

# TurningTalk

Turning Tomorrow's Treasures

Issue No 186

Newsletter of the South Auckland Woodturners

APRIL 2010

## Yew Beaut!

Taupo Jamboree "Best of Show" and First Prize winner in Artistic Woodturning entitled "Yew Beaut" from Terry Scott (right) held 12-14 March.

Terry says he made it from a Yew Root which he turned, carved and textured followed with "a bit of airbrushing to highlight the ribs and Paua shell inlay"

**Michele & Darryl Pointon attended and report:**

What a great weekend: the atmosphere was mighty with 50 plus lathes all going at it for all their worth. We arrived at about 11am closely followed by Terry and Dick and over the next few hours the multitude were setup and turning. The site is a large open plan shed where everyone is together so it is great to see all these ingenious people attacking their wood with great gusto. The range of abilities of turners was from beginners to expert, and as usual when asked for help with anything, all were only too happy to help and give advice. The SAWG team of Dick, Terry, Carol, Barry, Darryl and Michele all had an area together in the shed.

Saturday morning saw about 8 people waiting for the doors to open and we were straight into it. Breaks were mostly taken together, and food and refreshments were readily available. It was great to stay on site with chalets just a short walk from the shed.

Terry complained that he was kept awake half the night as the neighbours were watching Videos. In the morning he found that it was actually Michele downstairs watching videos on her computer, so it was lucky he didn't bang on the wall to get them to stop.

The dinner at the pub was a well run affair and a good chance to catch up with different people. Then it was back into it, for a seasoned few, then off to bed. There was a Wedding on at the same venue but this posed no problems for us, except that Terry was kept awake again, this time with neighbours chatting all night. Thin walls is an understatement.

Sunday was more of the same with pack up time of 1 o'clock. Terry won one of the main prizes with a beautiful hollow form. Rex Haslip was the judge and gave a very informative critique on all the pieces on the table.

Dick did lots of turning but seemed to be more 'turning handles' than wood – drilling out more of those tubes that he likes doing. Michele had some excellent one on one tuition on polishing up resins from Jim Lowe, who does some amazing resin work. (see Jims recommendations later in this issue).

These events would not be the same without sponsors like Turning tools, Heather and Ross Vivian, Treeworkx, and King Arthur tools who all had new items to try and tempt us. I find that you get drawn out of your comfort zones to experiment and try new things and as always plenty is learnt.

### Other articles from Taupo inside:

- \* Out of the Kitchen (a female perspective)
- \* Casting Judgement (the judges perspective)
- \* Judges tips for improving your show chances



Taupo Jamboree

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### Club Meetings:

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

### Club Rooms:

Papatoetoe Community Centre,  
Tavern Lane, Papatoetoe,  
South Auckland, NZ

### Contact us:

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Michele Pointon  
Terry Scott  
Dick Veitch  
Brett Welch  
"Woodchips"  
Bob (nee Dick) Yandell



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](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 can show 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.

## SAWG TERM 2 2010

21 April	<b>Term Project- Colour on Texture</b> with Gordon Pembridge
28 April	<b>Teknatool</b> presentation from Brian Latimer
5 May	<b>Pot Pourri</b> with Bob Yandell
8 May	<b>Working Bee</b> at SAWG
12 May	<b>Annual General Meeting</b> followed by carving demo from <b>Jane Allnatt</b>
19 May	<b>Finishing Options</b> with Rex Haslip
26 May	<b>Term Project- Colour on Texture</b>
2 June	<b>The Dremell</b> with Terry Scott
9 June	<b>TBC</b>
16 June	<b>Egg and Egg Cup</b> with Bruce Wood
23 June	<b>Pate Dish</b>
30 June	<b>Judging of Term Project and Life Members Award</b>

## Coming Events

3-5 April	<b>Easter Show</b>
10 April	<b>Jacques Vesery Demonstration</b> at SAWG
16-18 April	<b>Waiora Turn Inn</b> at Otago Woodturners
1-3 May	<b>"You Turn"</b> Horsham (Victoria, Australia)
16-18 June	<b>Manawatu Roundup</b>
14-18 July	<b>2010 Australian Woodturning Symposium</b> , Brisbane
24-26 Sept	<b>SAWG Participation Camp</b> Adair, Hunua Ranges

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

**"A truly happy person is a person who can enjoy  
the scenery on a detour"**

### Silent Auction

The recent silent auction of Owen Hewgills turning tools who has retired from turning was the expected success with many members sheds benefiting from some new acquisitions. Proceeds from the auction have been paid to Owen.

### Library News

Graeme Mackay and Dick Veitch have been working on some new acquisitions for the Guild library which will see welcome additions to a well used resource. As it has been some time since the guild made purchases, Dick says he is keen to make up for lost time and has a long list of titles he proposes to buy. Details of the new titles will be released once the list is finalised. Graeme reminds borrowers to return any books, DVD's and videos when you have finished with them.



### Fishys Open Day

Coming up this month (24th) is Fishys annual SAWG Open Day. This is one of the *many* highlights of our year. Fishy has some great demonstrators lined up as well as a silent auction, prizes, and some bargains.

Get your entries in for the silent auction as soon as possible.

### Royal Easter Show Prizewinner(s)

Full details in next months issue but Terry Scott has exceeded himself and cleaned out the awards this year. Having said that, 20 of the 30 entrants took prizes! Congratulations all and big ups to Terry.

