

TurningTalk

Turning Tomorrow's Treasures

Issue No 193

Newsletter of the South Auckland Woodturners Guild

May 2011

A Right Royal Easter Show



By Dick Veitch

The few little tweaks to the show rules this year have added nicely to the array of work submitted. Add to that a dozen new participants and we have just had the best show ever. The final count was 126 entries from 32 people.



First; Domestic Ware, Dick Veitch

The "Plain Bowl" class was getting entries with natural edges and carved feet so it was returned to being "Plain". To make a place for those natural edges and those who wanted to dress up a natural bit of wood we initiated the "Natural" class and this challenge was taken up by a good number of entrants.

Once again we had a change of judges: Rolly Munro, artistic woodturner, and Bryan Nelmes, potter, took on the task this year. When the judging was completed I quizzed them to get first impressions:

The good side: A high standard of work. Rolly liked seeing how people were exploring how wood behaves as a living thing.

The bad side: Finishes. Don't overdo that lacquer – use a brush and wax. Secondary embellishments and decoration must help the form.

This all added up to some discussion on carefully planning the work and then making it just as planned. Adding a bit later does not usually work! Use colour in sympathy with the wood.

Just over half of the people who entered work went home with prizes, including six of the new participants. Congratulations to you all and we look forward to many more people coming along next year to challenge your work.

The winners were:

Class 31 Small Bowls

First: Black maire bowl, Graeme McIntyre
Second: Reach for the stars, Mike Lewis
Third: Carousel, Mike Lewis
Merit: Thin but hearty, Dick Veitch

Class 32 Large Bowls

First: Let the game begin, Terry Scott
Second: Patchwork, Mike Lewis
Third: Untitled, Ross Johnson
Merit: Overflowing 3, Terry Scott

Class 33 Plain Bowls

First: Quilted maple, Terry Scott
Second: Look Ma, no holes, Ian Outshoorn
Third: Let the wood do the talking, Mike Lewis
Merit: Plainly Oak, Dick Veitch
Merit: Rimu bowl, Graeme McIntyre

Class 34 Plates/Platters

First: Nearly ashes, Dick Veitch



Speaker of the House of Representatives Dr the Rt Hon Lockwood Smith left his bulls for the night to officially open the show. He also managed to spend some time (and money, thanks to Terry Scott) in the woodcraft section. Alternative caption anyone?

Second: Rust never sleeps, Terry Scott

Third: Maritime, Mike Lewis

Merit: Pohutukawa and Kauri, Terry Scott

Merit: Autumn Pond, Phil Quinn



Third; Large Bowls, Ross Johnson

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

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Credits and kudos this month:

Theresa Diesch
Mac Duane
Ross Johnson (Photos)
Don Leydens
Terry Scott
John Shrapnell
Dick Veitch

Mistakes, Misspellings etc.

Conceivably mine (although I doubt it)



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



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 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 2

4 May	Domestic Ware Salt Pig and spoon with Terry Scott
11 May	SAWG Annual General Meeting
18 May	Carving and Pyrography with Graeme Mackay
25 May	Pepper Grinder
1 June	Hands on
8 June	Lazy Susan and Pot Stand
15 June	Mortar and Pestle
22 June	Sharpening Knives with Mike Bernard
29 June	Nut Cracker with Bruce Wood
6 July	Egg Cup and Egg
13 July	Critique of Term Project and Life Members Award

Upcoming Events

2011

30 April	Treeworkx Fielday (Matamata)
4-5 June	Taranaki Woodcraft Festival (Waitara)
3-4 July	Matariki at Matakoho
9 July	NAW AGM (Franklin)
23-25 Sept	SAWG Participation 2011

2012

22-25 March	Turnfest, SeaWorld, Gold Coast, Queensland (full details at www.turnfest.com.au)
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Regularly Updated Calendars of Events can always be viewed at
www.sawg.org.nz and www.naw.org.nz (including entry forms)

Macs Maxim of the Month

To persevere is to win

-Mac Duane



Shavings

Once again, no loose clothing, hair tied back, eye (and ear if appropriate) protection on, appropriate footwear and enjoy!

