

BY HAND & EYE

The Official Newsletter of the Sydney Woodturners Guild Inc.



The Guild Committee for 2015:

October/November 2015

President	Hasso Constantin
Vice President	Tony Ney
Secretary	Ian Cocks
Treasurer	Ian Cocks
Membership Secretary	Ken Sullivan
Education Officer	Warren Rankin
Event Coordinator	David King

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- Views expressed by contributors are not necessarily those of the Guild

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Guild Membership Fees

As of 1st April 2015 fees will be \$35:00

Membership renewal for 2015 - 2016

Due 1st July 2015 will be \$35:00

Presidents Report

Hello Guild Members and Woodturners,

This is the only edition of BH&E before our upcoming AGM in November. So this is my one and only chance to ask for financial guild members to stand up and take an active role in managing the Guild. I must admit I have enjoyed the role of President over the last few years but I think we need to introduce new ideas and methods of running our organisation and that most often requires new people. I had grand ideas and plans when I first took the role of president, but we are such a diverse lot that making things happen is not that easy, however, the Guild still exists and will continue to exist even be it in a reduced number of affiliated associations or regions. I intend to remain a Guild member as long as the guild exists and will continue in any executive role until others take over.

Now, about turning, well it has been very quiet since the Easter and TWWW shows. I hope you have been planning new exciting pieces to turn and enter into the 2016 Easter show competition. The Guild funds prize money in several categories of the woodturning and I would like to see our members receive those prizes. We have many talented and innovative turners in our ranks plus heaps of upcoming talent in newer turners who have not yet had their talents recognised and acknowledged, so stand up, enter at least one piece in the competition and show the general public that there are skilled artisans in the community who make beautiful timber items that are not mass produced by computer driven apparatus. We work to our motto "By Hand and Eye" even though my eye gets very wonky at times.

There are several activities in the planning stage our members and once the guild analyses our financial position we will notify you of these upcoming events.

Sadly since our last edition there have been members of the guild or their close families who have passed away. The one which almost all Guild members knew was Chris Dunn (our secretary for several years). We offer our condolences to the families of all our recently departed members and their memory will live on as will the creations they made.

Stay well and turn safely

Hasso Constantin,

President,

Sydney Woodturners Guild Inc.

Three retirees, each with a hearing loss, were taking a walk one fine March day.

One remarked to the other, "Windy, ain't it?"

"No", the second man replied, "It's Thursday."

And the third man claimed in, "So am I. Let's have a coke."

As already mentioned by President Hasso this edition of the By Hand & Eye is the only one before the AGM in November.

I encourage all members to think about your Guild and where you want it to go.

The need for members to put up their hand and nominate for a roll in the running of the Guild is an important one.

Thank you to all who contributed to this edition of By Hand and Eye it has been a easy task to put this edition together with so many contributions.

We have “Portrait of a Woodturner “with thanks to Alex Bendeli also two other articles from Alex and “The Country Woodturner” from Ken Sullivan.

Articles can be sent to byhandandeye@gmail.com

Snail Mail: Secretary, 2 Docharty Street Bradbury NSW 2560

For the first time in many years, an old man travelled from his rural town to the city to attend a movie.

After buying his ticket, he stopped at the confectionary counter to purchase some popcorn.

Handing the attendant \$1:50, he couldn't help but comment, “The last time I came to the movies popcorn was only 15 cents.”

“Well sir,” the attendant replied with a grin, “You're really going to enjoy yourself. We have sound now..”

Mission Statement

Mission Statement

MISSION STATEMENT: The mission of the Sydney Wood Turners Guild Inc is to aid the affiliated regions to promote woodturning as a creative skill among existing Woodturners and the general public.

EXECUTION: This will be achieved by:

- Education including OH&S practices
- Information and technical support.
- Practical demonstration and Community Service projects.

SUGGESTED TARGETS TO ACHIEVE THIS MISSION 2015/2016

- Reach 500 members by AGM 2016
- Run two Train the Trainer courses by AGM 2016
- Create a set of Basic on line training videos
- Buy/Supply promotional material, (Guild) Banners, pamphlets) to regions by November 2015.



David Wooderson Mallee Burl
Macarthur Woodturners Inc.

Macarthur Woodturners
Show & Tell
September 2015



Keith Smith Pacific Maple
Macarthur Woodturners Inc.

