



VOL 04/24

April 2024

PRESIDENT'S REPORT

Presidents Report March 2024

Hi Everybody. By the time you read this Easter will have come and gone. I hope you all had an enjoyable weekend with friends and family and ate heaps of chocolate.

I can hear all your lathes buzzing away producing amazing items for the Presidents Challenge.

At last month's meeting Graham Besley turned an apple demonstrating the technique of Involute or Inside Out Turning. The procedure was explained extremely well by Graham and the turning progress and process was very understandable. Well done Graham. Whilst this procedure looks complicated it comes down to having a clear plan and selecting a shape that is suitable for your level of experience.

The Presidents Challenge item is due at our May Meeting. The aim of the challenge is to produce an article that uses the technique of Inside Out Turning. It can be as simple or complicated as you wish. Members will be graded as either New and Inexperienced, Intermediate and Experienced. All members at the May Meeting will vote on their preferred item in each section.

Hope you enjoy the challenge and I look forward to seeing your finished items.

Also, at our last meeting we welcomed members of the Lehmann Family, Ian, Sheryl, and Cody. We had great pleasure in unveiling the new lathe and thanking them for their generous donation. This was a very memorable occasion for the family and the club members.

It was good to be able to present membership badges to 2 new members to the Guild. Peter Trim, and Terry Keyhoe. Great to see them at the meeting and they are regular attendees on a Thursday and progressing very well.

Next month we have Cliff Walsh demonstrating Turning a Cube. I am very much looking forward to this Demo from a very experienced woodturner.

So, plenty to keep you all in front of your lathes.

Remember, it's Fun to Turn.

Gary.

NOTICES

Next Saturday's Meeting

Our next meeting Saturday 27th April will be

TURNING A CUBE DEMONSTRATION

Demonstration by Cliff Walsh on turning a cube.
Please come along watch an extremely talented wood
turner and woodworker.



ACCESS TO THE WEB SITE

Could you all please note that for access to our website you just need the password and no longer need to create a user ID.



Monday Night Discussion Group

Monday night discussion group has recommenced and has been fairly well attended, but as always, there is still room for more members. Monday night discussion group is aimed at helping new and experienced turners solve problems, improve techniques and finishing objects to obtain very high level of finish.

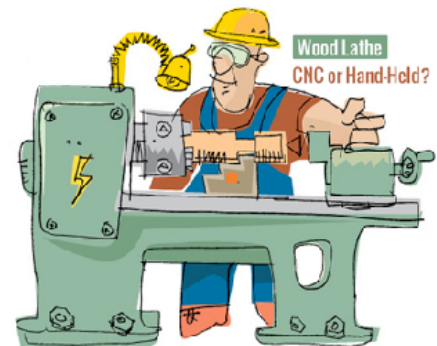
Wednesday Group

The Wednesday group is a group of more experienced turners who work independently but often share tips and advice. If you feel confident there are still some vacant lathes every week.

Thursday Group

If you know of anyone interested in learning wood turning please encourage them to come to our Thursday session of some expert tuition.

All is going well, new "WhatsApp" group is working successfully, and the mentors can turn up knowing they have a group to assist.



Dressed Timber For Sale

This timber is available from Dandenong area.

Dressed Spotted Gum 90x90 currently in 3.7 metre lengths but happy to cut into 1.2 lengths. \$50 per metre.

Cypress dressed 135x135 decent lengths \$20 metre also 180x180 not sure on price.

Also

DeWalt drop saw on stand model 1370 \$500

Triton Saw bench series 3

Triton Super Jaws \$175.

Contact Rick 0411 553 677 or eric.hillier1@gmail.com



TURNING SAFETY TIP

The following is an article by Mike Mahoney on making tenons.

Woodturning FUNdamentals | August 2023 **39** © American Association of Woodturners

It is important for your safety and the safety of others to have a correctly sized on your piece of work.

Pro Tips



WHAT I KNOW ABOUT TENONS

BY MIKE MAHONEY

PHOTOS BY TINA CHOU

My career has been spent making sidegrain (or facegrain) salad bowls. A good tenon hold was the difference in making a living at woodturning or enjoying an expensive hobby. There is very low tolerance for failed tenons during the turning process because of safety and time. I'd like to tell you more about what can make the difference between a good tenon and your work coming off the lathe before it's ready.

