

TurningTalk

Turning Tomorrow's Treasures

Issue No 197

Newsletter of the South Auckland Woodturners Guild

September 2011

Carving Accident– A Graphic Warning

Post by Chris Ramsey on World of Woodturners

(distributed by Richard Raffan with a request to publish in Newsletters, published with permission of all parties)

The purpose of this post is to help prevent others from having an accident while carving legs on a bowl. I have posted several pictures of natural edge bowls with carved legs and feel a sense of responsibility to warn others of the dangers of using a King Arthur's Lancelot carving disk. The 4 "disk is made with a small piece of chain saw chain with 22 teeth that circle the disk. The disk is mounted on a 4 ½" grinder and is extremely aggressive and dangerous and runs at 40,000 RPM's.

WoW member and friend Dennis Doeblner had seen several of my 3 leg bowls and wanted to turn and carve a bowl with legs. I had offered to show Dennis how I carve the legs so he would have a total and complete understanding of how to safely carve the legs. I made absolutely sure that Dennis understood how dangerous the Lancelot tool can be. All of the carving I do is performed between centers on the lathe. The piece is jam chucked and the tail stock is brought up to secure the piece so that it can not move. The headstock locking pin is engaged and the pressure between centers is very strong to insure that the piece to be carved will not move. **Two hands at all times** is the only way I ever use the Lancelot.



Dennis Doeblner and some of the more than 100 stitches required to his neck injury after an accident with a grinder mounted carving disk– a warning to us all

Dennis decided to carve the legs in his shop with no direction or supervision. Dennis will tell you that this was a huge mistake. The bowl was turned and ready to carve. Dennis removed the bowl from the lathe, set it on the work bench, plugged in the grinder with the Lancelot carving disk and was ready to begin carving. He sat at his stool, picked up the grinder, turned it on and held the grinder with one hand and the bowl with the other. The instant that Dennis touched the grinder to the bowl, the grinder violently jumped out of his right hand striking his left hand then surged upward striking him under the chin then powered around his neck to just below his right ear.

He was air lifted by Life Flight to the University of Kentucky Hospital. His little finger, ring finger and middle finger were badly injured requiring 2 hours of initial surgery to close the wounds and an additional 3 hours of surgery yesterday to reconnect the tendons and ligaments. The knuckles and bone were ground into powder by the Lancelot and no useable bone fragments existed. The Lancelot cut into Dennis' neck more than two inches deep, missed his jugular vein by 2 millimeters, miraculously skipped over his carotid artery, dug back in and continued cutting around his neck to just below the right ear. It took well over 100 stitches to close the injuries to his neck. Dennis said the doctors quit counting when they reached 100 stitches then continued sewing him up for over one additional hour.

Dennis called this evening, assisted in the writing of this and asked me to post this information for him. He is facing several months of healing and physical therapy before he can get back to turning.

Dennis insisted on posting this information in an attempt to help keep others safe from doing the same thing.

If you are going to use the Lancelot, please make sure the piece you intend to carve is mounted solid so that it can not move and use both hands when carving with the grinder and the Lancelot.

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Club Meetings:

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

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Mac Duane
Ross Johnson (He of the Long Lens)
Graeme Mackay
Bruce Powley
Chris Ramsey (Via Richard Raffan)
Dick Veitch
Bob 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 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 3

7 September	Woodturning Cruise Slide Show with Terry Scott and Dick Veitch
14 September	Wednesday Working Bee- 3pm
14 September	Hands-on Wig Stands
21 September	Ken Wraight- Thin Spindle Turning
28 September	TBA

Upcoming Events

16-18 Sept	Tauranga Woodcrafters Exhibition, TECT Arena, Bay Park, Tauranga
23-25 Sept	SAWG Participation 2011
28-30 Oct	Spin Around Waitaki Woodturners Guild, Oamaru

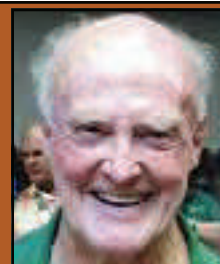
2012

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

Macs Maxim of the Month
All you need to have fun
Is one good friend

-Mac Duane



Shavings

Ken Sager Passes Away

Initiator, Founding Member and Founding President of the NAW and well known turner and woodsman **Ken Sager** died recently on 31 August at his home in Putaruru aged 95.

Known to many woodturners around New Zealand, Ken arranged a public meeting of woodies in 1986 and it was from this meeting that our National Association (NAW) was formed. He also helped a number of other local clubs form their own woodworking clubs within their communities as well as coordinating the visits of international demonstrators.

In 2000, Ken was awarded a Queens Service Medal in recognition of his contribution and dedication furthering woodworking in New Zealand.

On page 4 of this issue is a reprint of an article written by Mike Clausen and Dick Veitch reporting on their visit to Ken at his home in Putaruru in 2007.

Rest in peace Ken.

