fiber breaking out. They were then routed (Photo 6) to a depth to receive the entire bronze bases. Each pedestal was completed to a desired depth and the statues rested neatly on their seats. It was now time to sand and polish the Ebony surfaces.

I inherited a flat slab of glass used in metrology as my reference flat surface on which to support various sandpaper grits. Final adjustments to the recess depth and outline required the use of a Dremel (Photos 7).



I sanded all wood faces to 600 grit (Photo 8) except for the dowels which had been previously sanded on the lathe.



Now that all the elements fitted, I proceeded to use Shellac as a varnish to polish the wood and make it glossy. It was good fun applying the varnish as it required at least 15 layers applied with a cloth wad to obtain a shine (Photo 9). Shellac would have been the material used for coating wood artifacts by ancient Egyptian carpenters. So, it fitted my philosophy of the restoration aim.

Next came the assembly of the various parts. I prepared some hide glue and promptly joined the pedestals to their dowel. I had many attempts to achieve the correct mix, consistency and temperature. The dowel only required a very thin layer due to the tight tolerance.

After allowing many hours for curing, the joint seemed to have held well and no movement detected. I think that the tight-tolerance fit and the thin glue film caused the wood fibres to expand and explain the strength of the joint.

However, sticking the statue base to the pedestal became a completely different kettle of

fish. I placed some purple masking tape around the recess edges to prevent glue overflow; I then used a brush to transfer and fill the recess with as much glue as possible to allow it to grasp on the wood and bronze. The brush was also used to coat the bronze bases before joining them to their respective pedestal. After allowing 24 hours to “cure”, the statues unfortunately easily disconnected from their pedestal. I could not understand why. After several trials allowing more curing time (days), clamping and hoping, the result was always the same so obviously there is something wrong with the methodology. I concluded that the relatively large gaps between the bronze bases and their respective wood recesses did not allow for the glue to harden. As the pulling strength is very small, the parts always separate! Maybe the cold bronze dipped in the hot glue hardened a film around it while the rest of the glue bulk took its time to cure.

Out of desperation, I resorted to using Techniglu epoxy. This is a strong, gap-filling chemical bond impervious to humidity and very long lasting. My acquaintance does not intend to dismantle the statues, ever!

After scraping all the crystallized glue from the wood bases and the bronze statues, a mix of Techniglu was applied to both parts in adequate quantities. I used elastic bands to clamp the statues on their support for 24 hours (Photo 10). For extra mechanical stability, a drop of epoxy (its natural colour is very dark) was applied on the top seat surface to adhere the statues “posterior”. This ensured that the statues cannot be levered out of their seat.



I always leave some mixed glue in the mixing cup along with the stirring paddles. This gives a tell-tale indication of the cured glue after 24 hours. Techniglu must be precisely mixed as a 2:1 ratio and hardens just like glass. I recall once mixing the wrong ratio which resulted in the epoxy not setting after several days. The residual uncured glue in the pot confirmed the wrong mix.

I agree that epoxy defeats my idea of using the traditional method of gluing but there must be a secret that I am not aware of. Maybe that was the reason the initial statues separated. I can only conclude that hide glue is adequate when there are very small gaps to join and

not used as “bulk filler”. I recall when I was growing up in Egypt that the carpenter in the workshop in our building was always manufacturing custom furniture using the hide glue. He had a glue pot simmering all day on his bench. He applied veneer sheets to wardrobe doors, drawer’s faces and bed heads and his assembled furniture never fell apart. He used to apply pressure using a handheld rubbing block moving in a pattern. This pressure ensured adhesion of the veneer sheets to the door faces. The wooden members of the furniture frame were cut to tight tolerances and held together with clamps while the glue cured.

