

# TurningTalk

Turning Tomorrow's Treasures

Issue No 196

Newsletter of the South Auckland Woodturners Guild

July / August 2011

## SHOW & TELL



Show and Tell is a very popular part of our weekly guild meetings. Members share their creations—the successes and failures (and the road to creation) with the group.

I know I learn something every week, and it's great to see everybody participating! From the newest turners to our most accomplished members—we share our experiences (and the outcomes) with pride. At the end of term there is even a prize for the members who shared the most: and what better prize for a turner than wood?

The fantastic thing about our guild is that everybody loves to share their knowledge and experience. It's the most precious gift a new turner can get—the enthusiasm for our craft is endless!

In the coming newsletters I will be sharing with you the work our members share with the group—and there are some fantastic destinations on this road to creation.

Like me, you will get to know the members and what distinguishes their work. Each piece is a unique work of art that the creators can rightfully be proud of.

I look forward to being even more involved with the guild, and once my productivity behind the lathe is back up, I'll be sharing some more of my novice-work! (Can't wait to get feedback from Dick!)

Cheers,  
Sharon



## In this issue:

Sharon Shows Off  
Calendar  
Shavings  
Show and Tell  
Chain Savvy  
Toxic Timber  
Club Night Action  
Sponsors

1  
2  
3  
5  
6  
9  
7  
14



The South Auckland Woodturners  
Guild  
*is a member of the*  
National Association of  
Woodworkers NZ Inc.  
*and the*  
American Association of  
Woodturners



## SAWG COMMITTEE

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### Past President

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Terry Scott 297 7051

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### Club Meetings:

Wed nights - 7.00 pm  
(Doors open - 5.00 pm)

### Club Rooms:

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Tavern Lane, Papatoetoe,  
South Auckland, NZ

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### Credits and kudos this month:

Jim Black  
Warwick Day  
Mac Duane  
Ross Johnson (He of the Long Lens)  
Mark Savill  
Sharon Share  
Gary Steel  
Anton Wehman  
Bob Yandell

## Coming Up...

All the activities listed here are in our clubrooms in the Papatoetoe Stadium Community Centre, Tavern Lane, Papatoetoe (see [www.sawg.org.nz](http://www.sawg.org.nz) for directions). On our regular Wednesday evening meetings, the official meeting starts at 7.00pm and is followed by a "Show-&-Tell" session where members display and discuss their work.

For those wishing to make use of the machinery, do some shopping, check out our library, get some advice, or just socialise, the doors open at 5pm.

We have a Table Prize for each term. This is members work on display - lessons learned (half-finished, flawed, or failed) to the best you can do that has been brought to the "Show-&-Tell" table during the term.

### Term 3

3 August	First Night of Term- Art not Function with Peter Williams
10 August	Pepper Grinder with Norm Jenner
13 August	Saturday Working Bee
17 August	Interlocking Rings with Bruce Wood
24 August	Squirts with Graeme Mackay
31 August	Hollow Form with Bob Yandell
7 September	Woodturning Cruise Slide Slow with Terry Scott and Dick Veitch
14 September	Wednesday Working Bee- 3pm
14 September	Segmented Products with Cam Chapman

### Upcoming Events

9 July	NAW AGM (Franklin)
15-17 July	Learn and Turn Jamboree, Harihari, South Westland
22-24 July	Ashhurst Jamboree
12-14 August	Berwick U-Turn, Dunedin
15-27 August	Woodturning Cruise, Norway
16-18 Sept	Tauranga Woodcrafters Exhibition, TECT Arena, Bay Park, Tauranga
23-25 Sept	SAWG Participation 2011
28-30 Oct	Spin Around Waitaki Woodturners Guild, Oamaru

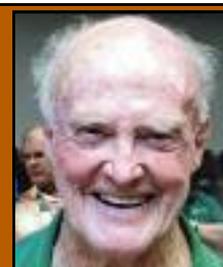
### 2012

22-25 March	Turnfest, Seaworld, Gold Coast, Queensland (full details at <a href="http://www.turnfest.com.au">www.turnfest.com.au</a> )
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Regularly Updated Calendars of Events can always be viewed at  
[www.sawg.org.nz](http://www.sawg.org.nz) and [www.naw.org.nz](http://www.naw.org.nz) (including entry forms)

**Macs Maxim of the Month**  
**Life is not a spectator sport—**  
**Join the Game!**

-Mac Duane



# Shavings

## Word from the New President

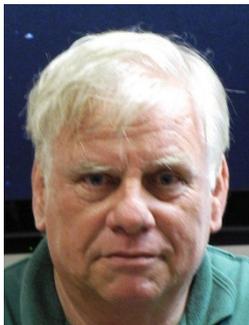
After assuming his new position after the AGM on 11 May, I asked incoming President **Bob Yandell** to share an insight into his vision for the Guild during his tenure.

