

TURNING TALK

Newsletter of the South Auckland Woodturners Guild

Number 137 : September 2005

Club Night Programme

Third Term 2005

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.

Wed 31 August **Feet on Bowls.** Dave Harmes makes this wonderful finishing touch to a bowl.

Wed 7 September **Bowl Savers.** Ian Fish and Terry Scott put two types of bowl saver to good use.

Wed 14 September **A Ring of Inlay.** Bill Blanken will show us the careful art of inlaying a ring of wood into another piece of wood.

Wed 21 September **Pepper Grinder.** Bruce Hannah introduces us to the numerous steps needed to make these useful machines. This is also the last night of term when Farouk will be judging the quality of all those eggs and the Table Prize for Term Three will be awarded.

Fourth Term 2005

Wed 12 October **A Simple Bowl.** This is our project for Term 4 demonstrated by Rex Haslip and this will contribute to our bowls for the kids at Christmas.

Wed 19 October **Fruit Night.** Avocado, Terry Scott; Apple, Farouk; Onion, Craig Lockwood; Pear, Terry Meekan; Banana, Dick Veitch

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Or dveitch@kiwilink.co.nz or fax 298-5775

Our Website is www.sawg.org.nz

Wed 26 October **Carbatec visit Meeting held in the Carbatec shop** at East Tamaki. Coffee and cake supplied, demo on texturing with a Dremel.

Wed 2 November **Natural Edge Bowl.** Mac Duane keeps the rough bits on the edge.

Wed 9 November **Clinic and Hands-on** to help solve your problems and to make more small bowls for Christmas. Bring your problem pieces, tools for sharpening, and your bowl making gear.

Wed 16 November **Deer Antler Turning** Terry Scott turns deer farm waste into art.

Wed 23 November **Segmented Turning.** This precision art is demonstrated by Dave Harmes.

Wed 30 November **A Driftwood Bowl** by Rex Haslip.

Wed 7 December **Whistle Night.** Cathy Langley makes the things she likes to give to other people's kids.

Wed 14 December **Christmas Decorations** made by Doug Tanner. This is the last night of the term when Rex Haslip will be judging the quality of all those small bowls. Also the Table Prize for Term Four will be awarded. And it is the last night of the year when we will be wrapping the small bowls to give away. Bring a plate for supper.

Term One 2006 begins 1 February

Every Month, Rain Hail or Shine

Every Monday afternoon 12:30 to about 3:00 the doors are open, kettle hot, and lathes turning. All club members are welcome to turn wood, drink coffee, stand and talk, just stand and look. If Monday is a holiday, come on Tuesday.

Wednesday evenings, even during school holidays, the doors open at 5:00 for anyone who wants to be there. Turn some wood, solve a problem, share a story.

First Saturday every month is Upskills Day. Doors open 8:30am. Every turner can improve their skills, or help others to improve. Or just come along, turn some wood, enjoy the day.

Second Saturday every month is Working Bee. Doors open 8:30am. There are always cleaning and repairs to be done. Your chance to put a bit back into the club.

Third Saturday every month starting at 1:00pm is Ornamental Turners. Learn and share in this precision art.

Club Night 27 July. Hands-on Eggs

by Cathy Langley

To start his demo, Farouk Khan displayed a carton of gleaming eggs that showcased various timbers, and then proceeded to show us how he created an egg that is 65 mm long and 44 mm at its widest diameter.

He turned an end-grain cylinder about 80-100 mm long to the 44mm diameter, measuring with callipers. He secured the blank in a scroll chuck, and used a parting tool to cut in 65mm from the free end, and to remove enough waste wood between this mark and the chuck to allow easy access to what will be the blunt end of the egg.

After marking a point 44 mm from the free end (note: avoid the error made by at least one turner during hands-on, and do this with a pencil, not a chisel!), Farouk turned down from this point to the free end, to make the pointy end of the egg. He then turned the fat end most of the way down, removing more waste wood to further improve access and to leave a small spigot between the egg and waste block. Farouk pointed out that you can use a number of different tools to turn an egg, but it's a good opportunity to practice with the skew chisel, switching hands depending on the direction of the cut.

