

TURNING TALK

Newsletter of the South Auckland Woodturners Guild

Number 117 : October 2003

Coming Events

- The Art of Turned Wood, entries close 10 October 2003
- Tauranga Festival of Woodcrafting at Baycourt, 17 to 19 October 2003
- Spin Around Waitaki, 31 October to 2 November 2003
- The Art of Turned Wood, exhibits to the organisers by 5 November 2003
- The Art of Turned Wood, Aotea Centre, 10 to 29 November 2003
- Derek Kerwood demonstrating for West Franklin. Saturday 29 November at Russell Snook's shed. SAWG members welcome.
- Papakura Christmas Sale, 8 to 24 December 2003
- Whangamata Arts 2004, 9 to 11 January 2004
- Waihi Summer Festival Woodcraft Competition 9 to 15 January 2004
- Timber and Working with Wood Show, 11 to 13 March 2004
- Turangi Jamboree 19 to 21 March 2004
- Royal Easter Show entries close 28 March 2004
- Royal Easter Show 7 to 12 April 2004
- Franklin Arts Festival 13 to 20 June 2004

Programme for the Fourth 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 continuation of a Table Prize for each term – so keep your good work and lessons learned flowing to the show-and-tell table each meeting night.

- 8 October **A Simple Bowl – Project for this term.**
Demonstrated by Terry Meekan. These bowls will also become part of our Christmas gift package to sick children.
- 15 October **Epoxy.** Bill Blanken gives us an insight into this interesting embellishment.
- 22 October **First Aid.** Graham Murray from St John will introduce us to first aid requirements for the club rooms and home workshop. Photo night for entries to get into the December NZ Woodturner.
- 29 October **Colours.** Dick Veitch passes on a little of the wood colouring he saw at Utah.
- 5 November **Hands on** making a simple bowl. These will be on the show and tell table at the end of the term and become part of our Christmas gift package to sick children.
- 12 November **Bias Turning.** Mike Lewis shares some of his knowledge on the art of off-centre turning.
- 19 November **Segments.** Dave Harmes leads us through the intricacies of building a segmented vessel.
- 26 November **A Threading Jig.** Dick Veitch puts threads where the hand-chaser does not like to go.
- 3 December **Fill the Bowls.** This last night of term we fill the bowls and give them away.

This night is also the Show and Tell for a simple bowl and the awards night for the table prize. And it will be the photo night for entries to get into the March 2004 NZ Woodturner.

Term one for 2004 starts 4 February.

Guild Correspondence to: 6 Taylor Road, Mangere Bridge, 1701. bnchartley@paradise.net.nz

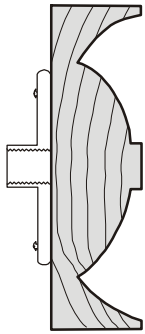
President:	Terry Scott	297-7051
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Secretary:	Bill Hartley	622-1182
Editor:	Dick Veitch	298-5775
Treasurer:	Colin Mitchell	577-2259
Committee:	Len Bacon, Mac Duane, Terry Meekan, Brian Petterson, Les Sivewright.	

Newsletter contributions to: 48 Manse Rd., Papakura.
Or dveitch@kiwilink.co.nz or fax 298-5775

Club Night 3 September 2003. Square Bowls

You can make a round bowl and then saw the sides off – but that is a waste of wood. Brian Petterson showed us the real way to make a square bowl from a square piece of wood.

Square bowls can be made in a variety of shapes with rising or falling wings, alternating wings, a central foot, not real foot, four feet, and other shapes you may dream up. The plan for this piece was a square bowl with feet at the four corners and a raised rim around the bowl edge.



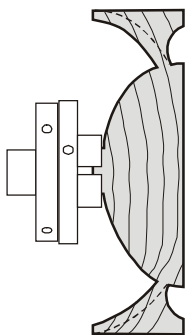
Ideally the grain of the wood should approximate the planned end shape so as to give strength to the legs.

Mount the wood with the planned upper side towards the faceplate. Cut the entire bottom surface to ensure that the feet – the four corners of the wood – will be true on the finished work.

