

# TurningTalk

Turning Tomorrow's Treasures

Issue No 195

Newsletter of the South Auckland Woodturners Guild

June 2011

## Dolphins, Tourism & Wood Turning?

Geoff Whaling from Townsville, Australia  
Reports on Turnfest 2011

*You may well ask what do dolphins, and tourism have to do with wood turning? Well it's "Sea World Resort" on the Gold Coast, venue for the past two Turnfest's and home to some pretty clever dolphins. From modest beginnings nine years ago, David Drescher, and his small band of loyal workers have developed Turnfest into a significant event on the trans-Tasman wood turning calendar. That popularity has seen the event out grow venues, and has introduced wood turners to some of the best kept tourism secrets in SE Queensland.*

The 2011 program commenced with early starters on the Thursday completing registration then wandering straight to the tool shop and the woodturning clinics, to meet up with old friends. The clinics on the boardwalk overlooking the broad water, were an informal affair with Ken Wraight, Terry Martin, Neil Scobie, Len Mengel and Dennis Donnelly happily helping solve turning problems, even offering participants the opportunity to "try tools before you buy" under their guidance. The afternoon slipped by fast ending with evening dinner and an informal introduction of our demonstrators and presentation of their turning jackets.

Enter the dolphins – the opening act of Turnfest 2011 – wow! Early registrants (& all attendees) commenced their second day stay at the event with a visit to a special dolphin show. The well drilled trainers and dolphins, introduced the training methods employed to produce the acts for the theme parks main shows and explained a little dolphin husbandry. What an inspiring start to the first day. Some more catching up with old mates, then off to lunch in the Shoreline restaurant and the "official" introductions to set Turnfest on its way.

The eternal problem, "which demos to see and in what order"? 2011 certainly required considerable planning to avoid the usual initial exuberance to see the popular demonstrators. An excellent cast of home grown and international demonstrators with diverse talent, featuring Jimmy Clewes, Sharon Dough-tie, Al Stirt, Pat Kramer, Soren Berger, Neil Scobie, Anthony Hansen, Glenn Roberts, Don Powell, Jack De Vos, Vaughn Richmond, Neil Turner. Theo Haralampou, and Ken Wraight (as a late replacement for Guilio Marcolongo who was unable to attend due to illness).



Attendees at Turnfest 2011 gather for a group photo at Seaworld Resort, Gold Coast

Photo: Peter Farkas

My afternoon (read weekends) rotations were planned well in advance - Jack de Vos (enhancing simple forms); Neil Scobie (foxtail palm box) then Al Stirt (Turned, painted and carved Sgraffito platter). Diverse? A vase, a seed pod container and a platter, with one common thread – enhancement, and a strong message. Form must always be foremost, then finish, then enhancement as no amount of embellishment will hide

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### Club Meetings:

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

### Club Rooms:

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Tavern Lane, Papatoetoe,  
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Bill Alden  
Mac Duane  
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Graeme Mackay  
Jim Newland  
Terry Scott  
Sid Ware  
Geoff Whaling  
John Whitmore  
Peter Williams

### Malapropisms, malignant URL's etc

I'll get blamed for them anyway so  
I'll cough now



**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 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

1 June	Term Project Salt Pig, Wig Stands Collaboration
8 June	Lazy Susan and Pot Stand
15 June	Egg and Egg Cup
22 June	Sharpening Knives with Mike Bernard
29 June	Nut Cracker with Bruce Wood
6 July	Pattern Making with Stephen Petterson
13 July	Salt Shaker with threaded lid, Critique of Term Project and Life Members Award

### Upcoming Events

4-5 June	Taranaki Woodcraft Festival (Waitara)
3-4 July	Matariki at Matakohē
9 July	NAW AGM (Franklin)
15-17 July	Learn and Turn Jamboree, Harihari, South Westland
22-24 July	Ashhurst Jamboree
12-14 August	Berwick U-Turn, Dunedin
15-27 August	Woodturning Cruise, Norway
23-25 Sept	SAWG Participation 2011

### 2012

22-25 March	Turnfest, Seaworld, Gold Coast, Queensland (full details at <a href="http://www.turnfest.com.au">www.turnfest.com.au</a> )
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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



**Participation 2011:**  
**If you don't go,**  
**You won't know!**





# Shavings

## Got Safety?

Another tragedy in the W-W-W: accomplished, experienced and evidently known to be very safety conscious American turner Joan Kelly recently lost her life while enjoying our hobby.

Like many of you, I could not believe the outcome as I watched online over the course of a week as this story unfolded from a serious initial incident to her ultimately losing the battle having never regained consciousness 2 weeks later.

Her husband Ernest has given this account of the incident:

*"Joan was turning a heavy bowl blank on her lathe. It flew to pieces and one large piece struck her in the face and forehead causing profuse bleeding and underlying injuries to the face and skull. I found her within what must have been a very few minutes, called an ambulance, and applied a compress. She got to the hospital having lost a great deal of blood and requiring transfusions. She immediately went into surgery..."*

The consensus seems to be that the severity of this incident could have been mitigated to, at least some extent, but more probably altogether avoided, by the use of a face shield.