I have always preferred a tenon over a recess. Recesses remove wood where you need maximum thickness in your work (the base) and they are also hidden, leaving the user to wonder where the actual bottom is. They can also limit your design options as you are visibly incorporating the diameter of the jaws you are using into the base design.

Keep in mind that all wood grain is different and the strength of the tenon will be affected by the grain orientation (burl, end-, or sidegrain) and the density of the wood. For instance, gripping endgrain will always be stronger than gripping sidegrain. Endgrain just compresses and would be very hard to break. In sidegrain orientation, gripping a larger diameter will increase security because the endgrain fibers in the tenon are now longer. Burl is a mix of end- and sidegrain and each piece needs to be assessed on its own characteristics to

determine the best holding approach. A timber with high density does not necessarily mean it will be stronger than a species of lower density—some dense timber can be easily fractured.

There are three key components to making a tenon hold work:

1. Relative diameter (the tenon should be 40-50% of the overall diameter of the piece)
2. Grip (tenon depth and how tightly it is held)
3. Jaw registration (where the workpiece makes contact with the face of the jaws)

If any of these components are missing, there can be a lot of frustration.

My tenons always have a slight dovetail to them. The dovetail creates a larger diameter at the base of the tenon and below the point where the tenon is gripped by the jaws; this geometry helps prevent the bowl from being pulled free of the chuck. Getting the dovetail angle cut perfectly is of lesser importance because the jaws will compress the grain when they are tightened. However, significantly over-cutting the tenon and making the dovetail too sharp can be problematic. This could create a weaker grip where only the base of the tenon is gripped by the jaws.

Pro Tips: What I know about tenons

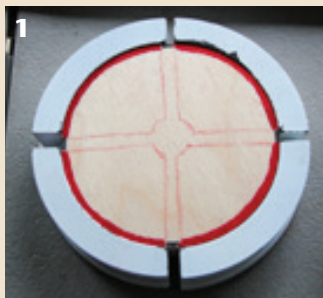
Dovetail jaws used for sidegrain tenons will also work for endgrain tenons. Straight or serrated jaws will not work as well as dovetail jaws, but if that's what you are using, know that they do not benefit from a dovetail. They are more of a gimmick, but you could make an argument that they grip square stock better.

All chuck manufacturers sell a stock set of jaws with their equipment—typically 2" (5cm) jaws. If you are making anything that is larger than 8" (20cm) in diameter, 2" jaws are too small to hold your work safely; you need a larger tenon to safely turn larger forms. However, most manufacturers offer larger jaws for their chucks that may be a more appropriate size for your work.

It is true that gripping a tenon is best when its diameter matches the chuck jaws when they are almost completely closed so that the jaws make contact with the entire circumference (**Photos 1, 2**).

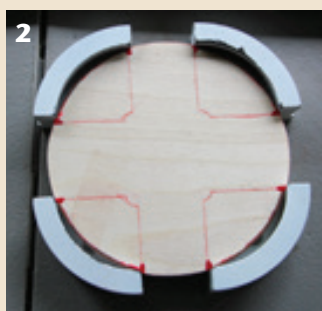
However, I would argue the most important component of a tenon is its registration and I would always sacrifice relative diameter and grip to achieve registration with the chuck jaws (**Photos 3-5**). The object being held in the jaws must seat against the top of the jaws. This contact will lessen the tenon's ability to shear off or move while enduring the stress of future cuts without tailstock support. Registration is key.

Tenon diameter



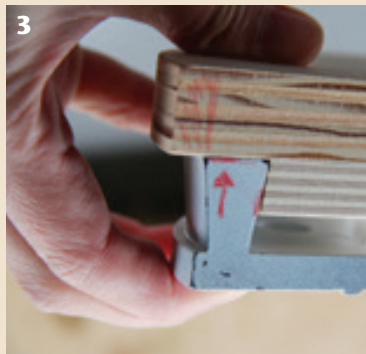
When gripping sidegrain, the larger you make the diameter of the tenon, the more secure the chucking will be. A larger diameter tenon will include more and longer endgrain fibers, which are stronger than sidegrain fibers.

