



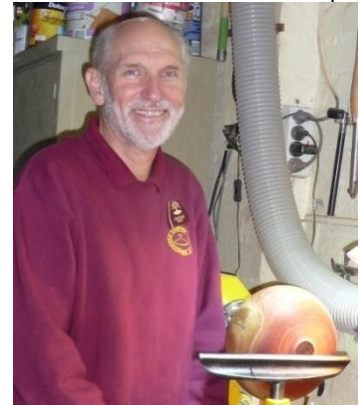
VOL 4/15

## PRESIDENT'S REPORT

April 2015

Where did the first 3 months of this year go? I hope most of you are not in my camp where I shall be very busy for the next month finalising some items for the Australian Woodturning Exhibition. I do hope everyone is in action to produce at least one item. As it will be the last year that Ray Dennis will be chairing the Exhibition Committee, lets send him out with a our good support. The deadline for entries is May 15th, mark it in your diaries.

On a related matter, we have handed out books of raffle tickets for you to sell. Remember that \$1 of every ticket sold goes to the Guild. Please support this activity. If you need further books, see me at the April meeting or email me or Jim Pagonis.



Work is progressing well on the new dust extraction system. The ducting is almost completed and the sound reduction cabinet is partly completed. My thanks to the Wednesday turners for their excellent help with this safety upgrade project.

The April monthly meeting falls on Anzac day this year. We acknowledge that many members will be attending commemorative activities on this important day and thus will not attend the meeting. We wish that the day goes well for you in this centenary anniversary. For those members who wish to attend the monthly meeting, we will be having a meeting that includes a hands on day. There is a special challenge that requires some accurate turning. Bring along your normal tools, including a skew, detail gouge, parting tool and calipers.

Don't forget to bring an item for show & tell.

The May meeting will be held at Pops Shed in Chirnside Park. Some tools will be demonstrated and it will be an opportunity to stock up on wood and supplies for your future projects. We suggest that you plan to car pool. Anyone wanting a lift can meet at the Koonung Cottage and we can carpool from there. More details will be given in the May edition of Talking Turning.

A thought starter....*"Being happy doesn't mean that everything is perfect. it means that you've decided to look beyond the imperfections."* -

Unknown

Cheers, Graham

MARCH SHOW AND TELL – Led by Ray Dennis

Another outstanding showing for the March Show and Tell. Still mainly the Guild die hards. We'd love to see the load spread around a bit and have a few of you that haven't Shown and Told in a while to step up. All in all a good showing though with a couple of adventurous (and talented) members having a crack at Peter Oppenheimer's 'Incised Plate'



A Banksia Christmas decoration by Di Bermingham. Di turned this at the Kew Festival demo.

A massive inside out turning which will form the base for a table by David Scott (who else!). That's a \$2 coin sitting on top and the blank initially weighed 50kg.



New member Richard Jardine turned up this Blackwood bowl. No finish on this, just sanded to 1200 grit.

A large, beautifully finished Silky Oak bowl by David Coull



Val dalsanto excelled himself again with this rather stylish Silky Oak ring box.

John Osborne(2)'s first go at a walking stick. This one is in Spalted Merbau heartwood with a Huon carved handle.





Geoff Easton's latest mushrooms. This trio is painted up to represent the classic Fly Amanitas.



A pair of lidded containers by Val Dalsanto



Another biggy by David Scott. This (work in progress) pair of offset turned candlesticks are made from 150mm (6") Cyprus posts.



This natural edge beer stein was made in Germany and was brought along to the meeting by David Caddy. No history or timber type was available – just an example of turned 'tourist ware'.



John Osborne(2) has completed this 'scrap bin' platter in Sitka Spruce and various offcuts finished in spray acrylic.



Another piece by Di birmingham finished at the Kew Festival demo. A Redgum punch and die set to make paper seed pots.



Charles Mercer had a crack at the Peter Oppenheimer incised plate. Rather than leave the slots empty, he filled them with Queen Ebony and mounted the piece on a matching stand.

Val Dalsanto's Silky Oak bowls. Val seems to have come across an inexhaustible supply of Silky as we have seen a lot of pieces in this timber in the last few months. Nice timber but he's not spreading the bounty!!



A lovely Oak vase by David Coull. This piece is finished in Traditional Wax has developed a lovely patina.



