



Turning Chatter

Newsletter of the Blue Mountains Woodturners Inc.

Mission Statement: "Promote woodturning as a creative skill for all ages"

Edition 185

February 2016

February Meeting

The next meeting is on Saturday the 6th of February from 10am at Mt Riverview.

Do you have a passion to become a better turner?

There are vacancies in Ernie Newman's Tuesday woodturning class. No skill level is required, just a willingness to work at becoming better.

Ernie taught the TAFE trade course for apprentice woodturners in the 90s so his course covers furniture, architectural and detailed faceplate turning but it also includes hand thread chasing, multi-centre work, history of design, artistic turning, toy making and a wide range of surface decoration techniques such as carving, texturing, colouring and pyrography. Participants explore creative design and make unique pieces as well as working from drawings.

How much does it cost to do a five year course? It only costs \$15 per week and that goes to the Blue Mountains Woodturners Club. Jan Pennell completed the course in 2012 and now assists Ernie with teaching. You can ask her about the course [jbp2306@internode.on.net - tel. 4753 6474] or Ernie [ernienewman@hotmail.com -

Image top centre by Michael Gibson, Decay- an Asian style bowl made from pear <http://www.michaelgibsonwoodturner.com/>



Club Meetings

1st Saturday of each month at the Blue Mountains Woodcraft Centre, Calver Avenue Mt Riverview, 10am to 3pm.

Committee Meetings

Held the Thursday prior to the monthly meeting.

Open Days

The Club House is open every Thursday from 10am. Come along and chat, turn or work on your own project.

Woodturning Lessons

are held on the second and fourth Saturday of each month and are open to everyone. There is currently space available so come and try it. The price is affordable for everyone.

Booking in is essential. Ring Allan Game on 4739 1028.

Please let Allan know if you have booked in but can't make it.



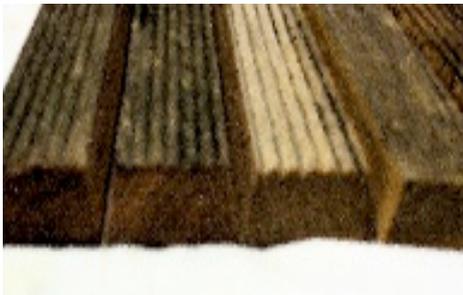
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YOU ARE HERE!

You have probably heard by now that the submission for the Scenic World Sculpture competition was not successful. I was a bit disappointed, but not surprised – there were over 500 entries, and only 25 were selected - local (3) and others (22) being from professional national and international artists. That has not deterred us though, and we are still proceeding with producing a 3 meter long hand, pointing to a big red spot and a sign saying “YOU ARE HERE”!

There has been a lot of experimentation and discussion, but we have at last agreed on a process for producing the fingers. We are under way!

The decision was made to make the finger segments by gluing up to 16



slats together to create a cylinder. The width of each slat was determined by the number of segments to be included. The edges of each slat is bevelled to a pre-determined angle so that they fit together as a 16 sided circle.



Each segment is glued.



While the glue is still wet, the slats are rolled into a circle (preferably by someone else so that they get covered with glue, and not me!).



A number of segments have already been prepared, but there are still more to be made.



Once they have dried for a week, it is time to turn them. Each segment is mounted on the lathe using large domed jam chucks at each end. Because the finger segments are of differing sizes, the dome shape enables the units to be held simply by putting pressure on the tailstock until it is held securely, regardless of its diameter.



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Turning is carried out using a heavy roughing gouge, which gives a sufficiently smooth finish without using sandpaper.



Eventually the hand will be textured to roughly approximate the roughness of a real hand. You may notice that on the larger segments, straps are being used to prevent them blowing apart during the turning process (I'm not suggesting that this has happened, but it could, so this is just a safety precaution!).

There is still an awful lot of work to be done in just assembling and turning the finger segments. We have still not fully resolved how the "knuckle" segments will be made, and these are probably the most important elements as they give the sculpture strength and shape. The more people involved, the quicker we will finish.

Why not come prepared to do some real turning after the next general meeting on Saturday if there is time.

Mike Boyle

Papua New Guinea tool donations

Pictured below are Apiu and Chandrol, two of the leaders of this community in Bundro Island, who are in the process of adding a rest to the donated grinder. Richard has advised that the tools he took met real needs.

"It was perhaps like a destitute family winning a lottery. So many came up to me several times to make sure I told all those who had donated how grateful they are."

Richard Vaughan



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February Message from the Club President

December / Christmas meeting. What a really nice time. Lots of great food and great company.

Life is good. The toy presentation was very well received and the Mountains Support representatives were very grateful and full of praise for the work that had been done. A thank you to all those who contributed to the event and a special thank you to Helen Boyle and Cath Jodrell for their work in cleaning up.