Note as well how with the jaws minimally expanded, contact is maximized between the interior wall of the jaws and the perimeter of the tenon.

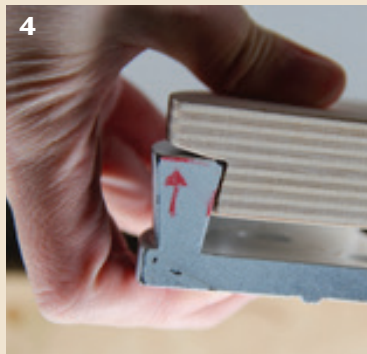


This tenon is too large for the jaws. Securing this tenon will involve crushing the wood fibers at the locations where the corners of the chuck jaws make contact.

Registration



Note how the wall of the tenon is dovetailed to match the interior of the chuck jaws. But the most important component of a tenon is its registration against the bottom of the bowl. Note how the bottom of the "bowl" seats against the top of the jaw—this provides maximum support for the form.



Here the bottom of the bowl slopes away from the foot, leaving little registration with the top of the chuck jaws—this is less than ideal for securing the blank.



With the form illustrated in the previous photo, a gap lies between the top of the jaws and the bottom of the bowl, in this case allowing the author ample room to slip in a piece of folded abrasive. This gap will offer room for the form to vibrate, tilt, or even be pulled free during turning.

Pro Tips: What I know about tenons

Getting the registration correct offers some compensation for jaws that are otherwise too small to grip your workpiece. After all, that is why we use scroll chucks with a range of adjustable diameters; having the wood registering with the chuck face makes this work.

When turning any object, I always keep the finished size of the base in mind and make an oversized tenon to support the turning/design process. This does three things: it provides more gripping strength for aggressive cuts, allows me to hollow the interior of the object to its actual finished shape, and lets me incorporate the tenon as part of the bottom of the piece, preserving a little more of the blank's original thickness (**Photos 6, 7**).

For salad bowls, I always want the finished base to be at least a third of the overall diameter of the bowl. Therefore, I would make an initial tenon 40 - 50 percent of the overall blank diameter (**Photo 8**). When finishing the base of the bowl, I would then blend a curve or other line into the tenon to remove the chuck marks and achieve my desired base diameter (**Photo 9**). For the sake of design, I always build a vee-shaped area where the base of the finished piece will be, as shown in **Photos 6 and 7**. This allows my eye to see an imaginary line to the finished base.

Thinking ahead



To accommodate the completed design, the author incorporates a vee shape where the tenon meets the vessel bottom.



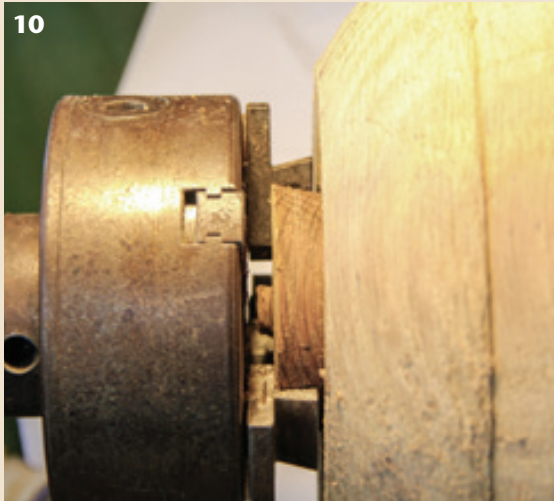
Material that maximizes the strength of the chuck hold may not be intended to be part of the final design. However, this material is easily removed and the flowing curve developed to the foot as the vessel is reverse-chucked for completion.



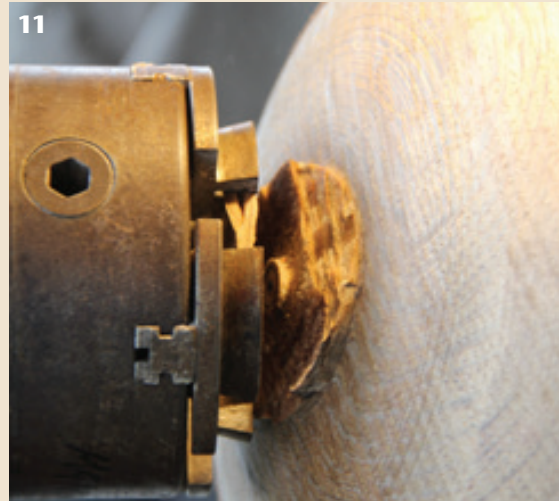
The author uses an oversized tenon to optimize stability. Approaching the final shape of the exterior, the tenon can be incorporated as part of the bottom by carrying the curve of the vessel into the tenon.

