

TurningTalk

Vol. 38

August 2024

Editors Notes

Welcome to the August edition of Turning Talk. July was a very busy month for the club, so there is a lot to report. The competition is back this year and everyone has worked together to put the club on the map again. Thanks to those who volunteered their time and effort to have this event. A wonderful display is ready for next month's exhibition. This edition reports on the demonstration by Marilyn Kunde on finishing techniques for wood work with a copy of her handout for everyone to read. This was a quality demonstration and entertaining as well. The Forum *Show and Tell* report is here as is a report on the competition. John Dash presents his insights into helping with scribing for the judges. There is an article on the Bronze Age history of woodturning and all the important information about the upcoming month of club activities. I thank the committee for its reports, which you will find below. The front cover photograph is from the advertising for the exhibition showing a lovely selection of member's works. If you have items for the next edition, please contact me:

Joyce Arnold 0466650048 - Drjoycearnold6120a@gmail.com

Presidential Words...

Gaye & I had a recent trip to the Big Red Bash at Birdsville. There were 8,500 people at the Bash for the 3-day music festival. Profits from the Bash are

distributed to organisations such as the Royal Flying Doctors and Type 1 Diabetes research.



We camped at several towns during the trip and saw some amazing sights. The journey was a great experience and we got to appreciate some of the challenges people living

in the outback face that we sometimes take for granted. Things such as local shops that are open after 12 o'clock Saturday afternoon and on Sunday, internet and telephone connections that are non-existent in some arears.

We saw a sight that would make some wood turners cry. We camped at the Betoota. Betoota has a population of zero and the only building is the pub. This time of year, they have a great number of tourists camped in the surrounds. The owners put on campfire roast in the evening. There were large piles of gidgee that were stacked and were being used purely for firewood.



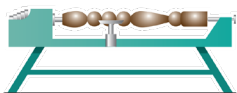
Gidgee pile



Betoota Pub



Big Red ash for the top of the Big Red Sand Dune



Competition 2024

Competition entries have been received and the judging completed. The entries submitted in all categories were top class. The Awards and Trophies presentation to be held on Saturday August 3rd commencing at 9 AM. All members are welcome and encourage to attend the presentation. Entry is free and morning tea will be provided. The winning entries will be on display at Mt Coot-Tha and visitors will be invited to vote for a People's Choice winner.

A special thanks and congratulations to Binny and everyone who assisted for organising a highly successful competition.

Mt Coot-Tha Exhibition

The Mt Coot-Tha Exhibition is on the August 9th 10th and 11th is fast approaching. As we did last year, the exhibition will be opening the exhibition to the public from 1 to 4 PM on Friday. If you are unable to set up on Friday, Don McMillan we be at the Mt Coot-Tha auditorium from 7:30 Saturday morning.

Sheets for table bookings and volunteers are on the auditorium notice board. The tables are nearly booked out, but there are s- a lot of vacant volunteer time slots. If you have booked a table, please put your name down for a task on each day. If you don't have a table, please consider volunteering for an hour or two over the weekend.

Please remember that the opening hours Saturday and Sunday are from 9 AM to 4 PM. Pack up and load out can only commence after closing at 4 PM on Sunday.

Carving Workshop

Joyce and Keith are interested in establishing a Carving Workshop for our Members. There will be further details later in this issue. If you are interested in being part of the workshop, please see Joyce or Keith.

Until next month,

Mike Dunne
President

Exhibition&Sales

original handcrafted woodwork by members of the
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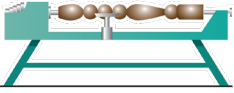


Free Event
MT COOT-THA
AUDITORIUM
WSQLD.ORG.AU

AUGUST 2024
FRI 9TH 12PM-4PM
SAT 10TH 9AM-4PM
SUN 11TH 9AM-4PM



wood craft • support local • turning demos • food & drinks • raffle • free parking • wheelchair access



Treasurer's report

The financial statement for June, approved at the July committee meeting, included a gross profit of \$5411 and expenses of \$15902 - so a loss of \$10491.

We had a big month in terms of expenses with the major items being the annual business insurance renewal of \$8655, electrical work in the downstairs workshop area of \$2211, and plant and equipment purchases of \$1920 (including replacement chucks).

Another successful Bunnings sausage sizzle on 30 June has contributed \$1496 to our coffers - thanks to the big effort of our volunteers on the day. We were also able to sell the dual dust extractor unit for \$650, and the cyclone for \$250. The proceeds of these sales during the month of July, plus the Bunnings income which has carried over to this month, should reflect well on our finances in the next reporting period.

Thanks to everyone who have continued to assist me as I settle into the Treasurer role.

Jan Chapman

Treasurer

Training Update

Congratulations to our new graduates of the Introduction to Woodturning Course!