Jobsheet #0 INTRODUCTION

By Alexander Bendeli

The editors, past and present, of the By Hand & Eye newsletter have indicated that they have had difficulty in gathering articles from the members. So, having retired (again!) a few years ago, I decided to take on the task of resurrecting the "Portrait of a Woodturner" column which was initiated by Jim Dorbis. In recent times, due to unforeseen work commitments, I needed to put on hold the interviewing process and the writing of these columns. I did, though, manage to contribute some technical articles in the BH&E.

With the passage of time and changes in the Guild I believe that it would be beneficial to now recommence the "Portrait" article with the aim of introducing members to each other. I think it is also timely I resume writing articles to describe some of my work to members. My work has been varied and challenging to me and I wished to share with other Guild members the challenges associated with each job.

I hope to describe the way I implement a certain task. It may be obvious and boring for some and completely enlightening to others. I have learnt that there is always ANOTHER way to do a job. I therefore present what has worked for me. I am happy to receive feedback, suggestions and alternatives which hopefully may engender discussions by all. I managed to avoid major physical disasters by observing safe working methods but if there are any dangers in my procedures, by all means point them out so that I do not unwittingly mislead others. Members are encouraged to contact me so I may have the opportunity to write an article about them or their projects.

Alexander Bendeli



Sam Shakouri;
Segmented Ball of Bottlebrush
Macarthur Woodturners Inc.



Sam Shakouri;
A goblet with captured rings

HOW AND WHY I BECAME A WOODTURNER

CHARLIE GEORGE – EASTERN REGION.

Hi there, 'wood-be'
wood turners,

My wife has been encouraging me to join a men's shed for some time. Then I saw an advertisement in the local paper regarding a "Men's shed" in Malabar and made a phone call to enquire about it. I had a lengthy conversation with Mario Dato. Mario briefly explained the group WAS NOT A Men's Shed but a group of Woodturners whose aim was to promote the craft of wood turning with individuals of similar aspirations. As I am interested in applying my hands and bespectacled eyes to wood and to join the comradely of the group, I decided this was for me.



ME WORKING ON A TURNING A TOOL HANDLE.

A week after my first meeting with the members of the Eastern Region Wood Turning group, I signed up and waited enthusiastically for my first lesson.

Years ago, as a High School teacher, I was asked to supervise students in the College Wood Working Room on a number of occasions. Unfortunately I didn't get an opportunity to do some hands-on experience in my own time.

I am now looking forward to turning wood into handles, a bowl or two, and perhaps some small vases for my wife's hobby, as well as other projects.

Having completed a series of hands-on lessons on the use of wood turning machinery and tools, I can now look forward to an enjoyable and successful wood turning adventure.

Editors Note:

Thank you, Charlie for the insight as to why you have joined the woodturning fraternity.

May you have many years of enjoyment turning.

SAW-KERFING.

From: **BILL KELLY, EASTERN REGION.**

Taken from “**A Manual of Carpentry And Joinery**” J. W. Riley. First printed 1905.

Curved surfaces are often “cut out of the solid” and dressed to the required curvature. It is occasionally necessary, however, to bend a board to obtain a curved surface. A method often adopted is to make saw-cuts (kerfs) in the face, which is to be concave, at such distance apart that in order to close the kerfs the board must be bent to the required curvature.

A ready appliance for obtaining the exact distances apart of the saw kerfs is illustrated in Fig 1. It consists of a lath of exactly the same thickness as the board to be bent. About the middle of the length of this lath, a saw cut is made. The lath is then bent until the kerf closes, and the angle through which it has been turned from the straight line is obtained. An arc of a circle is then struck with A as centre and a radius equal to the radius of the curve required.



ARCH MADE USING SAW KERTFING.

The chord BB of the arc is the distance apart of the kerfs to be cut in the board to be bent. Similarly, with a curve of radius AC, CC gives the distance apart of the saw kerfs and again, DD would be the distance apart of the kerfs required for a curvature of radius AD.

The following precautions must be carefully attended to:

- (1). The lath must be exactly the same thickness as the board to be bent.
- (2). All the saw-kerfs must be made with the same saw, i.e. the saw used for cutting the lath.
- (3). The depth of all the kerfs must be equal, and deep enough to allow bending without breaking the fibres on the convex side of the board.