Work both from the feet (corners) towards the centre and from the centre towards the feet to shape the underside. Leave 10 to 12 mm flat at the corners as these will be the feet of the finished bowl. Make a spigot in the centre for remounting.

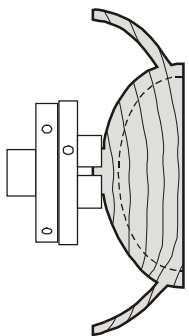
The shape of the bottom must be planned with the shape of the top in mind. On this design the intention was to have a raised rim to the bowl and this must line up with the shape of the underside of the bowl.

Sand all of the underside, except where the spigot will be removed later.



Turn the work over and re-mount in a chuck.

The first cuts on the top are to define the outside of the bowl rim and match it to the curve of the underside of the bowl. Then finish the legs out to the tips. Keeps the revs up and cut finely and to an even thickness. If these cuts do not finish the legs with an even thickness then the curve showing on each side of the square bowl will show the changes in thickness dramatically.



Hollow the bowl just as you would for any other bowl. Sand and finish the upper side.

Re-mount the bowl and clean off the bottom. A bowl with a rim like this will re-mount on a vacuum chuck or Cole Jaws. But Brian had a unique set of square jaws which gripped the four sides of the square bowl.

If need be, you can clean the four sides on a belt sander. If the original mount was not perfectly centred then the foot sizes will vary and this can be remedied by taking more off one or two sides on the belt sander.

The Show and Tell Table

Bill is doing a wonderful job of keeping tally of who puts things on the show and tell table. I can now look at the lists and tell you a few things about how many items were there and when.

I don't think there is any relationship to the phases of the moon, but numbers do vary greatly – from 2 to 10 per night with an average of seven items. Over the two terms I have data for there were items shown from 43 different people. Well done those 43, but do the other 50% of club members not actually turn anything? Possibly, but I leave you to judge whether you can improve on that showing for a club with more than 100 members and usually more than 50 at each meeting.

I think we all benefit from comparing our work to others and from the comments made – either in jest or as serious critique. It is also great to see items, shapes, form, woods, and finishes that you may have never thought about.

I note that Mal Haughey put only one item on the table and he won the TreeWorkx prize from NZ Woodturner.

Then there is the Table Prize at the end of term. Won in Term 2 by Carol Knowles and Term 3 by Teresa Hopkins. This is a prize where you may not want to put the certificate on the lounge wall but the two selections of wood off the raffle table can add nicely to your future turning. These two winners fell well short of an item every night of term – can you do better in the future?



Club Night 10 September 2003. Vacuum Chuck

A device using the suck of a vacuum pump to hold woodturning on the lathe for finishing cuts, polishing or other light work.

There are three main components: The vacuum pump, usually a vacuum cleaner; the connection to the lathe; and the faceplate.

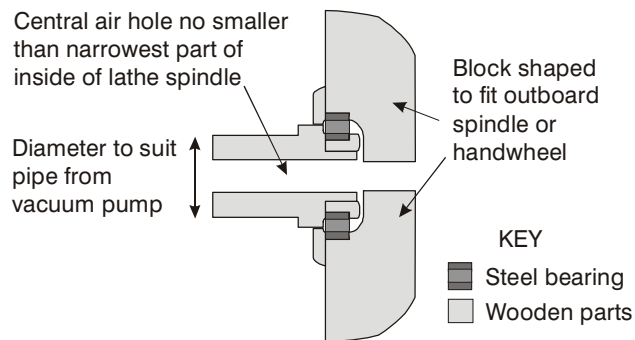
The vacuum pump needs to be clean and in good working order. Some form of airflow control between the pump and the lathe is desirable.

The connection to the lathe may be on the outboard spindle or handwheel, or between the faceplate and headstock. The drawing below is a fitting containing a bearing for the outboard side. The bearing is "sealed" so that no air can pass through it. Four bits of wood are needed to secure it. Just gluing the steel bearing to would be insecure so the wood is cut and glued so that it is on both sides of the bearing.

Make it all a good fit to ensure that there is maximum suck and minimum air leakage. It is better to do this and then have a control near the vacuum pump to reduce the vacuum if necessary.