Max Lehmann managed to finish this magnificent example of the Oppenheimer platter. He admitted though it was his second attempt. The first try resulted in the destruction of a lovely old piece of Blackwood (below). Lucky for us, he was able to pass on the benefit of his experience and hopefully allow us to avoid the same problem.



The small, thin walled beaker at right is by Joe Walker. Joe turned this green and brought it along hoping that somebody could identify the timber.



Allan Thompson's latest pull along toys. Magnificently detailed and finished as usual.



MARCH DEMONSTRATOR – Tony Smith (ably assisted by Ben Enthoven) of Forest Hill Woodturners.

Tony Smith and Ben Enthoven demonstrated sandblasting as a decorative technique at the March meeting. Tony mainly sandblasts glass and mirrors but the techniques are equally valid when decorating timber. Peter completed 2 small mirrors with heart shapes sandblasted into them to show the effect in both the positive and negative (heart sandblasted with reflective background and background sandblasted with reflective heart).



Tony at left with his “more attractive, smarter and richer” assistant Ben at right.



Tony insists that the process of sandblasting for decorative effect is a simple one requiring little more than a suitable compressor, sandblasting gun and a material to mask the design to be transferred to the medium. Bear in mind that the process has the potential to cause injury and several precautions need to be taken when sandblasting.

- Protect the lungs. A suitable mask should be worn to prevent breathing in the abrasive as well as the material blasted off (glass, wood dust, etc.)
- Protect the eyes. The abrasive is just that and you don't want it in the eyes.
- Don't expose body parts. The abrasive moves very fast from the gun and will take off skin very quickly.

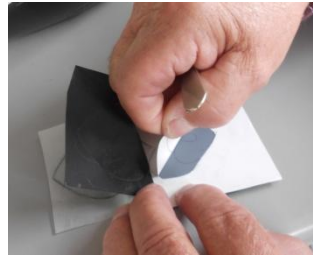
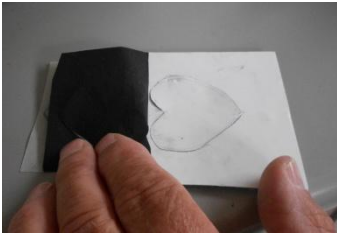
The first stage is to copy the chosen design onto the masking medium using carbon paper. It is imperative to test the material first to ensure that it will withstand the abrasive particularly ensure that well defined lines are obtained (no furriness or jagged lines). Tony's preferred medium is the stick on vinyl used to produce laser cut signs although he has had some success using Contact. He suggested ringing around sandblasting suppliers and signage companies. For letters and numbers, he uses Geosign vinyl lettering



Vinyl masking material



Once the design has been traced to the masking medium, the waste area is carefully cut away using a No 2 Swann Morton scalpel handle fitted with a number 11 blade. Both of these can be purchased at good artist supply stores. Depending on the effect required the background can either be the positive or negative of the image.



In the images above a heart is marked on to the masking material, cut out with a scalpel and the heart is removed. On this piece of mirror, the result would be the heart would be abraded leaving a reflective edge (positive image) it would also be valid to leave the heart and peel away the edge leaving a reflective heart and abraded edge (negative image).



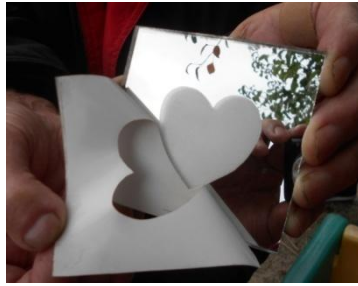
The final step is to sandblast the job. Tony uses 60 grit Garnett although you can use aluminium oxide but it is more expensive. You can even use normal builder's sand (sifted to remove any grit) or beach sand (washed to remove the salt). The compressor has to be adjusted (right) for a suitable pressure. Tony advises 70psi for glass and 120psi for timber.



If sandblasting is taken up as a regular method of decorating items then Tony suggested it would be wise to purchase a sandblasting cabinet for around \$300 which provide a gun, work light and abrasive bin. These provide a safer working environment and allow reuse of the abrasive. If no cabinet is available then do the sandblasting (with suitable safety equipment) outside, well away from people and pets.



Tony sandblasts the heart



Once sandblasted, the masking medium is peeled away. Tony did 2 items, the first he abraded the back of the mirror and the second the front of the mirror. There was little, if any, difference in the resulting effect.