Pro Tips: What I know about tenons

Optimum length



10



11

The tenon's length should be about half the depth of the chuck jaws. A long tenon (shown here) wastes wood and actually reduces the strength of the chucking method. If the tenon breaks, it will do so where it connects with the piece and not along the tenon itself.

The length, or depth, of a tenon is almost always immaterial—its strength comes from the registration. The tenon should never be so long that it touches the bottom of the jaws and prevents proper registration (**Photo 10**). If you create a long tenon, you're wasting wood because if the tenon breaks, it will do so where it connects with the piece and not along the tenon itself (**Photo 11**). A general rule of thumb on tenon length is that it should be about half the height of the jaws, but this can vary depending on the timber being used. How firmly the tenon is gripped is important, but you don't want to squeeze so hard that you crush the grain—usually just minimal force is required. Most people will have the hand strength to make this happen. Remember, registration is where the strength is derived.

There are identifiable reasons that tenons fail. A poor or nonexistent dovetail, a diameter too small for the weight of the piece, and no registration with the top of the jaws. When other woodturners ask me why a tenon failed, the culprit is always one of these. ■

Mike Mahoney is a production woodturner specializing in salad bowls, utility items, and burial urns and is the 2023 recipient of the AAW Honorary Lifetime Member award. He lives in rural Northern California on a farm with his wife, Jenni. For more, visit bowlmakerinc.com.

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What is Graham Besley doing advertising Caps for AAW?

UPCOMING EVENTS 2024



Standing invitation

Members of CWC clubs have a standing invitation from Mike Davies to watch Record Power's free live international woodturning demonstrations. Further information from <https://recordpowertv.com/>

2024 Events - What does your club have planned?

I'm pleased that clubs have started to organise their events now that we seem to have reached our "new" normal. Please let me know if your club is planning an event during 2024 (or beyond) - or you know of other activities that would be of interest to fellow Woodies - we're happy to include it on the listing (but please give plenty of notice). Lots of members travel and are interested to know about event that might be on when they are in that area.

- The Australian Wood Review's annual **Maker of the Year competition** now includes a special \$1500 cash award for the best display of woodturning. The winning entry of this award will be selected across all categories. The winning entry may be created by means of other woodworking techniques and may be made in collaboration with others. There are 12 awards with a prize pool of more than \$18,000, including \$11,000 cash. **Early bird entry is on until April 23, 2024.** For information and to enter, go to www.woodreview.com.au/moty
- The **Maleny Wood Expo**, is to be held **4 - 6 May 2024**. [Further details from their website](#)
- The 28th **Tilba Woodwork Show** will be held in the Central Tilba Community Halls on **8 - 9 June 2024**. As well as the fine display of timber items, there will be several demonstrations of wood turning and the CNC router will once again be producing name plates for the young (and not so young). The show raffle has several quality woodwork related items as prizes. In the small hall is the woodwork exhibition of high quality pieces for show and sale.
- The **Cooroora Woodworkers Club** Annual Woodcraft Show is being held on **11 & 12 October 2024** at the Cooroy Memorial Hall, Maple Street, Cooroy, Qld. There will be demonstrations of carving, turning, scroll sawing, pyrography and more will be continuously held during the show as well as competition exhibits and a raffle. Available for purchase will be a variety of beautifully finished timber pieces including milled timber. For further information, email show@cooroorawoodworkersclub.com or contact Donna Horn on 0409 069 904
- The **Goulburn Valley Woodworkers Annual Wood Show** will be held on **26 - 27 October 2024** at the Multipurpose Pavilion, Shepparton Showgrounds, Archer Street, Shepparton. Along with our usual demonstrations and exhibitions, this year we will also be hosting the bi-annual National Scrollsaw Network Competition and Exhibition. Further information from their website at www.gvwoodworkers.com.au. Enquiries to gvwoodworkers.show@gmail.com

Snippets from Australian Wood Review

Article - [Intarsia woodworking](#)

Article - [Searching for Simplicity](#)

Project - [Making a dowel hinged box](#)

Project - [A table project](#)

Video - [Puzzle Boxes](#)

Project - [Folding phone stand](#)

Timber Sale - [Melbourne Guild of Fine Woodworking Timber sale - 20 April](#)

Article - [Widening natural edged slabs](#)

NEW LATHE

The family of Max Lehmann were invited to our meeting to unveil the new lathe to be known as "THE MAX". Ian, Cheryl and Cody Lehmann represented the family.