SAW-KERF

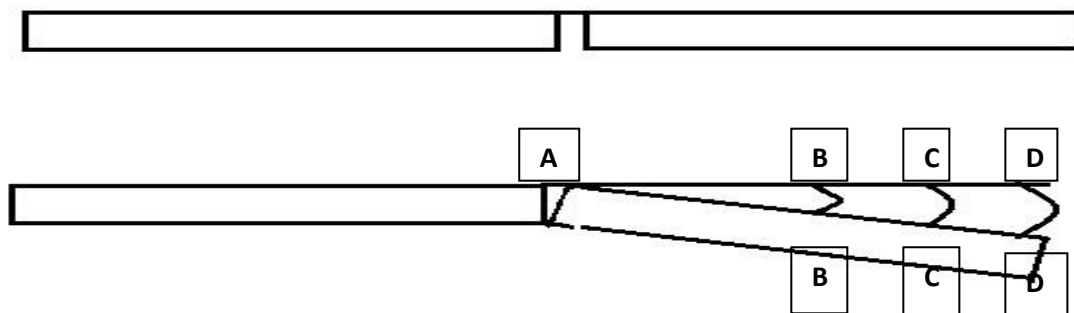


Fig. 1

AROUND THE CLUBS

Bankstown News Aug/Sep 2015.

Some of our members have been laid low with the dreaded lurg of late, so numbers have been down a bit. The cold weather doesn't seem to encourage us to leave the warmth and comfort of our homes at this time of year, but numbers usually rise from now on into the warmer weather.

Never the less, we held our AGM on 05.09.15, and oddly enough, the incumbents were all re-elected to the same positions (again). Kevin Santwyk is our President, Alf Lord Vice President, Doug Midgley Secretary, Ken O'Donnell Treasurer, with David King to be Bankstown Rep on the Guild committee.



Segmented Bowl Fred Cassar



Nest of bowls from bowl saver
Ted Batty



Largest bowl from nest



Natural edged bowl Jacaranda Harold

We were pleased to see David Kovnats again after a visit he paid us some time ago, while on holidays in Australia from his home in Winnipeg, Manitoba, Canada. As is the case when woodies and other woodies get together, the turning took somewhat of a back seat to the talking, and a good time was enjoyed by all present on the day.

Come and join us at Bankstown on the first and third Saturday of every month if you wish. \$5.00 for the day will get you free coffee or tea all day, and plenty of time to meet and chat with our members, and of course, time at a lathe if that is what you want.

Don't forget to bring your lunch, a project, and some tools with you.

We meet on the first and third Saturdays every month, and welcome all members and prospective members to our meetings, which go from 9.00am to whenever.



Camphor Laurel Clock Harold Soans



Salt & Pepper Grinders Harold Soans



Truck Wheels John Willetts



Medium and small bowl from nest of bowl

AROUND THE CLUBS

Menai Regional Woodturners Inc.

September's Monthly Theme – 6 Pins & Ball



Pins & Ball (Camphor laurel ball & Ash wood pins)
Graeme Stokes



Pins & Ball (Pine & Merbau)
Arthur Walker



Pins & Ball – Mick Bouchard

Other Items



Bob Thompson – Blue gum Lidded Bowl



Juniper square bowl – Bob Thompson



Bob Thompson – Oregon Magazine rack

Mick Bouchard – Wall Plaques
(Blackwood & Tassie Oak (respectively))



Carousel top – Pine – Bill Black

The Country Woodturner

By Ken Sullivan

Words. They are marvelous things. They allow us to use arbitrary sounds to describe concepts within our own minds, and then share those ideas with others. But sometimes the sublime really does become the ridiculous.

Consider some of the words we use in our chosen hobby of Woodturning. Some good examples could start with the names of the tools that we use.

As a first instance, consider the word “gouge”. Obviously, historically it comes from the tool that is used in wood or stone carving to cut a groove. It’s a chisel and if you look at its cutting edge, it essentially smiles at you. But it really is an odd sounding word, isn’t it?

Gouge... gouge... gouge. Almost ugly. Unfortunately, a misuse of this tool can be equally ugly. I was roughing down when the wood caught one of the “wings” of the tool (No, I won’t call them “flutes”. We would be veering into the ludicrous much too soon. I’ll save that for later), grabbed the tool out of my hands and threw it, point first, into the ceiling. For a short while, I had a gouge in my ceiling... in more ways than just one. I feel very lucky that it missed the florescent light that is overhead... Barely.