Ken Wraight Demo

Don't miss the upcoming demo **this Wednesday night** from Australian Turner **Ken Wraight**. Renowned for his thin spindle work, Ken will be a demonstrator at Turnfest 2012.



KEN WRAIGHT
Thin spindle expert



At SAWG Clubrooms Wednesday 21 September. Doors open 5:00pm.
Meeting starts 7:00pm.




New 'Turning Website

Terry Scott has recently launched his new website www.timberlywoodturning.co.nz which went live while he was "somewhere off the coast of Norway". Terry tells me that he has picked up a few new agencies including Woodcut Tools and is enjoying the challenge of getting his head (and fingers, such as he has left) around running an on-line business.

Terry says that he set the website up in response to getting asked at many of his demos "Where do I get that?" and proudly states that he will not promote anything that he hasn't tried and tested to his own satisfaction (destructive testing??) and warrants their quality, suitability and durability. The prices look pretty reasonable so have a look and judge for yourself.



Terry managed to get down to Tauranga this weekend just gone to the "His and Her Leisure Home Show" as a guest exhibitor of the Tauranga Woodcrafters. He was delighted at the reception he got from show visitors particularly as they seemed more than happy to open their wallets for him to inspect!

In between Touring the Northern Hemisphere, organising Participation 2011, setting up an online shop as well as managing his business, Terry also managed to pen an article for the August 2011 "Woodturning" magazine (Right) on his signature Manta Ray vessels



More on "Carving Accident" (Cover)

It is important that members are mindful that of themselves, tools such as the Lancelot disk and others in the genre are not "unsafe" in competent hands.

Rather it is a reminder that users should appraise the areas of risk tools such as these pose and plan to eliminate or at least mitigate these. King Arthur (and other manufacturers) manufacture these tools to high standards and instructions for their safe use are provided.

For those who are members of WOW, there are a couple of threads of discussions around this incident at www.myfamily.com/isapi.dll?c=c&htx=v&siteid=003a4e86-0002-0000-0000-000000000000&contentid=ZZZZYLUK06000202&contentclass=NEWS And also original thread at: www.myfamily.com/isapi.dll?c=c&htx=v&siteid=003a4e86-0002-0000-0000-000000000000&contentid=ZZZZYLUH0D0100&contentclass=NEWS

A pilgrimage to -

'The Grandfather of New Zealand Woodturning'

Ken Sager - QSM

"a living legend"

Ken Sager is a living legend in the relatively short history of woodturning in New Zealand. Now in his early 90s he stills shows the burning enthusiasm that led him to found the original National Association of Woodturners Inc back in the mid-80s and thereby draw together the few widespread small groups of hobby woodturners throughout New Zealand – mainly in West Auckland, Wellington, Nelson, Christchurch and Invercargill. He bought his first small lathe in 1946 from a *NZ Herald* advertisement while living in Auckland after his return from overseas and then moved to set up his car body-work business in Putaruru the following year. He has lived there ever since in the home he built himself. He remembers the lathe came with two tools, one shaped from a heavy-duty file, and his first turning was an egg cup.

At that time there was no place for hobby woodturners in the various existing commercial woodworking associations and Ken saw that he and other woodturners were trying to teach themselves the basics of this absorbing craft, often with very mixed results. Clearly there was a need to bring people together to share their skills and experiences. So in 1986 he was largely instrumental in establishing the NAW, with the prime objectives "to promote and encourage the art and craft of woodturning in all possible ways".

Over the years he has won a number of exhibition awards and has demonstrated his skills in Australia, USA, England and throughout New Zealand, and has been guest artist at many festivals. In June 2001 he was awarded the Queen's Service Medal for his services to woodturning in New Zealand and the framed certificate hangs in pride of place on his workshop notice board.

Years ago the Taupo Totara Timber Company gave Ken the use of a house for his workshop on a land that now has the Timber Museum. This house is almost a memorial in itself. Each room has a purpose: bench saw in one; buzzer in another; gallery; finishing; main lathe; platter lathe; wood in all rooms. His much loved lathe is the Teknatool TL 1000, used with a face-plate and glue blocks. The platter lathe will turn seriously large diameters of wood, but I think it needs the tool skills of a master. The gallery is overflowing with a great, awe-inspiring, variety of size, shape, timber and techniques of woodturning. Most of Ken's works are one-off pieces made purely for the joy of creating an artistic piece and they would stand serious scrutiny today in both quality of design and techniques.

I deemed it a rare privilege to spend several hours with Ken in the company of fellow club-members Mac Duane and Dick Veitch. Although his health has been somewhat frail lately he was bright and in good spirits as he showed us around and recalled many happy memories of his time spent in woodturning.

His enthusiasm is still infectious!

- Michael Clausen & Dick Veitch



Club Night Action

Wednesday 29 June

Nutcracker Suite with Bruce Wood

A good presentation that shed light on the development of the Nutcracker with wooden thread mechanism. The project entails spindle turning, thread tapping, jig making, jam chuck Construction, drill press work, opposing spigot turning, small bowl turning, polishing and finishing, plus several other bits of normal wood turning and of course, the correct choice of wood.