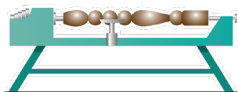


Peter Driessen, Matt Kelly, Ian Smerdon, Alex du Plessis, Chris Smith



Angela Maloney, Martin Payne, Katie Culross and Kamil Kuciak

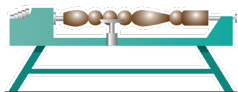
Mick Phythian – Convenor



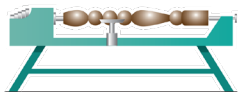
Convenors' Roster

Mick Phythian – Convenor

Wk	Date	Day	Time	Session	Convenors	Convenors
1	01/08/24	Thursday Morn	9am - 12pm	Convenors Workshop	All Convenors	
1	02/08/24	Friday Morn	8am - 3pm	Toy Group	Barry Wilson	Peter Churchward
		Friday Morn		Open Workshop	Don Randall	Don McMillian
1	03/08/24	Saturday Morn	9:00 AM	No Demo	Presentation Day	Competition
1	05/08/24	Tuesday Morn	8am - 12pm	Open Workshop	John Carney	Keith Greenland
		Tuesday Arvo	1pm - 4pm	Open Workshop	Alan Short	
		Tuesday Evening	6pm - 9pm	Open Workshop	Mick Phythian	Dan Woodward
		Tuesday Evening	6pm - 9pm	Pyrography		Dan Woodward
		Tuesday Morn	8am - 12pm	Downstairs Workshop	Barry Wilson	
		Tuesday Morn	8am - 12pm	Shop	Don McMillian	
		Tuesday Morn	8am - 12pm	Library	Peter Wyer	
		Tuesday Arvo	10.30am - 2.30pm	Pyrography Group	Mike Dodson	
2	08/08/24	Thursday Morn	9am - 12.30pm	Project Tuition	Rob Mckee	
	09/08/24	Friday Morn	8am - 12pm	Closed Mt Coot-tha		
	10/08/24	Saturday Morn	9am - 4pm	Closed Mt Coot-tha		
	11/08/24	Sunday Morn	9am - 4pm	Closed Mt Coot-tha		
2	13/08/24	Tuesday Morn	8am - 12pm	Open Workshop	John Carney	Don McMillian
		Tuesday Arvo	1pm - 4pm	Open Workshop	Alan Short	
		Tuesday Evening	6pm - 9pm	Open Workshop	Mick Phythian	Dan Woodward
		Tuesday Evening	6pm - 9pm	Pyrography		Dan Woodward
		Tuesday Morn	8am - 12pm	Downstairs Workshop	Barry Wilson	
		Tuesday Morn	8am - 12pm	Shop	Don McMillian	
		Tuesday Morn	8am - 12pm	Library	Peter Wyer	
		Tuesday Arvo	10.30am - 2.30pm	Pyrography Group	Mike Dodson	
3	15/08/24	Thursday Morn	9am - 12.00pm	Convenors Workshop	All Convenors	



Wk	Date	Day	Time	Session	Convenors	Convenors
	16/08/24	Friday Morn	8am - 12pm	Open Workshop	Don Randall	John Carney
		Friday Morn	8am - 3pm	Toy Group	Barry Wilson	Peter Churchward
	17/08/24	Saturday Morn	8am - 12pm	Open Workshop	Paul Machin-Everill	
3	20/08/24	Tuesday Morn	8am - 12pm	Open Workshop	Rob McKee	Alwyn Clark
		Tuesday Arvo	1pm - 4pm	Open Workshop	Rob McKee	
		Tuesday Evening	6pm - 9pm	Open Workshop	Rob McKee	Brian Creese
		Tuesday Morn	8am - 12pm	Library	Peter Wyr	
		Tuesday Morn	8am - 12pm	Downstairs Workshop	Barry Wilson	
		Tuesday Morn	8am - 12pm	Shop	Don McMillian	
		Tuesday Arvo	10.30am - 2.30pm	Pyrography Group	Mike Dodson	
4	22/08/24	Thursday Morn	9am - 12.30pm	Project Tuition	Rob McKee	
	23/08/24	Friday Morn	8am - 12pm	Open Workshop	Don Randall	Keith Greenland
	24/08/24	Saturday Morn	8am - 12pm	Open Workshop	Paul Machin-Everill	
4	27/08/24	Tuesday Morn	8am - 12pm	Open Workshop	Rob McKee	John Donaldson
		Tuesday Morn	8am - 12pm	Open Workshop	Rob McKee	
		Tuesday Evening	6pm - 9pm	Open Workshop	Rob McKee	Brian Creese
		Tuesday Morn	8am - 12pm	Library	Peter Wyr	
		Tuesday Morn	8am - 12pm	Shop	Don McMillian	
		Tuesday Morn	8am - 12pm	Downstairs Workshop	Barry Wilson	
		Tuesday Arvo	1pm - 3.30pm	Pyrography Group	Mike Dodson	
5	29/08/24	Thursday Morn	9am - 12.30pm	Convenors Workshop	All Convenors	
	30/08/24	Friday Morn	8am - 12pm	Open Workshop	Don Randall	Alwyn Clark
	31/08/24	Saturday Morn	8am - 12pm	Open Workshop	Brian Creese	

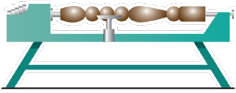


Date Claimers

Demonstrations and Show & Tell Forums

All members must sign-in and pay the \$5 entry fee.