Perhaps the best way to think about safety:

(Original image ©Nike)



**Joan Kelly** and a kauri piece Joan made featuring paua shell in a resin inlay provided by Terry Scott. Joan said of this piece at the time: "This represents several firsts for me including turning ancient kauri and resin. The materials are certainly worth the effort! This wood just glistens, almost as though it has metal in it"

## Kudos

The Guild is indeed fortunate to enjoy and benefit from the talents and skills of a large number of members who contribute in many and various ways, not all of them directly turning related. One of the resources frequently accessed are our project sheets, a fact I was reminded of when Mike Peace of Atlanta, Georgia emailed to say "I just wanted to say how impressed I am with all of your project sheets. The simplicity, clarity and brevity of the illustrations are truly amazing."

Rex has recently updated this page alphabetizing the project sheets making them easier to find.

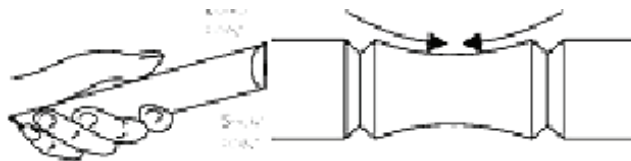
Thanks Mike (& others) for your feedback and thanks to Rex, Dick, and probably George (Flavell) who have made these so readily available for sharing amongst the W-W-W (*woodturners worldwide web*)

## 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.

Just \$20.00, sent to the Guild Secretary.



Another enduring SAWG resource that has gained a lot of popularity since it was first published and continues to sell well is our own "Beginners Guide to Woodturning" (above) available for purchase from the Guild for \$20.

## Silent Auction Reminder

This is now under way so bring along your surplus tools, miscellanea and items that no longer are useful to you and taking up valuable space in the shed.

All sale proceeds are returned to the member, or can be gifted to the Guild or the Guild Life Members fund.

The auction will close at 6:45pm on Wednesday 15 June. All unsold items are to be removed from the clubrooms on Wednesday 15 June.

## Turning Tip

This months email inbox included the following suggestion from Mike Freeman in the UK (prompted by receiving last months 'letter'):

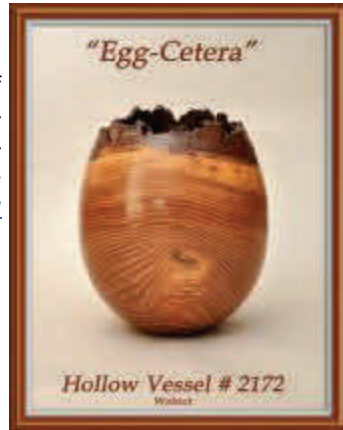
(Continued on page 4)

"...I'll read (the letter) this evening whilst my wife is watching the dreaded soap 'Eastenders' - a tip - if you are ever forced, at gunpoint, to watch it, put on your air filter visor/helmet (I assume you have one), back to front of course, stuff your ears with sawdust and go to sleep for 30 minutes till it's over"

I, along with many of us Mike, are so with you on that one!!

## Surfs Up

**Eugen Schlaak** of Niagara Falls has a slide-video of turning a hollow form "Egg-Cetera" from walnut available for viewing at YouTube entitled "[Producing Hollow Vessel #2172](#)"



## Artport Display

A couple of our members have a display at "Artport" in the Auckland International Terminal so if you are inclined to spend a few pre-departure minutes (and dollars), go and have a look at some marvelous pieces from Gordon (Pembroke) and Terry (Scott) or view online at [www.artport.co.nz](http://www.artport.co.nz)



## Good Luck!

And a speedy recovery to those members who have recently had or are about to have close encounters with the medical fraternity, our thoughts and best wishes are with you.

## Spot the Difference Caption

Online reader Stuart Camp of Christchurch was the undisputed winner of this one (from last months "Turning Talk").

Stuart wrote: "I'm confused about the "spot the difference" pictures. I thought the right hand picture was simply a continuation of the left, with the total caption: "speak no evil, see no evil, hear no evil, know no evil, understand no evil, evil"" - see bottom of this page.

Stuart was in fine form and suggested the following caption for last months front page picture of an **Evil Turner (E.T.)** caught mid-sales spiel with Speaker of the House of Representatives Lockwood Smith-



*"... my piece of wood was this big when I started, and all I ended up with was a lace bobbin"*

## Welcome to New Members:

Michael Ashley, Chris Daya, Julian Dimech, Andrew Findlay, Mike Forth, Ian Lawless, Tiger Lkhamsuren, Dennis Lowden, Billy Perham, Lee Riding, Sharon Share, Max Street, Pieter van Leeuwen, Kevin Watson, Trevor Watson and Les Whitty

## Spot-ted The Difference?



**Speak No Evil, See No Evil, Hear No Evil, Know No Evil, Understand No Evil, *Evil***



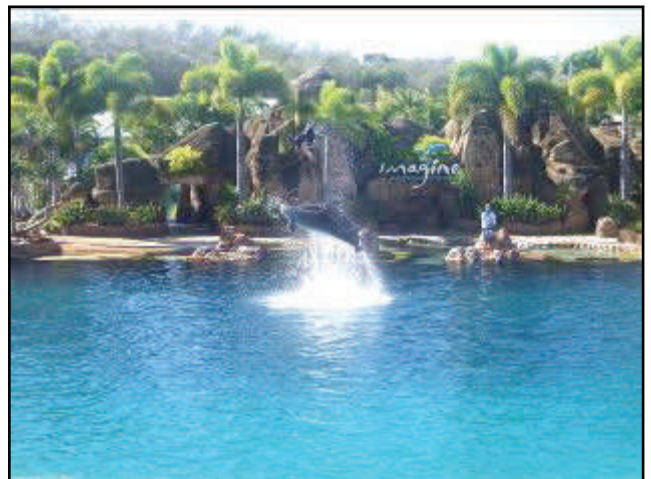
(Continued from page 1)

faults in the other two.

