

Emerald Coast Woodturning Guild

P.O. Box 1136, Freeport, FL 32439

Newsletter - vol.7 no.11– November 2009

Next Meeting Saturday November 14, 2009 at the Freeport Community Center 9 a.m. till noon.

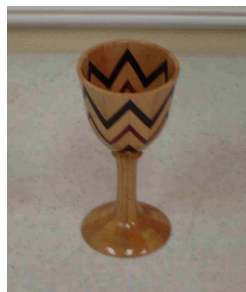
Al Christopher will be demonstrating the use of the Rose engine.

October 10, 2009 Meeting

Meeting was called to order by Earnest Nettles.

- Welcomed members and guests.
- Tommy Holmes would like to get together before the end of meeting today with the members who are taking the Lyle Jamieson two day seminar.
- We have the Sanding Glove two day seminar in January. All those interested please pay the \$65 fee which includes the two day seminar including lunches.
- Charlie Evans went to the Georgia Woodturners Symposium and won a drawing for a class at the John C, Campbell Folk School. He enjoyed the seminar and recommends it to all. John Drury highly recommends the school and said it would be wise to check their web site and sign up early for next years schedule of woodturning classes.
- Bill Stephenson mentioned that the Arrowmont catalog will be coming out in December or early January. Bill has seen the preliminary line up and they have some dynamite offerings. He suggests that when you get the catalog and are interested sign up quickly.
- The Heritage Museum will be having their 34th annual "Walk in the Park" on April 24th 2010 from 9 AM to 3PM. We have participated in this for the past several years by doing event. Earnest has told the museum that we will participate.
- ECWG members Harry Wheeler, Earnest Nettles, Al La Roe, and Mike D'Autilia were at this year's event. There always was a large group watching the demonstrations and looking at the turnings brought in by the members. Several of the visitors were interested in coming to the club meetings. This is a great way to show people about woodturning and to find prospective members.
- There is some wood brought in by Earnest and Dennis Smith for the auction. There are also some pen parts, tops, and finishing materials available for the auction.
- ECWG is a member of AAW and we encourage all members to join. AAW membership comes with a subscription to their magazine published 4 times a year, insurance to cover members for demonstrations, and a yearly published list of members. It is well worth the annual fee.
- We have two guests with us this meeting, Rob Halloway of Valparaiso and Rob Hartman.
- Thanks for the members who brought in food to go with the coffee.
- Jimmy Neilson's is showing some of his turnings at Grand Boulevard. It is the last day of the show.
- It's time for the gallery. There are many small and delicate items in this meeting's gallery be careful in handling these items.

• **Gallery**



Harry Wheeler – segmented goblet and a bowl from fire wood

Tommy Holmes pieces after class from Ben Pho



Bill Stephenson latest creations



Tom Lee – small goblets made from dowels



Bill Nall – two bird houses of sycamore



Dennis Smith – mushrooms of mesquite, segmented floral vase, teak candle holder



Dr. Al Prince – bowls of Manzanita



Al Christopher- Pieces of Oak burl, Eucalyptus, one unknown

Another great Gallery

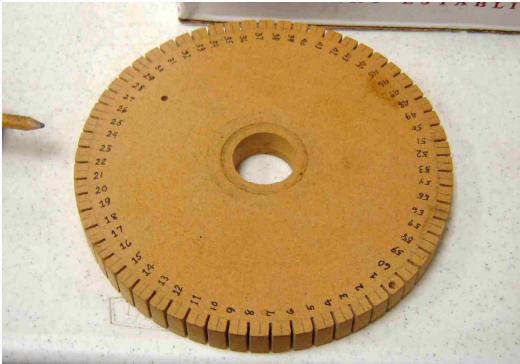
Demonstration – Paul Sherman will demonstrate how he makes fluted pieces.



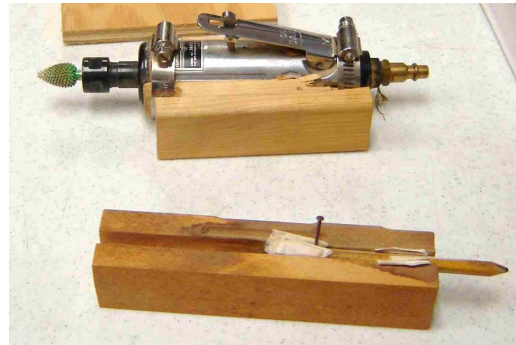
There are several items and jigs needed in Paul's process. They are a 60 tooth indexing wheel, a jig to hold a pencil to mark lines on the turning, a grinder and a jig to hold it, and carving burs, and a platform that is made to fit into the tool rest banjo to hold the jigs for marking and grinding. The platform has to be designed so that is parallel between the points on the head stock and tail stock, and parallel with the lathe ways. The holding jig for the pencil and grinder are made so the pencil point and the bur center are the same height. (see fig 1 below)

