



VOL 6/16

PRESIDENT'S REPORT

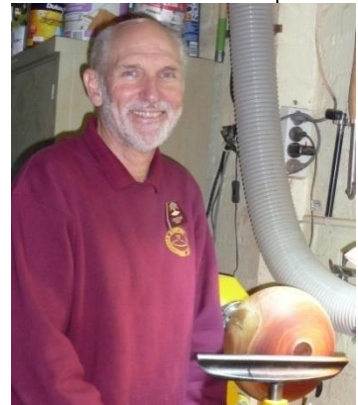
June 2016

Well done, well done to our 15 members who entered items into this years Woodturning Exhibition. Koonung had a total of 62 entries which is a very solid effort. I hope you all had a chance to visit the exhibition and be inspired by the range of talent and variety of items on display.

Special congratulations to the 21 places achieved by Koonung members and special mention of Rick Hillier who won the 'Best Novice' award.

I know a number of your items have been sold and that is a very rewarding outcome and speaks of the high quality of your work.

Congratulations to the Exhibition Committee under new President Soren Grejsen for again putting on another successful show. Well done to Di Bermingham and her team for a lovely presentation of the show tables.



Safety: Thanks to Charles Mercer and John Osborne for pulling together some new safety tips and and info on the safe use of our workshop equipment. Please take some time to review it on the website. We will include sections routinely into Talking Turning as a way to help us focus on this important aspect of our hobby.

Geoff Easton has purchased a new polycarbonate safety shield for the shed following last month's safety topic. Geoff says that his shield has saved him a number of times over the years. I encourage members to consider an upgrade if you, like me, only have a splash type shield. Let us know if you are interested in purchasing one, for about \$50. We can place a bulk order and probably save some \$'s.

Next Saturday's meeting is a massive show and tell. Bring along your unsold Exhibition items for discussions on what inspired your design, your choice of wood and finish, challenges you faced and how you overcame them. We will all be very interested in sharing your journey.

Also, bring along any recent items you have made for the normal show and tell.

I am looking forward to a great morning.

As previously advised, Koonung has the opportunity to display items in the show cases at the Nunawading Library over the next month. This is a great way to show the local community what superb art we can achieve. We would encourage you to loan us your Exhibition and other recent items for the display. We will treasure them and return them to you at the July meeting.

The July meeting is an all day demonstration with internationally regarded turner and teacher, Andrew Potocnik. The cost will be the same as last year. Please confirm the meeting date in your diary as we will need to ascertain numbers attending, so we can plan catering and how decide many visitors we can manage.

"One of the most important keys to Success is having the discipline to do what you know you should do, even when you don't feel like doing it." - Unknown

Once again, I have been out and about and missed a monthly meeting, this time off golfing at Tocomwal. I asked for volunteers to take over for me and as usual had no problems finding very competent stand ins. John Wheeler acted as photographer and wrote up Show and Tell and David Caddy covered and wrote up the Demonstration. My thanks goes to our intrepid reporters for the great job they did (and for covering my butt!).

MAY SHOW AND TELL Led by Graeme Mills



Graeme Besley finished the last of his Kokeshi dolls. This one represents a samurai and is turned from various timbers and finished using Jo Sonja acrylic paints with a polyurethane top coat. The Saturn shaped lidded container at right is Camphor Laurel and finished in Danish Oil



Jim Pagonis brought along this walking stick handle made from a stunning piece of highly figured fiddleback Blackwood. The example at right shows that even a woody as experienced and skilled as Jim can have the occasional disaster.



Charles Mercer has been busy again with the bowl on the left in Red Morrell and the inside out turned Chrissy decorations at right in Blackwood and Huon Pine.



Di Bermingham has made sets of earrings to be given as gifts when travelling overseas. The pair at left is laminated in various timbers and finished in Livos oil.

Monday night regular, Rick Hillier brought along this Red Gum bowl finished in Danish Oil.



