

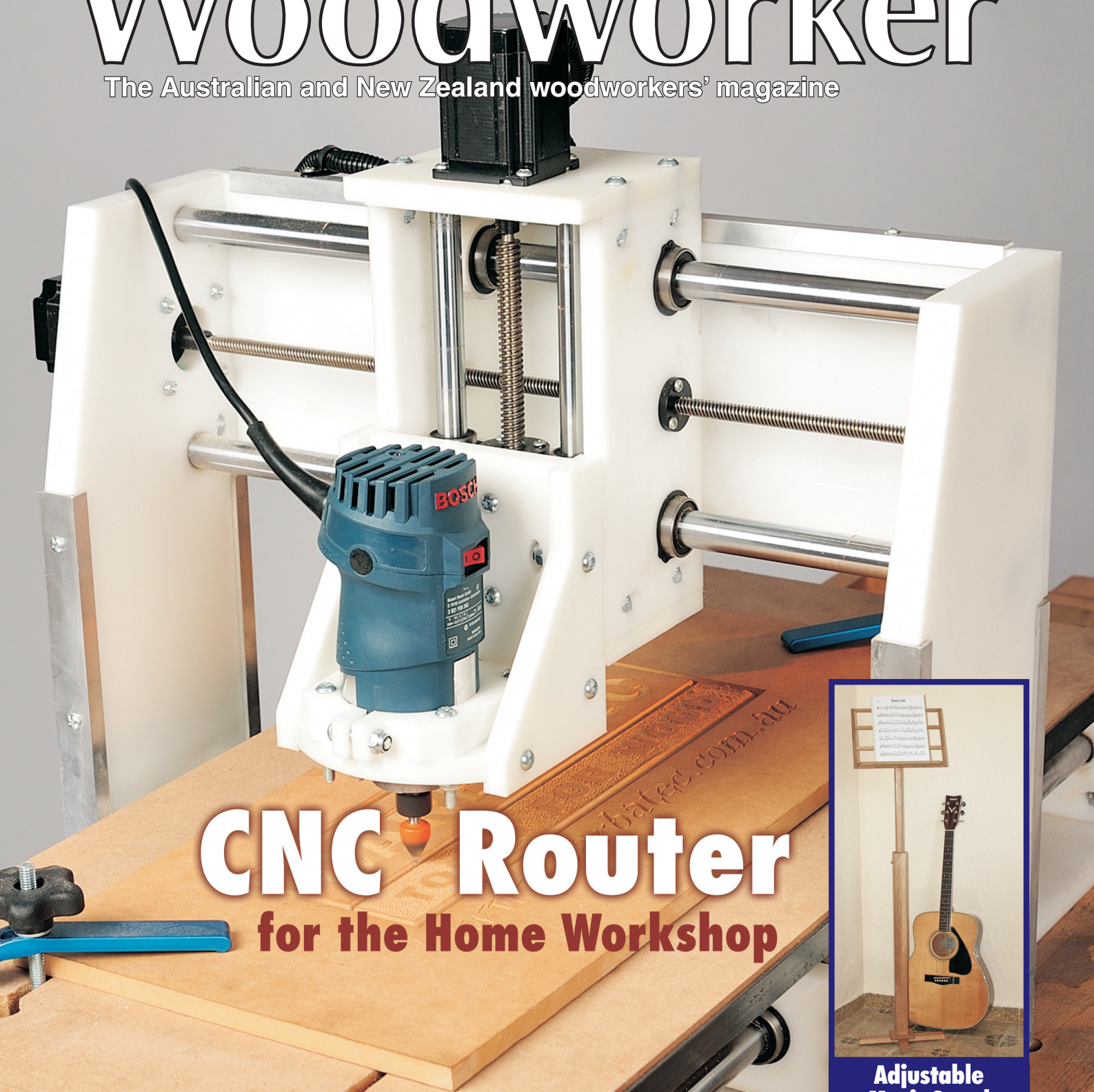
The Australian

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Issue No. 150
April 2010

Woodworker

The Australian and New Zealand woodworkers' magazine



CNC Router for the Home Workshop

Make: Modern Style Chair from Recycled Wood, Russian Nesting Dolls, Adjustable Height Music Stand, Holder for Half a Dozen Eggs, Routed Sunburst Design on Turned Objects and Mortise & Tenon Joints.

Learn About: CNC Shark Router, 2009 Australian Woodturning Exhibition, Torimba Festival of the Forest 2009, Shire Projects for the Central Coast Woodturners Co-op Ltd (NSW), Corner Inlet Woodworkers South Gippsland (VIC), Carba-Tec's Quarter Century of Growth, Beall Pen Wizard, Wood Spirits, John Wessel's Wood & Metal Combinations, Forest Red Gum in Victoria, BMI Quicky Tape Measure and Basic Woodturning Tools

Plus: Silver Anniversary Reader Giveaway (Australian readers only), News, Calendar, Woodworking Classes, New Products, Book & DVD Reviews and Mail Order Bookshop



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EDITORIAL

A New Field of Woodworking

This is the last issue for our first 25 years of publication so it is fitting that we have the CNC Shark machine on the front cover.

When *The Australian Woodworker* was first released in 1985, the router was only just making its impact at the hobbyist level and it transformed cabinetmaking in the home workshop. Then, as now, you can build virtually anything with hand tools and eliminate the need for a router, but the router and the router table provide a speed and convenience that weren't possible previously. The late Les Miller was a great fan of the router's potential and regular contributor, Don Phillips, uses the router/router table for all of his projects.

CNC stands for Computer Numerically Controlled, but to the non-technical person it basically means computer controlled, robotic or automated. CNC machines have been developed and used in industry for decades but the cost of these machines has been prohibitive for hobby use. More recently, smaller lower cost CNC router units have appeared in the US market. Two of them, the CNC Shark and its bigger brother, the CNC SharkPro, have now landed on our shores (p.14-17).

While CNC technology can be applied to virtually any machine, the CNC machines of greatest interest to woodworkers and which offer the most potential are CNC routers. Essentially they combine the versatility of a freehand router, the precision of a router table and the speed and accuracy of computer control to create a very versatile machine.

These new CNC machines for the hobbyist and small business applications are not inexpensive. Be prepared to pay as much as you would for a table or panel saw, but if the CNC router is to be the focus of your workshop, then the outlay is justified.

Just as routers opened up a whole new dimension in woodworking — there's router cutters, router books, router classes, router jigs, router carving, router engraving, dovetail jigs and so on — so too, will the smaller CNC routers create a new field of woodworking. We look forward to seeing the projects created by these machines and invite readers to submit photographs of their work for the Gallery section and prepare articles on CNC projects for publication.

Where are the Others?

It's an exciting time for turners. After a hiccup or two in recent years, the important Australian Woodturning Exhibition is again on a firm footing and looking forward to a great 2010 event. Read Vic Wood's article this issue on both the history of the Exhibition and details of the 2009 show. If you've never entered this event, it's worth doing so. You'll gain much from the experience and perhaps even pick up an award or two, even if it's in the Novice section.

By the time this issue has been printed, Turnfest 2010 will have come and gone. With its best ever line-up of international and Australian demonstrators, it was an event not to be missed and apparently turners agreed — it was booked out.

In July is another turning event, the Australian Woodturning Symposium in Brisbane. With a fresh line-up of international demonstrators plus the local presenters, it's another wonderful opportunity to give your woodworking a boost.

The Scrollers' main event — the National Scroll Saw Exhibition — moves away from the Wodonga-Albury area for the first time and will be held at Kiama on 21-23 May. While those from interstate may have further to travel, everyone in the Newcastle/Sydney/Wollongong region with an interest in scrolling should endeavour to visit this major exhibition and competition.

Cabinetmaking has a strong presence in many woodworking Clubs and is well represented in Club competitions. Projects may be large items of furniture but they can also be smaller items such as boxes and toys.

However, we hear little from the carvers, marquetarians and pyrographers. Newcomers to the hobby are often left with the impression that these fields of woodworking have fallen out of favour but this isn't true.

There is a strong interest in carving in Queensland as evidenced by this issue's article on the Torimba Festival of the Forest. There's also the Sydney Woodcarving Group and the West Australian Guild of Woodcarvers. For marquetarians, there is the Marquetry Guild of NSW and the Marquetry Society of Victoria. Pyrographers tend to work alone but stunning examples of their work appear regularly in Club competitions.

If you are a carver, marquetarian or pyrographer and would like to see your work published in *The Australian Woodworker*, please contact us on 02 4759 2844 or email: aww@skillspublish.com.au.

Steven Burrows, Managing Editor

Departments

- 2 Editorial
- 4 Woodworking Calendar
- 6 Woodworking World News
- 8 From the Mailbox
- 12 Woodworking Classes
- 62 Good Ideas & Shortcuts -
Mitre Gauge Setting Jig and
Table/Chair Levelling Jig
- 77 New Products
- 80 Book Reviews



- 82 Mail Order Bookshop
- 90 Directory
- 95 Classifieds
- 96 Advertiser's Index
- 96 Subscription Form

Cover photograph: *The Shark CNC Router — Carba-Tec's entry into the hobbyist and small workshop CNC market*

In this issue

FEATURES

- 14 USER REPORT — CNC Shark**
by Allen Barrett
If you have some basic knowledge of computers, the new CNC Shark router for the small workshop is surprisingly easy to use. It's also very well engineered and has the potential for a multitude of uses.
- 18 The 2009 Australian Woodturning Exhibition**
by Vic Wood
Almost a quarter of a century since its inauspicious beginnings, the Australian Woodturning Exhibition has become the nation's premier woodturning competition.
- 22 25th Silver Anniversary Giveaway Competition**
This is the second instalment of our three issue competition in which Australian readers and Clubs have the opportunity to win great prizes.
- 26 Torimba Festival of the Forest**
An overview of last year's event in Ravenshoe in Far North Queensland.
- 30 Club Drumbeat**
Shire Projects for the Central Coast Woodturners Co-op Ltd (NSW) and the first six months for the Corner Inlet Woodworkers, South Gippsland (VIC).
- 34 Carba-Tec — a Quarter Century of Growth**
Starting with the import of router bits, Carba-Tec has built up a vast product range over the years. It is now a leading supplier to the woodworking industry, with stores in all states and New Zealand.
- 38 Wood/Metal Combinations — the Work of John Wessels**
A demonstrator at this year's Woodturning Symposium, John specialises in the turning of wood with metals such as silver and pewter.
- 56 USER REPORT — Beall Pen Wizard**
by Stephen Mash
Combine pen turning with ornamental turning with this new 'lathe' from Carroll's Woodcraft Supplies. The Wizard can add spirals, waves and rope twists to your pens and other turned items.
- 60 Gallery**
Paul Armour presents his latest box-making efforts.
- 61 Do You Believe in Wood Spirits?**
by Reg Cooke
Reg uncovers two wood spirits by accident while building a guitar for his grandson.

- 64 Forest Red Gum in Victoria**
by Brendan Stemp
Bureaucracy, rather than concerns over sustainability, is endangering the future supply of this versatile timber.
- 70 Notes on Woodturning Pt.3 — Basic Woodturning Tools**
by John Ewart
In this article John examines the basic tools required for a novice to start woodturning.
- 76 USER REPORT — BMI Quicky Tape Measure**
by Stan Ceglinski
The BMI Quicky is unlike any tape measure you've seen before, but Stan reckons that once you've used one in the workshop, you won't work without it.

PROJECTS

- 40 The Recycled Chair**
by Harry W Ellis
Harry makes a modern style chair for his workshop from recycled offcuts.
- 44 Nesting Dolls**
by Aaron Ehrlich
Aaron has a go at this traditional design. Because the dolls are painted, the wood does not have to be of the same species. Any offcuts of well-seasoned wood will do.
- 46 Adjustable Music Stand**
by Don Phillips
This adjustable height stand can be used for a variety of uses, including a lectern, lamp holder and — as Don found out — a recipe book holder.
- 54 Holder for Half a Dozen Eggs**
by Heinz Haselroither
This is a relatively simple weekend project that is good practice for repetition and spindle turning. It also makes a useful addition to the kitchen.
- 58 Routing a Sunburst**
by Carol Rix
John Rogers embellishes some of his plainer turnings with a sunburst design routed on the lathe. The result is items that quickly catch people's attention.
- 74 Making Mortise & Tenon Joints**
The sixth in our beginner's series, this article looks at the importance of mortise and tenon joints and the various methods to make them.

March

- 12-14 Wagga Wagga (NSW)**
Wagga Wagga Turn About 2010
Venue: Borambola Sport & Recreation Centre, Sturt Highway
Cost \$170 fully catered weekend
Contact: Larry Sloan, Ph: 02 6926 1536
or Keith Gates, Ph: 02 6722 7380, Email: gatesee@tpg.com.au
- 13-14 Kiama (NSW)**
Kiama Wood Expo held by the Kiama Woodcraft Group Inc
Venue: Kiama Masonic Hall
Collins St (near the corner of Terralong St)
Contact: Joe White, Ph: 02 4297 0916
- 26-28 Gold Coast (QLD)**
Turn-Fest 2010
Venue: Sea World Resort, Gold Coast. \$450 twin share inc. two nights accommodation and all meals from Friday lunch to Sunday lunch.
Contact: David Drescher, South/East Queensland Woodworking Supplies, Ph: 07 3808 7005
Email: ddresche@bigpond.net.au

April

- 10-11 Ballarat (VIC)**
Ballarat Woodworkers Guild Expo (demonstrations and tool, timber & craft sales)
Venue: Wendouree Sports & Events Centre, Norman St Wendouree
Contact: David Izard, Ph: 03 5341 3491, Mob: 0402 775 248
- 13 Sydney (NSW)**
The Traditional Tools Group Inc Regular Meeting and Tool Auction
Venue: Second Floor Meeting Room, Redfern Town Hall 73 Pitt Street, Redfern, 7.15pm-10pm (this is a temporary change of venue due to building works at the National Trust)
Contact: Bob Crosbie, Ph: 02 9869 7487
Email: peterevans@tttg.org.au or visit www.tttg.org.au
- 18 Sydney (NSW)**
The Traditional Tools Group Inc Workshop — Plane Tuning
Venue: Asquith Boy's High School, Jersey Road, Asquith, 9.30am-3pm, \$20 members \$40 non-members
Contact: Bob Crosbie, Ph: 02 9869 7487
Email: peterevans@tttg.org.au or visit www.tttg.org.au
- 17-25 Tumut (NSW)**
10th Eastern Riverina Woodworking Exhibition (& Competition)
Venue: Tumut Boys Club Hall, Fitzroy St, Tumut
Entry forms from Ian Elliott, Secretary, 02 6946 2819
- 24 Springwood (NSW)**
Blue Mountains Woodturners Inc 10th Anniversary and Exhibit
Venue: Springwood Sports Centre, Macquarie St, Springwood.
Exhibit opens 10am
Contact: Ross Dando, Ph: 4759 1088

May

- 1-3 Horsham (VIC)**
You Turn Horsham
Venue: Horsham Showground's Function Venue. \$70 per person which includes all meals except breakfast.
Off-site accommodation available at \$35 per night per person
Contact: Brendan Stemp, Ph: 03 5384 6324
Email: brendanstemp@skymesh.com.au
- 2 Sydney (NSW)**
The Traditional Tools Group Inc 2010 Tool Sale
Venue: Asquith Boy's High School, Jersey Road, Asquith, 9.30am-2pm, \$5 entry
Contact: Bob Crosbie, Ph: 02 9869 7487
Email: peterevans@tttg.org.au or visit www.tttg.org.au

- 4-8 Milan (Italy)**
22nd Biennial Exhibition for Woodworking Technology and Furniture Supplies
Venue: New Fieramilano Fairgrounds, Rho, Milan
Contact: Silvia Selmo, Ph: 02 9262 5744
or email: sslmo@icciaus.com.au
- 7-8 Cooroy (QLD)**
Cooroora Woodworkers Association Wood & Craft Festival
Venue: RSL Hall, Cooroy
Contact: K Brewer, PO Box 668, Cooroy QLD 4563
Ph: 07 5442 5178
- 16 Sydney (NSW)**
The Traditional Tools Group Inc Workshop — Saw Sharpening
Venue: Asquith Boy's High School, Jersey Road, Asquith, 9.30am-3pm, \$20 members \$40 non-members
Contact: Bob Crosbie, Ph: 02 9869 7487
Email: peterevans@tttg.org.au or visit www.tttg.org.au
- 21-23 Brisbane (QLD)**
Brisbane Timber & Working with Wood Show
Venue: RNAIA of Queensland Exhibition Grounds, Brisbane
Contact: Everything Exhibitions and Events Pty Ltd
Ph: 02 9974 1393, Email: info@eee.net.au
- 22-23 Kiama (NSW)**
Australian Scroll Saw Network National Exhibition
Venue: Kiama Masonic Hall
Collins St (near the corner of Terralong St)
Contact: Alf Hawken, President, Ph: 03 5367 1650
or Neil Schulz, Convenor, Ph: 08 8258 8911

June

- 8 Sydney (NSW)**
The Traditional Tools Group Inc Regular Meeting and Tool Auction
Venue: Second Floor Meeting Room, Redfern Town Hall 73 Pitt Street, Redfern, 7.15pm-10pm (this is a temporary change of venue due to building works at the National Trust)
Contact: Bob Crosbie, Ph: 02 9869 7487
Email: peterevans@tttg.org.au or visit www.tttg.org.au
- 12-13 Tilba (NSW)**
The South Coast Regional Exhibition of Woodwork organised by the Narooma Woodies and the Eurobodalla Woodcraft Guild
Venue: Tilba Community Hall, Central Tilba
Contact: Eric, Ph: 02 4473 9696, or Dave, Ph: 02 4473 9840 for competition entry details
- 18-20 Sydney (NSW)**
Sydney Timber & Working with Wood Show
Venue: Fox Studios, Moore Park, Sydney
Contact: Everything Exhibitions and Events Pty Ltd
Ph: 02 9974 1393, Email: info@eee.net.au
- 18-20 Melbourne (VIC)**
The Australian Woodturning Exhibition
Venue: Waratah Room, Whitehorse Centre, 397 Whitehorse Road, Nunawading. Fri 10am-8.30pm, Sat 10am-5pm and Sun 10am-4pm
Contact: Paul Barton, Ph: 03 9432 9708

July

- 10 Maryborough (QLD)**
Maryborough Woodturners & Woodcraftsmen Guild Annual Expo
Venue: Woodcraft Pavilion, Maryborough Showgrounds
Contact: Ashley Taylor, PO Box 1049
Maryborough QLD 4650. Ph: 07 4122 1651

4-18 **Brisbane (QLD)**
 2010 Australian Woodturning Symposium
 Venue: St Leo's College, Queensland University
 College Road, St Lucia. Registration essential
 Contact: Bruce Bell, PO Box 7823 Mail Centre
 Toowoomba QLD 4352, Ph/Fax: 07 4630 3525
 www.tymba.com.au

15-17 **Brisbane (QLD)**
Created by Man, Enhanced by Nature Exhibition (works by
 presenters and attendees at the 2010 Australian Woodturning
 Symposium) plus Symposium Trade Show
 Venue: St Leo's College, Queensland University
 College Road, St Lucia. Entry by gold coin donation to the
 Royal Flying Doctors. Open 9am-5pm except Sat 15th when it
 closes 3pm
 Contact: Bruce Bell, PO Box 7823 Mail Centre
 Toowoomba QLD 4352, Ph/Fax: 07 4630 3525
 www.tymba.com.au

August

6-8 **Perth (WA)**
 WA Wood Show
 Venue: Claremont Showgrounds Exhibition Centre
 Contact: Mareene Aitken, True Blue Exhibitions
 Ph: 08 9387 5979, Mob: 0417 969 126
 www.trueblue-exhibitions.com.au

6-8 **Rockhampton (QLD)**
 The Rocky Tutor & Turn (inaugural event)
 Venue: Capricorn Caverns and the Caves Showground
 Contact: Jim Schafer, Ph: 07 4936 3396
 Email: jimschafer@bigpond.com, or Cam Wilson
 Ph: 07 4939 8199, Email: camwilson2@bigpond.com

8 **Sydney (NSW)**
 The Traditional Tools Group Inc Regular Meeting and Tool
 Auction
 Venue: National Trust Centre, Observatory Hill, Sydney
 7.15pm-10pm. Note that the TTTG expects to be able to
 return to this venue by this date after building works at the
 Centre earlier in the year
 Contact: Bob Crosbie, Ph: 02 9869 7487
 Email: peterevans@tttg.org.au or visit www.tttg.org.au

13-15 **Wellington (SA)**
 SATurn's 12th Annual Woodturning Weekend
 Venue: El Shaddai, Wellington. \$162 per person for two nights
 accommodation and all meals
 Contact: Jeff and Cate Wrigley, 196 Esplanade, Aldinga Beach
 SA 5173, Ph: 08 8557 7417, email: cate@comstech.com

September

3-5 **Canberra (ACT)**
 Canberra Timber & Working with Wood Show
 Venue: EPIC Centre, Canberra
 Contact: Everything Exhibitions and Events Pty Ltd
 Ph: 02 9974 1393, Email: info@eee.net.au

24-Oct13 **Nowra (NSW)**

Creative Moments - Wood, Wool & Clay
 Joint exhibition by the Shoalhaven Woodcraft Society, Nowra
 Spinners & Weavers and the Shoalhaven Potters
 Venue: Shoalhaven City Arts Centre, 12 Berry Street, Nowra.
 Tue-Fri 10am-4pm, Sat: 11am-3pm, closed Sun & Mon
 Contact: Jim Davey, Ph: 02 4447 8790
 Email: JDAVEY@bigpond.com

October

15-17 **Melbourne (VIC)**
 Melbourne Timber & Working with Wood Show
 Venue: Melbourne Showground
 Contact: Everything Exhibitions and Events Pty Ltd
 Ph: 02 9974 1393, Email: info@eee.net.au

30-6Nov **Grafton (NSW)**

Northern Rivers Woodworkers Association Inc 2010 Jacaranda
 Woodwork Display, Competitions and Sales
 Venue: South Grafton Ex-Servicemen's Club, Wharf Street
 South Grafton
 Contact: Bill Chad, Secretary, Ph: 02 6642 7404
 Mob: 0414 279 355, Email: billchad@exemail.com.au

November

14 **Brisbane (QLD)**
 2010 Woodcraft Expo
 Venue: Redcliffe & District Woodcraft Society, 463 Oxley
 Avenue, Redcliffe
 Contact: Graham Sprott, Ph: 07 3264 2626,
 or Kerry Cameron, Ph: 07 3325 0116
 email: kcameron@qldnet.com.au

20-21 **Bundaberg (QLD)**
 Bundaberg Woodworkers' Guild 2010 Woodworking and
 Craft Expo
 Venue: Bundaberg Showgrounds Main Pavilion, Burrum Street
 Entrance. Free admission
 Contact: E Helmore, Ph: 07 4151 4497
 email: edhelmore@bigpond.com
 or P Eisenhut, Ph: 07 4156 1567
 email: eisenhut@bigpond.net.au

20 **Moe (VIC)**
 Latrobe Valley Woodturning and Woodworking Club Inc's
 Inter Clubs Day for Woodies
 Venue: Old Gipps town, Moe. 9am-3pm
 All Clubs and woodies invited
 Contact: Bob Calhoun, Ph: 03 5135 3675
 or email: bushbasher@wideband.net.au

20-21 **Moe (VIC)**
 Latrobe Valley Woodturning and Woodworking Club Inc's
 Scroll Saw Weekend
 Venue: Old Gipps town, Moe
 \$35 inc. meals (accommodation not supplied)
 Contact: Bob Calhoun, Ph: 03 5135 3675
 or email: bushbasher@wideband.net.au

Deadline for inclusion in June 2010 issue — 30 March 2010



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Macwood International and Adelaide Restoration Centre have merged into one large Showroom in Norwood (SA)

MACWOOD HAS MOVED

Macwood International has moved to new premises at 32 Magill Rd, Norwood (close to the Adelaide CBD).

The move allows Macwood International and Adelaide Restoration Centre to merge into one large Showroom — providing an unusual combination of specialist woodworking equipment together with a large and comprehensive stock of restoration hardware.

Macwood's range of woodworking, woodturning tools, machines and craft accessories include JET, Robert Sorby, Razertip, M-Power, Veritas, Festool and Fein.

Adelaide Restoration Centre, which was formerly known as Old Adelaide Restoration Centre, is a family business (established in 1988) which specialises in period and heritage compatible products such as doors, fireplaces, lighting, hardware, paint (Porter's and Haymes), switches, signs, tapware, bathroom fittings, tiles and vanity units.

For further information, call Macwood International (Ph: 08 8363 4666, Fax: 08 8362 3444) or Adelaide Restoration Centre (Ph: 08 8363 0708, Fax: 08 8363 3009) or visit www.macwood.com.au or www.oldadelaide.com.au.

TURNFEST SETS NEW RECORD

Turnfest 2010 has reached its capacity attendance of 340 — claimed to be the largest attendance for any Symposium of its type ever staged in Australia.

MIKE DARLOW RETURNS TO AUSTRALIA

Mike Darlow is back in Australia after his 3-year sojourn on the island of Jersey.

Mike will resume selling and distributing his five woodturning books and three DVDs, and is about to make two more DVDs.

Mike will also resume teaching and demonstrating. But first it's back to England to demonstrate at the *Get Woodworking Live* show at Alexandra Palace in London March 12-14. There Mike will concentrate on explaining spindle turning and design. Mike's email address is: mike@mikedarlow.com.

WOODFAST IN QUEENSLAND

Well known supplier, South East Queensland Woodworking Supplies, now stocks Woodfast machines direct from the factory.

Contact David Drescher, Ph: 07 3808 7005 or e-mail: dresche@bigpond.net.au for more information.

WOODTURNING SYMPOSIUM

The 2010 Australian Woodturning Symposium in Brisbane in July is now offering daily registrations for those unable to attend the whole event. Details are on the Symposium website: www.tymba.com.au or contact Bruce Bell, Ph: 07 4630 3525.

Also, while the events at the Australian Woodturning Symposium will cater primarily for attendees, there are a few that will be open to the public.

These will include an exhibition of works by both presenters and attendees

entitled: *Created by Man, Enhanced by Nature*.

This exhibition will be open to the public 9am-5pm on July 16 and 9am-3pm, July 17.

Entry will be by gold coin donation with the profits going to the Royal Flying Doctor Service.

The Trade Show section of the Symposium will also be open to the public (same dates and times).

2011 AUSTRALIAN WOODEN BOAT FESTIVAL

David Bartlett MP, the Premier of Tasmania, has announced an almost doubling of the State Government funding for the 2011 Australian Wooden Boat Festival.

Festival organisers say this will enable them to make several changes including free entry to the Festival for the public (no ugly fences around the site) and the event will now cover the entire Sullivan's Cove waterfront in Hobart.

The expanded site will encompass the Princes' Wharf No.1 which will provide a vast undercover and secure display area.

Organisers are hoping to exceed 100,000 for the 2011 event.



FAZACKERLEY DINGHIES

The Maritime Museum of Tasmania has organised the first Fazackerley Festival as part of the Royal Hobart Regatta in February, 2011 and currently has a list of 30 Fazackerley vessels still in existence.

The Museum is asking anyone who either owns (or knows someone who owns), a Fazackerley dinghy, to bring it to their attention.

The Maritime Heritage Coordinator for the Tasmanian Museum and Art Gallery will be organising a special feature display of Fazackerley dinghies at the 2011 Australian Wooden Boat Festival.

For more information about the Wooden Boat Festival, visit www.australian-woodenboatfestival.com.au.

NEIL BRADBURY AWARDED LIFE MEMBERSHIP

Neil Bradbury, whom many readers of *The Australian Woodworker* will remember for his articles on innovative woodturning projects, has been made a Life Member of the Gippsland Woodcraft Group, (Gippsland, VIC).

Timber & Working with Wood

Brisbane 21-23 May RNA Showgrounds

Sydney 18-20 June Entertainment Precinct, Moore Park

Adelaide 23-25 July Adelaide Showground

Canberra 3-5 September EPIC Centre

Melbourne 15-17 October Melbourne Showground

10.00 – 5PM DAILY

NEW PROGRAMME FOR 2010!



Neil and Liz Scobie

Liz: Artist in Decorative finishes for wood
Neil: Maker of fine furniture



Guilio Marcolongo

Woodturner



Tim Skilton

Woodturner



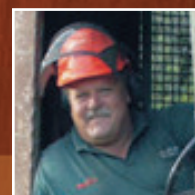
Patt Gregory

Woodwork for Women



Theo Haralampou

Woodturner



Stan Ceglinski

Traditional Woodworker



Neil Ellis

Woodcarver,
Woodturner
restorer/finisher



Kerry Neill

Groom Creations



David Foster

Restoration
& Maintenance
Expert

PROGRAMME HIGHLIGHTS FOR 2010 INCLUDE:

2010 Bush Craft Competition • Woodwork for Women • Honey Dipper Competition
Joinery Techniques for making fine furniture • How to get a good Finish
Painted Textured Finishes for woodworkers • Preparing the Wood • Turn a Table Leg
All new for the kids – Ballerina and UFO spinning tops!!
Making, playing and selecting a didgeridoo

Full programme will be in the next issue of The Australian Woodworker

Watch our website www.eee.net.au full programme and all details Online March 2010!

Want to avoid the queues pre purchase your ticket online www.eee.net.au

**Timber Shows return to Adelaide
23-25th July 2010!!**

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working
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FROM THE MAILBOX

Compact Fluoros

Last night I was reading the latest *Australian Woodworker* that I got in the post yesterday, Issue #149.

In the letters page (can't remember what that page is called as haven't got my copy with me at moment) there was a question about Fluorescent Lighting with reference to using Compact Fluoros instead.

The Editor's answer said that Compact Fluoros are just the same as normal fluoros except the tube is bent and therefore have the same problem of strobing.

This is not entirely correct. While the tube is bent to shape for space reasons, the base of the CFL contains circuitry that runs the fluoro tube at higher frequency, usually around 20kHz or higher, and this improves the efficiency of the tube along with using different gases and phosphor than normal fluoros. It also means that the 'strobe' effect mentioned earlier in the editor's answer would not happen at 50Hz (100 times per second) but would rather happen at >20kHz instead, if it did happen at all.

Machinery would have to be running much faster to get the 'strobe effect', something like 40,000 times/second rather than 100. Probably a bit quick for most machinery. Anyway, there is generally no 'strobe' effect at all in CFL's due to the use of different gases and the reaction of the phosphor itself to the higher frequency used.

Robert Peatfield (by e-mail)

Interesting. Thanks Robert. Our comments about Compact Fluorescents were based on information received from an importer.

When we re-checked, we were unable to obtain the actual frequency at which the particular fluoros are run, nor were we able to obtain a guarantee that the lamps have no strobe effect.

We've no hesitation in accepting that you are correct, but we do wish this kind of information was more freely available to interested customers - Ed.

About the New Decade

Also in the Editorial there is reference to the start of a new Decade. 2010 is the last year in the first decade of the 21st century. The second decade does not start till 1st January 2011.

Note that this decade did not start till 1st January 2001. Year 2000 was the last year in the 20th Century (1901 till 2000).

Robert Peatfield (by e-mail)

Absolutely correct. It is only convention that we call this the start of the new decade. But surely the convention is as undeniable as it is wrong - Ed.

More about Fluoros

I was interested in the question of fluorescent lighting in the workshop.

I remember clearly this problem being demonstrated at the Christchurch Technical Institute when I was a student there in the late 1960's.

A single fluorescent light was shone on a pulley on a spinning shaft. The bolt that locked the pulley onto the shaft appeared to be stationary.

This was a very impressive demonstration to us. The solution offered to this problem was to always have twin fluorescents above any machine.

I have never been in a situation where strobing has been a problem. I have worked in school woodwork rooms where fluorescent lights have been installed but they are always installed as twins.

Perhaps someone with the facilities could test this matter and publish the results in *The Australian Woodworker*.

Neil McDonald
Wodonga VIC

While this is not strictly woodworking, it's obviously a subject that is of interest to many readers so we'd be happy to hear further comments - Ed.

Free Magnets

I read with some interest Brendan Stemp re *Highly Versatile Rare Earth Magnets* (*The Australian Woodworker*, Issue # 149).

I too have been using magnets in my workshop for some time. For mine, I spoke to the local Electrical Retailer and take his unserviceable microwave ovens and take the magnets out of them. I also made contact with a Computer Repair store and obtain his unserviceable hard drives and take the magnets out of them.

Ian Bagster
(Wauchope, NSW)

Kebony and CNC

In *Shavings*, Issue #148, you talked about a product called Kebony. Do you know if any local suppliers have looked at this process? I am making some engraved outdoor signs and it seems that this product would be ideal.

I am not keen on any of the current impregnated timbers and am currently using hardwood for most of the signs — but routing into hardwood is fairly time consuming and I have to finish them with a marine varnish to give them some outdoor protection.

It would seem that Kebony could be left natural and just allowed to age gracefully.

I have looked at the Internet but could not find any local producers.

On a different tack, have you considered including articles about CNC machining?

I am a member of the Internet Woodwork Forum and they have an

active CNC Machines group that is working predominantly in timber.