Date	Topic	Description
Saturday, 3 rd August, 2024 9am		No Demonstration – Competition Presentation
Saturday, 17 th August, 2024 9am		No Show and Tell – Management Meeting
Saturday, 7 th September 2024 9am	Demonstration	Walking Mushrooms Dan Woodward was inspired by Rebecca DeGroot's demonstration at the recent <i>Turnfest</i> and set about putting his own flair to work to produce some amazing Walking Mushrooms. This will make for an interesting and colourful demonstration of not only turning but also embellishing skills. Dan intends to have pre-prepared examples of each of the stages of the project, including the stippling and finishing.
Saturday, 21 st September, 2024 9am	Show and Tell	Have you made a walking mushroom? Bring it, or anything else you have made along to our Show & Tell and enjoy a cuppa as we talk about projects, tools and anything else workshop related.
Saturday, 5 th October, 2024 9am	Demonstration	Bowl from a Board Allan Short will demonstrate how to make a bowl from a flat board. He will demonstrate a range of woodworking and turning skills in this demonstration
Saturday, 21 st October, 2024 9am	Show and Tell	Did you have a go at a Bowl from a Board? Come along to Show & Tell and share your experiences. Or, just come along for the interesting chat that the morning invariably is.
Saturday, 2 nd November, 2024 9am	Demonstration	Spoon turning Rob McKee will demonstrate alternative methods of turning spoons on a lathe. This would be an ideal demonstration to attend for the recent graduates and current participants of the Introductory Woodturning Course. It will cover spindle turning and bowl turning skills.
Saturday, 16 th November, 2024 9am	Show and Tell	Bring your spoons and any other items you have turned, tools you have acquired and questions you might have.



Show and Tell Forum

Joyce Arnold

We were a small group on 18th July meeting in the shadow of the Competition entries. Robe McGregor presented some box joints, finger and dovetail, he has been experimenting with based on a template and router. He discussed some of the pitfalls of metric and imperial conversions in different tools and designs.



Peter Wyer presented a number of items in an ovoid shape with different surface embellishments.



One was limed and following Marilyn Kundes' ideas, resanded using 120 to 320 grit for a very polished surface. Peter used a sphere jig to make one shape then a steel burr to create the center band. The acorn box is made of jacaranda and unknown black wood. The new guinea rosewood egg is decorated with pyrography.

Maurie Page presented a number of items around design issues.



Maurie was keen to help out with a card holding idea for a local ladies 'card group'. Simple designs worked well but the size of cards used and a 4 pack card game meant changing the parameters of design. A simple card holder in the front of the photo had originally 4 lines but this became a problem as people naturally placed their cards in the holder according to the 4 suites and so gave away too much information. He then changed it to 3 lines and the problem was solved.



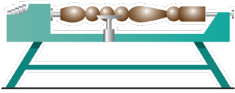
His brooches in the above photo were beautiful but hard to design using turning techniques. He also showed a rule that helped to decide the golden ratio for artistic design.

We then discussed the work of Bob Haines, who won the reverse garbage competition with his Pegasus working model made entirely from recycled materials. <https://www.artshub.com.au/news/sponsored-content/richer-opportunity-for-green-artists-252943-2354895/>



This photo shows a hand spinning top made as another design conversation.

Do come along to show what you have been doing or pick up some new ideas from fellow members, join your club' activities and meet some new members.



Library Report

Joyce Arnold

Thanks to the team for deliveries to Holland Park library and Arana Hills. Many thanks to our Southside team, Roy Smith, Peter Driessen and Lynn Matthews. Lynn and Peter will be away for August, happy holidays. Many thanks to the Northside team, Harold Galway and Des Russell and myself. Welcome back Des, who has been having a wonderful holiday and should be back refreshed. We continue to get lovely comments from staff and patrons at the libraries we place our displays into.

Proposed Carving Interest group at WSQ.

Joyce Arnold



Since Turnfest, some WSQ members have discussed the possibility of establishing a sculpturing / carving group.

Such notable demonstrators at Turnfest as Gary Field (Qld) and Helen Bailey (England) demonstrated the use of carving in woodwork. Helen's thin wall turning and piercing showed how some simple skills could be used to embellish spindle and bowl work. Gary had classes in simple spoon, bird and mobius strip carving. Wood carving in relief and in the round as well as whittling are WSQ areas members may choose to explore.

These skills may enhance the creative expression of interested WSQ members. It is also envisioned that such a group establishes links with other clubs and the carving/ sculpting community for further learning opportunities.

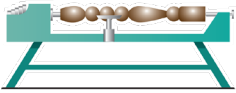
Like pyrography, this group would be able to pool both the skills and tools required to make diverse and complex pieces. Overall, incorporating carving into a woodturning club can enrich the club's offerings, enhance members' skills and satisfaction, and create an inclusive environment.

We consider the first step is the creation of a safe environment for wood carving. This would include the proper handling of tools and the use of safety equipment such as gloves, masks and eye protection. While power carving has several advantages, we would suggest that the use of high torque die grinders and grinding discs (such as Kutzall™) or chainsaws would not be used until a formal learning programme is established. In contrast, low torque rotary tools like the Dremel™ range are reasonably safe when used with well-established safety precautions.