Thanks once again to the demonstrators who manned the stand during the show- cheers guys.

### Dowel Supplies

Bryden Thorpe has found some exceptionally sharp pricing on bundles of dowels- \$5 a bundle. Speak to Bryden for details on where these can be obtained

### Sorby Tools

Since the closure of The Woodturning Shop in Paraparaumu, members may have been mystified as to where they can now obtain Sorby chisels. Robert Gill from Robert Sorby has advised that they can be purchased either from [www.thewoodsmith.com.au](http://www.thewoodsmith.com.au) in Australia or alternatively from [www.turners-retreat.co.uk](http://www.turners-retreat.co.uk) in the United Kingdom.

### Got some spare time?

Jeffrey Schnell (USA) has made a montage of slides taken of the Instant Gallery at "Totally Turning" held in March at Saratoga Springs in New York state ([www.totallyturning.com](http://www.totallyturning.com)). If you are anything like me, set aside a couple of days to view it because you will start looking at other 'turning vids and then some more will catch your eye...

Go to [www.youtube.com/watch?v=sFQQ6daQ9MI](http://www.youtube.com/watch?v=sFQQ6daQ9MI) and indulge in some inspiration.

### Congratulations

To Keith Hastings who won the *Creative Wood March* issue Treeworkx Competition for his Open Segmented Lidded Box. Also getting a mention was Robert Smith for his pohutakawa bowl while Graeme Mackay and Ross Johnson also had pieces appear in the issue.



To get an entry in this competition yourself, simply bring along one of your best or most significant pieces to our weekly "Show and Tell". Experience is taken into account so beginners have as much chance of winning as he who will die with the most tools.

### New Tool

Mac-the-Toolman is delighted with the new Guild drill which has been bought to replace the battery and hammer drills which have created problems in the past. Mac says "it is an expensive drill but at least it won't have a flat battery when you need it or be inadvertently set to "hammer" when you start on a delicate piece".



Mac also has plans to locate the forstner bits beside the drill press so they are more readily at hand.

Mac also asks that metric and imperial allen keys are put away in their respective places and not mixed up- with his eyesight, he needs all the help he can get!

### Request

Does anyone have any photography lights/ lighting gear or a light-box suitable for use by our resident photographer Ross Johnson that they might lend (or donate) for use in photographing Show and Tell entries and, for example, Treeworkx competition entries.

Ross takes a lot of pride in getting his photos "right" and this would greatly assist. If you would like to discuss further, please contact Ross on 536 6675 or email [johnson.systems@xtra.co.nz](mailto:johnson.systems@xtra.co.nz).

### For Sale

Terry Scott has Soren Berger Hollower end grain box tools including sharpener and instructions for sale at \$58 unhandled. Contact Terry at [timberly@xtra.co.nz](mailto:timberly@xtra.co.nz) or phone him on 09 2977051.



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## Shavings (Continued)

### Participation Date and Venue Confirmed

Participation 2010 will be held at Camp Adair in the Hunua ranges from **Friday 24 until Sunday 26 September 2010**. Limited to 90 attendees, this year will be residential with accommodation on site included in the fee. Full details to be released shortly– for now, put it in your diary.



### Annual General Meeting

A reminder that our AGM is coming up on Wednesday 12 May and on past experience, will take no more than half an hour so don't be put off attending!

### Manawatu Roundup

After a very successful inaugural "Roundup" last year, the Manawatu Woodworkers Guild is hosting another one this year from 16– 18 July 2010.

Held in the Ashhurst Village Valley Centre (15 minutes drive from Palmerston North), it will start midday Friday and go through until Sunday afternoon. The venue is described as spacious with wonderful facilities and plenty of parking nearby.

Members who attended last year thoroughly enjoyed the hospitality they received so if you would like to go, contact Malcolm Pettman Phone 06355 0166 or email [mbpettman@xtra.co.nz](mailto:mbpettman@xtra.co.nz)

### AAW Online Membership

The American Association of Woodturners is currently offering membership for US\$38 (for online membership). In addition to receiving journals, members are entitled to read online every "American Woodturner" journal published (all 25 years of issues!) Note that no hardcopy Journal is posted at this rate.

To sample what is available, go to [www.woodturner.org/products/aw/WholeIssues/index.htm](http://www.woodturner.org/products/aw/WholeIssues/index.htm) where selected issues from 2005, 2006 and 2010 are able to be viewed (for a limited time).

### Rumour has it...

Dick Veitch recently advertised his old lathe (right) on Trademe– needless to say it didn't sell (perhaps prospective buyers were overawed by the power of the dust extractor which looks suspiciously like a vacuum cleaner that came out of the ark?)

Another snitch (these are your mates remember!) tells me that one of the Taupo attendees recently upgraded his Nova 3000 with a flash new variable speed unit.

The story goes that someone called Darryl phoned Brent Wray at Motor Technologies and said maybe Brent had supplied the wrong motor to fit the pulley on the 3000. Being ever helpful, Brent said "Bring the motor and pulley over and I'll have a look".

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Brent has a quick look and suggests "it helps if you take the protective plastic cap off the shaft before trying to fit the pulley"!

It gets better– Darryl had sent Michele in to do his dirty work! (Don't you wish you were a fly on the wall when Michele got home?)



