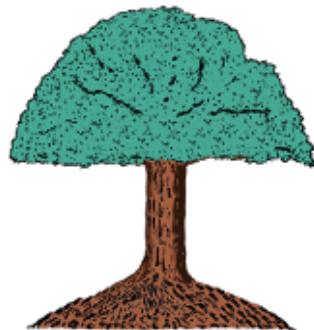


**ILLAWARRA WOODWORKERS GROUP INCORPORATED**  
[www.illawarrawoodworkers.org.au](http://www.illawarrawoodworkers.org.au)  
**May 2023 NEWSLETTER**



**Illawarra Woodworkers Group**

**Committee 2023/24**

President	Mark
Vice -president	Jason
Secretary	Pat
Treasurer & Public. Officer	William
Assistant Treasurer	Julien
Coordinator (Organising)	Horatio
Coordinator (Workshop)	Mark
Club sales Coordinator	Darinka
Librarian	Darinka
Newsletter	Virginie / Julien

## **Annual General Meeting:**

The Annual general Meetings was held 15<sup>th</sup> April 2023

Key Points:

- President Mark declared all committee and offices vacant. Elections were held with all positions filled by very willing and able club members.
- Congratulations to all members who were able to take on committee roles. It is great to have new members taking an active role in the club.
- The Treasurer's report is showing the clubs funds in a satisfactory way. When existing term deposits fall due, the board will investigate the most appropriate options.
- Sincere congratulations to Ric Funnell, this years recipiant of the Bill Body Trophy. Ric always has, and continues to be, one of the clubs greatests assets. We thank you Ric for your tireless effort for the club.



## **General Notes:**

- Discussions have been had regarding a club open day, BBQ and club sales on the Saturday before Father's Day. This looks like a great opportunity for the group to sell some of our wares and promote the club to the community. Please keep the date free as we will need a good turnout of volunteers to support this on the day.
- School classes have started back this term. This is a great opportunity for the students to receive some practical, hands on learning. If you are interested in assisting with the classes on a Thursday, please speak with Mark or David. Thanks to those that assist with the students and who put a lot of time and effort to have the kits ready for the students each week.
- For those members that would like to assist on Thursday school classes, the "Working with Children" paperwork is required. Please speak with Dave to get this sorted.
- A sub committee has been established to look at the best lay out of the clubs facility, i.e. work bench locations, fixed tools and equipment, storage facilities. The sub committee has met and will be making a recommendation to the board shortly which will then be liaised to the members. If you have any ideas or thoughts, please feel free to discuss with Jason.
- Please remember to always keep the workshop clean and tidy. After finishing on the tools, clean up the area. Don't leave jobs lying around on benches. If you have a project going, remember to label with your name and the date so that it does not get forgotten. We will be having a thorough clear up shortly so make sure your projects, timber etc are taken home where possible.
- Work shop safety must always be at the top of our list of priorities. Wear suitable clothes and enclosed shoes. Always clean up after yourself, especially the workshop stationary tools.
- The club library is available to all members with copies of Australian Wood Worker, Fine Woodworking etc available to get some ideas on your next project. Just remember to sign out and back in anything that you need.

## **SHOW & TELL:**

Thank you to those that bring in their work to keep us all entertained and inspired.  
These are some of the great works over the year.





And a few of the generous donations  
from Pat.

Always feel free to bring in your works, either complete or still in progress, to the general meeting for "Show and Tell". It can be a great opportunity to show off your work or to get some ideas from other members. So what's your current project? Drop a line with photos with a progress update to the editor and show off your works to other members.

## Wood Turning – The easy way to look good. (Cont.)

### History



The "Robert Chalker [Mazer](#)", Britain 1480–1500, [Victoria and Albert Museum](#). [Maplewood](#) with silver-gilt rim and boss. The boss is engraved with the Trinity, originally enameled, an unidentified [merchant's mark](#) and the inscription ROBERT CHALKER IESUS.

The archaeological record of woodturning is limited to illustrations because wood is a fibre prone to rot. Egyptian monuments illustrate a strap used by a helper to rotate the lathe while another worker cut the wood. Early bow lathes and strap lathes were developed and used in Egypt and Rome.<sup>[3]</sup> The Chinese, Persians, and Arabs had their variations of the bow lathe.<sup>[4]</sup> Early lathe workers would sometimes use their bare feet to hold cutting tools in place while using their hands to power the lathe. Bow lathes continue in use right up to the present day, and much of our information about them comes from watching turners use them.<sup>[5]</sup> Between 500 and 1500 A.D., turned wooden vessels served as the everyday bowls and cups of most of the population of Europe. Our knowledge of these humble vessels comes from bowls excavated from shipwrecks, such as the [Mary Rose](#) and the [Oseberg](#) burial ship, or dug out of deep wells, where they were preserved in an [anaerobic environment](#). Much of this ware was turned from green wood on a spring [pole lathe](#).<sup>[6]</sup> Finely crafted drinking bowls, known as [mazers](#), were produced in very limited quantities from dry wood, then decorated with [silver-gilt](#) central bosses and rims.<sup>[7]</sup>