The wonderfully simple end product; a manually operated Nutcracker has many complex pieces which need to work together, all at once and in the same direction. The goal is to make a functional item that crushes the shell and leaves the nut whole. As part of the process it is hoped that the shell is not spread everywhere. The design incorporates a mechanism to avoids the shell that is to be spread everywhere.

The project is based on a five piece Nutcracker and is targeted for round nuts as opposed to other nuts. It is not a production crushing piece. Primarily designed for individual Christmas nuts, special nuts and other similar designer foods. The individual pieces include a bar handle, caps for end of handle, threaded crushing bar, nut crushing unit.

The Handle:

Designed for both show and strength: the handle must be able to take the force of driving down the street at crushing unit and, at the same time, part of an attractive domestic utility piece. The timber must be a fine-grained hardwood that has some attractive features when polished. That is to produce an attractive feature that has some practical function.

Handle ball ends:

There are a number of options put forward. Firstly a standard bar about 10 mm in diameter with a stop (ball end) turned on one end. The ball in to be made across the grain to provide extra strength The other piece is a stopper for the end of the handle. Bruce commented that if you're making of one piece there has to be an allowance for the bar and two and pieces to be made from the same wood.

The second option is to turn a bar to 10 mm and two separate end stops of different wood to provide a contrast. While these end pieces may be spherical there are many options available depending on the design and overall look. Care needs to be taken when drilling the end stops. Slightly off centre and looks kind of stupid. The suggestion is to drill the 10 mm centre holes and put them onto a mandrill turning on the correct centre.

The Crushing Bar:

Bruce takes a 30 mm square , predrills the hole for the handle bar, before rounding to 25 mm. An important step as the measuring of the lower part of the bar that will carry the threaded section. It is accepted that the crushing head will be a smaller diameter than that of the threaded section. Also sufficient that this must be left at the top end of the crushing bar for the hole to carry the handle.

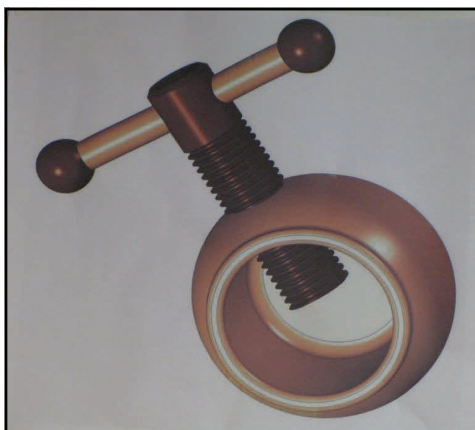
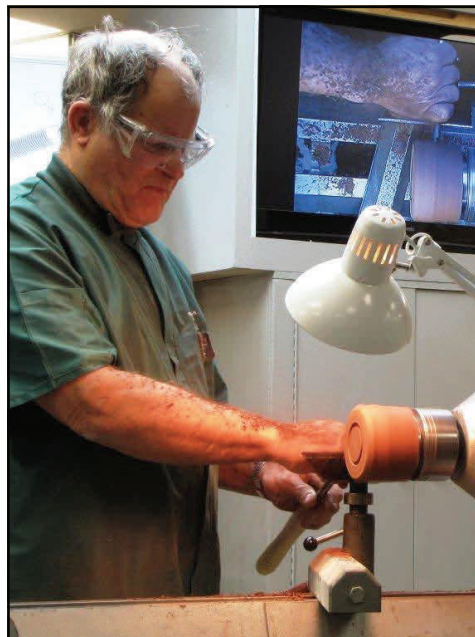
A very pedantic measuring section of the part is required. One must be double check all measurements with extra consideration given to the hole size in the main block – the working area where the nuts are crushed. All measurements must make allowance for the thread depth ie., on both the crushing bar and the hole in the main block to take the crushing bar.

Threading:

"Easier said than done": Therefore a very simple explanation:

If you have a Beale threading system or something similar such as a Bonnie Klein system, one follows the instructions.

(Club Night Action Continued on page 6)



Production Tip: care needs to be taken with getting the end ball off a mandrill. The suggestion is to use a piece of soft leather inside a pair of adjustable poly-grips. The tip comes from the large clan of pen makers: the suggestion is for the feeding of pen blanks.

(Continued from page 5)

The little whirly machine routers a thread of the appropriate TPI (threads per inch) with an ingenious engineers vice. The machine does both the male and female threads with mechanical perfection and are work together with the ease and a bit of slippery stuff -that as of the measurements have been made and applied correctly. It sounds so simple. Put in this way, a straightforward mechanised tap and die engineering operation. Quickly dismissed in a short paragraph to understate this complex piece of machining.

Production tip: Check the squareness of the wood blank for the main body before drilling. It saves the anguish of incorrect spigot and crushing bar placements.