If you are interested in exploring this area or simply discussing its potential within WSQ, please contact either

Joyce Arnold (drjoycearnold6120a@gmail.com), phone 0466650048 or

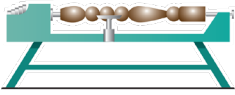
Keith Greenland (french9a@yahoo.co.uk),



Finishes with Marilyn Kunde

Thanks to Marilyn Kunde for her highly informative and enjoyable demonstration on finishings for woodwork. The event was well attended and most of us learned many new things that will be useful. She handed out a summary of her talk so we have included this at the end of the newsletter for everyone, says it all really.





2024 Competition

Overview Binny Willis



26 Members submitted 134 entries into the 2024 Competition. The closing date for the submission of the finished pieces was noon on Friday 12th July, and Joyce Arnold very ably assisted with the careful checking in and placing of the pieces on the tables in the nominated categories. Thank you Joyce, it was much appreciated.

Judging took place on Wednesday, 17th July. The 4 judges - Ian Traill and John Dann from Bribie & District Woodcrafters Association, Don Vosper from Bayside Woodturners and Woodcrafters Club, and Ken Rays from Redcliffe & District Woodcraft Society – worked very hard all day to assess and comment on the entries.

Each judge was assisted by a WSQ Member - Keith Greenland, Alan Loxton, Jan Chapman and John Dash - who acted as scribe and diligently recorded the comments of the judges. The comment sheets were then processed by Alwyn Clark and Joy Cotter, ably assisted by the 'gofer' Miranda Greenland. A huge thank you to all those people who made the judging process run like clockwork.

John Carney, our providore and supercook extraordinaire, provided morning and afternoon tea as well as a delicious hot lunch. His culinary skills were much admired and his menu choice was perfect for a cold and blustery day. Kitchen helpers – Mike Dunne and Don McMillan – proved themselves to be accomplished servers and highly skilled with tea towels. Many thanks for your tireless efforts and unfailing good humour. A special mention must go to Ian Symes who massaged the computer program into coping with the changes to categories, points system and weightings and was on hand to provide solutions to issues as they came up during the day.

A further special mention must go to Mike and Gaye Dunne who were instrumental in getting the 2024 Competition off the ground and ensuring that the recommendations of the Review Committee, chaired by John Reed, were able to be implemented. My sincere thanks to all involved and to the members who submitted entries. We certainly do have a number of very talented craftspeople in the Woodturners Society of Queensland.

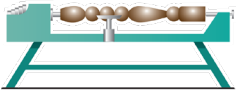
The winners will be announced and presented with their awards on Presentation Day in the Auditorium at Pine St. on the 3rd August, commencing at 9am. The winning entries in each Category will be displayed at the Mt Coot-tha Exhibition 9-11th August.

Competitions - Joyce Arnold

Our current competition entries fill the auditorium at WSQ and we had judging and soon the results of the competition will be announced. Many thanks to all the helpers for this event. We can all learn from the experiences and the work that others have submitted so congratulations to all entrants. I look forward to showcasing the winners in the next edition of Turning Talk.

May I suggest that our members consider entering into the many other competitions by other clubs, show societies, art shows and start to promote woodturning, woodwork and wood art as well as their own accomplishments. I suggest that sharing your work with the community is an important role, and a good use for the items you make rather than just shared with our small group. Here are some competitions for you to think about and perhaps you can add to the next Turning Talk, some other competitions and exhibitions you are aware of. Some have entry fees and most have good prizes. Brisbane RNA exhibition. Two of our members are judges for this. Items are due May 2025. You can download the entry forms and requirements from November :

- Royal Melbourne Show, submissions close 21 August. <https://www.melbourneroyal.com.au/art-craft-cookery/>
- Fine Woodworks Association of Western Australia, *Out of the Woods*, 2024, November 9 to 10th.
<https://www.fwwa.org.au/events/24/out-woods-2024>
- 2005, Wootha Prize, Sunshine Coast, *Whimsy in Wood*, applications open September 2024,
<https://malenywoodexpo.com/wootha-prize/>



Experience and Insights from a Novice Woodturner

John Dash - Scribe at the Competition Judging 17 July 2024

Hi - my name is John and I am a Novice Woodturner at WSQLD, having undertaken the Orientation in April 2024. Binny asked me if I would like to assist the Club on Wednesday the 17th July as a "Scribe" for one of the Judges - no experience required. I was told it would be a learning experience and the knowledge gained would assist me should I wish to enter the competition in the following years.

I shared the day with Ian Trail, a previous member of WSQLD and current member of Bribie Island. Ian's experience at Woodturning and Judging was obvious from the start - even though he took a few minutes initially to recover from the Brisbane Traffic!

There were a large number of categories to Judge and numerous entries within each category. Each judging criteria had different weightings and there was the option to comment, the heavily weighted criteria's were workmanship and finish. From memory:

- Design 20
- Workmanship 40
- Difficulty 10
- Finish 30

It was a Deja vu moment! Or should I say moments.