Two of the 'gurus', *Greg Holt* from Melbourne and *Rod Mell* from Perth, have produced some amazing stuff.

Greg is now working with a 4th axis and is producing designs wrapped around table legs and the like.

I am mainly a hobby boxmaker and woodturner, having done Summer School classes at Sturt with Roger Gifkins and Richard Raffan, but find the challenge of 3-axis routing very compelling, hence my interest in suitable timber for engraved signs.

Carba-Tec are about to start selling a couple of small CNC machines so that may create some further interest in the process.

Love AWW. Have been buying it for years and regularly go back through my piles to re-read them.

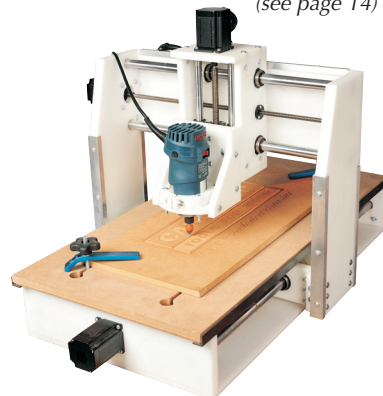
Alan Hunt (Moss Vale, NSW)

Neither Art nor I have heard of any local producers of Kebony. Since this is a patented process that is just getting off the ground in Scandinavia, it will probably take some time to reach this region.

A USER Report on Carba-Tec's CNC Shark appears in this Issue.

We welcome contact from users of this or any other CNC machine with a view to developing articles about their projects - Ed.

(see page 14)



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Clock Run Time

Several readers were interested to know how long Earl Hansen's wooden geared clock (*The Australian Woodworker*, Issue #149) runs on a single wind.

Earl has replied, commenting that he gets about 16 hours from a single wind - Ed.

Test Tubes

Several readers have enquired about the availability of 12.6mm diameter test tubes. These were mentioned in John Swinkels' article on an Inside-Outside Bud Vase which also appeared in Issue. #149.

In the days of the local hobby shop that always stocked chemistry sets and associated paraphernalia, this would not have been a problem, but now it seem even High School Science teachers have to track such items down at specialist suppliers.

You should be able to find what you need by looking under Laboratory Equipment and/or Supplies in your local

Yellow Pages.

In Sydney, a good source is Lab Supply Australia, 1/551 Gardeners Rd, Mascot. Their phone number is 02 8338 1233. They stock a wide variety of test tubes including the narrow 12mm diameter type (the metric equivalent of the older 1/2" tubes) - Ed.

Older Scheppach Machines

Does anyone know where I can get parts for my Scheppach HMS 260 Jointer/Thicknesser?

It is German made and was purchased from Advantech Pty Ltd, Clayton South (VIC) in 2000.

I have been in contact with Hare and Forbes who have advised that they only stock parts for the current Scheppach models being made in Asia.

Trevor Laherty (by e-mail)

Women and Woodworking

Now that you have started a

series of articles for beginners, would it be possible for you to consider a series for women?

I enjoyed woodworking at school (I only finished last year) and want to continue to do woodworking as a hobby.

Gayle Hannah (by e-mail)

That's an interesting question. The answer has to be no, we wouldn't do that, but perhaps that needs to be explained.

To use one of those terms employed by political commentators, we don't see woodworking as being 'gender specific'.

It's probably true to say that there have never been so many female woodworkers as there are today.

Women — from teenagers to grandmothers — make up a large proportion of the students who attend the hundreds of woodworking classes held each month across this country.

They're learning everything from woodturning and cabinetmaking to marquetry and pyrography.

Also, some women have become leaders in their chosen craft.

For example, in most Issues of this magazine over the past couple of years, Caroline McCully has demonstrated her mastery of pyrography. In this Issue, Carol Rix, writes about the work of John Rogers, but in the past has described some of her own woodturning.

An accomplished demonstrator, Carol has also authored a book and DVD.

On the broader stage, there are many women who are highly successful designer/makers. Their furniture may be easily distinguishable from the work of their peers but this is surely because of their personal approach to design, an approach in which gender would seem to play only a small role.

Among woodworking's greatest virtues are its universal appeal and its accessibility to almost everyone - Ed.

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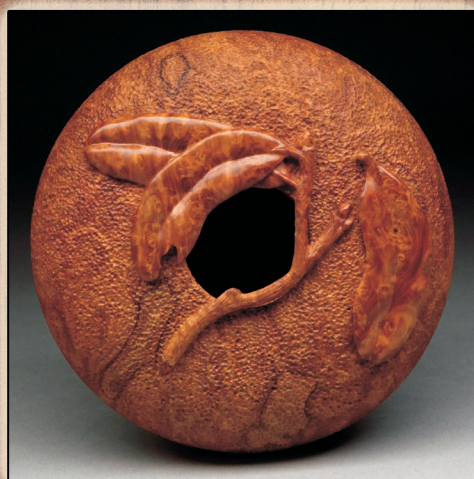
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All classes will be of two days duration with a maximum of 6 students in each class (10 for Neill's Pyrography class). Cost per class is \$350 per person (\$300 for the Pyrography class). All courses will be held after the Australian Woodturning Symposium in Brisbane in July. Contact the organisers for more details.



John Wessels



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USER REPORT

CNC Shark

by Allen Barrett

In the past, most of the computers that woodworkers have used in their workshops have been dedicated to a particular purpose. Like the fuel management computers in a modern car, the computer in, say, a Festool cordless drill is only seen in its effect upon performance and requires no computer knowledge on the part of its user.

The first thing that needs to be said about the *CNC Shark* (and its larger brother, the *CNC Shark Pro*) is that the wider use of Computer Numerical Control machines in woodworking is going to push the boundary. Both recreational and professional woodworkers are going to have to acquire some specialised skills in performing operations on a computer.

Fortunately, having spent a couple of days working with the *CNC Shark* (Photo.1) and its associated computer software, I believe this is unlikely to prove as daunting as some may imagine.

Anyone who has used a computer for functions such as wordprocessing or Internet access, should have the entry level skills needed to achieve useful results from the machine. In fact, from unpacking the *CNC Shark* (and reading the basic instructions!) to finishing the first project, will probably take no more than a few hours.

As will be remarked on again later, this basic work on the machine will reveal no more than the very tip of the proverbial iceberg, for even a modest exploration of the possibilities offered by the *CNC Shark* will take very, very much longer.

The USER Reports in this magazine generally begin with a description of the tool or machine, followed by comments on how it works and how well it performs.

Photo.2: As shown by this photo taken during actual operation, little dust is produced but dust extraction is still advisable

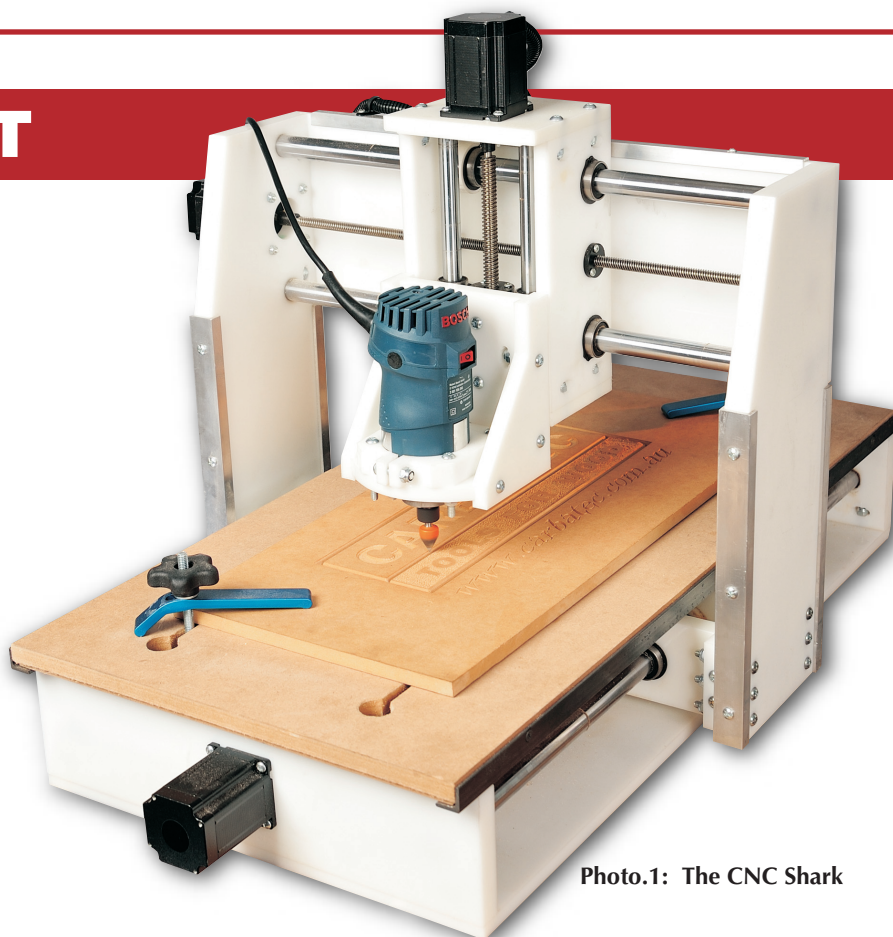


Photo.1: The CNC Shark

That is the way I've written my previous Reports on the assumption most readers would be aware of the main features of the product.

In this instance, however, there may be many who are not exactly sure what a particular kind of CNC machine can do and how they might use it in a woodworking workshop.

Computer Numerical Control for Woodworking

The *CNC Shark* is specifically made for woodworking (though it can also be used with some metals and plastics). The working head of the machine consists of a vertically aligned router which can be moved throughout a volume of approx 600mm x 300mm x 100mm under the control of a computer program.

The maximum movement of the router in the 'y' direction (ie. down the length of

the worktable), is 24" (approx. 609mm) while its maximum movement in the 'x' direction (ie. across the table), is 12" (approx. 305mm).

These measurements therefore determine the maximum size of material that can be worked by the machine. The maximum length of the 'z' coordinate (the up and down movement of the router) is 4.25" (108mm).

Most of the work done by the machine is likely to be on material under 50mm thick and the depth of cut will usually be substantially less than this. (The *CNC Shark Pro* is the same in all respects as the *CNC Shark* except that the maximum size of material that can be worked is approx 600mm x 600mm.)

When a suitable cutter is placed in the

Photo.3: Threaded rods drive the router carriage along three axes — traverse speed can be varied to suit material and project

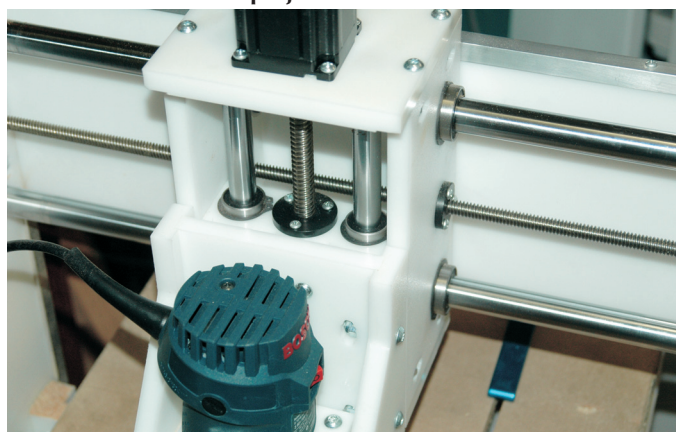




Photo.4: VCarve provides tools to create, manipulate and view designs, calculate toolpaths, estimate cutting times, and generate code to drive the *CNC Shark*

chunk of the router, it can be used to cut/carve a pattern into the top surface and/or around the sides of a workpiece. (It can also be made to drill holes of virtually any shape in a workpiece, then carve the inner surfaces of these apertures.)

The pattern can be generated on any modern computer of the user's choice employing a software package that is supplied with the machine. The file created by this software is fed via a standard USB cable into the machine's on-board computer which then directs the router's movements.

The machine itself will be discussed later but for the time being, it may be viewed as simply the production end of the process, all the decisions being made while the pattern is being devised.

The pattern may consist of letters, lines and textured areas which can be of varying depths — all produced by the cutter inserted in the chuck of the machine's on-board router. Some designs may call for more than one cutter to be fitted (sequentially) as the job progresses.

It will be obvious that the ability to make letters and lines and to work quick-

Photo.6: Letters cut in woolly Meranti show minimal chipping and some furring at the edges — note slight discontinuity on the right lower side of Q (see text)



ly, means that the *CNC Shark* provides a fast, convenient method of making residential or commercial signs that are cut (machine carved) in relief into a blank workpiece. (While cutting speeds are reduced in metal, it is possible to use the *CNC Shark* to engrave conventional brass nameplates.)

Special facilities are available for occasions when a large amount of waste must be removed to create a fielded area (referred to as a 'pocket'). (See Photo.9.)

The machine can also be used to create textured areas and this leads to a particularly interesting capability — the carving of low relief portraits or other similar illustrations. (See Photo.8.)

While signage is the first application of the *CNC Shark* that comes to mind, closer acquaintance with the machine reveals many others. For example, the machine might be used to carve one or more designs on panels used in the construction of doors. Imagine a kitchen with panelled doors, each bearing a design which is unique to the owner — a favourite flower, perhaps, a stylised landscape, or maybe a theme arising from the owner's occupation or interests.

The wall panelling of a den or study could be treated in a similar manner, with results ranging from muted or subtle through to imposing and dramatic.

But it's in work areas that are closer to the origins of CNC machines that many woodworkers will find the most exciting possibilities. These include the high speed

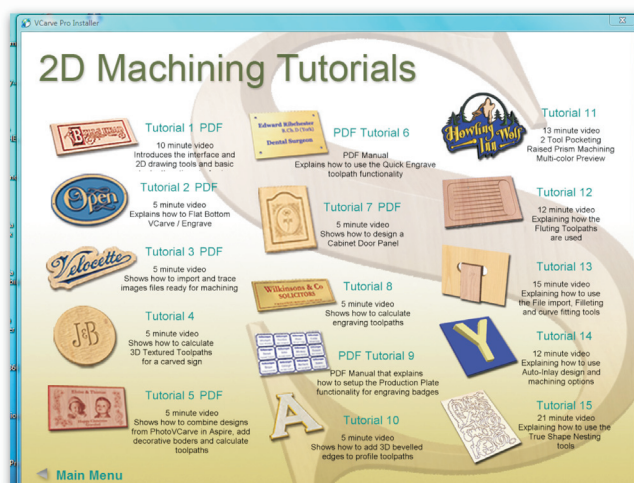


Photo.5: The VCarve program is accompanied by 12 tutorials which cover a wide range of projects that can be undertaken using the *CNC Shark*

production of components for items such as wooden geared clocks, clock cases, decorative boxes and toys.

The rapid repetition of precisely made project parts allows consideration of production runs that would be unthinkable without the power of a CNC machine.

It needs little imagination to realise that the *CNC Shark* offers many interesting and potentially rewarding commercial opportunities for professionals, recreational woodworkers and collectives such as woodworking clubs and schools.

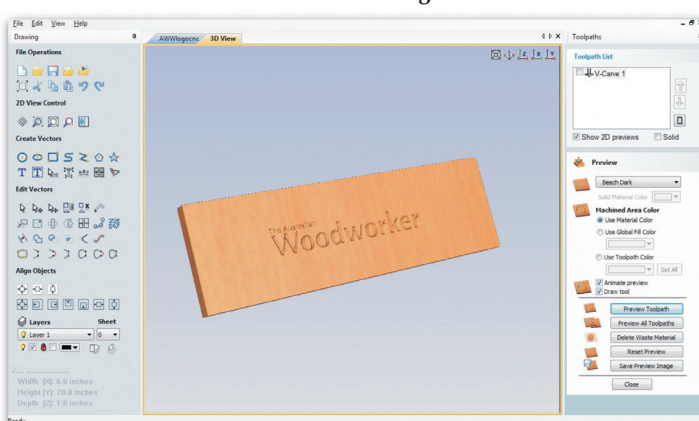
Equally, however, there are sure to be many woodworkers who will be satisfied to simply enjoy exploring the *CNC Shark's* capabilities.

My short time with the machine demonstrated that while it may take only a few hours to get to the stage of producing worthwhile results, every project encourages further investigation and the variety of work that can be made appears almost endless.

The Software

There are two software packages required to operate the *CNC Shark*. One of these provides the user interface for the

Photo.7: Selection from a list of wood species and other materials allows presentation of a realistic 3-D view of the finished design



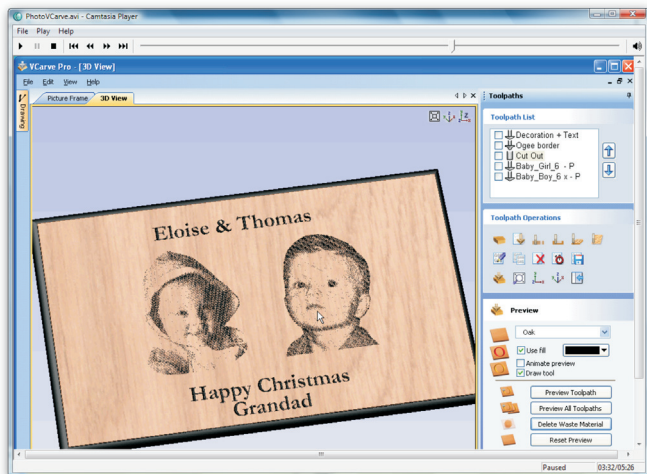


Photo.8: The texturing abilities of the CNC Shark can be extended to the carving of portraits

machine and will be dealt with later.

The other consists of the VCarve program, a set of tutorials and a comprehensive manual, all supplied on a Compact Disk.

The VCarve program provides the 'tools' necessary to create designs (part or all of which may be imported from other programs), pre-view these designs in 2D and 3D, create the one or more toolpaths necessary to execute the design, calculate cutting times and output the toolpath instructions in a form (G-code) that is recognised by the CNC Shark.

I found VCarve easy to understand and use, though a few hints may be helpful.

The initial screen encountered when opening a 'new' design asks for information about the size of the workpiece and the location of a zero point for the 'z' (vertical axis) and also for the centre of the coordinates for the geometry of the design. (Measurements may be set up in mm or inches.)

I found it easiest to locate the zero for the 'z' coordinate at the bottom left hand corner of the top of the blank I intended to use and to centre the 'x' and 'y' coordinates on the face of the blank, though other possible locations are offered.

Since the 'y' coordinate is vertical on the screen, this means that if type is entered for carving along the length of the blank, this will appear vertically (ie. on its side).

I found this annoying for about 30 seconds and while I still wonder why the software producer doesn't provide a radio button to switch the orientation by 90°, it really isn't hard to get used to working with the blank upright.

The next screen is where the actual designing is performed.

For those familiar with the terms, this program works with vector files, not bit-maps. Bitmaps can, however, be imported from other programs and converted to vector format within VCarve.

Since my Report was being written for this magazine, it seemed logical to start with an *Australian Woodworker* logo.

(The machine had arrived with a Carba-Tec logo cut in MDF – Photo.1.)

Two facilities are provided for the production of text directly in vector format. Unfortunately, neither gave me one of the typefaces I wanted, so I resorted to laying out the two words in CorelDraw, then opening the file in VCarve and converting it to vector format.

VCarve can open files created by a number of drawing/design packages such as AutoCAD and Adobe Illustrator. It can also accept PDF files which provides a path to extract text and vector content from other programs that can create PDFs, but may not be able to be opened directly in Vcarve.

You can also import image files (BMP, JPG, TIF, GIF and PNG) into a current job.

Working with Vectors

I later did some work with the built-in vector fonts in VCarve and was surprised to find that the program provides very good line spacing and kerning facilities. (Kerning is used to improve the appearance of type by permitting the distance between individual letters in a word to be increased or decreased.)

There are also facilities for making slight alterations in the shape of letters where their design may make it difficult for the router bit to follow.

The 'Creating Vectors' tools allow the creation of 2D designs on the screen. There are Circle, Oval, Rectangle, Polygon and Polyline options. Shapes can be created by either entering exact dimensions in the command window or by clicking the left mouse button in the 2D window to specify the parameters and coordinates dynamically by clicking/dragging with the mouse cursor.

Once you have your design or several parts of a design — whether it's letters, straight lines, curves etc. — in vector format, VCarve gives you a large range of controls to manipulate it. You can join or break vectors, move or rotate them. You can cut, delete and align them relative to one another. You can copy and paste elements of the design and text can be fitted to curves.

Where desired, multiple copies of a

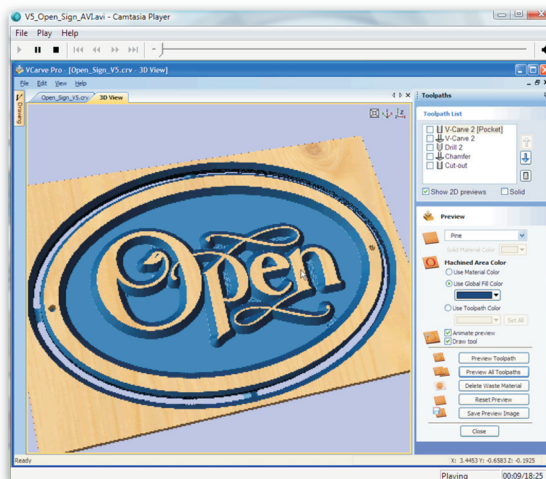


Photo.9: VCarve provides facilities to deal with large fielded areas or 'pockets'

design may be laid out to produce badges (Photo.11).

There are several other complex functions, the most important of these being 'nesting' and creating 'layers'.

'Nesting' permits the individual vector shapes in a complex design to be grouped together for further processing — a task that can be undertaken automatically (in some circumstances) or manually.

The assignment of parts of a design to specific layers is also designed to assist in the processing of complex projects.

Once you have finished with your design, VCarve provides a fresh set of tools that allow you to produce one or more toolpaths and calculate execution times.

You can view a 3D image of the finished project (Photo.7), even changing the colour of the wood to simulate the actual species you intend to use. While this facility is an essential part of ensuring that the intended result will be achieved, it also permits an image of the job to be printed for (or e-mailed to) a client.

Before calculating a toolpath, VCarve asks for selections that include the tool to be used, the overall maximum depth to be cut, the maximum depth to be cut in any single pass, the feed rate etc.

The tool on a CNC Shark is carried by a standard small Bosch router which has a 6mm chuck. While the first projects that most users will want to attempt will use a standard Vee bit, it's unlikely to be long before other bits are being employed.

A flat ended milling bit is, for example, ideal for the carving of fielded areas (pockets) with straight sides while dish cutting bits allow carving of the same areas with rounded corners between their horizontal and vertical surfaces.

As you would expect, separate toolpaths must be calculated for each tool used for a project.

3D Toolpaths

So far, discussion has been restricted to 2D toolpaths but some 3D operation is permitted by the machine. For example, '3D Texture Machining' uses a special-

ised toolpath algorithm and the shape of the tool to generate a textured finish on the part.

VCarve Output

The final VCarve screen, after all of the toolpaths have been calculated, lists the toolpaths and permits export of these in a file format accepted by the CNC Shark.

CNC Sharp Operation

The CNC Shark has two electronic boxes. One of these is connected to the computer by a standard USB cable. (Note that the computer must have a USB 2.0 port.)

The software for operation of the machine is downloaded from the website: <http://www.nextwaveautomation.com>. It includes the user interface and the machine drivers. (Carba-Tec has advised that it intends hosting these and all the other files available from the US manufacturers, on their Australian website.)

Opening the Basic Operation Panel on the computer gives the user access to the CNC machine.

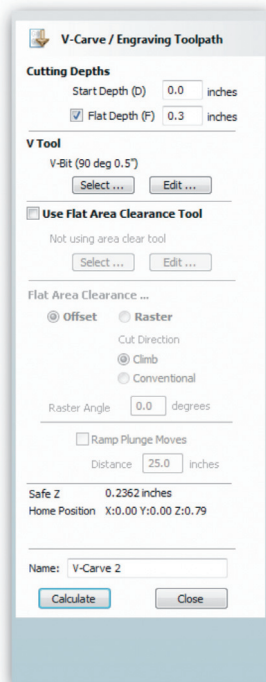
The cutter must first be physically positioned to: x=0, y=0 and z=0. This is done using the variable rate 'jog' controls on the Basic Operation Panel.

After this, clicking on the G Code tab permits the project file to be opened.

Switching on the router (it is powered separately to the CNC machine) and dust extractor, then clicking on the start button (mysteriously marked 'Run from SD Card') begins the cutting/carving process.

Watching the CNC Shark for the first

Photo.10: When the design has been completed, the tool and the cutting parameters selected, the toolpath and estimated time can be calculated



time is a fascinating experience. For reasons known only to the machine and program designers, the tool may start anywhere in the design, lifting up and moving over to another part, then back again.

Some of the work I did was in highly figured Camphor Laurel, a moderately hard but fairly clean cutting timber. The results were impressive and demonstrated that other than light sanding to remove furring at the edges of the cuts, little post machine work is likely to be required for most applications.

(The cutter used was the one that came with the machine and I've no idea how many jobs it may have done previously.)

Photo.6 shows a close-up of the result achieved with a woolly piece of Meranti. The small amount of chipping at the bottom of the cuts cannot be seen at normal viewing distance.

The Machine

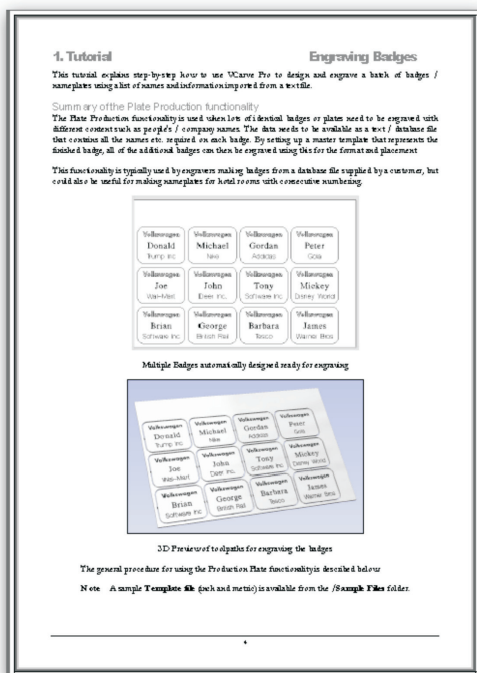
While the machine is the central part of the process around which everything else revolves, its important features can be summed up by three words: Precision, Reliability and Speed.

The router and its cutting head are supported by solid shafts and moved by rotating screw shafts (Photo.3). It is a simple, but very rigid structure, the rigidity assisted by the incorporation of 12 precision line bearings (four on each axis.)

Regardless of the rigidity of the frame, however, there must inevitably be a slight amount of slack in the movement of the router when it reaches the end of its travel in one direction and has to reverse to move in the other.

To reduce this slack to the point where the manufacturer can claim a resolution of less than one thousandth of an inch is a

Photo.11: Badge making is one of several special functions provided



remarkable achievement.

Despite the fact that letters are often cut in several separate passes of the tool, I found that variations in placement of the cutter are almost imperceptible in the final project. The tiny discontinuity on the right lower side of the Q in Photo.6 is at the join between two passes of the cutter and demonstrates the high resolution of the machine.

One word of caution though — the workpiece must be securely clamped in place before beginning to cut. The router moves quickly and the forces applied by its cutter are high, so even slight movement of the workpiece will ruin a project.

No mention has been made of cutting times since these vary widely depending on the complexity of the job but to give at least some indication, *The Australian Woodworker* logo shown in the photos took less than two minutes of machine time. Projects that include texturing (for example) will take much longer.

Going Further

I've encountered larger CNC machines before and been involved in some engineering projects which required their use. This is, however, the first time that I've been able to spend days working alone with one. Although small and relatively inexpensive (when compared with the majority of CNC machines used in industry) I found that it performed extremely well 'straight out of the box'. But it has so many other possibilities.

Even if a user comes to the point where it is felt most of these have been explored, alternatives to VCarve could bring new fields to conquer. The machine will interface with a raft of other CNC programs, among them: Photo Carve, 3D Cut, BobCad, BobART, BobNestCad, Mach 3 and Lazy Cam.

So Who will Buy it?

I can only envy the recreational woodworkers who have time to spend experimenting with this machine and its software. There are so many intriguing little challenges.

The method used for making flutes, for example, uses a 'ramp' function. This causes the cutter to move down and up along the prescribed toolpath. Could this be used in reverse to create outwardly curved surfaces? I don't know, but no doubt someone who buys a machine will be able to find out.

Hopefully, those who buy the CNC Shark for production work — whether they are professionals, recreational woodworkers or clubs — will also find time to experiment, but it is likely that the machine's main benefit to them will be huge savings in time and substantial decreases in costs.

The test machine for this USER Report was supplied by Carba-Tec Pty Limited. CNC Shark and CNC Shark Pro are available nationally through Carba-Tec stores.

W

The 2009 Australian Woodturning Exhibition

by Vic Wood



Photo.1: Ken Wraith's *Cinderella's Carriage* won Best of Show, the Peter Robson Award for Best Lidded Container in Show, 1st for Open Lidded Container and 1st for Open Eucalypt Award

It has been a great privilege for me to be the Patron of the Australian Woodturning Exhibition for many years. Last year's event was without doubt one of the best. We had entrants from all over Australia, with around 90 exhibitors entering 304 pieces in the three sections — Open, Intermediate and Novice.

A Little History

The Exhibition — which is as much a competition as a show — had humble

Photo.3: Ken Wraith's pair of *Stingrays* won 3rd Best of Show and 1st Open Identical Pair



Photo.2: Ken Wraith's platter won 2nd Best of Show, 1st Open Platter and 1st Open Acacia Awards



Photo.4: Ken Wraith's *Ancient Queen* was awarded Equal 1st Open Wood Art

beginnings. It started a long way back in 1986, when a group of Melbourne woodturners (known as the Yarra Turners) asked me to critique some of their work. I remain a member of the Yarra Turners to this day — our small group of 12 meets monthly in different homes.

The initial critique was a very hard task, given that I knew the group so very well. The pieces first put on display were, at least by today's standards, almost second-rate. There were screw holes in the bases of bowls and platters, chisel marks left on the wood and poor finishes.

I gave the group some feedback, which the turners not only accepted but grew to the challenge the following year of improving the standard of their work.

The event went state-wide in 1988, as other Victorian turning clubs became involved, and it now attracts turners



Photo.5: Jack de Vos from Marysville VIC won Equal 1st Open Wood Art with his *New Life*

nationally.

Over the years the 'baton' for staging the event has been passed on several times — from the Yarra Turners to the Forest Hills Woodturners, then to the Koonung Woodturners Guild.

Of course, there have been a few hiccups along the way. The Australian Woodturning Exhibition is a big commitment for any Club to run alone. Thankfully, we now have a dedicated group from seven of the Melbourne woodturning clubs — known as the Whitehorse Woodturners — which was formed for the sole purpose of running the event.

A National Competition

The activities of the Whitehorse Woodturners are well supported by many Clubs and sponsors across Australia. The sponsors in particular have ensured that the event continues to prosper.

The \$5000 grant from the Federation of Australian Woodworkers also gave the event a welcome boost in 2002. The grant is used as a student prize, with the selected student receiving a woodturning course with a professional turner/teacher.

Unfortunately, no student



Photo.6: 1st Intermediate Wood Art went to Lois Green for her *Shades of Autumn*

Photo.7: John Wickham's entry won Best Novice, 1st Novice Laminated/Built-Up and 1st Novice Acacia Awards

Photo.8: Doug Malsem's tall piece won 2nd Best Novice as well as 1st Novice Spindle Turned



entries were received in 2009. In the lead up to the 2010 event, a special effort is being made to encourage teachers and schools to enter student work.

The current Whitehorse Woodturners group continue to explore options and have listened to exhibitor feedback to fine-tune the event for 2010. The main changes are the re-inclusion of Laminated/Built-up, Natural Edge, Bowl under 200mm, Bowl over 200mm, Miniature, Novelty, Clock and Vase in the Open section and the reduction in Platter size from 300mm to 280mm. The last mentioned change only applies to Student and Novice sections, in recognition of the number of new turners using mini/ midi lathes.

Now, over 20 years on, the quality of entries makes the Exhibition a truly world-class event. Last year Ken Wraight's *Cinderella's Carriage* (Photo.1) won Best of Show and a number of other important awards. Ken defies the impossible with his creations and in all my many travels world-

wide, I have seen nothing quite like them.

Other master turners such as Stephen Hughes and Guilio Marcolongo have also given the event much prestige. Add in Andrew Potocnik and Jack de Vos and you get an idea as to the quality of the field of entrants.

There are so many fine turners involved in recent competitions that I cannot mention them all. It gives me no end of pleasure that some of my former students have won sections in the competition. Many have now surpassed me and have taken their woodturning to another level, of which I am very proud.

2009 Exhibition

The judges at the Exhibition have an onerous task. Last year, Ian Robertson, Con Clavant and I judged the Open and Intermediate sections. Meanwhile Neil Thompson, Cliff Walsh and Stuart Hoxley did a terrific job in judging the Novice section as there were so many more entries and the standards were high.

