

TURNING TALK

Newsletter of the South Auckland Woodturners Guild

Number 126 : August 2004

Coming Events

- Participation 2004, at Tanner Engineering, setup 6 Aug. Turn 7 and 8 August 2004
- Annual Taringatura. Southland Woodworkers Guild, 20 to 22 August 2004
- National Woodskills Festival 2004, Kawerau, 10 to 12 September 2004
- Wonders of Wood Craft Day at Rangiora, 18 September 2004
- TURNZ entries close 20 September 2004
- TURNZ entries received by 6 October 2004
- Tauranga Woodcrafter's Club Festival, Baycourt Festival Hall, 8 to 10 October 2004
- Terry Martin full day demo at Putaruru. 16 October 2004
- TURNZ 2004. The National Woodturning Exhibition, Putaruru, 16 to 20 October 2004
- Spinaround Waitaki, 29 to 31 October 2004
- Christmas Sale, Papakura, 13 to 24 December 2004
- Neil Scobie full day demo at SAWG. 26 February 2005
- Collaborationz. At Whangarei, 4 to 12 March 2005
- Timber and Working With Wood Show, Auckland, 8 to 10 April 2005
- NAW Woodskills Symposium hosted by Christchurch Woodturners at Kaiapoi, 16 to 18 September 2005

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Our Website is www.sawg.org.nz

Programme for the Third Term 2004

We meet at our clubrooms, in the Papatoetoe Stadium Community Centre, Tavern Lane, Papatoetoe, at 7:00 pm. For those who wish to make use of the machinery, do some shopping, or get a little extra advice, the doors open at 5:00 pm.

This term sees the continuation of a Table Prize for each term – so keep your good work and lessons learned flowing to the show-and-tell table each meeting night.

4 August **Hands-on making a clock.** This is the term project. Bring your wood and tools – there will be plenty of advice available.

7 and 8 August **Participation 2004.** Bring your lathe to this great sharing event at Tanner Engineering. Entry forms are available in the clubrooms.

11 August **Multiple demonstrations.** Every lathe operating. a simple bowl; a bud vase; a fence batten bottle; and more to be announced. Prepare you questions and seek out the demonstration – these people are demonstrating to help your woodturning.

14 August **Working bee.** Your chance to help your clubrooms stay nice and tidy.

18 August **Resin and inlay work.** Bill Blanken, top quality user of resin and inlays to great effect shares his knowledge.

25 August **Hands-on night.** A captive rings challenge – most rings; best rings; smallest rings; and things like that.

1 September **Imported timbers.** David Liggins of Rosenfeld Kidson, timber sellers, tells us about the woods they have.

4 September **Upskills day.** Everyone has a skill that needs improvement.

8 September **The hollowing tool.** Rolly Munro, wood artist and hollowing tool manufacturer comes to visit.

15 September **Craft market items.** Terry Scott turns the little things that people like to buy.

This is also the show and tell night for the clocks that you have made.

Term four for 2004 starts 6 October.

Club Night 21 July 2004; Simple Pens

by Cathy Langley

I dedicate this demo to Gordon Broome, who set a high standard in Bic-style pen-making demonstrations for the Guild over many years. These pens make excellent gifts and are a great way to develop spindle-turning skills. They typically sell for \$7 - \$12, depending on the amount of detail and the presentation.

Blanks for pens (about 25 mm square and at least 170 mm long) can be cut from planks, and scraps from renovation are a good source. Gordon drilled the centre hole before turning the blank, holding the long 9/64" (3.6mm) drill bit with a jacob's chuck in the headstock. He placed the blank on a home-made table with a guide on one side, mounted on a post that fits in the banjo (i.e., where the tool rest normally goes). The hole was then drilled by sliding the blank onto the rotating drill, a little at a time.

Instead, I turn the blank to a cylinder before drilling the centre hole. To drive the blank, I use a spur drive made by filing a small spade bit to create three prongs. The shaft of this bit is then glued into a block turned to fit a scroll chuck. To round the blank I make a series of deep cuts towards the axis, then smooth off from the centre towards each end, turning a smaller diameter at one end to create a shoulder. Lathe speed is set at 2500 rpm.

To drill the blank, it is mounted in the centre hole of the chuck, with the shoulder against the outer face. I have glued my pen drill bit (200 mm long) into a handle, with tape on the bit to mark a depth of 130mm. After drilling the centre hole, I use a shorter 5/32" (4mm) drill bit to widen the hole to a depth of about 15 mm. This creates a snug fit for the head of the refill. A 4mm pop rivet head fits into this hole, and keeps the blank from splitting (and the hole from widening) when the tailstock is brought up.

With the blank held between centres, I mark the point at which detailing would begin (beyond 130 mm from the tip, to minimise chances of cutting into the hollow centre). Turning is then a matter of preference and design, using coves, beads, v-cuts, burning etc. The typical maximum diameter is 13mm. The diameter at the tip of the pen should be no less than 6 mm, which creates a 1mm shoulder. A smaller shoulder looks more refined but risks cracking when the refill is inserted.

Tools don't need to be specialised or small, except for detailing, for which I use a concrete nail shaped like a spindle gouge, with a flat surface instead of a flute, mounted in a handle. My knowledge on the use of the skew chisel is taken primarily from Mike Darlow's books. Mike recommends holding the blade at 45 degrees to the work in most cases.