Bob replied "My Vision for the Club is simple— To be the best Wood Turning Club in the World offering fellowship and guidance to gain understanding in all things produced via the lathe."

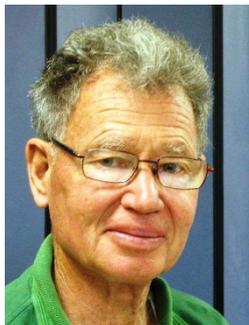
He went on to elaborate on his own mission: "My Mission is to ensure depth in all roles upon which the club functions. You can put your hand in a bucket of water and make waves but not long after the hand is removed the waves disappear. The club is a collection of many and different talents and I see my role is to encourage, support and bring those talents together for the betterment of the club".

Congratulations on your election Bob and we wish you every success leading the Guild over the coming year(s)!

Another new face on the committee is **Robert Smith** who takes over from **Mark Savill** as Secretary. Co-opted members confirmed subsequently at the first committee meeting were **Lindsay Amies** and **Terry Meekan**



Bob Yandell



Robert Smith

## New Photo Editor

**Sharon Share** has generously volunteered to become photo editor for "Turning Talk". Sharon is an enthusiastic new member who has turned her hand to turning and she has compiled the cover and Show and Tell sections in this edition. Initially, she will be focusing on ensuring a "Show and Tell" section regularly appears but I know she has some other great ideas for the 'letter which will make for your reading enjoyment.



Sharon Share

I suggest that to make sure that your piece makes it from her 'puter to the column, make sure you include plenty of the colour purple!

## Accidental Tourists?

Immediate Past President **Dick Veitch** and his faithful retainer come vassal (or is it the other way round) **Terry Scott** are proselytising their unique downunda 'turning techniques to the masses currently somewhere off the coast of Norway on the 2011 Woodturning Cruise.

Their itinerary has included a sold out demonstration in the North of England (Snainton in Yorkshire), and demos at SAWG Sponsor KTMP, an AWGB Seminar as well as the Forest of Dean Woodturners Association. An unsubstantiated

rumour received back (first so far) includes a tale of stopping at a French Gallery whose owner was star-struck at having such *luminaries* visit his store (and the story goes, couldn't speak English and had to desperately find an interpreter). My sympathy goes out to him as I have difficulty understanding them myself.

As well as Terry, Rolly Munro is also on the cruise as an invited demonstrator so Kiwi turning is well represented! We all look forward to hearing more of their adventures on their return.

One of the turners (Jim Stirling) on the cruise has brought his own wind and pedal powered lathe—check it out at right.



## Teknatool NZ Representation

Ian Fish has advised that he has sold the NZ National Agency for Teknatool to Guild sponsor Carba-Tec NZ. The press release from Teknatool was appropriately complementary of Ian and his representation over the years of the Teknatool brand saying in part- "Ian Fish of Turning Tools Ltd was a tremendous ambassador for NOVA products in NZ for many years and he will be missed. But we can well understand Ian's desire to semi-retire and enjoy Woodturning purely for the fun of it (and the sailing too!) and we wish him all the best. Ian will still be active with Carba-Tec in supporting clubs and other special events from time to time".

Teknatool are confident that Carba-Tec is a great fit for them and will continue to build on the good work that Ian has done over the years with

their products. Ian is not lost to us as he has undertaken to continue to work with the turning community and clubs with demos and club events in NZ as he assists Carba-Tec as they assume the representation mantle.

Ian says "thank you" to his Guild friends for their support, loyalty and friendship. On behalf of the Guild, Mike Clausen conveyed our appreciation to Ian for all the work and support he has provided over the years, not only to "close the sale" but also to improve our 'turning technique.