*If its any consolation, Darryl, evidently you are not the first to make this mistake*

Warwick Day (right) is very impressed with his DVR however has one criticism of the casting– he feels the quality of it is let down by the "looseness" of the outrigger.



Seems however it works fine once you turn the outrigger right way up, eh Warwick???

Final story (and I don't know who this was but my sources assure me it is true):

Seems someone sent their bandsaw back to Doug Tanner as it was running the wrong way. Evidently the performance improved dramatically once the saw blade was turned right way round (it was inside out).

*Contributions to "Rumour has it" are always welcome!*

### 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.*



**Allegedly, Dick Veitch's lathe and dust extractor as seen on Trademe**

# Turning Tools Ltd Open Day 2010

**When:** Saturday 24 April 2010 9.00am – 4.00pm

**Where:** South Auckland Woodturners Clubrooms

**Bring:**

- An enthusiastic money-spending state of mind!
- Cash, cheque book, Visa card
- Lunch
- Exhibition piece
- Stuff for the auction
- Tools for the sharpening clinic
- Trailer to take home all your goodies!



## What's Happening?

**Demonstrations:** I've got **Peter Oliver** and **John MacKinven** demonstrating. They'll each do a demo of about one and a half hours. Two very different styles and interests.

**Prizes:** Bring along your best piece of **recent work**. There will be an Instant Gallery of attendees' work with a lucky number prize for entrants. Prize is a Turning Tools Ltd voucher for goods to the value of \$100.

**Silent Auction:** Full proceeds go to the South Auckland Club. Please bring along anything you'd like to donate for this fundraiser- tools, wood, books, magazines, food, preserves, safety gear, anything you think somebody else might like. Let's make this a real boomer. (Please, please think about this now, sort out what you'd like to contribute, bring it along on the club night of **April 21** or on the Open Day)

**Shops:** **Turning Tools** will be there with a full range of Teknatool, Munro and Woodcut products and probably even some specials.  
**Treeworkx** will be there with tools, abrasives, turning blanks, finishing products.

**Entry fee:** Only \$10 for the whole day. Numbers are limited to 100 so please register now. Last time we had a capacity crowd so don't delay.

Send \$10 to:

Turning Tools Ltd  
18c Roseberry Ave  
Birkenhead 0626.  
Auckland  
Ph 09 4181312  
Or email us at [ipfish@xtra.co.nz](mailto:ipfish@xtra.co.nz)



Please register me for the Turning Tools Open Day Saturday April 24 2010

Name: .....

Phone: .....

Email: .....

I will pay by Visa / Mastercard (Circle One)

Number .....

Expiry date ...../...../.....

Name on card .....



## Out of the Kitchen - and Into the Shed

**Carol Knowles** provides her take on Taupo and the growing numbers (and influence) of females turning in NZ today...

It is about six years since becoming a member of the South Auckland Woodturning Guild and started woodturning. At that time I was the only regular female attending each week although there were a few that would come and go in those early days, I almost resigned myself several times, two things stopped that, determination to learn this craft and the encouragement from my husband and fellow turners, of which I am truly grateful.

Since then the numbers of women have increased in our club and also it would seem around New Zealand this is very evident when attending collaborative functions as was the case recently at the Taupo Jamboree. This event has been held for a number of years now but this was the first time for me, and I can now understand why it is so popular.

The Taupo Woodturning Club with Robbie Graham at the helm did a fantastic job.

There were nine women attending the Jamboree this year. Jill Maybe and Alison Drayton were from the Hawkes Bay Club. Jill adds value to her husbands turnings by adding artwork, Alison is a relatively new turner. Heather Vivian belongs to the Stratford Club and is a very accomplished turner. Nicky Penlington is a very keen turner from the Lake Taupo Club and I have it from a good source that she is to become the Club President so we breaking into all areas of woodturning.

Next were the girls from the Franklin Club Annie Vanden Berg and Annita Fritz, Annie has not been turning long and under the watchful eye of Anita she was making jewellery a skill Anita has accomplished. Teresa Gillbanks drew the onlookers with her expertise in scroll sawing, she produces excellent work, some of which adds value to her husbands turned items. Lastly there was Michele Pointon and I both from the South Auckland Woodturning Guild: Michele excels in pen making while I dabble in anything although I have a keen interest in making lidded boxes inspired by Richard Raffan and others.

It would be wonderful if more clubs could encourage women to take up woodturning.



**Female Turners at Taupo Jamboree**

**Rear, Left to Right: Alison Drayton, Nicky Penlington, Jill Maybe, Teresa Gillbanks, Michele Pointon, Carole Knowles**  
**Front: Annita Fritz, Annie Vanden Berg, Heather Vivian**

## Judge-ment!

**Rex Haslip** judged the jamboree competition entries and has generously provided the following comments and suggestions. Rex says:

"Judging any competition where there are only two classes (Traditional and Open Artistic) was going to be a daunting task, but I was honoured to be asked by the Taupo Guild to judge this years Jamboree Competition.



