

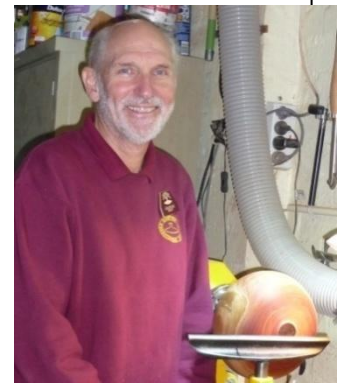


VOL 8/16

PRESIDENT'S REPORT

August 2016

Last month's all day demo with Andrew Potocnic was very entertaining and offered an interesting selection of new design ideas. Andrew is a fine teacher and provided a range of turning tips. We had quite a few visitors from other Clubs and many of our members enjoyed socialising with fellow turners. Jim Pagonis did another great job of keeping us all well fed. Thanks Jim.



The items that you have been turning for the Toys for Country Hope Appeal are hopefully nearing completion. Please bring them to the August meeting. I look forward to seeing the usual fine array of designs you have selected, I am sure the children will enjoy adding artistic paint to them. As usual, the Monday night team will judge the most interesting / best turned item to be awarded the John Atkinson Award.

Our August meeting includes the AGM. Six of our current Committee members will not be seeking re election, thus it is essential we have some new faces prepared to stand for election. I thank the outgoing Committee for their support and for making a significant contribution to the Guild.

The second half of the August meeting will discover what special tools, jigs and gadgets you have used in support of making your turnings during the past year. We all look forward to the many clever ideas you have each developed. Please don't forget to bring them along.

As we did not have show and tell last month, I expect you have a good crop to share at this month's meeting. As previously discussed, "failures" and "blasts from the past" are also welcome.

Spring is rapidly approaching and so are the annual round of external demonstration days. The first of these is Schwerkolt Cottage to be held on Sunday 11th September, 11am to 4pm. A sheet will be passed around to seek volunteers for the day's activities. Also put into your diaries the date for the Nunawading Springfest, to be held on 16th October. See you next Saturday, Graham

"When the past calls, let it go to voicemail, believe me, it has nothing new to say." - Unknown

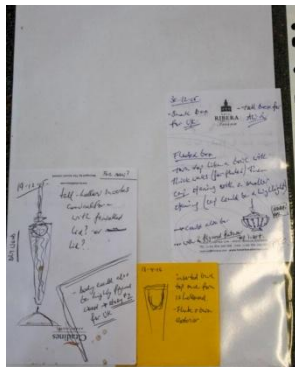
ALL DAY DEMONSTRATION BY ANDREW POTOCNIK

An outstanding turnout for this year's All Day Demo featuring Andrew Potocnik with close to 50 Guild members, guests and other club members attending. Andrew was a great demonstrator with great knowledge, an amazing ability to convey ideas and an entertaining speaker.

Andrew took up turning in high school in the early eighties so has been turning over 30 years. He took teacher's training at CAE as it was the only wood craft course available. Even though he had no intention to teach, he took a job on completion at Watsonia High School and admits that it took a while for him to achieve a balance between teaching and finding time for his own work. He pointed out that demonstrating and writing (articles for several local and overseas publications) is really an extension of teaching. His invitation to demonstrate at the American Association of Woodturners at their 2017 expo in Kansas City has just been announced.



Andrew confesses a reverence for timber and prefers that his pieces have strong contrast, whether combining timbers with a strong colour or grain contrast, using timbers with contrasting materials in other media such as ceramic, plastic, etc. or burning, dying and/or painting either plain or textured/carved timber.



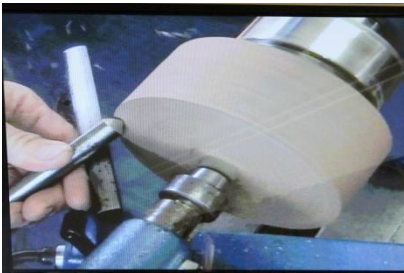
He takes inspiration wherever he finds it. The photocopy (far left) was from a ceramics magazine, on the reverse side (left) are his notes with design ideas and sketches.