## Merv Dix- R.I.P

The Guild lost member **Merv Dix** who died on 27 June after an illness that had limited his attendance at the guild in more recent times, having previously been a active member. Merv had been a member since 2000 when he retired as a Fitter/ Welder. Many members will remember “the little Irishman” who it turns out was not Irish at all but born in England and subsequently raised in Ireland.



Remembering Merv, **Mac Duane** had this to say of him “Merv was a good member and a really nice guy. Although quiet and very humble, he was inventive with a wealth of knowledge. In fact, he made a rose engine lathe before the Guild obtained plans for one from America and then went on to be a central part of the ornamental turning group. Merv will be missed”.

## Skew-iff

Not sure how to spell it but I came across this video on YouTube the other day. No doubt **Phread Thurston** will have some comment to make on it but if it works for you... see [www.youtube.com/watch?v=tZVlhr9fLCM](http://www.youtube.com/watch?v=tZVlhr9fLCM)

## New Lathes

The Guild has recently purchased two new Teknatool DVR lathes bringing the “fleet” of guild DVR’s to an impressive 6 in total. The lathes these replaced were sold to partly fund the purchases.



An anonymous long haired helper is instructed on the finer points of new DVR assembly by Colin Mitchell and Mac Duane

## Registration for Participation 2011

### Closing 8 September!

Go to [www.sawg.org.nz](http://www.sawg.org.nz) for all the details on our “Big” event for the year. With the success of last years event format, once again Participation is being held at Camp Adair in the Hunua ranges on the weekend 23-25 September. Registrations must be received by 8 September or you won’t be going!

## Some Gentle Reminders...

- Tea, coffee and biscuits provided at the Guild are not free– suggested donation 50c
- Pieces on the Show and Tell table are valued– please treat them with respect
- If you are able, please volunteer to help out at working bees

## Country Calendar

SAWG sponsors, members and generally nice people Ross and Heather Vivian featured recently on TVNZ’s “Country Calendar” on 2 July. In the program, they showed how they are sustainably logging native timber on their 600 hectare property. Great to see sustainable harvesting and our friends being showcased.



Ross and Heather Vivian in “Country Calendar”

## Got Wood?

Our thanks and appreciation go to **Doug Tanner** for his generous donation of a ute-load of various native timber prepared blanks. These will be appearing on the raffle table in the coming months.

Speaking of getting wood, **Gary Steel** from Sponsor **Steel Toolz** sent through these pictures of some of the timber he scored when a hurricane hit Taranaki mid-June. Gary says



“Eat ya heart out- Black Miro, Totara, Mahoe, Pururi , Gum, Redwarewa, Redwood and a and a few others....”

I need to get my trailer fixed- makes it a bit tight in the back with passengers”.

# SHOW & TELL

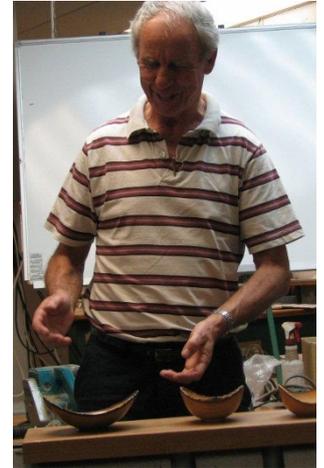


By Sharon Share



**JIM NEWLAND** made this beautiful ellipsoid vase by paper sticking a waste piece between the wood intended for the final item. The item was decorated at the end with a dark tint.

**PHREAD THURSTON** loves the skew chisel! He is also one of the tutors on the Aoraki training course that is run by SAWG. Here Phread shows some natural edge bowls.



Look out Bryden Thorpe- **ALAN DAY** is playing with wheels



**CAM COSFORD** is a new turner who has a great eye for detail. Cam is seen here with a black walnut bowl.



**CAROLE KNOWLES** is well known for the exquisite lidded boxes she creates. This matched pair was made from olive wood.



**DICK VEITCH**—our outgoing president—was commissioned to create a piece as a 50th wedding anniversary celebration. This is the companion piece to the original which has been sent off



**BRUCE WISEMAN** tries a mallet he recently made for "Heft"

**ROSS JOHNSON** with hollow forms in oak. Ross is also our guild photographer.



# Chain Savvy– how the chainsaw got its Chain

Sick of having to sharpen chain? Thank **Joseph Buford Cox** that modern saw chain is as effective as it is (even if it still needs more frequent sharpening than you might like, it doesn't take as much as early chain did)



Timber Beetle Larvae

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He is credited as being the inventor of the modern “chipper type” chain for chainsaws and, based on his invention, went on to found the Oregon Saw Chain Company

Early saws used “scratcher chain”. Scratcher chains were similar to a conventional handsaw relying on a multitude of close teeth to prevent individual teeth from sinking too far into the wood as well as controlling the amount of waste removed.