When laid out for judging, the Exhibition takes up two large rooms (Photo.13). We judged entries in nine sections, with particular emphasis given to Best of Show, plus the other main awards — the Peter Robson Award for Lidded Boxes, plus the Acacia and Eucalypt awards (both still sponsored by the Yarra Turners and the Forest Hills Woodturners).

The latter two awards are designed to encourage the use of Australian species rather than exotics.

The judging process is completely independent. Each judge will initially select up to five pieces in each section that they consider may win a 1st, 2nd or 3rd prize. This process identifies a maximum of 15 exhibits that progress to stage two of the judging.

It starts to get difficult at this stage — one has to remain focussed to see the 'wood' amongst all the other bits of wood.

There is no triage process at any stage in the judging. Each judge is required to mark each piece against four criteria — design, turning, level of difficulty and finish — with a maximum of 20 points allocated for each. This means that the maximum score attainable is 240 points — the combined scores from the three judges.

Importantly, entrants are able to gain constructive feedback from the judges, even though individual judge's scores are not released. Student and Novice entrants always receive their scores.

The design criterion is always a little imprecise because subjectivity plays a part. However, I don't have a problem with this so long as

Photo.11: This entry won Alan McIndoe the 1st Novice Eucalypt Award and the 1st Novice Lidded Container



Photo.9: Geoff Whaling's turned box was awarded Equal 3rd Best Novice and Equal 1st Novice Lidded Container



Photo.10: This box, also from Doug Malsem, won Equal 3rd Best Novice and Equal 1st Novice Lidded Container



the judges are consistent in their gradings.

Once the competition moves on to the Exhibition stage, entrants are able to see how their work compares with other entries.

At this point the entrants have the opportunity to talk with a number of top turners in attendance. These turners (and the judges) will gladly advise novices and others on how to improve their turning if requested.

2010 Exhibition

The entries in 2009 in all sections were first class and again raised the standard of the competition.

It is pleasing to see woodturners improve from one year to the next and that is, I believe, the underlying benefit of the Exhibition — making woodturners turn better. If nothing else, entering the competition will improve your turning as it does the work of the 'masters'.

The event is not all about winning. It's more about each entrant having their work assessed and compared against that of others.

Turning can be a lonely affair at times, as any turner will tell you. At first, it can be easy to impress family and friends with your turnings, but the challenge becomes a little harder at the Club level and more so at State events.

After that, the Australian

Photo.12: Terry Pavey won the 1st Novice Wood Art with his De Dion Bouton

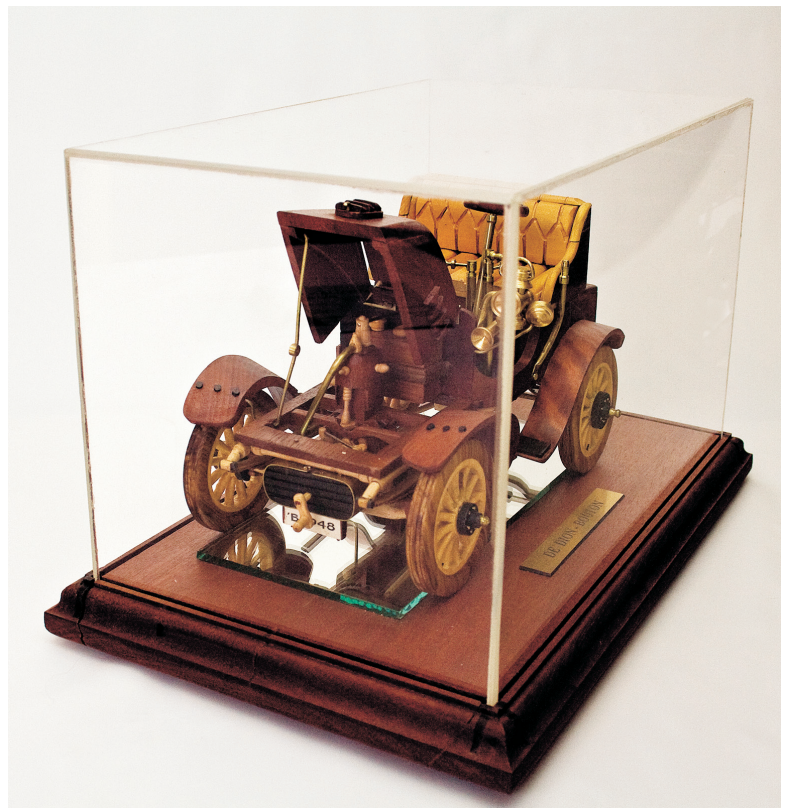




Photo.13: One of the rooms with the entries for 2009 on display for judging

Woodturning Exhibition is the peak competition event in the Australian woodturning calendar. It plays a pivotal role in formalising the assessment of our turnings at a truly national level. It's a reflection of the high standards set by the competition that I've never won Best of Show — but I will keep trying!

My challenge to all turners is to enter the event, to have your work assessed and to gain valuable feedback.

You might also manage the odd sale or two to cover some of the costs of your

turning addiction. The Exhibition is frequented by collectors of turned wood art and many items on display are sold at reasonable prices.

Prizes for 2009 totalled over \$10,000. Whether you are in Far North Queensland or Western Australia, it is worthwhile entering the 2010 event.

I also urge current and past winners of the Novice and Intermediate sections to continue the development of their skills and put pressure on the Open turners.

All in all, the 2009 Exhibition was a great success and the 2010 event will no doubt be even better. It will be held on 18-20 June at the Whitehorse Centre, 397

Whitehorse Road, Nunawading, Victoria.

Entries for the AWE close on 3 June, 2010. If you are interested in entering the event, you can obtain more information at the event's website, www.theaustralianwoodturningexhibition.com. The site has slide-shows of previous years' winners, all of which are inspiring.

I again want to thank the event's sponsors and the many dedicated people that make the Exhibition such a great success each year.

Photographs 1, 3 and 13 were taken by Ken Wraight. All other photos were taken by the Eastern Suburbs Photographic Society. [W]

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The Australian Woodworker 25th Silver Anniversary Giveaway Competition

With the publication of the AWW #150 June 2010 issue, *The Australian Woodworker* will have reached 25 years of publication. To mark this special event AWW #151 will be our Silver Anniversary issue.

We've also organised this excellent Giveaway Competition for readers with wonderful prizes to be won.

These prizes will be drawn in order of value with the first prize winner receiving the Carba-Tec Bandsaw. The first Club prize is the JET Sharpener.

Entry

To enter, simply fill out the coupon on the right hand page and post it to:

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Silver Anniversary Giveaway
PO Box 514
HAZELBROOK NSW 2779

Each coupon represents a single entry. **You do not have to collect all of the coupons to enter.** A coupon will be published in AWW issues #149, #150 and #151.

Only original coupons will be accepted unless you are a subscriber. If you have a subscription and don't wish to cut the coupon from the magazine, simply photocopy the coupon, tick the 'subscriber' box and send the photocopy to the above address. The name and address on the coupon must match the current postal details for the subscription (on our records) for the coupon to be accepted as a valid entry.

Win for Your Club or Men's Shed

In addition to receiving a prize for yourself you can also win a prize for your Woodworking Club (or Men's Shed).

The first three valid reader entries drawn will win a prize for their nominated Club (see page 22 for prize details). Simply fill in the Club details on the coupon.

You don't have to be a financial member to nominate a Club but the contact details for the Club must be correct for the entry to be valid for the Club prize.

For the purposes of this giveaway, an organisation is recognised as a wood-working Club if it has an executive committee, a formal membership and wood-working is a major Club activity.



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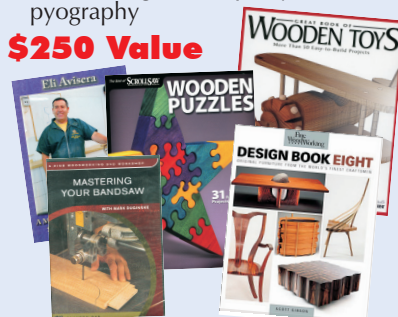
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Competition Question

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3. Partially filled coupons, ie. with missing contact details, will be deemed ineligible.
4. The Competition question must be answered correctly for the entry to be valid.
5. Only original coupons will be accepted unless you are a subscriber. If you have a subscription and don't wish to cut the coupon from the magazine, simply photocopy the coupon, tick the 'subscriber' box and send the photocopy to the above address. The name and address on the coupon must match the current postal details for the subscription on our records for the coupon to be accepted as a valid entry.
6. The Club details may be left vacant if desired.
7. The prizes will be drawn on Monday, 14 June 2010, or at the earliest opportunity after that should an unforeseen delay occur.
8. By entering the competition, you automatically permit the sponsors, ie. the prize donors, to access your address details and accept that they may send you promotional literature on their products. For privacy reasons access to your entry details is limited to Skills Publishing and the sponsors.
9. The sponsors reserve the right to replace the advertised prize with another of equal or greater value if the advertised prize is unavailable due to circumstances beyond the sponsor's control.
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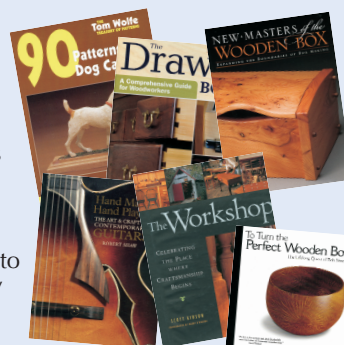
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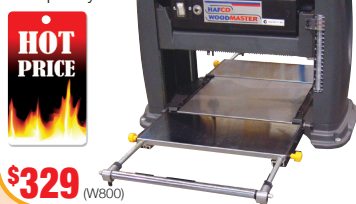
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Grand Champion:
'Found' by Buddy Smith

familiar to readers of *The Australian Woodworker*, won the prestigious **Grand Champion Open Award** with his sculpture of a wind battered shepherd from the High Country.

Buddy's young protégé, Joe Leonardi, also distinguished himself, winning the **School Grand Champion Award**.

Mel Slade, a first time exhibitor from Rockhampton, won the **Most Successful Exhibitor Award** with places in four categories.

His exhibit titled 'Wooden Clock on Stand' won the **People's Choice Award**.

Some of the most popular exhibits were also among the most unusual. They included *John McTeran's Cobb & Co Coach*, the models made by B Coleman from paddle-pop sticks and toothpicks, and a chainsaw made by *Ramon De Mazri*.

There were two special displays in Ravenshoe over the two weeks of the Torimba Festival. One, presented by *Michael Boiyool Anning* of aboriginal artefacts, was a tribute to the traditional owners of the area and the other, by the IWCS, contained 3000 wood species samples.

The First Prizes in each category were awarded to:

Sculpture in Timber: *Buddy Smith* — 'Found' in White Beech

High or Low Relief: *Peter Leinster* — 'Mirror with Gove Gum Leaves' in Red Cedar

Wood Craft Large: *Jim Robertson* — '8 Drawer Buffet and Wine Rack' in West Indian Cedar

Wood Craft Other than Large: *Ron Girdler* — 'Wooden Samavor' in Camphor Laurel



Festival of the Forest 2009

Intarsia and Inlay: *Allen McFarlen* 'Concert Guitar' in Birdseye Maple

Segmented Wood Turning: *Ron Girdler* 'Antique Water Set' in Camphor Laurel and Red Cedar

Spindle Wood Turning: *Rolf Gehrman* 'Stoppered Urn' in Hairy Oak and Jacaranda

Plate Wood Turning: *Leon Smith* 'Bowl & Fruit' in Maple Silkwood

Pyrography: *Edna Beasley* 'Tray'

Miscellaneous: *Mel Slade* 'Wooden Clock on Stand' in Brazilian Bloodwood and Houn Pine

SPECIAL AWARDS

Grand Champion Open: *Buddy Smith* — 'Found'

Grand Champion School: *Joe Leonardi* 'Napoleon Cannon'

Most Successful Exhibitor: *Mel Slade*

People's Choice: *Mel Slade*

Tableland

Wood Carver's Award: *Ken McCall*

Every year, since 1972, Ravenshoe, on the Atherton Tableland (Far North Queensland) has hosted the *Torimba Festival*.

The name Torimba is a combination of the words Tourism and Timber, linking Ravenshoe with the tourism which helps to maintain it today and the timber industry of which it was an important centre in the past.

One of the major events which is an essential part of *Torimba* is the *Festival of the Forest*, an exhibition and competition attracting the work of recreational and professional woodworkers, not only from the surrounding region, but also from other parts of Queensland and beyond.

In October, 2009, *Torimba* and the *Festival of the Forest* were not the only reasons for visiting Ravenshoe.

The *International Wood Collectors' Society* (IWCS) had its Annual Meeting in the town and more than 40 members came from all over Australia and New Zealand to take part in an exhausting programme of lectures, seminars and field trips. Among the highlights were a walk through the nearby Charmillin Creek forest which included ascent of the 350 metre canopy walkway and tree identification with Reg Lockyer.

Morris Lake, editor of the IWCS News Down-Under Newsletter opened the *Festival of the Forest* with an address that highlighted the large number of timber species that are native to the Atherton Tableland region.

Buddy Smith, whose work will be



Earthmoving Models by B Coleman

Chainsaw by Tamon de Mazri





Chair by Alby Johnstone - Tulip Oak



Tabletop Pyrography by Mavis Girdler



Display of Aboriginal artifacts



Cobb & Co Coach by John McTeran

Red Cedar Chest of Drawers
by Colin Trigwell



IWCS Charmillin Creek forest walk



School Grand Champion:
Napoleon Cannon by Joe Leonardi

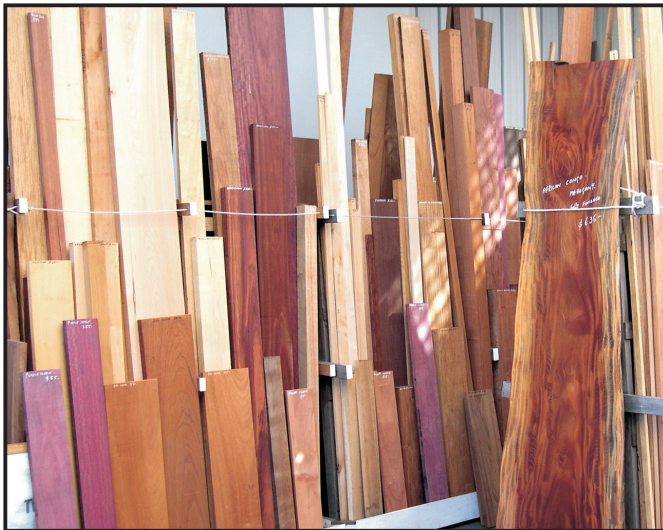


Curiosity
Thrilled the
Mouse by
Buddy Smith



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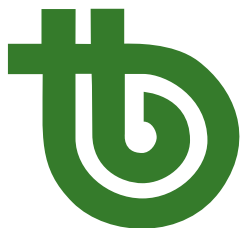
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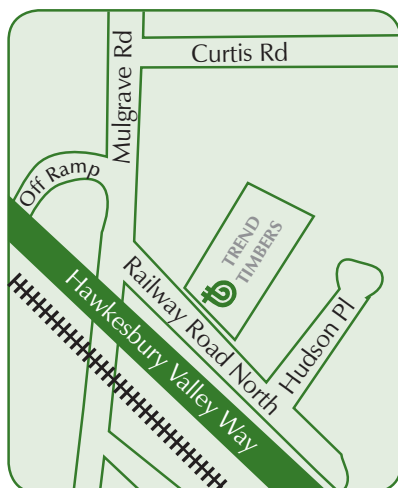
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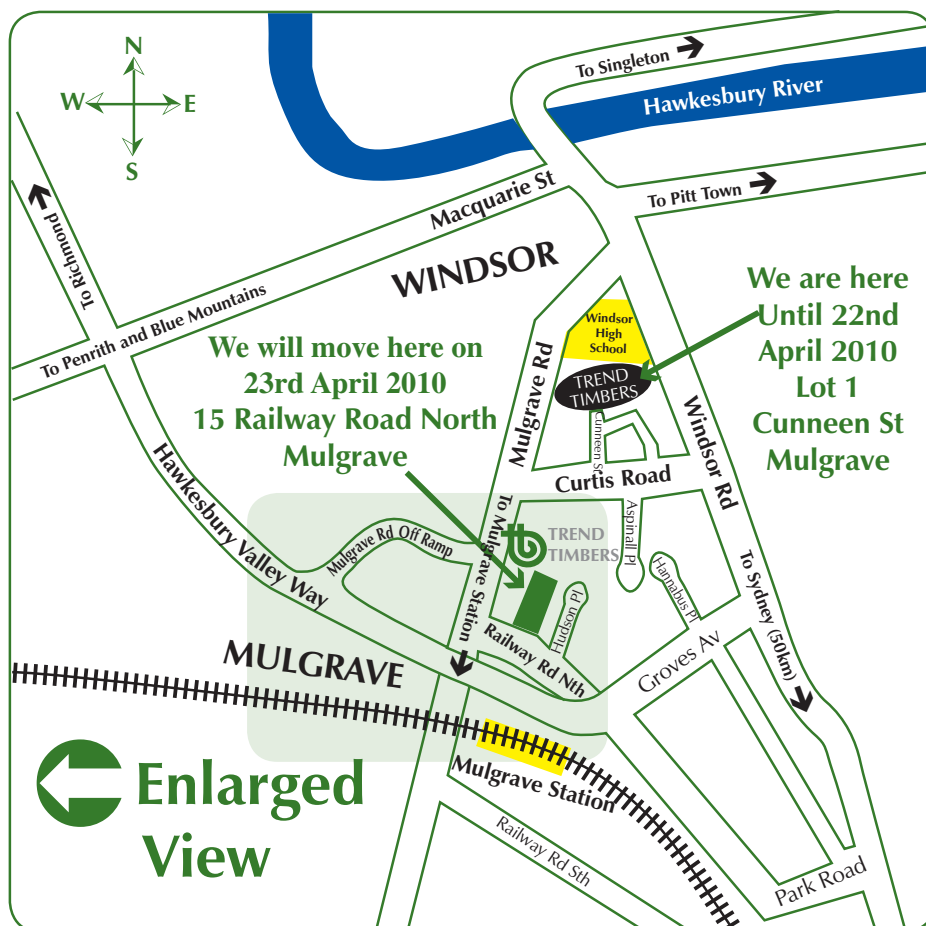
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2. Turn off Windsor Road into Curtis Road. Proceed to the end and turn left into Mulgrave Road and left again into Railway Road North before the bridge.
3. Turn off Windsor Road into Groves Avenue, signed Richmond/Lithgow. Groves Avenue leads directly into new high level flood free road, Hawkesbury Valley Way. Take the first right off Hawkesbury Valley Way and right again into Mulgrave Road, then first left into Railway Road North.
4. Turn off Hawkesbury Valley Way at the off ramp signed Mulgrave Road. Turn right and first left into Railway Road North.

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Photo.1: Bob Clark and Keith Thomas with some of the finished bird and animal carvings at a display during Seniors Week



Photo.2: The carvings installed on poles in Spring Creek Community Park, Woongarra



Photo.4: The four totem poles in position

In 2009 the Central Coast Woodturners were approached by the Wyong Shire Council's Community Artist, Margarete Erling, for two projects for the Shire's local parks.

Most of the work required woodcarving, rather than turning, but the Club is fortunate in having three experienced carvers among its membership.

The team who worked on the projects consisted of Club members, Kevin West, Sue Wood, Ron Gibbs, Beverley Clark, Keith Thomas, Bob Clark, Gus Cooper, Kerry Robinson and Jim Christie, plus Margarete from the Council (Photo.8).

Relief Carvings

Started mid-January and finished early May, the first project consisted of 12 relief carvings for the new Spring Creek Community Park in Matram Road, Woongarra. The subjects include a Honeyeater, Willy Wagtail, Parrot, Kookaburra, Kangaroo, Goanna, Echidna, Possum, Turtle, Fish and Blue Tongue Lizard (Photo.1).

The team produced the carvings from

blocks of Tallowwood, 500mm x 700mm x 80mm. When they were completed, they were mounted on poles, two metres above the ground, and installed along a walkway through the park (Photo.2).

Totem Poles and Large Spheres

The second project, started early August and completed mid October, consisted of items for the Canton Beach Sensory Park, Toukley (NSW).

The carvers used chainsaws and Arbortech machines to carve four Iron-bark totem poles (Photos.3 & 4) — each two metres high x 500mm diameter and weighing approximately 600kg each. The theme for the poles came from the shells and reeds to be found at Canton Beach.

Four 300mm dia. and four 100mm dia. spheres were turned by Club member, Reginald Watt. Originally it was intended that they would be placed on a bent bar and the children could move them from side to side. However, because the finished items were so heavy (made from

Photo.3: Loading the finished totem poles at the Clubhouse was a major task

Shire Projects for the Central Coast WoodTurners Co-op Ltd (NSW)



Ironbark, the larger balls are 30kg each), to prevent injury to small fingers, the spheres were mounted so that the children can only roll them — if they have the strength! (Photos.5 & 6).

Kevin West turned the eight clatter sticks (Photo.7).

The Council has taken delivery of all the pieces and installed them in their respective locations. The Club members are very proud of their achievements and their contribution to the community.



Photo.5: The Ironbark balls are locked in place so that they can spin but not move side to side



Photo.6: A different perspective of the Park in Toukley, showing the relative location of the totem poles (foreground) and the spheres (behind the totem pole on the right)

Photo.8: The Monday group, many of whom were involved in the Shire projects. Back L-R — Keith Thomas, Sharyn Roache, Kerry Robertson, Kevin West, Julie Walsh, Sue Wood, John Butlin and Bob Clark. Front L-R: Jack Carruthers, Beverley Clark, Rob Gibbs, Gus Cooper, Dorothy Thomas and Margaret Deacon



The Club

The Central Coast Woodturners Co-op Ltd has its clubhouse at the Old Dairy Co-op premises on Alison Road, Wyong NSW.

The shed is fully equipped and caters for the following sessions:

- Woodcarvers: Monday 9am-4pm
- Pyrographers: Monday noon-4pm
- Woodturners: Mondays 9am-4pm plus Fridays and Saturdays 9am-noon
- Scrollers: Every second Saturday of the month 9am-3pm

The Club holds a monthly members' meeting on the first Friday of the month, 7pm start, at The Entrance High School. After general business matters, there is a Show & Tell of members' work and often a guest speaker on a variety of topics.


For more information or to visit or join the Club, contact the President, Barry Carson, Ph: 02 4384 3801. 



Photo.7: The clatter sticks are hung from the timber posts by chains.



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Corner Inlet Woodworkers, South Gippsland (VIC)

South Gippsland is approximately two hours drive east of Melbourne. It's mostly known for the scenery around Wilsons Promontory and Corner Inlet Bay as well as some wonderful wineries and restaurants. It's a lovely quiet place to live but on cold misty winter days, it's useful to have an indoor pursuit to keep occupied and provide social contact.

To this end a few committed woodies got together with the idea of founding a woodworking club which is open to all, young and old, male and female, with a common interest in wood-working of all kinds.

In June 2009 after a few phone calls were made and an advertisement was placed in the local paper, the Corner Inlet Woodworkers were formed.

From the beginning it was intended that the members' ideas and requirements would guide the ongoing development of the Club. Its aim is 'to provide members with the facilities, resources and training for general woodworking skills, to be used for community and personal projects'.

Separate from the arts and crafts training provided by the local

Photo.2: The second group project — a cubbyhouse



Photo.1: The first group project — 14 adirondack chairs. Foreground L-R — Pam Henry, Ernie Cayzer, Robin Henry and Rhonda Bland, background L-R — Susan Pye and Heinz Haselroither

Community House, but operating under its auspices, the Club is based in Foster, South Gippsland. The Corner Inlet name was adopted to encourage membership from the villages of Fish Creek, Foster and Toora, as well as the surrounding area which forms the gateway to the Wilsons Promontory National Park.

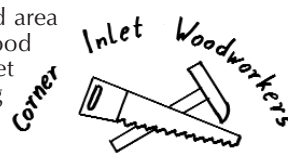
Local identity, Ernie Cayzer, is the main driving force behind the Club and his commitment of time, energy and resources has been instrumental in the group's progress in just six months.

There are approximately a dozen full members, elected operating officers, temporary work sheds and a small selection of woodworking machines and tools. Financially, the Club relies on annual membership fees and income from the sale of work made by members. Novices and others work together on a regular weekly basis under experienced supervision and an established work safety regime.

The manufacture of 14 Adirondack garden chairs was the Club's first major project (Photo.1). They were made to Ernie's design and he also supplied the wood, from Pine trees which he had planted 30 years ago. The lower branches of these trees had been removed to ensure a supply of straight-grained Pine for the future.

The sale of six of these chairs at the local craft market provided a financial boost as well as an increase in enthusiasm for tackling the growing list of projects proposed for 2010.

If you are in the South Gippsland area and enjoy woodworking and good company, give the Corner Inlet Woodworkers a call. You can ring Ernie, Ph: 03 5682 2347, or Heinz, Ph: 03 5681 2343.



South Gippsland Victoria

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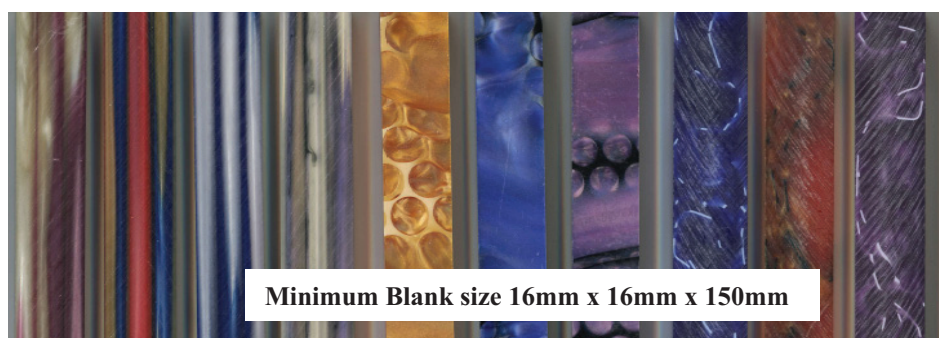
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until he found an agent who did all that he said he would do.

In retrospect, the decision to persist in ensuring that he would have reliable representation in Taiwan was immensely important, for it was not only rewarded with a commercially sound partnership upon which his business has been able to depend, but also with a relationship that Geoff readily acknowledges as one of the best he has formed during his business life.

Certainly it is among the most enduring, for he has now worked with the agent for 25 years and counts him among his closest personal friends.

As the products began to arrive, they were stored in a shed behind Geoff's home which was located in a bushland area of Belmont (a southern suburb of Brisbane). Carba-Tec's current storage facility, with its vastly greater capacity, is a quarter of a century, but only a few kilometres away from this modest beginning.

Naming his infant company Carba-Tec (derived from Carbide Technology which reflected the firm's early focus on router bits), he began to sell his products by Mail Order.

From the very start of its operations, Carba-Tec had two important impacts upon the Australian market.

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The first of the modern woodworking clubs appeared in Australia in the late 1970's. They were joined by others in the early 1980's; then, as interest continued to grow during the next few years, the demand for woodworking machinery, tools and equipment began to escalate.

Initially, this demand was serviced by the same companies that provided for the requirements of local manufacturers of wooden products (principally furniture). But the expansion of the market attracted entrepreneurs who saw the growth as an opportunity to develop new businesses.

Geoff Lowe was one of these entrepreneurs. A qualified Fitter and Turner, Geoff had not only gained experience at trade level in both mechanical engineering and aviation, but also in finance, management and property development.

A long-time recreational woodworker, Geoff noticed that the increasingly large number of new router profiles available overseas were not finding their way onto the Australian market and realised the opening that this provided.

The logical place to source the router bits was Taiwan where manufacturers had already established themselves as suppliers to the burgeoning US market.

When he came to arrange the supply side of his new enterprise, Geoff recognised that he would have to have a top flight agent to ensure that he could maintain continual supply of high quality products. He therefore flew to Taiwan where it took him only a short time to



1989: Geoff Lowe with son, Simon, outside the Cambridge St store

select an agent who promised to do all that was asked of him.

Unfortunately, it was no more than a few weeks later that Geoff discovered that his trust had been misplaced and it was necessary for him to return to Taiwan to select another agent.

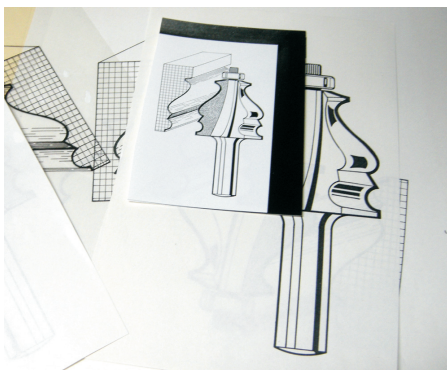
The second choice proved no better than the first, so the process was repeated again — and again, and again...

With characteristic perseverance, Geoff Lowe made 8 trips in that first year

The first was to significantly increase the variety of router bits that could be obtained by both amateur and professional woodworkers in the country.

It is interesting to reflect that it was the failure of other suppliers to adequately keep pace with the rapid advances occurring overseas that gave Carba-Tec its initial foothold in the industry.

The second impact was in the area of service. In the mid 1980's, Mail Order was still a relatively little used method of marketing woodworking products. Indeed, it was only just beginning to gain ground in other industries.



A few of the hundreds of drawings prepared for Carba-Tec's first catalogue and below their latest catalogues



Not only did Carba-Tec embrace this method of operation, Geoff ensured that his service was second to none. It was not uncommon for woodworkers in other capital cities to remark that they had obtained their new router bits within just a day or two of phoning Brisbane with their orders.

The use of Mail Order marketing laid a special emphasis on the information that had to be supplied to customers so that they could make their selections. Geoff realised that he would have to prepare a catalogue far more comprehensive than anything that existed in the industry at that time.

His first step was to employ a graphic artist but it took so long to teach the artist to forego artistic licence for technical accuracy, that it seemed the catalogue

1987: Dorothy Lowe and Beth Bradfield at London Rd (Carba-Tec's first office)



might take years to develop. He therefore decided that the only answer was to prepare the catalogue himself.

During the day he took phone orders, packed the router bits ready for despatch and took them to the Post Office; he also maintained contact with his agent in Taiwan, placed orders and sorted shipments. At night, he settled down to drawing router profiles and transcribing details from the manufacturers' specifications.

Doing this kind of work for the first time, he discovered the little time saving tricks that artists use — such as drawing only half of a profile, then copying and inverting it to obtain the other side, and drawing one router shank and grafting it onto other profiles.

Little by little, the catalogue took shape and in about 8 months, there were sufficient pages to warrant photocopying them so they could be folded into a small booklet.

Advertising — an important segment of it in *The Australian Woodworker* which was first published in the same year as Carba-Tec began — attracted the attention of woodworkers and every order that was obtained was sent out with one of the little catalogues so as to tempt the customer to consider further purchases.

In two years, sales had reached a level that made it necessary to move Carba-Tec into commercial premises. Geoff chose one of the Units in an industrial complex in Coorparoo.

Travelling to Taiwan had revealed opportunities to increase the range of products well beyond those with which the firm had started and the larger premises allowed even further expansion.

Over the next few years, Carba-Tec took over the second, then the third and finally, by the end of its first decade, the whole four Units of the complex.

Opportunities also arose to wholesale some of the products now being imported, so that the business acquired a new, dual character.

The internal structure of the company had also changed. Staff had been increased to satisfy the larger workload and Rod Bonham — now Chief Executive Of-

ficer — had joined the company to assist in management. One of the first roles that he undertook was to extend the branding of products so that a wide range of tools, machines and consumables began to be sold under the Carba-Tec name.

The first Carba-Tec store outside Queensland was opened in Melbourne in the latter half of 1992.

There are now seven stores in Australia — Brisbane, Sydney, Melbourne, Adelaide, Canberra, Perth and Launceston — and one in New Zealand — Auckland — which are either owned by Carba-Tec or operated under licence. But Carba-Tec products are also sold by many other retailers in both countries.

Carba-Tec products now include some of the world's most famous brand names, like Leigh (Dovetail Jigs), Lee Valley Veritas (Tools), CMT (Router Bits and Sawblades), Pfeil (Chisels), Kreg (Pocket Joint Jigs), Magswitch (Holding Devices), DMT (Diamond Whetstones), Hamlet (Chisels) and Teknatool (Lathes and Accessories). But products developed in Australia such as the Carba-Tec Mini Lathe have also been important in the company's evolution.

The growth of the Carba-Tec catalogue provides one of the clearest indications of the company's progress.

Although a long way from its humble beginnings, the yearly catalogue is still prepared in-house. Carba-Tec's staff photographer, *Donovan Knowles*, ensures that the photographs used in both the catalogue and print advertisements are descriptive and of the highest quality.

Graphic Designer, *Rachel O'Dell*, also on staff, provides layout and illustrations.

The result is a full colour booklet of several hundred pages which currently has a print run of 100,000.

Each year, a massive 80 tonnes of catalogues are delivered to the Brisbane warehouse in four shipping containers!