A far cry from hand chasing threads, working by the eye and hoping it sticks together. There are a number of good demonstration DVDs (see www.bealltool.com) that take you through the process. I suppose the only part that is not included is the obtaining of the dollars required for this particular mechanism. All around, the Beale threading mechanism was a far saner way to go about things. A wonderful overall effect obtained without any significant stress, anxiety or expressions of anger.

The Main Block

Bruce starts with a pre-drilled block with a hole for the crushing bar. The preference is to use a hardwood, i.e. Black Maire. A fine-grained hardwood that has reasonable strength and does not bruise easily. The measurements of the main block are critical with care given to the correct hole diameter for the tapping of the thread to the crushing bar, the siting of the two spigots (at right angles to the vertical hole for the crushing bar) and having sufficient thickness to complete the shape, meat around the crushing bar hole in two spigots.

Production tip: At the drilling stage, a 50mm hole can be drilled into the place of the second spigot, and used as a dovetail spigot to save wood.

The essence of the shape is slightly flattened doughnut, open on one side and closed off on the other. A close offside is technically to stop the broken shell spreading in two directions while attempting to crush the outer shell and to obtain the centre kernel or nut and edible pieces. The general concept is that the shell breaks

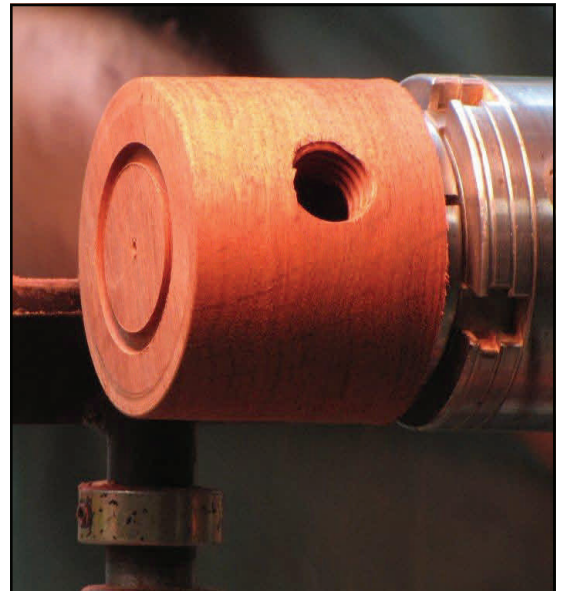
up into medium sized bits that can be easily disposed off in the nut remains hole to be picked up in one piece. Bruce will be offering a course (level I: introduction getting the nut) and getting the initial pieces of a size that can actually useful. The second course which covers separating shell from the nut pieces is to be defined and we offered post-Christmas (December 2011). There are options that allow for a main block with two open sides to allow faster expression of the shell bits. However, Bruce has yet to obtain the appropriate site safety certificate for the testing of the dual expression mechanism.

The bulk of the shape is completed in two parts: The first is the cleaning of the non-open (closed) side. The top of the outside edge is shaped and curved down to the second spigot. Next, the main block is reversed onto the second spigot for the primary shaping of the main block. It is assumed that the stated that the main block has been tapped and the thread checked.

The outside curve is tidied. Process standard to any rounding off of an end grain piece - working away from the widest diameter, working down hill. A similar process is used when working on the side to take out per the inner core. The inner core removed according to design and shape requirements.

Bruce's tip is to finish as much standing finishing and polishing as possible during the stage. The cleaning of the first spigot can be done by either put in a block onto a jam chuck/mandrill, or using some form of a vacuum chuck. Comment was made about the use of Coles jaws; they have a tendency to mark the outside of the completed main block.

Report by Graeme Mackay



(Continued on page 7)

Art instead of Function with Peter Williams

Peter Williams was given the task of putting definition to art over function or as the title says art instead of function. Peter was going down the well trodden course, all one can say argument over art versus function. The driver for the evening presentation and approach to this vexatious question being at the term project of 'art not function- an object that is not a bowl and not a functional item'. The question being posed was which was what and by whose definition.

The lead into the discussion was the Wikipedia definition of craft versus art:

"generally art is made with the intention of stimulating thoughts and emotions"

The semester project definition stretches, or in some cases removes, the boundaries by stating that the piece in question will be not a bowl not a functional item. Where to go asked Peter. We are starting with a natural object; wood, possibly part of a natural functional item, not specifically designed for an art piece.

"Wood is only wood", and does not become anything until our thoughts are put onto it. Peter comments that one does not need to get too upset when it goes to thought - particular our own thoughts, ideas and concepts. The challenge put forward means that one has to give it a try, there are no rules, and you have to keep going at it.

In approaching the concept of art over function, and wood turning and wood-working, is not a matter of a one-off activity. The idea is to be worked over. They can often be lots of iterations, attempts, prototyping and all those words that indicate that things need to be worked at. Peter's view of the process towards driving art over function requires planning, thinking it through, drawing up and trying to develop an overall picture.