Before sanding, he suggested that you take a real egg and hold it against your work, to check and refine the shape. (See last month's newsletter for the results of research into classic poultry product proportions.) Farouk then sanded the egg and finished it with Hutt pen finishing products, and stopped the lathe to cut the egg free with a coping saw.

To finish the blunt end of the egg, Farouk mounted a wooden spring chuck in the scroll chuck. The spring chuck was the shape of a goblet bowl, slightly undercut at the rim so that the egg would be gripped only by the rim at the egg's 44 mm diameter. The "spring" is created by drilling small holes into the goblet bowl about 20 mm from the rim, and using a small saw to cut down to each hole. These cuts enable the rim to expand slightly to grip the egg, and the drilled holes prevent the saw cuts from splitting the wood beyond the holes.

Farouk mounted the egg in the spring chuck, sharp end in, using the tail stock to assist in centring it, and finished the blunt end to match the rest of the egg. He pointed out that you can also turn eggs cross-grain and can get some lovely figure that way, but the spigot at the blunt end of the egg will not have much strength, so leave the spigot larger and be careful with your cuts.

Many of us then "gave it a go" on the club lathes, discovering that it's not as easy as Farouk made it look, and that although wooden eggs can break almost as easily as real ones, they break differently and don't leave as much of a mess.

Coming Events

National Woodskills Festival, Kawerau, 9 to 11 September 2005

NAW Woodskills Symposium hosted by Christchurch Woodturners at Kaiapoi, 16 to 18 September 2005

Soren Berger full day demo at Franklin, 24 September

Tauranga Woodcrafter's Club Baycourt Festival, 8 and 9 October 2005

SAWG Christmas Sale at Papakura, 5 to 24 December 2005

Royal Easter Show entry forms due by 18 March 2006

Timber and Working With Wood Show, 31 March to 2 April 2006

Royal Easter Show, 12 to 18 April 2006



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Club Night 3 August. Holding Wood

Demonstrated and written by Rex Haslip

When I first saw this demo done, eight years ago by Bob Main, it had a lasting impression on me. Bob showed that there was well and truly more than one way to do things, and that to truly master the art of turning, you need to be able to mount any piece of wood in any position.

Wood holding methods can roughly be divided into two groups, "Spindles" (or between centres) and "Bowls" (faceplate mounting or chucking).

Spindles

Longer stock, over about 150mm, is best mounted between a drive centre in the headstock and a live centre in the tail stock.. Shorter spindles can be mounted in a chuck safely, and this is an ideal method for egg cups, eggs etc.

The centre can be found by;

- diagonal lines
- finger gauge
- centre finder (made from Perspex)

Drive centres take many forms, but the principle is that there is a good mechanical bond between the wood and the spikes or lugs on the drive, whether it's a chuck mounted drive or a morse taper type. It is a fairly common practice to "hammer" the drive centre into the stock, but I urge caution, and recommend you use a wooden mallet, in case you damage the morse taper if that type.

For large spindles such as big hollow forms or vases, a faceplate can be used, but ensure the wood is solid, use the longest screws you can and use as many as you can. You are screwing into end grain which is easily "pulled out" if the screws are not long enough.

Bowls

Cut your blanks from sound timber, steer clear of cracks and imperfections. Design decisions need to be made when thinking about the way you are going to mount your blank, and things like foot size, inside dimensions and whether you want legs on it etc. These things will all define the best way to mount the blank, initially to turn the outside, then the reverse to turn the inside

Blanks can be mounted (so that you can turn the outside and the base) by;

- A faceplate. (Use the largest you can, and use as many screws as long as you can)
- A woodscrew (When holding the woodscrew in the chuck, use a chuck with the largest jaws you can and make sure that the screw "head" is behind the jaw slides.
- A dovetail drilled with a Forstner bit then mounted onto a chuck. (the size should be as close to the outside of the set of jaws you are using)
- A waste block glued onto the top of the blank. (ideal where the plank is thin and you can't afford any waste)

- Glue and Paper. (Again, used where the blank is thin. Can be then gripped in a chuck or screwed onto a faceplate)
- Hot Melt Glued to a wooden faceplate. (Used for odd shaped pieces, drift wood, burls etc)

When the outside is finished, reverse mount. The following methods can be used to hold the bowl to hollow the inside;

- Chuck (jaws holding a spigot or expanded into a dovetail, both cut previously)
- Foot jam chucked onto a waste block on a face plate. (ok if the foot sides are parallel)
- Block hot melt glued onto the foot and trued up as final stage of finishing outside. (do not apply finish to the glue surface. Good again for thin blanks)

Once the inside is finished, it is necessary to clean the base off. Ways to hold the bowl for this are;

- Jam chuck
- Vacuum chuck
- Cole jaws
- Press fit onto a soft faceplate (from a rotating block in the tail stock)
- Chuck expanded into the inside lip of the bowl.