Geoff Lowe is now semi-retired and day-to-day control of the company is vested in Rod Bonham and Geoff's son, Simon, who are assisted by managers

1995: Geoff Lowe (left), Gary Beck and Peter Logan at the Cambridge St store





Installation of new high density storage and computerised forklift at Wakerley

including Financial Controller, Scott van der Kreek, Commercial Manager, Jason Davis, Product Development Manager, Tony Forbes, and Tim Spedding who looks after ordering and logistics.

The operational departments are headed by Jan Brockwell (Phone Sales), David Beales (Warehouse), Brett Haddy (Service & Spares) and Graeme Hunt (Brisbane Showroom).

The qualified staff of Carba-Tec's central Service Department are equipped to maintain and service both the company's and competitive products.

Each Carba-Tec store also has a Service Department and the company has service agents in country areas.

Even when the company was relatively small, Geoff Lowe began to invest in computerised accounting and management

systems. In the past few years this investment has substantially increased with Chief IT Officer, Dr Nick Russell, pursuing the development of an integrated accounting and management system tailored specifically to the company's activities.

Parallel with this are other innovative computer projects such as the Point of Sale Kiosks which are expected to make their appearance in Carba-Tec stores later this year.

Currently, Carba-Tec is in the process of building a new complex to its own design on a site at Wakerley (Brisbane).

The buildings will comprise a new Head Office, a modern showroom for Carba-Tec (Brisbane) and a Storage Facility which will include two large ware-

houses, one of them, specifically designed for high density and equipped with a computerised transport and stacking system.

In building what is now a multi-national, multi-million dollar business, Geoff Lowe and his team have ensured that the growth of woodworking in Australia has been consistently matched by the growth of their company. **[W]**



Rod Bonham, CEO, Carba-Tec Pty Limited

The Australasian Toy-Maker 2009

The sixth issue of The Australasian Toy-Maker, the annual dedicated to Australian and New Zealand toymakers, is full of plans, projects, toy-making techniques, tools and suppliers. Another issue that should not be missed by any toymaker or woodworker interested in toys.

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WOOD/METAL COMBINATIONS

The Work of John Wessels

Many woodworkers are also metalworkers, or have an engineering background as fitters and turners, so it's surprising that there isn't more turning that combines metal and wood.

Occasionally there's a bit of blacksmithing in the form of legs for a bowl or some pewter used to fill gaps in bowls, but rarely is there anything along the lines of the mazers and wassail cups used as communal drinking vessels in medieval England and as late as the 17th Century.

These burl bowls were mounted on silver bases and fitted with gilded rims for communal drinking on festive days when folk found excuses to escape the drudgery of life. The metal applied to the wooden mazers was the work of silver and gold smiths, but by using modern tools it's possible to work the wood and metal together.

At the 2010 Australian Woodturning Symposium in July, John Wessels from South Africa will be turning combinations of wood and metal (Photos.1 & 2). For those who sign up for the hands-on sessions, there will be the opportunity to turn metal yourself under John's guidance.

In the demonstrations and hands-on sessions, the metal used will be pewter, although John tends to use a more expensive metal — silver — for items such as his tiny acorn pendants (Photo.3).

John will be demonstrating how to make a cast pewter rim on a bowl similar to those in Photo.1. While the rims on the bowls are solid cast pewter, the chased band immediately beneath is made from sheet pewter.

John will also show how he creates the turned box in Photos.4-6. The outside of the bottom of the box is 18ct moon gold leaf (moon gold is a mixture of gold, palladium and silver). It is applied to the turned surface of the wood and combines well with the pewter rims on the base and lid.

As you can see in Photo.2, pewter is fun to turn and you can obtain nice long spirals. The tools used to turn pewter (Photo.7) are similar to woodturning tools. Indeed they are essentially short high speed steel (HSS) woodturning tools, sharpened to different edge configurations.

For really fine work, John uses a handle (bottom right in Photo.7), into which he can lock any of the blades seen to the left in the same photograph.

An Early Start with Pewter

John Wessels has been involved with pewter ever since his mother, who made

a lot of handcraft, took him to sheet pewter classes when he was ten years of age.

In his teens he did a bit of woodturning at school, but spent most of his time building and flying model aircraft. This included representing South Africa at international meets in Sweden and Corsica.

John also wanted to fly real aeroplanes like his uncle who was a pilot. In the mid 1960s every skerrick of cash John could raise went towards getting his advanced pilot's license.

He studied Mechanical Engineering at university where some metalwork was part of the course, then did Aeronautics as a further year. This led to a well-paid job procuring aircraft for the Air Force, but it was so unstimulating that he resigned in 1973 and went walkabout for a year.

In 1975 John joined South African Airways flying Boeing 707s and retired 30 years later as the senior pilot flying Boeing 744 Jumbos, having loved every minute of his career.

Retirement

Throughout his working life John dabbled in woodwork, mostly restoring old furniture. Then, nearing retirement, he purchased a Delta Rockwell lathe just like the one he'd turned with at school 40 years earlier.

He went along to the National Woodturning Symposium to see what turning was all about. He was reasonably impressed but wanted to do something different — although he wasn't sure what.

Shortly afterwards, at a local craft market, some candlesticks incorporating sheet pewter work reminded him of his classes as a 10-year-old and he knew instantly he'd give it another go.

Most of that year was spent applying combinations of pewter and copper sheeting to turned bowls (Photos.8 & 9).



Photo.1: Some of John Wessel's bowls



Photo.2: Turning cast pewter

He also experimented with inlaid metal rims that could have been inspired by the Moorish architecture of medieval Spain or Morocco (Photo.10).

All of John's patterns have a freedom and energy to them that a more controlled approach would lack. When he went to his second National Woodturning Symposium, he won Best of Show.

Pewter and copper are not difficult metals to work, once you know a few basic metalworking techniques. If this type of wood/metal combination appeals to you, John Wessels will be in Brisbane to give you a hand to get started. After that, it's up to your imagination.

For more information on the 2010 Australian Woodturning Symposium, hands-on sessions and tuition classes, contact Bruce Bell, Ph: 07 4630 3525, Fax: 07 4630 3525, Email: bruce@tymba.com.au or visit www.tymba.com.au. W

Photo.3: Wood and silver acorns





Photo.8: Pewter and copper sheet applied to a turned wooden bowl



Photo.9: Another bowl decorated with sheet metalwork



Photos.4-6: A turned box incorporating wood, pewter and moon gold

Photo.7: Tools for turning pewter. The blades on the left are designed to fit the locking handle at the bottom right



Photo.10: A bowl with inlaid pewter rim and side pewter band

The Recycled Chair

by Harry W Ellis

After years of faithful service, my old workshop chair finally collapsed. I could have bought a replacement but I preferred to make my own.

When I built our current house, I was fortunate to find two bundles of recycled mixed Australian hardwood which I used as flooring for the main room. There was quite a lot left over — it was a 'buy the lot' deal — and I've since used some of it for jigs, walking sticks, etc.

I like to sit at my old office desk in the corner of the workshop and sketch out my ideas and projects. The idea was to find a chair design that would allow me to make use of the old flooring.

The Design

Having uncovered some drawings of old style medieval chairs, as well as some modern Swedish chairs, I started playing around with the designs on a sketch pad.

I enjoy this part of the process as I have been sketching for almost my entire life. My dad sent sketches home during the war and I would copy them and send them back. Eventually I chose my own subjects and then sympathetic teachers at school encouraged my art.

As an architect this ability was invaluable

Photo.2: A recycled floor board on the left and a dressed and cleaned board on the right



able in developing ideas, working out details and showing clients what I was proposing. Many sketches later I would come up with the final design.

In spite of this process, what is original to me, might not always be to others. Though I've always believed in synchronicity — the simultaneous discovery of items or ideas — it was nonetheless a little disturbing that just after finishing the working drawings for my chair, I opened a magazine and there was an almost identical design by Kevin Long.

There are minor differences — my chair (Photo.1) is wider, the seat and supports are curved, and I dovetailed the supports to the legs — but the appearance is very similar. Of course I applaud his taste in design (great minds think alike, etc).

Preparation

When I prepare for a project, I first set out a sequence of operations. I find this to

Photo.3: Gluing up the seat panel. Because the finished panel was relatively thin, it was possible to curve the seat later to match the seat support



Photo.1: The finished chair positioned in front of the author's sketching desk

be almost as important as the cutting list. Basically it allows me to build the item in my mind, finalising the cutting list as well as providing details of joints, angles and so forth. It can also lead me to identify and solve construction problems before they arise.

The chair was made from three long tongue & groove boards. They were passed through a thicknesser to remove the varnish on them and then dressed down to a uniform thickness (Photo.2).

Next I cleaned out all of the old sealer and compacted dirt from around the tongues and grooves. The boards were cut to length and then glued and cramped together to form the panels for the front leg/seat back and the rear leg. They were left overnight for the moisture activated glue to cure.

The seat was built in the same manner but the panel took four boards (Photo.3).

After cleaning up any adhesive 'squeeze out', I dressed the edges of the panels to remove any splinters — a common problem with recycled flooring that

Photo.4: Planing the seat with a No.4 1/2 plane





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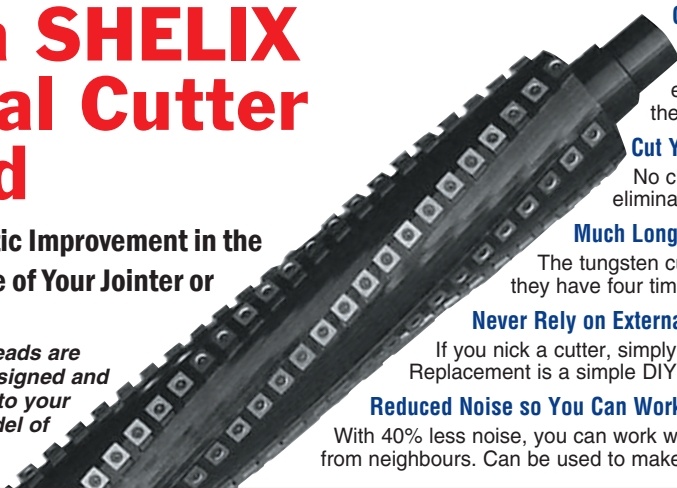
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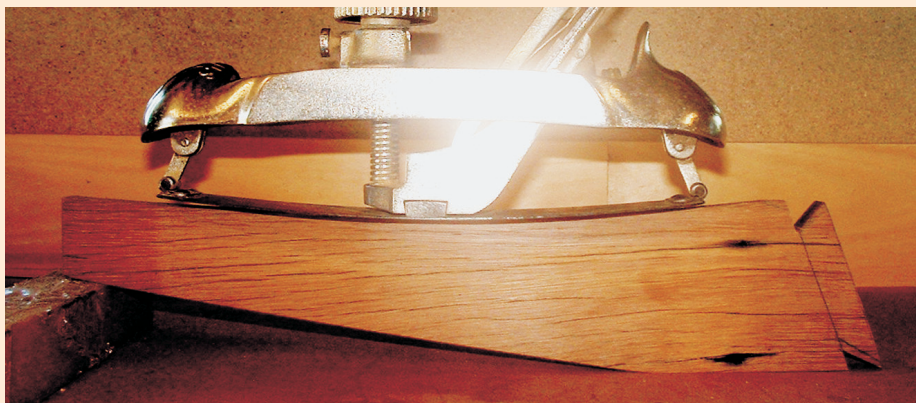


Photo.5: The top curve of the seat supports was formed with a compass plane

has dried out.

The seat was dressed by hand using a crown ground No. 4 1/2 plane (Photo.4). I know many people criticise this plane because it is so heavy and hence tiring to use, but in this application its weight is an advantage.

In the same photo you can see the traditional locating triangle drawn on the boards. I find this method of ensuring alignment of the pieces invaluable during a glue-up.

Construction

Relief curves (these form the separate 'feet' at the bottom of the legs) were cut on the bottom and top edges of the legs and back respectively and then cleaned up with a spokeshave.

The seat was cut to width and the edges dressed with a block plane.

The seat supports were made from pieces of solid hardwood, cut to shape on the bandsaw and then planed to their final shape. I used a compass plane for the upper surfaces to give me the curve for the seat (Photo.5).

I had hoped that the seat panel would be flexible enough to follow the curve of the seat support and this proved to be so in practice.

The ends of the supports were dovetailed into the back leg and housed in the front leg. Suitable recesses were cut into both legs (Photo.7).

To strengthen the joint between the supports and the seat panel, screw blocks were glued and screwed to the inner upper edge of each support.

The final component was the glue block that joins the front and rear legs (Photo.6). The bevels were cut roughly on the table saw and then hand dressed to suit. There was a bit of trial and error here but setting the two legs up on the bench in their final configuration, relative to a plumb line, and measuring the angles one at a time served quite well.

For the glue block, I used a piece of Pine as it was all I had on hand at the time, but a section of hardwood would have given a much stronger joint.

Assembly

The moment of truth came when I had to put everything together.

First I glued and screwed the glue block to the rear face of the front legs, using two temporary screws to hold the wood in position while the glue set.

Then with support blocks set up to maintain the correct angle between the legs, I glued and permanently screwed the rear legs to the glue block. The screws were deliberately chosen to be long enough to go through the glue block and into the front legs (Photo.7). The screws were set parallel to the floor and counter-sunk.

The seat supports were glued in place one at a time but I ended up with one support lower than the other.

I was able to break the joint before the glue had set and after some fiddling and cleaning up, I tried again.

I had success with the following method. I attached one support and let it set fully. Then I laid the chair down on the bench and traced the position of the legs and the support on paper. Using a reverse copy of this pattern I was able to adjust the position of the other support when gluing it in place.

It may sound fiddly but unless the housings are cut extremely accurately, some movement in the supports will be inevitable during the glue-up and must be corrected.

After the assembly was left overnight again for the adhesive to set, the next step was to attach the seat. This proved to be very simple. I glued and screwed the panel to the screw blocks on the inner faces of the seat supports, using four dome headed screws (Photos.1 & 8). I positioned these so that my rear end doesn't come into contact with these when I sit on the chair.

When I was finished, I wrote out a What Not To Do and What To Do list for next time. It's always worthwhile doing this because you never know when you may build a second one and you'll kick yourself for repeating the mistakes of the prototype.

I've used the chair for about six months now and it works very well, being comfortable and stable. The project was an interesting challenge and has given some wonderful timber a second lease on life.


**Editor's note: Slim cantilevered chair designs such as the one shown here rely on the considerable strength of Australian hardwoods. They should not be attempted with softwoods such as Pine.* 



Photo.6: The glue block that joins the front and rear legs



Photo.7: The front and rear leg joined together



Photo.8: The assembled chair

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NESTING DOLLS

by Aaron Ehrlich



Photo.1: A set of seven nesting dolls

Nesting boxes have long been used in China, perhaps for the last thousand years.

Nesting Japanese dolls are more recent, becoming popular in the 19th Century. Many are based on the *Shichifukujin* — seven gods believed to bring good fortune and happiness to people. Of the seven gods, only one is female.

In the late 1800s Sergei Malyutin designed and painted what is believed to be the first Russian nesting doll, inspired by the dolls he saw when he visited the Japanese island of Honshu. His design consisted of eight dolls, the outermost being a woman with an apron while the innermost (solid) doll was a baby. The intermediate dolls alternated between the sexes.

Malyutin's doll was placed on display at the Paris World Exposition in 1900 and started the folkcraft of Matryoshka (also known as Babushka) dolls.

While Malyutin's doll was inspired by the Japanese dolls, the concept does have origins in Russian folkcraft. The stylised doll had been around for centuries but in a solid form. Nesting was also in use, having been applied to carved wooden apples and Easter eggs. For example, the first Faberge egg in 1885 had a nesting of an egg, yolk, hen and a crown.

There is a notable difference between Japanese and Russian nesting dolls. While the Japanese version has been adapted to various forms, from politicians to Buddhist monks, they usually have a male outer doll while the Russian outer

doll is typically a woman in traditional dress.

Nesting dolls are primarily sought after by adults for their artistic value but they are equally popular with small children who will play with them for hours.

Sometimes the dolls are hand carved but most are turned on the lathe. Well-seasoned hardwood is used to ensure that they retain their general shape and will nest together properly.

Turning the Dolls

Researching the dolls enthused me to scratch through my offcut box to find some suitable pieces of wood to make a set of dolls on the lathe. As the dolls would be painted when finished, it didn't matter if different types of wood were used.

Nesting dolls come in a variety of sets. You can have as few as three or four but seven is a common number.

They also come in different

shapes. I chose a basic egg profile with a flattened base.

Because all of the dolls are hollow except the last one (the smallest), I decided to make the sixth doll first. The idea was that the larger dolls would be easier to turn and hollow. I turned the sixth doll as small as practical, to ensure that the outer doll was not too large.

Starting with a small piece of wood — 30mm long x 20mm square with a spigot at each end — I turned this down to the shape of an egg, 18mm x 12mm dia. Then I parted off the lower 8mm of the egg (plus the spigot) and placed this section aside.

With the top 2/3 of the egg still on the lathe, I hollowed it out and cut a small lip on its edge. In like fashion, the bottom section was mounted on the lathe and hollowed out. In this case the small lip was reversed so that it mated with the lip formed on the top section of the egg (Photo.2).

After checking that the sections fitted together nicely, the spigots on both ends were parted off.

Photo.2: Close-up of the mating lip on each section of the doll



Photo.3: How the dolls fit into each other — their lower sections are on the right





Photo.3: The seven dolls on display on the base of the 'antique' scales

The smallest (seventh) solid doll was turned to the appropriate size and shape to fit into the previously made doll.

Having made the sixth and seventh dolls, I turned my attention to the fifth doll. This was turned a little larger than the sixth doll and the same doll was used as a template for hollowing out the interior of the fifth doll.

The process was repeated until at last I turned and

hollowed the outer (first) doll (Photos 1 & 3).

The seven dolls were painted in an Oriental style to suggest their origin.

A Story Adds Interest

To add some humour and 'mystique' to the dolls, I made a set of 'ancient' wooden balance scales fitted with two small inexpensive

Photo.5: The large doll is equal in weight to the rest of the dolls



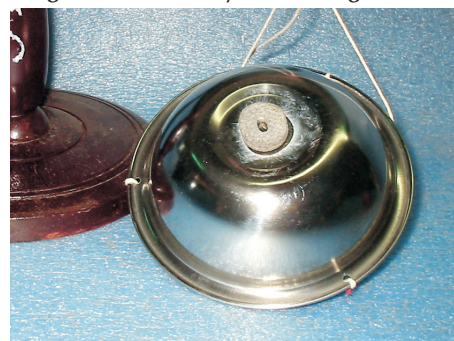
metal bowls suspended by string (Photo.4).

I tell visitors the 'story' that traders used the dolls in conjunction with the scales to accurately weigh their wares when making a transaction. To prove the 'truth' of this story, I demonstrate how the largest doll exactly balances the other dolls put together (Photo.5).

After I've been complimented on my turning expertise, I disclose that the trading story is fiction and reveal the weight attached to the bottom of one of the bowls to accomplish the perfect balance (Photo.6).

Turning nesting dolls is both a fun project and a challenge. Depending on the wall thickness of the dolls and the shape chosen, you can readily make the dolls easier or more difficult to turn. W

Photo.6: The trick to Photo.5 is the weight under the tray for the large doll



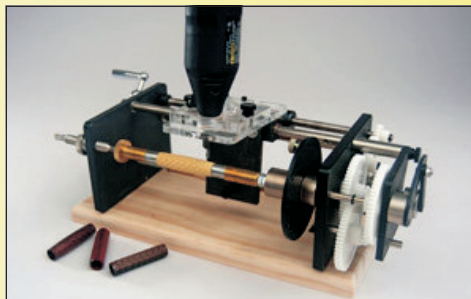
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Adjustable Music Stand

by Don Phillips

When I was entering my teens I had to make a pretty tough decision for a kid — did I want to spend my craft afternoon each week at school doing woodwork or metalwork? As I had one of the biggest Meccano sets in the street it did not take me long to decide. I opted for metal and 10 years later I became a qualified engineer.

It was 30 years later when I came back to woodwork. I felt the need for a creative hobby that was not related to my work. However, woodwork had changed since my school days — the router had appeared. I fell in love with it and if you have been following my articles, you will quickly realise that the router table has been the mainstay of my workshop ever since.

My project for this issue — a music stand — uses a number of different bits for the router.

Design

The music stand falls naturally into three separate sections — the base, the leg (also known as the support or standard) and the head (sometimes referred to as the desk).

The leg is adjustable in height so it has two components — the carcass and an insert.

While the music stand in the photographs is made mainly of American Oak, I wanted an inlaid effect. To achieve this I used my last half board of American Cherry.

In the photos, the Cherry appears as a strip of light pink, but I know from experience that this timber will go almost as dark as Mahogany within 12 months and contrast nicely with the Oak. You can use contrasting timbers if you like, or you can ignore the inlay and make the whole thing in any Australian hardwood suitable for fine cabinetwork.

The Carcass of the Leg

The carcass (Fig.1) is made from four identical sections, each consisting of a 800mm length of 20mm x 20mm Oak, faced on

Photo.2: The three components of one section of the leg — a square section and two 'inlay' strips



Photo.3: Gluing one of the strips to the square section



Photo.1: The music stand (guitar and sheet music not included!)

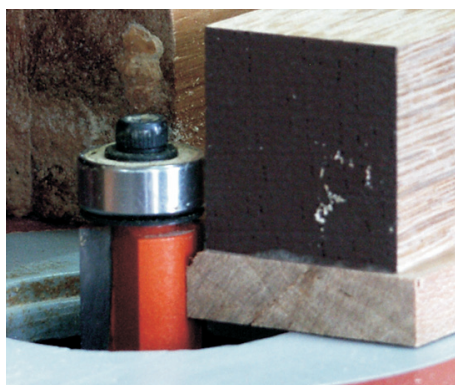


Photo.4: Removing the overhang with a bearing guided cutter

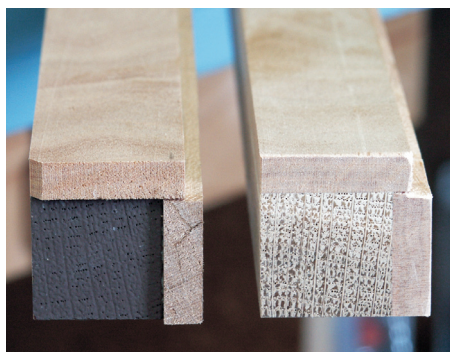


Photo.5: Two glued-up leg sections. Note that the overhang is not a problem where the two strips meet as this will be machined away later

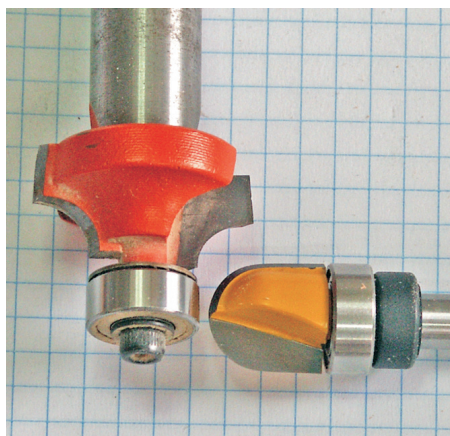


Photo.6: The two cutters required to shape the leg sections — a 6mm roundover bit (left) and a 6mm cove bit (right)



Photo.7: Take small cuts out of the corner where the Cherry strips meet until you have formed the profile shown in Photo.8 and Fig.1)

two sides with a strip of 22mm x 5mm Cherry. Photo.2 shows the three components for one section. The Cherry is slightly oversize to ensure that the Oak is covered and to allow for any squaring up of the glued-up section later.

Glue the Cherry to adjoining sides of the Oak, using enough cramps to ensure that the Cherry strip is completely attached to the Oak with no gaps in the glue line (Photo.3). It is easier, though it takes longer, if you attach one strip at a time.

After the strips are attached, use a bearing guided straight cutter fitted to the router table to remove any overhang on the outer edges (Photo.4). It doesn't matter if there is overhang where the strips meet because this will be removed later.

Repeat the process until you have four identical sections, each veneered with two strips of Cherry.

To machine the four sections to the desired profile, you will need a 6mm or 1/4" (6.35mm) roundover cutter and a cove cutter of the same radius. Your choices will depend on what you have on hand and the extent of the router bit range at your nearest woodworking store. To form the cove cutter, I bought a modestly priced 1/4" radius bowl cutter (Photo.6).

Set the cove cutter so that the tip is 10mm above the worktable. Set the fence so that you can take a light cut, no more than 2mm deep.

Orientate the wood so that the bit cuts the corner where the Cherry strips meet. **Check the orientation before every cut.** If you cut the wrong edge you will have to start all over again and make a new glued-up section.

Slide the wood along the fence and make your first cut. Flip the wood end to end, re-orientate the section and slide it along the fence, this time cutting into the same rebate, but from the adjacent side (Photo.7).

Move the router fence back in small increments and repeat the above process, taking light cuts each time. The final cut from each side will be 12.5mm in depth.

At this point, the depth is right, but the inner radius is incorrectly cut (Photo.7). To clean up the concave profile, wind up the cutter until its tip is just touching the bottom of the outer edge of the rebate resting against the fence. Take a further cut from each side. This will ensure that the inner corners have the correct radius when assembled (Photo.8).

The four sections now have to be glued together. I used tenons made from 3mm plywood since I had suitable material and the appropriate slot cutter (Photo.9). Other options include biscuits, dowels and Dominoes.

Machine a slot along each of the veneered sides of each section, stopping about 50mm short at both ends (Photo.9).

Apply a thin layer of glue to two of the sections and the connecting tenon, assemble and clamp together.

The amount of glue applied is critical. If you don't use enough glue, you may

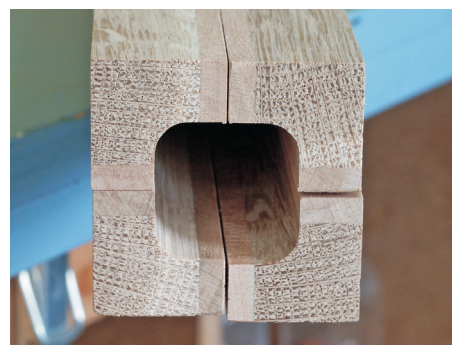


Photo.8: Temporary assembly of the leg carcass to check for fit before the glue-up



Photo.9: This photograph shows the relationship of the slot to the overall profile of the section, but the rebate is not visible at this angle, having been stopped 50mm in from the ends



Photo.10: Assemble the sections two at a time to form two 'halves'



Photo.11: Use a profiled sander to clean up the inner rebate of the carcass halves



Photo.12: This view shows both the radiused top edges of the carcass and the detail to the top of the insert

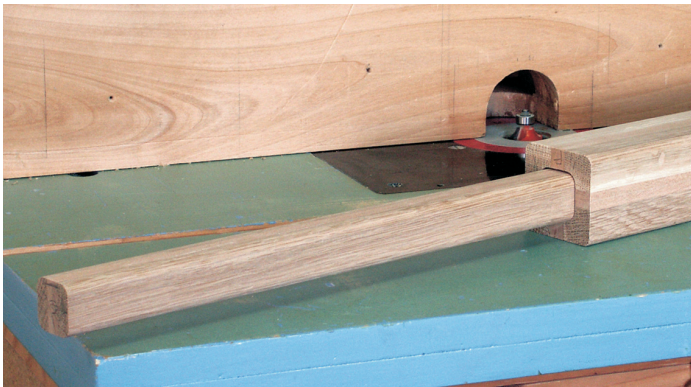


Photo.13: The insert needs to be a sliding fit into the carcass of the leg

have gaps in the glue line that will be obvious when the stand is finished. Use too much glue and it may squeeze into the inner cavity of the carcass where it will impede the smooth movement of the insert.

Materials List

All dimensions in mm

Part	L	W	T	No
Leg carcass	20	20	800	4
Leg carcass (Cherry)	22	5	800	8
Leg insert	27	9	700	3
Adjuster knob	100	100	15	1
Knob dowel	45	12 dia.		1
Centre piece for head	25	10	255	1
Head uprights	10	10	255	4
Head horizontals	10	10	340	4
Bracket mount	75	25	12.5	1
Bracket	50	25	12.5	1
Base	38	20	340	1
Base	38	20	250	1
Feet	25	25	10	4
Pedestal	100	100	20	1
Leg infill	25	25	50	1
Router cutters — 6mm or 1/4" roundover, 6mm or 1/4" cove or bowl, 12.5mm or 1/2" straight cutter, straight cutter with same size bearing, 3mm slot cutter and 3mm or 1/8" roundover				
Glue, abrasive paper, wood screws, brass bolt/washers and wingnut, and wood finish				

Use plenty of cramps when assembling the two sections to ensure that there are no gaps in the glue line and the two sections are correctly aligned.

When the glue has set, check if any glue has seeped into the inside of the cavity. With the first two sections, it is relatively simple to remove any excess. However it will give you an indication as to whether you need to adjust the amount of glue used in the next glue-up.

Repeat the process to glue together the other two sections.

You now have two halves of the car-



Photo.14: Make several passes to rout the slot at the top of the insert



Photo.15: Components of the adjustment mechanism — retaining knob, hole in carcass, adjustment hole in insert and stop peg

cass (Photo.10). Before proceeding, sand the surfaces of the inner cavity to a fine finish (Photo.11).

Glue the halves together using lots of cramps and making sure that all of the joints are lined up flush.

When the glue has cured, sand the four external sides to a fine finish before radiusing the corners with the 6mm roundover bit.

Trim the ends of the carcass so that it is 750mm long. Radius over the top edges (Photo.12) and the carcass is complete.

Leg Insert

The leg insert (Fig.1) is 25mm square by 700mm long.

I made mine from three equal laminations of Oak, Cherry and Oak, in that order. Cut the laminations at least 2mm oversize so you have something to play with when you glue the laminations together and square up the section.

Rout a 6mm radius on the arrises and then try the insert for size, ie. see whether it will slide smoothly through the carcass.

If the insert will not fit, then feed it through the thicknesser, taking the lightest of cuts on two adjoining sides. Then feed it over the roundover bit, to restore the radius on the arrises.

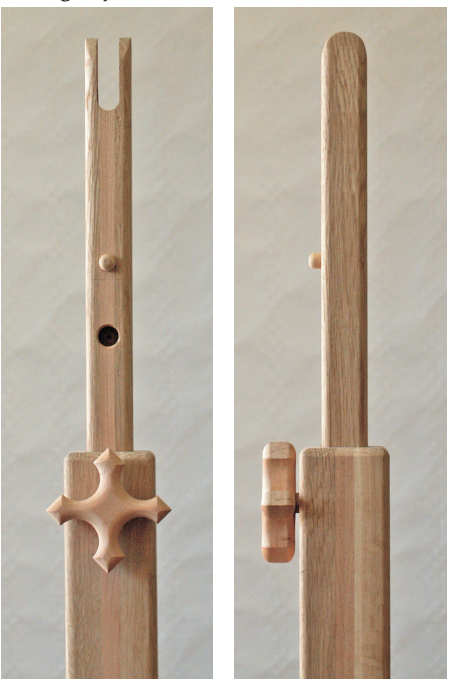
Check the fit again. Repeat the process as often as necessary, but do not be tempted to take too much off in one go. You are aiming for a good sliding fit (Photo.13).

Once the fit is correct, cut a slot in the top end of the insert, to accept the bracket at the back of the head. To do

this, fit a 12.5mm (1/2") straight cutter into the router table and set the fence so that it cuts dead centre in a piece of 25mm wide stock. Use a piece of 25mm wide scrap to check that the bit is cutting exactly in the centre.

