

TURNING TALK

Newsletter of the South Auckland Woodturners Guild

Number 110 : March 2003

Coming Events

- Teknatool Open Day, 8 March 2003
CollaboratioNZ '03, 8-14 March 2003
Turangi Jamboree, 15 and 16 March 2003
Timber and Working with Wood Show, 28 to 30 March 2003
Woodturning Shop, Paraparaumu, Open Day, 29 March 2003
Woodcut Open Day, 5 April 2003
Fred Holder demonstration day, 12 April 2003
Royal Easter Show, 16 to 21 April 2003
Harihari Learn to Turn Jamboree, 30 May to 1 June 2003
TreeWorkX Open Day, 5 July 2003
NAW Demonstration Day and AGM, 19 July 2003
Participation 2003, 2 & 3 August 2003
National Woodskills Festival, Kawerau, 12 to 14 September 2003
Tauranga Festival of Woodcrafting at Baycourt, October 17-19 2003
Spin Around Waitaki, 31 October to 2 November 2003
The Art of Turned Wood, Aotea Centre, 10 to 22 November 2003
Papakura Christmas Sale, 8 to 24 December 2003

Programme for the First Term 2003

We will continue to meet at Papatoetoe High School 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 6:00.

This term sees the beginning 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.

- 5 March **Pig and Spoon** hands-on night.
12 March **Peter Walters**, paint chemist with Watty Products will tell us all about their products and help you out with any questions you may have.
19 March **Dave Harmes** talks about toolmaking.
26 March **Graham Oliver** from TreeWorkx will show us some of his turning and embellishing techniques.
2 April **Les Sivewright** lets us into the secrets of pen making.
9 April **Fred Holder** will demonstrate making a threaded bolt.

The Pig and Spoon Night. All the salt pigs and spoons that you have made will be on the show and tell table.

Also this night sees the presentation of the Table Prize for Term One

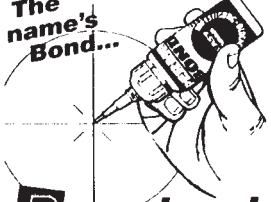
Term Two 2003 starts Wednesday 30 April 2003.

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Club Night 5 February 2003. Pig & Spoon

Dick Veitch and Greg Sutton did a double act to show salt pig and spoon making to the club. Squeezing two items such as this into one evening was bit of a rush and the quality of the demonstration may show up later during the hands-on evening or the show and tell at the end of term.

In the English Woodturner magazine these are called "Salt Dogs" – they don't look anything like a dog but there may be some relationship to salty old sea-dogs. One commonly turned model of a round-nosed pot set on an angle does look like a pig's snout but when the vessel is made as a narrow-necked hollow form with a hole cut in the side all relationship to a pig is gone. Should we call these things "Salt Pigs"?

Dick started a salt pig with a pohutukawa blank already mounted in a chuck and rounded off ready to go. He shaped the outside, drilled a big lump out of the centre with a Forstner bit and further hollowed the inside with a Rolly Munro hollower. But did not finish this salt pig as the final touches of hollowing take too much time, and sanding was required.

On another nearly completed one, where the inside had been finished and outside sanded, he then cut the angled foot with a belt sander gripped upside-down in a vice.

Greg then took up the challenge with a spoon blank already rounded and mounted in a scroll chuck. He cut this down to shape and then showed the use of a piece of pipe to make the perfectly round ball on the end that was to become the scoop end of two spoons.

He then mimed the cutting in half of the wood to get two part-finished spoons and went on to mount a previously made spoon blank and hollowed the scoop end. After that sanding would normally be required.

For those who missed this evening, projects sheets about salt pig and spoon making are included in this newsletter.



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Folding a Bandsaw Blade

from Bryan Peryer, Ellerslie Woodturners Club

Wear gloves. Hold the blade with the teeth towards you and your foot on the bottom of the loop.



Twist inwards with both hands to form a downwards loop.



Cross the bits between hands and toe over themselves and lower it all to the floor.



Model: Bryan Peryer; photographer: Jennifer Peryer

Club Night 12 February 2003. Liming

Teresa Hopkins brought an interesting selection of her work and showed us a variety of ways to prepare wood for liming.

The first need for many of the decoration methods is to have a wood that is reasonably consistent in hardness around the area to be decorated. If the hardness is not even then the cuts made or decoration applied will be uneven in its intensity around the work. If the decoration is to remain bare wood then this is not too bad but if it is limed then the unevenness becomes very noticeable.

Most decoration should be made before most of the surface of the work is finished. This allows the turner to cut or sand up to the edge of the decoration later. If the work is perfectly finished and the decoration is then applied and overflows the planned area, it is almost impossible to clean up.

