

# TurningTalk

Turning Tomorrow's Treasures

Issue No 200

Newsletter of the South Auckland Woodturners Guild

May 2012

## Easter Show- Great Turning Results

### SAWG Leads the way

#### *Another SAWG Success Story at The Easter Show*

Once again, SAWG members put in an excellent showing at the Easter show held 5-9 April and the results speak well for the encouragement, nurturing and education provided by the Guild to the band of enthusiastic and increasingly skilled members who continue to excel themselves in this showcase event.

The results reflect both the caliber of the individual turners as well as the benefits of the tutelage available through the Guild. Congratulations not only to the award winners but also those who submitted entries. The Judges were complimentary of the overall standard of entries which made their job all the more difficult but also makes the winning of an award all the sweeter.

#### **Small Bowls**

- 1st Quilted by Terry Scott
- 2nd Aged by Dick Veitch
- 3rd Forest Leaves by Phil Quinn
- Merit. Just Going by Graeme Mackay
- Merit. Knurled by Dick Veitch

#### **Large Bowls**

- 1st Tuis and Pohutukawa by Terry Scott
- 2nd Pohutukawa by Graeme McIntyre
- 3rd Never Flew by Dick Veitch
- Merit. Quilted by Mike Lewis

#### **Plain Bowls**

- 1st Figured by the Forest by Dick Veitch
- 2nd Plain As by Terry Scott
- 3rd. Untitled by Peter Gray
- Merit. Once Watched the Sea by Dick Veitch
- Merit. Swirl Bowl by Bruce Powley

#### **Plates/Platters**

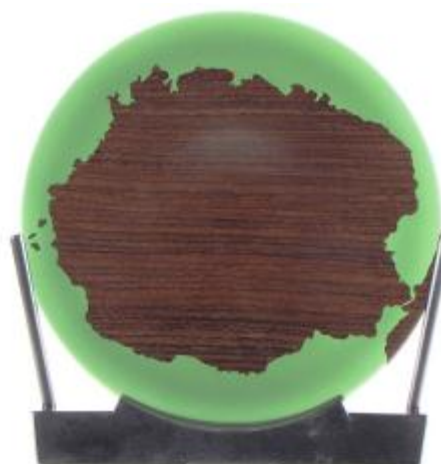
- 1st Rangitoto by Stephen Petterson
- 2nd Time Warped by Mike Lewis
- 3rd Untitled by Russell Barnes
- Merit. Serve It Up by Terry Scott
- Merit. Rescued II by Dick Veitch
- Merit. Pohutukawa in the Sand by Terry Scott



"Quilted" by Terry Scott, 1st Small Bowls



"Figured by the Forest" Dick Veitch, 1st Plain Bowls



"Rangitoto" by Stephen Petterson, 1st Plates/Platters

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## SAWG COMMITTEE

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### Club Meetings:

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

### Club Rooms:

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Michael Ashley  
Ian Connelly  
Mac Duane  
Norm Gebbie  
Keith Harris  
Ross "Reliability+" Johnson  
Ian Outshorn  
Roger Pye  
Dick Veitch  
John Whitmore  
You— Turners everywhere



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

#### May

2nd Felting with Alison Smith  
9th Router on Lathe with Wawick Day  
(Wednesday Working Bee)  
16th Chainsaw Maintenance and Use  
23rd Hands On— Wig Stands  
30th AGM

#### June

6th Segmented Vessels with Cam Cosford  
9th Saturday Working Bee  
13th TBA  
14th Feet on Bowls with Terry Scott  
20th Slide Show of USA Trip with Dick Veitch  
27th Life Members Award

### Upcoming Events

19 May East Otago Woodturners "South Island Fun Day", Palmerston  
1-3 June South Westland Woodturners Guild  
15-17 June Australian Woodturning Exhibition  
13-15 July Manawatu Woodworkers Guild  
31 Aug-9 September Franklin Woodturners  
14-16 September Timaru Woodturners Club 25th Year Celebrations  
4-7 October SAWG Symposium  
26-28 Oct Waitaki Woodturners "Spin Around" Oamaru

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**  
**Get outside every day,**  
**miracles are waiting everywhere!**  
-Mac Duane





# Shavings

## SAWG AGM

A reminder that the Annual General Meeting of the South Auckland Woodturners Guild will be held at our premises, Papatoetoe Community Centre, Tavern Lane, Papatoetoe on Wednesday 30 May 2012 at 7pm

## New from Timberly

Terry Scott's new website at [www.timberlywoodturning.co.nz](http://www.timberlywoodturning.co.nz) is coming up with some great new products as well as what we have come to expect as he continues to expand his product offering.