A few of tips for those proposing to use hot melt glue;

- Get a decent glue gun. The small modellers guns are designed for use on paper and do not get hot enough.
- Glue sticks come in different grades, but I have not found a preference.
- Do not attempt to glue to an applied finish. It will not stick safely.
- Make glue blocks out of timber on its long grain. (so the fibres are in a "spindle" orientation)
- Do not use MDF, custom wood or particle board. These will come apart if clamped in a chuck
- If its cold or the pieces are large, warn the surfaces to be glued with a heat gun prior to applying glue. (Be careful no to apply too much heat or you will crack the timber)
- Let the gun heat up properly, at least 10 minutes
- Apply glue and then join surfaces as fast as possible. The glue starts to go off immediately
- To remove the glue you can either:
 - Freeze it and chip it off
 - Sit it in Turpentine and this will dissolve it, being drawn up the fibres of the end grain glue block.

For more information on mounting timber, please feel free to ask Rex at a Guild meeting, or alternately, these methods and more are covered in detail in "A Beginners Guide to Woodturning" available from the Guild Shop.

Club Night 10 August. A Lidded Box

from Rex Haslip

Most of Doug Tanner's boxes end up having an embroidered inlay put into the lid. This adds yet another dimension to the lidded box, but the fundamental process for making them remains the same, except for a few details in the lid design. The lids on these boxes have a recess cut in them to take a disk of custom wood which carries the embroidery.

Doug makes boxes with "Inny" lids, ie: the lid fits inside the base

Start with a crack free piece of timber. The lid and the base will be made from the same piece of timber so it needs to be good for the full length.

The steps are as follows;

1. Start with the blank between centres to true up, cutting a spigot so you can hold it in the biggest chuck you have. Lathe speed is optional but Doug turns these at about 1000 to 1200 rpm.
2. Mount in a chuck using this spigot. This end will be the top eventually.
3. Start shaping the outside of the box base, including another spigot at the other end that can be removed later.
4. Shape base completely, and start shaping up the sides.
5. Remove from the chuck and remount using the spigot at the base end.
6. Finish the outside shape.
7. Cut a recess for the embroidered insert to the same depth as the disk to be inserted. This may also be used for re-mounting or cut a further small recess for a dovetail re-mount of the lid.
8. Drill a 4mm hole in the centre of the lid. (A screw will be put thru this to attach the insert)
9. Part the lid section off. Remember that you do have a recess cut in the lid, and that you are going to need to have sufficient stock to make the lid joint.
10. Hollow out the base section as required.
11. Clean up the lip where the lid will be refitted, sloping it in slightly so the lid rests on the biggest diameter of the lip.
12. Finish, sand and apply desired finish.
13. Remove from chuck and remount lid on the recess cut to accommodate the insert. Expand the jaws into this.
14. Face off the underside of the lid.

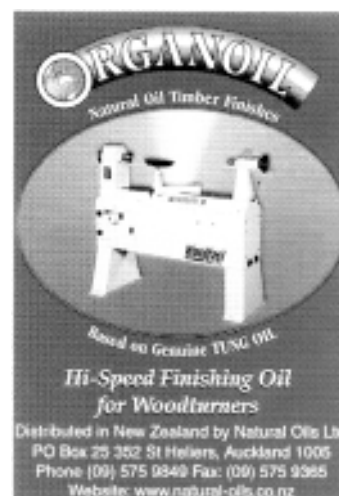
15. Cut a recess in the lid edge to fit inside the base lip. Take this slowly to ensure there is just enough clearance and that the lid does not end up a loose fit.
16. Sand and apply finish.
17. Remount the base, using the same method as you used to mount the lid, and clean off the base, being careful not to wrench the base off the expanded chuck jaws.