And then there is the “skew”. Strictly speaking, skew means to vary from a true path. But the tool is simply a chisel... with its cutting edge at an angle. Why don’t we just call it an “angle”? Or a “changle”? On the other hand, an “angle chisel” is a lot more awkward than just calling it a “skew”, isn’t it?

Now, a “parting tool” makes sense, right? After all, what we are doing is using the tool to cut the wood into parts... Yes? But again, from my experience of having to wrap my left arm around the headstock to try to catch the piece as I part it off makes me think that I really should call this the “departing tool”, as that is precisely what happens to the finished piece when I fail to catch it.

And this really is a side issue: Why is the motor on a lathe always on the left side? Most of us are right handed... So, unless we want to do the final parting with our left hand and catch the finished piece with our right... why isn’t the motor on the right? Ah, yes, but that would make bowls more difficult, wouldn’t it? Sigh.

OK. Let’s consider the lathe itself. Two of the major components are the “head stock” and the “tail stock”. Hold on... are we making soup here? I mean, I love “Ox Tail Stew”, but even if you can find it in the supermarket, it most certainly did not come from an ox. Why don’t we use a word that is... real?

And a “chuck”. Aw, come on. If we want to be silly, let’s call it a “charles”. Or perhaps in Australia, a “chazza”...

And then there is the “tool rest”. That’s logical, isn’t it? After all, it’s where we rest the tool when we’re using it... No... Not really. A “tool rest” should be where you put the tool after you’ve finished using it. That bar of metal should be called a “tool work”!

And now we come to the ultimate farcical word in our Woodturning library: What do you call that object that holds the tool rest and allows you to move it up and down the lathe? Hmmm? A “banjo”...? What idiot thought that one up?

OK. Note to myself: Settle, Petal.

Human beings are capable of containing the concept of infinity within their own skull. And, potentially, all of us can handle an infinite number of concepts, if we can take the time to think of them. I don't know about you, but as well as seeing images as I think, I also "talk" to myself using words. And it is a fact that if the language that we use does not contain a word for a concept, then it is impossible for most of us to think of or even consider that concept. We simply can't approach the idea, because we have no "tool" with which to handle it. So that becomes one of the definitions of genius: being able to think of something for which there are no words... something new. Therefore, using the "right" word is important...

But more important is to use the word that we understand... and mutually accept as describing that concept or object, regardless of what the word sounds like. Or how closely that word matches another concept with a similar sounding or the same name.

Yes, words are really marvelous things.

Ode to cranky men

I chance to pass a window
While walking through a mall
With nothing much on my mind,
Quite blank as I recall. I noticed in that window
A cranky-faced old man
And why he looked so cranky
I didn't understand. Just why he looked at ME that way
Was more than I could see
Until I came to realize
That cranky man ME!

I have bad news

The doctor tells his patient. "Well I have good news and bad news."

The patient says, "Lay it on me Doc. What's the bad news?"

You have Alzheimer's disease."

"Good heavens! What's the good news?"

"You can go home and forget about it!"

Portrait of a Woodturner

Paul Cosgrave (#2122)



I first met Paul a few years ago at the monthly meetings of the Sydney Northern Beaches Woodturners (SNBW). With the passage of time, it was becoming obvious that Paul was something of a special artist. While still displaying his latest turnings, fluently describing his concepts, mishaps and mistakes at the Show & Tell session, his turnings were developing a living organic form. It was not just a platter or a bowl that Paul was attempting to turn first time (with a lot of advice from fellow members) but his work always extended beyond the turning itself. There was always an enhancement here or there or a complete reshaping of the form to a more visually appealing and intriguing shape. The beautiful forms developed from extensive piercing of very thin platters to challenging oval shaped "things" that although they represent no specific known object but were inspirational and beautiful to look at. I especially loved the groupings of drops (that is the best I can describe them). The drops consist of a series of long thin turnings reminiscent of a dropping honey blobs.