More details of the incident are at: www.yaledailynews.com/news/2011/apr/13/student-dies-accident-sterling-chemistry-laborator/

AAW Auction

Recently (April 23), the American Association of Woodturners concluded a series of woodturning auctions on E-Bay of donated pieces to raise money for their Professional Outreach Program as well as to re-work their website.

Highest price paid was for a Graeme Priddle piece at \$3,550 followed by a Jacques Vesery/Michael Hosaluk collaboration at \$2,750 while a Steve Sinner/Binh Pho collaboration fetched \$2,550.

A Binh Pho glass piece went for \$1,925, J. Paul Fennell's work fetched \$1,825, David Ellsworth ash form \$1,550, John Jordan's bucket \$1,275 and Binh Pho wood piece \$1,050.

Other work in order which went for under \$1,000: Joey Richardson (\$920), Christian Burchard (\$830), Don Derry (\$820), Dale Larson (\$625), Andi Wolfe (\$616), Trent Bosch (\$520), Jerry Kermode (\$380) and Gorst du Plessis (\$280).

Total raised was \$29,602.55.

Commenting on the auctions, Dave Long (via WOW) said that some great pieces were obtained by astute bidders at very good prices (all prices quoted \$US).

Our Own Silent Auction

The Guild is conducting another silent auction for all members to offer good, used, items to their club mates.

Members should bring items for sale to the clubrooms on Wednesday 25 May (or soon after).

The auction will close at 6:45pm on **Wednesday 15 June**.

You may enter your items to sell with a 100% return of the money, or as a gift to the Guild, or as a gift to the Life Members Fund.

All unsold items are to be removed from the clubrooms on Wednesday 15 June.

Salutary Lesson

As we all know, wood-turning, without appropriate measures and precautions, can be dangerous and indeed fatal. Within the guild, whether it be club premises or wood collecting, the Health and Safety policies and procedures are mandatory for all members and are there for our benefit.

These should not detract from the enjoyment of our pastime and should ensure we continue to enjoy it with all digits and body systems working to their fullest capacity.

Tragically, not everyone gets a second chance. Recently, a Yale University student was killed after getting her hair apparently caught in a woodlathe.

On a lighter note

Seems Phread Thurston has been to Marrakech in Morocco and shared his love of the skew:

www.youtube.com/watch?v=wnv0DAR_gWA

Turnfest 2011

Geoff Whaling (Australian roving "reporter at large") has done an awesome write up for me on this. To do it justice, I am holding it over until next month but full details of the 2012 event are available at www.turnfest.com.au.

Unfortunately, I have also had to hold over until next month a report on Rolly Munro's demo and Aoraki seminar, and the Child Cancer presentation for the Beads of Courage program.



Turnfest 2011 Attendees!

Matariki at Matakoho Competition

Entries close for this on 27 May – go to www.kauri-museum.com/PicsHotel/KauriMuseum/Brochure/matariki%20entry%20form%202011.pdf for an entry form.



Texan Chainsaw?



Treeworkx Open Shed Day

By Dick Veitch

Many more than one open shed, and a beautiful day to see this new location for Treeworkx.

The wood is now stored at Graham Oliver's new home at Paratu Road, Walton, less than 15 minutes drive north-west of Matamata. It was a patch of young blackwood over a ground cover of blackberry but Graham has clearly put in many hours of labour clearing and building – sheds for wood, sheds for machinery, and a bigger shed to live in. The shipping containers should also be called sheds as some have an added roof. Today all doors to the wood were open and more than 100 woodies were happily hunting.

His old mate Ron Wallace-Wells was there too in a tent beside the duck pond (no ducks present) with all the sandpapers, oils and tools that used to be known as Off 'n Ons products. Now this shows up on their website as Treeworkx sandpaper. An excellent place and day to stock up on all those consumables and a few new Crown chisels as well.

Ross Vivian had his trailer load of Rimu and kahikatea parked among the trees – the first shopping stop for many.