I had attended the Saturday Presentation on Finishes by Marilyn Kunde on the 6th July and my main take home message from the presentation was that you should spend as much time if not more on the finishing of an item than the actual time it takes for you to make the item. This was definitely Ian Trail's thoughts as well - highly sanding and finishing the item (especially including the bottom/ undersurface of a bowl, or the inside of a vase) was just as important to him as a judge as the overall appearance or complexity of a piece.

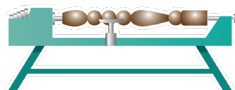
In the introduction to these comments ,I mentioned that I had only recently completed the orientation training in April with Paul Machin Everill, Mick Phythian, and John Reed. During the judging I was having flashbacks to the training - " a bowl's base should be roughly 1/3 the diameter of the bowl", "sharp tools and a good technique are crucial in limiting tear-out", "work through the sand paper from course to fine and if need be go back to course and start the process again".

A couple of other points that I believe are Ian Trail centric were his preference for items with a gloss finish rather than matt, and his dislike for expansion chuck technique on bowls. I asked him about this and to him it was a lazy technique and one that generally meant the base of the bowl was thicker than the walls of the bowl.

Apart from the knowledge I gained through scribing for Ian, another highlight was the catering - John Carney definitely knows how to cater an event! (I'm not sure the customers at the Bunnings Sausage Sizzle really appreciate his catering skills as much as we all did). It took a little while for Ian and I to get ourselves back into gear after the alcoholic trifle and not drift off for a Nanna Nap!

I can't say that now that I'm going to be meticulous in my turning technique or spend lots of time working through the grades of sandpaper on every item I produce as that's not really my default personality type. However, if I'm entering an item into a competition that's a different matter and I now know how to be more successful - take the time to produce a high level of workmanship and finish!

Thanks!



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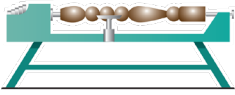


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History of Turning and archaeology

by Joyce Arnold

One of the forums at the American Woodturner's Association International event in Portland, Oregon, USA was a panel on the history of woodturning. Most of us know that the early Greeks and Romans and possibly Egyptians did wood turning. Stuart King, Master woodturner in UK was approached by a university archaeology group to give expert opinion on a remarkable find in a Bronze age princess burial. A small wooden ear stud was recovered, a rare find for something that was buried 4000BCE.

His expert opinion was that this could only have been made by turning the spindle wood. He then agreed to take part in an experimental archaeology project. He made a simple hand turned lathe based on the earliest information known about ancient lathes, but s- used in some developing countries in the world today.



Spindle turning with an original Bronze Age chisel

He had an original Bronze Age chisel which he sharpened and he used a piece of spindle wood, the original wood used in the making of the stud. He was able to make an exact replica of the ear stud, evidence that supported the idea that woodturning is at least as old as 6000 years. If you would like to see the BBC report on the project or Stuart's website, the information is here.

https://youtu.be/907Yyv01VMo?si=n4RCfGZ_R25mguh

<https://stuartking.co.uk/mystery-moor-4000-years-woodturning/>

Pyrography report

By Mike Dodson

I was first introduced to the art of pyrography several years ago when I purchased a second hand Burnmaster from a WSQ member, with the intent that I would put it in the cupboard and start using it when lathe work got too much for me

Health issues force me to that point earlier than expected, so I joined with Rosie Thornton and Sue Kennedy and with their help, started burning.

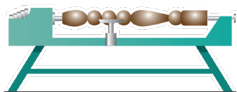
Our Society expanding group of pyromaniacs meet each Tuesday at the club between 10.30 am and 2.30 pm. We don't have qualifications to teach, however welcome all who wish to give it a go. We guide, encourage and learn from each other.

Pyro can be used on various surfaces that include wood, leather, cardboard and even paper. It can create pictures or enhance turned work.

You don't have to be an artist as pictures can be transferred onto timber using graphite paper and tracing techniques.

WSQ has three pyro machines for members to use and we can always find some timber for you to burn on to.

I have found pyrography to be calming and can be done in the home without the mess of a shed. Next time you are at the club on a Tuesday, come and say hello to the maniacs in the auditorium and have a go.



Woodturners Society of Queensland Incorporated Management Committee

President: Mike Dunne 0410 400 954
Vice President: Alwyn Clark 0414 622 715
Secretary: Binny Willis 0438 091 053
Treasurer: Jan Chapman 0403 777 432
Members: Barry Wilson 0409 260 786
Bob Kennedy 0400 497 049
David Williams 0411 126 215
John Donaldson 0407 022 403
Katherine Ogg 0431 193 987
Neil Howard 0409 980 057
Reg Weber 3206 2325

Other Positions

Newsletter Editor: Joyce Arnold 0466 650 048
Membership Secretary: Alwyn Clark 0414 622 715
Librarian: Peter Wyr 0402 688 948
Assistant Librarian: Mike Mason
Storekeeper: Don McMillan 0439 704 622
Training Manager: Rob McKee 0419 735 926
Asst. Training Manager: Mick Phythian 0413 496 107
Web Co-ordinator: Murray Ralph 0427 115 359

Membership Report

by Alwyn Clark

Happy August Birthday to our members

- Karyn Adams
- John Dash
- Stephen Cody
- Robert Horden
- Shane Brandenburg
- Martin Darch
- Sue Brown
- Gaye Dunne
- Primo Fantin
- Neil Howard
- Jan Chapman
- Benjamin Engledow
- Ron Brown

REMINDER

All members must wear their name badge when at the club and at club events, it is a requirement.

