

Hornsby Woodturners Region.

Monthly Newsletter.

March, 2007.

B.Gude.

Our March meeting commenced with Lindsay Skinner introduced 2 new visitors to the members present, John Edwards and Joe Andreati, both were given a warm welcome by those present. Lindsay also welcomes our special guest John Allen from the Blue Mountains group (more about John later).

Greg Croker made mention of the Blue Mountains challenge to be held on 21 April 07. The challenge comprises of 3 representatives of each group turning several specified items in the shortest time, a real fun day out.

Greg also mentioned that the SWG will be meeting on 23 March 07 for the election of Officers for the ensuing year. There has also been discussions regarding having transparency in accounting, preparation of a budget and the WWWS Arrangements. All are only in the discussion stage at the moment.

Greg also advised that in the May meeting the group would have an overseas visitor from the USA.

Tony Marinov mentioned that there were several trees that needed to be cut down at the St Benedict Monastery in Arcadia and any one interested in assisting and having "free" timber to contact him.

There was also mention made of the condition of the driveway at the club and its deterioration as a result of recent rains. It was suggested that a backhoe is ordered to help in the remedial work that needs to be undertaken. Lindsay Skinner to follow up and ascertain cost. A working bee will then be arranged to clean up the driveway as well as burying the existing telephone cable. (*Watch this space for updates .Ed*)

The theme of this month's S & T was "past and present" turning. Martin Nielsen displayed a straight-sided segmented bowl with a solid one-piece timber base. Martin also had brought the adjustable jig used to cut each of the timber segments at the required angle and explained the setting up process. Martin had also brought to show an exercise in band sawing, a pair of interlacing trivet stands.

Lloyd Thomas showed a Jarrah burl platter as well as a lidded box the top of which had embedded a polished stone.

Edward Utick for something past displayed a small platter with a raised centre. This item had over time become oval in shape caused by turning a piece of timber that was still green. Ted also showed several lidded boxes one turned from red cedar and the other

from New Guinea Rosewood as well as several bowls turned from Tulip Satin wood all finished using Shellowax Cream.

Colin Hunter showed some early turned hand bowls turned from fine grained Oregon, also a lidded box turned from Purple Heart and a bowl turned from a piece of railway sleeper that had been used as a part of a retaining wall. For something later Col had turned a pepper mill from Tasmanian Blackwood and a salt mill to match from Victorian Ash.

Robert Dechnik had also been busy with segmented turning but in this case it was a segmented sphere held on a stem and base. A portion of the sphere was a pivoting lid within was as secret compartment. *(A very interesting piece. Ed)*

Rusty Manalo brought two of his favorite pieces. One being a vase created by inside out turning and the other a small vase on top of which could be housed a T light.

Kevin Leverton showed two old turned pieces that he would get out to look at and practice if he had not done any turning for some time. They were a “dipper” and an exercise in turning beads and hollows. These contained all the shapes that can be turned between centres. Kevin also displayed two large bowls one turned from Red Cedar the other from Jarrah. Explaining that the bowl with the foot was much more appealing to the eye as it sat higher than the one that had been squared off at the base. *(Another good lesson to remember. Ed)*

Russell Pinch had used Juniper Pine to turn a long necked vase as well as several bowls one from Saurian Cedar the other from Cotoneaster. Russell had also turned a platter from New Guinea Rosewood and a pepper mill using Camphor Laurel.

Greg Croker displayed a small platter turned from some nicely figured Camphor Laurel as well as Eucalyptus burl platter that had been stained with a Cedar coloured spirits and finished using Shellac.

After a BBQ lunch, Aaron Ehrlich displayed his “Anemometer” or wind force tester comprising of a crotch of a tree branch to which had been mounted on top a bowl held upside down by a spring. On the side of the bowl was a length of cord with a small weight held against a calibrated scale. As the bowl would move due to the force of the wind the weight would also move and this movement read against the scale would show the force of the wind. *(Aaron’s message being have fun whilst one in turning. Ed)*

Lindsay then formerly introduces John Allen the demonstrator from the Blue Mountains group who would be turning a lighthouse and mixing wood and perspex together.

The procedure was as follows:

- A timber blank 100mm square was mounted between centres and using a roughing gouge was turned to a cylinder. Note that the length of the blank was about 400mm in length but this will depend on the overall design.

- It was then marked out for the top, body and base. Using a parting tool a spigot was cut on the base and top section for mounting on to a chuck before all three pieces were separated.
- A piece of perspex (acrylic) rod 50m long and 50m wide was mounted onto the scroll chuck. A 20m drill with a flattened point was placed into a Jacobs chuck and placed into the tailstock. With the lathe operating at 1500rpms a hole was drilled right through the acrylic rod. The Jacobs chuck was then removed and a dowel rod with 320 grit sandpaper was inserted to clean up the inside of the drilled hole.
- The tailstock was then brought up and with a timber mounting pin to hold the drilled acrylic steady, using a parting tool a spigot 5m wide and 32m wide was cut on one end. The acrylic blank was then reversed and the procedure was repeated.
- The acrylic blank was then mounted between centres and using a honed skew chisel in a scraping mode the cylinder's diameter was reduced to 44m in the centre and 42 m on the ends forming a barrel like shape.
- The outside was then polished to remove any tool marks by spraying with a water cutting compound (2 part automatic cutting compound or Brass) and using 1200 wet and dry paper. When satisfied with the results, use a 6m scraper and holding the angle of the tip up cut 2 grooves into the side. Remove the acrylic blank from the lathe.
- Mount onto the scroll chuck the blank for the roof and reduce the cylinder to 68m. Face off the end with a skew chisel and then using a parting tool cut in a 5m rebate into which to fit the spigot turned on the end of the acrylic blank, aiming for a close fit. Being satisfied with the fit turn a small dome into the base of the roof.
- Reverse the roof blank on the chuck and complete the roof, by cutting 3 reducing scallops and ending with a dome/ dimple on the top.
- Mount the blank for the body between centres and drill a 20m hole through the middle of the blank. Then square off the end and cut a spigot and mount the blank onto the chuck. Use a forsten bit held in the tailstock to drill a 28m hole to house the LED torch.
- Square off the end and mark out the rebate where the spigot of the acrylic blank is to fit. Cut a 5m rebate with a parting tool and check for a close fit. Then mark out the walkway or collar that will be part of the top of the body of the lighthouse. Remove the excess timber on the body to have a base about 60m at the base reducing to 35m under the collar.
- Then mount the base blank onto the chuck and turn a spigot onto which the body section will fit and complete the base.
- Having sanded each section then assemble each part to create the lighthouse.

Suppliers: Acrylic rod – E plus, Station Road, Seven Hills.
LED torch – Reject Shop (local)

Our thanks to John Allen for a very interesting day.

Keep turning,