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Woodturners  
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Remember, if I cannot break it, no-one can!

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**TOP TURNINGS THIS WEEK**



**A VERY SPECIAL TURNING**

A Juniper wood platter featuring two overlapping, off-centre, coloured, see-through resin rings.

TT readers are challenged with figuring out the process **ROBERT** used to achieve this masterful outcome.

Skillful work in this special turning gem.

This turning of swamp kauri has the most amazing colour bands not often presented this way in a piece of ancient wood.

**COLIN** is busy preparing similar turnings to take on his Norwegian woodturning cruise ship two months from now. World turners will again get to see the fascination of KIWI timbers.



## This week's useful video clip



It's REFRESHER COURSE time!  
How long is it since you watched a video about pen making? OK so it's quite a while maybe.

There's some very useful tips to glean from this week's video about pen making..



Go to ...

[woodturnerscatalog.com](http://woodturnerscatalog.com)

Click on.. **Pen making**

then .... **Pen kits**

then.... **Apprentice pen kits**

then... **Apprentice Slimline pen**

**Watch Video**

The Slimline pen is easy-peasy to make. Kits are readily available from several providers.

I have some of these kits for you to try before you buy if you would like to have a shot at pen making.

Cheers

Clive



## The TT Information section

# Comparing Linseed Oil & Tung Oil

( Article sourced from the Internet - Acknowledgement to **Bob Flexner** )



**Boiled linseed oil and tung oil.**

The two commonly available pure oil finishes that can be used on furniture and woodwork with decent results because they cure – that is, turn from a liquid to a soft solid – are **linseed oil** and **tung oil**. There are important differences between these two oils.

Raw linseed oil cures much too slowly to be practical, so use “boiled” linseed oil instead. **It contains driers**, which are catalysts to speed the introduction of oxygen and therefore the curing. **It isn't actually boiled.**

You have to be careful with tung oil because many products are labeled “tung oil” when they are actually varnish thinned about half with mineral spirits (paint thinner). It makes no difference whether the varnish was made with tung oil; it’s still varnish. It dries hard and can be built up.

You can identify these by reading the fine print on the label, which will list a thinner: “contains petroleum distillates,” “contains mineral spirits,” “contains aliphatic hydrocarbons,” which are different names for the same thing. Real tung oil is usually labeled 100% tung oil and never contains a thinner.

The primary differences between linseed oil and tung oil are as follows:

- Linseed oil “yellows” more than tung oil. That is, it turns more orange as it ages.
- Boiled linseed oil cures faster than tung oil, overnight in a warm room when all the excess is wiped off, as opposed to two or three days for tung oil. (Raw linseed oil cures much slower – weeks at a minimum – so raw linseed oil will remain sticky for a long time, even with the excess wiped off).
- Boiled linseed oil used as a finish can be made presentable with just two or three coats, sanding smooth after the first coat. Tung oil requires five or more coats, and you need to sand between each to remove the roughness.
- Tung oil is more water resistant than linseed oil because it has approximately three crosslinks between molecules instead of the slightly less than two for linseed oil. But because neither oil hardens well so neither can be built up thick, both are less water resistant than a built-up alkyd or polyurethane varnish, lacquer, shellac or water-based finish.

If you were to choose between using boiled linseed oil or tung oil for your finish, I would think you would almost always want to use boiled linseed oil.

The increased water resistance you get with tung oil is too little to compensate for the increased time and effort required to get a presentable finish with tung oil. Think two-to-three weeks with five or more coats.





Wow!  
Look at our display of  
items made from a  
150mm cube of macro  
wood



**The great CUBE challenge.** The rules were: **1.** No other wood type could be used in the turning creation. **2.** Any other substance could be an enhancing part of the turning outcome(s). **3.** From the cube club members could make **just one item or as many items** as the one cube could yield. **4.** The cube challenge to be completed by Thursday 31st May



**MICHAEL** managed to extract four goblets and three pens from his cube of macro wood. Every last bit of the cube was used too! Waste not-want not eh. Well done!



**HEATHER** must have planned well before starting the cube project. It's quite amazing to yield seventeen well-made objects from just one small cube of wood. Stunning!  
Goodonya Heather.



**CHRIS** used the entire cube by making then assembling seven parts to make a whole new turning. An Exceptional finish applied. Woo Hoo!