Please update your medical history which helps medical staff if needed.

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“All About Finishing” with Marilyn Kunde

Marilyn has a wealth of knowledge with nearly 30 years' experience as a professional finisher. I have seen and done just about all there is to do in this tricky area of woodworking – be it furniture restoration, turning and finishing new timber projects. As a professional Furniture Restorer / French Polisher / Finisher, I have tried and used many products and techniques with my work which I am able to pass onto you. My informative sessions will explore the many and varied pitfalls often found on the path of every woodworker. Areas to be covered focus on timber flaws and rectification, the sanding processes and finishing. Products that I use will be on display and the demonstrations will include the many stages in the finishing process. Information on finishing will include shellac, waxes, lacquer and oils. Each article has a certain element of time invested in the process of the manufacture, but it is the time that is put into the finishing which “makes” the finished item. The time taken in finishing can be double the time taken for the manufacturing process or more as needed.

If you are serious about quality woodwork, then it is in your interest that you attend these sessions which cover many and varied aspects of Finishing. Experience the passion with me, for insights into “Finishing’s”.



Preparing timber - Filling imperfections



Using Spray Guns



Making a French Polishing Mop



A Soaked Mop ready for use

Glue

My preference is to use Loctite rather than CA glue. I use Loctite 401 which is very thin and does not go off with age. Please keep glues in a temperature-controlled environment. I keep new bottles in the refrigerator until required. Loctite 401 is used on very thin cracks in timbers which can be turned. Loctite 406 is thicker and does not penetrate as far down into cracked surfaces.

All CA glues will leave a black line where it is applied. There are many uses for these fast setting glues.

Loctite is a very good glue for various repairs and finishes.



Do Not Use: Builders bog and Selleys Plastibond - as both of these shrink

Titebond III (Ultimate Wood Glue – green) is one of the strongest PVA glues and is waterproof but does go off. It holds well under friction and is excellent for adhering the brass barrel into pen blanks. **Weldbond** is good for pens but **Titebond** is better.



Nightingale Grasp SP105

This is a single pack cross linking PVA.

I use it for sealing logs and blanks. This helps stabilize blanks prior to turning, can be used to seal the ends of logs to reduce cracking. Another use is for attaching spigots to blanks for turning.



Repairing Timber Irregularities and Imperfections.

Techniglue R60 & H60F (Part A and Part B). This is a 2-part industrial strength epoxy.

This epoxy does not go off over time, but over many years part B may become discoloured. Even when discoloured the effectiveness is still unchanged.

This glue is excellent for laminating timbers – PVA may come to the surface with friction heat from sanding.



Holes in timber can patched in many different and varied ways

Flaws and holes can be tricky to conceal. It is best to not use CA for patching. Over many years, I have had huge success with using Techniglue for this purpose and it is a process that I still use in my workshop regularly.

Excellent results are obtained by using Techniglue mixed with sawdust. I keep jars of fine sawdust (from 240 grit sanding) and mix a small amount of the desired sawdust colour into the Techniglue for patching. Just by itself the Techniglue is opaque in colour. The sawdust colour you choose may not necessarily match your timber, so always do a sample test prior to application.

I have a small square tile mounted on a thick piece of wood which I use for mixing my epoxy which is very handy to hold near the job for ease of application. Use a spreader like a butter knife to smear the epoxy onto each side before application. If you use Techniglue for joining timbers, a thin coating of epoxy needs to be applied to both surfaces. If filling a deep crevice, then the epoxy is best pushed into the hole with finger pressure to make sure that no air is captured under the surface.

If there is a large hole or a knot fallen out, I insert a piece of tree branch/twig and tack into place with Loctite and then fill the surrounds with Techniglue. This process can be used for furniture, bowls, cutting boards and for general gluing where high strength and durability is required.

Techniglue has a long working time before starting to set (approximately 30 minutes). On a hot day the epoxy may take one hour to set and about 4 hours in cold weather. It should be applied so that it is proud of the work, this ensures that when dry there will be a raised ridge which is then sanded to the shape required. I have restored a furniture leg where a 2-inch piece of timber was missing and inserted nails which were covered with Techniglue and sawdust mix. When this mixture was set it was then hand sanded to the profile required.

Timber Mate Wood Putty

This is available from most hardware stores. It is used for tiny holes, is a water-soluble wood filler. It can be purchased in various colours to match with your timber project.



Wood Stains

Wattyl Colorwood – not recommended.

My personal choice is Cabot's Interior Stain. When French Polishing, I find Cabot's stain (Dark Oak) to be the most used colour. Do not use water-based stains as the water opens the grain of the timber (which needs to be sanded again) and takes time to dry, whereas spirit-based stains are relatively quick drying. Spirit based stains won't open the grain of the timber. This then requires sanding which removes the colour!