Paul was born in Christchurch, NZ. Paul and wife Tonisha arrived in Australia in 1978. He was the owner/CEO of a DVD/CD duplication company. They have two children and a granddaughter. Tonisha is also a very accomplished artist making beautiful ceramic forms and is the first critic of Paul's turnings before he unleashes them to the world. She has a great eye for detail, shape and form and teaches him a lot about art and pulls no punches in her critique.

Paul started woodturning about ten years ago around the age of 50. Having retired early after having his own business for 30 years, he was looking for something different to do so he took up guitar and was promptly banished to a far away small room beside the garage. He then started playing around with wood to possibly take up sculpting but one thing led to another and it was another SNBW woodie who

loaned him an old Nova comet lathe to try his hands on woodturning. He liked his new hobby, joined the Guild, returned the lathe and now has settled with his own belt-driven Nova 3000.

He is happy with the Nova and does not wish to upgrade it to a DVR unless he wins big at Lotto. As his turning skills improve with time, he claims his best piece is always his latest piece but he still cherishes some of his most memorable pieces adorning his lounge room walls and cabinets.

Paul is a keen swimmer and cyclist but it is his daily beachcombing activity that inspires him. A pebble here, a piece of driftwood there or a fallen rain in a rock pool would trigger his imagination for a shape and a challenge to turn a piece of wood and express the image that was conceived in his brain. In Paul's life, being a beachcomber he is constantly inspired by forms engendered by natural shapes, seaweeds, sea cucumbers, sea-urchins, sand surface, rock formations etc.

Consider the following two photos; the left was inspired by a sea-urchin while the right was inspired by a piece of driftwood and pebbles. He explains that beyond the chisels, the tools that we now need in our woodturning hobby are observation, creativity curiosity and imagination.



Eventually Paul came to the conclusion that one must first draw the ideas because if you can draw "it", there is a very good chance you can make "it". Save time and wood chips and draw your job first he says. Look carefully at your surroundings and get your inspiration from nature. For those who completed the TAFE woodturning course, drawing was always a necessary condition before committing a chisel to wood, thus the Guild's motto "By Hand and Eye" is a fitting advice. If you can draw it, your brain can guide your hand to execute it.

The beach is not the only domain, scrutinize the bush and the forest around you and look at the random and intricate patterns developed on leaves, branches, bark and let them fire up your imagination. Do not copy anybody else by get inspired by others and by nature.

Paul does not sell his craftworks at markets but donates his turnings to the club for fund-raising. He has also demonstrated at the working with wood show. He believes there is no money in reproducing what everybody else does but there is satisfaction when your clients appreciate your uniqueness in your own artistic way. Paul's ambition would be one day to have his work displayed in a gallery like the one at Bungendore or even open his own gallery. However Paul does not think he has the skill level yet to show off his stuff in galleries. This seems to be a common humbleness depicted by many woodies that do not realise how great artists they are.

He donates a fair amount of time to the SNBW where he has been secretary for several years and now had reduced his time to be the assistant secretary as he is about to embark on the most daunting task of extending and renovating his home. While practicing his hobby, he did not suffer any major mishaps or injuries but has had many technical misses such as wood flying off the chuck or boring through the bottom of a bowl or platter (maybe that is what prompted him to try intentional piercings and make changes to include the punch-through as a design feature). As he progressed towards piercing, he has naturally gravitated towards thin-walled vessels which makes turning especially difficult but he has many mentors at the SNBW clubhouse to advise him on the best tools and techniques to use. Obviously the wood selection is also very important for thin-walled objects and his preferred wood has become Jacaranda. One can easily guess who his mentor as SNBW has been as they both share the same fondness for Jacaranda. Jacaranda wood is fine grained, turns easily and is relatively very stable during seasoning. Like all novice turners, he used to pick a lot of found wood usually collected by the roadside after a storm or leftovers by tree loppers. However, he recently reduced his stash by relegating them back onto the nature strip for others to use as firewood. I have personally gone through this phase where my children and colleagues used to prompt me whenever they saw a stack of wood. Fortunately after many years of experience, one quickly realises that most wood is junk as most gum trees split immediately while Camphor or Jacaranda are worth collecting.

