

# HORNSBY DISTRICT WOODTURNERS INC.

Established 1983.

## eNEWSLETTER JUNE 2020.

Welcome back to The Shed. As this newsletter is being written we are now able to return to the Shed, in restricted numbers initially to clean up and prepare for a maximum of 15 members' attendance per session, which commenced on Friday 26 th June.

Thanks go out to the many members who assisted in the 4 days prior to opening getting all Shed things ready including electrical certification of all our 240v tools, machines and leads. Additionally we managed to virtually clean out one racking level of seasoning wood, culling, resawing or restacking outside. A small number of larger planks are yet to be rehoused over the coming week or two. John Edwards produced 20 plus honey dippers for stock and if you have some spare lathe-time consider doing likewise please.



Remember to book-in for Shed attendance as per the emails sent recently and where possible leave Saturdays for working members who cannot attend otherwise; until restrictions are relaxed.

Show & Tell was supported by pictorials from Greg Ghalvas on the demise of a native



frangipani tree that had overgrown a neighbours' garden. "*Hymenosporum flavum*, or native frangipani, is a rainforest tree which is native to Queensland, New South Wales and New Guinea." The wood turns well with similar appearance to jacaranda and the Shed now has about 12 good-size blanks and slabs. Greg also turned a great A. Cedar platter using some salvaged wood from the clean-up.

Keith Day showed a selection of his most interesting



watercolour originals at the Shed with the three included being Cockatoo Island, Newcastle Steel Works and Rainbow Beach, Nice!

Elwyn showed the completed oval turned bowl from last month and explained how the bowl



was treated to achieve its impressive finish.

The demonstration for June was another Zoom again from Elwyn's workshop. The theme for the demo was Bud Vases, with Greg Croker as the demonstrator, Colin as Zoom controller and Elwyn controlling as well as assisting with the turning.

Bud vases, weed pots and the like were discussed; can be made from any wood, wet or dry

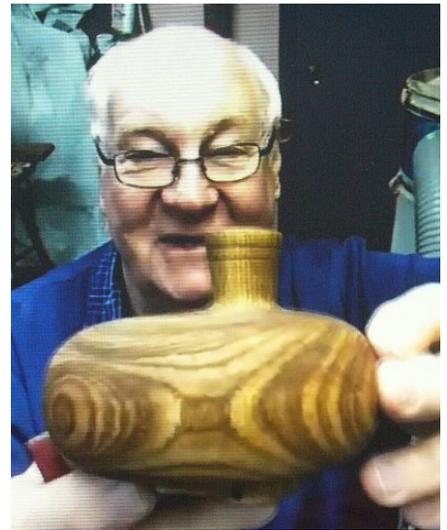


and often from green branch wood or old fence posts with cracks frequently a feature originally or developing upon aging. Size can be variable often bigger than a wine bottle but mainly smaller down to 80 mm dia. x 100 mm high. For branch wood the pith can be ignored, centralised or avoided in the case of large diameter branch wood. Bark is often included and stabilised with CA glue to become a major feature.

Shown as examples were a number of pre-turned vases varying from simple to more complex, an indication that variety is the 'name-of-the-game' here. Note that the internet is awash with a great range of these vases to see as examples or to copy.

For the demonstration Greg proposed to turn three small sized (75 x 100 mm) examples all from a wet East African Olivewood sapling. Mature S A olive has well defined darker grain features but this regrowth sapling, although 4 or 5 years old, was featureless; but it did turn easily and quickly.

For turning the essentially round wood was ruffed down (between centres) to the maximum diameter possible after bark removal etc giving a cylinder of about 80 dia. x 130 mm in length to allow for chuck spigot at the base. The remainder of the turning was completed with a 16 mm bowl gouge,

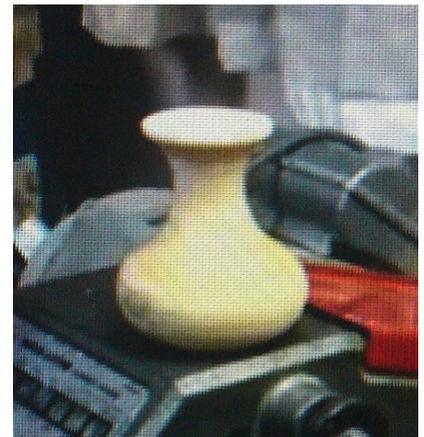
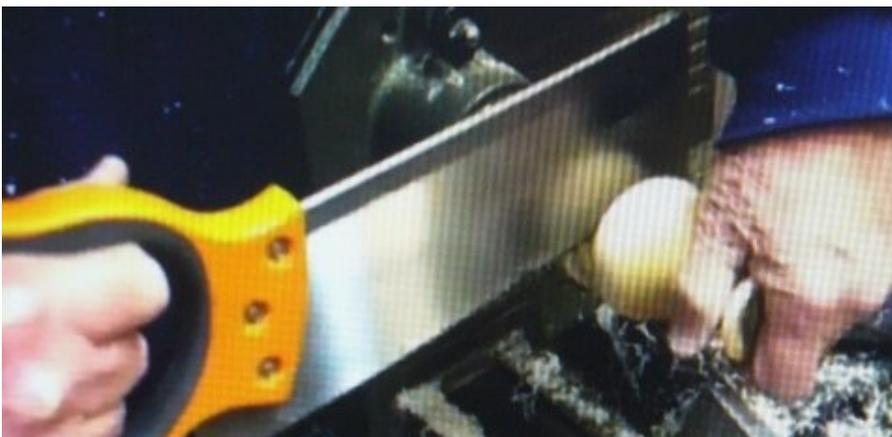