Ian spoke about Max and how he enjoyed being involved with the guild and loved being around people.

Gary Jeny thanked the family, on behalf of the club members, for their kind donation and generosity which has enabled us to purchase an extremely good lathe. The new lathe with its added capabilities will enable the members to extend themselves to much larger diameter pieces.



The Lehmann Family - Ian, Cheryl and Cody



Max bought a good sense of humour to the club. Who will forget a carpenter's solution for a walking stick handle

SHOW AND TELL - MARCH 2024



Lidded box by Di Bermingham from Silky Oak, Purple Heart and Claret Ash - finished with Danish Oil



Mal Jackson's Rolling Pin. Laminated timbers with a Celtic Knot on the handles the finish is Grapefruit Oil



Eggs in a Bowl by Bruce Black - various timbers Grey Box, Reg Gum, Blue Gum Lemon and Pittosporum



Mallee Burl deep hollowed bowl finished with Danish Oil by Neale Rees



Gary Jenvy's rimmed Oak Platter





“Progressive Turning” - Gary, Di and David. A lidded container from a piece of Oregon with an “Estapol” finish



Another piece from the “Progressive Turning” - Alan, Ian and Bruce. A lidded container with the bark on, from a piece “Tree”



Graham Besley showed us this “Spaceship from various timbers





A selection of well crafted pens from Tom Beswick, from various timbers



Another creation piece from Graham Besley both turned and carved



Ian Absalom has been hard at it in the workshop producing this very fine stool with “through tenons”



My apologies to the maker of this very fine bowl, but at the time I did not get any have any details of the maker or the timber

DEMONSTRATION - INSIDE OUT TURNING

BY GRAHAM BESLEY

Graham was assisted with the demonstration by Gary Jenvy

Involuted turning, or inside-out turning as it is otherwise known, is an interesting two-stage turning technique, which produces a turned design with a hollowed out centre and an opening in the side of the item. Internet searches bring up a huge amount of examples of candle sticks, lamps, fun Christmas tree decorations, artistic pieces and even furniture with involuted legs.

The intention is to turn an apple, roughly life-sized with an apple shaped cut out, or window, in the side.



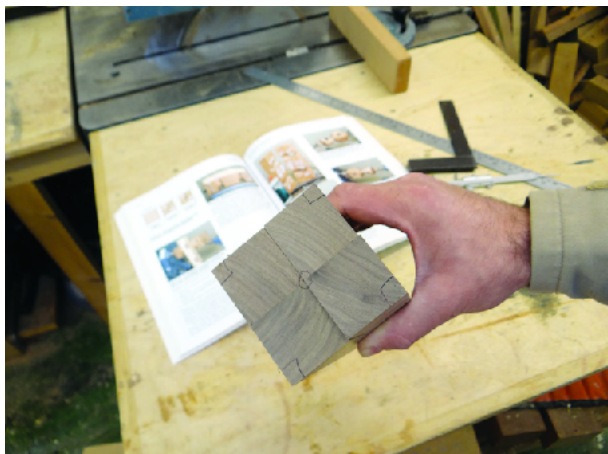
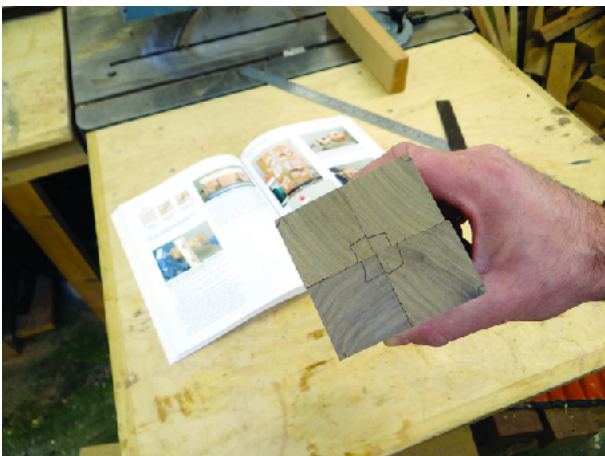
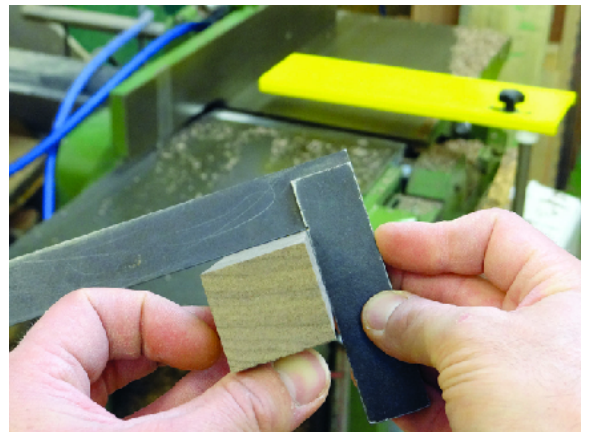
PREPARATION