Inspiration can come to a wide range of places, objects and things people have made. There is a whole range of woodwork and wood turning available to look at from a vast array of places and media. Peter looks to a wide group of a wood turners, both local and international for inspiration. On the local field he cites Rolly Munro, Robbie Graham and Terry Scott. He carries a view that we have a strong set of local mentors and wood artists. Further afield Peter admires the colour approaches of people such as Doug Fisher, Matthew Harding and Jacques Vesery. Sometimes it is simply a colour range as an Doug Fisher's work or a colour enhancement process as promoted by Jacques Vesery and locally by Gordon Pembridge .

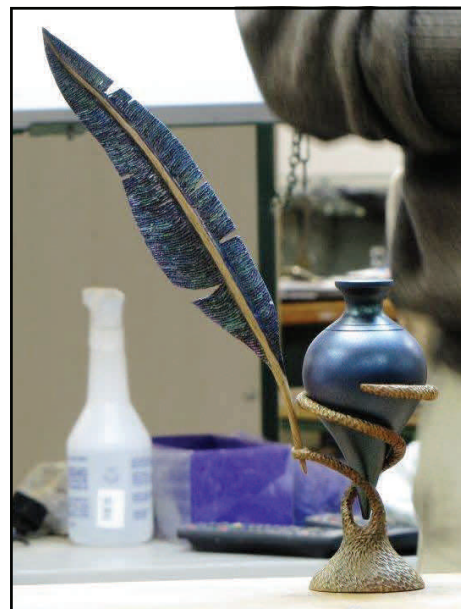
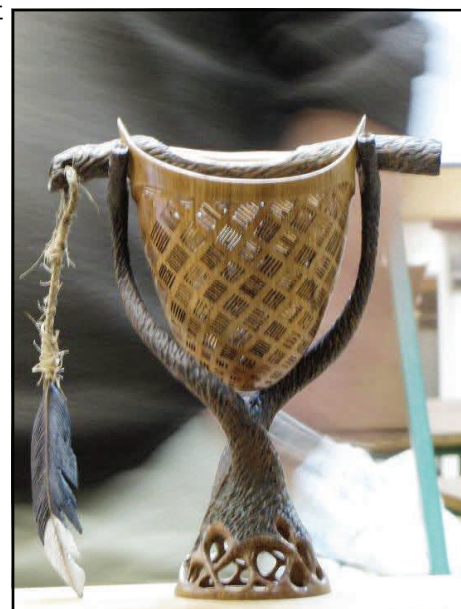
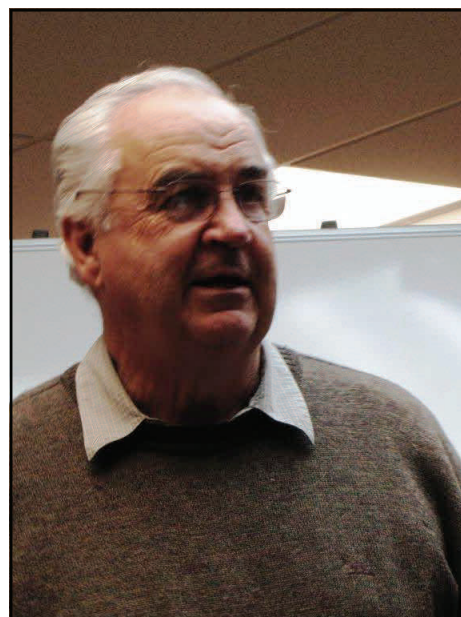
Peter accepts that the picture or concept does not come about. Planning is required and there are many ways and to go about it; modelling, sketching and roaring, roughing out a prototype and trying different colours. Sometimes it are not sure discuss it with someone else: get a comment or critique and match it to your own thoughts.

"Get the idea then worry it into shape"

Sometimes a person gets caught up in the process; which tool ? Which process? What colours? What finish? What is the most important part. Where should priority be given. Peter raises a simple question; what we see at the end - the finished product n n important question; finishing the wood.

"The finish is everything - the texture, the polish, the colour

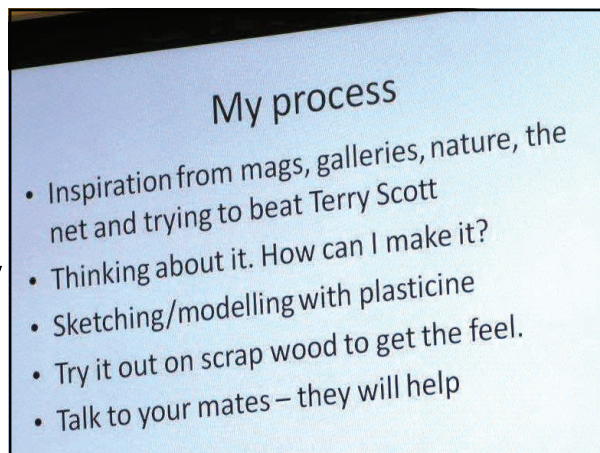
Texture, polish, colour are all part of the finish. At the end of all the design, thinking, producing, tool work, prototyping, it is a final view that we will look at.



