



The Bayside Woodies Newsletter

April 2011

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The Bayside Woodturners & Woodcrafters Club Inc. would like to state, that it's objective in reporting various articles & advice in our Newsletter & communication, both verbal and written, is merely to disseminate information, and not to make recommendations or directives. Bayside Woodturners & Woodcrafters Club Inc. would like to state, that the views expressed therein are not necessarily those of Bayside Woodturners & Woodcrafters Club

Your new Committee is as follows

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Presidents Report.

Well I told you last month I wasn't one for many words; this report will be very brief.

There has been a mini working bee in the shed & the carving group now have two new tables & the big dust extractor has a new lid & is hopefully water proof.

Many thanks to the members who quietly preformed these tasks.

A larger working bee will be organized at the next committee meeting on the 7th of April.

Dont forget that if you have any ideas for the future of the Club please talk to any committee member.

Until next time when I may have a bit more information to pass on to you.

Bill Sedgwick

Editorial

Hi Members

Another month has passed, so another Newsletter has hit the news stands.

To all members not feeling the best, best of luck and if you need a hand just ring a club member, but not me

I'm getting re stinted on the 24th March.

If you don't receive an electronic advice that you're Newsletter has arrived, then go straight to the

Club Web Site, which is www.baysidewoodies.com



Club Notices

Committee Meeting is on the 7th April, Thursday night starting at 6.30pm, the first Thursday of each month.

The 4th Saturday of the month and the 5th Saturday is now available for club use or your use of club rooms, so what do you think we can do to make everyone happy and utilize this day for your assistance.

The meeting and Show and Tell will still run on these days.

Place this into your Diaries

The Carvers are meeting on every Tuesday night and also the 3rd Monday of each month 9.30 to 3pm.

The Pyro's are still meeting every Monday nights.

The Machinery members operate on the 2nd Saturday, a meeting, and then Show and Tell also operates, and the 3rd Thursday of each month just hands on.

There is a bit of interest in Scrolling, but no one has placed their hand in the air. After I get back on track I'll stick my hand up again, just be patient for a while.

A very Special Demo will be on the First Sat in May the 7th. It's all about hinges and how to hinge your Box the correct way.

FIRST DEMO DAY.

The first Demo in April will be on the 2nd and should be an exciting morning. We have Marilyn Kunde from the Redcliffe Club. Marilyn will demonstrate Pen Making her way, and a few other turning experiences.

We will start off with a short meeting and a Show and Tell
Smoko
Then into the Demo

Second Demo Day 3rd Sat of the mth.

The Second Demo Day is the Craft Day on the 3rd Sat in April Saturday the 16th. A short meeting followed by Show and Tell, then Smoko and into the Demos. The Carvers and the Wood burners will put on a thrilling display. There will be Dereck and John, telling us how to carve or what not to carve. Hopefully some Burners might turn up to show off their skills.

Trips away.

May 1st.	Redlands Museum Heritage Day More to follow
May 18 to 22 nd	Working with Wood, Show
June 3 to 5 th	Crackerjack Carnival More to follow
June 19th	Birkdale Scouts
June 17 to 19 th	Q – TURN
July 30 to 31 st	Mt Gravatt Show
Sept 9 to 11 th	Redlands Redfest
Oct	‘Yet’ Festival no date as yet

A Complete Guide to Bowl Making

By Brian Laing

Step 1 - Making a Tenon on the Bowl Blank ~Rough Out

I use a drive center and the tailstock to mount the bowl blank. First, use the tool rest as a guide to position the blank so it turns in balance. Once the optimum balance has been reached adjust the RPM to the highest speed possible without vibration.

Roughing the Blank Using a Drive Center:

Turn the face of the bowl flat with a 7/16" Bowl Gouge.

– I generally don't bother to make the blank round I immediately start at the foot and begin to shape the bowl. I flatten the bottom of the blank to balance it and increase the RPM. Start at the foot and cut toward the rim. This will have some interrupted cuts so keep the tool rest as close as possible.