Again the day just disappeared into dinner and the announcement of a rather impromptu event, a critique session to be held by Terry Martin and Vaughan Richmond before the evening rotation. Several pieces selected from the instant gallery table were alternately critiqued by Terry & Vaughan who offered their impressions & opinions of the works with out highlighting the maker. Both commented often on the high quality of the selected pieces and that of the works on the gallery table; what may make them “better”; and why turners need to find their own voice and not just copy others work. One selected piece that really stood out for me and was the subject of “finding your own voice” was a piece inspired by a Malcolm Zander “True Love” series work. Vaughan commented on the closeness of the piece to Malcolm’s original work, and on the high quality and skill the maker required to produce the fine walls and delicate piercing on the gallery piece. Vaughan was so impressed he asked the turner, to reveal him/her self and offered an opportunity to respond. Jim Schafer (Rockhampton) stated that he had sought permission from Malcolm to emulate his work but had set out to make his own interpretation in doing so.

The evening sessions are always a hard gig for demonstrators so settling back and watching Jack de Vos’ “Poha - Making a basic seedpod” was quite entertaining and revealing. Jack used quite simple forms but made them extraordinary with a few tricks and a large dollop of skill & talent. Again it was all about enhancing simple forms, good design and planning. A great way to end the days rotations then off to enjoy the company of many friends both old & new.

The late evening must have been kind to many as there were plenty of keen starters for the dolphins, breakfast and the Saturday 8am rotation start. My first rotation for the day was Vaughan Richmond (gold & copper leaf, & acrylic paint) however Vaughan’s start wasn’t so kind breaking a small platter whilst releasing it from a glue chuck. Lesson two, applying gold leaf with a breeze is near impossible. Win some lose some – even the best must overcome issues. The demo was first class, revealing his tricks and knowledge gained from numerous years of experience applying surface finishes & embellishment.



It seemed this year’s event was all about embellishment, but my next two rotations were moving somewhat to the opposite end of the turning spectrum. How more traditional can you get than a Pat Kramer Hawaiian bowl? Pats demo was very revealing, focusing on the history and form of traditional bowls and how to position a log to reveal the most attractive grain for an end grain vessel. Then a “convert ‘firewood’ to art demo”

by Glenn Roberts, a very talented and progressive Aussie turner who wins a few kudo’s in my book. His demo was about how to “fix” those not quite gallery standard blanks that have a few minor imperfections but are otherwise good and not deserving of a fiery end. Glenn covered design elements, shape, turning, cutting, piercing and embellishment techniques, to maximise opportunities.

The next rotation was to be a highlight of the weekend for me, Ken Wraight and his “Phoenix Box”. Ken was to be on hand for the woodturning clinics only, however a forced retirement by Guilio Marcolongo due to illness saw Ken step up with minimal notice & preparation. Ken - unprepared? Who would have noticed with his fast paced and entertaining demo covering the key processes in making one of his magnificent early “Space Oddity” boxes. In an hour and three quarters, Ken turned the finial, a two part finial style leg, the lid, wing and collar rings to high precision with an outstanding off the tool finish whilst constantly commenting on the how & why of what he was turning. Blink and you missed a key step.

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For more information please visit the Website: [www.turnfest.com.au](http://www.turnfest.com.au)  
Phone: 07 38087005

**SEA WORLD**

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(Continued from page 5)

Saturday's evening and last rotation was again chosen as a relaxing end to a very entertaining day, Glenn Roberts, on chucks. A modest crowd permitted an informal group discussion environment, with Glenn covering the design and maintenance of the more common scroll chucks plus introducing many not so well known holding options including collet chucks. Future directions in tool and chuck design and the similarity to and inspiration from metal machining technology also featured. Another pleasant gem of a demo.

Jimmy Clewes first up Sunday morning – what can I say? A packed room, a huon pine platter blank running at apparently suicidal speed on a wood screw and talent to burn - is this guy good or what? Jimmy lived up to all expectations and delivered one very sweet platter. In Aussie slang – legend! I felt for a demonstrator having to follow that performance and sharing a demo venue with Jimmy. From all accounts Theo Haralampou was good, his finished pieces certainly were and according to David Drescher he had now “completed his apprenticeship” as a Turnfest demonstrator. Neil Turner, embellishing & carving, was next and again opened my eyes even more to options available to take turned work to the next level, one very talented guy with a brilliant portfolio. Then the swan song, Soren Berger with a threaded box. Soren is another thinking and progressive turner prepared to go that bit further to develop tooling to make the job easier for himself and us.

Sunday lunch always seems to be charged with excitement and a little sadness - that's it folks all over, well for the demos at least. Most events tend to auction off demonstrators pieces, excluding many from ever hoping to own a piece by a name turner. Turnfest is a little different with a draw of fully or partially completed works by demonstrators. Excitement you say, ticket holders just hung off every one of some eighty names drawn in the hope they were lucky enough to secure a piece they may otherwise never afford to own. There were many very contented winners with some high quality pieces.