Another Cindy Drozda inspired lidded container at right. This beautifully finished example by Frank Larsen is in Rose Alder and Jarrah and finished in Danish Oil.



Tim Denyer has scored some nicely figured Red Gum and used it to turn the fine bowl and potpourri at left. These have been sanded to a fine grade and finished with EEE.



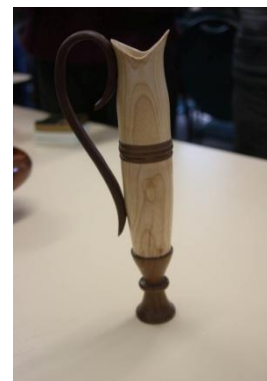
Another fine example of quality aussie wood is the Red Coolibah which Richard Jardine has used to turn the novel coffee tamper at left and bud vase at right



Ray Smith has limed the Myrtle vase at left. The bands enclose an area of random piercings to add an additional feature. Ray also brought one of his trademark bowls (right). This one is turned from another piece of his stunning Birdseye Maple and finished in Livos Oil.



David Coull brought along this handled vase. The piece is in Ash and Redgum and finished with Traditional Wax.

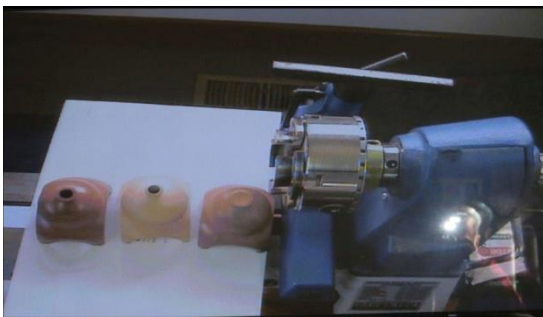


More Kokeshi dolls. This set of three different sizes is by Alan Thompson and is finished to his usual high standard



Three small dishes by Geoff Easton. These are in Flowering Cherry and finished with Livos Oil.

**SEPTEMBER DEMONSTRATORS – Cliff Walsh & Tracey Malady
from Forest Hill Woodturners**



Unfortunately, Cliff has spent a lot of time recently in hospitals, where there was not much in the way of lathes! He did have three examples of his lidded boxes (prepared earlier), & has promised to demonstrate making one later in the year. The only preview he gave was that the use of a specially-shaped, negative-rake tool is involved.

Finials by Tracey

Formally, a finial is a decorative element marking the top or end of some object. It may also be functional, as the handle for a lid, for example.

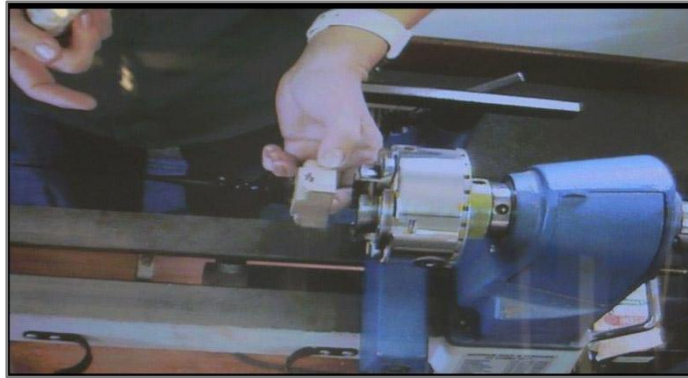
When she started turning finials, it took time to evolve her style. The first ones were too chunky, & the next ones too fussy & detailed.



5 Finials & A Pen : Counting from the left, #4 is heavy, #3 (anemone) is fussy, & she is currently happy with #2, #5 (spigot not turned) & the pen. #1 is the ultimate in simplicity – a teardrop.