The vacuum chuck faceplate is a regular faceplate with a strong sheet of ply or mdf attached, cut round and dressed so that there is no wobble as it rotates. This surface does not need to be flat and may be shaped to fit a variety of work pieces. Foam rubber or plastic is glued to this outside surface.

This foam must be "closed cell" so that no air will pass through it. There are many types and thicknesses of closed cell foam. 6mm is recommended although many people find 3mm to be excellent. Thick foam may squash unevenly when the vacuum sucks the work onto the faceplate and may also flex as the chisel is applied to the work. Check the foam carefully before gluing it on to ensure that it is closed cell and does have adequate resilience to repeated use.



CROSS SECTION OF VACUUM CONNECTION TO LATHE

The Member Survey

Some forms continue to be returned so there is time yet for you to have your say in the future of the Guild. If you don't have your say now, don't complain later!

Below are some interim results sent to me by the survey organisers. These are derived from the 32 responses (29% of club members) received. Does this suggest that club members think that the committee is always doing the right thing for members? Or does it mean that 71% of club members are too busy/lazy/uninterested to respond?

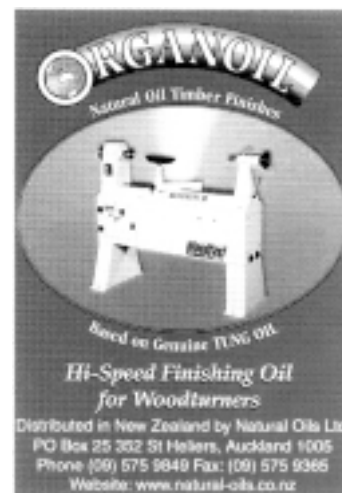
What kind of lathes should we have? 91% want large lathes; 78% small and 59% a bowl lathe (personally, I would opt for a rotating head turned around as better use of money).

What about saws and things? 78% want a big bandsaw and 75% a bench saw. Fewer than half want a mitre saw or buzzer. 84% want a drill press.

More than half the respondents don't want more turning tools or a bowlsaver.

There were some interesting suggestions for weeknight demonstrations: tool making – types of steel; design and proportions; finishing; tool sharpening; spindle and bowl turning; bowls aver use; inlays, resin and wood; best use of timber from logs; carving; clock making; colouring and texturing; split turning; handy hints.

Next month I hope to have more from the survey to return to you.



Club Night 17 September 2003. Turning Chess Pieces

from Terry Gordon

Preparation

Today the most commonly used chess design is called the Stauton pattern after Howard Stauton (1810 – 1874), although the pieces were originally designed by Nathaniel Cook in 1849. There is an infinite number of other designs that can be used.

- The main design feature to be aware of is to ensure that the pieces can be easily distinguished from each other. Chess pieces need to be able to fit inside the chess squares on a chess board. They should not be so small that they look insignificant within any one square.
- The base of each piece needs to be wide enough that it prevents the piece from being knocked over by accident during a game as players move their hands across the top of the board.
- There needs to be two contrasting colours per set, as each set needs to be made up of 16 dark coloured pieces and 16 light coloured pieces.
- Each side is made of: 1 king, 1 queen, 2 bishops, 2 knights, 2 rooks, and 8 pawns. The king is the tallest piece and the pawns are the shortest pieces. When assigning a height for each piece, follow the diagonal line down from the King to the Pawn. Approximate dimensions for use on a standard board are: King 35mm base x 90 mm tall; Queen 35 x 82; Bishop 30 x 70; Knight 30 x 70; Rook 30 x 50; Pawn 26 x 40.

The Turning Process

Make a copy or template of the piece before you start to turn. This can be done using cardboard or thin metal sheet. Set up the lathe so that you are able to turn the blank between centers. Rough turn the blank until it is completely round and then use the skew chisel to plane it completely smooth. You can then make a spigot at both ends so that the turned blank can then be turned in a chuck between centers. Once the blank has been set up in the chuck mark out from the template onto the blank the position of exactly where you will need to use the parting tool to reduce the thickness of the blank. The dimensions must be periodically measured using calipers to allow you to check the shape and size with the original template.