Aging Timber

Find a "blob" of tar from the road and mix it with kerosene in a small jar. Test for desired colour and apply with a rag or brush. Once applied then the product needs to be washed off with General Purpose Thinners to the desired depth of colour. This process will age the colour of the timber and is mostly used when restoring old pieces to match in with the new timber. This process is only to be used if a walnut / cedar / mahogany colour is desired.

Sanding

Do not put timber that has paint on it through the thicknesser. If you need to thickness the timber, use paint remover or sand back using 40/60 grit sandpaper.

Furniture finishes may be removed with paint stripper and then worked with methylated spirits and grade 2 steel wool to remove waste product.

Sandpapers



The procedures outlined below are intended to help you achieve the best finish with the minimum of fuss.

Sanding consists of two processes:

1. Thorough sanding **prior** to any finish being applied.
2. Application of the product (which is the final stage).

Be aware that any imperfections evident after sanding cannot be fixed in the finishing process

The finish attained on the item is developed from correct sanding. The process of sanding can be explained as removing the tops of the mountain peaks. Sanding removes these peaks and eventually creates a flat surface. It is important not to skip any of the grades of sandpaper. Always sand through the grits e.g. 80, 100, 120, 150, 180, 240, 320, 400, 600. Depending on the item you are making, you may need to use finer grits until you reach the desired finish.

Effective sanding requires:-

- Quality sandpaper
- Sand with the grain
- Protect the underside of the material being sanded (non-slip matting)
- Work through the grades
- Sand out the scratches from the earlier grits before moving to the next grit
- Remove the dust from the item between grades of sandpaper
- Discard sandpaper that has ceased to be effective
- Ensure there are no visible sanding scratches (use a natural light source) before applying
- Finish

I tear up my cloth backed sandpaper and have it in stacks so that I have 80,100, 120, 150, 180, 240, 320, 400 & 600. I hold the sandpaper against a piece of thick leather when hand sanding. By using a piece of leather, it prevents the sandpaper making a channel in your work. The leather prevents uneven pressure being applied from fingertips.

If using a water-based glue, wipe off ooze immediately as it will become obvious when a finish is applied.

I use a random orbital sander with a Velcro face when power sanding. I have the sanding pads in the numerical order and use a dust extraction system for dust removal. Always use quality sandpaper.

0000 grade Steel wool is also a good finisher in the right circumstance. Steel wool is not to be used in the later stages of finishing because the fine shards may become embed in the surface product.

For a finer finish before the application of any product, you may use 3M Scotch Brite which is available in many colours. These various colours define the different grades, the most popular being burgundy, grey and white (do not use green as it is very COURSE).

Finishing

Your choice of finish will depend on many factors

There are many ways of finishing and that decision will depend on the item and its usage. The use of finishes could be oil, wipe on poly, polyurethane, acrylics, lacquers, waxes and shellac.

I do not use lacquer or French Polish on food items – only “food friendly” oil. The main concern being food safe is the use of petroleum-based products which can be carcinogenic. If vegetable oils are used on chopping boards, the absorbed vegetable oils can encourage the growth of bacteria on end grain and within the internal part of the wood.

Timber needs to be “fed” on both sides of the item. This applies to all finishes.

Sand with 400 grit between coats - both lacquer and oil.

Shellac

Shellac flakes need to be kept in the refrigerator until dissolved in methylated spirits, otherwise they deteriorate and become waxy over time. The mixture is made from adding methylated spirits to the dry shellac flakes.

White shellac - dries clear;

Orange shellac - will slightly change the colour of finish.

To dissolve Shellac flakes, put into a glass jar, e.g. place a ½ inch of shellac in the jar and cover with 1 inch of Methylated Spirits - wait for it to dissolve before use. Always strained through a stocking prior to use.

Shellac is applied using a rubber or French polishing mop (brush). The rubber is made by wrapping a soft lint free cloth (such as a sheet or cotton tee shirt material) over processed cotton wool to form the rubber. This cotton wool is available from specialist suppliers. The rubber must be made tightly (in the shape of a small pear) to create a nice surface for applying the shellac. When applying the Shellac, the first manoeuvre is to wipe from just inside the edge outwards and quickly wipe from just inside the edge along the flat surface. This method eliminates a run over the edge when starting.

This mixture will be thinned with more methylated spirits after the application of several coats. There may be applications of between 5 to 100 coats, depending on the required finish. Piano finishers use upwards of 100 coats.

Wipe-On Poly

This product should always be applied with a closed cloth like T shirt fabric. (If it is applied with a cloth like disposable “Chux” air is applied with the product and creates a very rough surface)

Oil Finishing's

Experience shows that oils bring out a more depth of colour to timber than lacquer, because it highlights the natural colours.



NEVER USE A SEALER PRODUCT PRIOR TO ANY OIL APPLICATION (NO SEALERS)

Organoil Danish Oil

This oil is excellent for finishing items like fretwork and scroll saw items which have surfaces and faces that are hard to access. It is also a great choice for carvings because of the deep crevices that exist, as the oil penetrates into these profiles. This oil is applied with a brush or rag using hand friction where possible. Once applied it can be rubbed in using 1500 grit wet and dry sandpaper that has been lightly coated with oil for working in after initial absorption. When finished, the surface will be silky smooth to the touch. Only two coats are required.