Make a temporary mark on the router fence at 38mm on either side of the bit (measured from the centre of the cutter). Slow the cutter speed a little if you are

Photos.16 & 17: Front and side view of the leg adjustment



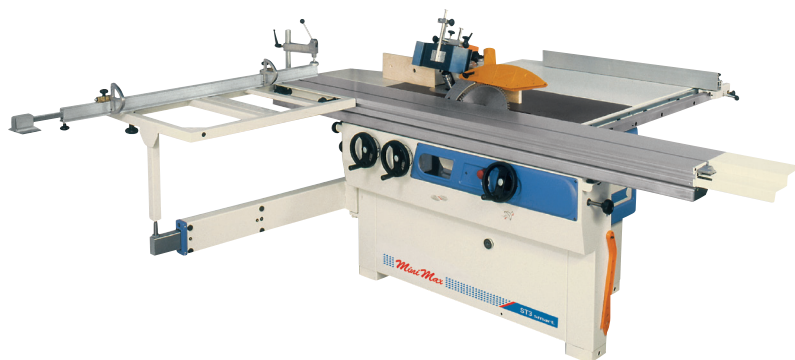
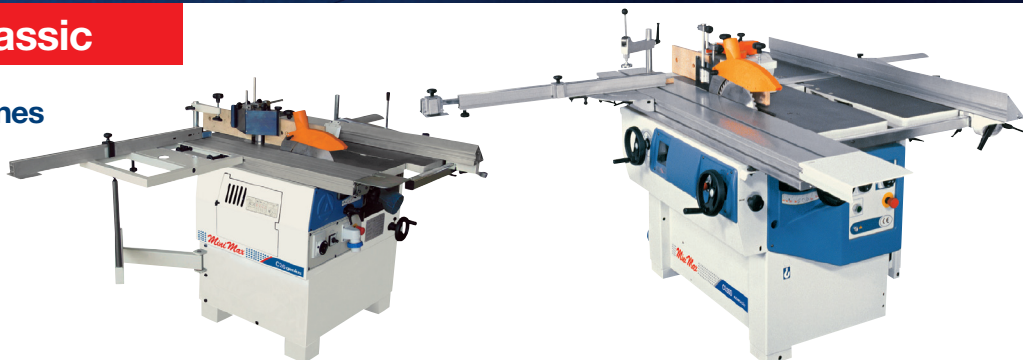
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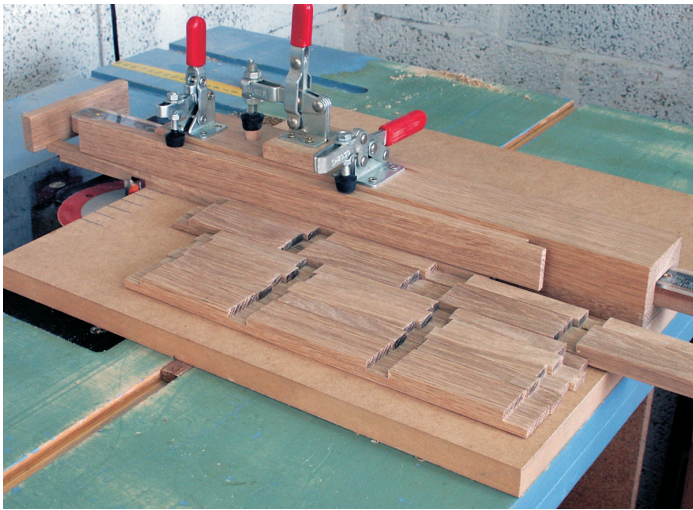


Photo.18: Cutting the lapped joints on the router table using a jig

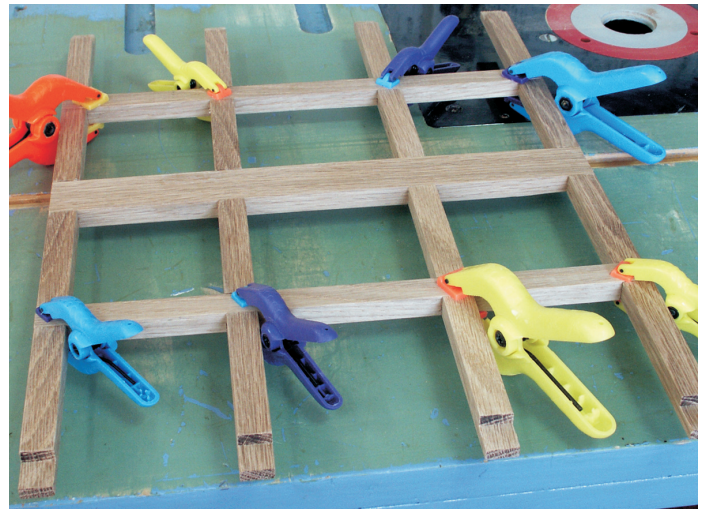


Photo.19: Gluing two of the uprights to the head trellis

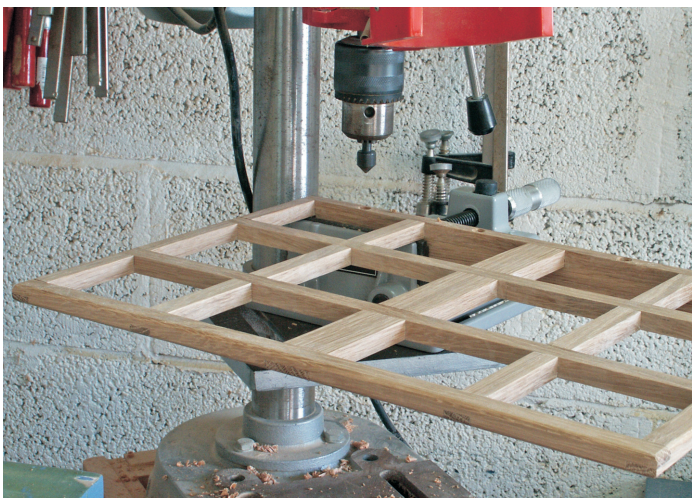


Photo.20: Rounding over the edges of the head with a cutter mounted in a drill press

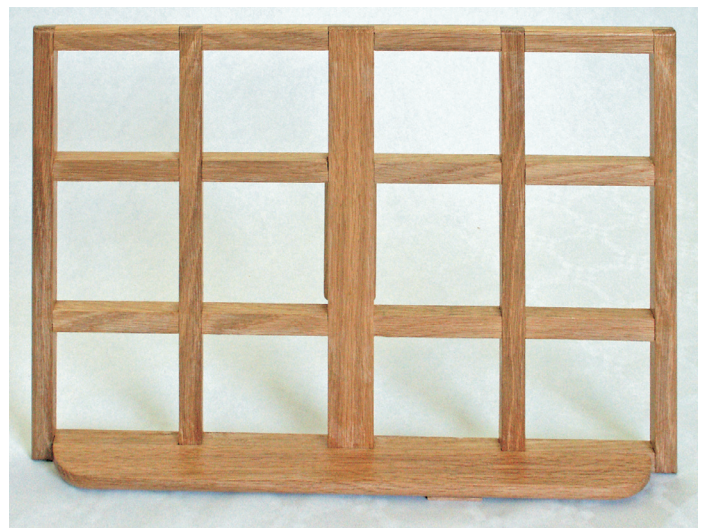


Photo.21: The completed head

using a variable speed router and take light cuts from both sides, routing a 38mm long x 12.5mm wide slot (Photo.14). Raise the cutter a fraction between each pair of cuts until the bit breaks through in the centre of the wood. (*You can rout from both sides because you are making light cuts and the cutter is cutting a groove in the wood. If you are cutting a side rebate or profiling the edge, always feed the workpiece in the standard feed direction marked on the router table — Ed.*)

Leg Adjuster

The leg adjustment consists of a peg that goes through a hole in the leg carcass and through any of several holes in the insert.

On a drill press, drill a 12mm dia. hole through the centre of the carcass 30mm down from the top. To prevent breakout inside the carcass, insert a piece of scrap that is a sliding fit into the cavity and wedge it in position; (ensure that you can easily retrieve the scrap from the hole when you are finished). *Note that the hole goes through one side of the carcass only, not through both sides.*

Sand or drill a slight chamfer on the outer edge of the hole (on both faces). Using a piece of abrasive paper glued to a dowel, sand the inside of the hole.

Take the insert and using a drill press, bore an 8mm dia. x 15mm deep blind hole, 100mm down from the top of the wood. Round over the top of a 25mm length of 8mm dowel and glue it into the hole (Photos.15, 16 & 17). This dowel acts as a stop to prevent the insert from falling down into the carcass.

Place the insert into the carcass until the stop almost makes contact with the top of the carcass. Draw a pencil line across the insert where it meets the carcass.

Remove the insert and mark a further five pencil lines across the wood at 90mm intervals down the length of the insert. Return the insert to the carcass and use the hole in it as a guide to drilling shallow 12mm dia. holes into the insert. Align a pencil mark with the top of the carcass, drill a hole and repeat the process with another pencil mark until all of the holes are drilled.

The purpose of drilling shallow holes is to accurately mark their position. Remove the insert and finish drilling the holes to a depth of 20mm on a drill press. Machine or sand a slight chamfer on the outer edge of the holes (Photo.15). By using this method to drill the holes, you will ensure that all of the holes in the insert will correctly line up with the hole in the carcass.

To make the retaining knob, take a 15mm thick piece of solid timber (I used Cherry), at least 100mm square. Draw a 50mm square in the centre of the wood (Fig.2). Make a mark halfway along each side of the square and at each mark drill a 25mm dia. hole.

Cut out the 50mm square along the pencil lines. This should leave you with the profile shown in the centre of Fig.2.

Round over all edges with a 6mm ($\frac{1}{4}$ ") cutter fitted to the router table. (*Take care with this operation to keep your fingers away from the cutter at all times. You may require a jig to hold the workpiece over*



Photo.22: The two components that form the bracket at the back of the head

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the cutter without risking your fingers — Ed.). When finished, you should have the shape shown in Photo.15.

Drill a 12mm dia. hole, 12mm deep, into the centre of the knob and glue in a 45mm long piece of 12mm dowel. Lightly sand the dowel if necessary for a push fit into the holes in both the carcass and the insert.

The Head

I wanted the music stand to appear light and delicate, yet still be strong and sturdy, so I designed the head as a trellis. It is made using half lap joints formed on a small rebating jig on the router table (Photo.18).

The head measures 340mm x 255mm (Fig.3) and, except for the centre upright which is 25mm wide by 10mm thick, it uses components made from 10mm square material.

Cut to length and machine the components required. The advantage of the jig is that you can batch cut the uprights and cross members. This means that even if your spacing is slightly out from the dimensions given in the drawing, everything will still be an exact fit.

An alternative method is to cut the joints into a single piece of 10mm thick material of the correct length and then cut the wood into 10mm wide slices on the table saw.

Begin assembly of the head by gluing all of the crosspieces to the centre upright.

When the glue has cured, add the other four uprights, two at a time (Photo.19).

When the trellis is complete, remove all arrises by running them against a 3mm ($\frac{1}{8}$ ") roundover bit (as Don showed in the Computer Tidy article last issue, the easiest way to obtain a small roundover bit is to select an ogee bit and use only the cove section by setting the cutter height accordingly — Ed.).

Cut and shape the sheet music rest and glue and screw it to the head (Photo.20).

The bracket at the back of the head consists of two pieces as shown in Photo.21.

I made the 75mm x 25mm x 12.5mm thick mount by routing a 25mm x 6.25mm rebate in either end of a piece of 12.5mm x 12.5mm Oak, cutting it in half and gluing the rebated sides together to form the 25mm x 12.5mm mortise.

Round over the arrises on the rear face of the mount and drill four screw holes (Photo.21).

Cut and shape the bracket so that it is 50mm x 25mm x 12.5mm with a radius at one end.

A hole is required in both the bracket and the end of the leg insert to take a 10mm dia. brass bolt, washers and wing nut. If you can only source a slightly larger or smaller bolt, resize the hole accordingly.

Check that the bracket is a push fit into

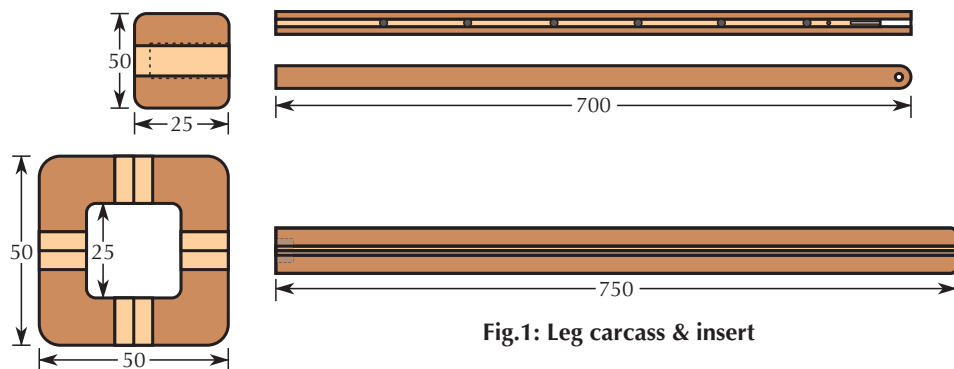


Fig.1: Leg carcass & insert

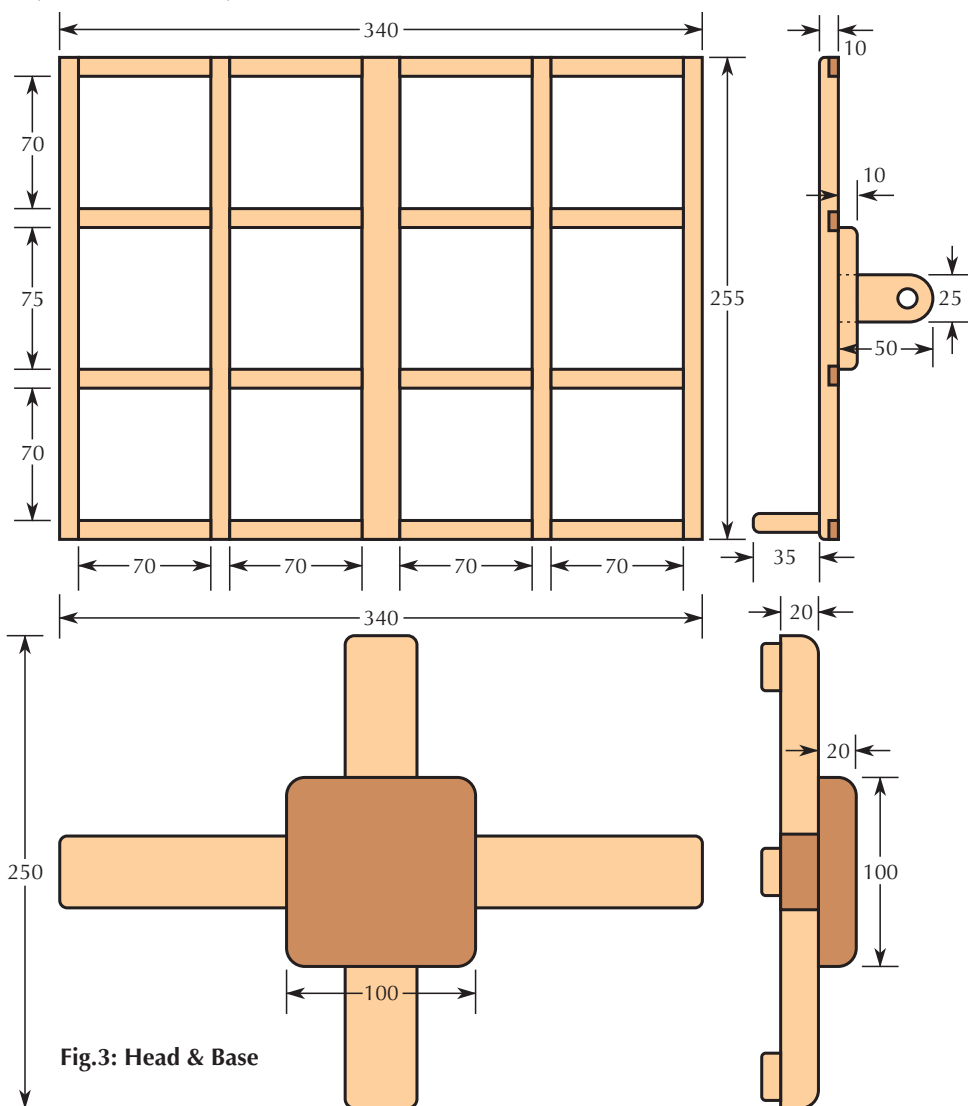


Fig.3: Head & Base

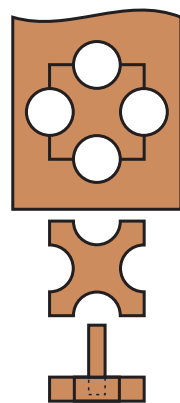


Fig.2: Steps in forming the adjustment peg

the top of the insert. Sand it lightly if a better fit is required.

Position the bracket in the insert and drill through both the insert and the bracket in one step on the drill press. This ensures that the bolt holes align correctly.

Glue the bracket into the mount before gluing and screwing the mount to the back of the head.

The Base

I spent some time considering how to design and build the base. It needed to be strong and stable, yet not too bulky in appearance.

The base is the same width as the head. It is made from two pieces, jointed together with a half lap (Photo.22 and Fig.3).

Cut the pieces, 340mm x 38mm x 20mm and 250mm x 38mm x 20mm, and rout the rebate in each. Use the 6mm roundover bit to round over the ends as shown in Photo.22.

To make the feet, round over the arrises on the end of a length of 25mm square timber. Cut off a 10mm section and you

have one of the feet. Repeat the process with the length of timber to form the other three feet. Glue these to the underside of the base (their location is shown in Fig.3).

To give the base something substantial to screw into, it is necessary to fill the bottom of the cavity in the leg. Cut a piece, 25mm x 25mm x 50mm long and shape it to form a tight fit in the bottom of the leg (Photo.23). Glue it in position and when the adhesive has set, make a light cut on the tablesaw, removing a very thin section off the base of the leg. If your saw is set up correctly, this will ensure that the base of the leg is exactly square to its sides.

Cut a pedestal, 100mm x 100mm x



Photo.24: Small feet are attached to the underside of the base



Photo.25: A plug is cut to size and glued into the bottom of the leg



Photo.23: The assembled base

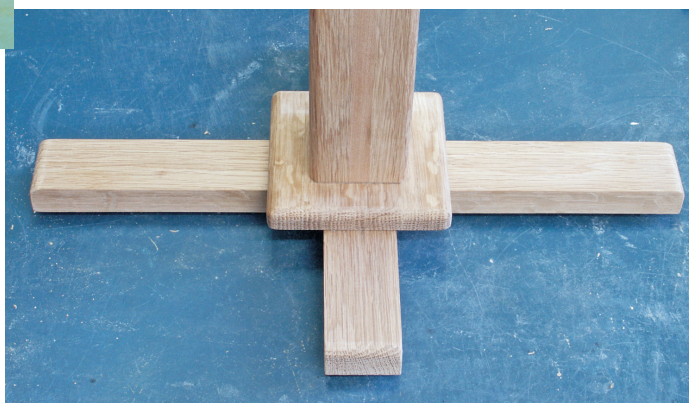


Photo.26: The completed base including small feet (hidden) and square pedestal

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Holder for Half a Dozen Eggs

by Heinz Haselroither

According to my children, preferring to spend my spare time in the workshop rather than the kitchen makes me seriously out of date. Nonetheless I am sometimes called on to make breakfast and this entails handling a number of boiled eggs.

If you've ever tried to serve more than two hot eggs at the one time, you will know that this process can be hazardous to your fingers. There are various stainless steel and ceramic gadgets available to carry half a dozen eggs in one go, but as a woodworker I decided to come up with a homemade solution (Photo.1).

The final design is an exercise in woodturning (Photo.2) and makes an ideal project for an afternoon in the workshop.

The tray carries six eggs, each in their own individual egg cups. It makes it much easier to serve the eggs and also doubles as a display if you serve coloured eggs at Easter which is a custom in some European countries (Photo.3).

I used Karri for this project because it is reasonably easy to work and has an attractive colour and grain. However you can substitute any cabinet grade hardwood that is suitable for turning.

Cups

Take a 50mm square section, 600mm long, and cut it into six pieces, approx. 100mm in length. Turn these blanks into six egg cups (Fig.1).

The method used to clamp and turn the cups will depend on the equipment you have available. I held the blank in a scroll chuck with spigot jaws and turned the inside and then the outside. It's important to use a cardboard template for the shape, to ensure that the finished cups look identical.

Sand the cups and apply a friction polish while they are still on the lathe. Then part them off, taking care that you make the underside of the base slightly concave. The slight hollow will ensure that the cups sit on their rims and not rock on their base.

Photo.2: View of the egg tray and cups without the eggs



Photo.1: Finished egg tray, egg cups and eggs

Tray

Take a 230mm x 230mm x 20mm board and mark approximately where the egg cups will be positioned. Mount the blank on a faceplate, locating all of the mounting screw holes within the markings for the cup recesses.

Turn the square blank down to a disc, 220mm in diameter. Turn the underside, the outer edge and the 6mm deep mounting recess on the underside of the tray. Sand and polish the finished surfaces.

Release the disc from the faceplate, reverse it and mount it on a scrollchuck fitted with bowl jaws. Turn the upper surface of the tray (not including the egg cup holes) and the upturned rim. Refine the shape of the outer edge (Fig.1).

With the tray still on the lathe, use a chuck in the tailstock to drill a 15mm dia. hole through the centre of the tray.

Sand and polish the tray and remove it from the lathe.

Measuring from the centre of the tray, mark a pitch circle with a radius of 65mm (this gives a PCD or pitch circle diameter of 130mm). Along this circle, measure out and punch mark the centres for the six egg cups.

Using soft wood or plastic pads so as not to damage the polished surfaces, clamp the turned tray to the drill press table. Depending on the size of your work table, you may have to clamp a temporary wooden base under the tray to allow it to sit level.

Use a 48mm dia. Forstner bit in the press to bore the cup recesses 3mm deep.

Stop the holes left by the faceplate screws with coloured filler, sand the freshly cut recesses and touch up the surfaces with polish.

Post

Mount the 20mm x 20mm x 250mm square section between centres and turn it to shape. You can use the profile shown in Fig.1 or design your own.

The finished post is 212mm long, including a 15mm dia. x 12mm long spigot at the bottom end.

Sand and polish the post and remove it from the lathe.

Make a saw cut in the spigot to take a wedge as shown in Fig.1.

Assemble the egg tray by gluing the post spigot into the hole in the tray and inserting a wedge from the underside to hold it firmly in place.

Materials List

All dimensions in mm

Part	L	W	T	No
Tray	230	20	230	1
Cups	50	50	100	6
Post	20	20	250	1

Wedge Offcut

Abrasive paper and friction polish (waterproof and food safe)

Photo.3: The tray is useful at Easter for coloured eggs



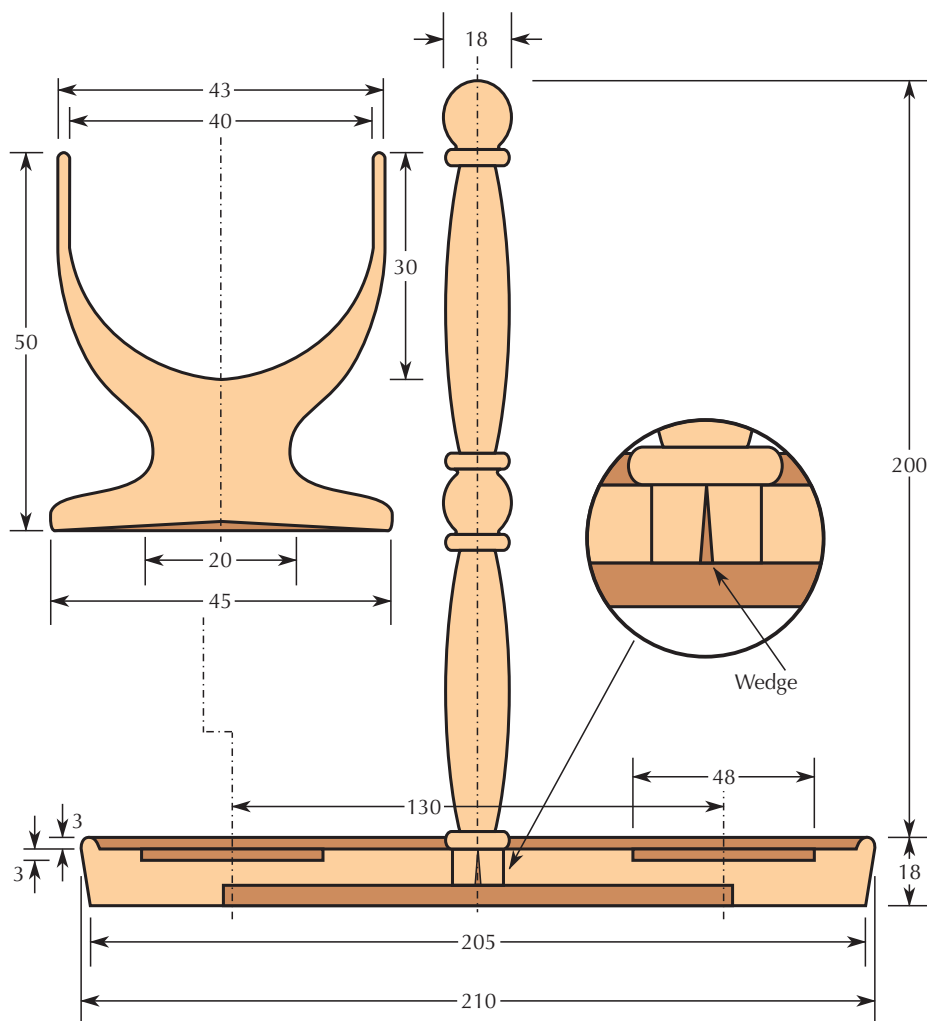
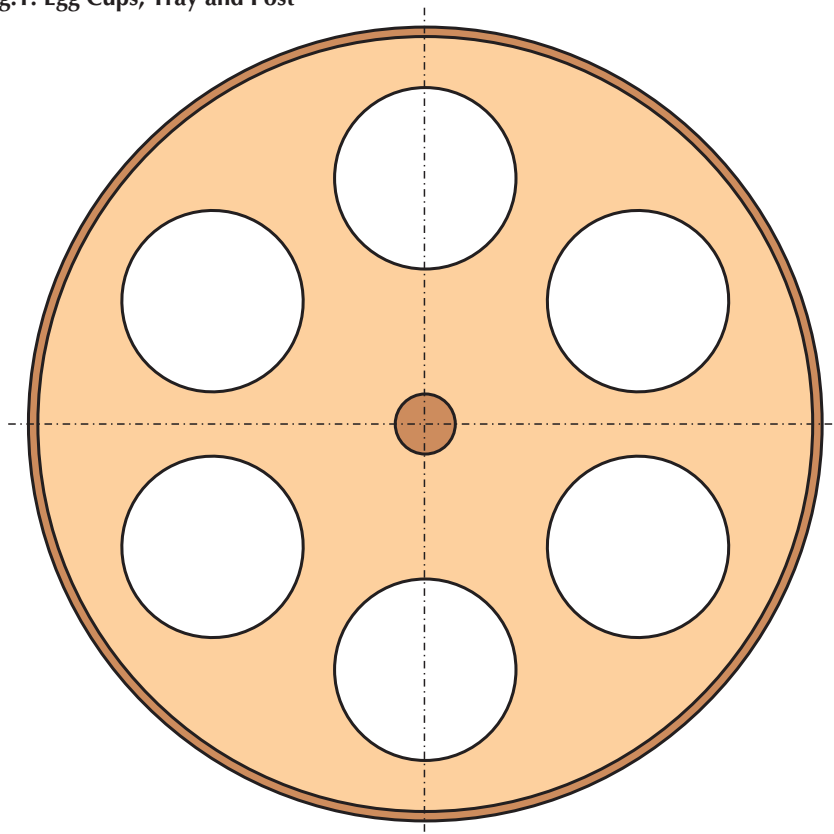


Fig.1: Egg Cups, Tray and Post



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USER REPORT

Beall Pen Wizard

by Stephen Mash

Designed and manufactured in the USA by the Beall tool company, the Beall Pen Wizard is now available in Australia through Carroll's Woodcraft Supplies.

The Pen Wizard is a stand-alone ornamental pen lathe designed to accept a Dremel, (flexible shaft) Foredom or Proxxon motor tool (Photos.1-3). With the Pen Wizard, hundreds of different carved patterns for your pens are possible including spirals, waves, rope twists and the like.

Suitable burrs and router bits are used to create the designs, though for cleaner cuts and an enhanced end result, there are specially designed carbide cutters available for the Pen Wizard. Beall have also developed their own Rope Cutter bit.

Setting Up

When I first opening the Pen Wizard box, the array of parts seemed daunting, but on closer inspection it was mainly an assortment of cogs, Allen keys, screws and attachments for the Dremel and Foredom power tools. To attach a Proxxon motor tool you need to purchase the optional mounting plate.

As well as a user manual (in easy to read English!) there is a comprehensive DVD which is well worth watching before you use the lathe. After studying

Photo.4: By disassembling the Wizard and re-assembling it as a mirror reverse configuration, the author was able to retain the righthand drive (handle on the end) but in this arrangement the operator is in front of the cutter and indexing wheel, making the re-alignment of the bit between cuts much easier. This is now the 'front' view

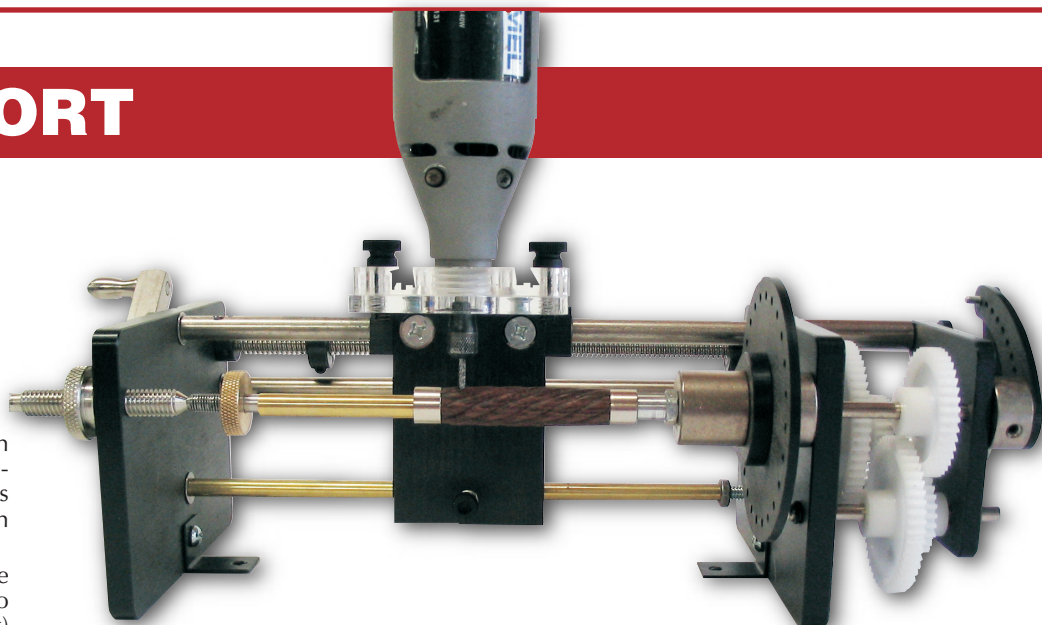
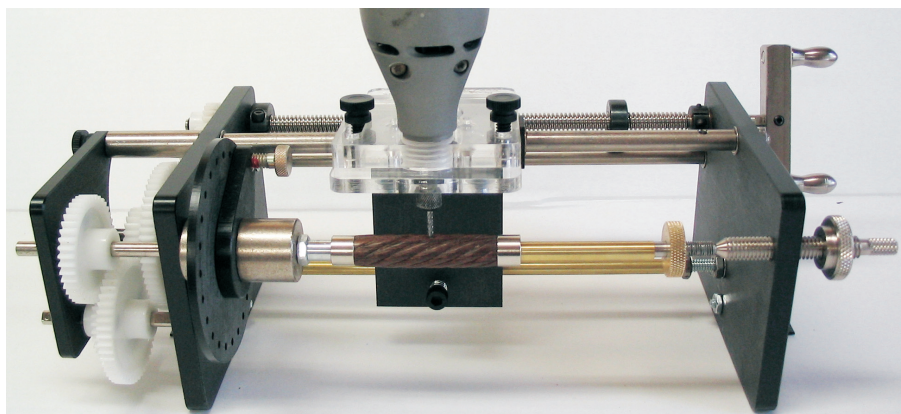


Photo.1: A Dremel motor tool fitted to the Beall Pen Wizard.

Photos.1-3 have been taken on the side opposite the operator, ie. this is the 'back' view.

Photographs courtesy of Carroll's Woodcraft Supplies

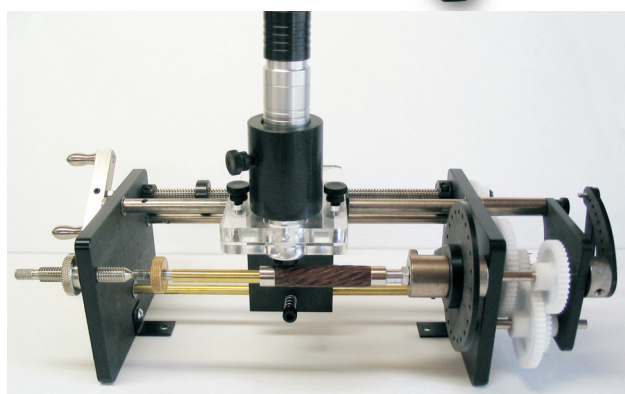


Photo.2: The Pen Wizard fitted with a flexible shaft Foredom tool

the literature, I realised that the Pen Wizard is not difficult to use.

The device was removed from its box, mounted on a suitable timber board and then clamped to my workbench. When mounting the lathe, extra care is required to ensure that it sits square so that the cutters run true to the pen blank.

After checking that all of the nuts and bolts were tight, I mounted the Dremel on the top sliding plate and installed a 90° engraving cutter. The unit was now ready for use.

The pen blank is secured in the lathe on a standard pen mandrel, which is supplied with the Wizard.