While these resulted in a narrow saw kerf, they had two main drawbacks.

Firstly, they depended on a lot of skill on the part of the operator to stop the chain sinking too deep into the wood and binding (“scratching” without cutting).



Scratcher Chain– note the many teeth and the straight section teeth

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The other problem was the high number of teeth on scratcher chain meant a lot of time was spent filing and maintaining.

The story goes that Joe, an experienced logger from Oregon who was frustrated with the performance of scratcher chains, was chopping firewood when he noticed that timber-beetle larvae were able to chew through good sound timber at will whether with or across the grain. Investigating further, he discovered that the timber-beetles larvae had alternating C-shaped jaws which led to his replicating this action in a steel chain which he then went on to market as “Cox Chipper Chain” in 1947. This innovation met with immediate success and today's chains are largely still based around his design.

This Chipper Chain, by contrast with Scratcher chain, also used a depth gauge on each cutter link to limit the depth of cut on each tooth. As well as controlling the depth of cut, chipper chain enabled the use of fewer cutters for a given length of chain which meant *less time spent sharpening teeth* (believe it or not). Additionally, it resulted in a more open chain layout which enabled better clearance of waste from the saw kerf.



Contemporary Chipper Chain

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Skip or semi skip has even fewer teeth which makes it ideal for ripping timber where a lot of waste has to be removed. Having fewer teeth also means that less horsepower is required for a given length of chainsaw bar.

So next time you find your own chain “scratching” that good looking potential bowl blank instead of cutting it, stop, sharpen your chain and thank Joe Cox that you only have a third of the number of teeth to sharpen as you might otherwise have, were it not for his timber beetles.

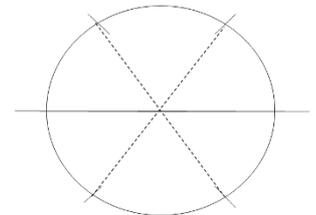
# Club Night Action

Wednesday 8 June

## Lazy Susan with Segmented Inserts with Bryden Thorpe

Bryden Thorpe took up the challenge to demonstrate turning a Lazy Susan that includes at its centre a circle divided into segments and inlaid with various species of wood. As always his presentation was both informative and entertaining, with the usual jokes and gentle ribbing of select audience members, this of course was reciprocated.

The first step is to determine how big you want the central segmented portion in relation to the total surface area of the top. With that established, draw a circle on a piece of cardboard using a compass. Draw a line through the exact centre of the circle to define its diameter. Ensuring that you do not adjust the compass, i.e. retaining the radius measurement, place the compass point at the left hand edge of the circle where the diameter line meets the circumference and scribe an arc through the circumference in two places above and below the line. Repeat this process on the right hand side of the circle and what you should be left with is a circle divided into six equal segments. As they say a picture paints a thousand words, so the following diagram should make the preceding explanation clear... (right)



Select six different species of wood that are to be used for the inlay. The inlay material should have an approximate thickness of 10mm. Uniformity of thickness for each of the six pieces is not important as they will be turned down shortly. Carefully cut out the cardboard segments and using PVA glue stick these to each of the six pieces of inlay material. After the glue is dry, cut the inlay segments 1mm to 2mm oversize in relation to the cardboard pattern.

The next step is to reduce the size of the inlay segments so that they exactly match the cardboard pattern. The ideal tool for this job is a disk sanding machine. Bryden used a sanding disk mounted on the lathe along with a table inserted into the banjo. Bryden pointed out that the success of this method is reliant on the table being exactly 90 degrees to the sanding face. One point to make clear at this stage is that the object is to exactly size the sides of the segment defining the segment angle, not the outside curve of the segment. With this stage complete you should be left with six wooden segments that fit together in a circle with tight joint lines.