With regards to safety, the best advice he received early on was to buy a dust extractor. Despite the fact that his workshop is in an open area under his deck, dust extraction at the source is very important and there is no point jeopardising one's health. Unfortunately being exposed and living by the water has its own problems in that he is constantly scraping off rust from his tools & lathe bed. This prompted a recall of a situation when he was removing rust from a rusty faceplate. Paul has just applied WD-40 to the faceplate to be cleaned. As soon as the lathe started spinning, WD-40 oil was promptly splashed all over the ceiling, wall, clothes and floor and some stains are still there. Not one of his better moments but a light-hearted event in his colourful life. His graduation towards piercing has required a different extraction process and he highly recommends a BOC cartridge face filter in addition to a head mounted LED light to cast a bright light on his piercing working area along with a heavy-duty earmuff to attenuate the high pitch noise from a Dremel or pencil grinder.

It was interesting that throughout the interview, Paul seems to reflect the same opinion as I have encountered in other members. Many seem to think they are not good turners yet their works are truly very artistic and skilfully executed. Of course there are and there will always be better turners, we cannot ALL be perfect but we are all individuals and unique and that cannot be under-estimated. Our skills may not match others but we are constantly increasing our confidence in subtle ways until one day we can boast "I can do that, no problem". There will always be new skills and tricks to learn.

Paul's woodturning education has been through attendance of demonstrations by G.Marcolongo, G.Priddle, A.Hall, L.Hibbert and many others. After each demonstration, he claims that one always learns at least one new "thing" whatever it might be... Early in his hobby, a woodturning book gifted to him by his wife was much appreciated. Reading R. Raffan's book was also an eye-opener and made him realize the meaning of proportions and curves which can be just right or horrendously wrong; Just like any other skill, practice, practice and more practice makes perfect thus reinforcing the following premise ad nauseam "always draw your job before committing to wood".

Regarding the future, Paul believes that the Guild should explore promoting the craft via targeted woodturning video segments on TVS for example. Paul is currently heavily involved with the approval requirements with the potential move to larger premises and share our activities with other like-minded woodcraft activities.

Alex Bendeli.

More beautiful turnings by Paul can be viewed on the monthly SNBW newsletter available via the Guild's or the SNBW website.

A fellow went into a pawnshop in New York and asked to borrow \$2500 for a trip to Hawaii, he was told he would have to put up collateral for security. They explained to him that they would hold it until the loan was paid with the interest owing.

"Well I guess you can hold my van and tools," he replied. " Will they be safe?"

He was assured that they were kept in a locked compound and only bonded staff were allowed access.

Three weeks later he returned to pick up his van and tools, wrote a check for \$2531.00 and as the clerk was doing the paperwork he inquired, " There is something we don't understand, we checked your credit, you have a thriving business, yet you pawned your brand new van and expensive tools for money for a trip."

"Where else could I find secure parking for just over \$10 a week in this town." the man replied.

A young boy around seven years old got separated from his father at a large woodworking show, remembering what his parents had told him to do in such a situation he approached a security guard and reported that he had lost his dad.

"What's he like?" the security guard inquired.

"Mom says beer and women." the boy replied.

Jobsheet #1 FLUTING DEVICE

By Alexander Bendeli

I have been involved in turning several stands whose stem basically had a similar shape but the overall length would vary depending on the individual requirement. In order to give each stand an individual characteristic and design, I decided to incorporate fluting in some of the bases (Photo 1).

Fluting can be traditionally performed on a router lathe. If the surface to be fluted has variable segment lengths and curvature then the task is more difficult and a template is necessary. If the fluting is to be imparted on a purely cylindrical shape without twists, then a straight guide on a conventional lathe would suffice. A typical jig to perform this task incorporates a wooden long sled/centering device to support the job, an indexing disk and clamps. The jig would normally slide on a drill press table while the drill chuck (fitted with a router cutter) is rotating at high speed.

Considering the number of stems I had to decorate with fluting, I opted for designing a variation of a jig to be used in conjunction with a traditional lathe without the need to make templates and use the job itself as the template.

I already had a Perspex platform with a 1" toolpost that fits my lathe's banjo (Photo 2). I occasionally use it to support a drill for piercing holes around a bowl's periphery or fit a drum sander for castellating a bowl's rim. I decided to use the same support platform but in this case I constructed a plywood router holder.

With a router holder fitted with a follower pin, a template is required so that the router follows the job's curvature. I modified the holder by fitting it with a ball bearing whose height can be adjusted to just clear the cutter. The protrusion of the bearing from the holder is fixed while the bearing height is adjustable so that it can be raised or lowered to just clear the cutter fitted to the router (Photo 2).