Terry now offers professionally made spacers for the TruGrind sharpening system

[www.timberlywoodturning.co.nz/products/-The-Complete-Timberly-Grinding-Accessory-Kit-.html](http://www.timberlywoodturning.co.nz/products/-The-Complete-Timberly-Grinding-Accessory-Kit-.html)

To make things simple, Terry is also offering "Face Plate Kits" comprising tek screws, bit and driver

[www.timberlywoodturning.co.nz/products/The-Timberly-Face-Plate-Kit-.html](http://www.timberlywoodturning.co.nz/products/The-Timberly-Face-Plate-Kit-.html) (note the faceplate in the picture is not included)

Finally, he also has for sale are copies of his new DVD

[www.timberlywoodturning.co.nz/categories/Books-DVDs-and-Magazines/](http://www.timberlywoodturning.co.nz/categories/Books-DVDs-and-Magazines/) (which Ian Outshoorn reviews in this edition of Turning Talk).

Keep 'em coming Terry!



Ps: speaking of things TruGrind, **Woodcut** now offer what they characterise as an improved design toolholder. This is in addition to a new toolholder (right) that can be used with a Wet Grinder (Tormek, Schepach etc.). For more information go

to:

[www.shop.woodcut-tools.com/product.php?xProd=295&xSec=98&jssCart=65d93fd63017d2f8d08834efef9ca1a4](http://www.shop.woodcut-tools.com/product.php?xProd=295&xSec=98&jssCart=65d93fd63017d2f8d08834efef9ca1a4)

## Miscellanea

Kickback Caught on Camera!

<http://www.youtube.com/watch?v=u7sRrC2Jpp4>

Advisory: blood is so very nearly shed!!!

A record player playing slices of wood

<http://vimeo.com/30501143>

Triton and GMC Spare Parts:

<http://www.toolsparesonline.com/>

Video on holding wood on the lathe by Mike Peace (1 1/2 hours long)

[www.youtube.com/watch?v=aUXil-5dEeo](http://www.youtube.com/watch?v=aUXil-5dEeo)

Not sick of videos? 401 woodturning videos are at

<http://woodturningvideos.weebly.com/>

## Rumour has it...

Is this **Lindsay Amies** new trailer for wood collecting?

Source: Anonymous SAWG Member who saw it recently on Trademe



## Safety Boots?

I just know that our resident Safety Superintendent **Mac Duane** would secretly love a pair of these...



New safety footwear for the workplace

**THE  
STEELCAP Thong**

Designed in Australia  
for  
Australians

Available from all good Aussie owned safety shops  
Proudly designed and manufactured by **Blundssi Boots**  
Also available for New Zealand use as "Jandols Bro"

# Shavings

## “Yorky’s Clock”

Ex-SAWG club member **Keith Harris** (Yorky) moved to Rangiora (Canterbury) from Howick five years ago and reports on what he has been up to since moving:

Keith says “everyone should have at least one sport, pastime or project in their lives that they feel passionate about. I have many, which include woodcraft. I designed and built the “Yorky’s” grandfather clock over an eight-year period, and yes, it does have a carving of a mouse inside and the Yorkshire Rose on the front panel!

“Yorky’s Clock” is handcrafted of Mahogany with movement, face and pendulum imported from Hermle in Germany. Much of my woodcraft skills is invested into fine detail work to achieve a quality finish.

When asked why it took eight years, I replied, “I had so many other things I wanted to do it was always difficult to fit them into the time!”

Keith says that his building skills have been put to good use helping family members since the Christchurch earthquakes. He says that since building a Grandfather clock was always a passion and is now completed, he has the time for his other projects.

## A Visitor offers his insight into the source of Kiwi Turners artistic inspiration?

WOW California member **Brad Adams** had this to say after recently visiting NZ:

“I’ve just spent the last few days exploring the Coromandel peninsula of New Zealand. What a beautiful place. Beaches, forests, mountain scenes, everything is just plain gorgeous. While driving around I came to a startling realization. Many of the Kiwi turners burn, brand and carve these beautiful wavey, swirling, spiralling patterns into their work. They claim that they are all inspired by natural scenes such as unfurling palm fronds or sand ripples, etc. Well I realized while driving that that is all a bunch of hooey. All they are really doing is tracing the local road maps onto their turnings. The swerves, curves and wild paths the roads take defy imagination. I’m convinced that that’s where their real inspiration comes from.”

Whether members agree with this perspective, it is amusing that Brad should attribute our delight in “wavey, swirling, spiralling patterns” to our roads “which defy imagination”!