Use the 7/16" gouge and keep the RPM up. Speed will make this operation less stressful on the interrupted cuts.

– Shaping the Tenon. Depending on the bowl size I decide on the big or small jaws. I like the base of the bowl to be about 1/3 of the diameter. Once decided, I use a caliper to aid in sizing the dovetail diameter and mark it with a pencil line. I want the tenon to be about the thickness of the chuck and the flat to be bigger than the chuck's OD; this saves damage on the tool later.

I make the rough form with the 3/8" gouge and then cut the dovetail and flat with a 3/8" round skew.

Step 2 - Turning the Bowl in the Chuck

I use the Vicmark VM 140 chuck. It has several sets of jaws for big or small bowls plus the jumbo size for gripping the rim and finishing the foot.

1) – Mount the bowl in the chuck. Be sure the flat touches the chuck continuously. When tightening the chuck, don't be shy, use a strong force to be sure the bowl won't move.

2) – Once the blank is mounted I flatten the face and take a light cut on the outside to true it to the chuck.

3) – If it is a green blank that has to dry before finishing and it is a respectable size I use my bowl saver to remove another bowl blank. A time saver is to cut a dovetail recess on the face to use for remounting the new blank for making a tenon on the blank.

4) – After removing the inside blank I turn the bowl to 10% of the diameter, in this case 1" thick. The blank will have sufficient strength to resist cracking and enough material to re-round after distortion during drying.

Decide which end of the blank will be the foot and mount the blank with the foot next to the tail stock. Lock the tail stock in firmly and apply a solid pressure against the drive center. This locks in the Morse taper drive into the headstock.

When there is a continuous surface I stop the lathe and have a look at the shape and look for edges, bark or other defects that should be removed at this time. Turning from the rim to the foot can be done at this time. Sometimes I find it easier to develop the shape of the outside cutting from the rim.

Developing the tenon requires some thinking about the final shape of the bowl. Of course your preference must be considered. I like the finished foot to be about 1/3 of the rim diameter creating a solid base for the bowl to sit on. Remember that the finishing of the foot will reduce the diameter about a 1/2" from the dovetail size.

The bowl is ready for the chuck. Make a recess in the face of the blank before using the bowl saver. When the blank is out this recess is used for mounting to the chuck. Once mounted, a new tenon can be cut on the blank. The process is repeated for each blank. I will continue down to a 4" diameter blank.

The surface most likely will not be flat, position the tool rest and turn the blank by hand to be sure it clears the rest before turning on the lathe. Flatten the surface starting at the outside edge and finishing as close to the drive center as you can. This should take two or three cuts to get it flat.

Step 3 - Working on a dry Blank

There are many ways to complete a bowl, the following is the sequence I use and have found to be most efficient for my skill and equipment.

1) – I develop the final outside bowl shape first. I use the 7/16” and 3/8” bowl gouge to make the course and then the finish cuts. Once I am happy with the shape I refine the surface with the 7/16” gouge as a scraper. It is important to keep it sharp during this operation.

Patience is required during this step. Done correctly it will save a bunch of sanding and ensure the surface is continuous. I have found that sanding with coarse grit can flatten the bowl shape and lose the fine contour we are trying to create. I try to get to the point where I can sand with 180 grit. Once you are satisfied with the shape apply sanding sealer and then sand to your normal finish. . My technique is to sand to 220, apply the sanding sealer, then restart at 180 and work my way through to 600.

2) – The next decision is the type of decoration on the bowl rim. This must be done before the thickness of the blank is reduced. The blank will turn in a perfect circle while it is thick. To achieve a decorated rim that is crisp and uniform it must be shaped and sanded at this time. I like to use a variety of shapes on the rim such as concave, single bead, three bead, or concave with an undercut bead. Make a choice and turn it on the rim, sand it to the final grit you normally use. My technique is to sand to 220, apply sanding sealer, then restart at 180 and work my way through to 600.