However, for most decorations it is important that the area to be decorated is finished and sanded before decoration is applied. Most decoration methods will leave some of the original surface and this should be a nice clean surface.

Teresa used the Sorby texturing tool to good effect and showed how simple it can be to make a pattern on wood. It took just a few seconds to apply. This looked good but she then added liming wax which, when sanded back, looked even better.

Liberon Waxes

Available from Our Shop

\$38.00 for a 250 gram tin

Liming Wax. This rich paste wax is especially designed to give a white grained finish to open grained wood. It is particularly effective on oak or similar woods. Liming Wax can be applied to bare timber, but to achieve the best results, stain the wood first. It is, for instance, very dramatic when used on wood stained black. When the wood is thoroughly dry apply Liming Wax liberally using 0000 steel wool to penetrate and fill the grain completely. Allow to dry. The finish is achieved by waxing or oiling the wood sparingly with Clear Black Bison Paste Wax or Finishing Oil. This has the effect of both cleaning off any excess Liming Wax and, after buffing with a soft cloth, giving a nice sheen.

Black Patinating Wax. Used for patinating mouldings, panelling, carvings and reproduction furniture or to create a black-grained effect in wood.

Terracotta Wax. Used for achieving patinated effects on a variety of decorative items made from wood, plaster or metal. Gives a warm, rich red earth colour.

Blue Moods Wax. Used for achieving patinated effects on a variety of decorative items made from wood, plaster or metal. Gives the colour of old English pottery blue.

Verdigris Wax. Used for achieving patinated effects on a variety of decorative items made from wood, plaster or metal. Gives the green effect of copper or brass.

Subscriptions are now due. The subscription for the current calendar year is just \$35.00. Please pay it now. Payments after the end of March should be accompanied by a late payment fee of \$5.00.

A new (old) club lathe. The Guild has purchased a Tanner FS 100 JVS lathe from the family of the late Len King. This is a variable speed, step-bed, 1hp lathe with a variety of faceplates and chucks. This lathe, and the other club lathes, are available for club members to borrow and try.

Mike Lewis advises that if you are working with an epoxy fill and inadvertently get a bubble half opened at the surface, fill it with superglue and leave it to set – preferably 24 hours.

Your writing is welcome. If you have a snippet, or a subject, to write about and share with your fellow club members, please write it. Just give it to me in any form you like and I will see that it gets to the newsletter in a form you will be proud of.

Wanted/for Sale/Give Away

A Teknatool TL 1000 lathe in excellent condition with all parts, faceplates and a chuck. Also some chisels and other bits. Call Janice 534 7542

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Club Night 19 February 2003. Chainsaws

Jim Downs brought a few chainsaw bit to the club and assembled them on the front bench.

Electric chainsaws were first made in the 1920s and some rather gross petrol driven models appeared in the 1930s. These early machines were huge, noisy, vibrating and difficult to handle.

By comparison, today's machines are small, refined and power efficient. They are comparatively quiet but grade 5 ear muffs are still recommended. The electronics are now very efficient and some machines are equipped with a decompression knob for easier starting.

Air cleaners have also advanced but still need regular maintenance. Care is also needed to keep dirt out of the fuel and chain oil tanks. It pays to use the manufactured bar and chain lube as it sticks to the chain better than other oils.

There are many different sizes of chain so make sure you purchase the correct one for your saw. Then there are different sharpening sets for different tooth shapes. For cross cutting the tooth is sharpened at a 30° to 35° angle and for ripping that is changed to 10°.

Chain tension is important in reducing wear on both the chain and the bar. For hard-nosed bars tighten the chain until it just comes up to the bar – no slack. For roller-nosed bars tighten it a bit more.

Whether the saw is in perfect working order or half dead, it is a dangerous machine and cannot tell the difference between wood and meat. So safety clothing in the form of boots, kevlar chaps, gloves, and helmet with face guard is needed. Carry the saw safely with the bar pointing backwards. Start it safely with a foot on the handle. Use it safely to avoid kickbacks and flying scraps.

Enjoy the wood you get.

Integrity is doing the right thing even when no one is looking.

Crown Chisels from Our Shop

As prices are subject to change with exchange rates, ask our shopkeeper Les Sivewright.

These are Crown Chisels with handles.

