

TurningTalk

Turning Tomorrow's Treasures

Issue No 211

Newsletter of the South Auckland Woodturners Guild

May 2013

Wednesday 15th May

One Piece Pen - Andrew Johnstone

Report by Ian Connolly

After the AGM Andrew stepped up to the lathe to do his first demo, a one piece pen.

Method

- Select a good blank with no cracks
- Mount between centres
- Mostly round it - don't be too fussy
- Put an approximate morse taper on one end
- Turn it around put in morse taper of lathe and finish rounding
- Slow lathe
- Drill 3.5mm hole to depth of refill
(put wax on drill to reduce the friction)
- 4.0 mm drill to clear room for for refill profile
- Put a pop rivet (with mandrel removed) in the hole and bring up tail stock
- Turn to size - Andrew used a standard bic pen to measure length

Finishing

- Sand to 320 grit
- Apply a coat of superglue with a paper towel
- Sand with 400 grit
- More superglue
- Polish with U-Beaut eee
- Apply a coat of Shellawax glow
- Part off
- Using a buffing wheel with eee and another with glow to blend in the parted off end.

Andrew was well prepared, and gave an excellent demo with plenty of detail. We look forward in anticipation to the next time he gets up front.



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Club Meetings:

Wednesday Nights 7:00pm
(Doors open 5:00pm)

Club Rooms:

Papatoetoe Community Centre,
Tavern Lane, Papatoetoe,
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**South Auckland
Woodturners Guild**
is a member of the
**National Association of
Woodworkers NZ Inc.**
and the
**American Association of
Woodturners**



Our meetings are held Wednesday evening in our clubrooms in the Papatoetoe Stadium Community Centre, Tavern Lane, Papatoetoe (see www.sawg.org.nz for directions). The official meeting starts at 7:00pm.

For those wishing to make use of the machinery, do some shopping, check out the library, get some advice, or just socialise the doors open at 5:00pm.

Meetings include General Business, Show & Tell, Reports on Club Events and the demo or activity listed below.

Further information and the most up-to-date calendar can be found on our website at <http://www.sawg.org.nz>

Club Meeting Programme

Term 2 2013

June	5th	Scrapers - Warwick Day
	12th	Midas Box - Terry Scott
	19th	Commissionaire Box - Dick Veitch
	26th	The Skew - Phread Thurston
July	3rd	Bagpipes, Making and Playing - Les Mountford
	10th	Last Night of Term, Life Members, Term Project + Competition TBC

Upcoming Events

Jul	19th - 21th	Manawatu Roundup - Ashhurst Village Valley Centre
Jul	20th	NAW AGM @ Manawatu Roundup
Jul	30th	Entries close for Kawerau
Aug	9th - 11th	Berwick U-Turn, Taieri Woodworkers,
Aug	24th	SAWG 25th Anniversary Dinner - Details TBC
Sep	13th - 15th	Kawerau Woodfest and National woodskills competition
Sep	26th - 29th	SAWG Participation @ Camp Adair Booking form on our website (www.sawg.org.nz) news page.
Nov	1st - 3rd	Spin Around Waitaki - Guest Demonstrator Neil Scobie

Regularly Updated Calendars of Events can always be viewed at www.sawg.org.nz and www.naw.org.nz (including entry forms)

Macs Maxim
Being Useful
Feels Good

- Mac Duane





Bedan

A number of members have commented on or been using a bedan as a large parting tool, or small scraper. There are a couple of interesting youtube videos of it being used more like a skew. Part 2 gives the best view.



The Bedan With Jean François Escoulen Tokyo Japan Part 1 - <http://youtu.be/bMDPE8i4LiQ>

The Bedan With Jean François Escoulen Tokyo Japan Part 2 - <http://youtu.be/13Fvo4smGZk>

American Woodturners Journal - June 2013

There is an article on our Symposium in 2012 written by Malcolm Zander - he has also created an information sheet on the Aoraki program.

<http://www.woodturner.org/products/aw/aoraki.pdf>

Thanks Malcolm.

It's the Flintstones

Taranaki celebrities deliver latest project to Hollards kids playground.



New Zealand Symposium
Malcolm Zander

In early October 2012, New Zealand held its first international woodturning symposium, organized by a committee of ten from the South Auckland Woodturners Guild (SAWG), headed by Dick Veitch and Terry Scott. Nearly 200 keen turners attended, primarily Kiwis but with a significant contingent from what is commonly referred to in NZ as the "West Island" (aka Australia, some 1,400 miles away).