Fellow WOWie **David DeCristoforo** was prompted by the thread to ponder what it would be like to turn a kiwi – saying “I’ve never turned a kiwi. Seems like it would be pretty messy”

(For those not familiar with the term, Americans refer to Kiwifruit as “Kiwis”



## Wanted to Buy

**Robert Findlay** is looking to buy an arbor tech power chisel attachment kit (Product Code is PCH FG 100). While the kit is still available, it now only comes with the power tool itself. If you can help Robert out, email him on [findlayrm@extra.co.nz](mailto:findlayrm@extra.co.nz)

## Gordon Pembridge “Turns on TV”

A recent episode of the TVNZ (Channel 7) show “Hearts IN Crafts” included a very good “Star Turn” from our own **Gordon Pembridge**. Very impressive show which showcased not just the gifted artist but also wood turning as an art form. The episode is Series 1, episode 3

If you didn’t see it, go to [http://tvnz.co.nz/search/ta\\_ent\\_search\\_tv\\_skin.xhtml?q=hearts+in+crafts&sort=date%3AD%3AS%3Ad1=](http://tvnz.co.nz/search/ta_ent_search_tv_skin.xhtml?q=hearts+in+crafts&sort=date%3AD%3AS%3Ad1=)



# More Easter Show Photos

## Hollow Forms/Vases

- 1st Jacobs Vessel by Terry Scott
- 2nd Pohutukawa Haze by Terry Scott
- 3rd. Tilt 2 by Peter Gray
- Merit Apple by Graeme McIntyre



"Jacobs Vessel" Terry Scott  
Hollow Forms/ Vases



Pepper Grinders Norm  
Jenner, Merit DomesticMerit

## Domestic Ware

- 1st To be Used by Dick Veitch
- 2nd Red Deer by Dick Veitch
- 3rd March of the Penguins by Trevor Watson
- Merit. Pepper Grinders by Norm Jenner

## Lidded Boxes

- 1st Ferns in the Forest by Terry Scott
- 2nd A Touch of Flame by Tony Waterson
- 3rd Stacked by Terry Scott
- Merit. Keepsake by Dick Veitch
- Merit. Ash and Ebony by David Jones



"From the Wood" Gordon  
Pembridge, 1st Ornamental



David Jones, Merit Boxes

## Ornamental

- 1st Koru Fern "From the Wood" by Gordon Pembridge
- 2nd Macrocarpa Vessel by Graeme McIntyre
- 3rd Koru Fern Vessel by Gordon Pembridge
- Merit. Black Beauties by Dick Veitch
- Merit. Nautilus by Mike Lewis
- Merit. Green Vase by Phil Quinn

## Woodcarving

- 1st Koru Basket by Jane Allnatt
- 2nd Rope Vessel by Jane Allnatt
- 3rd Pacific by Jane Allnatt

## Natural

- 1st Rough and Smooth by Mike Lewis
- 2nd Black Maire by Graeme McIntyre
- 3rd Nice One by Terry Scott
- Merit. From Northern Forests by Dick Veitch
- Merit. Bug Escape by Terry Scott

## Best item by a first time entrant:

Trinket Box by Jack Godfrey

## Youth Award:

Lattice Vase by Daniel Rush

## Supreme Exhibit in Show:

Rangitoto by Stephen Petterson

## Best Overall Woodcrafter:

Terry Scott

Rough and Smooth Mike  
Lewis, 1st Natural



Underside view of Supreme  
Exhibit in Show "Rangitoto"



# Club Night Action

Wednesday 1 February 2012

## Spindle Turning a Wand with Bruce Wiseman

Bruce Wiseman gave the first demonstration this year and as an introduction he advised club members he was pleased to be given the opportunity because as a first time presented, he was hopeful that other club members who had not yet had the opportunity would follow his example and demonstrate their skills.

Bruce then explained the meaning of a wand and the different ways one can be used. Several wands which had been turned previously were displayed showing the different shapes and lengths.

As these were for use by children, the two important considerations when turning were the diameter of the end to fit a child's hand and to make sure the tapered end was blunt or turned with a small dome on the end to prevent any personal injury.

Bruce informed us he was going to use the standard club turning tools which were similar to the ones he had at home. In addition to using the normal safety equipment, Bruce also uses hand protector gloves.

To start the demonstration, he produced a piece of timber approximately 50mm square by 500mm long which we were informed was demolition timber obtained from St Benedicts church property in Newton. As this "Holy Timber" was mounted in the chuck and Bruce started to turn it, many of the audience who were expecting a slim line wand thought "wow, what sort of a giant is this wand being made for"?

However the piece of timber was replaced by a length of 25mm timber which was secured in the centre of the chuck jaws and the other end supported normally by the tail stock. Bruce displayed his skill with a skew chisel to form a spindle from the tail stock end increasing in diameter to the handle section.

The safety protector glove enabled the left hand to support the narrow wand while being turned with the skew.

A "torus" was turned at the top of the wand and a length of wire was used to burn a decoration around the circular face.

