



VOL 11/14

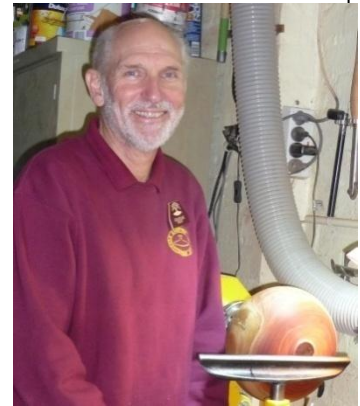
## PRESIDENT'S REPORT

November 2014

Our thanks to John McBrinn for a very interesting and informative presentation at last month's meeting. There were many great tips for us to try on our own projects. We certainly appreciate John sharing his wealth of knowledge with us.

Well done to everyone for the outstanding show and tell in October. I hope the green claret ash challenge was a fun activity for the many who had a go.

The end of the year is racing towards us, funny how time seems to speed up as we get older.



Looking back on the past 12 months of the Guild, I believe we can say it has been a productive and enjoyable program with fun demo days, continued improvement in skill levels, excellent participation in the "exhibition" and good fellowship at all times. I believe most members have had many wonderful hours at the lathe and the committee thanks you for your support.

Our November meeting next Saturday caps the year with our annual presentation of toys to the Salvation Army and Eastern Emergency Relief Network. This coming week may be a busy time putting finishing touches to your toys that you have been making. The Harold Irving Appeal has been an annual event for many years and I am sure the toys will bring a smile to many children in need on Christmas Day.

Our November meeting will commence at 10:00am (not the usual 9:00am ) A Christmas lunch will follow the toy presentation. Many members have volunteer to bring much of the food, so I hope you have a good appetite on the day.

On behalf of the Committee I wish all members and your family all the very best for a happy and safe Christmas season and lets look forward to another action packed year in the shed in 2015.

A seasonal thought;

*Never worry about the size of your Christmas tree. In the eyes of children, they are all 30 feet tall. ~Larry Wilde*

## SHOW AND TELL Presented by Ray Smith

Show and Tell items this month consisted mostly of items produced by members in response to the President's challenge to produce items turned from the green Claret Ash which he had supplied over the last couple of months. As usual, the members' response was overwhelming showing that this challenge had gotten the creative juices flowing. As an additional bonus, some members brought along additional items not related to the challenge – busy members indeed!

Prior to the S&T session commencing, members were asked to discuss their experience with the timber and highlight any issues. The following points were raised:



**Ok, so there was a little cracking to contend with!**

**Geoff Easton** – The timber sucked up Danish even when wet. He tried drying the item in the sun which didn't help the problem

**Graham Besley** – Experienced cracks after commencing turning and found that:

- Use lots of Superglue
- Keep item wet while turning
- Complete item in a single day or wet and bag it on the lathe if leaving it overnight.
- Wet sanding the rougher grades seemed to help prevent cracking.

**Ray Smith** – Found that some timber was half dry and half wet which caused an imbalance on the lathe due to weight being different across the piece.

**John Osborne(2)** – Found that 2 coats of nitro-cellulose Sanding Sealer immediately after turning and sanding each sand helped to avoid cracking.

**David Pincus** – Found success by rough turning and then microwaving before finishing.

Most agreed that the Claret Ash had been good to turn although several reported that the dead wood tended to be hard and the spalted areas rather soft.



Graham Besley's four pieces, all large pieces some of which will be given to his son's as souvenirs of the tree they used to play in. Hollow form (top left), 'Marcallongo' bowl (top right), square natural edge bowl (bottom left) and a bowl with balls (the balls penetrate the bottom to form feet). All pieces are finished in Danish Oil





David Scott Produced this large bowl with an octagonal top. It is finished in polyurethane.

This bowl with an undercut rim is by Mal Jackson and is finished in Danish Oil. Lovely shape on this one but some reckon it might be fashioned on a 'gazunda' eh, Mal?



Yet another beautifully crafted and finished bowl by Alan Thompson. Finished, as usual, in Danish Oil.

Claret Ash mushrooms finished in Danish Oil by Geoff Easton.