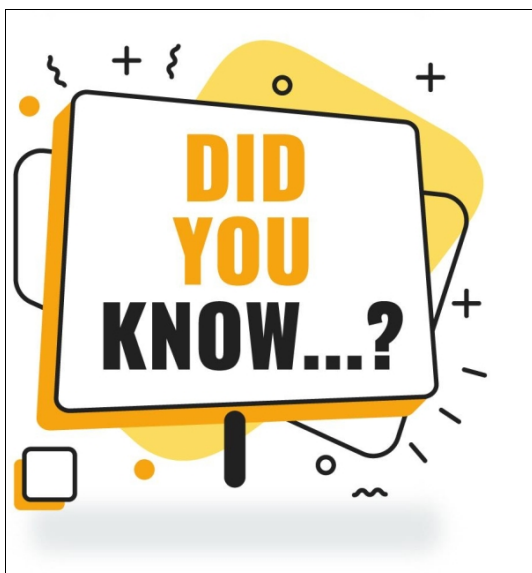
### **Results**

Q. So where is the woodturning activity in this project??

A. The answer is obvious in the dowels involved in the assembly. The research to apply traditional Luthiers glue was educational but did not work for me. I will certainly need some advice, but I do not think I will be confronted with a similar activity in the future. Thankfully, a modern epoxy solution was adequate, and the finished statues can be admired in all their historical glory.

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## **Did You Know?**



This is our segment to introduce new members, and remind existing members, on information about our Club that we might not otherwise think of mentioning to them.

If you have any suggestions on items we could include, please send them to [the editor](#).

**Did you know?....** Lloyd needs 600 wheels for his toy production. Help would be appreciated. Just see Lloyd at the Club on a Tuesday or Friday to get your instructions.

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**Did you know?....**Last year Members voted to increase the daily fee to \$5 per visit. This has now been implemented so please make sure you have \$5 in your pocket each time

you visit, or you can pay by EFT. Just indicate in the sign-in book if you paid by EFT. Please also, for the sanity of our Treasurer Ian Blume, only pay for a maximum of 1 week at a time by EFT. This makes it much easier for Ian to track.

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**Did you know?....**We have "Supervisor Thursday's now'. To give Supervisors the opportunity to turn uninterrupted. 2 people must be present each Thursday, 1 acting as Supervisor. Become a Supervisor and turn on Thursdays.

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**Did You Know?....Your Club will have a stall at the Terrey Hills Makers Market on Sunday 3 May.**

Last year nearly everyone who had items for sale sold something. But there's only so many bowls we can display. So consider something different such as a mortar & pestle or a kitchen towel holder. There's an excellent example by Mike Peace on [YouTube](#). Start creating, you have just over a month to create some beautifully turned items to attract a buyer.

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## The Future of the Club Shop

The Committee plan to use up the stock in the shop and then close it. There are lots of goodies you can take advantage of in the meantime saving you a trip to Timberbits or elsewhere.

Any Supervisor can help you find what you're looking for. Simply pay with cash or direct debit. A list of the extensive array of items available is kept in the shop cabinets. See some examples below.



Club Shop items for sale :

Bud vale inserts; Cake Lifters; Candle cup holders; Candle tea lights; Cheese knives; Clock parts; Keyrings; Brass knobs; Lazy susan mechanism; Pepper and salt grinder parts; Pot Pourri inserts; Pen kits & timber blanks (some pre-drilled); Ceramic tiles etc.



*Letter openers*



*Clock parts*



*Cake slices*



*Pot Pourri lids*



*Pen cases*



*Wine stoppers*



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**Happy Birthday in March to**

David Brewster, Warwick  
Fairweather, Owen Holden, Jack  
Miles, Hugh Saddington, Flavian  
Vallance.

**We hope you all enjoy your day**

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## Welcome to our new member

**George Zhu**

We hope you enjoy your time with us.



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## Club T-Shirts

If you are representing the Club at any event, including a Bunnings Sausage Sizzle we would be very pleased to see you wearing a Club T-Shirt to promote the Club.

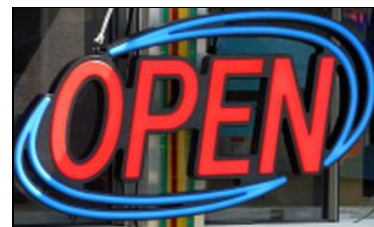
Or if you need a comfortable shirt you can get dusty without worrying, we have one for you.

There's plenty of stock in all sizes - just \$25. Ask a Supervisor to get one for you.



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Tuesdays & Fridays 9.30am - 1pm  
Saturday mornings 8.30am - 1pm  
2nd & 4th Friday each month  
9:30am - 3:30pm



## Your Committee

President:	John Donnelly
Vice President:	Alex Bendeli
Secretary:	Vacant
Treasurer:	Ian Blume

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