a thin parting chisel and occasional use of a detail gouge and a skew. The hole at the top of the vase was between 8 and 10 mm in diameter which seemed to fit with the dimensions of the two vases demonstrated and deep enough to penetrate well into the bulbous base.

On the cylindrical blank, mark out the lengths where the base, the neck, the top flange and the spigots are planned for the turning.

For the initial turning the base was the full diameter of the blank and about one third of the height of the finish turning. The neck diameter was determined to suit the base with simple but pleasant looks. Both the base and neck were turned using the 16 mm bowl gouge then the flange completed to match.

The turning is then removed from the stocks and the base spigot chucked and centred before the hole is drilled through the neck and into the base. Replace the tailstock and bring it to the turning for stability and carefully turn away the waste to give a pleasing shape to



the top of the flange; removal of the tail stock will be necessary to complete this operation.

As wet wood is being used sanding is difficult and warping/cracking is to be anticipated so the finish off the gouge should be as 'smooth' as possible otherwise a quick rub with about 80 grit may be the best option. Sealing with CA glue may also be an option to minimise cracks and warping as the turning dries.

Once treated as above carefully part away the base from the waste in a way that gives a slightly concave base. Small turnings can be parted through where as the larger and heavier vases should finally be sawn, as was demonstrated, for a safer removal.

Sanding the base smooth without affecting its concavity and to achieve a vertical (initial?) turning is the last procedure to complete the unit.

The second vase while similar in techniques, involves offset turning of the neck.

After turning the cylinder remove it from the stocks and make an offset turning axis about 9 mm from the central axis. Draw a radius from the centre through this offset axis to the circumference of the cylinder. Set the tool rest at this point and carefully extend a line from



this point to the other end of the blank. Draw a radius from the circumference line to the central axis. On this radial line make an offset axis at 9 mm from the centre. By turning between these



two axes you will be turning parallel to the central axis and 9 mm off centre, ie the neck, flange and hole will be off centre with respect to the base (which will be) turned 'on centre.'

With the blank centred turn a spigot 12 mm long and at 70 to 80 mm diameter at the base/headstock end. Set out the dimensions as for the previous vase and turn the base similarly but without fully reducing the interval between the base and the neck say 10 mm wide which needs to be blended once the neck is turned. Finish the base as much as can be done allowing for the above restriction and sand a little.

Reset the blank on the offset axes and check its rotation by hand prior to turning at a slow



speed say 250-400 rpm or higher if allowable. Turn the neck and the under-flange cautiously, as initially the blank will rotate off centre and off balance, to give a pleasing appearance paying close attention to the interface

between the neck and the base to blend successfully.

Reset back to the central axes and carefully blend the base to the neck. Keep alternating between each axis to blend this the interface more perfectly until satisfied. Care with the tool rest position and careful use of the gouges should minimise the switching between axes. Finally 80 grit paper will be useful as will a small curved riffler file to remove troublesome wood in the interface.

Set the turning to the offset axis between centres and carefully turn the widest spigot possible into the large spigot previously turned, ie both spigots circumferences touch at one position. This spigot should be say 7 mm deep and leave the remaining large spigot 5 mm minimum depth.

Chuck this smaller spigot carefully centring the blank by bringing up the tailstock; the blank will now rotate around the offset axis. Replace the tailstock with a 10 mm drill and drill a deep hole into the vase neck. Return the tailstock up to the blank (for stability) and turn the waste away and complete the top of the flange, using a detail gouge if better suited for this more delicate offset work.

Clean up the flange and the hole as for the previous turning, rechuck the turning to the larger/central axis and part off. Clean up again as for the previous turning and the operation is complete.



The plan was to turn a third larger vase but sadly time run out, however there will be other opportunities. Also sadly, apologies are necessary for the poor quality of most of the pictures taken from the Zoom recording. A summary of this recording will be available later on request.

Thanks to Elwyn and Colin for their assistance with the Zoom presentation which is most appreciated. July's meeting will also be a Zoom and both members have again offered their services.

See you on Zoom on Saturday 11 July from 10 am.