Next, you will need a backing board onto which the segments will be glued, again using PVA. The backing board needs

*(Club Night Action Continued on page 8)*



### **Editors Note:**

*The prize for the most entertaining and humour-laced demo so far this year undoubtedly goes to Bryden.*

*To get 60 or so hardened 'turners, without exception, splitting their sides with laughter is quite an achievement!*

*A tip from Bryden who doesn't like to use the tailstock locking mechanism ("It's a pain in the neck"): Do up the tailstock handle so that the handle is on the far side- this way, in order to "undo", it has to go uphill.*

*A great night out thanks Bryden.*



(Continued from page 7)

to be true, therefore MDF is a good choice. Selecting a piece with a thickness of 18mm should enable sufficient hold using either a face plate or scroll chuck. Cut the backing board blank to be slightly larger than the inlay segments.

After centring and gluing the inlay onto the backing board, mount the piece onto the lathe. True up the face of the inlay using a 10mm bowl gouge. Check for flatness by laying a straight edge against the face. This surface will be the base that is glued into a recess that is to be cut into the lazy susan. True up the outside of the inlay circle using either a gouge or parting tool.

Remove the inlay blank from the lathe and mount the piece of wood that you have selected to be your Lazy Susan top. True up the outside and turn a lip at the perimeter. Using callipers measure the exact diameter of the inlay circle and transfer this measurement to the centre of the Lazy Susan. Within this circle cut a recess to a depth of approximately 5mm into which the inlay will be glued, again using PVA. Once the glue is dry, remove the backing board and true up the face of the Lazy Susan and inlay. You are then ready to sand and apply a finish of your choice.

If you use MDF as the backing board, remember that MDF dust is hazardous and you should always use suitable breathing protection and if possible dust extraction.

Report: Mark Savill

Wednesday 15 June

## Eggs and Egg Cups with Bob Yandell

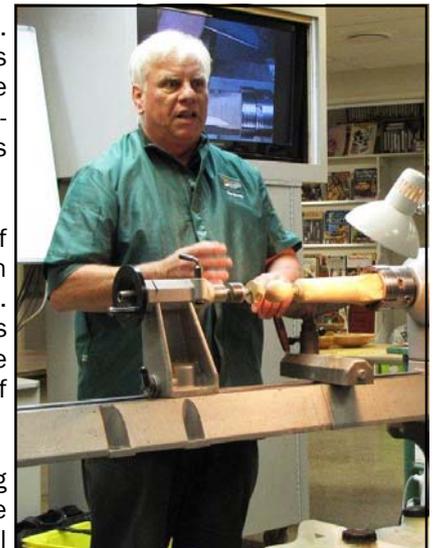
Bob demonstrated to the club how to make wooden eggs and matching egg cup. Prior to the evening Bob had done much research into the size and shape of hens eggs. His conclusion was that the widest part of the egg was one third from one end and two thirds from the other. He also concluded that the diameter of the widest part was of a similar size to the length of the egg. However all species of birds eggs don't follow the same rules.

Armed with that valuable bit of knowledge, Bob set out to make an egg. His tool of choice was the skew chisel. Firstly turning a cylinder between centres and then remounting it so that one end is held in a chuck and the other by the live centre. He then measures the desired length of the egg and using the one third two thirds rule, marks the position of the widest diameter. He leaves about 5 mm from the live centre so that end of the egg does not have a hole in it caused by the centre of the live centre.

His trusty skew is used to shape the egg. Bob says that it is essential when using the skew to always rub the bevel and use no more than a third of its length. Use the toe (long end) to do the cutting. If you don't it will dig in and create that spiral which we are all too familiar with. The oval skew is easier to control than the square sided one.

The final stage of making an egg is parting it off. The toe of the skew can be used as a parting tool or if you are uncomfortable with the skew use a standard parting tool. Firstly part off the end of the egg closed to the tail stock. Bob has found that it pays to leave a waste piece not parted right though as it can cause tear out. He has found that a sharp knife or small saw can be used for the final break through. Sand paper can be used to clean up the ragged end.

The egg cup also creates its own challenges. Commence with a piece of wood 50 mm square and 100 mm long with the grain of the wood running along the 100mm length between centres. If it is much longer it can become increasingly harder to hold in the 50mm standard chuck jaws. Use the roughing gouge to create a cylinder. On one end create a 100mm spigot; this will be held in the chuck. Finally clean up the length of the wood with



(Continued on page 9)

(Continued from page 8)  
the skew.

The second stage is to hollow out the inside of the egg cup and there are a number of ways of doing this.