After turning the handle to shape, the completed wand was parted from the chuck.

Well done Bruce, an interesting commentary while demonstrating your turning skills.

Report by Norm Gebbie

Wednesday 8 February 2012

## Fred Irvine Presentation

It is a sure sign that Fred is on the premises when the time taken to unload, assemble gear, disassemble it and re-load the vehicle exceeds the demonstration time. I do not mean that negatively - but it does signal the range of equipment that Fred has access to and his innovative approach to wood turning, in particular, while also practicing the other woodworking skills developed over a lifetime of dabbling, invention and teaching.

Really different to most presenters was his acknowledgement of machinery and tools from yesteryear and Fred's dedication to saving and restoring classic items that often go unrecognized for what they are and consequently become metal scrap. The main advance in tool technology in re-

*(Club Night Action Continued on page 7)*





cent years has been the development of sophisticated steels for specialised purposes and increased cutting speeds. Fred spoke sadly of the throw-away habits of today's consumer society vs. the past when tools were relatively more expensive but treasured, cared for and passed down the generations.

The opening theme was treadle power. Several historic, foot-operated machines were displayed that dated back as far as the 1890s. These were set up variously to function as lathe, circular saw and scroll saw – not fast, but elegant. A dozen or so years ago, Fred made his own, treadle-powered lathe from timber with metal fittings and an enormous wooden flywheel to keep the momentum going – doubtless a collectible item of the future.



Smaller items followed in quick succession. A hand-operated fly cutter for veneers; a linked wooden chain made from a single matchstick; a spinning top that in use flips over onto its top; an egg made from two pieces of contrasting wood and seemingly impossibly jointed by seven dovetails; a spinning top with a self-rewinding string; a bowl saver that liberates a square-cornered disc as opposed to a curved shape; a cheap light that can be clamped to a gouge to see better inside a bowl; and a beautifully made, blackboard compass.

A short demonstration followed on the use of a radius turner to create a per-

fect sphere plus an original method of turning timber profiles for renovating



fect sphere plus an original method of turning timber profiles for renovating classic furniture where there is a need to create a quarter round profile to sit in an internal right angled cabinet joint or a three quarter round profile to cap an external right angled joint. The principle was to rip a square cut three quarter profile and a straight piece of square cut timber such that when the two fitted together, they formed a spindle turning blank of overall square section. Then the ends were glued together and the timber turned between centres to the desired shape, but keeping clear of the ends of the blank. Once turned to round and the correct diameter, the sacrificial glued ends were cut off on the bandsaw, allowing the two pieces to fall apart as shaped profiles ready for fixing up the Chippendale.

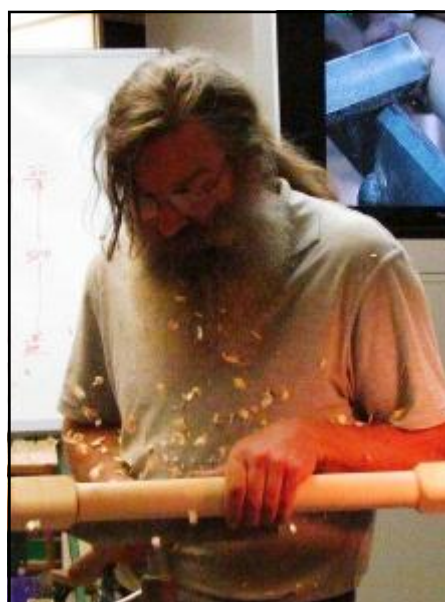
Fred's visit was also enjoyed by his brother, Ron Irvine, a founder member of the South Auckland Guild, who attended specially. It was an evening filled with passion for machinery, tools and timber and a revelation for many members and visitors. It was also a challenge for those members bold enough to try a bit of treadling, themselves – most of whom found that their foot-powered direction of rotation was all wrong. Many thanks to Fred for travelling from Hamilton to both inform and entertain us..

Report by John Whitmore

Wednesday 22 March 2012

## David Anderson

Professional turner David Anderson made turning spindles look easy!



### Thought for the Month:

**"The outer volume must exceed the inner volume of a piece"**

Geoff Whaling (Australia)



## Hands On Night



Wednesday 7 March

## HOLA! TONI PORTO

Y, hola a dos amigos— **Javier y Miguel**, -tres grande bandidos de Espana.

Buenos dias, a los hombres y las muheros del SAWG.

It's great to have three of Spain's finest wood turners here in New Zealand and it's a privilege to get them here to demonstrate for us in our rooms. Toni Porto gives tonight's demonstration, assisted by Miguel from the beautiful Island of Majorca who will show us his famed "**MIGUEL GOUGE**", supported by Javier from northern Spain, El Presidente of their woodturners guild.