**First Prize "Traditional"**  
**Graeme McIntyre (North Shore)**

Graeme McIntyres winning entry in the Traditional category exhibited all the qualities I look for in a piece of turning. The form was text book, good lift, great proportion, crisp transitions, and the finish was excellent. Graeme had made the most of exhibiting the beauty of the natural wood he was working with, something very important to do when you are limited as far as embellishment is concerned in a class like this. When I turned the piece over, the same care and attention had been paid to the underside, something so many times overlooked by turners. The foot was clean and crisp, no sign of chucking, and the finish on the bottom of the foot was the same high quality as that of the front of the

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platter. All the basic skills bought together to produce a piece of beauty, a worthy winner.

The runner up piece in this class was a little more difficult to pick– where nut crackers are entered with pens and Hollow forms, this was going to be hard. There were 2 or 3 pieces in the running.

Robbie Graham's Hollow form took my eye, it had been turned wet, Robbie had the courage to let nature help out, you never know if this will work or not. Regardless he had created a difficult piece with good form and proportion, the wall thickness was consistent (it was far as my fingers would reach anyway) and it felt like it looked it should, light and airy. Again the finish was excellent, no sanding marks, no bruised timber, the finish that was applied was even with no variation of lustre. The basics again were all there and done well.

And so onto the Open Artistic.

Visual impact played a large part in the way I judged this class, it is very subjective but visual impact is only one aspect. Form, difficulty, use of materials and originality are all amongst the qualities I look for as well as the basics of finish, balance and proportion. The last thing is what I call the "could I own it" factor. This is probably an odd measurement but its a very personal one. If I was going to spend good money and buy the piece, would it continue to hold my intrigue and interest and be a loved piece or would I tire of it quickly and shuffle it to the back of the cabinet.

Terry Scott's Hollow form immediately took my eye. Each time I looked at it I noticed something new, the Paua, the subtle changes to colour, the natural wood inside. People have done this type of thing for years, but Terry had added some of Terry to this piece and it reflected his willingness to push the boundaries with embellishment. All this on top of what was a well turned hollow form, great form, great technique and great use of colour and texture. It felt as it looked, again light and airy, yet it had that rustic hardy aura to it. Finished off with three small feet on a narrow base, the piece looked like it was floating.

Second place went to Jim Lowe's Vase. Sometimes less is more, and this was one such time. Jims form was simple, a straight sided vase with a coloured foot, and a band of well executed Koru's in relief around the top of the piece. It was striking! Jims attention to the basics again came through, the proportions were spot on, the finish was excellent, the piece felt as it should with the shape and base dimension, it just sat there asking to be picked up.

Two very different but good pieces, another judge may pick another two winners but as I said at the outset, this is very subjective class to judge.

I urge every one to enter these competitions, these are great opportunities to compare your abilities, hone your skills and on top, there were great prizes up for grabs and with a little more attention to the guidelines I have laid out above, any one of a dozen other pieces could have been in the running for the prizes. As I said during the prize giving, nature took hundreds of years to grow the timber, what's another hour or two in finishing your piece off properly.

I closed the session by offering to discuss my judging with anyone who wanted me to give some feedback on my critique of their entries. Unfortunately, only two turners took the opportunity to get that feedback and discuss their pieces. When you enter these competitions, if the judge makes the offer, take him up on it. They will be honest but they will tell you good and the not so good and that's the learning opportunity in a nutshell.

*On the following page, Rex makes some suggestions for enhancing your likelihood of competition success*



**Second Prize "Traditional"**  
**Robbie Graham (Taupo)**



**First Prize "Artistic"**  
**Terry Scott**  
**(more photos on cover page)**



**Second Prize "Artistic"**  
**Jim Lowe (Wellington)**

# Judges Suggestions

*Rex Haslip offers the following specific suggestions for enhancing your chances of success when entering competitions such as Taupo:*

In general, quality was good, a great improvement on last year. There are however a few things that people should take care about if entering competitions like this which are a great way to start. In no particular order of importance these are;

- Plan before you start. A couple of pieces looked like they were works in progress, they “happened” along the way. Know what you want to end up with before you start, draw it out, don't go on a voyage of discovery. This applies to all aspects of the piece, form to finish
- Pay attention to form, no matter how much effort you put into finishing a piece, if the forms bad the piece will suffer in the judges eyes.
- The piece should feel as it looks. Your mind based on its perception, makes a call as to how heavy a piece should be and what it will feel like when picked up. If the actually experience doesn't match the perception, a person can be put off. That person could be the judge. If it has a delicate base, light coloured and has lots of lift, it will look light, and so it should be. If however it looks like it has a good grip on the shelf, is dark coloured and squat, then you will expect it to be heavy.
- Ensure you have a fair form. This means no sudden transitions on curves, they should transition smoothly. Remove the piece (still mounted in the chuck) and hold it, does it feel nice, your hands and fingers will tell you where there are problem points, or use Terry's Glue Stick method.
- Pay attention to the inside of your bowls. Over sanding is an enemy, heat cracks (which I didn't see any of) and dimples or hollows in the middle on the inside of bowls are a consequence and I did see a lot of these. Use your fingers to feel for these, don't trust artificial light to provide shadows etc to pick these out. If you want to look at the piece, take it outside in the natural light.
- Make sure you go through the grades of sand paper, each is designed to remove the scratches from the one before, skip a grade and you are in for problems. And its relatively cheap. Like your gouges, it gets blunt and you can't sharpen it, and like your gouges, you get what you pay for, cheap paper, poor performance, a fairly safe rule to sand by.
- Use light pressure sanding, heats a big issue and too much pressure makes heat. Poor paper will also cause you to press harder or load up with dust with the same outcome.
- Finish your bottoms properly. Nothing puts a judge off quicker than a piece that looks great till its turned over and its not finished (or at least it looks that way) No screw holes, no chuck marks, no torn grain, sanded to the same grit as the rest of the piece and finished with the same finish. You should be putting the same effort into finishing the bottom as the rest of the piece.
- The finish that you apply must be well done and suit the piece. It must be evenly applied, it must have even lustre with no shiny or dull spots, and it must be dry. I hate picking up sticky pieces where the oil hasn't dried or the wax is applied too thick and heavy.