Tracey then demonstrated turning a finial in Cottoneaster, nominally for a small box she had, although there wouldn't be enough contrast between the two woods for it to be used on this box. Finials need to be turned from close-grained woods such as Cherry, Maple, Birch, Huon Pine & Ebony. A minimum blank size is 4x4x11 cm – this means “wasting” a lot of wood, but provides a solid square base to grip in the chuck.

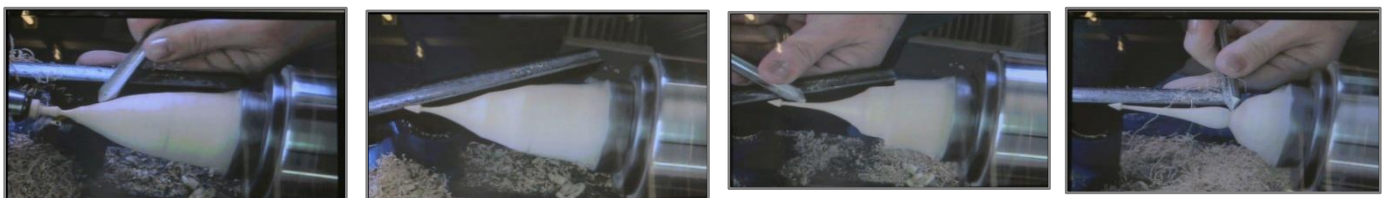
The length of the finial needs to balance the box or ball to which it is attached, & the finial itself should have balance between its elements – thin point to thick base ratio ranging from 2:1 (2/3 of length is the point) to 3:2 (60% is point). The shape of the finial will be dictated by the object it is going to enhance. Drawing out the design on paper may help to refine the shape.



Rules don't have to be obeyed, this one is more like 4:1!

Turning tools need to be sharpened for each finial, & maybe along the way for hard woods. Her spindle gouges have a very 'pointy' fingernail grind for getting into tight places, & the smallest was about 6mm. After rounding the blank and starting the tip, she removed the tailstock, & proceeded to turn from the thin tip to the base (right to left for the turner), finishing each stage completely before moving further, so that support from the thick unturned section was close to where cutting was taking place. She ran the lathe at 1700rpm, & doesn't use scrapers, except for the occasional scrape with one of the gouges.

A short toolrest is an advantage, as it can be positioned very close to the work, even if there isn't much room between the tailstock & the chuck jaws, or into the profile of the finial. Even so, the position of the toolrest needs to be adjusted often, keeping it as close as possible to the cutting region. Very long finials will probably require support of the finished tip, to suppress vibration while the lower parts are turned. Tracey has a wooden 'point-support' which fits into the morse taper in the tailstock, & has a small hole which takes a foam insert. Fingertip support for the finial can be provided either by wrapping them up underneath the rest, or reaching over the top. The thumb stabilises the gouge onto the rest. She cuts with the point of the gouge, resting the bevel against the thicker wood. Blending each new cut into what has already been finished poses the biggest challenges, & she leaves the finest 'fixing-up' to the sanding stage. She recommends listening to the radio (774 ABC AM), or something else to assist maintaining patience – don't rush finials, keep the pressure down, both on the turner & the tool!



She undercuts the bottom 'wings', so that they will sit apart from the object below. She generally commences sanding no coarser than 180, & hopes often to be able to start even finer! The coarser grades remove any lumps or ridges not completely removed in the blending stages with the gouges. She always sands the whole finial along the grain (lathe stopped) with the current paper, before changing to the next finer grade. If she is going to stain a finial, she stops sanding at 320.

Tracey likes to use EEE, then Glow, on finials, & is always careful to polish upwards from the base towards the point – never the other way! She has also found that Handy Ultra paper towel is better than cloth for polishing.

She suggests keeping practice finials, or any you make without a home yet, on the square stub held in the chuck, leaving a generous spigot. That way, it will be easy to remount & make the spigot to suit whatever the finial is to decorate. When parting off the finial from the stub, she puts a small groove in the spigot, & undercuts its base, to assist the epoxy glue to hold.