In the tent next to the workshop Turning Tools Ltd (Ian Fish by another name) had the expected array of Teknatool and Woodcut products. There is always something there that people want. Probably the only new thing about these products this year is that there is nothing magically new other than the prospect of a significant price hike to accompany the changing NZ\$ and other things. The message here was to get in now as the next shipment will be far more expensive.

There was a new line of product in the end of Fishy's tent, being sold by Terry Scott – famed for his texturing with Dremel and pyrograph. Yes, he was selling Dremel burrs, pyrography machines, and a few more worthwhile little toys.

Inside the workshop Gary Steel had set out an array of King Arthur's unique tools for wood carvers and craftsman that cut and shape a variety of materials. Outside he was demonstrating the use of these tools. These tools really eat wood – the larger cutters mounted on a 4" grinder, smaller disk cutters in a Mini-Arbortech, and burrs in any tool with a 1/4" chuck.

Then the demonstrations. Heather Vivian made a barrel; Clive Wilson showed us some toys and techniques; Ross Vivian carved and gave a bit of character to a duck; and Terry Scott showed a few little techniques and did a bit of pyrography.

Last, but not the least important, the raffle was drawn. No, I should not say raffle – it was many raffle prizes taken away one by one.

Another happy Treeworkx Open Shed Day. Thanks to all who made it that way.



***Clockwise from top:
Raffle draw!;
Gary Steel (King Arthur
Tools) demonstrates;
Cam Cosford and
Graeme Mackay look for
blanks suitable for their
next Easter Show entries;
Heather Vivian and Clive
Wilson demonstrate...***



Royal Easter Show 2011 Winners



**Supreme Exhibit in Show:
Graeme McIntyre**



Best Overall Woodcrafter: Dick Veitch

Pictured Clockwise from top right- "Rubbish" Domestic Ware First, Natural Edge First, Small Bowl Merit, Platter First, Ornamental Third, Hollow Form Second



More Royal Easter Show 2011 Winners



Best Item First Time Entrant:
Miro Bowl by Warwick Day



Platter Third: "Maritime" Mike Lewis



Large Bowl: "Let the Game Begin"
Terry Scott

Woodcarving First: Jane Allnatt



Hollow Form First: Cam Cosford



Large Bowls Third: Ross Johnson

Letter from Wellington

John Shrapnell (previously editor of NAW's Creative Wood magazine) recently corresponded with me after the last newsletter and shares what he is currently working on. John Writes:



Ex "Creative Wood" Editor John Shrapnell with his assistant "Ada" .

Below: "Men at Work" repairing local play-centre chairs



Mangere Men's Shed Opens

A recent article in the Manukau Courier (www.stuff.co.nz/auckland/local-news/manukau-courier/4848369/Calling-all-blokes) announces that a Men's Shed has opened in Mangere.

These have been very successful in Australia and evidently, from what John relates, the Wellington one is going strong.

The National organisation website is at <http://menzshedaotearoa.org.nz/>

Probably due to an accident of fate I seemed to have remained on the SAWG mailing list. It brings me joy to see pix of old friends in your excellent newsletter. In a former lifetime I used to be on the NAW executive and Editor of Creative Wood. This means I can say with some authority that SAWG should be very proud of its' Newsletter. It does all the things that I tried to do with Creative Wood , and does them better.

In this latest newsletter (April 2011) I saw a picture of dear old Mac. When I last saw Mac he was President of NAW and I remember him telling me that it was about time he retired. I would have given Mac my "Retirement is a dirty word" speech, so it was great to see him as busy as ever with the friendly smile on his face. There was also Dick Veitch who seems to have become more hirsute than ever.

When I joined NAW it was 100% woodturning, with bowls and spindles of various shapes and sizes, but then a slow change started and various degrees of decoration appeared. It was then that I changed the magazine title from the NZ Wood Turner to Creative Wood. That move caused a bit of a flurry, but I argued that the new title more accurately reflected what was being produced.

Looking again at the pictures in your latest newsletter it seems that move has continued. While I assume the works shown in your newsletter have been turned at some stage, the later reshaping and decoration have obviously been a major part of the working of the wood. The originality of design and the great skill in producing these works of art are a tribute to New Zealanders who work with wood.