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- Before starting always engage the chain brake.
- Replace or blow out the fuel filter which is on the end of the fuel pickup hose.
- Use all your 2 stroke power tools at full throttle.
- Blow out cylinder cooling fins regularly.
- Always replace drive sprocket when replacing the chain.
- Keep chain tensioned correctly.
- If your chainsaw is cutting straight and suddenly it wants to cut off to either the left or the right stop and rectify the problem. Your chain may be damaged or dull on 1 side.
- Keep your chain sharp!!!! Just like you keep your woodturning chisels sharp.
- Keep all factory fitted guards in place. Make sure chain brake is operating correctly. If it is not working, DON'T use.

Jason concluded commenting that a chainsaw is a very versatile machine but must be treated with respect. Keep it clean and keep the chain sharp.

## Report from Jim Downs

*Editors Note:*

The Department of Labour publishes a booklet for casual chainsaw users which is available at [www.osh.dol.govt.nz/order/catalogue/pdf/chainsaws-2007.pdf](http://www.osh.dol.govt.nz/order/catalogue/pdf/chainsaws-2007.pdf) while Stihl also publish a Chain Saw Safety Manual available from [www.stihlshop.co.nz/data/media/documents/Chainsaw%20Safety%20Manual.pdf](http://www.stihlshop.co.nz/data/media/documents/Chainsaw%20Safety%20Manual.pdf)



# SHANE HEWITT VISIT

An enjoyable twilight meeting session was enjoyed Friday 26 March watching and learning with Shane as he neared the conclusion of his National tour sponsored by NAW.

Shane is an indentured woodturner with some 30 years experience, who has the skills and desires to pass on his knowledge to those watching. Not only does one learn new skills and techniques but have some of your old personal habits and methods confirmed or destroyed.

He set out to make a triangular bowl with embellishments and an undercut inside using Swamp Kauri. Step by step this was shown and again emphasis given to key points:

- Plan it.
- Check and double check each step of the way.
- Find a comfortable turning speed.
- Make sure that your grip is secure and fingers clear of those 3 wings.
- Sharpen your tool correctly – Shane hones his as required.
- Stance correct and comfortable – move your body – lock your fingers.
- Stop and check often.
- Check your clearance and position.
- Check and recheck tool rest etc. tightness.

The demonstration was great and showed us how to produce an article (bowl) that most would not dream of trying. Plan – plan and think ahead to achieve that which is desired. Turn more; and more; and more was emphasised time and again as was -extend yourself to try and produce beyond your norm. e.g. putting grooves on the underside of the bowl and undercutting the inside. Plus the use of a Ring tool to complete the inside of the bowl.

The sample bowl sitting on the display table certainly looked beyond most of us – but, now after the demonstration – have a go – “why not”!!

Speeds were tested and we were shown how to move through the speed wobble barrier - from the knocking to the shaking areas - and in between (alright for those with variable speed lathes!!). Embellishment was demonstrated and included “The Sorby” \$10 tool, which has a finer point than ours, Dremel work with Shane’s favourite Parallel; Round; and Sawtooth tools, and the use of spirit based Briwax Black Stain. The methods of using and finishing with these was explained and executed along with how to produce a professional finish.

A very enjoyable session which enabled those present to confirm their existing skills and/or say OH! is that what I was doing wrong. Or, that is a new way that might just suit me so I will try it. A great demonstration with plenty of useful commentary, comments and tips and the ability to inspire. Get out there and turn, turn, turn. Extend thyself.

Report by *Woodchips*



Wednesday 10 March

### Feet on Bowls, Boxes and Bins Demonstration by Dick Veitch

**F**eet on bowls, boxes and bins was the title of Dick Veitch's presentation on 10 March. Whatever the shape, any such work piece is going to have some sort of foot by the definition that part of it is always intended to sit on a supporting surface. By far the simplest concept is for the shape to be continued downwards into a solid ie single foot - of a shape and style that is compatible with the overall shape. While that is good theory, clearly the expectation among the audience was that they were going to see creation of physically separate feet - so the question immediately arose as to how many feet are appropriate?



The classic answer and easily the safest option is to utilise three feet on the basis that a tripod is always going to have three secure points of base contact and therefore greatest stability. More than three feet creates a potential problem if the timber moves after completion or if the finished piece is placed onto an uneven surface. Obviously, four feet are common on larger items of furniture and Dick advised that kava bowls have five feet. I would have to challenge the latter as Googling images of kava bowls on the Internet suggests that a Samoan version on display had around twenty-two feet - highly suggestive of the maker having anticipated the contents rather too enthusiastically during manufacture.