Toni hails from Madrid and has a background as a sculptor. He has moved into woodturning during the last 7 years, combining several techniques to evolve his own trademark style of '**Metal on Wood**'. Toni showed me pictures of several items from his gallery to explain the extensive use of **metal**, his favourite medium, to embellish his woodturning. Large cracks or hollows in wood forms were filled with combinations of wire, mesh, brackets, bracing and his use of nails, nuts, bolts & washers was inspirational ( no super-glue required here!). His flair extended to the further use of colour & paints to effect a striking amalgamation of his chosen media. Toni is a true Artist and is known throughout Europe for his unique work and inspirational classes. Woodturning is relatively new to Spain but art & creativity certainly is not! With basic tools and

radical technique we can now see where a little imagination can take us. Fantastico!!! Muy Bueno!

Tonight ,Toni demonstrates the creation of a typical flamboyant Spanish table bowl crafted from NZ. Kauri using only a 17mm. Bowl gouge & the world famous "**MIGUEL GOUGE**".

### Uno.

Just squeezing in over the bed of the DVR, the 100mm thick Kauri round is spinning freely on just a 50 mm spigot, when Toni admits that automatic equipment & the vast selection of SAWG tools is not what he is used to in old Espana. He now pulls out a near flat 1 inch gouge, ground away on the left hand side to give a scraper-like appearance and shows a double-ground bevel to add to the mystery! Straight into the centre, Toni is pulling his 'Miguel gouge' out towards the rim, shear scraping & shaping the under side of the bowl, (sitting next to the Pointons, Darryl is convinced that this is the inside of the bowl but Michelle is adamant not, and that it is going to be a sombrero!)

At this point also, Miguel cannot con-



tain himself at the sight of someone else demonstrating his tool and is up out of his seat & is wrestling the metal from Toni. He explains that, "treinta y cinco anos pasado" (35years ago) there were no lathing tools in Spain and he created this design to turn his first pieces. He found it so successful that he has kept to the same shape ever since & has now put his Name to the unique tool. He demonstrates to Toni, firstly, to keep the tool completely horrezontal when pulling and using

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as a scraper. Secondly, its use as a gouge, by pushing up from the centre, riding the bevel up to 10 o'clock whilst dropping the right arm & handle as low as possible over the bed of the lathe. Reluctantly he hands his tool back to Toni and some stern words are exchanged in espanol. Ole!

#### Dos.

The base is soon hollowed out leaving a large dome at its centre protruding out beyond the level of the outer rim. Javier is now brought into action & told to get sharpening the gouges as only El Presidente can! – muy rapido y muy fuerte.

#### Tres.

The tip of the dome is measured, marked & cut into a 100mm spigot before testing with the SAWG chuck & power jaws. Toni is not happy with such large jaws & has to cut deeper to get a satisfactory grip. Talking to him later as to whether he would normally remove this groove, he said not & that in using his jaws he would only have to cut a thin line into the wood to hold the bowl & thus it would become a feature of the work.

#### Quatro.

Turning the piece around saw Toni using his “fingometro de Espana” with ‘Real Madrid’ accuracy as he progressed to using the 17mm bowl gouge in order to clean up the tears made by his scraping.

A similar hollow interior with central dome left the Pointons totally bemused & Michelle clutching her ipad for solace, -it was not going to be a sombrero after all!

#### Cinco.

Toni's fingometer said one more cut, but the unforgiving Kauri said **NO** & a crack appeared. This left Toni unfazed, but saw Bob beginning to sweep up around his feet & the omniscient Dick shouting “superglue” & bringing a premature halt to the evenings entertainment. Nevertheless, a very different & perfectly shaped, rotating “table bowl” had been achieved which did not require any spigot removal.

This was a most interesting & enlightening demonstration bringing us new tools, techniques, designs and attitudes to our woodturning from a different culture. A view of Toni's gallery is a must see, & his use of metal has given all those bits & pieces in my shed a whole new lease of life.

Muchos Gracias Toni, y Javier y Miguel. Hasta luego y hasta la vista en Es-

pana.

Adios amigos,

Miguel Ashlio.

Report by Michael Ashley  
(AKA Miguel Ashlio)

Wednesday 14 March 2012

## Pewter and Woodturning with Dick Veitch

Pewter is a malleable metal alloy, traditionally 85–99% tin, with the remainder consisting of copper, antimo-



ny, bismuth and lead. Copper and antimony act as hardeners while lead is common in the lower grades of pew-



ter, which have a bluish tint. It has a low melting point, around 170–230 °C (338–446 °F), depending on the exact mixture of metals.