For sanding, start with 120 on the body of the pen, working through 180, 240, and 320. Sanding the decorative end starts with 180, taking care not to round over crisp edges. I use wet-and-dry paper with mineral oil. For each grit, the lathe is stopped after sanding and the barrel of the pen sanded with a few strokes lengthwise, then the oil/dust sludge is

wiped off and the barrel checked for scratches, which are easy to see on the oiled surface.

Many finishes work well. I use thin shellac, applied with the lathe off, dried for 30 seconds with the lathe on, and then buffed while spinning with a handful of fine sawdust. For extra sheen and a nice feel, I apply a lump of carnauba/beeswax mix lightly to the spinning pen and buff again with sawdust. The pen is then parted off, the pop rivet removed, and the ends finished by hand, or using sanding disks and buffing pad attached to a block with a velcro surface, held in the chuck.

You can make pens much more quickly in "production" mode by following each step for a number of pens. If you don't have a chuck, you can drive and hold the pen blank using mechanisms created from blocks attached to a face plate.

Drill bits are available from Waitemata Hydraulics and Engineering. The oil is Ondina 15 medicinal paraffin, available from Shell. Thin shellac is 1/2 cup of orange flakes dissolved in 200 ml isopropyl alcohol or meths, or pre-mixed shellac thinned 50:50. The carnauba/beeswax mix is 1 part carnauba to three parts beeswax by weight, covered with turps, melted over hot water.



A Word for You

from Bruce Hannah

The term for the shimmering wood visual effect, is 'chatoyance'. It is basically associated with the gemstone industry - opals and catseyes for instance. I see that it is the French word for 'catseye'.

From Encyclopedia Britannica we get: Chatoyance is the property of some minerals to exhibit a wavy, luminous band with a silky lustre, reminiscent of the eye of a cat, in the centre of a cabochon-cut (polished, with a rounded, unfaceted convex surface) stone. The effect, caused by parallel fibres or by oriented imperfections or inclusions within the stone, is typical of cat's-eye, tigereye, satin spar, and bronzite. The fibres, imperfections, or inclusions are oriented along a crystallographic axis; it is this same kind of orientation, but along three axes, that accounts for the asterism of star sapphire and ruby.

Glued-in Handles

edited from Nelson Districts Woodturning Newsletter

Hot melt glue can be used to fit handles to turning and carving chisels, especially those with a wide tang such as roughing gouges. Usually these are difficult to fit as the initial hole has to be wide and then there is a lot of space over the two faces of the tang.

Drill the hole in the handle to fit the widest part of the tang. Fill it with hot melt glue. Heat the tang of the chisel and push it into the glue. Remove the overflow and set it aside to cool.

You now have a firm fitting handle which will absorb shocks. If you don't like the handle or the tool wears out, simply heat the metal and withdraw it from the glue.

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Club Night 28 July 2004. Clocks

Mac Duane showed us a variety of clocks and went to some detail on the making and assembly of a crescent clock – obviously his favourite. He estimated five hours per clock and clearly there is a lot of detailed work, and opportunities for mistake.

The crescent clock is made from five pieces of wood. This involves first cutting a 40 to 50mm thick round the size of the intended outside of the crescent. This is best mounted on the lathe using a shallow dovetail or glue block. The outer 50 or more mm of this is then dressed and finished.

Then this round is re-mounted off-centre by about 20mm. A screw chuck is best here as this centre hole will later be for the drive mechanism of the clock. Using a parting tool the crescent is nearly parted off, then completely cut off on the bandsaw.

The crescent is then hand finished and the central clock turned like any other clock except that there is no need for the clock mechanism to be inset in the back.

To get the central clock to pivot within the crescent, holes need to be carefully drilled parallel to the faces and pointing exactly at the clock centre. Mac had a jig to do this after the clock turning was completed but these holes could have been made before the crescent was parted off. Two wooden pegs are made to fit into these holes as pivots.

A flat is sanded or cut at the lowest point of the crescent so that it will match up to a turned foot for the completed clock.

Clock making is the project for this term so an array of clock types is shown on the next page. Thanks to Bruce Hannah and Jim Downs for many of the clocks shown.

Faster Newsletter

If you want your newsletter faster, and wish to save a little Guild money, then ask for it to be sent to you by email.

You can then print it and read it at your leisure.

Just ask the Treasurer, who is keeper of the address list, or the Editor.

Don't worry about avoiding temptation...As you grow older, it will avoid you.



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INTRODUCTION TO WOODTURNING WORKSHOP.

On Saturday August 21 I am running a workshop for learner turners and a refresher for those with some experience – faceplate work only. This workshop is not “hands on” but I encourage questions and discussion. I also encourage you to take notes.

Cups of tea/coffee will be supplied – bring your own lunch.

There will be Woodcut tools, Teknatool lathes and equipment, some specials – all discounted – for sale.

PROGRAMME:	The lathe Tools Safety Sharpening Chucking – mounting the wood Roughing out Introduction to the gouge Making a bowl / platter Problem solving Finishing and design
VENUE:	South Auckland Woodturners' Club rooms Allan Brewster Building Tavern Lane Papatoetoe
TIME:	9.00am – 3.30pm
COST:	\$30.00

You must register and pay ASAP to secure a place – either phone or email me please.

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