And that's it

Doug recommends a non oily finish (he uses Liberon wax), particularly if an embroidered insert is to be used, so that the fabric is not marked.

If not using an insert, the method is similar, except that you skip steps 7 and 8 and then replace steps 13 to 17 with the following

18. Remove the base from the chuck and remount the lid on the spigot from step 1
19. Cut a recess in the lid to fit inside the base lip. Take this slowly to ensure there is just enough clearance and that the lid does not end up a loose fit
20. Finish the inside of the lid, sand and apply finish
21. Remove the lid from the chuck, and remount (in the chuck of you can without damage, or in a jam chuck) and finish the outside of the lid to the desired shape.
22. Sand and apply finish



Club Night 17 August. Twist Pens

by Cathy Langley

Les Sivewright not only demonstrated the assembly, but also explained the disassembly, of a slimline twist pen.

Twist pens require the use of a mandrel, which can be purchased with the correct morse taper for your lathe.

Pen kits can be purchased from a number of suppliers; Carba-Tec has them at \$14.50 for five pens. Les adds a pen clip purchased from Doug Tanner which identifies the pen as a product of New Zealand. The kits contain a nib, two brass tubes, a centre ring, a twist mechanism, a clip, a finial, and an ink refill.



Any timber will do, but the harder timbers polish better. Blanks should be about 16mm x 16mm x 120 mm. Drill a 7mm hole deep enough to cut two drilled sections, each slightly longer than the brass tubes. If you want the grain to run through the pen, mark the ends that need to match.

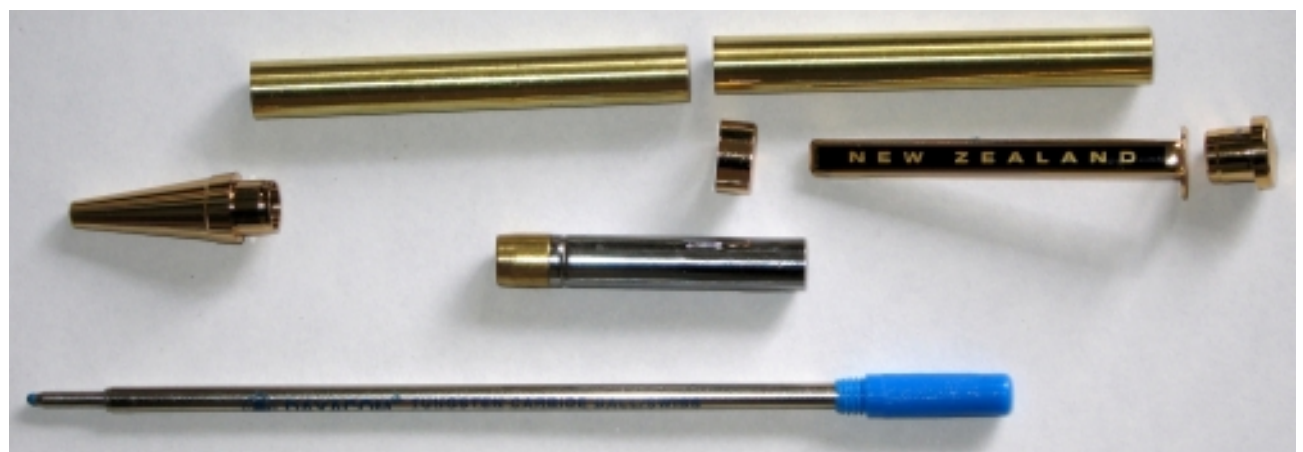
Before gluing the brass tubes into the blanks, Les roughs them up with a bit of sandpaper and sticks one end into a slice of potato to keep glue from the inside of the tube. He normally uses PVA glue, but slow-setting CA glue will also do. When dry, ensure the ends are flush with the tube ends and perpendicular to the axis, using a sanding disc or a separate pen mill.

Mount the mandrel and the pen blanks in accordance with kit instructions, decide what shape you want (e.g. straight, or maybe slightly bulbous at the tip), turn, finish, and remove from the mandrel. Les recommends sanding with the lathe off, with the grain, and using a hard finish after sanding sealer, to prevent the pen discolouring with use.