I was invited to demonstrate, along with Molly Winton, Kelly Dunn, and Alan Carter (United States); Glenn Lucas (Ireland); Doug Fisher (Canada); Giulio Marcolongo and Liz and Neil Scobie from Australia; and Alby Hall, Gordon Pembridge, Niki Marshall, Mike Davies, and Jasper Murphy from New Zealand.

Along with most of the attendees, we were all housed together in a boarding school a half-hour south of Auckland. We shared dormitories, classrooms, a large dining hall, and a gymnasium that served as a trade hall as well as an amphitheatre. This arrangement kept costs down (an important factor for retired hobbyist turners), made for a unique, intimately friendly atmosphere, and fostered much camaraderie. When you have breakfast, lunch, and dinner in the same room together, you quickly meet and talk to a lot of interesting people.

Many Kiwis and Aussies belong to the World of Woodturners (WoW) online forum, so as is the custom, a WoW swap took place, and some 30 WoW-ies exchanged pieces they had brought with them. We posted photos of the exchanges on the WoW forum site that show many happy campers pleased with their new acquisitions.

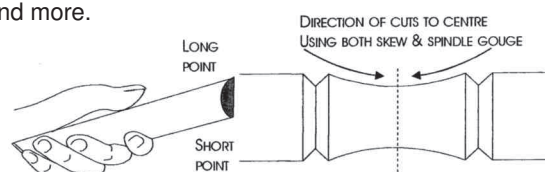
Instant Gallery
Symposium organizers asked Molly Winton and me to do the critique of the Instant Gallery. We were taken

Glenn Lucas
Photo: Ben Connolly

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Edited and computerised by Dick Veitch

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Club Night Action

Wednesday 8th May

Balusters - Lindsay Amies

Report by Lindsay Amies

Our first Club Night for the term and as usual a chorus of hands and voices rose to volunteer their services as scribe for the night's demonstration and term project (a baluster) demonstrated by Lindsay Amies. To save embarrassment Lindsay offered his services on the pretext that the project was indeed extremely difficult and complex and that it was likely that he alone was the only one able to do the report justice in the absence of the Professor who was winging his way to the States to do a spot of bird watching.

True to form and getting straight to the point, Lindsay proceeded by relating the sorry tale of a copper container beside his home in which grew a magnificent rose which led on to a Terry Scott anecdote involving a lawn mower. (For the benefit of those who were unable to attend, both these items mentioned above suddenly disappeared).

So the evening's entertainment got off to a grand start.

In order to ensure that everyone would know what the evening's demonstration was about, the terms baluster and balustrade were illustrated and a special definition of a banister explained just for President Bruce.

Baluster measurements required by the club are:

Length 540mm including a 20x20 mm spigot at each end. It is critical that the length of the baluster is exactly 500mm or else it won't fit properly into the balustrade which is going to be constructed along the back wall of the Clubrooms. Width, no more than 75mm but probably not less than 60mm to ensure your design best illustrates its form.

The Process:

1. **PLANNING** Join two sheets of A4 paper together at the ends. Sketch, then draw your design to scale and double/triple check your measurements to ensure that the baluster is exactly 500mm.
2. Transfer the measurements of your design to your prepared cylinder blank and **CHECK** that all is well. (There were a number of suggestions from the floor of ways to transfer measurements particularly if anyone was planning to replicate their baluster).
3. Using a parting tool along with callipers cut each required depth, carefully checking before you do so that your parting tool is exactly where it should be.
4. Execute your design using your choice of tools to do this.
5. Sand and apply finish. Indicate the top of your baluster and name.

As part of the evening's entertainment Lindsay turned his design (a stylised human form) after noticing a number of his audience were already close to nodding off. To complete the evening Lindsay sanded a section of his rimu baluster using ondina oil to show how to minimise dust which can be an irritant for many folk, especially if demolition rimu is used.

The club already has 50-60 Balusters on display and another dozen or so waiting to be displayed. Let's see every member of the club have one on display (and named) for your families and future club members to see. What a great way for all of us to acknowledge our membership and time with our Club. And this year it is our 25th year of existence.



Club Night Action

Wednesday 22nd May

Protective Paints Ltd - Peter Walters - Technical Manager

Report by Ian Connelly

Peter gave us a very good presentation on many different finishes available for use on wood. He went into a great amount of detail on the advantages and disadvantages of many different systems of finishing.

At times the level of detail, and technical depth was beyond many of the audience (although often it was the audience questions that lead us there). He did give a lot of insight into the technical aspects of creating the products we all use for finishing our woodturning and the compromises involved between ease of use, durability, degree of discolouration, adhesion, and drying time. Of course the variability of the substrate (wood in most cases) can also change the way the finish reacts.