Andrew does a lot of demonstrating for Timbercon and consequently uses a lot of Crown tools supplied by that company. The tools shown at left are the latest crown innovation using cryogenic steel which are purged at -185° to reportedly provide an edge which will last 5 times longer than standard steel. That aside, he has many different brands of tools and admits that he has no real preference and just uses whatever works and whatever is sharp at the time.



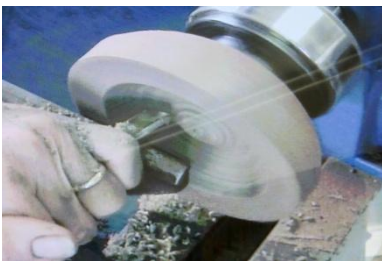


His first item was the construction of a fluted hollow form. It consisted, ostensibly of a bowl in a plain timber with a highly figured, contrasting insert. In the case of the item at left he turned a matching lid turning it into a lidded container.



He loads the 'bowl' blank against the chuck jaws and brings up the tailstock to hold it securely (friction chuck). After locking everything down, he roughs the outside shape and turns a spigot. For this task he prefers a long handled tool which he locks against his hip and uses his whole body to move the tool, starting with weight on his right foot shifting to the left as he moves.

Bring the spigot to size and turn its bevel using your normal method and tool and finish the outside by taking fine cuts with the gouge in sheer scrape mode..



Mount the piece in the chuck by the spigot and hollow using the gouge or a hollowing tool. Bring to constant thickness along the wall and sand to finishing grit.



A recess for the insert is now cut using a parting tool (above left) or with the home made (granny tooth) tool (above centre and above right). The advantage to the granny tooth tool is that it is sharpened on both the front and side edge so that it will cut in both forward and side directions and ensures a good, clean, 90° corner for the insert to sit in.

Before removing the piece, accurately measure and record the width of the recess for the diameter of the insert.

Mount the blank the same way that the bowl blank was loaded (friction chuck). With a thin piece such as this he prefers to mount a wooden block in the jaws and bring up the blank against this so there is timber to timber.

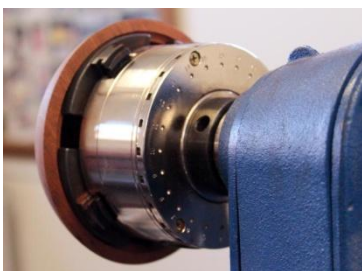


Turn the inside curve to match the (planned) outside curve. Leave the centre of the blank as this will be turned out to provide the hole in the top. Once happy with the curve, finish with light cuts with a scraper and sand. He generally only sands down to 120-180 as it is not seen and can't be felt through the hole. Ensure that the edges are dead flat as this will meet the bottom of the recess.

Mark the outer edge to the diameter taken from the recess and turn down to the line. It should be a reasonably tight fit. Andrew prefers a sheer cut as it gives more control.



Remount the 'bowl', fit the insert into the recess and bring up the tailstock. And turn the curve on the top. It is a good idea to stop here and consider the design elements. Can it be improved by a bead, another contrasting insert, borders, lines, grooves, etc. In any event, the diameter of the central hole should be considered and marked in pencil. The top curve is then finished and the hole turned out.



Remove the insert and mount the bowl in the chuck using the jaws in expansion mode gripping the recess. Don't over tighten as it's extremely thin.

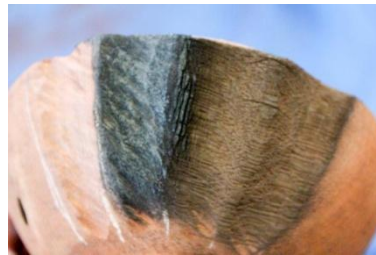
Mark out where the flutes will be carved. There are many methods which can be employed – use the lathe index head, make a template, measure the circumference and divide it into the number of flutes required or just do it by eye. For this example, Andrew marked it by eye.