Chatting over meals and between rotations is a feature of Turnfest with good meal and tea breaks allowing participants to compare notes and experiences. Talk was the new projectors were highly regarded and it quickly became apparent that all demonstrators had been well worth seeing. Friends were very fortunate to secure seats in Sharon Doughtie (pyrography / burning) and Don Powell's (carving) hands on workshops, limited to 12 places. Judging from their enthusiastic comments, all were very impressed with both workshops. Turnfest demonstrators are encouraged to mix freely with attendees at meal times and often arrive unannounced to sit and chat whilst having a meal. This year my mate Max Synon (Melb.) and I were very fortunate to share a couple of meals in Soren Berger's company, a very satisfying experience viewing his diverse work on his tablet PC whilst chatting about all and anything.

Any complaints, yes only one from me. It's impossible to see every demonstration you would like to see. Regrets, again yes, I didn't make enough time to watch a master professional wood turner work his magic. Tony Hansen is a must see act in my book, poetry in motion, fluid purposeful economic turning movements with one purpose – to earn a good living.

So how successful is Turnfest? Work on the instant gallery table, is testament to the very positive impact it has had on wood turners in Oz & kiwi land. Influences from past demonstrators are clearly visible in many pieces. There is no doubting that the popularity of Turnfest will continue to grow. With the promised 2012 demonstrator line up certain to tax another venue to the limit my advice is to register early! Bring the kids or even the grand kids and send them off into the theme park (with a guardian of course) for a day or two while you get to see one awesome event.

A number of our members have attended this event in the past– Carol Knowles gave her account in the June 2009 edition of Turning Talk available at [www.sawg.org.nz](http://www.sawg.org.nz)

For more information, click on the link: [www.turnfest.com.au](http://www.turnfest.com.au)

About the author: **Geoff Whaling** is a regular contributor on the w-w-w boards whose last piece in “Turning Talk” was the quiz I made from his spindle nomenclature diagram.

Geoff is based in Townsville, Queensland and recently conducted a poll on WOW, prompted by the death of Joan Kelly. The results of this are reproduced here for your further thinking on your own safety practices:

Safety Review - Poll		View Poll Results
created by Geoff Whaling		
<b>Has the recent safety discussions prompted you to reconsider your approach to woodturning? After the recent discussions on woodturning safety I thought we have had sufficient time to reflect &amp; that it may be an appropriate time to gauge how we view wh</b>		
Choices	Votes	Percent
No, risk & safety don't particularly bother me.		0%
No, I have not changed. I'm happy doing what I do.	2	2%
No, but I will get to it when I have time too.		0%
I think I take normal precautions.	9	11%
I have been safety conscious, & have adequate risk strategies in place.	10	12%
Yes, I have been safety conscious, but have reviewed what I do.	16	20%
Yes, I have reviewed safety procedures & intend to change things or purchase safety related equipment	7	8%
Yes, I have actively changed things & or recently purchased safety related equipment.	4	5%
Yes, I am now continuously reviewing what I do, plus encouraging others to be more safety conscious.	12	15%
I have always been safety conscious, set good examples, plus I encourage others to be more safety co	18	23%
Totals: 78		96 %



# How to make an Ellipsoid Vase

by Jim Newland

Start off by selecting 3 pieces of wood 16"x 6"x 2". All pieces must be well seasoned and stable, remembering that the centre section will be thrown away later as waste wood.

The centre piece which is called sacrificial must be parallel and straight on each side. If the piece of sacrificial wood is not accurately machined, your paper joint will not neatly come together to form good joints.

P.V.A. glue each side of the wood surfaces to be joined and then place dry cartridge paper between the wood and then cramp all three pieces together to form one solid block of wood. The paper must be of cartridge thickness as the glue will soak through thinner paper making it impossible to split later.

It is imperative that the centre point of the sacrificial piece of wood within the joint is accurately found. Only by doing this correctly will the two outside sections which later form the vase be the exact same width. For every 1mm off centre that the pivot is placed, the two halves of the vase will be 2mm different in width.

Next turn your wood to your desired shape and before you start to hollow, apply duct tape securely around both ends and centre to prevent the paper joint from opening while you do the hollowing. Don't forget to finish off sanding before you split open your joints.

With the inside and outside of the vase completed, the two paper joints split, the two outside sections re-joined and the ellipsoid vase is formed.

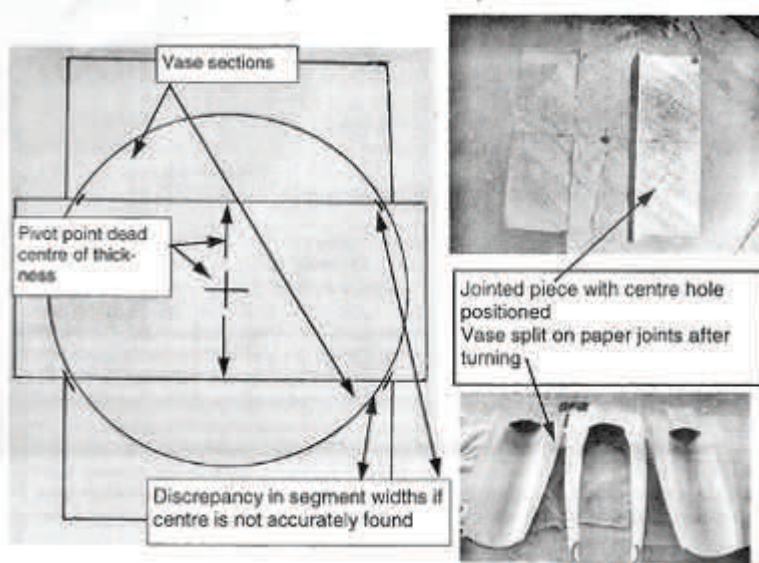
Many thanks to Bob Norris (a SAWG member now living in Tauranga) for his input into this project.