Organoil - Hard Burnishing Oil

This oil can be applied when the piece is on a lathe. It is the use of friction that hardens the oil into the timber as this oil needs a lot of friction to set into a hard finish. The oil can be applied to furniture pieces and cutting boards.

When working the oil in on the lathe there needs to be two applications made. There needs to be a time lapse between the first coat and finish coat, approximately 8 -12 hours. Apply the second coat of oil with a rag and then burnish this into the timber using wet and dry 800 grit/1000 grit (never use any sandpaper less than your last sand grit prior to applying finish, as you are only sanding the item again). I start with 800 grit and work up to 2000 grit.

For flat furniture items, the oil can be applied using the above technique, use a sanding block or orbital sander whichever is appropriate to the item.

Cutting Boards

Cutting boards are prepared by sanding through all the grits of sandpaper to reach your final finish. Oil is then applied to the flat surface and edges with a cloth. The edges of the board are sanded by hand and more oil is often needed on the end grain. On flat surfaces use a random orbital sander/detail sander/sanding block to burnish the oil into the timber. The oil is burnished into the timber by applying a little oil to the 800 grit/1000 grit. The sandpaper will accumulate a slurry on the pad surface, and this can be scraped off with a knife and used to fill voids. The pad can be cleaned with General Purpose Thinners or a rag soaked with Organoil for continued usage.

When finishing the item, use an orbital sander (on very low speed) with 100 grit pad on it and cover it with a double sheet of strong paper hand towel (the 100 grit pad is required to hold the paper in place while the sander is rotating). This paper will remove any slurry build-up or a strong cloth with elbow grease will do the same job. This paper towel is equivalent to about 1500-2000 grit and with pressure applied, you can successfully burnish the oil. When making chopping boards, Ironbark is the best timber to use for fish as it does not absorb the fish odour.

A careful watch needs to be kept that the paper stays in place during this sanding process.

Wax Sticks

Wax sticks are only suitable for a piece that will be finished with lacquer or shellac. Wax sticks come in a range of colours. A flame is held to melt the wax so that it drips onto the area that needs to be filled. When cool the area can be sanded flat by using a fine grit scourer pad.

Make sure to use the square shaped sticks not the round ones.

Lacquer Finishes

Due to humidity in Queensland, the best time to spray paint anything is when the humidity is at its lowest - usually between 11am – 2pm with humidity between 40% to 60%

Lacquer is not food safe. It is ideal for pens (use 3 coats). It can be used on natural bark products as it helps to retain the bark, spray on 2 or more coats and sand between coats with 400 grit.

Always use a coat of sanding sealer prior to any application of lacquer.

A turntable can be made from the base of an old office chair – this allows the article to be sprayed from the one position which gives an even light control during the lacquer application. The location when spraying must be as dust free as possible, which may include laying a carpet underneath the area to prevent the updraft of dust created by the spray gun. When spraying, make sure to rotate the object rather than move your body around, so that the light source stays constant. Always stand in the area where there is the best light source available and by spraying in the same direction overspray will not be a problem.

Spray guns are gravity fed or suction fed. My preference is for the gravity fed type. When preparing lacquer, decant and strain (through a stocking) an amount into a clean jar and add 50% by volume of general purpose thinner and add 3 drops of Anti Silicone Additive (the additive takes the silicon out of the air and prevents the lacquer from mottling).

The spray gun nozzle should not exceed 2mm. The pressure of the compressor is regulated to around 40psi. When using the spray gun, always commence to spray a little before reaching the edge and finish off after the edge has been sprayed. If you use this technique, then there will not be build up and runs at the edge of the item. Lacquer has a quick drying time and can be recoated several times in rather short succession. After every coat, the item needs to be sanded with 400 grit sandpaper - this smooths the surface ready for the next coat. Where possible always sand with the grain direction. Apply as many coats as needed.

Spray guns should be cleaned out with general purpose thinners after every use and before storage.

Spray Can Finishes

Using pre-formulated products can be quite a convenient way of finishing without the need for spray equipment, this is ideal for small items. The same rules apply with timing the application - between 11am and 2pm. Don't be tempted to spray outside these times then you can run the risk of your item going "cloudy".

Many of these products have a built-in sealer and therefore not as many top-coats are required. The item should be sanded with 400 dry sandpaper between each coat to give a silky-smooth result.

An excellent finish is obtained from using Rust-o-leum 2x (Satin or Gloss) clear ultra-cover spray which acts as a lacquer (with inbuilt sealer). Other products are available with these properties eg. Duromax.

Equipment Maintenance

Thoroughly clean your equipment after use. This small amount of time spent cleaning will increase the longevity of your machinery and future outcomes in the workshop. Be sure to wipe the threads of your bottles before replacing the caps otherwise there will not be a correct seal of the tin/jar, a smear of Vaseline on the thread makes future opening easier.

Gilly Stephenson's Lemon Cream is great for reducing rust build up on the lathe / bandsaw / drill press / jointer and saw bench.

NOTES:

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