Use a parting tool to reduce the thickness of the rounded blank to the depth of the widest part for each piece; the base is a good place to start with, then the middle sections, lastly the top of each piece. Once you have identified the widest depth on the piece, checking with calipers, you can then use the spindle gauge and skew chisel to obtain the smaller cross sectional dimensions. Try to use the smallest possible tools that you have available, as this allows you to turn small sized beads and coves. Decorative lines can be added at various places on the piece, base, stem, crown, with a sharp point, just before you sand the piece. Use the tailstock to help you support the piece until you are ready to turn the very top of the piece.

Finishing off pieces

When you are satisfied with the profile, sand it carefully using 180 – 400 grit paper. Friction polish with a handful of turnings. Use sanding sealer, wire wool, and shellac sanding sealer and then your favourite wax polish. Part off with either a parting tool or a hacksaw blade remembering to make the base concave to ensure that the piece balances well on the board. You can now add green felt self-adhesive cloth to the bottom of each piece.

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Over the Ditch

I went "Down-Under" for the weekend. I know that sounds a bit crazy when I am starting off from New Zealand. But there are three bits of truth in it: 1. Phillip Island is south of Auckland; 2. Aussies like to think of their bit of dirt as "Down Under" and NZ as the bit off to the side, and; 3. They do call the weekend of woodturning at Phillip Island "Down Under Turn Around".

This is a residential, hands-on, fully catered weekend of woodturning held at CYC in Cowes, Phillip Island, Victoria, Australia. It runs from whenever you arrive on Friday afternoon until just after lunch on Sunday, excluding time to sleep and eat. The number of participants is limited to 120 and this year there were 110 present – I guess 120 registered and a few dropped out at the last minute.

Bruce and Caroline Talbot, and Guilio and Sue Marcolongo are the prime movers of the event and clearly much of the success of the weekend was due to their efforts, ably supported by a host of local woodturners and the CYC staff.

The South Auckland Woodturners Guild contingent this year was Terry Scott, Colin Mitchell and myself. Other stalwarts from past events, Peter Knox, Les Sivewright and Rex Haslip, dropped out because someone else said they had better things to do. Sadly, Ian Fish had to drop out at the last moment and Greg Sutton did not make it down from the tropical north (maybe he likes to stay in the warm?).

The huge hall had some 56 lathes of every shape and size imaginable lined up in neatly ordered rows. Each attended by an owner with a stack of wood and boxes alongside. Three lathes were there for our use – two brand new stubbies and a TL 3000. Of all the lathes in the hall I doubt whether any two were exactly the same. Some came close but little "personalisations" – a study in themselves – made the differences.

Many of the lathes were already spinning and shavings flying when we got there mid-afternoon on the Friday. Yes, it just a three hour drive from Melbourne airport but it took Terry and Colin an hour to get through customs and then we stopped for a leisurely lunch at Tooradin Sports Club.

Getting there on Friday afternoon and packing up after lunch on Sunday does sound like a short weekend. But is live-in so there are 24 turnable hours in the day, less some eating and a little sleeping time. Some of the locals sneaked off to watch the local footy semis on TV but there were plenty of lathes turning late into the night and then again before breakfast. I clocked up about 26 hours in the hall turning, or talking, or watching.

There was certainly plenty to watch. Quite a number of lathes were in the small or mini class and many of the owners had these specially for taking to events such as this while at home they use a larger lathe. Lidded boxes, bobbins, deer antler boxes, bowls, space-ships, burls and platters were all on the go. Right up to a wall plaque of more than a metre diameter.

Our brand-new Stubbies were massive lumps of steel, nicely machined and with great versatility in the components. The bed will slide this way and that. The tool rest will go on either end of the banjo and that can be on the bed or around on the head. For all this I thought they were low on horsepower as the steelworks would surely support massive turning power.

I had found some wet fiddleback eucalypt in a firewood heap the night before we got to Phillip Island so I got into that with my Rolly Hollower. Colin and Terry were quickly into some burls – lovely colour and grain with very interesting shapes. But slow work to start with as the lathes were not bolted down and the off-centre weight soon had them dancing. However, the end results were wonderful to see, as was work from other parts of the room.