Jim Newland with his ellipsoidal vase (sacrificial insert in right hand)



With the inside and outside of the vase completed, the two paper joints were split, and the two outside sections re-joined to form the ellipsoid vase.



Bob Norris diagram shows how critical finding the centre point of the sacrificial insert is to ensure each half of the vase perfectly aligns when the insert is removed.

## *A Visitor from Wellington:*

# **Rolly Munro Demo 16 April**

Introducing himself and before proceeding with his demo, Rolly gave us a brief background on his turning.

Unlike the majority of us, Rolly was first introduced to Woodturning during his time studying at art school. At that time, he felt that woodturning was an almost completely undiscovered form of artistic expression and proceeded to develop his own unique take on 'turning, less as utilitarian objects than as a sculptural art form.

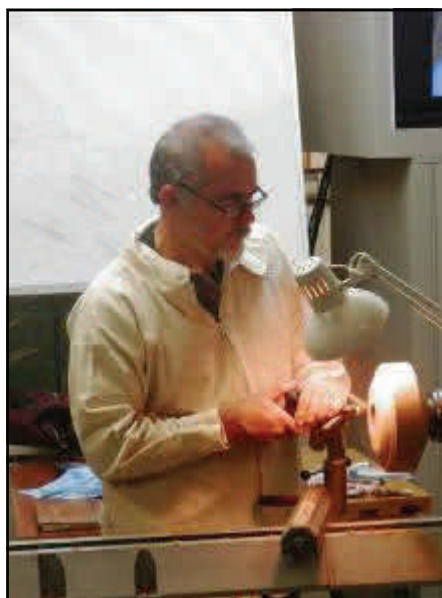
Using knowledge gained in metallurgy at art school, Rolly was soon making his own lathe as well as creating tools using adapted files. Getting a job as a production woodturner ("sheepshearing" he calls it), Rolly refined his woodturning skills and proceeded to exhibit, winning broad acclaim as well as establishing a reputation which saw him begin to attract commissions which includes a piece described by its owners (South Waikato District Council) as one of the largest turned sculptures in the world.

Rolly then gave a slide show talking us through many of his pieces before concluding with a demo of his well-known tool systems including Rolly hollowers and introducing us to his new product lines being cubic boron nitride grinding wheels. According to Rolly, these are the next wave in grinding technology, CBN being second only in hardness to diamonds. Rolly is marketing these and no doubt we will be hearing more of these shortly.

Describing many of his pieces as being "anchored in nature", Rolly said he very rarely invents: rather he adapts a conceptual idea he sees about him to a form he can make. He feels very strongly influenced by his kiwi environment and in particular the Maori, oceanic and indigenous flora and fauna, much of which can be detected in his pieces.

**"It is very difficult to sell pieces which are not  
"shiny", particularly in the United States" - RM**

An excellent and informative morning session for all those attending before Rolly ran a further session for Aoraki students in the afternoon.



Pieces (clockwise from above) Beech Root Bone, Echinoderm, Crustaceae, Puhapuha Form, Hapuku III



# Toxic Timbers

Last month, "Turning Talk" included a report on a demo in which a blank of Melia was used.

This prompted an email from Sid Ware who wanted to point out that Melia has toxic elements (in particular, I understand the leaves and fruit) and accordingly should never be used for food containers of any sort.

I profess no knowledge in this area and Sid has compiled of timbers of which turners should be aware for his Club, Northland Woodturners and Woodworkers and which he has provided for our benefit:

## Toxic Timbers:

AUSTRALIAN GRASS TREE Xanthorrhoea spp.  
CESTRUM All species.  
KOWHAI Sophora spp  
LABURNUM All species  
INDIAN BEAD TREE Melia azederach.  
JAPANESE WAX TREE, Rhus succadana.  
POISON IVY & all other Rhus species  
SMOKE BUSH Cotinus coggyria.  
TUTU Coriaria arborea  
YEW Taxus baccata  
NGAIO Myoporum laetum  
OLEANDER Oleander spp.

KOWHAI, YEW & LABURNUM are beautiful timbers, but should only be used for ornamental work, and then only with the use of a good dust mask. Tutu, Oleander, Cestrum and the Rhus species should probably never be considered for any kind of woodwork, as they are deadly.

Our own "Beginners Guide to Woodturning" contains an extensive schedule of native and exotic timbers and I would encourage members to become familiar with the characteristics of timbers they are about to turn, not only to avoid problems such as toxicity but also suggestions on how to best utilise the inherent qualities of the particular wood.