The prototypes, practice items and colouring trials are all on the bin. When the pieces are put on view then we may, or it may be the case may not, have an artwork.

The writers question is that:
if the work is perceived as an artwork or art piece, then is it not a functional item ie an artwork.

Report by Graeme Mackay



Wednesday 17 August

Hollow Form Variation with Bob Yandell

The concept was first presented to Bob Yandell by Granville Howarth in a training session give to members of the Guild some 6 years ago. The basic premise is two bowls joined together at the rim thus creating a hollow form where the means of creating the hollow is masked.

The presentation supported the term theme of art not function as it was explained that the “hollow form” could take on any meaning and the following were listed to demonstrate you were only limited by your imagination:

- Cupped hands
- Cupped hands cradling a cricket ball
- Variation of Chinese balls
- Solar System

The example Bob showed was a hollow form with several holes in the side. The holes could be in line from the base to the “rim”/“widest part or appear to be on a tangent to the vertical axis.

The outside of the bowl was turned on a screw chuck and finished by sanding and application of sanding sealer. A second bowl is turned in the same way to have a diameter that is close/equal to the first and again finished to a clean sanded finish and a coat of sanding sealer applied. Ideally you have two chucks so that the bowl can remain in the chuck.

The manner if decoration/design to be done needs to consider the grain direction and how it will look when the two bowls are joined. The join can magnify the fact that the object is made of two pieces so thought must be given to how you are to mask/hide the fact at this stage. It is too late after you have marked/cut the second.

The lines for the location of the design were marked in the bowl using the indexing. The demonstration was of a line holes and the centres for these were at every 3 indexes. The holes were of different sizes and drilled using Sawtooth rimmed bits. The drill must be kept at right angles to the surface to prevent an oval. The holes were drilled to the depth of the drill.

The bowl was then turned and held by the spigot and hollowed. Work from the centre and remove the inner wood, but retain strength by not going too deep until you have achieved the desired wall thickness. Care and continued movement over the exposed holes prevents breakout.

The second bowl is processed in the same way. The two bowls are glues together using PVA and after leaving overnight. The joint is turned, sanded and finished and then the spigot of one can be removed. The spigot on the chucked end can be removed or shaped using a vacuum or jam chuck.



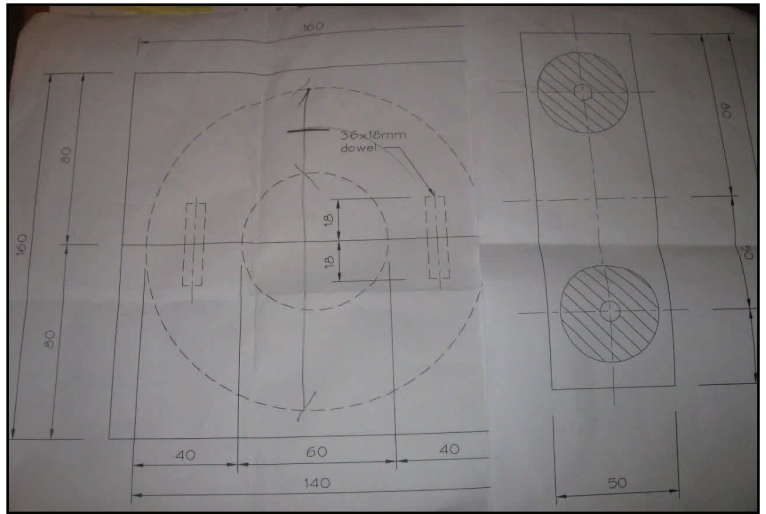
Report by Bob Yandell

Wednesday 24 August

Interlocking Rings with Bruce Wood

Two pieces of wood are required each 160 x 160 x 50. One piece is cut into two pieces 80 x 160 x 50. The cut faces should be accurately planed to get a perfect face to join with dowels 36 x 18 mm with centres 30 mm from each end. The 2 halves are then glued together in the middle only.

A headstock extension to bring the work away from the headstock was used so both sides of the ring can be turned without reversing the piece.. The final ring should be 140mm in dia with a thickness of 38 mm. The middle of the ring is marked with a black felt and turned leaving this at all times. Mark a line 19 mm as a guide to where the inner curve begins. The inner curve was cut with a spindle gouge. Two holes drilled near the centre will give an idea of the thickness of the centre as the inner curve is being turned Sand before removing from the lathe.



Make a jam chuck to hold the piece while the centre is finished, reverse as necessary. The centre where the pieces were glued together should now have been cut away and the finished ring can be separated into the two halves. Make another ring the same from the other solid piece of wood and glue the 2 halves of the first ring together after interlocking with the second ring.