The poured pewter used for this demonstration was obtained from DLM, 55 Maurice Road, Penrose, phone 09 622 9100. It came as a 2kg ingot at a cost of \$86.00 per kg. This is 92% tin, 7% antimony, and 1% copper. The ladle to melt the pewter and pour it came from Collins Sports Centre, 78 Tasman Street, Opunake, phone 06 761 8778.



I could not find a source of sheet pewter in New Zealand. Mine came from South Africa via [www.mimmic.co.za](http://www.mimmic.co.za) along with some tools and other goodies in their starter kit.

### History

The earliest piece of pewter found is from an Egyptian tomb from 1450 BC. At that time, it was made as a mixture of 80-90% tin, to 10-20% copper, the exact inverse of bronze. Pewter with a high lead content became common by the dark ages, and was considered highly valuable by the 12th century, AD. At that time, only royalty, merchants, clergy, and the like tended to have or use it.

By the 17th century, the health risk of leaded pewter was becoming recognised, and alloys replacing the lead with other elements, like copper and antimony, became more common.

### Types

The constituents of pewter were first controlled in the 12th century by town guilds in France. By the 15th century, the Worshipful Company of Pewterers controlled pewter constituents in England. The type, known as “fine metal”, was used for flatware. It consisted of

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tin with as much copper as it could absorb, which is about 1%. A second type, known as "trifling metal" or "trifle", was used for hollowware. It is made up of fine metal with approximately 4% lead. The third type of pewter, known as "lay" or "ley" metal, was used for items that were not in contact with food or drink. It consisted of tin with 15% lead. These three alloys were used, with little variation, until the 20th century.



Older pewters with higher lead content are heavier, tarnish faster, and oxidation gives them a darker silver-grey colour. Pewters containing lead are no longer used in that will come in contact with the human body. Modern pewters are available that are completely free of lead, although pewters containing lead are still being produced for other purposes.

A typical European casting alloy contains 94% tin, 1% copper, and 5% antimony. A European pewter sheet would contain 92% tin, 2% copper, and 6% antimony. Asian pewter, produced mostly in Malaysia, Singapore, and Thailand, contains a higher percentage of tin, usually 97.5% tin, 1% copper, and 1.5% antimony. This makes the alloy slightly softer.

Use of pewter was common from the Middle Ages until the developments in glass-making during the 18th and 19th centuries. Pewter was the chief tableware until the making of porcelain and mass production of glass products. Pewter artefacts continue to be produced, mainly as decorative or specialty items.

"Unlidded" mugs and lidded tankards may be the most familiar pewter artefacts from the late 17th and 18th centuries, although the metal is also used for many other items including porringers, plates, dishes, basins, spoons, measures, flagons, communion cups, teapots, sugar bowls, beer steins and cream jugs. In the early 19th century, changes in fashion caused a decline in the use of pewter flatware; however, there was increased production of both cast and spun pewter tea sets, as well as whale-oil lamps, candlesticks, etc. Later in the century, pewter alloys were often used as a base metal for silver-plated objects.

Today, pewter is used in decorative objects, mainly collectible statuettes and figurines, game figures, aircraft and

other models, (replica) coins, pendants and so on.

Including pewter, or any other materials, in woodturning is a design challenge which relatively few hobby woodturners accept. The design of the turned item needs to be suited to include other materials and the other materials need to be made into a form that suits the woodturning. The colours of all elements need to be appropriate.

The Aoraki Stage 4 Embellishment learning outcomes include the use of "other metals" and the notes provided for that course go into some detail on pouring a pewter bowl rim. The design shown there suggests that only the flat upper side of the pewter is finished and wood remains on both sides of the pewter rim to hold it in place. The methods used to create an entire bowl rim are detailed in the project sheet "Pewter Rim and Foot" on [www.sawg.org.nz](http://www.sawg.org.nz)

Making things from sheet pewter to put into or onto woodturning is a very different process. Patterns may be pressed into the pewter and that may then be attached to the wood. Or, the pewter may be worked into a raised pattern, the back filled, and the piece then added to the wood.

Creating a raised pattern requires that the design be drawn onto the sheet pewter. Then, with the pewter on a softish surface like suede leather, the parts that are to be raised are pressed from the back of the sheet. The sheet is then turned over onto a hard and smooth surface such as glass and the edges of the raised parts are refined by pressing the adjacent flat parts back to flat. The raised parts can then be further raised by turning the pewter over again and on to a softer surface such as a mouse mat or faceplate rubber. The raised bits can again be pushed up. This raising and refining can be repeated many times until the desired shape is achieved.



To ensure that the raised pewter is not pushed down later, the indentations on the back are filled with beeswax or polyfilla. Patina and polish may then be added and the completed piece attached to the wood.

Regardless of what you do with pewter on woodturning, the real challenge is to finish with an entire object which is pleasing to the eye.