The point about individual feet of any number is to create lift and therefore to enhance the item's appearance as viewed from the side. There are an immense number of variables with design and the decision as to whether or not any particular item is in need of lift can sometimes be quite arbitrary, and very much in the mind of the beholder. Adding lift can be a way to disguise a clunky shape that initially seemed good in theory but once viewed in broad daylight proves unattractive. (An interesting aside was that creating individual feet on wet-turned wood reduces a bulky base with the additional benefit of lessening the tendency to crack, upon drying.)

The process of creating individual feet is simple in the-

ory but easy to muck up in practice. Feet are the remnants of a ring shape turned into the bottom of the work-piece. Sections of the ring are then cut away to leave parts of the original ring as high points - ie the feet. The cutting away is essentially freehand carving - which might not appeal to all - especially since the finishing is mostly hand sanding. There are 2 basic rules. Firstly, that the curve of the external vessel wall must continue through the latitude of the feet and into the base, as the base is visible from the side view. Secondly, that the position of the feet around the turned ring must be evenly spaced using either the lathe's indexing facility or basic geometry. Another, unspoken rule is that the carved feet must be all the same shape and size unless venturing towards something outrageous.



Once marked out, the excess parts of the turned ring are removed and the newly exposed surfaces blended back into the overall shape. The posh (and speedier) way to remove this material is by Arbotech or similar powered carver. The bohemian way is by chisel, rasp, rotary file or any combination of the above. Once roughly shaped, it is all power or hand sanding with decreasing grits of abrasive paper and fingers crossed that no pedantic colleague will run fingers over the carved area and detect aberrations in the final profile.



A personal view is that the creation of individual feet on turned items was dreamed up by a society of masochists to test the patience of the faithful. The writer has only once tried this with a bowl in which the dramatic feet were the dominant design feature and challenged both common sense and time management principles. However, if it appeals and you have time to experiment, then by all means give it a go. And, the best of luck to you!"

### Report from John Whitmore

### Wednesday 17th March Wood Stories

**S**t Patrick's Day - Members brought items made of wood or associated with wood that they have collected and told us of the history or special interest these pieces held. The session ran like the "Show & Tell" and it was amazing the diversity of the subject matter, I could not do each presentation justice so will focus on extracts and try to convey the passion that some members had for the items shown.

**Ian Fish:** The works of David Ellsworth was an early influence on Ian and he had the good fortune to be part of an exhibition held by this renowned turner whom employs a scarping process rather than rubbing the bevel and a



## Club Night Action (Cont'd)

thin bowl he made at Ian's shows the flats you get by this process rather than the fair curve when rubbing the bevel. David also gifted Ian a piece from his Spirits Collection.. It is a hollow form which he used an alum key to hollow out the centre. Ian's turning began following the inheritance of his father's lathe and Ian showed us examples of his father's work.



### Daryl and Michele Pointon:

Having spent a good period of time in Papua New Guinea the Pointon's had collected a range of interesting local carved figures and masks. The brought a life size female statue the call "Mumma Bagrah" that had pig tusks through the nose, a loin cloth and a head piece. The face had tattoos and apparently it looked like their house keeper even down to the scars inflicted upon her by her bottle welding husband. They also tabled a 4 hen toy and suggested it be part of our toy programme.



**Barry Knowles:** As a young soldier Barry spent time in the Tokelau Islands helping clear reefs for shipping. The Tokelauans are very religious and Sunday was a day of rest and church. Barry was asked by one of the elders if he would read him the Bible, in English although the elder could not speak English. Since there was nothing to do Barry accepted and spent many Sunday's reading to the man. Barry originally assumed the fellow had never left the island but later found out he had travelled the world as a crewman on the Parmia. In appreciation for his reading the Bible the elder presented Barry a bowl carved with a small hand adze and inlaid with mother of pearl. It was almost a perfect circle and the inside base was flat and again a near perfect circle. Barry also showed a box made by the Tokelauan people in which they kept their fish hooks etc and which was water tight. These were also hand adzed.



**Cathy Langley:** When Cathy began her journey of wood turning she searched the antique and op shops for ideas and examples of the craft. The example she tabled was a bowl that looked like a sea egg cut in half showing external and internal curved profiles. Cathy asked Terry Scott how

this was done and he thought to have been turned between multiple centres to get the outside but was not sure about the inside. There is the challenge.

**Carole Knowles:** Carole tabled examples of the boxes her father had made. He was a joiner by trade and the workmanship was exquisite. One was one of 5 and the other was in the form of a book with a secret compartment

**Terry Scott:** Terry has been given pieces of wood that have special significance to the supplier. There were pieces used in the sets of the Lord of the Rings; pieces from trees on the Duders Farm and tree on top of One Tree Hill. All have been turned into works of art that reflect the origin and the spirit of the source and obviously it is recognition by the suppliers of Terry's skill.

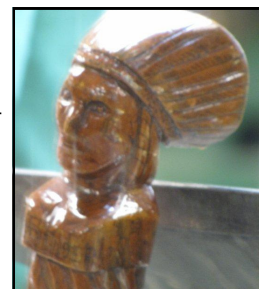


**John Whitmore:** John had spent 3 years in Arabia and had as a souvenir 2 fishplate or joint bars, a metal bar that is bolted to the ends of two rails to join them together in a track. These Fish plates were from Hijaz railroad had been built in this region for the Turks by German engineers using 5,000 multi-racial workers. The chief engineer was Pasha Heinrich August Meissner, a civil engineer born in Germany. The railroad was funded entirely by subscriptions starting in 1901 from Muslims throughout the world. The advertised intention was to link Damascus to Mecca to facilitate the sacred trip to Mecca. However, the rail was only laid as far as Medina (1,320 kilometers of track) as Bedouin tribes would not provide access to the remaining regions. The track of the Hijaz railway became the theater of a critical military engagement led by a British officer and explosives expert, Lawrence of Arabia. Next time we see them they will be book ends.