Paul starts by placing the block for the piece to be fluted between centers and rough cuts the outer shape and cuts a tenon on the head stock end. He removes the piece from the lathe and attaches a four way chuck to the piece and places it back on the lathe. Next he finishes the outside and inside of the piece leaving the wall thickness a little thicker than the minimum thickness wanted to account for the flute depth. He next removes the piece with the four way chuck from the lathe, the tool rest from the banjo, and places the drive center and tail stock live center in the lathe. He places the 60 tooth indexing wheel on the drive end of the head stock. Paul's lathe has a nut threaded on the drive end of the head stock which he removes and places the wheel on the drive and tightens it with the nut. The method will vary depending on the lathe. He places the platform into the banjo adjusting the height so that the pencil point on its jig and bur point on the grinder on its jig each touch the drive point and the tail stock revolving point. There is one other jig that Paul has that is attached to the top of the head stock. It is a jig holding a pivoting piece of aluminum that fits into the slots in the indexing wheel at. It is time to decide the number and width of the

flutes and the space between each. The width of the flute in notches on the indexing wheel plus the width between flutes in notches divided into the number of slots on the indexing wheel must be a whole number. For instance, a flute width of 3 indexing slots and a spacing between each flute of 2 indexing slots would add up to 5, divided into 60 will give 12 flutes around the piece. Now it is time to mark the flutes on the wood. Place the pencil and jig on the platform and move the banjo until the platform is close to the piece. He then turns the indexing wheel with the 1 slot on top and engages the wheel indexing jig into the 1 slot. Next he uses the pencil to mark the lower side of the first flute by moving the pencil along the platform from one end of the piece to the other. Next he moves the indexing wheel to the 3rd notch on the wheel and secures it in place and marks the top end of the flute with the pencil. He next moves the indexing wheel two notches to the 5th notch, secures it in place, and marks the end of the space which is also the beginning of the 2nd flute. He continues the same procedure until all the flutes are marked. Now he is ready to cut the flutes. He removes the pencil and its jig from the platform and replaces it with the grinder with bur on it's jig and is ready to cut the flutes. He resets the indexing wheel to the number 2 slot, which is the center of the 1st flute, gets a firm grip on the grinder jig, and begins to cut from one end to the other to a depth slightly less than the full depth. This will leave room for sanding. Continue the operation until all the flutes are completed. Sand the piece, part it from the tenon, and sand the bottom, and you have a fluted piece.



Indexing Wheel



Pencil and grinder with holding jigs

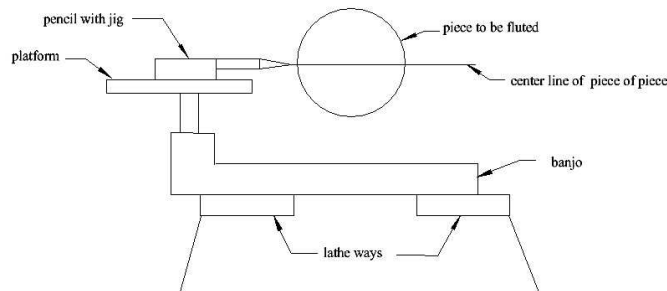


Figure 1

Items of Interest

- SEEKING - Square turning blanks (for platters) - 12"x12" up to 22"x22". Closed grain wood - as white as possible - such as Hard maple, Soft maple, Sycamore, some Birch, Magnolia, Holly, some fruitwoods. Thickness minimum of 2 inches up to about four inches on the larger stock. Contact Bill Stephenson 850-622-9531
- Copyright info from Bill Stephenson. You no longer have to register a copyright. You can, if you think that there may be a legal problem later on. I used to. The laws are subject to change, but now - once you display or print your original artwork - it is automatically copyrighted. If you stick it in a closet, no one has seen it, and someone else does a similar thing, you can not claim copyright protection. It must have been seen. It is not even necessary to put the copyright symbol on your painting. I just went to a seminar that put on by a gallery owner and an online webinar. They both said - don't date your paintings. It makes them difficult to sell. I put my name and date on the back or someplace where it

won't be displayed. That way if there is ever a question I can prove when I claimed the copyright. Of course you can't copyright things that aren't yours. For more information contact Bill.

Upcoming ECWG Meetings

- **November 14, 2009** - Al Christopher will show the use of the Rose Engine or a surprise demo.
- **December 12, 2009** - Christmas Party
- **January 9-10, 2009** - Sanding Secrets two day seminar. Come and enjoy a very informative demonstration by professional wood turner Bruce Hoover. Many turners who have seen Bruce demonstrate say they have come away with more new and useful information than they ever expected. Find out how to avoid being aggravated spending hours sanding your turnings. The first day will be a demonstration of techniques and tools for sanding. The second will be a hands on session. The fee to cover costs for this seminar will be \$65 and includes the two days plus lunch on both days.

If you have any items of interest you would like to place in the newsletter, including items you may have for sale or are in search of, please contact Mike D'Autilia at 850-267-1128, e-mail dautmh@mchsi.com or mail to P.O. Box 1608, Santa Rosa Beach, FL 32459. Keep in mind that the newsletter is put together about two weeks before the upcoming meeting.

Happy Turning Mike D'Autilia