Off to one side was the Silent Auction table where the selection of work for sale to aid a local charity increased as the weekend progressed. Knitting needles, bowls, lidded boxes, and more, offered by turners and bought by other turners.

At the same table were the raffle tickets for a Mercury Mini lathe (won by Terry Scott) and a long list of other goodies. There too were papers for Down Under Turn Around 2004 – I signed up.

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South Auckland Woodturners Tape List

Gordon Broome, 1927 - 2003

From Mac Duane delivered at Gordon's funeral service on Tuesday 23 September 2003.

"I would like to pass condolences from all the members of the South Auckland Woodturners Guild, and many members of the National Association of Woodturners, to Flo and Gordon's family on their sad loss. I certainly will miss his knowledge and wise advice.

Gordon was one of the better demonstrators for our club and was sought after by other clubs to pass on his high level of skills and extensive knowledge to other woodturners and woodworkers. His skill in the layout and then carving of barley twist legs was a specialty, as was the making of cabriole legs – both fairly difficult until Gordon presented his way of doing them.

Gordon's skills weren't only with woodwork. He was the South Auckland Woodturners Guild librarian and he was a Life Member of that Guild – a position granted to him for his unending efforts to help the Guild and Guild members.

I have known Gordon for only ten years and certainly wish I had known him for a lot longer. Whenever we got chatting I would learn something more about woodworking.

Gordon will certainly be missed by many for his willingness to share his knowledge and give help and advice when needed.

Rest easy. You ran a great race."

1	Turning Between Centres	Dennis White
2	Turning Bowls	
3	Boxes Goblets and Threads	
4	Novelties & Projects	
5	Classic Profiles	
6	Twists and advanced Turning	
7	Foundation Course	Keith Rowley
8	The Basic Box	Ray Key
	The Casule Box	
	The Finial Box	
9	Hollow Turning	John Jordan
10	Bowl Turning	John Jordan
11	Turning Boxes	Chris Stott
12	Natural Edge & Hollow Forms	
13	Turning Bowls	
14	Decorative Effects & Colouring	
15	Colouring Wood	Jan Sanders
16	Woodturning Wizardry	David Springett
17	Elliptical Turning	David Springett
18	Sharpening Turning Tools	Jim Kingshott
19	Turning a True Sphere	David Anderson
20	Beading & Centre Turning	Richard Raffan
21	Lathe theory & Spindle Turning	Mike Darlow
22	Bead Rolling, Legs & Sanding	Mike Darlow
23	Faceplate, Bowls & Chucking	Mike Darlow
24	Bark Edge Bowls	Bob Main
25	Lamp Standa	Bob Main
26	Screw Chucks	Bob Main
27	Circular Picture Frames	Bob Main
28	Lidded Boxes	Bob Main
29	Carving a Female Form	Ray Gonzales
30	Turning a Hand	George Flavell
31	Turning a Bird Bowl	George Flavell
32	Wet Turning & Firing a Pot	Rick Taylor
33	Clocks and Large Mirror	Bill Benseman
34	Tool Making .1	Rolly Munro
35	Tool Making .2	Rolly Munro
36		
37	Woodturning with Kelton	Kelton Tools
38	Pepper Mill	Reg Slack
39	Nova 1500, Hiturn Sharpen Centre	Teknatool
40	The DAHT Woodturning Chisel	Woodcut Tools
41	Arbortech 4" Wood carving blade	
42	The LOGOSOL MILL Chainsaw Mill	
43	David Elsworth No 1	David Elsworth
44	David Elsworth No 2	David Elsworth
45	Turning Wood for the love of it	T Kaye
46	Kelton Ind., New Tool Range	Alby Hall
47	Turning, Carving & Patching	Michael Lee
48	Turning Boxes	Richard Raffan
49	Turning Projects	Richard Raffan
50	Resin Work	Albie Hall
51	Resin Work	Albie Hall
52	Turning Green Wood	Michael O'Donnell
53	McMartin Seminar 2002	Woody McMartin
54	McMartin Seminar 2002	Woody McMartin



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Entries close for The Art of Turned Wood on 10 October 2003

**This woodturning exhibition is open, and free to the public, at the
Aotea Centre from 10 to 29 November 2003.**



Place
Stamp
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