**Lindsay Amies:** Lindsay confessed to being from the Mainland and how his father had a Kauri mantel piece, an unusual thing for the South Island since Kauri is a North Island species. When teaching in Northland Lindsay got a piece Kauri and sent it to his father. His father was a wood worker and turned a bowl which has many memories and has begun its journey as a family heirloom.

**Dave Small:** The walking/thumb stick made by his father in Scotland and made for the use of Scout Leaders had a lot of symbolism both on it and for whom others had been made. The World Chief Scout was presented with one and the thumb stick shown had detailed carvings including a Red Indian chief head complete with feathered head piece into which the user put their thumb plus the individual flags of England, Scotland and Northern Ireland.





## More Club Night Action

**Don Wood:** Don tabled examples of the timber he had collected from his property and how a turner can find treasure just lying around.

**Ross Johnson:** The Maraetai Wharf and the local community have a lot of local history and when it was demolished the locals were able to show that a wharf was to had to be rebuilt due to commitments made by previous councils. Ross had a piece of the wharf that had been turned into a bowl and whilst it was not deemed to be an exception piece the stories that surround it make it a piece of history.



**Dick Veitch:** Dick showed a piece of wood rescued from the west coast and of his detective work that had lead to its origin being Africa. It demonstrated the actions of the teredo shipworm which is not a worm, but a greatly elongated clam common name for certain bivalve mollusks, especially for marine species that live buried.

The common shipworm of the North Atlantic Ocean, *Teredo navalis*, may grow up to 2 ft (60 cm) long, although its shells remain only 1-2 in. (12 mm) long. Shipworms feed on wood particles and minute organisms. They do enormous damage to piers and ships. According to Jim Black they rely on a highly saline environment and the absence of this in the Baltic saw to the survival and subsequent recover of a sailing ship which sunk on its maiden voyage.



### Report from Bob Yandell

24 March

## A Different Sort of Duck Demonstrated by Andrew Bright

**F**or this project Andrew used a piece of rewarewa 200mm long x 75mm square.

Having found the centre at each end by drawing lines corner to corner, he then marked 10mm off centre at each end (making sure they were the same way) before mounting the timber on the lathe using a drive spur and live centre on the centre marks. He then turned it down to a cylinder with a roughing gouge before marking out the area for the ducks body and tail at the head stock end, he turned to shape and finish sanded it.



Remove from the lathe and remount the same way round

using the off centre marks and cut a rebate at the head stock end to fit chuck jaws, remove and remount in jaws and live centre for extra safety.

Turn the upper section to a cylinder taking care not to cut into the ducks tail area, mark out head and hat detail and turn to shape.

Andrew then cut the ducks tail area using a Rolly Munro hollowing tool and sanded off the unwanted parts of the tail and hat with a right-angle electric sander and cleaned up all areas by hand sanding. Part off duck at the base.



Turn a 'beak' from a scrap of wood held in pin jaws, drill a corresponding hole in the ducks head and glue in place. There you have it, simple as, anyone can do it.

Well as I 'volunteered' to write this article I thought I would make a duck to see if everything was in order and easy to follow. The first duck left the lathe twice to have a little fly around the garage and is now resting in the fire wood box. Duck number two looks a little more like a swan than a duck, although it does have a bill and not a beak.

I found the tail area very difficult to understand and cut on my small lathe at slow speed, However I take heart from seeing Andrew started by making several more basic versions without tails and hats before moving on to the demo model so maybe I need to learn to quack before I learn to swim. I will give it another try soon.

### Report from Brett Welch

*\* see separate report on the Term Project and life Members Award made tonight on Page 13.*

31 March

## Stihl Chainsaw Demonstration from Jason Sheen

Jason Sheen of the Stihl Shop Botany gave an excellent talk on chainsaw maintenance and safety and the following key points were noted:

- Clean air filter regularly
- Wash pre filter with 2 stroke fuel
- Intelligent/careful use of compressed air to clean filter whether paper or stainless gauge
- Most important is the owner uses the lubricant recommended by the Manufacturer and mixes oil and fuel as per the oil manufacturers recommendation (Oil Manufacturer's may state 20:1 but Chainsaw book says 50:1 so correct mix is 20:1)
- Regular service is more economical in the long run.
- Never attempt to adjust fuel mixture screw.

*(Continued on page 8)*

# Term Project and Life Members Award

Because many members would be absent attending the Easter Show Awards the following Wednesday night, Wednesday 24 March saw the judging of the Term Project- Wig Stands and also the Life Members Award.

"Look Good Feel Better" ([www.lgfb.co.nz](http://www.lgfb.co.nz)) is a free service to help women with cancer offset appearance related changes from treatment. Representing the organisation at our meeting, Yvonne Brownlie commented that a third of the 3000 women diagnosed annually are assisted by the group.