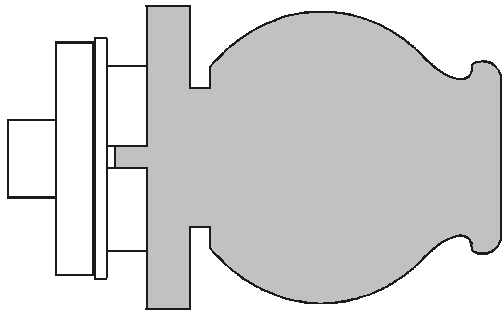
Bowl gouges	9mm
	12mm
	16mm
Pro PM Bowl gouges	9mm
	12mm
	16mm
Ellsworth gouge	16mm
Spindle gouges	6mm
	9mm
	12mm
	19mm
Roughing out gouge	19mm
	32mm
Round nose scraper	12mm
	19mm
	25mm
Side cut scraper	19mm
Skew	12mm
	19mm
	25mm
Oval skew	13mm
	19mm
	25mm
Parting tool	3mm
	6mm
Diamond parting tool	5mm
Fluted parting tool	5mm
Ring tool	13mm
	25mm
Bedan	10mm
Auger	8mm



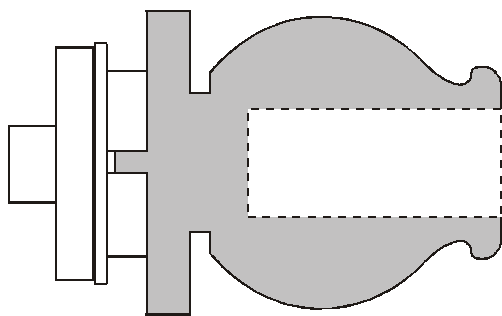
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Salt Pig

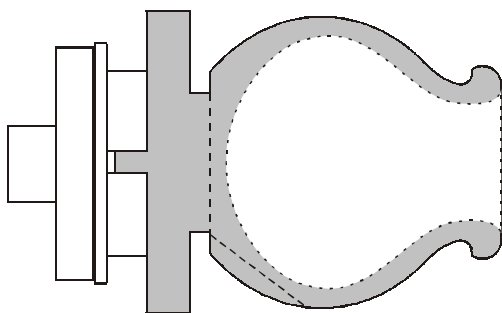
The size and shape shown here is my ideal, but you may make your salt pig any size or shape you like. Start with a block at least 130mm long and 120mm square, with the grain along the long axis. Mount this by one end on a faceplate and bring up the tailstock for security. Or mount between centres and change to a scroll chuck after rounding off.



After the block is rounded off, cut the outside to shape. In this example the finished pig is to be 110mm wide and 110mm long.



If you don't have a suitable drill you may miss this step. Drill out the centre. The desired mouth opening is 45mm so a 40mm forstner bit can be used.

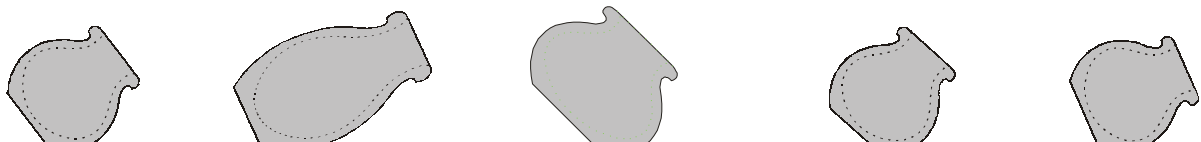


Hollow the inside. Note the thickness left towards the bottom to allow for later shaving off of the foot.

Sand and finish.

Part off, but make the parting cut flat. Remount or hand sand the parting cut.

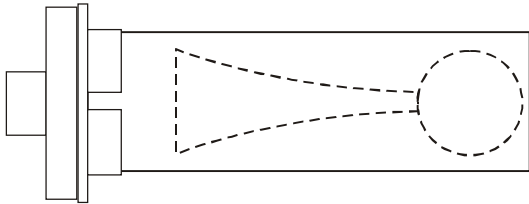
Shave off a piece to make a foot at your preferred angle.



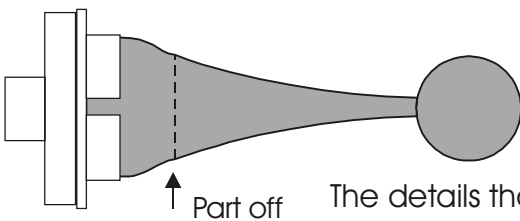
SPOONS

The design shown here is for a salt spoon 100mm long with a 30mm diameter bowl. If you plan to make more than two spoons then it will be wise to make the outer shape of the bowl and curve of the handle to a pattern that can be repeated exactly for fitting into the jigs for cutting and hollowing.

This project can make two spoons or you can select wood where one side has faults and can be wasted.

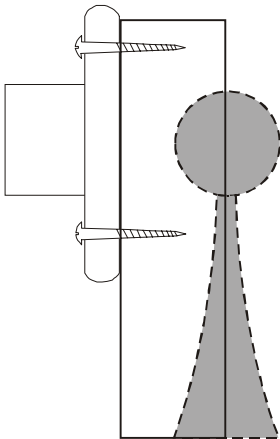


Mount a 40mm x 40mm x 130mm long blank by one end in a scroll chuck.