Ebonising

Tracey provided details of her method of dark staining using tannin from the South American Quebracho tree. It is interesting to note the similarities to, & differences from, that explained by John McBrinn last month.



Samples of Rock Maple, showing (R-L) the effects of tea only, iron/vinegar solution only, quebracho only, then tea + iron, quebracho + iron, & finally (darkest) quebracho + iron + quebracho

EBONISING

Ebonising is a great way to create a natural looking black finish on wood. This effect is gained by the tannins in wood reacting to an oxidation created by soaking steel wool in vinegar. Different woods, though, will produce different effects due to the different tannin levels in wood. A few examples of high tannin woods are oak, cherry and walnut. Birch and maple are not really suitable for ebonising as they have a low tannin content.

One suggestion is to treat the wood with a strong black tea solution first and then apply an iron/vinegar solution. I've found this helps in some instances but not always.

My preferred method is to use a tannic acid instead of the tea brew. The tannic acid comes from the Quebracho tree, found in South America.

Ebonising Mixture:

- Wash steel wool to remove any oil
- Cover steel wool with white vinegar in a container. Make sure lid is off or ajar as the gases produced will need to escape.
- Leave for one week. During this time a sludge will form on the top but don't worry about this and the steel wool will disappear.
- Strain mixture through a coffee filter or similar. I use paper towel.

Quebracho Mixture:

- Simply mix 3 teaspoons to 8 ounces of warm water.

Method:

- Sand piece. Some articles say not to sand higher than 240 grit or the liquid may not be able to soak into the wood.
- Wear disposable gloves.
- Wipe piece with quebracho and allow to dry (I use a sponge brush)
- Wipe piece with iron solution and allow to dry
- Follow up with another coat of quebracho solution
- You should take care not to cross contaminate the solutions, allowing the coats to dry completely before applying the next coat and using separate brushes or throw away rags/towel. One idea is to put the solutions into a 'squirt' bottle so that no brush can contaminate the solution.
- Once the piece is dry, you can give it a light sanding with a higher grade of sandpaper – light touch though.
- Choice of finish is yet to be determined. EEE + Glow is good but I'm still experimenting with nugget, floor wax, etc. Happy for suggestions.

References:

Ebonizing Wood by Brian Boggs (July 6, 2009)

http://www.popularwoodworking.com/techniques/ebonizing_wood

Woodworkers Guild of America.

<http://www.wwgoa.com/article/ebonizing-wood/>

Woodworking Australia

<http://www.woodworkforums.com/f201/ebonising-basics-154691>

Thousand Dollar Shop (Jim D. – blog)

<http://thousanddollarshop.blogspot.com.au/2014/01/one-way-to-make-your-woodworking-stand.html>

Tannic Acid - *Dry Powdered Tannin*

Tannic Acid, a commercial form of tannin is not a true acid but an acid-like substance called a polyphenol.

Tannin occurs naturally in tea, coffee, oak, sumac bark, myrobalan and is already present in woods like cherry, oak, walnut, and mahogany.

Tannic Acid is a basic ingredient in the chemical staining of wood. It can be applied to woods low in tannin so chemical stains that require tannin content will react.

The Quebracho tree produces tannin excellent for infusing tannin into woods lacking enough tannin content to react with oxidisers such as Potassium Dichromate.

Directions:

To make a solution to treat woods lacking tannin content:

1. Mix five (5) parts, tannic acid powder into 95 parts of warm water; or (3 Teaspoons into 8 ounces of warm water). May also be dissolved in denatured alcohol or acetone.
2. Apply the tannic acid solution to the wood.
Wear eye, skin & respiratory protection.
Use with plenty of ventilation.
3. Allow the treated work to dry completely before applying any other chemicals.