Using an Arbotech mini grinder, Andrew roughed out the flutes.

The grinder is turned on an angle as approaching the centre so that the width of the flute reduces towards the middle. The very bottom will need to be completed after the spigot is removed.

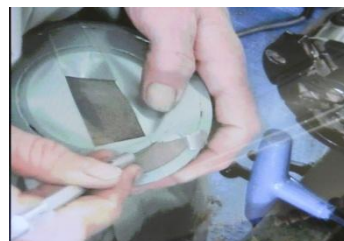


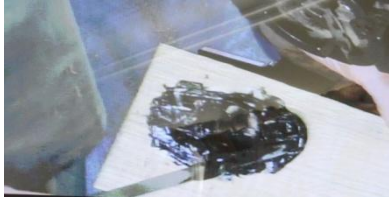
Using a butane torch, the flutes are burned until red embers are seen. The top edge to the recess is also burned. Once burning is complete, the burnt areas are wire brushed to remove charcoal from the high spots. The photo in the centre above shows three flutes that have been burned. The two on the right have been brushed, the left one hasn't. The photo on the right shows the burned at brushed rim with the insert fitted.



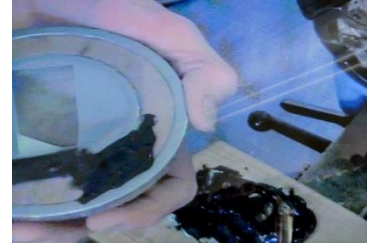
In this demo, Andrew showed us his method of applying a contrasting, textured finish to the rim of what otherwise would be a Plain timber bowl.

Begin by turning a bowl with a wide rim with a thickness sufficient to turn in a pair of grooves to delineate the textured/non textured area. Apply tape across the entire rim (Andrew prefers to use duct tape) then, using a sharp scalpel cut carefully along the grooves and remove the tape over the area to be textured.





The texture is obtained by using Molding paste. Andrew uses a product from Golden available from Cavalier Art (www.cavalierart.com.au/catalog_paint/ acrylic-artist-quality/golden-pastes). Jo Sonja also makes a product (Texture Paste) available at Bunnings and Spotlight which may do the same job. Andrew mixes the paste with Jo Sonja black acrylic paint and applies it to the area with a palette knife.



The texture is made by using anything available to obtain the desired effect, for the demo he dabbed a small piece of pvc pipe in and out of the paste to raise semi circular areas in a random pattern. When happy with the texture, Leave aside (overnight) for the paste to fully dry.

Once fully dry, use the scalpel to cut around the groove and carefully peel away the tape. It will be necessary to do a bit of cleanup of texture that has found it's way onto the untextured area.



The contrasting colour highlights are applied. To achieve the desired effect, Andrew used his finger to apply Jo Sonja Metallic Gold and obtained the result below (only half the tape has been removed).



It was at this point that we took a break for lunch. As usual Jim Pagonis had been busy at the Barbie preparing the snags, burgers and veggie burgers for the hungry masses followed by coffee, tea, cake and biscuits for desert. It all went down a treat and gave the opportunity for the attendees to discuss the morning's proceedings and for a general catch-up

Many thanks to Jim for all his work in preparing lunch as well as morning and afternoon tea and to Ray Smith for providing the eatibles.



After lunch, a vote was taken to determine the next project and it was decided that Andrew would have a crack at a 'Tube Bowl' (he'd only previously made one of these).

First mount a blank (friction mount), turn it to diameter and produce a spigot. Remount the blank with the spigot and face it off. It needs to be very flat across the diameter – uses a scraper to finish off. Bear in mind that the final width will be twice the thickness of the blank so mark the final width on the spigot side

Mark the blank with the inside and outside walls. The inside hole has to be sufficient to reverse mount the piece in the scroll jaws in expansion mode. Turn away the centre hole to the final diameter of the piece (not all the way through!) then recheck the face for flatness and adjust if necessary.