I wondered if there was life after NAW, after 5 very enjoyable years. I'm glad to say there is. I've been working with various community groups and one in particular might be of interest. It's the MenzShed targeted at the older men in our society particularly those who might be isolated or alone.

Our shed has use of an old workshop located in Haining Street, Wellington. We've built benches shelves and acquired a range of hand tools, saw benches and even an old lathe. The guys that meet there on workshop day will be repairing or rebuilding things for community groups. Recently a kindergarten's fire engine came in for repair but was beyond revival, so the team built them a new, steerable fire engine that seats eight or nine children.

For those that don't have workshop skills there is the Grumpy Old Men's session when we discuss the iniquitous way of the world over tea and biscuits.

Looking at the sheddies, as we call them, they have a very similar look to the men at you'd see at one of your meetings. They also have that same willingness to share and help others that wood turners have and which I always admired. If you have a MenzShed in your area you may find it a useful connection to have. (Editors note: see sidebar for newly opened Mangere Mens Shed)

I have sitting in my office Graham Priddle's Starfish Vessel 2001. It still brings me pleasure to look at it. And I still wonder how he imagined that shape, and how he was able to create it. It's the ability to create those emotions that for me are indications of a piece of creative wood art.

John can be contacted via shrapnell@clear.net.nz

A Right Royal Easter Show



(Continued from page 1)



First; Hollow Forms, Cam Cosford

Class 35 Hollow Forms/Vases

First: Bits and pieces, Cam Cosford
Second: Shapely and see-thru, Dick Veitch
Third: Bitter and Twisted, Terry Scott
Merit: Urn on legs, Peter Gray
Merit: Orientation, Mike Lewis

Class 36 Domestic Ware

First: Rubbish, Dick Veitch
Second: For a kiwi's maid, Dick Veitch
Third: Swamp kauri condiments set, Bruce Hannah
Merit: Ancient kauri, Terry Scott
Merit: Spoons, Terry Scott

Class 37 Lidded Boxes

First: Untitled, Ken Thomas
Second: Aftershock 5.2, Rex Marshall
Third: Ripples, Dick Veitch
Merit: Box 1, Terry Scott
Merit: Eastern influence, Mike Lewis

Class 38 Ornamental

First: Pierced, textured and painted, Graeme McIntyre
Second: Three in one, Mike Lewis
Third: Pepper spray, Dick Veitch
Merit: Mantaray and Pohutukawa 3, Terry Scott
Merit: Tea Pot, Keith Hastings

Class 39 Woodcarving

First: Labyrinth, Jane Allnatt
Second: Fingers and Thumbs, Terry Scott

Third: Leaf pourer, Jane Allnatt

Class 40 Natural

First: Thin pohut, Dick Veitch
Second: Wrapt, Russell Snook
Third: Natural burl, Terry Scott
Merit: Firewood redeemed, Ian Outshoorn

Best Item by a First Time Entrant

First: Miro bowl, Warwick Day
Second: Ripple bowl, Michael Ashley

Best Overall Woodcrafter

Dick Veitch

Supreme Exhibit in Show

Pierced, textured and painted, Graeme McIntyre



Second; Best Item– First Time Entrant, Michael Ashley



SOLD!

A good night for Ross Johnson

Spot The Difference



Wig Stand Giveaway

By Dick Veitch

Thanks again to all club members who contributed wig stands, and some from Franklin Club members too.

Have you ever watched a bird gathering nest material?

Handling a bunch of wig stands is a bit like that – there is a strict limit to how many can be carried at any one time. Even using boxes they seem to spread to many boxes and fill the back of my car.

I think the count was 37 that I took in to “Look Good Feel Better” a few weeks back. They were thrilled. Yvonne Brownley just had to get amongst them for the photo opportunity.

These wig stands are a wonderful gifts and a woodturning exercise for both faceplate and spindle work, and there is a continuing place for us to contribute to this worthy cause.