### About Melia:

Melia are an attractive tree for New Zealand gardens being medium sized (7-12 metres), fast growing and easily trained.

Despite being deciduous, it very rarely is completely bare retaining bunches of pale yellow berries-great for attracting wood pigeons (Kereru) who dine with immunity on the fruit!



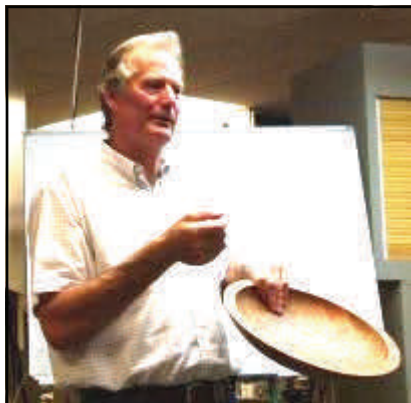
Melia Azedarach

# Club Night Action

Wednesday 30 March

## Platter embellishment

With (and by) John Whitmore



This was a fast-moving exploration of a range of different decoration options with plenty of useful hints thrown in for good measure. So wide did the topic matter prove to be that a summary can most usefully list the main features – falling generally into the two categories of 1) inlays and 2) surface treatments. Another time, we might usefully make two separate presentations out of this very broad topic.

For this purpose, a platter is defined as having a maximum height to width ratio of 1:5 with a flat, horizontal rim. Often, two platters can be made from one deep bowl blank – so there is efficiency in the use of timber by keeping shallow.

Marking out of both the flat rim and the curved underside is done using the lathe index along with a pencil in a post arrangement with a heavy metal base that is slid over the surface of a flat board clamped to the lathe bed. If just marking out the flat rim, a long toolrest set on centre and a pencil is not as accurate,

but will give clearly marked divided segments for guidance.

Drilling holes for decorative infill can be done either on the lathe with a guide mounted in the toolpost banjo or by setting the platter (still mounted in the chuck) in a supportive cradle and used on a drill press table.

### Inlay and insertion possibilities;

- Trench inlaid with clear resin and decorative materials; can include unusual choices like curled metal swarf, key cutting metal shavings, coloured sand or graded gravel.
- Trench inlaid with opaque coloured resin with the trench turned away to leave the resin as an upstand.
- Blemishes filled with eg coloured Araldite or coloured builders' filler NB a tip with Araldite is to heat it in a hot water bath to improve the viscosity for pouring.
- Inlay of shaped timber of contrasting colour.
- Aluminium, copper, silver or brass rod.
- Soft metal or plastic tube filled with coloured Araldite or filler.
- Nail heads
- Paua dots

### Surface treatments;

- Dremel for opening cracks, texturing, incising lines.
- Rotary burrs (preferably tungsten carbide); are more clumsy.
- Arbortech for aggressive stock removal.
- Carving tools, freehand grooves, powered grooves and impacts.
- Router mounted to swing in an arc.
- Flycutter in the headstock eg as in the Ornamental Turner or in a pivotable electric drill.
- Branding; be careful with spacing and alignment of asymmetrical shapes.
- Texturing tool eg by Robert Sorby.
- Knurling wheels from metalwork.
- Transfers, tracing, drawing patterns.
- Burning with formica or wires; guitar strings vary usefully in thickness.
- On the outside, something tactile where hands hold under the rim.
- Paint, marbling, gesso, stains, dyes.
- Antiquing wax in various colours, shoe polish.
- Charring, wire brushing especially with Oregon Pine.

### Other

- Grafting on a contrasting coloured foot (this gives extra lift).

### Summary

The conclusion is that decorative options are limited only by one's own imagination and there is great satisfaction in developing an idea to the point where the end result is consistent, attractive and repeatable.



(Club Night Action Continued on page 11)



(Continued from page 10)

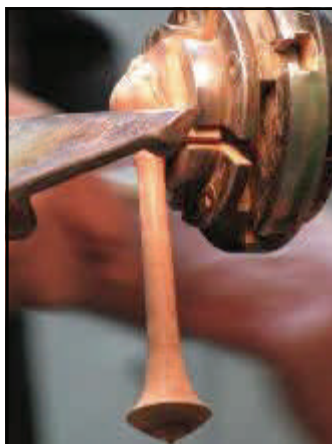
Wednesday 4 May

## Salt Pig and Spoon with Terry Scott

Terry Scott was the first up this term with a demonstration of his take on a “salt pig and spoon”. One of Terry’s motives for the demo was to make a salt pig for his Mother to replace a broken one she once had. Terry didn’t actually own up to breaking that pig but he did explain that the word “pig” was used in the past to describe a pot, jar or other holding vessel. Another interesting point raised was the inside of the pot is left natural without any finish. This aided keeping the salt dry he said. Scented woods such as camphor should be avoided.

Next he produced a few examples of salt pigs he sells on the internet which were the traditional round bellied pots with the opening or mouth slanted towards one side. This was achieved by shaping the base at an angle to the axis of the turning. However, the design he demonstrated was different to the examples he showed!

First a hole about 50mm in diameter was made in the side of the wall about two thirds the depth of the block from the base and a third of the block thickness in depth. Next the block was turned through its axis so the grain ran parallel to the bed of the lathe. Between centers he quickly formed a spigot for a chuck at one end by demonstrating a peeling cut with a skew chisel. The corners were removed to form a cylinder before mounting the piece in the chuck. The outside of the pig was shaped to a barrel form before commencing the hollowing.