**JAN** beavered away with her cube to turn it into a round, deep profile pot. Some of her best work yet right here.



**DAVID R** and his honey of a honey-pot complete with glass jar inside and, of course, a honey dipper to spread the sweet stuff. Lots of enhancements give it a professional look too.



**OSCAR's** talent is represented by his quite amazing multi-piece jigsaw of a segmented turning. Astute planning and precision fitting before turning changed his cube into this little gem.



**RAY's** interesting ORB bowl has a top and base that fits like the proverbial glove. Neat, tidy and well finished. From a cube to a hollow split form.



**GRAEME** used the theme of *mice and cheese* to turn his cube into a cute display of ten bits of cheddar-ed macro. Angles, points half-circles, arcs, curves, conical and spherical shapes made this work a special challenge.

Quite "tasty" don't you think?





**SAM** created a three-sided deep profile bowl with a heap of patience and determination. Smooth transitions all over the work. A cunningly contrived work of art!



**ANDRE`** scored four goblets from his macro cube. Look at those thinly turned walls of each goblet. Wow!



**RICHARD`S** macro hollow form has an off-centre spout. This thin walled feature (not easy to do) was skillfully managed.



**STEPHEN O`Connor** extracted a three-sided bowl from his cube. The inside base has a natty dremel-tool embellishment to give it interest.





**MALCOLM** Vaile's three-sided macro bowl features equi-distant points with a smooth transition flowing across the base. Great chisel work here.



**MIKE** Bodey's lampshade (shown upsidedown) is a cleverly-made, quality turning . Clear resin streaks and spots will allow light to penetrate.



**KATRINA's** contribution to the cube challenge is her very first attempt at turning a small bowl. There's some exciting potential here.



**AARON** used every last bit of his macro cube to present a selection of interesting and well-turned goodies



**COLIN** turned his cube into a beer mug featuring coloured sections around the waist and along the handle. I reckon it holds more than the regulation pint.



**ROBERT'S** cube creation is adorned with a surrounding split wall featuring of black-on-white "crackle" paint. Another outstanding turning outcome.



A superb example of careful project work. A great design and choice of colour added to an optimal turning. Goodonya **SPENCER!**



So soon after completing her woodturning induction programme **KELLY** was able to produce this high-quality macro-wood project. Wow!



It just gets better each week.  
**MURRAY's** skill and patience pays off handsomely with this excellent cube creation outcome.



It seems like **COLIN's** creative mind knows no limits. Believe it or not (Ripley)...this unique display is all macro wood gleaned from a 150mmX150mmX150mm cube.



**STEPHEN Hawley** used the cube creation opportunity to produce his best work to date.

This is a stunning presentation of skill and patience.

You've done it this time Stephen!



BUT wait!.... There's more!

Other than the "CUBE" challenge, team members managed to find time to make these special projects.



**DAVID** Rose made an excellent pair of resin-motif bowls. The one on the left is swamp kauri while we are still figuring out what wood was used for the right-hand bowl. A tentative guess is liquid amber wood but any help from readers would be welcome.



**CHRIS** used swamp kauri to fashion his deep undercut bowl complete with its dremel-dotted enhancement.



**CAELAN** is making great progress with his induction programme. With growing confidence comes growing skillwork.



.Juniper wood and three coloured resin whirls mix well together to bring this platter to life.

This excellent work is just another of MIKE's early woodturning achievements.

Are you keen on doing some resin work? ..... then have a chat to Mike.



**COLIN** used yellowheart kahikatea wood to put this turning/carving together.

This lacquer-finished project is heading to Norway where it will be on display along with other items submitted by turners across the planet Earth



**MURRAY** likes to add interest to his turnings by adding Dremel tool etchings

## TUTOR'S NOTE

I congratulate all those who participated in our CUBE CREATION project. Collegiality, sharing of ideas and learning from fellow members were the special aspects of this fun turning programme.

The overall quality of the turnings produced is to be admired and, as the club's tutor, I am proud of the work of everyone concerned.

While without exception, every contributor showed progress, several members most certainly excelled in their work.

Creation, flair, intricate design and turning skill are highly evident in the display of finished items.

A huge **GOODONYA** to all.

**Clive**