Photo 1.



Photo 2.

As can be seen from the picture, the router is a standard trimmer type and is fairly lightweight. I particularly liked the Ryobi trimmer as it can be separated from its base and fitted to a jig made out of a lamination of three 15mm plywood pieces pierced with a 80mm hole. A slot is cut in the upper portion of the jig and a long 6mm bolt is fitted to close the slot thus applying pressure to the router housing and clamping it very effectively. In practice, the height of the plywood jig (or the tool post height) is trimmed so that the centre of the cutter is in line with the lathe's axis. When properly centred, the fluting shape appears evenly cut.

The tip of the router cutter is adjusted radially by sliding the router in/out in its wooden jig. The router tip is set about 3~4mm in front of the bearing. This will determine the maximum depth of cut at a point aligned with and just above the bearing rim which follows the job's profile. The bearing therefore will follow the profile below the lathe's axis.

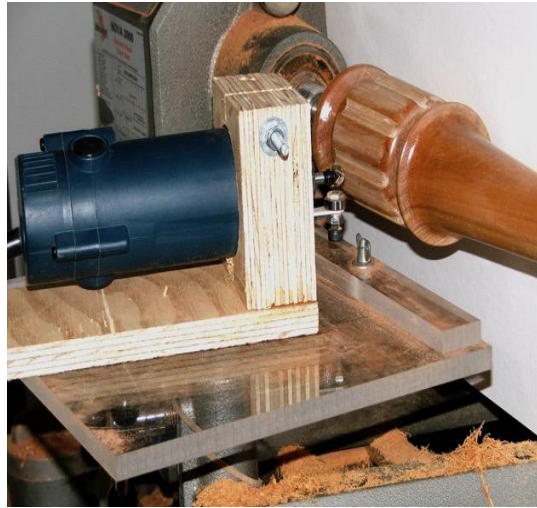


Photo 3

In practice, if the wood is soft, I wind some masking tape on the bearing surface to prevent it from marking the wood. The bearing assembly is mounted on a small aluminium bracket secured to the front face of the jig. I fitted the aluminium bracket in a recess cut at the front of the jig and is locked and aligned in its position and does not swing away (Photo 2 and Photo 3).

Like all jobs involving rotating machinery and sharp cutters, the operator must be focused on the job to ensure that accidental exposure to the cutter does not occur. The cutter in this case is fully exposed and it is imperative to keep both hands behind the router's body so that fingers do not accidentally find their way to the cutter area. It is good practice to apply diligence and switch off the router and wait for the cutter to stop before checking the flute depth or attempting to dust away sawdust while the cutter is slowing down. Since writing this article, I have added an extra folded Perspex shield above the cutter to deflect away the shavings and prevent accidental destruction to one's fingers. Photo 4 shows the Perspex cover and the jig used on a different job.



Photo 4

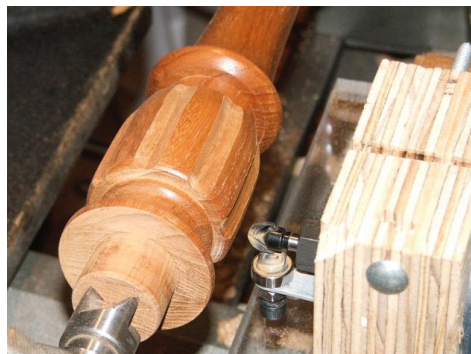


Photo 5

In practice, ensure that the job is secured by locking the lathe's shaft & noting the index number. Once the distance between the bearing and the cutter tip is set, the router is switched on and the jig is slid on the support until a light cut is taken along the desired length of the job.

I also place a clamped wooden stop on the platform so that the jig is not mistakenly slid past the desired fluted area and accidentally destroy the rest of the job. There is also a long limit stop axially parallel to the lathe that acts as a secondary limit and prevents the cutter from penetrating too deep into the job. You can see the axial Perspex stop in Photo 3 and Photo 5 just under the fluted turning. In this particular case, the bearing position controls the ultimate penetration whereas in Photo 4, the wooden axial stop determines the depth of cut because the job's small diameter precludes the use of the ball bearing. After the first cut, the router is then returned towards the chuck and a deeper cut is made. Continue to make several longitudinal and deeper cuts until the bearing touches the job. Once the bearing touches the job, it will follow the contour and the last cut is gently made a couple of times to ensure that the depth is even without much torn grain. It is impossible to make any deeper cut because the jig is prevented from going any deeper by the bearing which follows the job's surface.