Val Dalsanto produced the bowl at left from a cross grain branch. As Ray pointed out he has maintained a 2:1 relationship between the length and width that gives this style its pleasing proportions. Two of the bowls at right are turned from cubes mounted corner to corner to produce a triangular effect. The other is turned from pentagonal section stock.



Max Lehmann completed the bowl at left. The piece features a rolled rim.

Three bowls completed by John Osborne(2). The large one at right had some lovely figure and included a knot hole that penetrated the bowl. The rimmed bowl (below left) also had some nice fiddleback and spalting. The bowl (below right) had a bad crack so carved and dyed gum leaves were incorporated into the design.



The Large hollow form at right was turned by Ross Gabriel. He had managed to obtain nice even thickness walls and the timber also had some nice fiddleback..



Peter Jurrjens produced three vases. The smaller ones at left had lovely grain features while the larger and plainer one at right was decorated with turned and burned rings on the body and was textured between the rings.



David Pincus turned the Natural edge bowl at left. The bowl is still a work in progress.

Charles Mercer's bowl at left is finished with a combination of dyes to give it a claret colour in recognition of the Ash variety. Finished in EE.



On completing the discussion on the challenge Claret Ash turned bowls, we turned our attention to the 'normal' Show and Tell items.



Redgum Bowl (left) by Ray Smith finished in Danish Oil. This bowl was turned at the Springfest demonstration. His miniature duck at right is a prototype for a piece he may do for the woodturning exhibition next year. The desk set is in Myrtle with encapsulated seeds. All Ray's items are finished in Danish Oil.

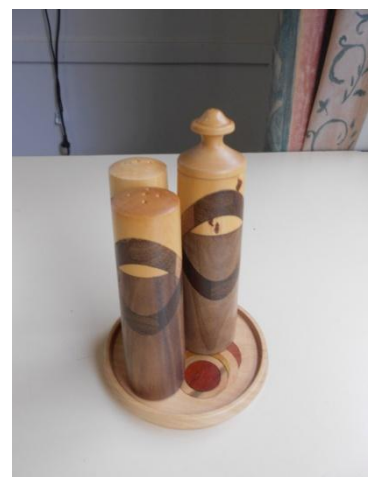


Graham Besley had a crack at the Emerging Ball box as demonstrated by Giulio Marcallongo. This one is in PNG Rosewood and finished in Danish Oil. His bowl at right has an ebonized inside (using the 'Ray Smith method') and is filled with turned and dyed eggs.



David Coull produced this large clock fashioned on a ship's wheel. It is in Jarrah and has been decorated on the face of the rim using his usual engraving method.

Stunning segmented cruet set by Joe Walker in Walnut and Huon Pine.





Reminding us all that we have to have our toys for Eastern Relief and The Salvos completed by next meeting, Alan Thompson brought along this toy Elephant in Ply.

Geoff Easton's Mushrooms in Tea Tree. Geoff commented that the timber was not the easiest to work with.



Two lovely Camphor Laurel vases by Peter Jurrjens with burned rings. The vases are finished in Antique Oil.



Ship's canon in Cyprus by John Osborne(1). This canon was used to prepare a mold for a brass canon which is a scale replica of a 17<sup>th</sup> century British warship's canon. A photo of the completed canon is at left.



Triple candlestick holder in Redgum and old F17 hardwood framing timber that he has stained in black. The whole thing is finished in Danish Oil.

## OCTOBER DEMONSTRATOR – John McBrinn

Our demonstrator this month was our own John McBrinn who gave us an in depth insight into the making of his prize winning 'dizzy' bowl.



John explained that the bowl was a segmented version of the 'bowl from a board' with the major difficulty being the preparation of the blank prior to turning. He suggested that it would be wise to initially try a non segmented version to come to terms with the blank preparation method. Second stage would be to try a segmented one using less precious timbers to gain experience with the laminating and stacking methods.