All these compromises lead to the issue we have that everybody has a favourite finish for each type of wood, or product they produce. The conclusion being no one finish is the best for all objects or all turners.

The following tables contain the details of each of the finishes Peter presented on his spindles.



SPRAY APPLIED FINISHES			
Rod	FINISH	ADVANTAGES	DISADVANTAGES
1	Water Dye Stain Dark Walnut 932 Sanding Sealer 936 Precat Lacquer 30	Medium build V. good wear resistance V. good water resistance Good colour development Quick drying	Darkens with age Fair adhesion to oily timbers Fair chemical resistance
2	935 N G R Dark Oak Wattyl Ureclear 30 - 2 coats	High build Hard Wearing Excellent water resistance Good colour development Excellent chemical resistance Suitable for all timber types	Two pot Contains isocyanates
3	768 Wiping Stain Mediterranean 932 Sanding Sealer 936 Precat Lacquer 30	Medium build V. good wear resistance V. good water resistance Good colour development Quick drying	Darkens with age Fair adhesion to oily timbers Fair chemical resistance
4	932 Sanding Sealer Solvent Acrylic Lacquer Low Satin	Medium build Good wear resistance V. good water resistance Quick drying	Poor colour development
12	Water Dye Stain Red 932 Sanding Sealer 936 Precat Lacquer 30	Medium build V. good wear resistance V. good water resistance Good colour development Quick drying	Darkens with age Fair adhesion to oily timbers Fair chemical resistance



BRUSH & HAND APPLIED FINISHES			
Rod	FINISH	ADVANTAGES	DISADVANTAGES
5	2 Coats 760 Duralon Polyurethane Satin	High build Hard wearing Excellent water resistance Good colour development Good chemical resistance	Darkens with age Slow drying Poor dry on oily timbers
6	2 Coats 760 Duralon Polyurethane Satin 933-001 Murrays Oil Seal - wet abraded on	High build Hard wearing Excellent water resistance Good colour development Good chemical resistance Smooth finish	Darkens with age Slow drying Poor dry on oily timbers
7	Blonde Shellac - 2 coats fabbed on	Medium build Good colour development Suitable for all timber types Excellent barrier coat	Poor water resistance Fair chemical resistance Fair wear resistance
8	Clear Finishing Wax	Quick and easy Good water resistance	Low build Low durability High maintenance
9	Soya Bean Oil	Quick and easy Good water resistance Suitable for food contact	Low build Low durability High maintenance
10	A423 Stays Clear Acrylic Low Sheen - 2 coats	Water based Very good water resistance V. good chemical resistance Fast drying High build Suitable for all timber types Medium wearing Light colour Fast drying Non-Yellowing	Poor colour development Average feel

STAINS			
Rod	FINISH	ADVANTAGES	DISADVANTAGES
1	Water Dye Stain Dark Walnut 932 Sanding Sealer 936 Precat Lacquer 30	Water based No end grain darkening Excellent clarity Medium fast dry Minimal bleed in solvent finishes	Incompatible with solvent finishes Some grain raising Will fade with time Accentuates timber bruising
2	935 N G R Dark Oak Wattyl Ureclear 30 - 2 coats	Excellent clarity Bleeds into lacquers Compatible with solvent finishes Fast dry	Flammable Bleed can cause blotchiness Difficult to apply evenly on large areas Will fade with time
3	768 Wiping Stain Mediterranean 932 Sanding Sealer 936 Precat Lacquer 30	Ease of use Evens out patchy or dissimilar timbers Masks timber faults Light fast	Slow dry Colour is muddy Adhesion problems, especially on oily timbers
11	935 N G R Red 932 Sanding Sealer 936 Precat Lacquer 30	Excellent clarity Bleeds into lacquers Compatible with solvent finishes Fast dry	Flammable Bleed can cause blotchiness Difficult to apply evenly on large areas Will fade with time
12	Water Dye Stain Red 932 Sanding Sealer 936 Precat Lacquer 30	Water based No end grain darkening Excellent clarity Medium fast dry Minimal bleed in solvent finishes	Incompatible with solvent finishes Some grain raising Will fade with time Accentuates timber bruising

Club Night Action

Wednesday 27th May

Resin Inlays - Bruce Wood

Report by Murray Wilton

Bruce explained that there is a wide variety of bits and pieces that can be inlaid: pebbles, shells, periwinkles, mini-paua shells, paua chips, silver fern fronds, the kidney stones you just had removed*, your wisdom teeth you've kept since 1950 the limit is your own imagination. [*Seriously ... if you visit member Roger Pye's home and look at his kitchen bench, a slab of macrocapa, you'll see his ghoulish kidney stones inlaid into a knot hole!] Ponga fern leaves could be sprayed with silver paint (or other colour if you wish) before placing in channel.