Assembling the pen requires pressure. Les puts a wooden dowel in his chuck and a wooden sleeve on the tailstock, then brings the tailstock up to press the pen parts together. Les recommends using a plastic or velvet presentation box to ensure that the pen's value is appreciated.

If a pen becomes damaged, its parts can be re-used. Les has a tool to press out the pen mechanism, and he then mounts the wooden sections on the mandrel to turn the wood away from the brass tubes. (Dave Harmes suggests that you can also use a 100mm masonry nail with tip ground off and the head's diameter slightly reduced. The diameters of both the shaft and head are required to remove the pen mechanism.)

You can get kits for mechanical pencils or letter-openers, and present these with the pen as a set. Retail prices for twist pens and sets have declined in recent years, but they are an excellent way to use small bits of attractive wood, and make great gifts.



Club Night 24 August. Hands On

by Gordon Pembridge

It was great to see just about all of the lathes up and running. Everyone tackled various bits of wood with much dry wit, some good jokes and with the occasional sheepish glance at the ladies among us.

Terry led the way with a hairy curly chest of wood shavings, with comments such as "it helps grow hairs on your chest". Terry turned a small bowl with a group of enthusiastic turners watching.

Norm Jenner did some spindle turning and at one stage showed me two or three pieces of wood that resembled a Zimbabwean wicket after a New Zealand fast bowler had been at it, a chisel catch I think? It was somewhat disconcerting as I was taking photos at the time in the opposite direction.

A rather amusing joke was made about the three men at the drill press holding onto a piece of wood to drill a hole in it (how many Irish men does it take to unscrew a light bulb - in this case drill a hole in a piece of wood). Note their safety-conscious actions?

Carol practised her egg turning skills with a successful egg at the end. Gordon even helped someone with some chisel techniques that he learned off Ian Fish, it was nice to see some knowledge and technique swapping done by every body involved especially the masterful Dave Harmes.

All in all a lot of fun was had by all sharing and turning in a warm and friendly atmosphere. More should participate as, put simply, it was enjoyable and a lot of fun.



Many years ago in England, pub frequenters had a whistle baked into the rim, or handle, of their ceramic cups. When they needed a refill, they used the whistle to get some service. "Wet your whistle" is the phrase inspired by this practice.

Wanted / For Sale / Give Away

For Sale Tanner FS 100 gap bed lathe in good working order, two tool rests, outrigger stand, three chucks, two faceplates. \$1100 ono. Phone Sam 579 6961.

Welcome New Members

Welcome to Robert Smith of Maraetai, Chris Guthrie from Howick, and Rostyn Jones from Mission Bay. We trust you will enjoy many years of club membership and enjoyable turning.

Soren Berger Demo/Tutorials

Soren will be doing a full day demo in Chris Jensen's shed at 28 Runciman Road, Drury, on Saturday 24 September. All woodturners are welcome providing they pay \$30.00. Get there by 0900 for coffee.

Soren is also offering personal tuition at SAWG before or after that weekend. If you want to take up this offer talk to Terry or Mac.

Club Membership and Newsletters

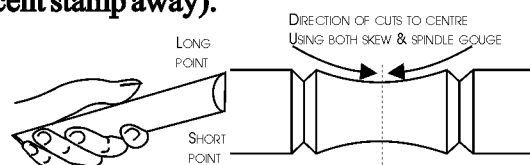
SAWG membership now stands at 137, including life members. More than half of these people get their newsletters by email. With this change in newsletter reading habits I am relaxing my care on the style of photos printed. I am aware that photos have to be a particular quality to print in black and white and then to photocopy well, but rarely have I achieved this good standard. Now I will worry less.

A BEGINNERS GUIDE TO WOODTURNING

Original artwork and text by George Flavell

Now in its fourth edition with 52 pages of clear line drawings and text specifically aimed at the learner turner. Safety, wood gathering, tools, spindle work, bowls, hollow forms, and more.

Just \$20.00 sent to the editor of this newsletter (more if you live further than a 90 cent stamp away).



WOODTURNER TRAINING PLAN 2005

South Auckland Woodturners Guild will hold two more two day hands-on training sessions at its clubrooms in 2005. Eleven lathes are available. The skill levels of participants will vary and the courses have varied to match this need. Prospective participants must read and carefully consider their own skill levels in relation to the courses outlined below.