Yvonne Brownley with just some of the wig stands donated by members of South Auckland and Franklin Guilds

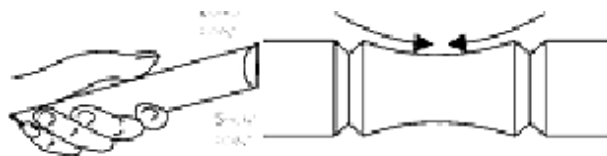


A few of the wig stands fabricated by members and donated to “Look Good, Feel Better”

A BEGINNER'S GUIDE TO WOODTURNING

Original artwork and text by George Flavell

Now in its sixth edition with 58 pages of clear line drawings and text specifically aimed at the learner turner. Safety, tools, wood gathering, spindle work, bowls, hollow forms, and more.



(Continued from page 12)

is beneficial as the timber stays cooler and is less prone to heat cracking; sanding is faster; an oil/dust slurry is created that tends to fill timber imperfections; sandpaper lasts longer; and, most importantly, little dust is created.

After sanding both inside and out; then applying a finish of choice; the bowl is reversed to remove the mounting spigot. The final foot shape is sanded and finished to the same standard as the rest of the bowl.

Many thanks to Bruce for a fast-moving, informative and interesting presentation.

Report by John Whitmore

Mini Lathes- FREE Loans

The Club has mini lathes available for use by members, at no cost, in their home workshops, club events or in the clubrooms.

They come ready to go (just plug & play) complete with a Nova chuck and a set of tools. Usually they are available for two weeks, but depending on demand, extra time can be arranged. Turning blanks and a variety of finishing materials are available for purchase at the club shop.

Enquiries to
Mac Duane, Tom Pearson
or a Committee member.



S.A.W.G is A.O.K. in the U.S.A!

(At least according to Don Leydens)

Living in the 'states has it's advantages and disadvantages.

One of the disadvantages is that we're located so far away from New Zealand. There are so many great Kiwi turners that I would love to meet, talk turning with and learn from. So much talent, so little air fare.

One way I can keep up with what's happening in N.Z. is by reading the SAWG (South Auckland Woodturners Guild) newsletter "Turning Talk". I've been lucky enough to have met Terry Scott through on-line forums and emails and he graciously sends me a copy of the latest SAWG issue as soon as it's released.

I haven't seen too many clubs over here print such a well done and fun to read newsletter. They are great ambassadors for the world of woodturning. Plenty of information on local wood, tools, contests, design tips, jigs and much more. It's all done with plenty of photos and a Kiwi sense of humor (I like that).

I got a little taste of your local wood (sorry, I mean timber) when Terry was nice enough to send me some samples of Black Maire, Swamp Totara, Rimu, Pohutukawa (N.Z. Christmas tree), Matai and others. We turners are never shy about seeing and turning something new and exciting and I enjoyed turning the timber (I remembered) very much. He even sent me a bowl he made from really old Kauri (I mean, REALLY old).

In a perfect world, I would love to jet down to your beautiful island, stay in a villa on the beach, have Terry give me a "Turning Tour" (and a few lessons) and leave with a boat load of local timber. Till then, the SAWG newsletter will keep me up to date on what's new and exciting such a long way from home.

I hope to meet and talk with some of you fellow turners in person some day.

Why? Because you're A.O.K. with the U.S.A. And me!

Don Leydens turns in North Carolina after moving from New York.

After getting cancer 19 months ago, Don decided to take up woodturning to keep occupied during chemo treatments. It sure worked, because he is both hooked on turning and in full remission.

Don justifiably was awarded WOW Cover Photo for his piece "Buckeye Burl" above right. Don said to me in an email "the woodturning community is one helluva bunch of great people. My only regret is that I didn't discover it sooner. Well, better late than never!"



Don Leyden at work in his "shop"



"Buckeye Burl" by Don Leydens



Cocobolo Bowl by Don Leydens

Club Night Action

Wednesday 6 April

"SCOPES OF KALOS EIDOS" Kaleidoscopes with Lee Riding

Wow, where do I begin? I guess at their beginning.

Kaleidoscopes were invented in 1816 by Sir David Brewster, a Scottish renaissance man (you know the type, scientist, inventor, writer, etc.) and the name literally means a scope for a beautiful (*kalos*) shape or form (*eidos*). And Lee certainly brought in a beautiful selection which he gathered on his travels throughout the world -plus a well thought out computer and prepared presentation.