It is important to have 4 pieces of timber square, dressed and cut accurately to size. Make sure you have ample length in your timbers to allow for parting off and a tenons.

It is usual make the apple around 5mm shorter in height than the diameter, You will need about 60mm for the apple plus a good bit of waste at each end to allow for the temporary fixings that will be used for the first stage of turning. 75mm at

each end would be enough plus the material needed for the apple so the quadrants will be 200mm long.

To make sure you can easily identify which way round the quadrants should be positioned, make some marks or number the ends. Initially I drew a square around the joining corners, which will be the final position of the timber. Then rotate each piece by 180° and draw a circle on the joining corners, which is the position for the first turning process.





FIRST FIXING

When you have identified how the quadrants will be positioned you need to join them together ready for the first turning. There's a few options available here, one of the best option is to use screws to fasten it all together while I turn the first part of the job. To ensure everything is perfectly lined up and ready for the screws to be fitted use G-cramps to hold the timber securely in place before driving in eight screws. Now that the screws are securely in place, the cramps can be removed.

FIRST FIXING OPTIONS – PROS AND CONS

Nuts and bolts

Pros – Secure fixing with some small amount of adjustment

Cons – Large chunks of metal spinning at high speed are nerve racking at best, dangerous at worst

Glue and paper joint

Pros – Tried and tested method, both secure and easy to separate

Cons – Potentially difficult to line joins up accurately. Need to allow glue to dry overnight

Cable ties

Pros – Easy to do

Cons – Possibility of timber slipping

Screws

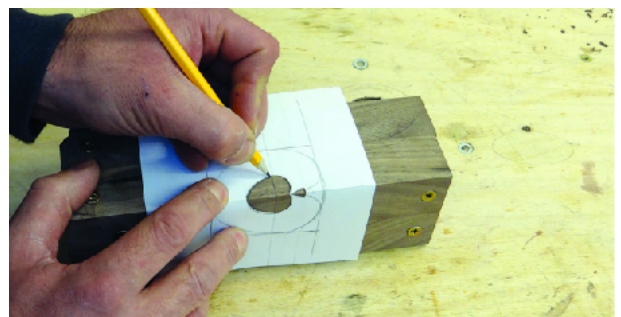
Pros – Secure, easy and safe

Cons – Fiddly to fix initially

TURNING THE INSIDE

This is the part that holds the most mystery. You know the shape you need, but how deep do I need to cut to achieve the effect I want? The inside needs to be turned down to a full circle with no flats.