Report by Bill Alden

Wednesday 31 August

Graeme's Little Squirts

Or perhaps the title should read Neil Scobie's squirts, named after the Aussie turner who gave these intriguing shapes their name. After being totally bemused (or should this read confused) watching Graeme's demo, the challenge was to make a squirt and maybe the process would become clearer for me.

Graeme's instructions were actually spot on. I found a piece of demolition rimu 250 mm long and 50 mm square. At least if something went wrong (and it did) I had a piece of crappy wood to blame. I found the centre point at both ends and marked these with an awl. I drew a cross through the centre (at each end) which was at right angles to the faces, chose which side would be the top, and on each side of the end centre points marked 4 points on the cross each exactly 5 mm from the centre.

Next, the three marked points pointing to the top were numbered from the bottom 1, 2, and 3. I marked a line 50 mm from each end of the blank. These 50mm end pieces would not become part of the squirt. Between the end pieces (150mm) lay the piece that would become the squirt.

I wrote clearly on the waste wood the side which was to be the top as when turning started this indicator might be lost. I labelled one end the head (short end) and the other the tail (long end). The head would be approx 50mm long and the tail section 100mm long. I drew a line to indicate the 50mm measurement.

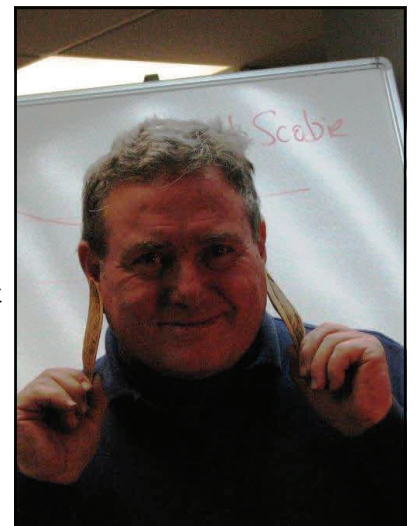
Ready to start

Turn the 150mm section round and leave untouched (in the meantime) the 50mm pieces at each end. At the head end raise the end so that the wood is being driven from point 1. With your skew cut a curve from the 50mm mark downwards towards the nose. At the tail end, from the same starting point, cut a looping curve towards the tail.

Next, at the head end lower the end so that it is being driven by point 3 and repeat as above. At this stage you might need to cut away some of the waste wood so that your skew has room to move.

WATCH THE SHADOW and cut smooth curves.

Repeat the process by going back to point 1 and repeat again at point 3 so that the shadow converges to a point. Be



careful now as too much pressure or a dig-in may cause everything to come apart!

Go to the tail end and follow the above procedure as many times as you need to get a curve that you are happy with. (You will cut away some of the looping curve to get your tail to go to a point.)

Now repeat the above processes driving from the unnumbered side points of the cross. From experience, don't cut too much off, but rather shape only the nose and tail to a point.

You will have something that now resembles a squirt. Cut off the waste wood at each end. Use a sanding disk/sanding drum to refine your shape and finish.

Variations of the squirt theme can be created by using different wood lengths and diameters as well as varying the 5mm distance from the centre point.

Graeme indicated there were different ways to decorate your squirt from paintwork to pyrography.

Some Hints (from personal experience!)

- 1/ Each time you alter the driving point check the top is facing up so your piece is oriented correctly.
- 2/ Make sure your skew is sharp and rub the bevel.
- 3/ Watch the shadow.
- 4/ Cut confidently but without putting weight on your squirt which at later stages of your turning won't have a lot of support at each end.
- 5/ As with all off-centre turning, preferably wear a face mask for protection.
- 6/ Some previous experience may be required. Completing Aoraki Off-Centre turning level 2 or equivalent experience, is a minimum I would think.

A great demo Graeme and I have had some fun having a go for myself.

Report by "Bullied into it" Scribe Lindsay Amies



(Continued from page 11)

Merit Zahynadia Rogers, Gaia

Best Local

Colin Bruce, Wall Clock in Kauri

Lily Stubbs Memorial

Ryan Eaddy, Hall Table



Graeme McIntyre—2nd Woodturning Artistic



Graeme Mackay—Merit Artistic



Peter Williams— Highly Commended Artistic

And the Winners are...

Results from the National Woodskills Competition 2011, Kawerau

"A great show of
wonderful work"

Dick Veitch

Norske Skog Pinus Radiata

1st Andy Halewood, Hall Table

"Grace"