3) – Next is matching the inside to the outside. I use the 7/16” gouge to form the inside. If the final thickness target is more than 3/8” I will form the entire inner shape and then sand, seal and sand. However, if the target thickness is less than 1/4” and the bowl is 8” or larger I will shape and rough sand it 1.5” at a time. This ensures a continuous inner shape. In either case I use the gouge to achieve the target thickness and then use a 3/4” x 1/4” scraper to refine the surface. The objective is to remove tool marks and tears and start sanding at 180.

I use a caliper to judge the thickness of the bowl and try to make it uniform. When it feels smooth and continuous I am satisfied. I take care to make the inner surface of the bowl a continuous curve. I have found the the rough bowl is done ready for boiling. I normally boil the rough bowl for an hour. Material like Pecan and cedar Elm take a little more time to decrease loss during the drying cycle. Then store the blank in a paper bag for six to 12 months depending on size and type of wood.

If there is art in bowl turning it happens at this stage. Turning the outside of the bowl to the final shape often takes a few tries to achieve the best contour. If you are in doubt take the bowl off the lathe and turn it upright and have a look. I suggest you remove the chuck and all rather than remove the bowl from the chuck. It is nearly impossible to get it back exactly the same once you remove it from the chuck.

The rim is the first thing that the eye sees when looking at the bowl. Taking care to make it consistent is very rewarding. I also think a decorated rim makes a statement about the skill of the turner. However, like most things once you understand the steps it is easy to do. If you have a catch or don't like the shape cut it off and start over most decoration only takes a 1/4” to 1/2” off the bowl height. This rim is concave from the OD to the ID with an undercut bead. I leave the bowl wall slightly thicker than the bead so I can sand the entire bowl wall with the power sander.

Note I have reduced the wall for about an inch down from the rim to keep the bowl stiff. This is one of the tricks to make delicate and consistent shapes on the rims of big bowls. Reduce the thickness of the bowl in steps on large diameter bowls with wall thickness less than 1/4”, sand, seal, and sand at each step. The challenge is blending each step seamlessly. In this process skilled use of a scraper makes easy work of the task. The scraper is the best tool for this task. Using coarse grit sand paper is hard work and does not achieve the shape I desire.

Step 4 - Completing the Foot of the Bowl

Like most bowl makers I waste time turning the foot of the bowl. I use the jumbo jaws on the Vicmark chuck. This makes the task easy and can be done without the use of the tail stock. However, if you do not have a set of jumbo jaws a disk of plywood can be used. The disk should be about an inch bigger in diameter than the bowl. Cut a recess in the disk about 1/8" deep. The trick is to make the recess exactly the same size as the bowl rim (you will also find out if your bowl is round). If you fuss with it and develop a 2 to 5 degree angle the bowl will "lock" on the recess. Once the recess is done use the tail stock to hold the bowl in place. Now you can work on the foot.

1) – Blending the outside to the foot can be a challenge and takes care. Generally, the bowl is not exactly round at the foot so take small cuts to blend the foot to the bowl. I use several shapes for the foot, i.e., a round bead, an ogee or an ogee with an overlap. Complete this step; sand, seal and sand.

2 – Now for the nervous part! All good bowls should have a shaped base. I like to have the foot rim to be 1/4 to 1/2 " wide with a taper to the OD. If the bowl does distort this technique prevents it from wobbling. I like to have a concave bottom from the foot rim to the center. If you are using the plywood plate technique the tail stock is in the way preventing completion of the task. At this point you can take it off the lathe and finish the rest by hand (but this is labor intensive) or use the following.

3 – With the tailstock in place use 2" masking tape and secure the bowl in place.

The masking tape is very strong in tension and will hold the bowl firmly. I suggest you adjust the RPM to a conservative speed at this time. In order to prevent breakthrough you can use the starting thickness where the tailstock was a guide. Develop the concave shape leaving the center in place until the last operation. I use the 3/8 " gouge and then scraper to finish the shape and then sand, seal and sand.