This training is open to all comers on a first-in-first-served basis. Applications should be made to The Secretary, Mike Clausen, 4/4 William Ave., Greenlane, Auckland, and will be accepted only when full payment is made. To help us ensure that you have chosen an appropriate training level, please include with your application a resume of your woodturning work and the name of at least one referee.

Maximum numbers in each course is 11 participants. Costs per person are: Intermediate \$95; Experienced \$110. If six applications with full payment are not received by two weeks before the course date then the course may be cancelled and all monies refunded. There is no refund for applicants who cancel within two weeks of the course date unless a replacement participant can be found.

Course Outlines

Further detailed instructions about each course will be provided with acceptance of each application to attend.

Intermediate:

Participants should already know how to sharpen woodturning tools, mount wood on the lathe, and turn it into something.

Tutor: Shane Hewitt 24 – 25 September

In this course tool sharpening and wood mounting skills will be refreshed. The tutors will advance participant skills to turning wood to pre-determined shapes chosen by the tutor or participant. The participant will then be considered to be in control of both the wood and the chisel.

Chisels are available at the clubrooms and wood is available for participants to purchase. We recommend that participants bring their own chisels and a supply of wood that will give them a variety of turning options. This wood must be good clean blanks suitable for easy chisel work.

Experienced:

Participants in this course should have reached a level where they are in control of the chisel and the wood, and are able to make items to a pre-conceived design.

Tutors: Graeme Priddle 26 – 27 November

In this course the tutors will discuss and enhance all aspects of participants' work and work practices while the trainee creates turned items on a lathe. There will be emphasis on shape, form, finish, colour, texture, and other embellishments.

Participants must bring their own tools and materials for shaping, colouring, texturing, and embellishing their work. They also need to bring a variety of wood, some incomplete turned items for finishing, and completed items for critique.

A Stay with Fred and Mildred

Many of you will remember Fred and Mildred Holder who visited here in April/May 2003. Both of them turn wood but Fred really spends more time publishing "More Woodturning" and "Blacksmiths Gazette". On my way back from Alaska I visited them at their home near Snohomish, east of Seattle.

They have a very pleasant home. Trees around, a little pond, deer stroll past, molehills in a nice green lawn, workshop, wood store and fully computerised office.

I am not sure whether it was before or after the first coffee that Mildred asked me to make a tall vase. So we searched the wood store and found some dogwood. While there I had to find a new bit to make a long handled spoon as my olive one had been eaten by the dog in Alaska.

Fred has a DVR so I was comfortable there – but no handwheel – one is now in the post to him. This really brought home to me just how comfortable we get with our home surroundings, regardless of the quantity or quality. We know where each chisel is. We know what tools we don't have. We know what will fit what. In someone else's place we have to ask, and ask, and ask again. The wood turned out just fine.

We visited Jack McDaniel, just to see his workshop. It was big and had all the toys. When I say big, I mean just that. This house would have fitted inside, easily. My estimate of dimensions (after we left) was that the main woodworking floor was 14 x 18 metres. Then off that was the wood store at one end and a metalwork room at the other. Upstairs was full kitchen/meeting room and a jewellery making area. The dust extraction system was a bit of magic – turn any machine on and the extractor automatically started and the gates on all but the operating machine closed. This was connected to bandsaws, bench saw, planer, thicknesser, and more. At the main lathe, a full size Oneway, dust extractor control was manual.

Jack does put his toys to good use. We went to his house and viewed his collection of woodturning keepsakes – a delightful collection showing skill and innovation.

Next stop was the monthly meeting of Northwest Washington Woodturners. This is a club with 50 members and they meet monthly in a hall in Mt Vernon. They had a well attended show and tell table and members brought contributions for a raffle. For the evening demonstration they bring in whatever equipment is needed. On this occasion it was a talk and slide show about shape and form. A nice bunch of people enjoying their hobby.

A "Must Stop" before leaving Seattle was the Boeing Surplus store. Here are all the bits Boeing has broken or no longer uses. I did walk out with a few kilos of drill bits and plan to put them to good use in the future.

On a Swedish chainsaw: "Do not attempt to stop chain with your hands or genitals". (Was there a lot of this happening somewhere?)

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