He used a number of different tools to hollow but emphasized that the revs of the lathe should be kept at about 500rpm. The hole he previously made in the side wall allowed us to see the hollowing tools in action. One thing he did emphasize was to “let the tool do the work”, don’t force it. The ends were quickly finished and the base cleaned off.

For me the highlight of the demo was the making of the spoon. I have never seen this done before. Terry took a blank which looked to be 25mm square and 200 long. Held between the chuck and a live centre he formed a cylinder and then roughly shaped a ball at one end. The sphere was finished using a small stainless steel tube with sharpened edges. This he pushed into the wood, gyrated around until a perfect sphere was formed. Next came the making of a jamb chuck to take the sphere end of the spoon. For safety, the handle end was taped to the chuck after the sphere end was held by the centre of the jamb chuck. The inside of the spoon was hollowed so that the grain was orientated to cross grain. This done the spoon was removed and the handle shaped. Demo over.

Well done Terry, I learn something every time.



“Finished” salt pig and spoon (Right) with Mums’ new salt pig in background

Report: Peter Williams

(Continued on page 12)

## SAWG 2011 Annual General Meeting



"Volunteers" (L-R) Bruce Wood, John Whitmore, David Jones, Bob Yandall

As is his wont, once again President Dick Veitch was absent (with leave, to watch migratory birds) and Vice President Bob Yandall oversaw proceedings. After Bob read the Presidents report, Treasurer David Jones gave a thorough explanation of our finances commenting at the conclusion that SAWG "is in a good position". High praise coming from an accountant!

The election of officers saw the following committee elected: President: Bob Yandall, Vice President: Bruce Wood, Treasurer: David Jones, Secretary: Robert Smith, Officers: Mac Duane, Cathy Langley, Terry Scott, Les Sivewright. Editor: Chris White



New SAWG Secretary  
**Robert Smith**

As need dictates, as in previous years, further members may be co-opted as required.

Bob welcomed incoming member Robert Smith and thanked outgoing committee members Mark Savill (Secretary), John Whitmore and Don Wood for their efforts on behalf of the guild acknowledging their individual contributions (Mark for his very high administration standards, John and Don for their respective work, most particularly on Health and Safety).

Bob shared his vision for his time as President of SAWG: "To be the best Wood Turning Club in the World offering fellowship, guidance to gain understanding in all things produced via the lathe". He went on to say that his mission is to ensure depth in all roles upon which the club functions. Saying "You can put your hand in a bucket of water and make waves but not long after the hand is removed the waves disappear. The club is a collection of many and different talents and I see my role is to encourage, support and bring those talents together for the betterment of the club.

At the conclusion of the AGM, four volunteers then proceeded to collaborate on a "speed turn" challenge, each volunteer having 3 minutes to work on a stage of a single bowl. This proved to be very entertaining, some volunteers finding some aspects more challenging than others! The evening concluded with nibbles supplied by members.

On to 2012!!!



Wednesday  
18 May

## Embellished Winged Bowl with Terry Scott

Terry is a master at off-the-cuff demos and, as a last minute fill in, he started the demo by showing us the bath chain trick to get a Catenary Curve and lo and behold one appeared out of Bruce Wood's back pocket. Don't be afraid of sacrificing a bit of wood to get a good form.

Terry started with a square of wood on a screw chuck and proceeded to talk about safety he has learnt a lesson and now wears safety goggles and a face mask. Look for faults in the wood that may fly off. As the T shirt says "Life's too short to turn crappy wood"

The curve of the wings is drawn on the edge and turning with a 55° Bowl Gouge listen for the bevel rubbing (turn like a blind person) Turning with the rest above centre gives more control when turning wings. Finalise the bowl shape and turn an exact 49mm spigot (by eye) this should have a small groove at the join with the bowl which assists the chuck to be drawn up snug with the base, check the curve for flat spots with a glue stick. A sharp pointed spindle gouge will be required to define the edge of the bowl and wings. As you turn ask yourself how you are going to finish the piece – what is the end result. Therefore mark points of reference on the underside equidistant rings and using the index mark these into segments, this will give a guide to get any texturing or patterns regular. Finish to a high standard before texturing as it will not cover up faults or bad form.



Caption Anyone- Something evil perhaps? (You can almost see the horns on top)

(Continued on page 13)



(Continued from page 12)

Reverse the piece and mark the thickness of the wings with felt pen. Work from the centre out with the grain, tool rest close! Sharp chisels! Rub the bevel! Hollow the bowl working from the centre with 55° gouge following the curve of the outside of the bowl, bowl thickness should be the same as the wing thickness. Do not make the lip of the bowl too high above the wings.

Terry then went on to show us some texturing techniques. First of all with one of his many trusty Dremels, a finish could be black nugget and then sand off the peaks to give a leather effect. Use patterns you see around you. If the wood has a few worm holes cut in some more and make a pattern out of it. The Dremel comes with lots of stones which can be used to make patterns the wire brush is used to take off hairy bits but must be run at slow speed. Dremel texturing may also be done with the lathe running. A combination of Dremel carving and Pyrography can be used together as he showed us a leaf in relief



Then came the infomercial as he opened his box Dremel bits for sale (best quality Swiss made).

