

HORNSBY DISTRICT WOODTURNERS INC

NEWSLETTER JULY 2008

(Greg Croker)

Saturday saw 24 members (including Anna Dawes) and Mark (a guest/new member) gathered for our scheduled meeting with our president and demonstrator Lindsay Skinner continuing Part II of Bowl Colouring and Embellishment.

Lindsay welcomed our guest, advised that we would also have some hands on work with Scroll Saws later in the afternoon. He also spoke of John Wilson now ill but in very good spirits in Longueville Private Hospital and the opportunity to visit him; please phone first.

We then proceeded into Show & Tell. First up was yours truly with a medium sized weed pot made from a cherry wood stump/root coloured, in the crevices and low spots with 'cherry red' acrylic paint, the turned surfaces with cedar-stained shellac and the inside coloured black. 'Quite a combination' said Lindsay 'perhaps deep blue would have been a better colour to apply.'

Martin Nielsen presented 2 turnings in beautiful silky oak, firstly a largish lidded box that showed the typical grain and patters of this species of wood. All round a nice box. Secondly a large vase in good form showing good grain and strong rays.

From Brian Hawkins an 8 inch straight sided bowl showing intriguing colour contrast and patterns possibly typical of its Chinese Tallowwood origins; a good looking bowl.

Keith Day had a field day. Firstly a 10 inch bowl with low sides, made from silky oak with 4 or 5 intarsia inlays around the sides made from a yellow coloured wood approximately 1.5 inches in dia. each of which contained within small national animals again in contrasting wood. A complex and desirable bowl indeed. (Keith also showed a number of intarsia medallions cut using the scroll saw and discussed in full later in the day). Keith's other item was a mobilus carved from Huon Pine on a base of (rare) goncalo alves. The mobilus was unique and complex with the 'ribbon' about an half-inch by one and a quarter wide and very eye catching. The base was very lustrous and eye- catching in its own right also.

Ted Utick showed a couple of highly finished lustrous tulip satinwood (an Australian tropical hardwood and somewhat rare) boxes. The grain and colouring on these bowls was exceptional, as was an unpolished blank also shown. The story behind the wood was that Ted and Brian Curtis obtained this from a fallen tree in the Forestry Commission's reserve at Pennant Hills some 6 or 8 years ago. Ted also made a number of note holders for 'our export drive' from local timbers.

Rusty Manalo made two rimmed 'homework' bowls. First, one from jacaranda wood with some dark or bark inclusion and the rim highlighted with amber epoxy and glitter. Secondly a similar bowl with colourful grain showing and a rim of pale green epoxy colouring as a feature.

Russel Pinch turned camphor laurel bowls; a smaller say 8 inches in dia showing good but unusual colour development being spotted rather than continuous across the bowl. Number 2 bowl was high sided and of substantial size, made as one of two commissions for a 'steel man' in Newcastle. Again the colour development was exceptional and finished to a high lustre, an empowering object!

Elwin Muller had built a 'memorabilia box' for a grandchild. About 20 x 10 x 4 inches the box's special feature was the finger jointing which Elwin described in detail the jig he used to cut the joints. The woods used were Tassie Oak, Maple, an unknown wood recycled from a piano leg while the lid and base was from select ply. (Music box next, eh.)

Lloyd Thomas turned his homework as a rimmed camphor bowl with epoxy and fine brass turnings as the colouring feature. On setting the rim warped so greatly that it had to be deleted, resulting in a nice bowl but of smaller dimensions.

John Edwards turned a number of detailed coasters from black-heart sassafras and huon pine showing the features of the wood also.

John Knight produced a 'gem' for export; many mushrooms of various Australian timbers set artistically on a huon pine log.

Many of our members have made items for shipping to Norm and the INW Sister-Club. Thanks. Prior to dispatch in August, I want to display all items at our August 9th meeting together with the 'originals' from Norm as a Show & Tell and a discussion of the now large range of woods. Time is still available if you would like to add to the array.

After lunch we discussed a few of the Guild items,

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and then Part II of Bowl Colouring with Lindsay in the chair: some brief notes follow.

Following on from our May meeting the next procedure was crackling. Simple to use, first complete the bowl turning, seal with shellac, estapol or sanding sealer etc, dry for hopefully 24 hours then apply crackling solution and allow to dry. Lastly paint/spray acrylic only paint over the crackling for the desired result. Heavy coating of the crackling solution results in many fine cracks, and sparse applications wider cracking.

Shallow cuts into the surface of lacquer finishes on turnings can be filled with (again) acrylic paints and the surplus rubbed off to give additional life to bowl edges etc. Use a Stanley or similar cutting knife. Similar results can be obtained with light wire brushing of sealed items.

Burning of pieces can give results of interest, with the wood between the grain being removed in the process. Clean the piece after burning and finish as required.

Relief turning or 3D effects were discussed next. This technique run along the lines of framing turned pieces onto plain or printed backgrounds together with other non perishable items (paper/plastic flowers/ fans etc) to form a relief hanging. Posters painted with 'brush stroke solution' obtainable from Bunnings can be used to naturalise this type of work. Lindsay advised that one senior member of the SWG was so taken by his efforts using palings as the backdrop that he regarded this framed picture as some of his best work!

Lindsay showed and demonstrated these techniques and advised that in August we will have a Part III of bowl colouring and embellishment featuring ragging, ebonising, sponging, bleaching and metallising to complete this topic.

Next action was a discussion and hands-on with the Scroll saws.

Saw use and safety was discussed, tips like waxing the plate to obtain easier turning of the wood on the plate, addition of air blowing to dislodge saw dust from near the cutting area.

Piercing and the selection of woods for sawing were shown, absolute maximum thickness was given as 50mm for the scroll saw. The use of templates for cutting, and their production or purchase was advised, with the recommendation that the simpler drawings should be selected, particularly initially. Copy templates can be made from comics or newspaper advertisements and the like or complex ones can be bought at hobby shops. These templates can be used to make pieces for relief work also.

The day ended with a session of hands-on operation of the saws. Thanks Lindsay and Keith.

For homework, please try some scroll saw work where possible, otherwise 'keep turning.'

Quick thanks to a couple of our members for their enterprise; Russ for hunting down of some excellent camphor laurel and blackwood, Martin for his development and gifts of the diamond grinding wheel units, Ted for his notification of the Pennant Hills blackwood tree being felled, Tom for bring some of this wood for dispersal to the members and to the other members that I have missed out.

Next meeting will be Saturday August 9th from 11 am... please keep turning.