**Report by Dick Veitch**

(Continued on page 11)



(Continued from page 10)

Wednesday 28 March 2012

## *The Gifted and Their Gadgets*

At our meeting on Thursday 28<sup>th</sup> March we were given a series of well rounded presentations from various members who laid claim to some superior inventions.

Each gadget or tool, as the case may be, was either quite simple or very complicated. This seemed to be inversely proportional to the need that the owner felt was important to his particular situation.

Some had been used only once and were presented as highly desirable while others, such as a piece of a bent plastic T&G tongue was simple, cheap and easily used to confirm that a curve on a bowl is actually a true curve.

Twelve of our members, some with a single offering and others with multiple ideas and gadgets each overflowed with that enthusiasm everyone in the club is so keen to pass on.

**Report by Roger Pye**

(Continued on page 12)



## Offset Turning with Terry Scott

Terry started offset turning after finding that he was a bit tired of turning the same old stuff, and wanted something a little more challenging. After seeing Michael Werner demo at a Utah Woodturning Symposium it occurred to Terry that this may be something worth a go.

Through a slide-show Terry showed us a number of pieces he had made and some pictures of the set-ups that some of them had involved. Everybody was a just a little in awe of the burl tree set up with an approximately 30kg of branch on one side of the 1m faceplate and the mass of steel and lead he had screwed to the other side of the faceplate to balance it. Terry then demonstrated a bowl with multiple bowls cut into the top, in a spiral pattern.

The tools required :

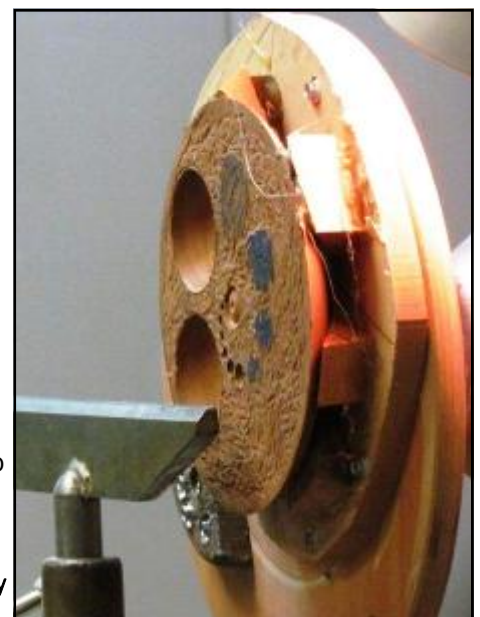
- Chisels (bowl gouge...)
- Faceplate
- Flywheel – the MDF/ply attached to the faceplate
- Slide – the MDF/ply attached to the bowl
- Tek screws to attach the faceplate to the flywheel and the slide to the flywheel

The steps to turn the object:

- Turn the bottom of the bowl as normal (complete with spigot)
- Reverse in chuck – face off
- Mark up - centre – mark segments with index – mark equally spaced rings
- Plan your layout using the mark-up to get even spacing – remember the design principles of thirds, golden ratio ...
- Transfer layout to paper
- Texture/distress/colour/burn the top surface
- Mount the Faceplate/Flywheel/Slide assembly on the lathe
- Mount the bowl on the slide – this is done with wedges and hot melt
- Move the slide to the first bowl
- Balance the work with counterweights
- Turn Bowl
- Repeat steps 9-11 for remaining bowls
- Use hot air gun or turps to remove hot melt glue
- Mount bowl (method of your choice) to clean up foot.

Terry's Tips

- Spend the time to balance – it makes it safer and is easier to turn if not bouncing around.
- Use Tek screws that have thread all the way down and a point rather than the metal variety that have a drill like end.
- Use templates to measure bowl sizes to get the consistent
- If use free standing tool rest – tie it back to the lathe, otherwise vibration will walk it into the work
- Plan the way you turn the multiple bowls to minimise the number that you are cutting adjacent to each other
- All lines between bowls must be crisp
- Countersink the holes on the face of your faceplate – this will help to keep the flywheel in contact as the screws cause the wood to peak.