Roughly hollow out tube inner and refine with scraper to required shape. Sand inside



Begin turning the outside maintaining a constant wall thickness with respect to the inside



Reverse chuck (expansion mode in hole as previously discussed) with the tailstock up. Clear away as much 'scrap' possible being careful near the centre. Carefully break through the hole and remove the centre.



Replicate the inside curve through the centre hole

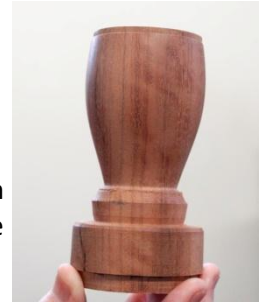


Cut in half and join the two halves. You can see from the photo at right that Andrew was attempting a heart. So with a little thought and planning, many tube shapes could be attempted. He suggested that uses could be found for taking slices - maybe heart shaped wooden pendants for this one?



For his final demo, Andrew would show how he creates a contrasting collar for a piece. The examples at left are figured collars on ceramic.

Andrew had pre-prepared the piece at right which is a piece of Redgum shaped and hollowed out with a tenon cut in the top to accommodate the sleeve.



Mount the collar blank, here he has mounted it directly in large chuck jaws. Face off the blank checking that it is dead flat across the diameter. He indicated that the design would flow out from the piece and curve back and up toward the centre.



Mark the surface to match the piece's tenon, cut groove to match and adjust as necessary until a good firm fit is obtained.

Fit together and check that there is no gap, undercut the collar or deepen the groove as required. Move the tailstock and lock it to hold the two pieces in place and begin to shape the collar. As per his design decision, he curved out from the join using a round scraper,



Bring the collar to width and begin to turn the start of the curve back using a gouge.



Remove the Redgum form and flatten and sand the inside. Turn a groove with a parting tool the depth of the collar. This will be the hole in the finished vessel.



Remount the vessel, mount the collar and bring up the tailstock to support the collar. Turn off some of the waste with a gouge and complete the upper curve without parting through to the hole. Remove the tailstock and secure the collar in preferred manner (tape, hot melt glue, etc) finish the curve and the centre hole and sand to finished grit.



Andrew then showed how he ebonises the vessel using an iron filing/vinegar mix to provide a contrast between the vessel and the figured collar.

FORWARD PROGRAM and REMINDERS

AUGUST MEETING.

The Annual General Meeting will be held at the August meeting on the 27th (documents were sent out with last month's Talking Turning). As usual, all committee positions will be thrown open and it is hoped that there will be no shortage of nominees for positions as many of the current committee will not be standing. Be prepared to throw your hat in the ring to help ensure the continuation and smooth running of your Guild. The Treasurer has announced that he will be available to accept your annual subs if you would like to pay those on the day.

As usual, the August meeting will be a Gadgets day so bring in the latest and greatest tools and jigs that you use to create your masterpieces. Don't forget your Show and Tell items.

TOYS FOR COUNTRY HOPE.

Make sure you bring along the toys that you have made for this worthy charity. The John Atkinson Award as usual, will be judged by the Monday night group and will be awarded to the best, most imaginative toy.

SCHWERKOLT COTTAGE.

Our annual Schwerkolt Cottage family day demonstration is on again this year on Sunday the 11th of September. Please consider volunteering your time and joining us for this fun day. If you can spare an hour or two, add your name to the sheet that Graham will circulate at the meeting.

FACE SHIELDS.

Geoff has made a bulk purchase of quality faceshields and has a few left. These will be available for sale at the AGM.

ANNUAL FEES.

Our treasurer, Geoff will be available to collect fees at the AGM. The committee will recommend to the meeting that the annual subs remain at \$50 and it is expected that the members will pass this unanimously!

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*



Novice Platter
1st Place - John Osborne
Australian Woodturning Exhibition 2015

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