Operation

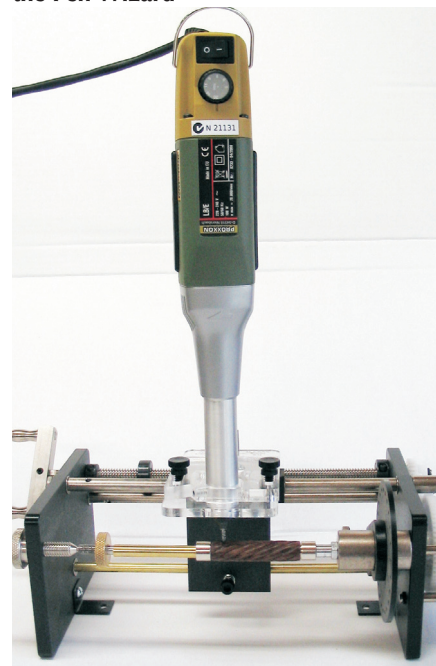
To get you started, the manual suggests

several designs you can cut and provides the settings of the different sized gears required to cut each pattern.

The setting up and changing of gears is very easy. My first design was a spiral cut so I swapped the gears to suit the spiral pattern.

I turned a standard wooden pen blank

Photo.3: A Proxxon motor tool fitted to the Pen Wizard



on the woodlathe, leaving it approx. two millimetres bigger in diameter than the pen bushes. This was then fitted to the supplied pen mandrel and mounted on the Pen Wizard.

If you are making a single tube pen such as an Elegant Beauty or Sierra, you will need to pack the turned blank just as you would normally do on a standard mandrel.

Next I adjusted the cutter to the starting position on the pen blank and locked the stop block at the starting point. I turned the crank handle clockwise till the cutter reached the end of the blank and locked the second stop block in that position.

Turning the crank handle anti-clockwise brought the cutter back to the starting stop block.

I adjusted the cutter downwards to set the depth of cut for this particular pattern and locked the pin into the first hole on the indexing

plate.

The indexing plate determines the positioning of the passes and therefore the number and spacing of the cuts on the pen blank. There are 24 holes in the indexing plate so you can use any number of passes that will divide evenly into 24.

With the Dremel switched on, I started to turn the crank handle clockwise. This rotates the pen blank as well as moving the cutter across it.

One full pass made a spiral trench in the pen blank. When the cutter reached the end stop block, I turned the crank handle anti-clockwise to return it to the start. By leaving the cutter in the down position and the Dremel switched on, this return pass gave the trench a cleaner finish.

To start the next spiral, I lifted the Dremel and moved the pin in the indexing plate to the fourth hole. I repeated the procedure until I had a total of six evenly spaced spiral cuts. This completed the spiral pattern on the pen (Photos.5 & 6).

I then returned the pen blank to the woodlathe to finish turning the ends down to the bush. The pen was then sanded and polished in the usual manner.

Uses

I found the Beall Pen Wizard to be very well built and easy to use.

After working with it, the one change I did make was to pull it down and assemble it in mirror reverse so that the mandrel was at the front of the lathe (Photo.4). This made setting up and changing the indexing easier.

The Beall Pen Wizard has plenty of potential to increase the variety of designs in your pen-making. If you are selling your pens, then the attractive shapes should increase your sales potential as well.

The lathe will accommodate all current styles of pens, from the 7mm dia. slimlines through to the larger bodied pens such as the Churchill and Sedona.

As well as making pens, I experimented with the Pen Wizard to see if I could carve a spiral on a salt shaker (Photo.5). I had to make a special mandrel to accept the salt shaker and then attach it to the Pen Wizard, but it worked.

With a little imagination and tinkering, it appears that the Pen Wizard could be used to shape more items than just pens.

The Beall Pen Wizard sells for \$399 plus postage & handling. For further information, contact Carroll's Woodcraft Supplies, Ph: 03 5251 3874. W

Photo.6: Close-up of two of the pen barrels in Photo.5



Photo.5: Examples of the work possible with the Pen Wizard. The engraved lines on the centre barrels have been blackened to emphasise the design. At the rear is the salt shaker the author shaped on the Pen Wizard

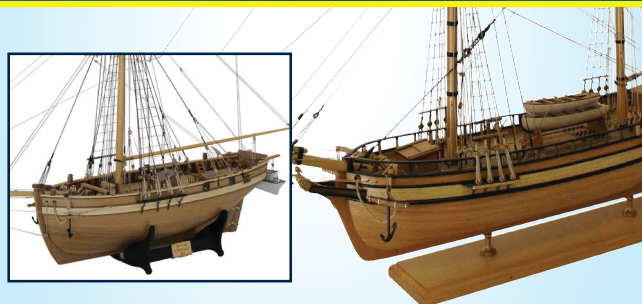
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Photo.1: Jogn Rogers and examples of the sunburst applied to a bowl and the top of a lidded container

As he completes the shaping of the outside, he watches the top of the work to check the shape of the bowl rather than concentrating on the tool action. The final cuts are shear cutting or scraping cuts made with a round-nosed scraper held at an acute angle. This produces very fine feathery shavings and a smooth surface, reducing the amount of sanding required later.

Moving around to the other side of the blank, John starts to gouge out the inside of the bowl, cutting from the outside towards the centre. Each cut of the gouge starts with the point of the tool only. Once a shoulder is established for the bevel to rub on, the gouge can be rolled around as it moves toward the centre.

Power sanding is done with a disc of tyre inner tube with the valve in the centre of the circle. Abrasive paper is glued to the rubber while the valve is chucked in an electric drill. With the work spinning and the drill switched on, John makes light passes over the wood to avoid scratch marks from the sanding. The drill rotation is reversed when switching from the inside to the outside surface of the bowl.

Router Carving the Bowl

The bowl remains mounted on the lathe for this process.

With the lathe running at low speed, John draws three circles on the inside face of the bowl — one approx. 20mm from the centre, the second approx. one third of the distance from the centre to the edge and the third approx. two-thirds of the same distance. These mark the limits of the various sunburst rays (Photos. 1 & 2).

The tool-rest banjo is removed completely and a wooden platform with a smooth top surface is bolted to the lathe bed. This supports the sled which holds the trimmer, with the bit exactly at the same height as the centre of the headstock.

The trimmer sled (Photos.3 & 4) consists of a wooden base, a post to raise the height of the trimmer, a clamp to hold the tool and a depth guide. The guide looks somewhat like a dog muzzle with a small piece of pipe at the end through which the router bit protrudes.

With the lathe turned off, John uses a lathe indexer to accurately space 24 grooves around the bowl. These are cut to run between the first and second circles (Photo.2). John starts each cut at the innermost circle and moves outward.

The cuts are done manually with John guiding the trimmer sled over the platform by hand (Photo.4). The lathe and trimmer sled keep the cutter correctly aligned with the workpiece and the

Photo.2: A closer view of the sunburst on the bowl



Routing a Sunburst

The work of John Rogers
described by Carol Rix

A member of the Cooroora Woodworkers Club in Brisbane, John Rogers is an accomplished woodturner and demonstrator. He maintains his enthusiasm for turning by regularly experimenting with new ideas.

One of these is the embellishment of turnings made from fairly plain timber with designs formed with a small router or trimmer. The sunburst, as shown in the photographs, was among his early designs.

Turning the Bowl

John mounts the blank by opening the jaws on the scroll chuck wide and jamming the blank between the chuck and the tailstock. Running the lathe at a fairly low speed, he cuts a recess for the scroll jaws using a small flat-nosed scraper or skew chisel. This recess is cut in the area that later forms the base of the bowl.

The lathe is stopped and the blank reversed so that the jaws are now gripping the wood by the turned recess. The tailstock is brought up again to provide additional support.

John shapes the outside of the bowl by working from the back (or base of the bowl) near the headstock. He starts his cuts close to the centre (at the edge of where the foot of the bowl will be) and drags his gouge from the centre outwards. This is shear cutting for most of the distance but changes to shear scraping near the edges to avoid chip-outs.

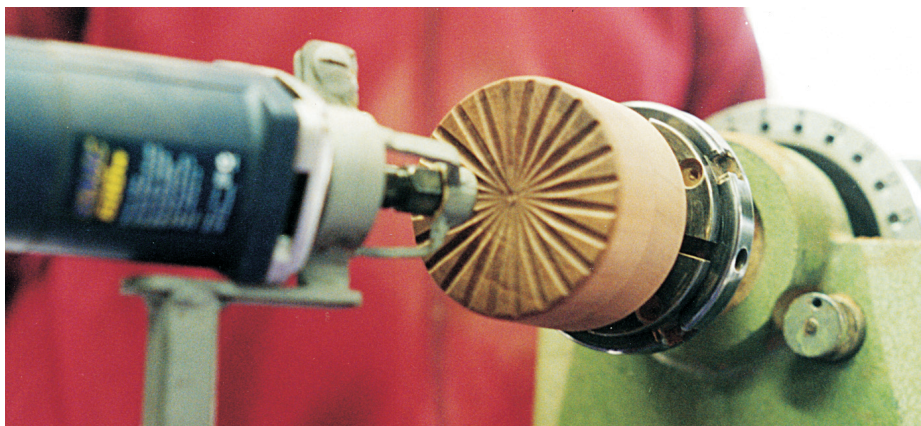


Photo.3: The trimmer mount holds the cutter in line with the headstock

depth stop ensures that no more material is removed than is required. John simply has to feed the bit into the wood at the start of the cut, slide the sled along and then pull back when the full length of the cut has been formed.

Once the 24 rays have been made, a second set of 24 is cut, this time between the first and outermost circles.

Ideally, the indexer is used to accurately position these grooves in the spaces between the rays of the first set. However John's indexer only has 24 positions so he holds the lathe steady and eyes in the line when routing the second set of grooves. An extra pair of hands and eyes are very handy for this step (Photo.4).

For the sunbursts shown in the photograph, a small diameter cutter was used. Different profiles such as V-groove, core box and ogee router bits will increase the variety of effects possible with this technique.

After the routing is complete, John removes the sled and platform and reinstalls the tool rest. With the work spinning, he then cuts an annular groove at the location of the innermost ring. This marks the centre of the sunburst and neatens the start of the rays.

The base is now tidied up. The bowl is

removed from the lathe and a rounded block covered with cloth is held in the chuck. Then the bowl is reversed and locked firmly in place between the block and the tailstock.

The original indent formed by the tailstock is used to align the bowl while the cloth serves to provide extra grip and prevent any damage to the inside surface of the bowl.

With the bowl securely mounted on

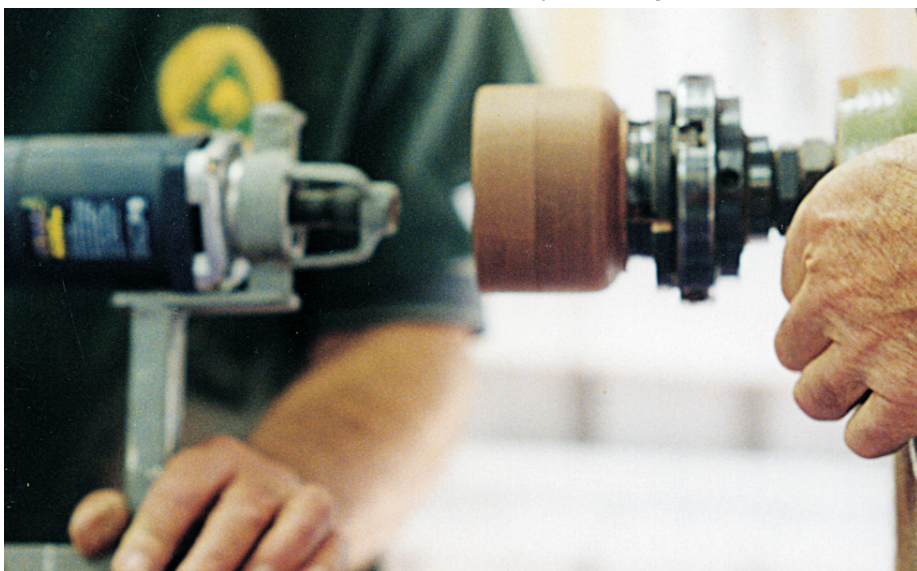
the lathe, the bottom of the bowl is turned to its final shape and sanded. All that is left is a small stub against the tailstock which is cut off and the area cleaned up by hand.

A little sanding followed by sealing and the application of lacquer complete the job. The final result is a fairly ordinary looking bowl that has been transformed into something a lot more interesting. John finds that these designs attract people to his table at craft shows.

Router Carving a Lidded Box

The design on the lidded box in Photos. 1 & 3 was made in a similar fashion to the bowl, but with a few differences. The grooves were cut from the centre to the outer edge and then the outer ends of the cuts were cleaned up by turning a recess which removed any chipping which may have occurred. W

Photo.4: Operating the trimmer while someone steadies the indexer plate halfway between positions



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GALLERY



Photos.1 & 2: One of the Camphor Laurel/Forest Oak/Red Cedar treasure chests

The boxes shown here are two of a total of eight boxes made by Paul Armour of Boorie Creek NSW to Neil Scobie's plan for a Treasure Chest (see p.65 for Plan sales).

Initially Paul made four treasure chests, exactly per the plans, for his wife and three children. Each chest featured a different combination of timbers for the carcass and panels.


Two friends of one of the daughters admired her treasure chest so much, they dropped hints for one of their own. Paul went back to the workbench to make another four boxes.

The first two (Photos.1 & 2) — for the daughter's friends — were to the standard design and had Camphor Laurel panels, Forest Oak carcass and a Red Cedar tray.

The other two were made as jewellery boxes for Paul's granddaughters. Both have Red Cedar panels but one (Photos.3 & 4) has a Silky Oak carcass while the other has Camphor Laurel.

On both boxes the front panel acts as a drawer front (Photo.4).

Half of the top tray was adapted to hold rings. After considering various options Paul settled on the use of soft extruded 15mm dia. gap filler rod (available from hardware stores and builders' supply outlets). Lengths of the rod were cut, covered with cloth and then glued to the base of the tray. The rings simply wedge into the slits formed where the rods sit side by side.

All four boxes were finished with three coats of Danish Oil followed by several coats of Alna Teak Wax buffed to a medium sheen. Alna Teak Wax is distributed by Mirotone P/L, Revesby NSW, Ph: 02 9795 3700 as their Wood Finishing Wax. 



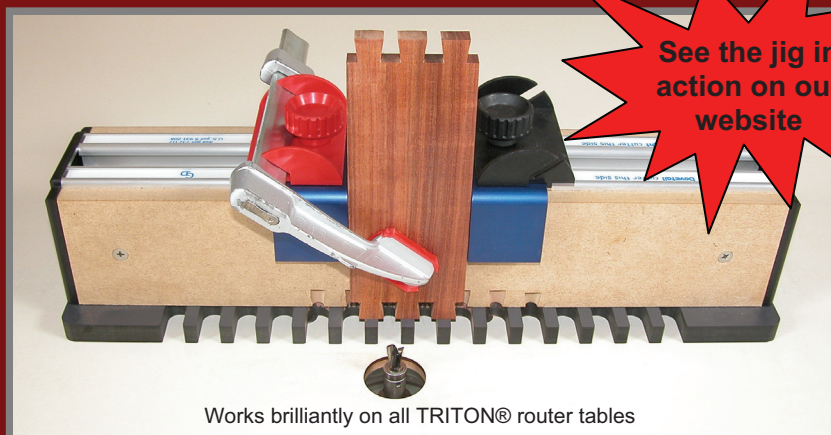
Photos.3 & 4: One of the jewellery boxes. This one has a Silky Oak carcass and tray with Red Cedar panels



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"THE BOXMAKER'S DOVETAIL JIG"

Do You Believe in Wood Spirits?

by Reg Cooke

There are those who believe in leprechauns and faeries at the bottom of the garden, but my interest is wood spirits.

There are books on carving wood spirits but they really are out there in the wood, if you are lucky enough to discover them.

When cutting a reinforcing block from King William Pine for a guitar I was making (Photo.3), I came across this pair of wood spirits (Photos. 1 & 2). When viewed normally the knot appears as a lady spirit — reverse the image and you can see a male spirit.

After being locked away in the wood for all those years, it seemed wrong to hide them again. The reinforcing block is covered by a layer of 2mm thick Maple. I cut an oval in the veneer, 55mm x 30mm, to leave the wood spirits visible (Photo.4).

The knot was an accidental find but it certainly made a unique guitar for my grandson, Sam.



Photo.1: The lady wood spirit with her hand to her mouth. The images are more obvious if you hold them further away.



Photo.2: The male wood spirit with a long flowing goatee

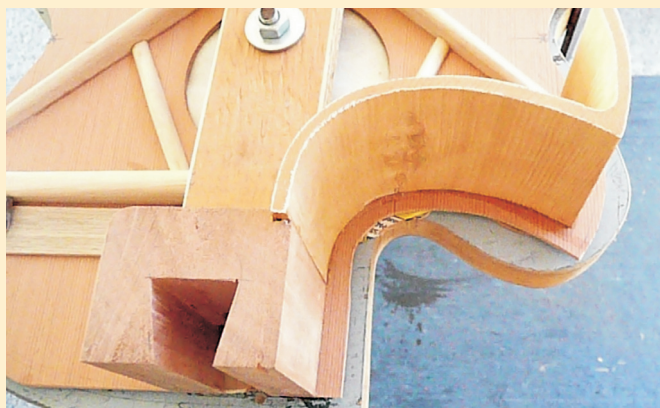


Photo.3: The curved reinforcing block (centre right) located below the neck of the guitar (lower left) is cut from Pine and usually completely covered by the Maple overlay



Photo.4: Cutting an oval hole in the Maple veneer reveals the wood spirits and neatly frames them

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MITRE GAUGE SETTING JIG

I have always tried to find an excuse for not altering the mitre gauge setting for 90° cuts on my circular saw bench.

It seems to take forever and many trials and checks to get it cutting squarely — so once having achieved that state of grace, I am loathe to change the set angle.

Recently, I thought of a way to overcome this situation.

I routed a slot in a piece of 18mm MDF to suit the sliding bar of my mitre gauge. With the gauge accurately set, I placed the bar in the slot and marked a pencil line along the face of the gauge, ie. at right angles to the slot. I then drilled two 10mm holes as far apart as possible on this line and glued in two dowels to project some 20mm above the board surface.

I next pared small flat surfaces on each dowel for the mitre gauge to rest against.

At first, the fence did not rest precisely against the two dowels, but by judicious paring and checking with a 0.002" feeler gauge, success was achieved.

I slackened the locking nut on the gauge so as to alter the angle and then locked it up again with the gauge fence against the two dowels.

Proof of success was, of course, to make a cut and test it. It worked fine, so I decided to set up dowels for 45° as well.

The two photos (below) show the procedure. The term 'cross slide' seen in the photos is another name I use at times for 'mitre gauge'.

Now I have no hesitation in altering my mitre gauge for angle cuts on my circular saw, as I can quickly set it for square cutting.

The jig fits the criteria of being cheap and quick to make, yet accurate and useful. What more could you want?

John K. Looker (Wynyard, TAS)

TABLE/CHAIR LEVELLING JIG

Probably one of the oldest, best known and most widely used jigs is that for levelling or shortening the legs of tables and chairs. The original jig, which I have used all my life, was simply a stub of pencil inserted into one end of a scrap of flat timber in a position equal to the amount that is needed to be cut off the legs.

It works by standing the problem chair or table on a flat, level surface and packing its leg/s with shims until the article is firm and steady.

Then, without altering the position of the chair or table, the jig is moved about the flat surface, scribing completely around each of the four or more legs.

All that remains is to cut to the scribe marks and there you are — as easy as pie.

However, having made the jig on the spot for a particular depth, it is unlikely to be ideally suitable again. So you have to make a new one every time.

This is no big deal, but while fixing a chair recently, I thought it would be useful to have a jig that could be adjusted to cover a wide range of depths. Such a jig



From this position, the disc is rotated anti-clockwise until the tip of the pencil is at the height at which each of the table/chair legs is to be marked

would be a useful addition to the tool kit.

My solution is shown in the photo above.

I made a cube of wood 100mm x 100mm x 100mm and drilled a 1/4" hole through the centre of one of its sides. Then I cut a disc out of a piece of 25mm board with a diameter marginally less than 100mm and drilled a 1/4" hole through its centre.

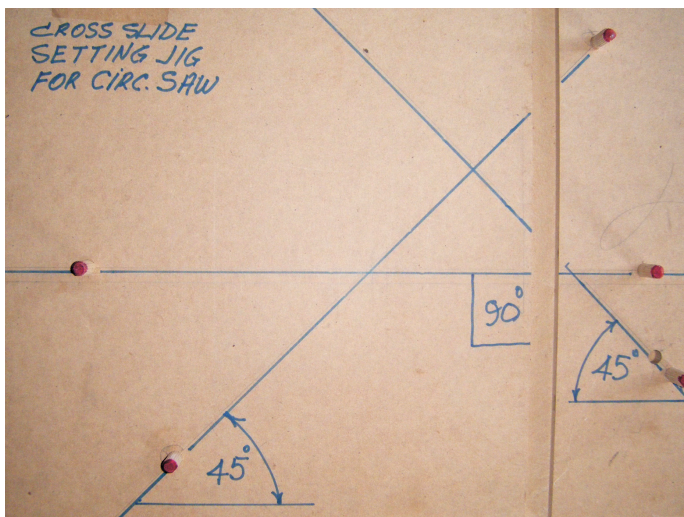
I drilled another hole in the disc about 1/8" from its edge to hold the stub of a pencil (a tight, but sliding fit).

I pushed a 120mm x 1/4" cup-head bolt through the disc and then through the block and tightened them together with a 1/4" plate washer and wing nut.

Using the bolt as an axle, the disc can be spun so as to locate the pencil point at exactly the required depth and then tightened for use. The sizes I have quoted should be flexible enough to meet most circumstances.

As a working tool, I've found the jig ticks all the boxes.

Peter Fogelman (Killara, NSW)



The completed jig, ready to set angles for 90° and 45°



The jig being used to set the mitre gauge to 90°

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Forest Red Gum IN VICTORIA

by Brendan Stemp

Photo.1: Red Gum logs ready for processing

As woodworkers we rely on a sustainable source of our primary material, ie. wood. Living in McKenzie Creek in Western Victoria I am surrounded by (amongst other species) Forest Red Gum and at present I can get plenty of it. However, is the supply sustainable?

When the wind is blowing from the right direction I can hear the whine of Neville Galpin's saw as he passes another Red Gum log over his sawbench. Neville owns and operates Western Victoria's only Red Gum mill (Photo.1) and over the past few years I have visited him to purchase timber and casually observe aspects of his operation.

He is one of few sawmillers still operating profitably in Victoria but with the closure of many Red Gum mills on the Murray River and the fact that he can only get one year logging licences, he too feels his days in the industry are numbered.

While I am happy to admit that I sit on the 'green' side of the political fence, the fact that I am a woodworker means I have developed an interest in the political discussions/debates related to logging operations and their conflict with the Greens's agenda and the expansions of the National Parks.

When I approached Neville Galpin

Photo.2: The Galpins' tractor saw makes light work of cutting the logs in half



with the idea of writing a story for *The Australian Woodworker* on his business, he was quite interested to tell his side of the story and I was keen to get a better understanding of what he did. Since decisions made about the renewal of logging licences appear to be based more on political expediency than other factors, I wanted to find out if the notion of a sustainable Red Gum timber industry was feasible.

Neville is a third generation Western Victorian timber cutter. His grandfather cut timber and stripped bark from wattles for the tanning industry and his father started a Red Gum saw mill in Edenhope after World War II.

He remembers the days when he and his father were told to clear fell sections of the forest, with all the timber cut being used for railway sleepers. If a tree was left standing, the authorities would instruct them to go back to the area and cut it down.

This land, 50 years later, is once again covered with Red Gums and they are big enough to produce good furniture grade timber. Neville is again felling trees in these areas but is doing it in such a way as to be beneficial to the forest. Because the Red Gum has regrown from self seeding rather than being set out as a plantation, selective logging helps to thin the forest to give the remaining Red Gums room to

mature. Only one in every 50 trees is cut down and he returns to the same area on a 15-20 year rotation.

Each year Neville is issued with a licence to harvest logs in the State Forests around Horsham. The Department of Sustainability and Environment (DSE) have given him a quota of 600 cubic metres which they regard to be a sustainable level but refuse to give him a long term licence.

In 1985 he received his last 15 year licence. When this expired the DSE started issuing him with yearly licences only.

In 1997 the Federal Government formulated the Regional Forest Agreements (RFA) which covered the management of all forests throughout Australia. Regional Forest Agreements (RFAs) are '20 year plans for the conservation and sustainable management of Australia's native forests' (quoted from the Department of Agriculture, Fisheries and Forestry website). The Agreements were intended to provide certainty for forest-based industries, forest-dependent communities and conservation.

In the report, *Victorian Statewide Assessment of Ecologically Sustainable Forest Management*, the following state-

Photo.3: Each log is halved, revealing a stable flat surface which makes handling the wood much easier during the resawing





Photo.4: A second tractor picks up the halved logs and transports them to the diesel driven sawbench



Photo.5: Logs on the conveyor, ready for cutting



Photo.6: Neville (front) and Adam (rear) operating the sawbench



Photo.7: The one sawbench is used for all of the resawing work



Photo.8: Marks on the front of the sawbench's worktable are used as a guide to the standard thicknesses to which the wood it cut



Photo.9: The cut timber is stickered and stacked for six months

ments are made (p.36):

'Action to achieve these goals has included.... issuing long term (15 year) hardwood sawlog licences to provide certainty for investment by industry in further value-adding technology.'

'A major thrust of the Strategy is the promotion of a sawlog-driven, high value-added, long term employment maximising timber industry, which achieves the best end-use of wood harvested from the

forest while protecting important environmental values.'

That's the political rhetoric, but what is the reality?

Unfortunately for Neville Galpin and others who rely on this resource for a living, the long term licences have not been issued. Neville is in a difficult position where he cannot plan for the future and

make or attract further investment in his business. So, while some companies in other parts of Australia have licences to fell old growth forests for export woodchips, those who are cutting timber for high value-added uses and are doing so in a sustainable manner, are hamstrung by the ongoing bureaucratic situation.

While Neville's logging practices are sustainable, without the certainty provided by long term licences his business is not.



Photo.10: The steaming area where the wood is reconditioned prior to kiln drying



Photo.11: The kilns



Photo.12: The offcuts are passed through a large chipper and the resulting chips are sold to a local garden supply company



Photo.13: These Radiata Pine logs were salvaged from the grounds of the Horsham Golf Club after last year's Black Saturday fires

Processing the Timber

Neville's operation transports whole logs from the forest to his sawmill in McKenzie Creek, 10km south of Horsham, where they are stacked in readiness for processing.

The timber is cut early in the year and milling commences in autumn. All of the logs need to be processed before the following year, especially before summer when the hot temperatures can ruin the



Photo.14: Seasoned Red Gum boards ready for sale

logs due to splitting.

The first stage of the milling process is to break down the logs lengthways into halves (Photos.2 & 3). This is done with a converted tractor that drives a 1.8m dia. circular saw blade.

Controlling the belt driven blade is a matter of steering the tractor while inching it forwards into the logs that lie on the ground. The operation looks crude but is certainly very effective.

The logs are more manageable once they are cut in half because they have a flat surface on which they can rest. They are lifted by a set of forks on another tractor (Photo.4) and placed onto a conveyor (Photo.5) that feeds them into a big benchsaw driven by a diesel motor.

At the front of the saw is a feed roller that is mechanically driven and controlled by a lever to the right of the operator.

The log slides from the conveyor onto the saw table and feed roller where it can be manipulated forward and backwards mechanically, and laterally by hand (Photo.6). The log is sawn into appropriate widths and thicknesses according to the quality of the wood and any specific orders that need to be filled (Photo.7).

Neville's son, Adam, is the other member of the business and is found on the

'tailing' end of the saw where he helps to manipulate the logs and stack the cut boards. Simple marks at the front of the saw's worktable serve as a guide for the various thicknesses, eliminating the need for a fence (Photo.8).

The better quality logs are sawn for furniture grade timber with the rest cut for fence posts, house stumps and sleepers. The offcuts are fed through a large chipper and sold to a local garden supply company (Photo.12).

It is reassuring to see that nothing is wasted. Even the sawdust is used — it serves as a cover for the logs to slow down the drying rate while they are stacked awaiting processing.

Neville's operation is not restricted to Red Gum. Last year he was involved in the salvaging of trees burnt in the Black Saturday fires (Photo.13)

Seasoning the Timber

The Galpins' storage shed is in Horsham, 10km from the mill. This is where Neville has his drying kilns and a workshop area that Adam uses when making furniture. Timber cut at the mill is transported to the shed, stacked and stickered and left to air dry for six months in the shed, after which the moisture content has dropped down to around 17% (Photo.9).


It is then steamed to recondition it before being placed into kilns that hold



having to be downgraded due to cracking.

Like all who have worked with timber for any length of time, he knows that it is hard to predict with a degree of certainty how timber will react once it has been cut.

Neville sells his timber to some distributors but most of it goes direct to furniture makers or the local market (Photo.14). One of these furniture makers is his son, Adam, whose work is shown in Photos. 15 & 16.

For any enquiries about his timber sales, Neville Galpin can be contacted by phone on 03 5382 3514. 

five cubic metres of timber per charge (Photo.10).

In the kilns the humidity is kept to 75% for seven days, then reduced to 48% until the timber is dried (Photo.11). This drying system is one Neville has developed over many years of trial and error.

For a while he followed the CSIRO recommendations but found that they didn't work. He has come to the conclusion that everybody's timber is different and what works for one person may not work for another.

When the timber comes out of the kilns it is sorted into different grades according to how well it has survived the drying process. Even with his wealth of experience Neville has found that there are still frustrations involved with the seasoning process, with some of the timber

Photos.15 & 16: Examples of Adam's work. This type of use maximises the return on a sustainable resource



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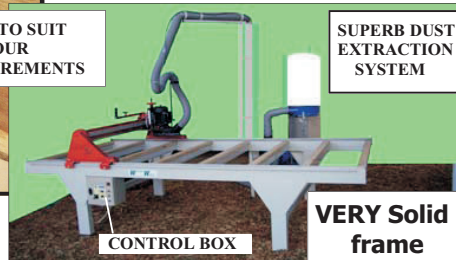
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ZA Michael Dunbar Oval Back Windsor Chair

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Skill level intermediate



ZB Greg Harkins Plantation Rocker

This design dates from the 1800s and is a woodturner's delight.

22" wide x 19" deep x 45" high
Skill level intermediate



ZK Country Rocker

Also called a Boston rocker, this style of rocker is found on front porches across the US.

24" wide x 21" deep x 41" high
Skill level beginner



ZM Tudor Chair & Table

Designed to complement the Bench seat and make a complete set.

29" wide x 25" deep x 35" high (chair)
20" wide x 19" deep x 16" high (table)
Skill level beginner



ZJ Tudor Bench

English Tudor style garden bench with canted back and curved armrests for comfortable seating.

62" wide x 20" deep x 36" high
Skill level beginner



ZX Lutyens' Bench

Designed over 100 years ago by Edwin Lutyens. This is a classic bench that has the crest rail shown full size.

Assembled with mortise and tenon joints and is a very comfortable 3 person bench

11" wide x 5 1/2" deep x 19" high
Skill level intermediate



ZF Lingerie Dresser

Specifically designed for a lady's use, the dresser has seven drawers, each with half blind dovetails.

22" wide x 17" deep x 48" high
Skill level beginner

ZP Pennsylvania Spice Box

This design goes back several centuries. For a relatively small outlay in time and material, the spice box can be made into an heirloom piece. An ideal project for that special piece of timber.

18" wide x 13" deep x 23" high
Skill level intermediate



ZT Steeple Clock

This beautiful four-pillar clock represents the best of American Steeple design. There are many movements that are available from German spring wound to today's Quartz battery movements.

11" wide x 5 1/2" deep x 19" high
Skill level intermediate



ZU Country Chest of Drawers

This five drawer chest has a strong Federal influence. You can make modifications to the base and change the chest to many styles to meet today's changing decors. Each of the drawers has a cockbead and our plans detail the installation.

38" wide x 20" deep x 38" high
Skill level intermediate



The Mission Table and Chairs have mortise and tenon joinery to ensure that they last. With the centre leaf in place, the Table will seat 10. The Buffet provides a lot of storage with six drawers and three doors.



ZC Chris Murphy Mission Buffet

52" wide x 19 1/2" deep x 44" high
Skill level intermediate



ZD Chris Murphy Mission Chair

18" wide x 18 1/4" deep x 41" high
Skill level beginner

ZE Chris Murphy Mission Table

65" wide x 42" deep x 30" high
Skill level beginner

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NOTES ON WOODTURNING

Part 3 - Basic Woodturning Tools

by John Ewart

This article is the first in a series designed to assist the novice woodturner to make informed selections when buying basic tools and in understanding the functions of these different tools.

Types of Steel for Tools

Today commercially made woodturning tools are readily available — from basic chisels and gouges to specialist tools for just about every conceivable application.

They can be bought individually or in sets and will vary in price according to the type of steel, shape, size, quality and the usual market influences (Photo.1).

There is pictorial evidence in ancient stone carvings that hand operated tools have been used to shape revolving timber for millennia. Throughout history the materials available for these tools have evolved from relatively soft blades to expensive space age metals. With man's penchant for warfare and the survival of many societies dependent on the standard and quantity of weapons that it possessed, it is not surprising that over the centuries plenty of resources have been channelled into developing and making superior steels.