Approximately 70 members had risen to the challenge posed by Lindsay Amies and made wig stands (see March issue for

details) particularly after a comment was made that "surely SAWG can outdo (name judiciously with-held) club"!

Yvonne was the judge and had the unenviable job of selecting a project winner from the many quality pieces that had been made. After careful deliberation, Yvonne selected an off-centre stand made by **Ross Johnson**.

Yvonne extended both her own and the recipients of the stands appreciation for the generosity of the members commenting how she was "envious of the ability and skill shown" by members who had made the stands and almost "wouldn't mind for herself".

A great term project, well demonstrated at the outset, and well supported by members and benefiting the larger community. Great one SAWG!

The formalities concluded with the awarding of the Life Members award. Keith Hastings was not altogether a surprise as the winner of this as he continues to develop his signature style of segmented wood turning. Congratulations Keith.

**Clockwise from top Left:**  
Term Project winning wig stand by **Ross Johnson**, Dick Veitch and Yvonne Brownlie appraising stands, Yvonne Ross and Dick admire Ross' stand, a random selection of some of the stands made for the term project.

**Right inset:** Another example of Keith's work- see Shavings for his Treeworkx competition winning entry





# General Tips Using Resins for Woodturning

By Jim Lowe (reproduced with permission)

## Using resins

- Thoroughly seal all timber edges with sanding sealer or acrylic paint (for a coloured background,) to prevent air being drawn through the wood and into the curing resin.
- Glue down inlays to prevent them floating in the resin, particularly 'hollow' items like shells, beads and plastic and "floaters" like wood and leaves. Allow glue to dry thoroughly before pouring resin.
- To achieve a 'floating' look, pour a bottom layer of resin first, glue on the inlays, and pour on the covering resin layer. It is vital to avoid both dust intrusion and a bubble layer between the two layers of resin.
- Prevent dust settling on drying resin by placing a cardboard box over the setting resin.
- ALL of these resins are VERY temperature sensitive and must be used in a warm environment (between 20 & 25 degrees) in order to set properly. This is the single most common reason for setting failure! Both the room and the product must be warm. Resin can be warmed in a warm (not hot) water bath for about 10-15 minutes before use and the room must stay warm at least during the first hour or so of curing time, preferably longer.
- With 2:1 and 4:1 epoxy, carefully remove air bubbles by 'wiping' a lit gas torch over the poured resin surface very quickly and briefly. Repeat 3 or 4 times over the first half hour or so as needed, but be careful not to over-do it and 'cook' the resin surface. Do not use the gas torch on the polyester Kleer Kast resin, instead carefully prick out the few bubbles that may appear.



## Finishing resins

The resins will always have a surface tension effect and a small amount of shrinkage, so it is very rare to have a poured surface that will serve as a finish. They will usually have to be re-finished to look good. Turn and sand as usual, down through the grades dry to 400 grit, then with 600 and 1200 "wet & dry" papers using them wet. Random orbital sanding with power, palm or orbital sanders is advised if possible. Be thorough and remove all scratches before moving on to polishing.

There are some very good products readily available from auto parts retailers for finish polishing, (Repco, Super Cheap etc.) Apply a very small amount to a clean, fresh soft cloth such as nappy or flannelette. On the lathe, polish between 500 & 1000rpm, no more or you will melt the resin. Polishing by hand you will need to be quite vigorous. Use in this order:

1. **Autosolv Metal Polish** An abrasive paste and cutting compound. This is the most important of all of the polishes to get right.
2. **Meguiar's "Plastx"** (a clear plastic cleaner and plastic polish for visors etc.)
3. **Meguiar's "Show Car Glaze"** A deep gloss shine polish for car paintwork. This is also an abrasive, not a wax

Use a clean rag for each so as not to cross contaminate the products, and apply as above. Finally finish with a clean, dry piece of rag.

Be fussy and re-sand and then re-polish any scratches.

## Available Products

**GemCo 2:1 Embedding Resin-** A very clear epoxy resin (this is something very unusual,) with excellent air release. Slow curing and very temperature sensitive and must be mixed as per instructions, but well worth the extra effort and cost for it's clarity and shine.

**Norski Four to One Epoxy Resin-** An easy to use epoxy resin for shallow embedding (up to around 15-20mm deep,) or for exposed rims and beads. Very slight yellow tinge and can also be coloured with spirit dyes or with small amounts of fabric dyes and some acrylic colours.

**Norski Doming Resin-** Two part, self-levelling, pour-on high gloss finish for flat projects where a thick, durable, very high gloss finish is required. Good for decoupage work, but not suitable for deep embedding or filling jobs.

**Norski Kleer Kast Resin-** A polyester embedding resin with a hardwearing crystal clear clarity, however not recommended for use with wood except in small, thin, embedded (keyed) layers. Not designed as a surface coating, (will delaminate,) but gives seamless joins on layers.

**Colouring-** All of the above products can be coloured with dyes & pigments and various other spirit based stains. It is also possible to use some water-based dyes in moderation, though the manufacturers don't recommend it.



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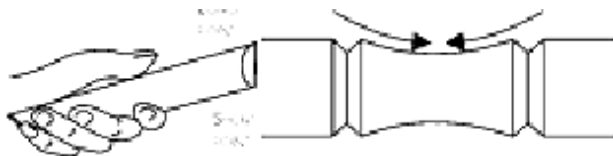
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