As early as 1568, a separate flywheel powered a lathe via a drive belt.<sup>[8]</sup> A master would cut the wood while an apprentice turned the crank on a huge wheel, often several feet in diameter. This was a continuous revolution lathe, which led to adaptation to external power sources such as water, steam, and electricity. This lathe evolved into the 'queen of machine tools' which made it possible to turn parts for other machinery.<sup>[9]</sup> The [Holtzapffels](#) developed [ornamental turning](#) lathes from the continuous revolution lathe combined with metal-working innovations like the automatic slide rest. These lathes worked from geared patterns to cut designs in hardwoods such as [ebony](#). They were favored as a hobby by European princes, meriting a mention by Tolstoy in War and Peace (1869).<sup>[10]</sup> Woodturners in London organized into a guild as early as 1310 on Wood Street. By 1347, the Turners Company was assigned responsibility for regulating weights and measures by the Mayor.<sup>[11]</sup> By 1591, they built their own Hall. The Company governed the apprentice system and established pricing for goods. In 1604, they were incorporated as the [Worshipful Company of Turners](#) of London.<sup>[12]</sup> Outside of London, the craft was decentralized and unregulated. Itinerant turners known as [Bodgers](#) set up temporary pole lathes near the source of wood for turning furniture parts.



Belt driven lathe



Electric lathe

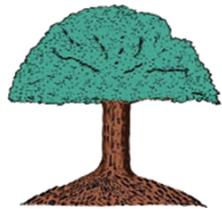
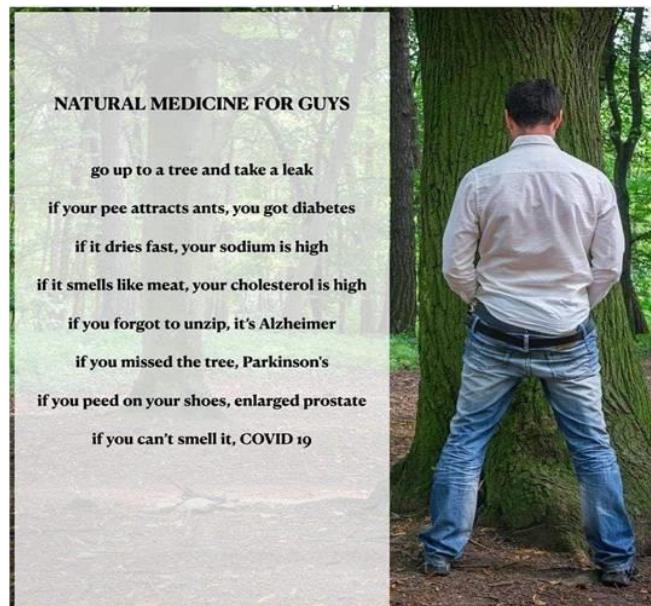
In the 19th and early 20th century, woodturners in England worked in Turning Shops,[\[13\]](#) usually within the master-apprentice system. In Germany and Russia, woodturning was concentrated in villages that had a specialty, such as turning toys. Bow lathes and pole lathes continued in use for decentralized, one-man production of architectural elements and bowls in many parts of the world. In the US, woodturning was part of the curriculum of industrial arts taught in public schools—often a prerequisite for classes in building furniture. The 'problems' from textbooks included both tool management skills, and assignments to turn objects such as gavels, darning eggs, boxes, trays, candlesticks, lamps, and legs for furniture.[\[14\]\[15\]](#)

Woodturning skills were used by patternmakers in the making of prototypes and shapes for casting molds used in foundries during the 19th and 20th centuries. They worked very slowly to achieve precision, using enormous patternmaker lathes and slow-cutting scraping tools.[\[16\]](#)

Woodturning has always had a strong hobbyist presence. In the 1970s, an explosion of interest in hobby woodturning in the English-speaking world sparked a revival in the craft. Dr. Dale Nish travelled to England to recruit teachers, tools, and techniques from the last of the apprentice-trained woodturners.[\[17\]](#) A few years later, Canadian Stephen Hogbin spent a year in Australia, pushing the limits of the craft through changes in scale and design.[\[18\]](#) Industrial arts teachers used their institutional affiliation to create seminars, publish books, and foster research. The tool industry identified a new market for lathes and turning tools. A small group of serious collectors invested in the increasingly sculptural explorations of woodturners. Unusually, woodturning never established a strong foothold in university departments of art and design. Instead, practitioners of the craft have become adept at learning from demonstrations, private classes, regional meetings, their own published journals, and internet technologies. Some artists began as woodturners, and moved into more sculptural work, experimenting with super object forms and other fine craft concepts.[\[19\]](#) The Center for Art in Wood, founded in 1986 as The Wood Turning Center, houses a collection in Philadelphia with over 1,000 objects from international artists[\[20\]](#) as well as a research library and gallery.[\[21\]](#) Other turners have chosen an artisan-based focus on traditional work, custom work, and the pleasure of studio practice

## Want to Share NEWS with other members?

If you have any articles, project notes, or humorous items to share with fellow Woodies, drop a line to Editor Virginie



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