Woodturners have always used steels that were developed for tools in other trades. Prior to high speed steel (also referred to as HSS or HS) becoming available in off-the-rack tools, many woodturners would adapt old thick files (not recommended) or planer blades, or buy HSS blanks (eg. Bohler Extra Rapid MO) to shape their own tools. These would maintain a cutting edge for longer than the carbon steel tools widely used at the time.

Tool steel is manufactured in a variety of types with properties suitable for a wide range of usage, from impact tools such as an axe to tools for cutting metal and other materials. Woodturning tools require steel that will hold a cutting edge and is resistant to abrasion, yet not too brittle. Today most basic woodturning tools are made from types of either carbon tool steel or HSS.

Carbon tool steel is cheaper, softer and less brittle than HSS. It is ideal for carpenter's chisels as it is less likely to chip. It is used for woodturning tools because it can be ground to a keen cutting edge but it does not stay sharp as long as the high speed steel. It is, however, well suited to woodturning scrapers as these generally rely on a burr rather than an acute grinding angle to produce a shaving. Scrapers are often ground to different profiles for specific job requirements so the straight carbon tool steel is quicker to grind and, of course, cheaper to buy.

While HSS was developed in the first half of the twentieth century, it wasn't available in off-the-rack woodturning tools in Australia until the 1970s. In those days woodturning was a small specialist trade but it was emerging as a popular craft. With more and more people requiring quality woodturning tools, the manufacturers responded to the demand and introduced HSS tools that would retain their cutting edge longer.



Photo.1: Typical basic set of woodturning tools

The name, High Speed Steel, is derived from the fact that the steel is able to cut at higher speeds than ordinary straight carbon tool steel. This is an obvious advantage in metal machining, for which HSS was originally developed.

High Speed Steel comes in many types and is made by alloying specific percentages of materials such as chromium, tungsten, molybdenum, vanadium and cobalt to the carbon and iron of the steel. The standard process requires heat treating at high temperatures and then cooling and surface finishing.

Grades of HSS such as M2 are used for dies, cutters, drill bits, etc. in the metal trades. They are also suitable for woodturning tools because they are not too brittle and will hold a sharp cutting edge longer. Some manufacturers improve the M2 by applying an immersion process at very low temperatures to produce a finer and harder structure which will retain a cutting edge for even longer.

The steel in the readily available HSS woodturning tools varies in quality and you tend to get what you pay for.

If you get a free set of HSS tools with an inexpensive lathe, do not assume that the steel is of the same quality as a well known English or Australian brand. If inferior, the poor quality may be attributed to the type of steel used or the way in which it was processed.

For example, 20 years ago I bought a chisel made from M2 from a small manufacturer. However I found that the steel would not hold an edge for long. It turned out that there was nothing wrong with the composition of the steel, but it had not been heat treated correctly.

Apart from the obvious difference in hardness between HSS and straight carbon steel, you will find that when grinding HSS it produces a red coloured spark while the straight carbon has a yellow/white colour.

When grinding a tool emitting a yellow/white spark (ie. carbon steel), take care not to overheat it. Quench it often, especially when approaching the thin cutting edge. Otherwise the metal will overheat, turn blue and lose its hardness.

Photo.2: Skew chisels L-R: oval, square and rectangular section





Photo.3: Detail (spindle) gouges
L-R: half round, forged and circular

Some manufacturers such as P&N only make HSS tools while others differentiate between their HSS and carbon steel tools. For example, Henry Taylor not only stamps HS on the steel but also has a dark coloured handle for HSS and a light coloured handle for carbon steel.

Shapes

Woodturning tools come in a variety of sections, lengths, grinding angles and cutting edge shapes.

The cross-sectional shape of the tool determines its classification as a bowl gouge, chisel, etc.

The rigidity and strength of the tool is determined not only by the type of steel but also by the heaviness of the shaft relative to the length, depth of flute and tang shape.

Light section tools can chatter, bend or break and poorly formed tangs can weaken the performance of a tool. The use of a light cross-section is common in cheap straight carbon tools and small diameter HSS gouges. If you can bend the shaft of the tool by hand, the section is too light.

While the tools a woodturner needs vary greatly according to the type of work and the techniques applied, I would recommend that you start with a basic kit of about six tools for general purpose work.

Chisels

Chisels are available in various sections such as rectangular, square, round and oval, as well as hybrids (Photo.2). The chisel most commonly found in a boxed set of woodturning tools is either a rectangular or oval section with a skew angled cutting edge. Note that the chisel will need to be ground to your requirements before use — I would suggest an angle of 25° followed by honing.

A 25mm wide x (at least) 6mm thick rectangular section tool with a rounded bottom edge is a good versatile chisel.

Detail Gouges

Shaped with a flute in the top face, detail gouges (Photo.3) can be made with a circular cross-section or rounded forged section as well as a square or rectangular sections (both with a rounded bottom edge).

With the introduction of HSS tools, the circular section detail gouges became the most popular. These tools are also called

spindle gouges. This suggests that they are intended for spindle turning alone whereas they are used for detail on all types of turning. By varying the flute depth of the gouge some manufacturers offer both detail and spindle gouges which serve the same function.

The cutting edge shape on a new detail gouge is often too flat and needs to be ground more elliptically. Again I would suggest a grinding angle of 25° followed by honing.

Parting Tools

Parting tools come in a wide range of cross-sections including square, square with side clearance, rectangular, rectangular with side clearance, tapered longitudinally and diamond (Photo.4). The most likely parting tool to be found in a small set is either a rectangular or diamond section.

Parting tools need to be ground before use. The suggested angle varies from 25° to 60°, depending on whether the tool is used for a combination cutting/scraping action or just for scraping. In either case the tool should be honed after sharpening.

Scrapers

Scrapers are available in a huge range of widths, shapes and thicknesses (Photo.5).

A typical economy priced set may have a 19mm wide x 6mm thick round nosed scraper. While not as rigid as a thicker scraper it will get you started and can be converted into a detail chisel when you purchase a heavier scraper. Do not purchase or use a scraper thinner than 6mm as it is likely to chatter and snap.

As a novice, if you purchase a scraper that has a straight (either square or skew) cutting edge, it will be very difficult to control the downward forces created by the wide shaving it produces. This will cause the tool to catch on the wood so it is a good idea for a general purpose scraper to grind a convex curved cutting edge, eg. domed, half round, full round or bull nose. This will enable you to control the shaving over a smaller area on flat or convex surfaces.

I would recommend a mean grinding angle of 60° with the burr left on, but this angle may be increased for shear scraping.

Roughing Gouges

Roughing gouges have a deep or shallow fluted cross-section, from 20mm to 60mm wide (Photo.6).

In a basic set the roughing gouge is often about 25mm wide which is sufficient for getting started.

Most deep fluted roughing gouges have a tang formed from the same thickness of steel as the blade of the tool. When this is tapered to fit in the handle, it drastically reduces the strength of the tool. Therefore care must be taken to reduce overhang when using these tools, especially when turning larger and/or harder timbers.

P&N make heavy deep fluted roughing gouges with sturdy tangs which are much stronger than many other designs.

On deep fluted roughing gouges the cutting edge should be ground behind the centre of the tool for safety and ease of oper-

Photo.4: Parting tools



Photo.5: Scrapers

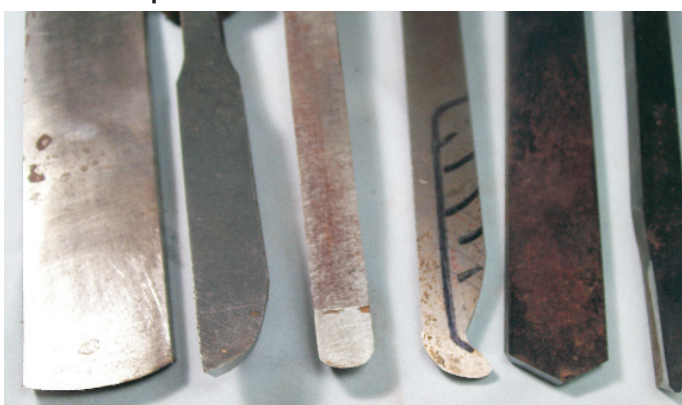




Photo.6: Roughing gouges

ation.

Shallow fluted roughing gouges are usually heavy in section and should be ground with a slight convex-shaped cutting edge. I would suggest a grinding angle of 25° followed by honing.

Bowl Gouges

Bowl gouges come in a wide variety of sizes, styles and fluted shapes such as shallow flutes, deep flutes, V-flutes, round flutes and replaceable tips (Photo.7).

Most sets will include a bowl gouge but if not, it is the first individual tool you would buy as it can be used for roughing between centres as well as shaping bowls. The gouge can be ground concave or convex to a variety of grinding bevel lengths and cutting edge shapes depending on the techniques to be applied.

Grinding Angles

While tools vary in shapes and sizes according to their perceived function, it is interesting to note the influences on tool design and grinding angles.

Carving and cabinetmaking tools are usually sold at approximately the right grinding angle for general usage. On the other hand woodturning tools off-the-rack might have a grinding angle of anywhere from 25° to 80° depending on the type of tool or brand (Photo.8).

This can be very confusing for the novice and some tool brochures actually now include statements that the tools are sold at a **mean** grinding angle and cutting edge shape and need to be ground to the individual's requirements.

Manufacturers are influenced by feedback from leading woodturners and in some cases produce a range of tools under a noted woodturner's name. If you are going to use the expert's techniques, it is an advantage if you have at least some of the tools that he or she is using and grind them in a similar manner. However it is important to be able to recognise their limitations and to make informed choices when the occasion arrives.

Generally speaking, a shorter bevel is appropriate on bowl gouges and scrapers but a longer bevel is advantageous on most other tools. However it is quite common to see short bevels on all tools being demonstrated by some leading woodturners (Photo.8).

I once sold a new top quality HSS forged roughing gouge to a novice who returned it because it would not cut. Acting on the advice of his woodturning teacher, the novice had ground the gouge to about 60° — the same grinding angle as the scrapers he was using. I reground the gouge to 25° and made sure it was cutting perfectly before returning it.

Through demonstrations, books, magazines, DVDs and Internet sites, prominent professionals have brought woodturning to the forefront of creative leisure activities. These professionals come from a variety of backgrounds and use a wide range of techniques and tools. For the purpose of distinguishing



Photo.7: Bowl gouges

between their preferences for short bevel and long bevel, it is convenient to classify these artisans as either traditional or contemporary woodturners. Note that the more acute the sharpening angle the longer the bevel.

Traditional trade turners worldwide use an acute angle (25-30°) for chisels and detail gouges, but a shorter bevel for scrapers and bowl gouges. This preference for the long concave bevel is instilled in them from an early age by experienced tradesmen and was also passed on for centuries at trade woodturning colleges. In Australia, these principles are well known through media articles by prominent woodturners such as George Hatfield and Mike Darlow.

The long concave bevel is used to provide a better finish on all species including seasoned and soft porous timbers without excessive sanding. It also facilitates the ability to hone the tool to a sharp edge numerous times between grinds, retains sharpness longer and encourages better control on heavier cuts.

If a turned article is to have sharp detail such as mouldings, fillets and crisp changes of direction, then the grinding bevel needs to be presented at 90° degrees to the axis. With the long bevel this is achieved comfortably with minimal body rotation while the handle is secured against your side. With a short bevelled tool the body movements are exaggerated and this encourages scant shapes rather than the crisp detail found in quality turning.

If hard or knotty timbers are to be turned, then a slight reduction in bevel length will reduce the chance of chipping the edge but there is no need to sacrifice the advantages of a long bevel altogether. A slightly reduced angle along with a suitable technique will allow harder timbers to be turned.

The contemporary turners produce a wide range of articles, using timber as their medium, but often they have not been

Photo.8: Long, ie. acute angle (top) and short, ie. large angle (bottom) beveled off-the-rack tools



taught traditional woodturning methods. Their work has extended the design aspects of woodturning and challenged some traditional methods.

The tools they use are adequate for the articles that they produce and the techniques they apply. Frequently their expertise in turning freeform articles is not restrained by formal training nor restricted to turning seasoned timber. In many cases they have applied the short bevels of the bowl gouge and scraper to their other tools such as the skew chisel and detail (spindle) gouge.

Supposedly the short bevel makes the tool less likely to catch (dig in) and easier to grind than the long bevel tool. When turning unseasoned or creamy textured timbers, the reduced sharpness of the short bevel will still produce a reasonable finish.

Because many people including some professionals find grinding a long single bevel freehand challenging, it is not surprising to see the increased popularity of short bevel tools. However with an appropriate grinding jig, the sharpening of a long single bevel should not be a problem.



Photo.9: A variety of handles

Handles

When purchasing woodturning tools individually, there is usually an option to buy them handled or unhandled.

The tools are cheaper to purchase unhandled and in any case the handles supplied with off-the-rack basic tools are often inadequate. Many have ferrules that are too small in diameter.

Most handles are too short when the blade steel is at its full length and way too short after they have been ground over a period of time. In some cases this is due to the fact that the manufacturer only makes the handles in that size. In other instances the firms have a choice of handle sizes but the importers only select the smaller to medium sized (ie. less expensive) handles.

For better control I would advise the use of a handle that is at least 300mm long for general purpose tools. On larger tools or where excessive overhang occurs, eg. using a 13mm detail gouge to hollow a recess in end grain such as a large goblet, then a 350mm long handle will give more control.

It's also handy to have a variety of handle shapes and colours to make it easier to distinguish between the different tools when they are laid on the lathe board ready for use (Photo.9).

Choosing a Set

Factors to consider, if you are a novice choosing a basic set, are your budget and how big a commitment you wish to make.

While a specialist bowl turner will require different tools to someone who turns a much wider range of articles, a basic starting set of about six tools is still a good idea for any novice.

As your knowledge and skills develop you will venture into various types of turning that may require a different size, type or quality of tool. At this later stage you will be able to make a more informed selection of tools to add to your basic set.

Woodturning tools can vary in price from cheap light section straight carbon tools to very expensive large heavy section HSS tools. China and Taiwan make not only the cheaper tools but also make some very good tool options for the novice.

I used to recommend that beginners buy six quality tools individually rather than as sets because of the quality and range of tools available at the time in the sets. Today some of those individual tools cost over \$100 each and are not within everyone's budget. On the other hand there are reasonably priced good sized basic sets of six HSS tools on the market these days for about \$150 (Photo.1).

A typical set may include a 25mm deep fluted roughing gouge, oval section skew chisel, bowl gouge, diamond section parting tool, detail gouge and scraper. While these tools individually are not exactly what I would prefer, they do provide a balanced range, are of a medium size and made from a reasonable quality HSS.

Such basic sets can be improved by:

- Making longer handles where appropriate and using 32mm dia. ferrules on all but the small section tools. The ferrules don't need to be expensive. The last batch I made were cut from the extendable alloy arm in a cheap upright fan that was being thrown out.
- Removing the sharp top edge on the outside of the gouges using a linisher or belt sander. The sharp edge on off-the-rack tools can be dangerous if the tool jams onto the toolrest due to incorrect positioning.
- Reshaping the cutting edge on all gouges (Photo.10).
- Realising the strength limitations of the roughing gouge due to the weak tang design. Use it only on small to medium work and utilise a bowl gouge for roughing between centres on larger work.
- Gradually upgrading your tool selection by buying individual tools. For example, you can buy an unhandled straight carbon scraper 25mm wide x 8mm thick and then grind the scraper that comes with the basic set into a detail chisel. Make sure that you round the top and bottom edges. The oval section skew in the set can then be used for smoothing work only.
- Removing any anti-rust agent on the tools with kerosene and a rag.

Further articles in this series will include a more in-depth look at the individual basic tools including suggestions for cutting angles and shapes as well as techniques in using and sharpening them.


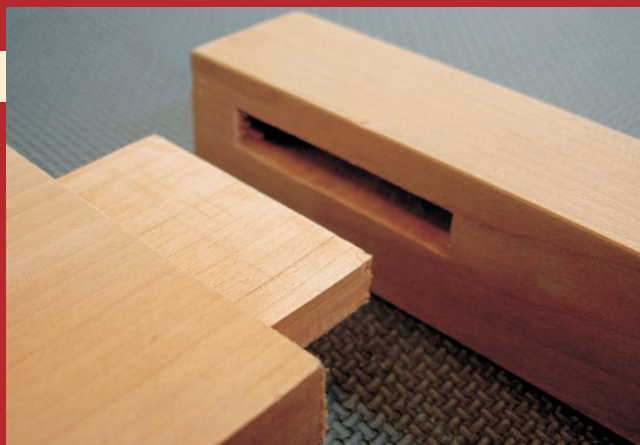
John Ewart (www.woodturninglessons.com.au) is a qualified woodturning teacher with over 30 years experience at TAFE, The Woodturning Centre, Trend Timber and Woolgoolga. 

Photo.10: Cutting edge shapes Top-Bottom: deep fluted roughing, bowl and detail gouges



Making Mortise Joints for Beginners



The Through Mortise and Tenon Joint is the first choice for many carpentry and joinery applications because of its inherent strength.

The various parts of the joint can be seen in Fig.1a. The mortise is a hole cut all the way through the component marked A, which, for convenience, will be referred to here as the mortise rail. The tenon (B) is cut on the end of what will be called the tenon rail.

In the example shown, the cross sectional sizes of the tenon and mortise rails are approximately the same, but in practice, they may be quite different.

When properly constructed, the tenon, B, fits snugly into the mortise; its end, D, is flush with the back of the mortise rail and the shoulders of the tenon, C & C1, are flush against the front face of the same rail.

The joint is strong even without glue. Other than a force so high as to cause destruction of one or both rails, the only

force that will cause a significant change in the physical relationship between them, is one that withdraws the tenon from the mortise.

This in-built strength is further aided when the joint is glued. The bonds between the tenon faces B and B1 (the opposing face, not shown) and the inner faces of the mortise, cover relatively large areas. Also, they mate 'long grain' surfaces against 'long grain' surfaces; this means the glue will strongly adhere to both.

By comparison, the bonds between the edges of the tenon (E and its opposing edge) and the inside of edges of the mortise and between the shoulders of the tenon (C and C1) and the face of the mortise rail, add little to the strength of the joint.

Nevertheless, if a high quality glue is used to construct a carefully made mortise joint, it is more likely to fail catastrophically through the wood itself rather

than at the glue bonds.

Ensuring that the parts of the joint mate together accurately not only improves its strength, it also makes the joint more attractive.

The most common faults are unsightly gaps around the flush end of the tenon and gaps between the tenon shoulders and the mortise rail.

Before discussing the actual making of a Through Mortise Joint, variants of this joint should be mentioned.

The one that is most often encountered is the Blind or Stub Mortise and Tenon Joint (Fig.2). The strength of this joint, which is commonly used in furniture making, is obviously determined by the length of the stub tenon.

Fig.2a shows a Blind Mortise and Tenon Joint with a tenon of slightly reduced height. It is worth noting that while this form of the joint is not significantly easier to make accurately, it is certainly easier to make look attractive.

The reason for this is that, providing the shoulders of the tenon are evenly cut (which is not difficult to do), they will seat flush upon the mortise rail and so hide any imperfections in the edges of the mortise.

Another variant is the Wedged Mortise and Tenon Joint (Fig.3). The tenon is made in the same way as for other Mortise and Tenon Joints, but the long edges of the mortise are excavated more than normal to accommodate two wedges.

This is an exceptionally strong joint — so strong, in fact, that the wedges must not be driven in until the joint has been tested, then assembled with glue.

Once the wedges are in place, it is all but impossible to remove them without damaging the components being joined.

Some furniture makers prefer to use a similar joint that avoids the necessity for making sloping cuts inside the mortise. They make two saw cuts in the tenon (sometimes more, depending on its height/width) and drive wedges into these kerfs after the joint has been assembled with glue.

(To maintain the strength of the joint, the saw kerfs must not extend

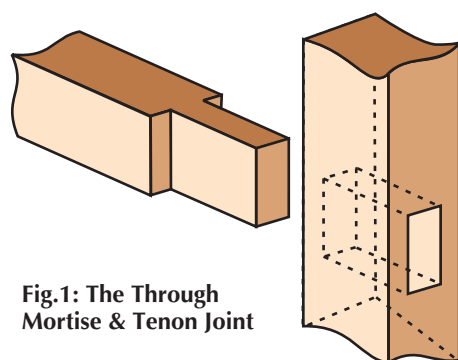


Fig.1: The Through Mortise & Tenon Joint

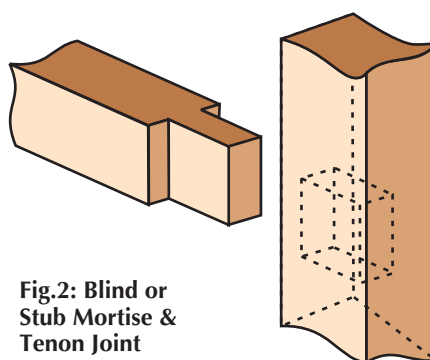


Fig.2: Blind or Stub Mortise & Tenon Joint

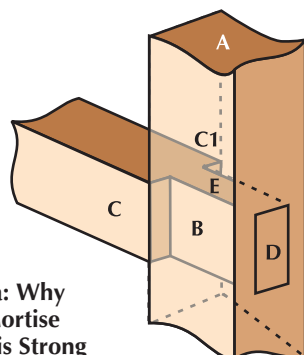


Fig.1a: Why the Mortise Joint is Strong

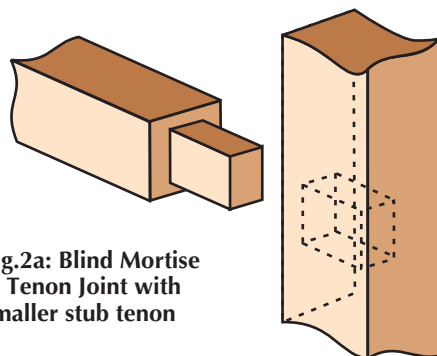


Fig.2a: Blind Mortise & Tenon Joint with smaller stub tenon

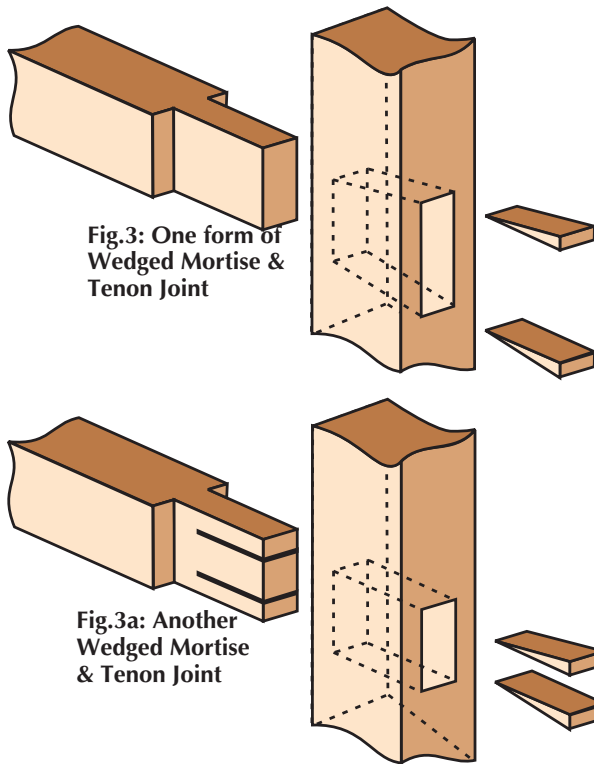


Fig.3: One form of Wedged Mortise & Tenon Joint

Fig.3a: Another Wedged Mortise & Tenon Joint

beyond 75% of the length of the tenon.)

The last variant to be considered here is the Drawn and Pegged Mortise and Tenon Joint (Fig.4). This, too, is a very strong joint. It is made by drilling holes in the mortise rail and the tenon which are slightly out of line (Fig.5). Then, when the joint is assembled with glue, the pins are driven in to draw the tenon deeper into the mortise. Special tools are used to help draw the tenon.

Making Mortise and Tenon Joints

The Mortise and Tenon Joint is not difficult to make but it can be time consuming.

Because of the frequency with which these joints are produced, a variety of methods have been developed — from the simplest, using only hand tools, to the more sophisticated, using machines, power tools and jigs.

Making the Mortise by hand

The first task is to mark out both the mortise and the tenon using a marking gauge (Photo.1 and 2). Rule lines for the ends of the mortise, set the marking gauge to the desired width and distance from the side of the rail, then draw it along the rail to mark in the sides of the mortise. Draw from both ends to the middle so as to avoid the possibility of extending the marks beyond the ends of the mortise.

Use a marking knife to draw across the ends of the mortise. This cuts the surface fibres along the line and, like the lines made by the marking gauge, makes it easier to chisel accurately to the line.

Again, use the marking gauge to mark the lines right round the end of the rail to define the tenon.

Using chisels, define the sides and

ends of the mortise, **on both faces**, making sure that you do not break through any of the lines. (Photo.3) Now excavate the waste using a mortise chisel (Photo.4). The work should begin alternately from both faces so as to ensure that the edges of the mortise are kept clean and true.

It will be obvious that no one with access to an electric drill will waste time and effort removing waste with a chisel and mallet that could be taken out more quickly and with a lot less effort by just drilling a few holes (Photo.5). But the drilling has to be done carefully — preferably in a drill press which affords much better control over the process than when using a portable drill.

The aim is to achieve a mortise, the inner surfaces of which are clean and true. The final work on these surfaces is done by paring carefully with a chisel, sliding it sideways to smooth any irregularities.

Traditionally, woodworkers were taught to faintly 'dish' the inside surfaces of a mortise. This was said to provide a reservoir of glue when the tenon was inserted. It's doubtful if any modern woodworkers observe this practice.

Care must be taken to ensure that the edges around the mortise are unharmed by all the drilling and chiselling. The slightest bump or rounding over of these edges will damage the appearance of the finished joint.

Other Methods

There are several other ways to make mortises that are easier and faster.

One is to use a mortiser. This is either a tool in its own right or one that is fitted to a standard drill press.

In either case, the tool that does the work consists of a square tube carrying a drill at its centre. The drill removes most of the waste while the sharp cutting edges at the bottom of the square tube are driven down to shave off the inner surfaces of the mortise.

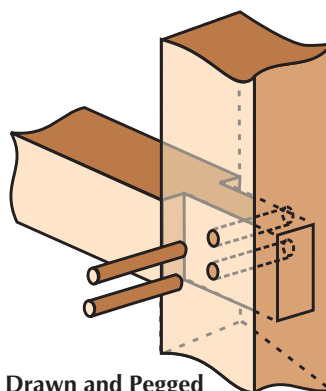


Fig.4: Drawn and Pegged Mortise & Tenon Joint



Photo.1: Marking out the mortise

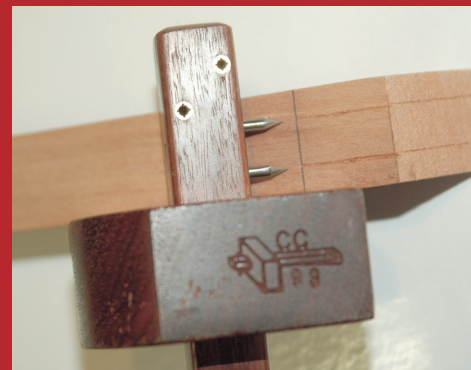


Photo.2: Marking out the tenon

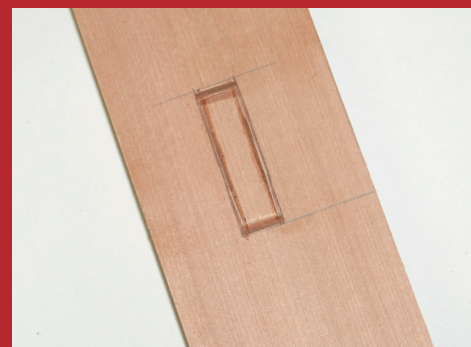


Photo.3: The ends and sides of the mortise defined by chisel cuts



Photo.4: Excavating the waste using a mortise chisel



Photo.5: Using a drill often speeds waste removal

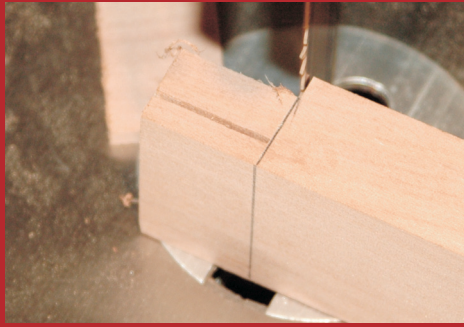


Photo.6: Tenons may sometimes be cut on a bandsaw

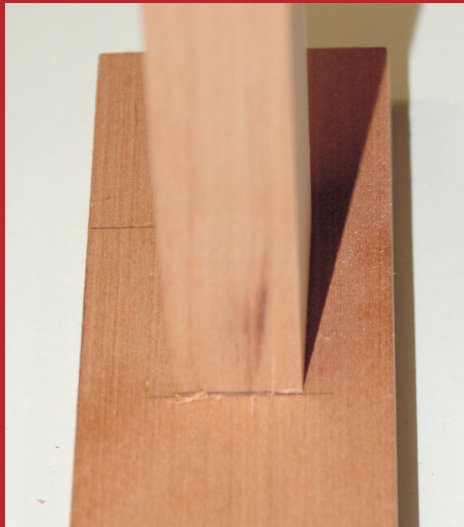


Photo.7: First trial fit of the finished mortise and tenon joint

The only difficulty in using a mortiser is arranging the cuts to exactly line up with each other so that little or no work is necessary to clean up after all the holes have been drilled to make the desired size mortise.

Another, now very popular, method is to use a router. Setting up the rail with a fence of some kind to guide the router often takes longer than the mortising itself. The full depth of the mortise is usually cut in several passes to reduce stress on the router and avoid the possibility of burning.

A router leaves semi-circular ends on a mortise which are sometimes removed (converted to square ends) using chisels. Often, however, they are left and the ends of the tenon rounded to suit.

Making Tenons

Traditionally, the tenon is cut by hand. It is made after the mortise so that it can be fitted to it.

As shown in Photo.6, tenons can also be cut on a bandsaw. Some woodworkers prefer to only cut the cheeks of the tenon in this way, using a fine tenon saw for the crosscuts so as to ensure maximum accuracy. (Even a slight variation in the shoulders of the tenon will lead to uneven seating of the rails and an unsightly joint.)

Where there are many tenons to be made, the temptation to make a special jig can be overwhelming.

The simplest of these is the carriage which holds the tenon rail vertically as it moves along a fence on a tablesaw.

This type of jig allows rapid cutting of the cheeks of the tenon on the tablesaw. Then, when this has been done on all the tenon rails for the job, the fence and carriage are removed and the saw is set to cross cut the shoulders.

The Australian Woodworker has published several tenon making jigs over the years and they are commonly described in various books and even DVDs.

Your Own Methods

The methods of making mortise and tenon joints described here should be viewed as no more than the preferences of an individual woodworker.

There are no hard and fast rules — only the objective, to accurately construct a strong and attractive joint.

As your woodworking develops, you will decide upon your own preferences — the joints you like to use and how you like to make them — and these preferences will lead you to collect the tools necessary to work as you choose.

Discussion is valuable, but woodworking is about achievement — working accurately and safely to obtain a desired result.

And relax, woodworking is also about having fun. W

USER REPORT

BMI Quicky

by Stan Ceglinski

At the 2009 Canberra Timber & Woodworking Show, Wayne Murray from Promac gave me what appeared to be a short tape measure (Photo.1). For the three days of the Show I kept looking at it, being not quite sure what it was.

After the Show it was full steam ahead, back at the factory. Billinudgel Woodworks (formerly Mullumbimby Woodworks) has changed considerably in recent years and now we spend most of our time making dining suites, tables and entertainment units, rather than working in the bush.

Every machine in the workshop has an engineer's rule attached to it by a rare earth magnet, ready for making any adjustments required for the machine. One day I grabbed the rule but even with the swing-in worklight illuminating the blade/fence area, I found the rule was very hard to read. No doubt the 'ageing population' thing contributed to my problem.

Frustrated with my lack of progress I pulled the BMI Quicky out of my pocket (I still hadn't worked with it) and immediately realised one of its benefits. With a background of a transparent coating over vivid white, the black numbering is very clear and easy to read (Photo.2).

I asked my apprentice, Nick, to adjust the fence on our resawing bandsaw, first with the engineer's rule and then with the Quicky. Even with his 21 year old eyes, the difference was very noticeable.

We use a Wadkin PanelMaster table saw every day. An old but very accurate and precise machine, it is the heart of our operation. Now I pull out the Quicky to check the fence adjustments. This tape measure is amazing to use.

The tape itself is made from stainless steel and the measurements are on one side only, the convex side, so that the numbers are presented to the job accu-

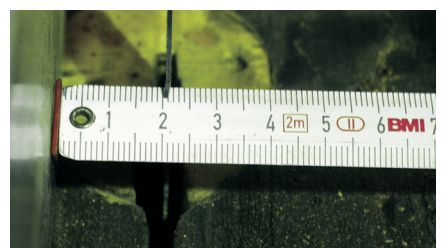
ately every time. The tape case is made from high quality plastic and the beginning of the tape has a special wear stop.