1. A forstner bit can be used to create the desired depth and diameter. The disadvantages of this approach are that a large forstner bit can get very hot and cause the wood to discolour and crack. The bottom of the hole needs to be rounded using one of the techniques discussed below.
2. Using a 10mm Jacobs drill mounted in the tail stock with the lathe running at about 600rpm drill down to the desired depth then create an internal shape of the egg cup. A 10 mm spindle gouge can also be used to drill down the centre.
3. Hollowing tools which are available to use include:
  - Bowl gouge which can be used in a similar way as creating a bowl. Because it is difficult to rub the bevel when machining the bottom to the egg cup it can be difficult to get a clean bottom.
  - Spindle Gouge can be used to hook the centre of the egg cup out. Using this technique the inside of the bowl can be quickly hollowed.
  - Cup tool can be used in a similar way as the spindle gouge. With a sharp tool and a bit of experience this tool can also create clean and well shaped hollow.
  - Soren Burger hollowing tool has been especially designed for hollowing end grain. A hole has to be drill down the centre and then this tool can be used to hook out the centre timber.

Once the cup has been hollowed out, shape the outside with either skew chisel or spindle gouge. Finally, part of the base and then sand smooth.

Full details on the how to make and egg an egg cup can be found on the SAWG web site.

**Report by Warwick Day**

**Wednesday 22 June**

## **Knife Sharpening Demo by Michael Bernard**

As Mike started his talk it was quite clear that there was more to knife sharpening than met the eye. Many of us may have sharpened a knife on a piece of concrete or dare I say it, one of those pull-through sharpeners. However, there are many ways of sharpening knives and this evening we heard "Mike's way". Mike's endeavour in knife sharpening started when he was sharpening cooking knives for the family, this now extends to a mobile sharpening service after he bought the right tools for the job.

There are different types of steel used in knife making and one of the most used steels prior to 1940's was carbon steel. Carbon steel is used in many hand tools (such as knives, chisels, files etc.) and its main advantage is that it can be hardened and as such can hold an edge for a long time. Its main drawback is that it rusts, which is of particular concern in the kitchen.

Today the main steel used for knives is stainless steel, which, as the name implies, will resist staining, but will still corrode when badly treated. Its main disadvantage is that stainless steel does not harden well and will not hold its edge as well as carbon steel.

Before we go into the technique of sharpening, here are some useful tips on knife handling:

Use a wooden chopping board. Plastic is OK, whereas glass boards are useless as is cutting on stainless steel bench tops.

If a knife drops, do not try to catch it!

Store knives with a plastic spine over the cutting edge or in a knife block. A magnetic strip is another option, but beware of how you pull the knife off the strip, if you lift the back first, it will damage the cutting edge.

When chopping vegetables, chop with the edge, scrape with the back.

Serrated knives are excellent for bread and tomatoes, but they tend to cut under an angle. They are not easy to sharpen.

Knives can be sharpened in different ways, so as to have a V-shaped edge, a chisel-edge, a double bevel edge, and a convex edge. The latter one is the one recommended by Mike.

The included angle of the edge is approx. 50 degrees, so each side of the edge is 25 degrees from the normal. These angles can change, depending on its use. A cleaver would be more oblique, whereas an operating knife would be

(Continued on page 10)



sharper. As a compromise Mike suggests anything between 18 and 22 degrees.

A piece of timber cut at 18 degrees makes a useful jig, but if all else fails, a piece of paper, folded first to 45 degrees and then in half again to 22.5 degrees makes a useful guide.

For home use, a variety of sharpening stones are available:

- Water stones: Two are required, one at 300 grit and one at 1200 grit. They need to be soaked in water for at least 10 minutes before use.
- Double sided carborundum stone: To be used either dry or with turps or oil. Tip: if the stone is clogged, use paint stripper to clean up.
- Diamond flat sharpener: 1200 grit
- Ceramic: 4000 grit, used for polishing.



A butcher's steel is not a sharpening tool; it corrects deformed edges, whereas a diamond steel has abrasive in it and is used for honing the edge. To use a butcher's steel, stand it on a chopping board and pull the knife down under the correct angle. This way you can observe the angle you hold the knife at.

To start the sharpening process, keep your knife under the right angle, using the 18 degree jig or the folded paper and in one continuous motion move the blade over the stone, right through to the tip of the knife. Repeat on the other side. To check if you are hitting the right angle, use a marker pen to blacken the edge and check after two or three strokes over the stone where the ink has been removed.