Shells may cause bubbles because of air trapped inside them. This can be resolved by using a vacuum tank to suck the air out. Bruce showed us his tank and then kindly donated another one to the Club for members to use. All you need is a 400mm length of 250mm pvc pipe, covered and sealed at each end with rubber gaskets, and a vacuum pump (to add to your mounting woodwork expenses!). The Club may purchase a pump to go with Bruce's tank so that members can borrow it when required. One of the suggestions from the floor was the idea of filling the shell cavity with superglue or some other filler. Result: no bubbles. Cheaper and easier, maybe it's a serious option.

Inlays can be installed in bowl rims (either in a channel or proud of the rim), in bowl centres, on wig stands, wherever you can make a channel or gouge a hole. (One enterprising member at "show and tell" demonstrated how to sign your bowl by computer printing it on a variety of materials and setting it in resin on the base of a bowl.) The channel in a bowl must be deep enough to contain whatever items you wish to insert. Things which might tend to float, like leaves, or pumice, or styrofoam, should be glued to the base of the channel.

For bowls, finish the outside as usual, then rough hollow the inside and leave a couple of days to dry before starting the resin inlay process. If you go back to do more outside finishing beware of gouging through the channel and exposing your resin inlay (although you could excuse the blunder by saying it's a feature of the bowl).

Slightly undercut the channel to ensure the resin is locked in tight and won't move with changes in the bowl. Ensure that the channel is finished well with no flaws because even tiny ones will be magnified by the resin. Seal the channel by thoroughly soaking it twice with sanding sealer to prevent running or staining. If you want the channel to be coloured, paint with acrylic poster paint (available in tubes of any colour from art supply stores or stationers). Wrap masking tape or silver tape around the outer and inner edges of the trench to prevent resin getting on other bowl surfaces.

Now to the resin mix. There are two ways to get the right quantities (it's not all that cheap, so you don't want to be throwing half of it out). You can use the old Kiwi estimation system (she'll be right) or you can use your deep understanding of how to calculate the volume of cylindrical shapes.



continued page 8 >>

Club Night Action

>> *continued from page 7*

Bruce explained it very clearly to everyone:

The volume of a cylinder (as you remember from your third form maths) is: $\pi r^2 h$ (Pi times radius squared times height). It is best to use cm as your measurement, and this will give you cubic centimetres or millilitres.

If your channel has a diameter of 20 cm outer and 18 cm inner, with a depth of 2 cm, you would first need to calculate its volume by working out the bigger cylinder (20 cm diameter = 10 cm radius). It would therefore be $3.142 (\text{Pi}) \times 10 \times 10 \times 2 = 628.4$ cc. The inner cylinder would be $3.142 (\text{Pi}) \times 9 \times 9 \times 2 = 509$ cc. Now subtract the smaller from the larger cylinder and you have the volume of your channel: $628.4 - 509 = 119.4$ cc. That's about how much resin you need. Add a bit more to make sure and call it, say 140 cc. With the 50:50 two-pot resin you will need to mix 70 cc of each to make up the total 140 cc.

A small cylindrical plastic container is best for mixing. Mark on the outside where 70 cc and 140 cc will come to, add the required amount from each pot and mix thoroughly, but not so briskly that you create bubbles. Mixing works better and fewer bubbles are formed if the resin pots are kept at about 25 degrees. If you have one, place the pots in a hot water cupboard for a while before using. Alternatively use a hair dryer or water bath to warm the pots up.

Pour the resin carefully into the channel. Clean any spills with lacquer thinner. Leave at least 24 hours, preferably more, then re-mount the bowl and turn off excess with a bowl gouge, leaving a slightly concave surface. When Bruce demonstrated this, resin shavings flew off and made him look like Santa in a snowstorm. Finish with a scraper and seal with two liberal coats of sanding sealer. Leave for 24 hours before final sanding and waxing. Sand with 120 through 2,000 grit. Wet-and-dry sandpaper is good for avoiding excess heat build-up. Finish the resin surface with car polish (for example, 3M Diamond Cut) using a big wheel polishing disk.

Well done Bruce! An excellent and very informative presentation which everyone enjoyed.



Some Random Photos of Show and Tell



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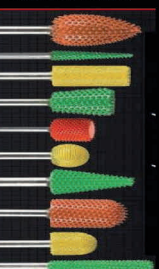
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