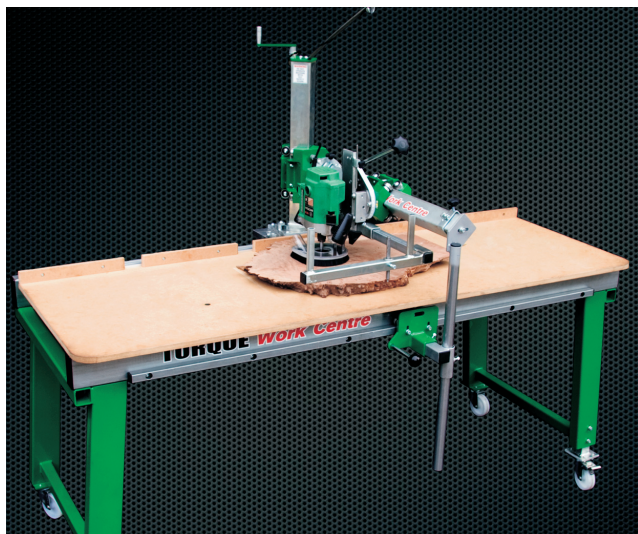
The Quicky measures up to two metres and weighs little in your pocket. It doesn't make your pants want to fall down and most of the time you don't even know you are carrying it.

Made in Germany, the Quicky has no moving parts to jam or stop working. The only part that might require replacement is an O-ring (you could purchase one for a few cents at your local garage). After six months in my pocket, the only wear I've noticed is where the paint has slightly worn away on the unmarked underside of the rule.

If perfect is close enough for you, then I highly recommend that you have a BMI Quicikie in your pocket. I wouldn't work without mine.

For further information on the BMI Quicikie or details of your nearest stockist, contact Promac on 1800 773 267 or visit www.promac.com.au W





plunge travel of up to 80mm and a total range of vertical movement of 350mm.

To ensure accurate operation and long-life, the Torque Work Centre has a heavy duty construction and is fitted with eight large sealed bearings.

Contact Torque Work Centre or visit their web site for details of your nearest stockist.

*Torque Work Centre
5/3 Central Park Drive
Yandina QLD 4561
Ph: 0449 686 746
www.torqueworkcentre.com*

TORQUE WORK CENTRE

Australian designed and manufactured, the Torque Work Centre is an overhead work system which will accept a number of portable power tools. Its most common use is as an overhead router or surfacer, but it is also equipped to mount power drills and portable circular saws up to 235mm (9 1/4") dia.

The overhead tool can travel over an area of around 2000mm x 900mm, creating in effect a drill press, radial arm saw or overhead router with a very wide range of movement. For specialised applications, Torque Work Centres can be custom ordered to provide a range of movement up to 4000mm long x 1300mm wide.

The tool mount is designed to move, rotate or be adjusted in seven different ways, creating a series of combinations that enable you to feed the cutter, drill or sawblade into the workpiece at almost any desired angle.

For further versatility the system can be configured so that you feed the workpiece into the tool rather than the other way round. This is usually the preferred option when working with smaller items.

A removable pin is provided for the bed of the Work Centre. This acts as a pivot point enabling discs and arcs of smaller diameter to be cut or machined. For large arcs, the power tool arm rotates around the main support post.

A copy attachment enables multiple production of items from engraved signs to toy parts, depending on the template/s used.

An important feature is the easy to use handle operated plunge system on the tool mount. To set the plunge depth, simply rotate the handle anti-clockwise to release, lower the cutter/blade/drill to the desired depth and rotate the handle clockwise to set the adjustment. The tool mount has a

TOUCH-OPENING DRAWERS

Blum has released TIP-ON, a touch-opening system for their TANDEM and TANDEMBOX drawers and pull-outs. The feature has been developed to meet the demand for handle-less drawer fronts.

Just a simple touch on the drawer front is all that is required for reliable and easy drawer opening. Once opened, the drawer can be stopped in any position. When the drawer is pushed closed, the TIP-ON mechanism latches and holds the drawer securely shut.



The mechanism can be fitted in a few steps and to make installation simple, a special template is provided with the kit. The TIP-ON unit does not require additional depth as all of the components are fitted to the underside of the drawer.

TIP-ON and other Blum cabinet hardware are available from leading cabinet fitting outlets.

*Blum
www.blum.com*

GRANDFATHER CLOCK KIT

The Barden is the latest style of clock kit from Grandfather Vic's Clock Company.

Named after a bay on Lake Macquarie near Newcastle NSW, this grandfather clock has an imposing case which stands 2080mm high. In contrast to the other



models in the range, it has two separate doors, one for the face and the other for access to the weights.

The head incorporates a swan neck cutout with platform and finial, while the large base area features serpentine mouldings, front and sides, to complement the flow of the columns and the turnings down the face of the case.

The Barden is supplied as a full kit, ready for assembly, with only the glass, adhesive and finish to be supplied by the owner. All hardware is provided with the kit including the quality clock movement from Hermle, Germany, weights, dial and pendulum.

*Grandfather Vic's Clock Company
Ph: 02 4973 3904
www.grandfathervicsclocks.com.au*

WORKSHARP 2000

The little brother to the Work Sharp 3000 reviewed in AWW #142, the Work Sharp 2000 has most of the features of the 3000 model but at a little over half the price.

The WS2000 is designed for sharpening chisels and plane blades at 25°, sharpening most bevelled tools and removing burrs from metal.

Since the introduction of the WS2000, the knife sharpening jig has been released. This jig fits simply and easily onto the tool and allows the user to sharpen knives with ease (see photograph).

As a bonus for AWW readers, Australian importers, Industrial Tool &

PRODUCTS



Machinery Sales, are offering the knife sharpening attachment *free* with every WS2000 bought in March and April 2010 (while stocks last). The attachment will be available through a redemption form included in the box.

A demonstration video of the WS2000 can be viewed at www.industrialtool.com.au/worksharp. Contact Industrial Tool & Machinery Sales for details of your nearest participating store.

Industrial Tool & machinery Sales
Ph: 07 3287 1114
www.industrialtool.com.au

AUSTRALIAN TOY PLANS

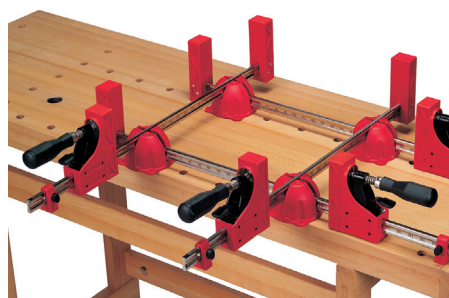
Roger Jenkins has developed over 45 individual plans for a variety of toys, from doll houses and doll's furniture to earthmoving vehicles, motor vehicles and a big mobile crane (pictured). The crane was designed at a scale of 1:20 and some of the other large toys are 1:15.

Photographs of some of the toys can be viewed at www.petersportal.com (click on the Wooden Toys and Toy Plans link).

Roger Jenkins
11A Germein Street
Port Vincent SA 5581
Ph: 08 8853 7379
Email: rogerjenkins@netyp.com.au

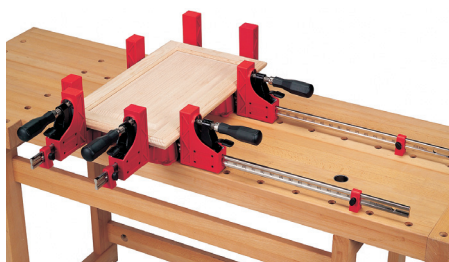
JET CLAMPING KIT

JET have released a general purpose clamping kit that comprises two 600mm (24") parallel clamps, two 1015mm (40") parallel clamps, four bench dogs and four



framing dogs. The framing dogs locate in dogholes in the workbench and secure the clamps in an upside-down position (see photograph).

The bars on the clamps are marked with a measure (Imperial units, but still a useful guide) to make setting-up easier and faster. Other features include a slide-glide trigger for fast precise adjustments, ergonomic handle with soft grip, movable rail stand/end stops and non-marring composite resin jaw faces.



To enable narrow clamping to the side of the bar, the jaws have an extended side profile. The trigger jaw can be reversed to convert the clamp into a spreader.

The clamps have an exclusive design (patent pending) intended to ensure accurate 90° clamping and enable high forces to be applied.

The complete kit sells for \$279.

JET Tool Shops Nationwide
Brisbane: 07 3375 5100
Townsville: 07 4728 3079
Sydney: 02 4735 2577
Canberra 02 6280 9127
Mildura: 03 5022 9556
Adelaide: 08 8363 4666
Bayswater: 03 9272 3844
Braeside: 03 9587 3999
Gold Coast: 07 5525 7561
www.jet-tools.com.au

CABOT'S DECKING STAIN

Cabot's has combined a water-based formula with its TRIPLEGUARD™ protection to develop a very long-lasting decking stain that can be used to rejuvenate and enhance exterior timberwork.



Cabot's Water Based Decking Stain offers a user-friendly application process and lower odour, and can be recoated in just three hours instead of the 18 hours previously required.

The new decking stain is available in four colours — Jarrah, Merbau, October Brown and Redwood.

Cabot's
www.cabots.com.au

AUSTRALIANA PENS

Timberbits.com have added Australian Executive Sierra pen kits to their range. Custom made and designed in Taiwan for Timberbits, these Executive Sierra pens have been modified to produce an Australian flavour to the appearance.

Featuring an engraved kangaroo centre-band, these high quality pen kits are available in three plating options — Upgrade Gold, Chrome and Titanium Gold.



Timberbits.com
PO Box 286A
Fairfield Heights NSW 2165
Ph: 02 9711 8926, Fax: 02 9711 8294
www.timberbits.com

MULTIMASTER DISCS



FEIN have released 115mm (4 1/2") dia. abrasive discs and corresponding sanding pad as a new accessory for the Multimaster.

The discs have similar applications to the standard 115mm dia. abrasive discs to

be found on orbital and random orbital sanders. However, due to its oscillation rather than rotary motion, the Multimaster does not exhibit the kickback found with rotary sanders. This makes it much easier to use on projects such as windows, doors, stairs and furniture.

The Multimaster is well known for its detail sanding capabilities. With the specially designed backing pad and discs in various grit sizes, the tool is now suited to sanding medium and larger areas.

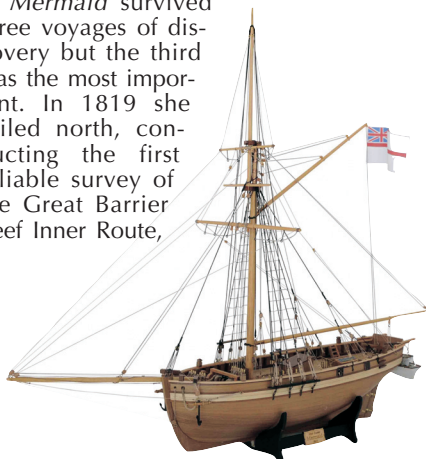
Fein Australasia
Ph: 1300 798 688
www.fein.com.au

MODEL SHIP KITS

Modeller's Shipyard is proud to present a wooden model kit of an 'Australian' ship, the HM Cutter, *Mermaid*.

Built in Calcutta in 1816, *Mermaid* was used by Lieutenant Phillip Parker King, RN, for the purpose of 'exploring and surveying the coast of Australia'.

Mermaid survived three voyages of discovery but the third was the most important. In 1819 she sailed north, conducting the first reliable survey of the Great Barrier Reef Inner Route,



opening it to commercial traffic. On 9 December 1820, she entered Sydney Cove, having circumnavigated the continent.

Ironically, in 1829 she ran aground in the very route she had opened to shipping, off the present site of Cairns, and was lost. In January 2009 the wreck of the *Mermaid* was found by a team from the Australian National Maritime Museum.

The kit of the HM Cutter *Mermaid* features double planked on bulkhead construction with laser cut plywood. It comes complete with all timber, rigging cord and fittings. All parts and fittings are intended to be of the highest quality.

Designed for a beginner modeller, the *Mermaid* kit is to 1:48 scale and measures 590mm x 265mm x 450mm high.

Modeller's Shipyard has a two DVD set on *How to Build the Mermaid*. With a total running time of four hours, the DVDs take the modeller through the complete con-

struction of the model.

The HM Cutter *Mermaid* kit and DVD set are available for \$366.

Modeller's Shipyard
Ph: 02 4739 3899
www.modelshipyard.com.au

SKELETON FIT-UPS

Jonathon Knowles have added a 100mm skeleton fit-up to their range. With a gold dial and bezel and Roman numerals, the dial has no centre, revealing the working mechanism behind. The gears are plated to improve the appearance.

Jonathon Knowles
Ph: 02 9440 4110, Fax: 02 9440 4111
www.jknowles.com.au



ABRASIVE BELTS ON THE WEB

Hardware for Creative Finishes have added sanding belts to the range available online through their web site.



The belts come in the following sizes — 914mm x 100mm, 914mm x 50mm, 1220mm x 150mm, 2260mm x 150mm and 610mm x 100mm wide. All belt sizes are available in the following grades — 60, 80, 120, 180 and 240 grit.

Hardware for Creative Finishes
PO Box 136
Dungog NSW 2420
Ph: 02 4992 3068, Fax: 02 4992 3803
www.boxmakersbrassware.com.au

TAPER CLEANER

The Taper Mate is a simple product designed for cleaning the internal tapers on your lathe, drill press or any other machine with a No.1, 2 or 3 Morse Taper.

By keeping the taper clean of dust, shavings and dirt, attachments will fit properly and seat accurately. Threads won't bind and accessories will swap over with ease.



The Taper Mate is a simple and effective device that deserves a place in every workshop. It comes in three different sizes to suit the different Morse tapers — No.1 \$23, No.2 \$25 and No.3 \$27.

Carroll's Woodcraft Supplies
Ph: 03 5251 3874
Email: carrolls@pipeline.com.au
www.cws.au.com

BMI QUICKY

The Quicky is a highly innovative short tape measure produced by German manufacturer, BMI.

There are no moving parts. The operation of the device relies on the way the stainless steel tape 'snaps' from convex to concave and back.

Curled up inside its rigid plastic retainer, the tape is in a concave mode with the scale markings on the inner (concave) face. To release the tape, simply pull the end of the tape out from the roll. This 'clicks' the tape to convex mode and the tape can be extended to the length required. Only the exposed portion is in convex mode.



Due to its convex shape the tape lies flat on the work surface along its measuring edges. There is no parallax error introduced by the tape curling up at the edges. The scale markings are very clear and easy to read.

To return the tape to its holder, simply tilt the case slightly forward towards the exposed tape and then feed the tape back into it.

If the tape has to be cleaned of dust or dirt, extend the 2m tape until it comes completely out of its case. Clean all of the parts (there's only three — the tape, the case and a rubber O-ring where the tape feeds into the case) and dry thoroughly.

To reassemble the Quicky, insert the end of the tape into the case, click the first section inwards so that it stays in place, tilt the case forward and continue to feed the tape into it. A small instruction booklet with appropriate diagrams for all these procedures is included with the tape measure.

The BMI Quicky retails for \$14.95.

Promac
www.promac.com.au



BOOK REVIEW

Introduction to Intarsia

Intarsia — the making of pictures from pieces of solid timber — is one of the less commonly pursued woodworking disciplines. This is unfortunate, since the modern scrollsaw makes it easier than ever to do this work.

It's impossible to say when Intarsia was first developed. Some believe it was invented by the Ancient Egyptians, some, by the Romans.

The only certainty is that it was very popular in Italy during the 15th century and examples of Intarsia have been found in Italy and southern Germany dating from as long as 200 years before that.

But, by the 17th century, Intarsia had virtually disappeared, having been replaced by marquetry and inlay.

Since the 1970's, the craft has enjoyed a revival which now appears to be gathering pace.

This book is essentially a collection of 25 projects of varying difficulty. The author is a highly successful artist responsible for the design of more than a thousand animal figure and giftware items that have been sold worldwide.

The first project in the book, a Goldfish, explains the basic intarsia techniques for simple intarsia patterns, how to cut and shape the pieces and how to glue them together.

The second project, a Butterfly, introduces multiple colour work.

The third project brings in discussion of overlays, shims (to add a 3-D effect), lamination and carving.

By the beginning of the fourth project, most of the important methods have been described and the space devoted to each project becomes smaller, consisting of

photos of the finished item, drawings, a list of materials and some quick tips to help ensure the work is completed satisfactorily.

The projects cover a wide range — from a horse's head, a train shaped photo frame and a lighthouse, to a small girl wearing boots, a lily cross and a racoon.

The book is well illustrated with excellent photos and useful drawings. Aimed at the beginner rather than the very experienced maker of Intarsia, it is obviously intended to help in the building of skills so as to go on to even more interesting and formidable work.

Intarsia Woodworking for Beginners

by Kathy Wise Holtham

Softcover, 280mm x 215mm, 127pp

Published by Fox Chapel Publishing (Pennsylvania, USA)

Our copy from **The Mail Order Bookshop**, PO Box 514, Hazelbrook NSW 2779. Ph: 02 4759 2844.

R.R.P. \$35.90 (plus \$7.50 postage & packaging).

Rustic Furniture

The word rustic has several more or less interrelated meanings. One pertains to country life, another to lack of refinement (itself a reflection of a common opinion of country life), while others refer to coarseness — a roughness of finish or texture.

All of the furniture described in this book fits at least one of these meanings.

Some of the pieces are made partly or wholly from 'found' sticks (materials that can be obtained from bushland areas). Some are made partly or wholly from rough sawn timber and some are more rustic in their design than in the materials from which they are made.

The first section of the book deals with

tables made in the rustic manner from Western Red Cedar. Typical of the treatment given to all of the projects in this book, the constructional details provided for these tables include hints and tips drawn from the author's personal experience.

The next section describes a Five Board Bench, which is a classic American country design.

The third section covers Stick, Twig and Branch Tables. After that, there is a Slab Bench, a Rustic Tree Branch Footstool, a Slab-Top Coffee Table, a (truly) Rustic Chair and a Rustic White Oak Chest.

The designs are unusual but often attractive. The constructional information is clear and concise and the book is well illustrated with (mainly) photos and drawings.

Given that the material for many of these projects would be relatively inexpensive and the techniques often undemanding, the book is an invitation to have some fun with woodworking without breaking the budget.

Rustic Furniture Basics

by Doug Stowe

Softcover, 275mm x 215mm, 140pp

Published by The Taunton Press (Connecticut, USA)

Our copy from **The Mail Order Bookshop**, PO Box 514, Hazelbrook NSW 2779. Ph: 02 4759 2844.

R.R.P. \$34.90 (plus \$7.50 postage & packaging).

Scrollsawn Bowls

A scrollsaw is probably not the first machine you would think of, if you wanted to make bowls.

But, as the author of this book shows, some very attractive and innovative bowls can be made with a scrollsaw.

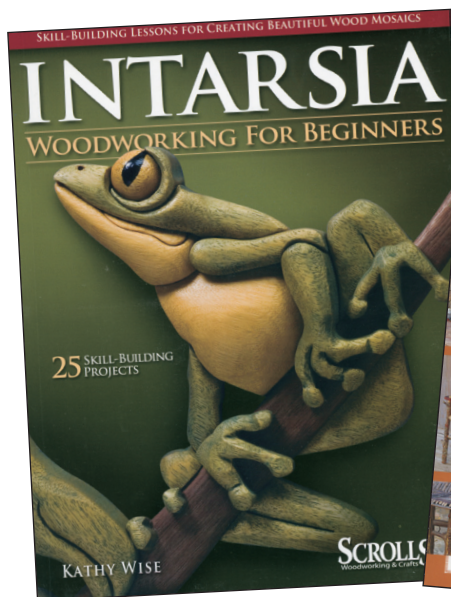
Approximately the same method is used for making all 28 bowls. The worktable of the saw is set at an angle and the bowl cut out in horizontal staves which generally grow larger towards the top.

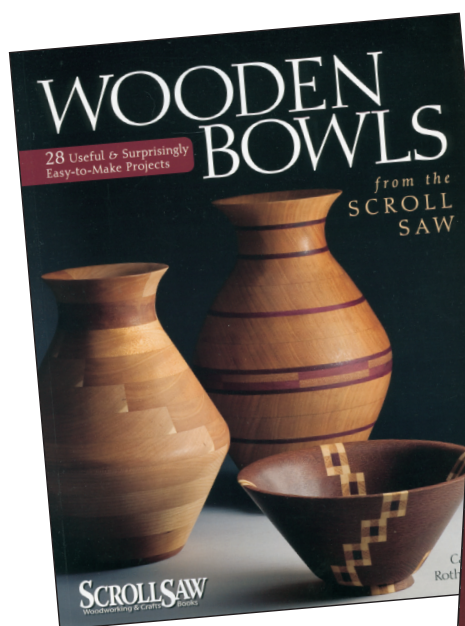
The bowl is completed by a solid bottom.

When all of the staves and the bottom are finished, they are glued together and the bowl is finish sanded using, where possible, portable sanding equipment and a spindle sander.

The first bowl is a simple circular shape, but the second begins to demonstrate the design freedom inherent in the technique. Called an Eight-Petal Bowl, it has a wavy form that nevertheless tapers from top to bottom. There is a 'four-petal' bowl later in the book as well as a Ripple-Edged Round Bowl and a Heart Shaped Bowl.

The most striking of the bowls are,





however, those which are made using laminations and multi-angle shapes.

The latter part of the book is devoted to Think Outside the Bowl — an exploration of vase and jar making using the same techniques.

The minimum presentation for each project consists of a photo of the finished bowl, the drawings necessary to cut out the shapes, instructions and a guide to material and tools. The more complicated projects are given a larger amount of space with detailed instructions and stage by stage photographs.

Since the methods used are relatively simple, there is no reason why this book should not appeal to the novice, while the attractive and useful projects should hold the interest of the more experienced.

Wooden Bowls from the Scroll Saw

by Carole Rothman

Softcover, 285mm x 215mm, 135pp

Published by Fox Chapel Publishing (Pennsylvania USA)

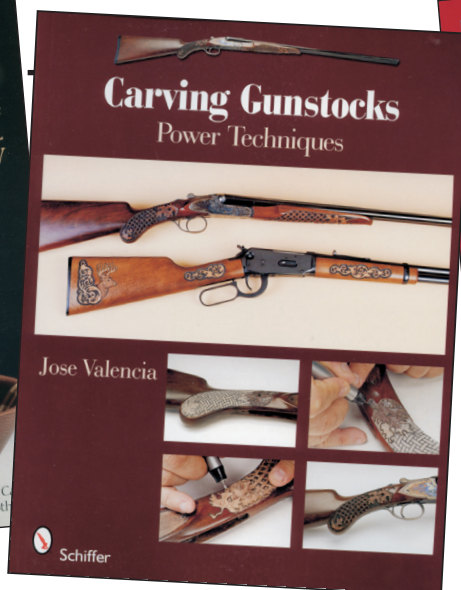
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Power Carving Gunstocks

This is a book that will appeal to two kinds of reader — those who want to carve Gunstocks and those who want to explore Power Carving.

Carving gunstocks is a traditional craft used not only to embellish a gun, but also for two practical reasons.



The first is that the carving identifies the gun, establishing ownership. The second is that two of the areas normally carved are: 1) beneath the barrel where it rests on the forward hand for firing and 2) the 'small' of the gun which provides the grip for the trigger hand.

The carving improves the grip at each of these points.

While gunstock carvings were originally completed entirely by hand, there is now an increasing use of power tools for this purpose.

Over the past 7 years, Jose Valencia has established himself as a leading gunstock carver. His book describes the techniques he has developed, illustrated by some 250 photos.

The various cuts are covered in detail showing the type of bit used for each.

Valencia uses a pneumatic Power Pen from Paragrade. This tool, which uses 1/16" bits, was invented by a dentist; it rotates at 500,000rpm and, says the author, 'cuts through wood like a warm knife through butter'.

The last few pages of the book are devoted to line drawings of some of the common patterns that the author uses and a Gallery of his work.

Carving Gunstocks: Power Techniques

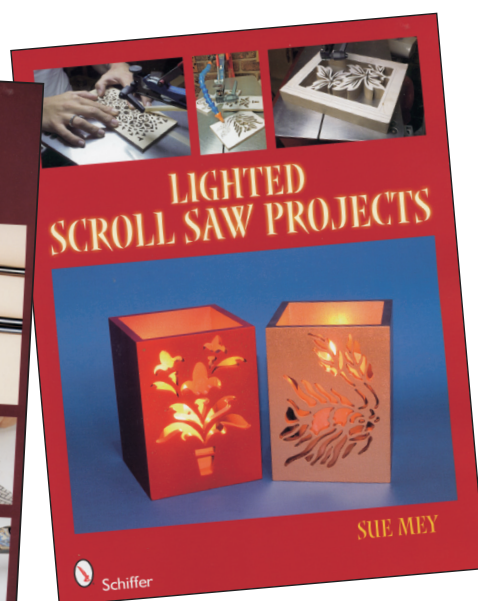
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Lighted Scroll Saw Projects

In this book, Sue Mey explores the use of light with multiple aperture patterns created on a scrollsaw.

The book begins with a careful discussion about the type of work involved, paying special attention to the scrollsawing and finishing of delicate patterns.

The first group of projects is comprised of Luminaries, six in all, with side wall patterns varying from simple to complex fretwork and including a fairy bower.

There are five Nightlights in the second set of projects and two Table Lamps in the next. Candle Stands, a Sconce and a set of 'layered' projects completes most of the work in the book.

The last chapter deals with Decorative Touches and there is a Gallery which provides further inspiration for those who wish to continue making other lighted scrollsawn pieces.

There is nothing overly complex in the book, though a few of the projects are ambitious. The descriptions are clear and straight-forward, the photos and drawings are excellent and the patterns interesting.

Lighted Scroll Saw Projects

by Sue Mey

Softcover, 280mm x 215mm, 128pp

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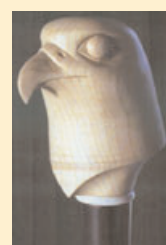
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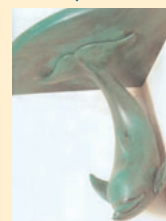
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Elm cabinet



Oak bookcase



Oak bedside cabinets



Oak bed



Oak wardrobe



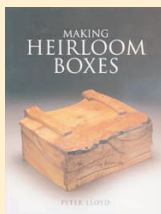
Coopered box



Demilune table



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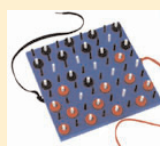


The All-New Woodworking for Kids

Sample of projects featured:



Round and Round Media Tower



Travel Checkers



Quintuple Bike Stand



Paddle Racers



Speed Board



Favorite Things Shelf



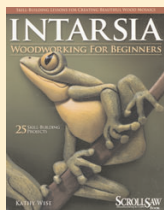
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Place-Card Holders



High Flyer

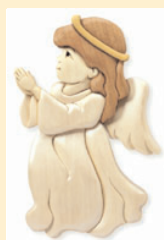


Intarsia - Woodworking for Beginners

Sample of projects featured:



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Angel



Cat



Train Photo Frame



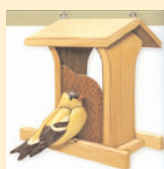
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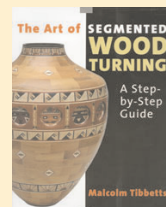
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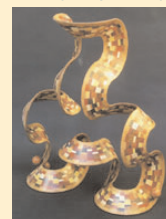
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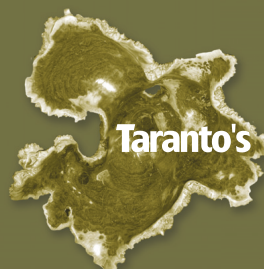
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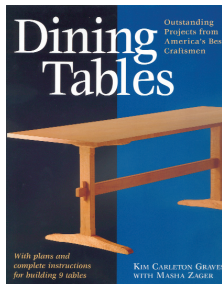
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Contents

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Table-Building Basics

Kitchen Table

Trestle Table

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ADVERTISER'S INDEX

Australian Timber Buyers Guide	Inside Back Cover	Modeller's Shipyard	57
Australian Woodturning Exhibition	51	National Scrollsaw Exhibition	51
Australian Woodturning Symposium	11	RDG International	41
Australasian Toy-Maker	36	Sachys Robertson Screws	43
Carba-Tec	Inside Front Cover	S/E Qld Woodworking Supplies	33
Carb-I-Tool	61	Timber and Working with Wood Shows	7,37
Carroll's Woodcraft Supplies	45	Timberbits.com	43
CompressX	32	Torque Workcentre	51
Gabbett Machinery	49	Traditional Tools Group	31
Gifkins Dovetail Jigs	60	Trend Timbers	28,29
Grandfather Vic's Clock Company	55	U-Build It	63
Hare and Forbes Machinery House	25	Vicmarc	21
JET Australia	Outside Back Cover	Woodcarving Illustrated	59
Kirschen	53	Woodfast	9
Lazarides Timber Agencies	43	Woodwizz	67
Microclene Australia	21	Woodworking Warehouse	5



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design department of one of Australia's largest automotive manufacturers. This unique book — now in its fourth re-print — provides practical information about the use of wood for woodworking, as well as colour plates and detailed notes on 63 of Australia's most commonly purchased timbers, with 36 additional timbers available in updates.

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Spotted Gum



BOTANICAL NAME:

OTHER COMMON NAMES:

TREE DESCRIPTION:

COLOUR:

GRAIN AND TEXTURE:

DENSITY:

STABILITY:

DURABILITY:

WORKING PROPERTIES:

BOTANICAL NAME: *Eucalyptus maculata*

OTHER COMMON NAMES: Spotted Iron gum. Also, Lemon-scented Gum — *E. citrodora* — may be included with Spotted Gum or Spotted Iron gum.

TREE DESCRIPTION: Spotted Gum is a large hardwood which grows on the coast of NSW and South Eastern Queensland. It can generally attain a height of 40m (132ft) and a diameter of 1.5m (5ft) — but can be larger in ideal conditions.

COLOUR: The heartwood is light brown to mid-dark brown. The sapwood is paler, quite wide and usually distinguishable.

GRAIN AND TEXTURE: The grain is usually interlocked, producing a fiddle back figure. Gum veins can be common, along with a moderately coarse texture.

DENSITY: Air dry density is approximately 970kg/m³.

STABILITY: Spotted Gum is moderately stable in service.

DURABILITY: The heartwood varies from moderately durable to durable and some material could be used for exterior purposes. The sapwood is very susceptible to attack by the Lyctus borer.

WORKING PROPERTIES: Spotted Gum is a hard and strong wood of high density, but for a timber of its density, it is reasonably easy to work. It has a medium resistance to cutting and only a moderate blunting effect on tool edges. It is fairly difficult to nail with care needed to avoid splitting but screw holding ability is good. Gluing is usually satisfactory, although the wood has a slightly oily nature. Steam bending is usually good with straight grained examples giving better results. Sharp cutters will give a very clean surface which can be worked to a high polish. Spotted Gum takes most finishes well. Some uses have included flooring, heavy construction, bent work, tool handles and the manufacture of plywood.

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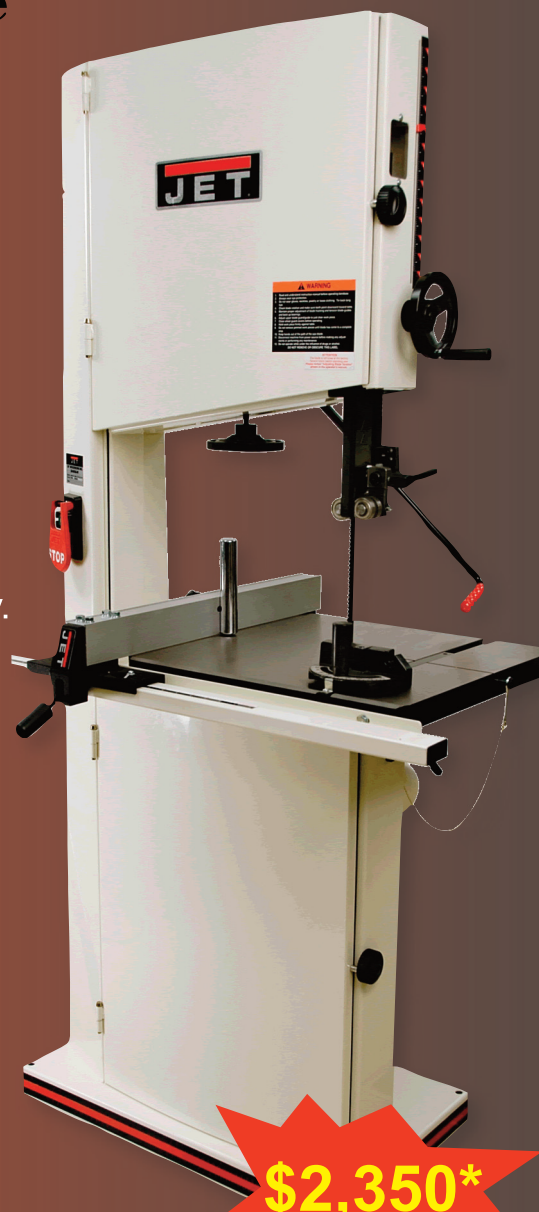
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