After you have sharpened the knife this way, a small burr has been created at the very edge of the knife. If the burr is not there, the knife is not sharp yet. Check for the burr by sliding your finger gently across the knife, never along the length of the knife as it will cut your finger to ribbons.

To remove the burr, hone you knife on the 1200 grit stone using the same angle as before and applying only light pressure. When using a finishing belt, the same principles apply.

A belt sander could be used instead of a finishing belt, however, the belt sander runs at a much higher speed and will rapidly overheat the steel and take the hardening out of it.

This way of sharpening has created a V-edge and to change this into a convex edge, we have to round-off the transition between the thickness of the blade and the start of the V.

This can best be done by using a mouse pad with a 600 grit Wet & Dry paper stuck to it. On the wet paper, sand off the transition by pushing the knife away from you. Do not let the new cutting edge touch the paper.

A leather strop is very useful in polishing the edge of the knife and the addition of a little diamond powder will enhance its use.

To sharpen wood working chisels, first clean the back of the chisel, redo the main angle of the chisel, usually between 24 and 30 degrees, polish the bevel and create the 2nd bevel on the stone.

It was a most interesting and useful demonstration and judging from all the questions and comments, enjoyed by all.

Report by Anton Wehman

Wednesday 6 July

## Stephen Petterson Demo- Pattern Maker, Precision Craftsman

Stephen opened by showing a comparatively simple example of his skill- a soft drink bottle form cast in acrylic. This was a sample shape for consideration by the manufacturing client.

He then showed a wooden pattern, in two parts, that was used to form sand moulds which were used to cast an iron grating. This method has been used for many years in the foundry business but for modern times it is slow and is not capable of achieving the degree of accuracy required in many situations.

Stephen then discussed the process of "lost wax" casting. From the pattern(s) an epoxy- resin cast is made by building up layers of sprayed resin. Wax solution is poured into the epoxy-resin mould to make a true model of the required product. The wax model is coated with a ceramic 'body' to form a strong and re-useable mould. The wax is melted out of the mould which is then ready for use.

Stephen showed why timber patterns are often inadequate for this process. By using a synthetic material that can be shaped like wood but being homogene-



ous and without grain, much more accurate patterns can be produced. Modern castings must be formed to very fine tolerances and the pattern makers skill has to be able to achieve these. These tolerances have to allow, also, for the ultimate shrinkage of the cast product when it has cooled from its molten temperature. This allowance varies depending on the composition of the cast material but may be as much as 3%.

Stephen showed a number of castings, most of which showed the great care that must be exercised in producing the first pattern. One of the major advantages of this system is that these complexities can be achieved in a single casting that would have taken a skilled machinist days to produce. One example was an impeller that was to be fitted to an electric pump. In this case we were shown the pattern rather than the casting. Stephen explained how he set about fabricating this item. The basis was two turned components. The first was a shallow dome shaped unit that formed the main body of the impeller. This, like all his turnings (including decorative woodturning), was turned on a metalworking lathe using sharp scrapers. The second part was a concave item from which segments were cut to form the impeller blades.

Stephen finished his talk by showing and discussing some of his decorative woodturnings. These showed his amazing skill at achieving accuracy. One piece was a shallow dish formed by two layers of segmented timbers that had been fixed to base boards to leave open margins between the segments. The turning of the mating surfaces had to be very accurate as the interface could be viewed across the width of the bowl through the margins between the segments. Stephen's fine tuning check for this accuracy is to draw a narrow piece of carbon paper between the two surfaces thus marking any high spots that require adjustment. He enjoys trying for new effects such as the complex segmented dish and a 'woven' platter which he had brought with him.

An informative and very interesting talk. Thank you Stephen.

Report by Jim Black



Wednesday 13 July

## Making a Thread– Demo by Dick Veitch

Dick Veitch demonstrated the art of creating a thread on wood. I believe I am not on my own here (although I have seen this demo before) this is not for everyone, two reasons: the jig required is either expensive or time-consuming to make, and possibly difficult to buy; and secondly you must have a good understanding of calculations, threads etc. But being Dick he is not one to not take on the challenge of something new, Dick has been working on developing his techniques for a some time (not full time of course). He first explained to us that the best wood is a hard wood. It can be mastered using softer woods with the assistance of the thinnest, slowest setting super glue to bind the wood.