Tony with a first prize winning piece at left and the piece in detail below along with some other pieces he brought along.



Lettered Glass (these he sells for \$10 a piece!)



Stainless Steel Logo

**Hopefully, we will see some sand blasted turnings in not too distant future Show and Tells**

## Polygon Formulas (from the Rockwell web site)

Formulas for calculating dimensions and angles used in building regular polygon shapes for segmented turning are listed below. Be sure to double-check your calculations carefully and make an appropriate number of test cuts before you begin sawing the stock you've invested in for your project.

**N = Number of segments**

$$B = 180/N$$

(See **Note 1** below)

$$S = \sin(B) \times D1$$

$$S = \tan(B) \times D2$$

$$D1 = S/\sin(B)$$

$$D1 = D2 / \cos(B)$$

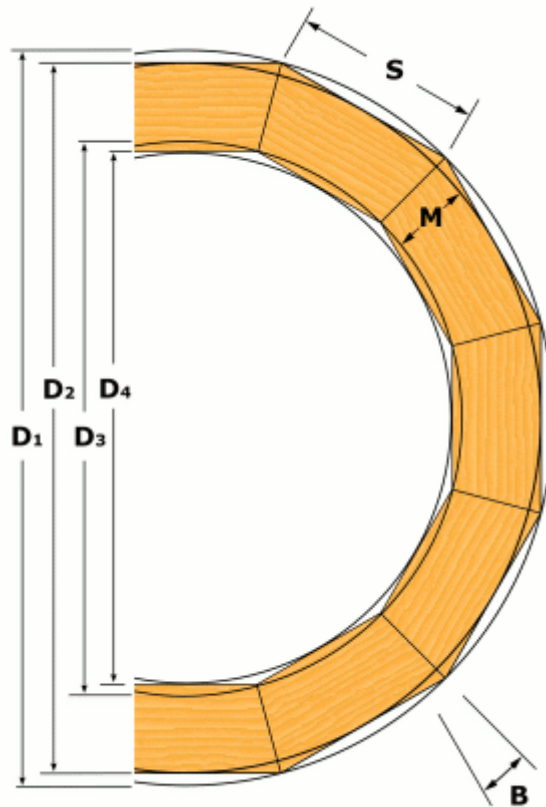
$$D2 = S/\tan(B)$$

$$D2 = \cos(B) \times D1$$

$$D4 = D2 - (\text{material thickness} \times 2)$$

$$D3 = D4 / \cos(B) \quad M = D2 - D3$$

(see **Note 2** below)



**Note 1:** "**B**" is the bevel or miter angle setting for saws that calibrate a square cut at zero degree. For saws that calibrate a square cut at 90 degrees, use the complement of **B** for the saw's setting.

**Note 2:** Dimension "**M**" is useful in projects that involve rounding off the corners of a polygon to form a round or cylindrical shape as in woodturning. Dimension **M** will tell you the thickness of the material where the staves or sides of the shape are joined.



## FORWARD PROGRAM and REMINDERS

### **APRIL MEETING.**

Due to this month's meeting falling on ANZAC day, it has proven impossible to arrange for a guest demonstrator. Because of this, it has been decided to run another (if less formal) hands on day. We have decided on a project and it has the potential to test you so if you're not attending an official function, come along for a great morning's turning.

### **2015 AWTEEx**

It's getting closer. We know that there are quite a few members that have several items each prepared for the exhibition. Hopefully by now you have a few completed yourself which will add to our numbers. We are hoping for another bumper year and it is imperative that we continue to support the exhibition by providing as many exhibition quality items as possible. Remember, entries **MUST** be submitted by the 15<sup>th</sup> of May.

### **AWTEEx Raffle tickets.**

Graham handed out raffle tickets at the March meeting. It is imperative that we flog these and get them back by the May meeting. If yours are already gone, bring back the money and stubs to this month's meeting (and grab another book!). Don't forget, the club gets half of the money raised so do your best to sell as many as possible. If you sold them all and need more, weren't at the meeting or they ran out before you could get to them, contact Jim Pagonis (9802 5908 or [jimpagonis@bigpond.com](mailto:jimpagonis@bigpond.com)) and he'll be able to arrange as many books as you need.

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

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



Novice Platter  
2nd Place - John Osborne(2)  
Australian Woodturning Exhibition 2014