We learnt much; thank you Terry for an informative learning experience.

Report by Bill Alden

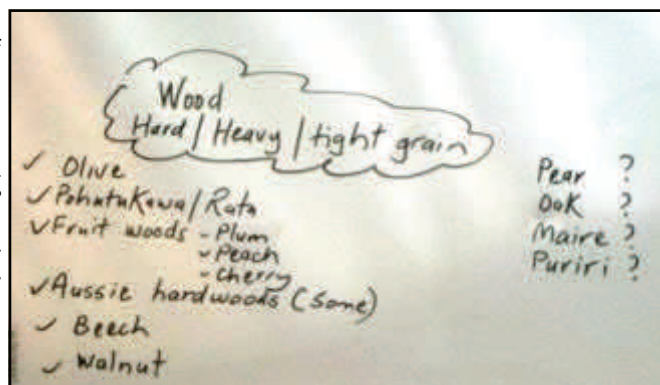
Wednesday 25 May

## *Pestering the Mortar with Lindsay Amies*

Mortar and Pestle; an old piece of kitchenware. A Google search brings up a whole array of options, materials, styles and colours and shapes. The approach was straightforward: Lindsay Amies introduced a spindle item that was the same exercise as the production of a honey dipper and a bowl that was robust and sturdy. The history of the mortar and pestle was covered with the standard components; stone, metal and wood. Today's exercise was to make a wooden mortar and pestle.

The presentation covered three key areas: Choice of wood, Design and Finishes.

**Wood Choice:** the focus is on hard, heavy tight grained wood. The need for tight grain is to avoid liquids being taken up into the wood when using the pestle in the mortar. The options put forward were in the New Zealand context. Trees that are available and locally grown..



The first group were:

Olive

Olive has an oil that stops the wood taking up the liquids being mixed. A popular choice in many countries. New Zealand has a range of Olive woods available for turning.

Pohutukawa

are taken to get clear sections without knots and splits

Rata

need to check for hollows

Black Maire

the wood smell goes on drying

The second group; care needed about the age and tightness of the grain:

Walnut

Oak

more open grained will take up liquid from the pestle action

Beech

care needed with some of the Southern beeches

Blackwood

Plum

need to have clear sections without knots, splits and hollows.

(Continued on page 14)

(Continued from page 13)

Peach

Cherry

Puriri

has a problem with colour coming out of the wood.

**Design:** The initial focus is on the type of kitchen work required ; grinding, bruising or mixing. What will the key purpose be? The shape of the mortar depends on use. A high side is recommended for garnishes whereas a wider shallower dish is preferred for mixing or bruising spices.

There is a series of decisions that define the shape of the mortar bowl and pestle. The choices relate to use and level of display. There is a difference for unit used for crushing or bruising garlic against that for the mixing of spices for a curry base.

Mortar design choices:

- o The purpose of the unit? Display, ornament or practical kitchenware.
  - o Hardness of the inner wall
  - o The stability and balance requirements ; height of sides versus stability for use
  - o Will it be used for grinding products with oils
  - o Will it be used for dry products ; high sides to avoid stuff coming out when mixing
  - o Will it be used for wet products; garlic or pesto making
- How is the product transferred into the cooking pots or into garnish mix



Pestle design choices:

How heavy; will it be used primarily for mixing, bruising or drawing oils? The personal size and weight choices have to be combined with those relating to the overall design and intended (or otherwise) use of the unit. There was a debate on how the pestle was used; some preferred to have a shorter handle with a wide top that sat in the ball of ones palm. The action would be to push the pestle downwards. The other school was towards a longer handle and held like a spatula or beater.

The greater debate or discussion of opinions was to the curve on the base of the pestle. The other key design item is the matching of the pestle curve to that of the inside curve of the mortar. A flat curve versus a wider soft curve – which will serve the focus of the unit.

Pestle design choices:

- o Length of handle; how deep will the mortar be?
  - o Width of handle butt; to fit the palm
  - o Weight of pestle
  - o Curve of pestle working end; how close to the inside bowl curve.
- Size of flat spot on the base – a surface for crushing or bruising.



Embellishment and texture is dependent upon the type of wood and grain.

When targeting domestic use consideration needs to be given to ease of cleaning – will oils and spices get stuck in the embellishment or texturing.

**Production:** which comes first ; mortar or pestle. The direction from Lindsay was to finish the mortar to allow for the dimensions of the pestle to be finalised. The mortar base is a point of design that needs some planning. At this point form meets function and practice is required to achieve a good looking balance. Lindsay provided a number of size and shape options with comments on the form against the functionality.

The pestle is a standard spindle turning exercise. Starting between two centres, clean to round, complete a spigot, and fix into the jaws. An option is to leave enough wood at the spigot end to part off and judge the working end flat space as part of that operation.

The key lesson is in the design with practice to follow. Lindsay stated that like the learning of bowls, several attempts are needed to get a satisfying shape that has the functionality required.

**Report by: Graeme Mackay**



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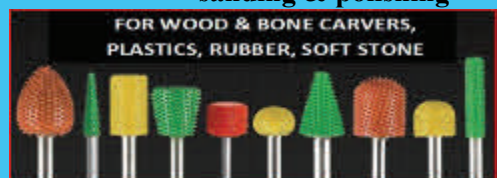
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