Although Brewster gets credit for inventing Kaleidoscopes, he did not financially gain from it. Instead, it was the American Charles L. Bush, (no relation to those other Bushes of recent fame) whose kaleidoscopes based on his 1873 patent, (and are still selling on eBay for \$1500 to \$3000), who did.

There are three basic categories of design elements that go into a scope:

Mirrors: There are two types of mirrors: first surface (e.g. plastic or tin) and second surface (e.g. glass surface). While the type of mirror used may determine the quality of the images, it is the number, size, and angle which determine the actual shape and form of the images. Remember the mirrors can be different widths and angles.

NUMBERS: Depending on the number and the angle of the mirror the image will be different. If you only use two mirrors (e.g. 30° - 6 point), then the image is only a single mandala framed by black space; whereas three or more mirrors provides an infinite number of images covering the entire field of vision.

ANGLES: The angle of the mirrors is critical to the images. For example, if you have 2 mirrors parallel or at 90° degrees, the image is very simple, not that typical multiple pie-shaped segmented image. But if the angle between the 2 (or 3) main mirrors are at 60° (6 images), 45° (8 images), 36° (10 images), 30° (12 images), 22.5° (16 images), 20° (18 images), it results in a more typical segmented symmetrical kaleidoscope mandala. If the angle between the 2 (or 3) main mirrors are 120° (3 images), 72° (5 images), 40° (9 images), 15.65° (23 images), the kaleidoscope mandala is not symmetrical but still gives you the typical segmented mandala. You have to be very careful about the specific angles though. If you get them wrong you can get half or fragmented images. For example, a kaleidoscope with a primary mirror angle separation of 64° will reveal 5.6 images. In the world of kaleidoscopes, there is such a thing as bad and good angles.

Type of Object Chamber: There are endless types of object chambers. When you have a clear chamber and use the external world for your colour source, your kaleidoscopes changes its name to teleidoscopes. Otherwise the most common kaleidoscope object chambers are cell chambers, wheel scopes, and marble scopes. These can vary in quality and material. The cell chambers for example can be dry or be filled with oil or water and the cell can be made of glass or plastic and can come in special shapes like the wand cell. And the source of all the colourful patterns can be anything from broken bits of plastic and metal to jewels. The wheel scopes use wheels (generally one or two) that turn to reveal the different patterns and can be made from anything from stone to traditional or slumped stained glass. The marble for a scope can be "borrowed" from a child's stash or purchased for \$20 or more. And, there are artists inventing special chambers for kaleidoscopes everyday so the sky is the limit. No, actually that would be a teleidoscope ;-).

External Design: And of course from its external shape, material used, and size etc., our imagination and wallets are our limits as well but I would think that here turned wood might be the popular choice. Wonder what Terry will come up with...can he beat his legendary spinning top with an equivalent wow-factor kaleidoscope.

So where to start for the rest of us? The easiest way is with a kit and here the internet is your friend. You can get some kits for about \$15 from www.scopenz.co.nz from a fellow turner in Keri Keri. Or, you can get some kits from Packards Woodworks www.packardwoodworks.com or Carols www.cws.au.com. The Dr. Brewster Kit from Van Cort Instruments is a higher end and is sold on eBay for between \$38 to \$300. Another good source of kits is Clarity Glass Design. Or check out stained glass stores and even \$2 shops for kits or scopes to alter. Lets see what kinds of colorful *kalos eidos* we will turn!

Thanks Lee and Cam, if it were not for the both of you, this article would not exist. Oh of course, should I forget Dick's hand in this endeavor...no I can hear him now, it was my hand that got me into this, not his. Ta.

Report by Theresa Diesch



Wednesday 13 April

Natural edged bowl demonstrated by Bruce Wood

We were treated on 13 April to a very professional demonstration that showed firstly the wet turning of a 200mm natural edged bowl; followed by the final shaping and finishing of a similar piece already dried for a couple of years under the house. Both had bark attached. A timber with strongly contrasting heart and sap wood is favoured e.g. Chinese Juniper.