John prefers to work in half circles to simplify bandsawing but it can be done in full circles with accurate cuts on a scrollsaw. He prepares two half blanks (or one and cuts it in half) and temporarily joins them together with tape to mark out the circles. Using a compass he marks circles with a gap corresponding to the thickness of the final blank (16mm in the case of the bowl above). He then separates the two and marks from one line to the next from the top of the board to the bottom. This provides the angle of the cut which is set on the saw and the boards are cut. You will note in the photo below that a block has been glued to the centre of each board, this enables John to drill at the exact centre of the board so that it can be fit to his centre cutting jig on the bandsaw. Once cut, the sections are reversed and glued together to form the blank for turning.



### Preparation of the segmented blank.

A selection of suitably coloured timbers are gathered together and ripped to suitable thickness on the table saw.



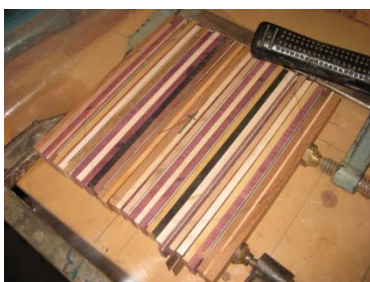
The slats are then run through his thicknesser to bring them to final thickness and follows up with a pass through the drum sander to ensure that the pieces are ready for glue



The slats are progressively glued into a board using a jig purpose built to ensure that one end is even and the stack is square. Ensure that the colours match in both boards when making the blank in two halves as John does.



The faces of the boards are cleaned up and brought to the same thickness by running both sides through the thicknesser. The two boards are clamped together and marked out with circles and the cutting angle determined as discussed above. The photo below right shows the cutting jig with the pin through a board ready for cutting with the table set at the cutting angle. Note the pin holes allowing the blank to be moved to accurately cut each ring.





Once all the rings have been cut, the faces are lightly touched up on the sander until the rings are a perfect fit. They are then glued together using elastic bands to apply clamping pressure and clamps to hold the halves square.



The base is attached to a pre-prepared spigot in the lathe using the tailstock for gluing pressure. It is essential that the base is accurately centred. All subsequent rings are glued off the lathe, one at a time on the chuck. John dry fits the ring to by accurately locating it to ensure the pattern he is trying to achieve is perfect. The ring is taped in position and marked with a fine line to enable him to realign after gluing. The tape is then cut where the ring joins, glue applied and realigned to the lines on the tape.

For the 'dizzy' pattern, it is necessary for each of the rings to be cut into 3, cleaned up, rotated and re-glued. The cutting of the ring is performed on the lathe after gluing each major ring on and allowing it to dry. Clearly, each minor ring has to be accurately cut without losing too much material. To enable this to be achieved, John has made a thin parting tool from a saw blade and ground a chamfer into the cutting edges so that the cut doesn't drift.



He uses a wooden guide clamped to his toolpost to keep the tool square as the cut is made. The two segments removed can then be glued back on. The face of the ring segment on the chuck is cleaned up with sandpaper on a board while the back face of the ring to be attached is cleaned up on the disk sander.



Once the blank is assembled and the glue is thoroughly set, it is time to turn. To achieve the thin walls that he is known for, it is essential that the blank is well supported through all stages of turning. While turning the back, John uses a piece of MDF held snugly up to the rim by the live centre. After achieving the shape he desires he runs superglue over the entire surface using a polystyrene sheet which hardens the grain and allows him to achieve a superior finish.



When turning the inside, John wraps the outside with an even layer of electrical insulating tape. He then turns a ring to match the outside profile and glues this to the blank using hot melt glue. The inside can now be turned with relative confidence. It is important that the tape layer is even to allow accurate measurement of the thickness of the piece.



To finish the foot, John uses a conventional jam chuck of MDF. He removes the tailstock only to finish the very last part of the bottom. John likes to cut groove into the bottom as detail so that it is clear that the bottom has been turned and not just sanded.



## FORWARD PROGRAM and REMINDERS

### NOVEMBER MEETING.

The November meeting will be our annual Christmas luncheon. Members are asked to arrive from 10:00 and have the toys for Eastern Relief and the Salvos on the table by 10:30. Presentation of the toys will be at 10:45 followed by morning Tea at around 11:10. The ladies will be having their 'Button Box Review' from 10:15 and those interested are welcome to participate. Ian Absalom will be on the door collecting attendance fees from those that are yet to pay and will be able to refund expenses to those members who are assisting with the catering.