The Quebracho Tree

quebracho (kābrā'chō), name for a tanning substance and for the trees from which it comes, chiefly the red quebracho, or quebracho colorado (*Schinopsis lorentzii*), of the family Anacardiaceae (sumac family). This hardwood tree, native to the Paraguayan subtropics, supplies one of the most durable and heavy of timbers. It also provides much of the vegetable tannin for the leather industry although the populations are being depleted. The heartwood, stripped of its bark and subjected to extraction processes, is about 30% tannin. Quebracho is obtained chiefly from wild trees of the forests of the Gran Chaco of Argentina, Paraguay, and Bolivia. White quebracho (*Aspidosperma quebracho-blanco*) of the dogbane family is one of the other hardwoods similarly used and is native to the same region. Red quebracho is classified in the division Magnoliophyta, class Magnoliopsida, order Sapindales, family Anacardiaceae.

(Reference: The Columbia encyclopedia 6th ed. 2016).

FORWARD PROGRAM and REMINDERS

JUNE MEETING.

The June meeting will be an opportunity for members to display and discuss their exhibition pieces. We ask that all members who exhibited, bring in their unsold items and be prepared to give us the good oil on their pieces. Don't forget your other Show and Tell items.

NUNAWADING LIBRARY DISPLAY.

We will also be seeking some well executed pieces (including exhibition pieces) for the Nunawading Library display. If you are prepared to lend a piece, please provide it in a box with your name and a description of the piece on it. Any items borrowed will be returned at the July meeting.

JULY MEETING.

Andrew Potocnic will be our guest demonstrator for the all day July meeting. Cost to attend has been held at 2015 prices :

Members	\$20
Non Members	\$30
½ Day Members	\$10

Andrew is an outstanding turner and demonstrator, so don't miss it!

We will be asking you to add your name to a list to be circulated at the June meeting if you intend to come along. If you can't make the meeting and want to be at the July demo, please contact one of the Committee members to add you to the list. It is imperative that we know how many members attending so that we can offer any spare spots to the other Guilds.

BRIAN CHRISTIAN AWARD NOMINATIONS.

Once again we will be calling for nominations for this prestigious award. This award recognizes a member's outstanding contribution to the Guild and marked improvement in their woodturning skills. The attributes that this award recognizes are:

- i) Contributed to regular activities on a continuous basis,*
- ii) Participated in assisting and promoting woodturning*
- iii) Demonstrated an ongoing commitment to supporting Guild activities.*

If you know somebody who fits these criteria, drop a note or email to one of the Committee members with the name and how they meet the above by the July meeting.

**KOONUNG WOODTURNERS
GUILD INC.**
*Promoting Excellence and Fellowship
in Woodturning*
Reg. No. A0033752T

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

Australian Woodturning Exhibition 2016
KWTG Results

The 2016 AWTEx was another outstanding success with a record number of entries even though Koonung entries were down a little on previous years. This year, 15 members exhibited 62 pieces and were rewarded with a total of 21 places, a great effort guys. Below is a list of those place getters:

NAME	SECTION	ITEMS	CATEGORY	PLACE
Frank Larsen	Novice	2	Clock	2 nd
John Osborne(2)	Novice	7	Platter	1 st
			Identical Pair	1 st
			Miniature Item	3 rd
			Bowl Less Than 200mm	1 st
Ross Gabriel	Novice	8	Clock	Eq 3 rd
Graham Besley	Intermediate	5	Vase	3 rd
			Identical Pair	1 st
			Clock	1 st
Jim Pagonis	Intermediate	2	Spindle Turned Item	2 nd
Ray Smith	Intermediate	5	Identical Pair	2 nd
			Lidded Container	2 nd
John McBrinn	Open	6	Bowl Greater Than 200mm	2 nd
			Identical Pair	1 st
			Wood Art	1 st
Ray Dennis	Novice	1	Novelty Item	1 st
			Best Novice	Eq 3 rd
Rick Hillier	Novice	8	Bowl Greater than 200mm	3 rd
			Clock	1 st
			Clock	Eq 3 rd
			Best Novice	Eq 1 st