Rather than describe every detail of a quite straightforward process, I will pick out the notable points that particularly registered.

A half round piece of fresh *Melia* was the starting point. An innovative method had been used to mark out the full round for cutting through the pith on a bandsaw (he must have a larger bandsaw than mine!). With one round end facing the viewer, the full round was rotated on a flat surface until the eventual high and low points of the lower half were in reasonable balance, then chocked and a piece of masking tape stuck horizontally across the cut end with an edge through the pith. Vertical measurements off the table assist this. The same thing was repeated at the other end and further lengths of tape run down the bark to join the pieces on both the ends. Providing that you have remembered to consistently position the tape on the ends of the pith, the log can now be turned through 90 degrees and cut longitudinally along the pith by using as a guide the appropriate 'pith edge' of masking tape visible on 2 adjacent faces. This is harder to describe than to execute. With accurately cut flat faces on the half rounds so formed, work pieces are nicely stable on a bench drill table to enable drilling of a 55mm recess with a Forstner bit. This is in the bark side (the eventual top) by which to mount a chuck with 50mm jaws in expanding mode. Ensure that drilling has been into solid wood and not just into thick bark. If adjacent bark compromises either clearance around the chuck body or ability to use the chuck key, the same flat-bottomed drill bit can be used repeatedly around the drilled recess hole to relieve the intruding bark; or long-reach jaws can be used, instead. By initially mounting the work between centres with jaws loosely expanded, timber alignment can be adjusted by varying the live centre position so that the high and low points of the eventual rim are in best balance. Use of the chuck (properly tightened) to drive wet wood between centres is more positive than use of a screw chuck - which tends to lose grip in soft, wet timber.

The outside is approximately shaped between centres forming a broad base (Bruce's personal preference) plus a spigot some 5-10mm wider than usual to allow for correction of distortion, when dry. Upon reversing the wet wood for hollowing the inside, be cautious about over-tightening the jaws and shearing off the spigot. Aim to shape the hit and miss zone at the rim to final thickness before venturing further down - so that less flexing occurs while working this tricky area. Target wall thickness is 25mm (on which basis drying can be expected to take one year), but another suggestion was to leave the wet walls at 10% of the overall diameter. An internal recess is formed for re-mounting onto 50mm long reach jaws. Again, make this larger than usual to allow for distortion upon drying.

To keep track of his drying pieces, Bruce allocates a number, noting timber type, weight and date rough-turned; in a book. The vulnerable end grain is sealed before wrapping in 3-4 layers of newspaper. The writer suggests that weighing after wrapping and writing details of contents on the outside of the paper wrapping would also be satisfactory.

After use of a double-ended morse taper to ensure best headstock: tailstock alignment, remounting of a dried work piece onto the lathe for re-turning was interesting for the use of the latest Fishy remounting spigot that is short and fits into the internal taper of a Nova Live Centre system. In this way it was possible to hold a work piece on a chuck in the tailstock and rotate it. The earlier remounting spigot is on a standard length #2 morse taper i.e. without the ability to rotate.

Re-turning followed the same outside, then inside shaping process with final wall thickness being very much a matter of individual choice. There is a fair bit of hit and miss contact when turning a natural edge - that necessitates light pressure of the gouge on a work piece to avoid rounding of corners. Similar delicacy is required around the bark areas and it is better to turn bark areas 'uphill' rather than 'downhill' when the stability of bark is such that cutting in the conventional direction would tend to push it off the timber. Obviously, a very sharp gouge that slices through the wood will have less tendency to dislodge bark. Where bark has loosened, prompt application of thin superglue may save the day.

For wet power sanding (using Ondina oil), Bruce favoured a right angle drill, as do some other members. A bowl design with a large foot does facilitate final cuts and sanding of both interior and exterior on the same mounting - which helps to ensure that the inside of the bowl is perfectly concentric to the outside. Wet sanding

(Continued on page 9)



Life Members Award Term One



Terry Meekan commented on Cam Cosfords' segmented hollow form, winner of the Term Life Members Award, "it is extremely well finished, good quality, with classic lines".

Congratulations Cam

The Last Word...

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-Anonymous

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