Switch off the router and once the cutter has stopped rotating, inspect the flute, release the lathe and index it to the next location. I found that eight flutes around the periphery are sufficient to impart an elegant shape. You should note that there is always a deep cove between the start and finish of the fluted area. This is essential so that the cutter starts and finishes in a void otherwise it would be difficult to produce repeatable cuts that are deep and uniformly taper to a point. The limitation of this simple jig is that it is not possible to cut a spiral flute because the job cannot be synchronously rotated with the cutter travel. Spiralling is a job for a router lathe or an ornamental lathe.

The elegance of this system is that the job is kept securely and centred on the lathe. Should any mishap occur, the job can (hopefully) be reshaped and it would still be centrally true as it was not taken away from the lathe's chuck or prong centre.

Having developed the platform and jig, I have successfully used this set-up to make several other items which will be the subjects of future articles.

Conventional tools explained:

BELT SANDER: Used for making rectangular gouges in wood.

PAD SANDER: Used for easing the edges of the rectangular gouges.

RANDOM ORBIT SANDER: Used for removing the marks left by the PAD SANDER, usually on any surface perpendicular to the original gouge. May also be used to make semicircular gouges in wood.

JOINTER: Used to make the too thin, too short, too narrow wood perfectly straight. Very useful for making two sides of a board perfectly straight but non-parallel.

DETAIL SANDER: Makes triangular gouges, generally in blind corners.

BISCUIT JOINER: Tool used to misalign wood in a very consistent manner which can then be sanded heavily (See BELT SANDER).

TWEEZERS: A tool for removing wood splinters.

Guild & Affiliates Calender of Events 2015

Macarthur Woodturners Inc.	
JUNE	28 th
JULY	26 th
AAUGUST	30 th
SEPTEMBER	27 th
OCTOBER	25 th
NOVEMBER	29 th Christmas Party

9:30am – 2:30pm

Eastern Region Woodturner Inc.	
JUNE	7 th
JULY	5 th
AUGUST	2 nd
SEPTEMBER	6 th
OCTOBER	4 th
NOVEMBER	1st

BANKSTOWN REGION WOODTURNERS INC.

JUNE	6 th	20 th
JULY	4 th	18 th
AUGUST	1 st	15 th
SEPTEMBER	5 th	19 th
OCTOBER	3 rd	17 th
NOVEMBER	7 th	21st

8:30am -4pm

MENAI REGION WOODTURNER INC.

JUNE	9 TH
JULY	14 TH
AUGUST	11 th
SEPTEMBER	8 th
OCTOBER	13 th
NOVEMBER	10 th
DECEMBER	8th

SYDNEY NORTHERN BEACHES WOODTURNERS INC.

	Tuesdays	Fridays
JUNE	2 nd , 9 th , 16 th , 23 rd , 30 th	5 th , 12 th , 19 th , 26 th
JULY	7 th , 14 th , 21 st , 28 th	3 rd , 10 th , 17 th , 24 th , 31 st
AUGUST	4 th , 11 th , 18 th , 25 th	7 th , 14 th , 21 st , 28 th
SEPTEMBER	1 ST , 8 TH , 15 TH , 22 ND , 29 TH	4 TH , 11 TH , 18 TH , 25 TH
OCTOBER	6 th , 13 th , 20 th , 27 th	2 nd , 9 th , 16 th , 23 rd , 30 th
NOVEMBER	3 rd , 10 th , 17 th , 24 th	6 th , 13 th , 20 th , 27 th

9am – 12 noon

SOUTHERN HIGHLAND WOODIES INC.

JUNE	27 th
JULY	25 th
AUGUST	22 nd
SEPTEMBER	26 th
OCTOBER	24 th
NOVEMBER	28 th

Meeting start 10:00am till 4:00pm

Location Harbisoncare Village south of Bowral

Committee Members 2014/2015
Affiliated Association Representatives

Michael Montuori	0417066073	Bankstown
Phil Mcleod	0418267096	Eastern
Mario Dato	0419404405	Eastern
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