2nd Robbie Graham, Autumn 2

HC Roger Dean, Chain Link Bowl

HC Tony Waterson, Offering

Carving – Open

1st Jane Allnatt, Curtain Call

2nd George Cross, Simplicity

HC Joe Kemp, Miss K

Merit Murray Martin, Passage Through Time

Carving – Rugby World Cup Theme

1st Jane Allnatt, Kiwi Dream

2nd George Cross, We'll Just Get Through It

3rd Steve Semmens, Te Hiko o Te Rangī

Woodturning – Open Traditional

1st Graeme McIntyre, Bowl

2nd Merv Bennett, 3 Leaf Clover

3rd George Cross, A Little Something

HC George Cross, Space Needle

HC Robbie Graham, Bowl

HC Graeme Mackay, Thereby

HC Neville McMullien, Set of 3 – Hollow Form

HC Terry Scott, Plain Jane

Merit Mike Lewis, Impact

Merit Mike Lewis, Time Stood Still

Merit Graeme Rigden, Tall Open Segment

Woodturning – Open Artistic

1st Alby Hall, Friendship Between Nations

2nd Graeme McIntyre, Pierced, Textured, Airbrushed Vessel

3rd Alby Hall, Dew Drop on Leaf

HC Robbie Graham, Autumn

HC Ken Newton, Ribbon Vase

HC Noel Ruddell, Weave Vessel

HC Terry Scott, Green Tea

HC Peter Williams, Hinaki

Merit Graeme Mackay, Justby

Merit Neville McMullien, Bird Houses

Merit Graeme Rigden, Kauri Vortex

Merit Terry Scott, Leaves on Me



Jane Allnatt- "Kiwi Dream"

1st Carving Rugby World Cup Theme



Graeme McIntyre– 1st Open Traditional



Alby Hall- "Friendship between Nations"

1st Woodturning Open Artistic

Furniture

1st Darren Beasley, Hall Table

2nd Terry Beech, Hall's Totara Table

3rd Jasper Murphy, Smokers Chair

HC Terry Beech, Less is More

HC Colin Bruce, Wall Clock in Kauri

HC Geoffrey Young, Upwards – Display Shelf

HC Geoffrey Young, Decept – Side Table

Merit Philip Bertram, Gun Cabinet

Merit Peter Oliver, Jewellery Chest

Merit Brian Peers, Samurai's Rest

Intarsia

1st Des Kendrick, Insect Control

2nd Des Kendrick, Us Against The World

3rd Adrian van Rijen, Puppy in Boots

HC Jacob von Holzen, We Can't All Be Perfect

Merit Graham Collis, Duck Mantel '2'

Merit Fred Day, Clydesdale Mare and Foal

Merit Barry Kenworthy, Donald's Jungle Journey

Merit Adrian van Rijen, I'm Thinking

Marquetry

1st= Dave Page, Ohinemutu

1st= Jacob von Holzen, Grand View

Toys/Models/Replicas

1st Allan Jennings, Water World

2nd Des Kendrick, Island Voyager with Libertys Taken

3rd Roger Dean, Farm Tip Cart

HC Mal Baylis, 1936 John Deere Tractor

HC Gerard Mulder, Excavator

Merit Mal Baylis, Snow Trekka

Merit Des Kendrick, Night Raider

College Age

1st Casey Ganley, Hall Table

2nd Matthew Clarke, Walnut Writing Desk

3rd George Trower, Chair

HC Jack Robson, Parquet Table

HC Harry Duffield, Chair

Merit Kris Bailey, Coffee Table

Merit David Exton, Table

Merit Michael Exton, Surf's Up

Merit Dylan Ward, Fish Table

Novice

1st Fiona Stewart, Divine Inspiration

HC Dave Brockway, Finial Box (Lidded)

HC Jack Godfrey, Trinket Box/
Chequered Panel

Merit Merv Bennett, Fruit Bowl

Merit Murray Price, Platter

Wearable Wood

1st Ross Dunn, COG

2nd Ihaia Ryan, With a Twist

Thinking about what you're doing

Bruce Powley thinks about Safety

I think this might be called "Thinking about what you're doing".

I am one of eight First Aid personnel at a large Boat Building yard. There's a staff of about 60 which swells up to about 200 with contractors as the Ft 200 boat progresses. Luckily there aren't many accidents, but when there is, it's usually a good one.

Probably 90% of accidents happen when people simply are not thinking about what they are doing. I've watched our resident "Sparky" work with live wires. I shook my head and said "stuff that for a joke"!



I was listening to an old CD called Flock; The best of The Mutton Birds (a NZ Band). There's a song on it called "A Thing Well Made" which is a story about a guy who sells sporting goods in Christchurch and he's explaining to some one how a gun is made. He says to make something as beautiful and perfect you have to shut out all your worries and troubles in life and think about the job in front of you.

I don't know whether we can legally print the words to this song in the news letter. But here's some of the words. If you don't have this Mutton Birds CD, you can always go to the music department of the Warehouse and listen to it.

A Thing Well Made

Look at the way the gun fits the crook of your arm

To make a thing like that you would have to know what you were about

You would need to know where you were going and go in a straight line

And everything else you would have to shut right out

Can you see the man who made that

Can you see him putting it down and standing back

Can you see the moment when he says that it, that's perfect

And a time like that you wouldn't care about your job, your mortgage or the fight you had with your wife

When a man holds a thing like that

There's a connection, there's completeness

As wood turners we have to look, listen and think about what we are doing. If some one calls out to you while you're using any machinery. Stop what your doing and then look up.



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Remember, if I cannot break it, no-one can!



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