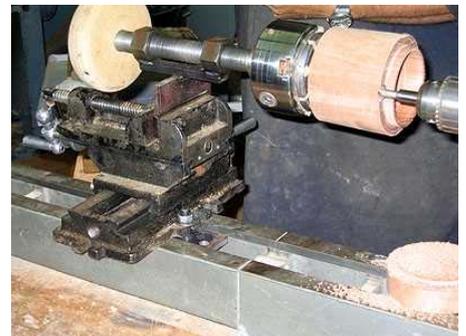
He showed us how to hand chase a thread, with male and female hand-held tools. Tonight's demonstration was to see how a thread is made using a jig similar to parts of the Teknatool Ornamental System. (This threading is explained in more detail on our website under projects).

Dick had made alterations to this jig to perfect it for his own ease of use.

He had a piece of swamp matai prepared to size and shape and mounted in a chuck. This chuck was then attached to the jig. With a cutter in the lathe running at 3000 revs you are ready to begin with advancing the wood to the cutter by rotating the threaded shaft behind the chuck. Slowly the wood started to cut the timber, very fine wood chips flew and after several cuts a very neat ring of threads were made.

PS: Naturally there are many calculations that have to be carried out prior to starting any of this, all of these left me shaking my head. So for that go to [www.sawg.co.nz](http://www.sawg.co.nz) and then to the Projects page to find under Tips and Jigs the Threading page. For more pictures and writing have a look at [www.wood.org.nz](http://www.wood.org.nz) (North Shore Woodturners website) for the article headed "SPINNING A THREAD"

This was once again an excellent demonstration by Dick



# PARTICIPATION 2011



At YMCA Camp Adair 23-25 September

# PARTICIPATION 2011

It's on again 23 to 25 September, 2011

## Woodturning for Everyone

Sharing, Watching, Learning, Teaching, Enjoying

**When:** Fri 23<sup>rd</sup> Sept from 8:00am til late, Sat 24<sup>th</sup> 7:30am til late and Sun 25<sup>th</sup> 7:30am to 3:00pm

**Where:** At YMCA Camp Adair, Hunua (Limited to the first 90 paying participants)

The theme for the weekend is "Something for the Kitchen".

There will be prizes for the most useful item and the best one made collaboratively.

Each Participant will be given a piece of timber to make a bowl for Kidz First at Christmas

### Bring a lathe and stay for the whole weekend

Don't have a lathe? You can book a club lathe free of charge. Conditions apply.

Everyone bring some wood – or purchase on site from the shop and sponsors.

Bottomless tea and coffee (cake if someone gives it). Friday lunch BYO.

All other meals are part of the deal.



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**Ross & Heather Vivian**, P.O. Box 7, Stratford, Taranaki. Ph. 06 765 5219. E: [h.rvivian@xtra.co.nz](mailto:h.rvivian@xtra.co.nz)

Ross will be bringing a truckload of wood or you can also order your preferred selection.

**Carba-Tec**, 110 Harris Road, East Tamaki. Ph 09 274 9454. [www.carbatec.co.nz](http://www.carbatec.co.nz)

**Wattyl**, 15 Jack Conway Ave, Manukau. Ph Jason 09 263 6848

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Complete and return this part of the page with your payment

### "Participation Registration, Terry Scott, 320 Hunua Road, Papakura"

Please make cheques payable to South Auckland Woodturners Guild. Ph 021 998 493 / 09 297 7051

### This form, with full payment, must reach Terry Scott before 8 September.

Name \_\_\_\_\_

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**Payment:** Full or part weekend just \$140.00. All meals. Details with your receipt.

One day only (meals but no accommodation) \$70.00. Fri \_\_\_\_\_ Sat \_\_\_\_\_ Sun \_\_\_\_\_

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Or pay by Direct Credit to South Auckland Woodturners Guild - Account No 11 5373 0561428 02  
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I will be bringing my own lathe \_\_\_\_\_ I would like to book a club lathe please \_\_\_\_\_

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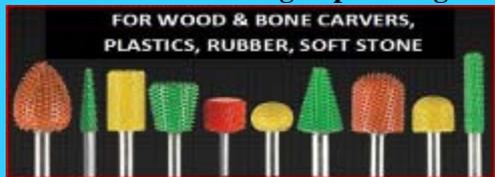
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