Glenbrook Australia Day. A very ominous start with the rain starting shortly after we had set up and it looked like it was going to stay but, fortunately it fined up and, apart from a bit of a sprinkle early afternoon, was fine. The crowd seemed to be down a bit and that reflected in sales that were a bit less than usual for the day. A good roll up of members to set up, run through the day and pull down. Thank you heaps guys.

Safety. There has been a suggestion that it be made a Club rule that safety glasses **MUST** be worn when using either of the grinders. It is an agenda item for the next committee meeting and will be raised at the next Club meeting on 6 Feb.

Format of the next meeting (s). Over a period of time we have gone from a program sequence of the demonstration, a lunch break, show and tell and a formal Club meeting, to an outline of key issues, the demonstration, lunch and show and tell. Of the former, there was usually a fair drop in numbers after the demonstration. Of the latter, some have commented that they are not told enough of what is going on. So, here is a trial proposal to test out, initially, at the Feb meeting. Demonstration starts at 10 am. When that finishes, a **20 minute** lunch break. If you are still eating or drinking after that 20m minutes, you can be seated and watch show and tell. That will be followed by an update on what is happening and discussion and question time.

Some of the items for the next meeting are:

- Use of safety glasses when grinding
- Shed update and progress.
- Progress of the 'big lathe project' (hopefully with a small prototype included in show and tell).
- The next big, big lathe project. **And this is REALLY exciting.**
- **The Shed.** Well it was scheduled to go up on 20Oct but it didn't happen. At the time of writing this I am looking around for another builder.

I expect that the after lunch session will only be about an hour so **PLEASE** think of being there and contributing your further participation in the Club.

Be kind, be happy, be careful

Jan



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Bandsaw Safety Tip No. 3

Check blade tension and guide settings before switching on. Tension need not be tight, but the guides should have minimum play.

Testing the grey matter...by Ernie Newman

1. Link the botanical names with the common names:
eucalyptus punctata, acacia aneura, casuarina torulosa
2. mulga, forest oak, grey gum,
3. What is the optimum thickness for a 3/4 inch wide skew chisel: 1/8 inch, 3/16 inch, 1/4 inch?
4. When a parting tool [a thin, square edged scraper] is used on faceplate work [where the grain runs across the lathe axis] should it be presented from the face or edge of the workpiece. Which is preferable?
5. How far should the central screw on a faceplate [screwchuck] project; 12mm or 25mm?
6. English period furniture styles are often identified as Tudor, Jacobean or Chippendale, etc but there were also periods when certain timbers dominated. Between 1500 and 1800 high class furniture was made chiefly from oak, walnut, mahogany and satinwood. Which of these timbers was dominant in the 1500s and early 1600s?

Answers on page 6.

Club Calendar

Thurs 4 Feb	Club open day	9 am to
Sat 6 Feb	Club Meeting	10 am to
Thurs 11 and 18	Club open day	9 am to
Thurs 25 Feb	Club open day Committee meeting	9 am to
		10 am to



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Committee

President - Jan Pennell

Vice President - Tony McKale

Secretary - Catherine Gorrie

Treasurer - Barry Robinson

Membership Secretary - Catherine Gorrie

Committee Members -Barrie Ward, John Craft, Warren Baker

Public Officer - Tom Fox

Publicity Officer - Don Barnes

Librarian - Rosie Meharry, John Mulquin

First Aid Officers - Darrell Smith, Jan Pennell, George Keane, John Schoonderwaldt

Webmaster - Rhys Jones

Safety Officer - Dave Roberts, Jan Pennell

Club Sales - Barry Robinson

BMWC Site Manager - John Mulquin

Workshop Manager - David Roberts

Show & Tell Coordinator - John Krook

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Answer to testing the grey matter...

1. Eucalyptus punctata is grey gum. Acacia aneura is mulga. Casuarina torulosa is forest oak.
2. Some turners won't touch a skew chisel of any type but those who do will find that skew chisels less than ¼ inch thick tend to chatter due to lack of strength and rigidity. A 1¼ inch thick chisel will rarely chatter except on jobs such as porch posts where the tool overhang is excessive and in these cases a thicker tool is preferable.
3. The parting tool will place less stress on the timber and holding mechanism when presented to the face of the job and this is a much safer option.
4. Approximately 25mm. If it is shorter it won't accommodate backing plates [packing discs]. It is important to have a variety of backing plates of varying diameters so that work can be supported close to the rim. A 350mm platter would be best supported by a backing plate of about 300mm. A 70mm coaster would require one of about 40 mm to allow tool access. It is also handy to have backing plates of varying thickness so that screw projection may be adjusted. The screw should project about 8 to 12mm for a 20mm thick breadboard but only about 4mm for a 6mm thick inlay.
5. Oak was the timber of choice for furniture up until about 1660, walnut to the 1720s then mahogany. From the 1760s satinwood and mahogany were both popular. Until the nineteenth and twentieth centuries poorer people could not afford imported timbers and relied on local species.