### OUTSTANDING MEMBERSHIP FEES.

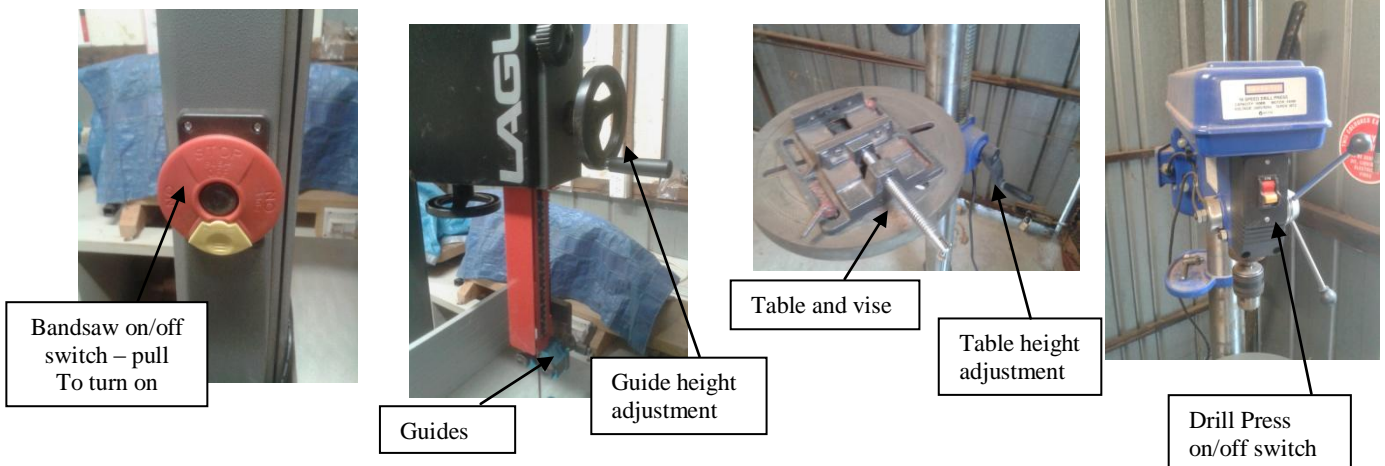
Some members still haven't paid their annual memberships. If you haven't yet paid, Ian will be happy to take your money at the Christmas Luncheon or if you prefer, you can arrange Direct Debit to the Guild account – contact Geoff for account details.

### LIBRARY.

Several new books are available for loan in the library which were obtained from Barry Steffenson - Feel free to borrow them but don't forget to sign the borrowed items out and ensure that they are returned in a timely manner and don't forget to sign them back in again.

### NEW WORKSHOP EQUIPMENT.

Any member wishing to use the new equipment in the workshop must undergo safety testing. See a committee member for instruction/testing. Below are some photos of some of the equipment with some important features labeled.



## ADVERTISEMENT



Christmas ornaments by Miriam Munoz, knitted stockings and decorations by Jill Preston, photo by Eng Teap

### ALCOVE ART SHOP 'CHRISTMAS A'FAIR'

**When:** 18 - 29 November  
**Times:** Monday to Friday 9am - 5pm  
Saturday-Sunday 11am - 3pm  
**Opening:** Monday 17 November, 5.30pm - 8pm  
**Where:** Box Hill Community Arts Centre, 470 Station Street, Box Hill

The annual Alcove Art Shop Christmas A'fair will bring together a wonderful array of beautifully hand-crafted items by our artisans. Artists create unique works including ceramics, jewellery, paintings, woodwork, cards and textiles, just to name a few. The Alcove Art Shop Artists invite you to join them during this exhibition and delight in their creations. You may even find something special to take home, for yourself or your loved ones.

470 Station Street, Box Hill VIC 3128  
**Phone:** 9895 8888  
**Email:** bhcac@whitehorse.vic.gov.au  
**Website:** www.bhcac.com.au



**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*



**Intermediate Spindle Turned Item 1st Place**  
**Jim Pagonis**  
**Australian Woodturning Exhibition 2014**

If unable to deliver please return to Graham Besley, 14 Hunt St. North Balwyn 3104