To help visualise this properly make a full-sized drawing. This immediately helps you to see the size of



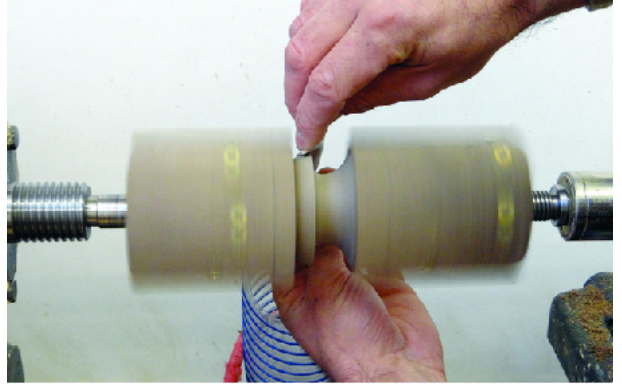
the cut out and to position it compared to the apple, although the final position isn't set until you turn the outside of the apple. Cut out the small apple and use this as a template to mark its shape on the blank. Unsure if this will be much help because as the shape is drawn onto the wood, it appears that the cut will need to be much deeper than this.



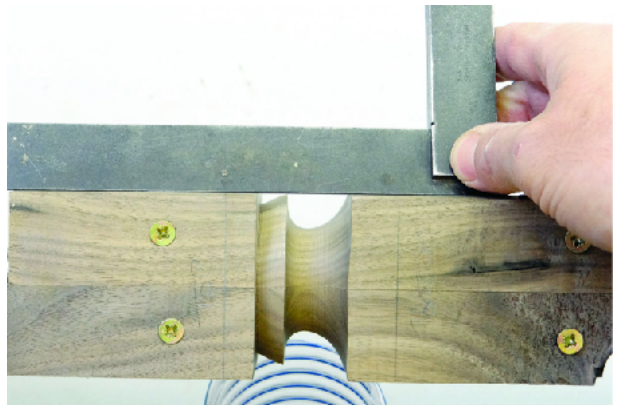
Finally, get the wood onto the lathe, mounted between centres and begin to form the apple-shaped cut out. Being unsure as to exactly how this should look, stop the lathe frequently and keep checking the progress of your cuts. The cut out paper template is a real help in achieving the ideal shape and, once it is all fully round, it is just a case of gradually forming the negative curve of the apple shape. The trickiest part is the undercut, which forms the top curve of the apple cut out.

With the shape turned start to sand. Despite only needing to sand for a few minutes, it is possible to bang your fingers on the spinning corners so there is a real need for caution here.

Before moving on to the next phase I lay my square against the edge of the timber to check how the cut out looks. I am happy with it, although I still find it hard to visualise if it will look exactly how I would like it to in the final piece.



Sanding needs to be done with great care



The first stage of turning is complete. Laying a square against it gives a good indication of how it will look



GLUE-UP

The first stage fixing needs to be reversible so the screws were ideal, but the second stage needs to be permanent so this time use glue. To get everything perfectly lined up once again use G-cramps to pinch the timbers together and drive in screws to hold it while the glue dries. As soon as the screws are in, the cramps can be removed. Initially just glue up two pairs of the quadrants then make sure they are flat and true before gluing, cramping and screwing the two halves together to form the complete block. Wipe the excess glue squeeze-out away with a wet cloth as best you can, despite care in spreading the glue, some still manages to get where it isn't really wanted! Leave the block to fully dry over night, pleased with how the apple shaped cut out looks.



THE OUTSIDE

With the glue dry the screws can be removed. Mount the blank between centres and get it roughed to round, keen to see how the cut out looks in the round. Ensure the join lines are all good, tight and the apple shape, although clearly stylised, is easily recognisable as an apple. I'm going to do my best to get it as realistic as possible with the restrictions that the cut out gives me, but it is likely to end up slightly stylised like the apple in the cut out. Once the blank is formed to round form a spigot at the base end and work from there.



Form the indent at the top of the apple and continue shaping the blank into an apple. Make a small hole in the top end to take the stalk of the apple. Sand your piece whilst on the lathe and then part off the apple. Apply your usual finish and add the stalk.



The completed apple and nothing went
PEAR SHAPED

2023/2024 COMMITTEE

President	Gary Jenvey		0411 593 754
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Rick Hillier			0411 553 677
Ian Phelan			0413 954 071

The Koonung Woodturner's Guild meets at 9.00am
on the fourth Saturday of each month at
109 Koonung Road Blackburn North 3130



**Judy wheeler - passed away earlier this month
Our thoughts are with John**

If unable to deliver please return to Roger Annells 8 Windsor Street Kew Vic 3101