Step 5 – Finish

I apply the finish off the lathe. I like the Liberon finishing oil. You can achieve a variety of finishes from matt to high gloss depending on the number of coats and treatment between applications. It takes a little effort and time to make the wall thickness equal from rim to foot. I use comparison calipers to help see the thickness. I use a scraper to achieve the smooth internal surface. It can be time consuming but I have found it to be the best method to get a continuous curving surface this is meant to show the completion of the foot on the bowl side. In this case there is a small skirt between the foot and the wall of the bowl. This is turned with the tailstock in place. The foot has been turned to a concave surface. Why is it only wood turners pick up a bowl and turn it over to see if the bowl has been reversed chucked and the foot turned? I have to admit I take pleasure in the fine details and feel a great bowl is not done until all the surfaces are turned, sanded and finished.

The Club wishes to thank

Mr Michael Choi. MP. Qld Parliament.
Member for Capalaba. PH 07 3245 6950
www.capalaba-mp.com.au

For the printing of the Club's Newsletter and all other printing
that you're Club requires



Milton Ludlow's Jewelry Box made for a young ladies 21st birthday

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A copy from the Newsletter of;

The Council of Woodworking Clubs”

By Vic Wood, Ken Wraight and Neil Scobie

The following article was the result of a very entertaining session by the above very well known demonstrators, at the 2010 Turnfest. We hope that this advice will be of value to all those preparing presentations.

Presenting to a Group

Five P's

Perfect –

Preparation –

Prevents –

Poor –

Performance

Important Points for Presenting

Preparation before the Demonstration

- Have you practiced what you are demonstrating.
- Have you made a list of tools and materials you will need for this demo including things like band aids.
- Have you sharpened your tools, or are you demonstrating sharpening as you go.
- Have you spare materials in case of unforeseen problems.
- Have a finished piece of what you are demonstrating to show the group.
- Are you going to have charts and handouts including projections on the wall?
- Rehearse your Presentation.
- Can you fit what you want to show into the time allowed.
- Get some one you respect to critique your demo before your presentation.
- Have you assessed the target group.
- Have you sent a pre-list of your requirements to the club and checked that they have it all for you.
- Remember there should be no secrets.
- Be prepared to share your information.
- Give and you will receive.
- Acknowledge the people have helped you with techniques along the way.
- If you are prepared, the demo will be less stressful.
- Remember you will have many turners in the audience that may be more experienced than you. You will always learn from the crowd. Use the audience where you can.

Setting up your Demo

- Get there early to set up.

- Familiarize your self with the equipment in the clubhouse, where all the machines are.
- Turn the lathe on and check that it all works
- Lay out your tools and materials in a logical order. i.e. the order that you will use them.
- Place tools out of the flow of shavings
- Make sure you don't have to walk too far to get things.
- Make sure the people will be able to see what you are doing.

During the Demonstration

- Remember you are there to teach not show off.
- When you pick a tool up put it back in the same spot after using it.
- Speak clearly. Do you need a Microphone? You need one when you are working with your head down, especially with a big crowd.
- Refer to notes or drawings as a picture tells 1000 words.
- Use teaching aids such as part finished models or alternate designed pieces.

Use of Cameras and Technology

- If available they are invaluable
- Check that every thing works well before the demo.
- Make sure the camera operator knows what you want to show.
- Can the viewers see what you are showing? Tell the operator if you need the camera moved i.e. a close up of what you want them to see.
- Are monitors in an appropriate place, not too far away from you.

Evaluation

- In private, ask selected people in the audience how they thought it went and how the demo could be improved.
- Ask a person you respect to sit in on your demo and critique your performance
- .• Make notes on how you could improve next time. If you do not write it down it will be forgotten.

Payment for Demonstration

- At your own club: Most likely free.
- At a nearby club: Present, e.g., bottle of wine, or your travel costs covered.
- All day demo at a club: Agreed fee plus expenses.
- Symposium: Agreed fee plus expenses