Cut to shape. Sand the ball that is to be the spoon bowl and the lower one third of the handle. Part off.

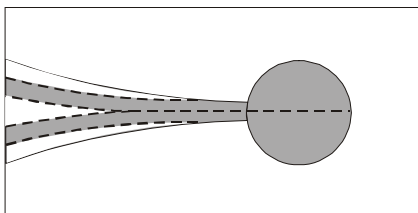
The details that follow are good for making a few spoons. If you plan mass production then a wooden-jaw chuck will make spoon hollowing easier.



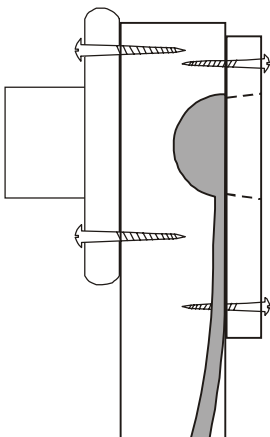
Mount a block that is at least 30mm thick, 60mm wide and 120mm long on a faceplate or scroll chuck. This mount is off-centre as shown.

Turn a hollow that will be an exact fit for half of the bowl of the spoon and carve a good-fitting groove for the handle.

At this stage you may screw a thin bit of mdf to the face of this block and turn a hole in the centre of it to a size a little smaller than the diameter of the spoon bowl. Remove this mdf from the block.



Either remove the hollowed block from the lathe or make a second one to use as a jig on the bandsaw. Place the turned spoon on the block and saw it as shown.



Put one spoon blank in the block on the lathe. Screw the mdf you cut earlier back onto the block. Through the hole in the mdf hollow the spoon. Sand the inside of the spoon. Remove the spoon from the lathe. Carve and sand the handle to shape, sand the cut top edge of the spoon. Apply the finish of your choice.

Club Night 26 February 2003. Auction

Len King passed away last year. He was an early member and great supporter of the South Auckland Woodturners Guild. Woodturning was his passion and he went on to create, with others, the West Franklin Guild. We were pleased to be able to help his widow, Eileen, by auctioning some of Len's tools and equipment.

The huge array of pieces in his shed was sorted and packaged to finish with some 80 items prepared for the sale which was attended by at least 60 people, including some from other clubs.

Our auctioneer, Chris Christiansen, made his usual good job of extracting the last cent from some participants for items ranging from a bench saw and small bandsaw, through lathe parts and woodturning projects, to bundles of chisels, screwdrivers, and carpenter's pencils.

Advertising Rates

For the benefit of members and business firms wishing to place advertisements in *Turning Talk*, Newsletter of the South Auckland Woodturners Guild, the following rates apply per single issue. There are 11 issues each year and the contract rate is available for advertising in all 11 issues. The Guild is not GST registered.

Casual rate: \$2.00 per column x one centimetre

Contract rate: \$2.20 per column x one centimetre

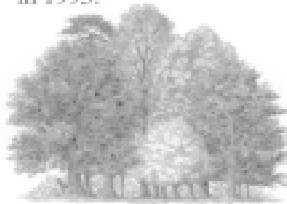
A selection of advertisement sizes includes:-

50 x 70mm	Casual rate \$12.00
	Contract rate \$10.00
100 x 70mm	Casual rate \$22.00
	Contract rate \$20.00
150 x 70mm	Casual rate \$33.00
	Contract rate \$30.00
200 x 70mm	Casual rate \$44.00
	Contract rate \$40.00
135 x 150mm	Casual rate \$55.00
	Contract rate \$50.00

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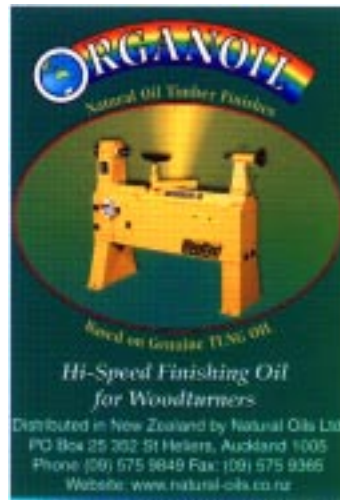
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Oooooops! What about that person who likes to turn big things fast. With a one metre piece on the lathe, he went to speed it up just a tad. But instead of turning the knob from 1 to 2 he went from 1 to 11. He exited the shed by the back door, sprinted around to the main switchboard and plunged the entire place into darkness. No harm done – other than to pride.

I don't exercise because it makes the ice jump right out of my glass.



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