Report by Ian Connelly



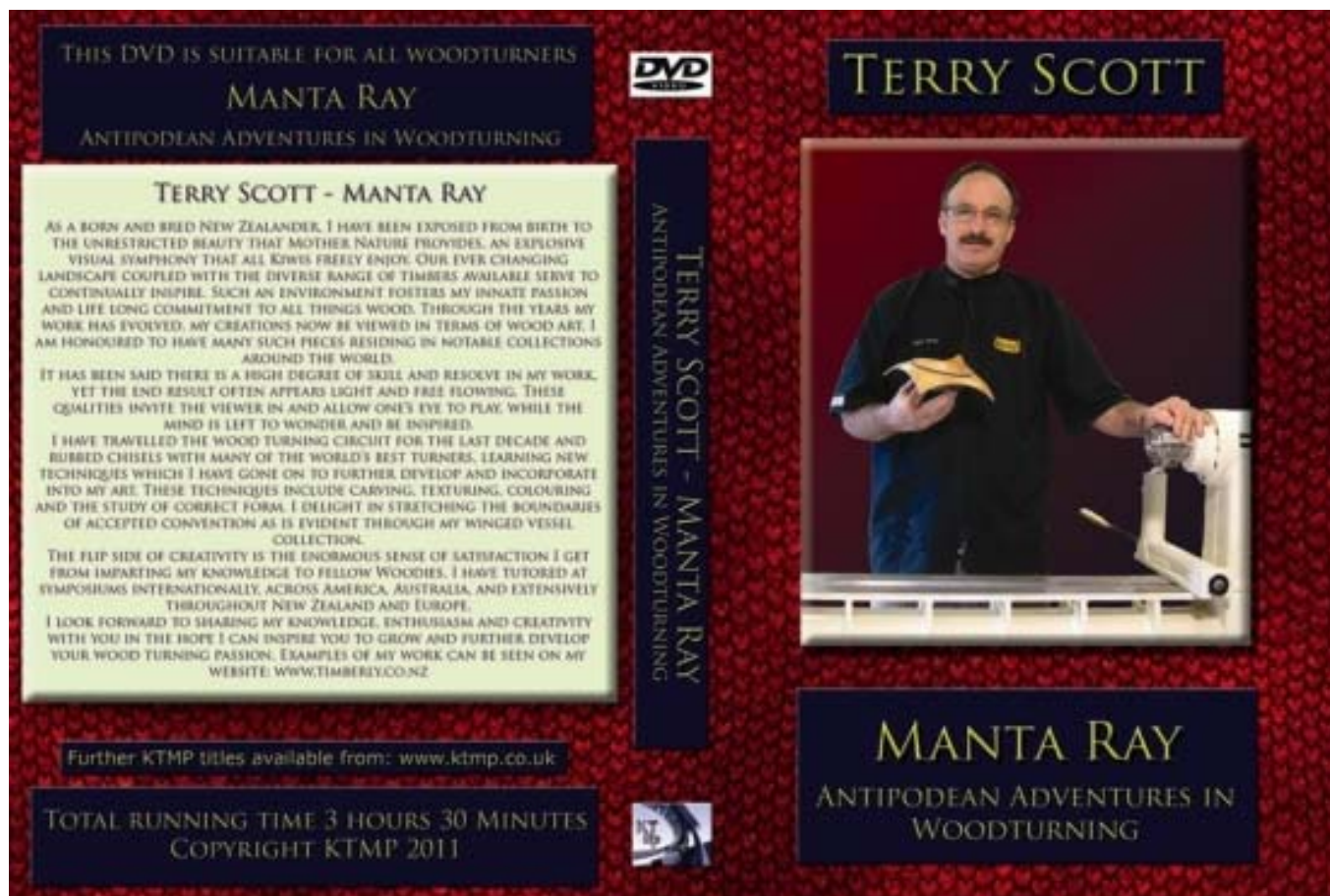
# Show offs

Clockwise from top left: Michael Ashley "Canoe Hurdle", Alan Day "Now listen here", Colin Wise, Mac Duane, Michele Pointon



## Terry Scott “Manta Ray: Antipodean Adventures in Woodturning”

Review by Ian Outshoorn  
(North Shore Woodturning Guild)



Bought a new DVD (actually a double DVD) to watch and learn from. This time it's a local New Zealand turner Terry Scott, who is very well known overseas too. Terry has won multiple International awards for his signature pieces, which he calls Manta Rays. These are bowls with wings, either 3 up and 1 down or my favourite 3 down and 1 up.

In this well produced double DVD set Terry shows us every step required to produce a Manta Ray. The DVD takes us through from the perfect blank to sharpening, to the way he cuts the bowl shape and the most impressive; cutting cross-grain with a skew! Terry does make this look easy. The second DVD also shows how Terry goes about achieving the high quality embellishment on the Manta Ray. Once again there are a lot of subtleties to what he does and the texturing cannot hide poor tool work.

One thing I noticed was the way the camera man managed to capture the tool presentation as Terry described what he was doing. Often these details are missed and yet this is precisely why I buy these

DVD's. The camera work was very good with the most of the close-up shots in focus. The sound level and quality is good and you can clearly hear the sound a truly sharp tool makes as it is cutting.

Terry has obviously done these demo's before as he went through the whole DVD in pretty much one take. Another thing that I noticed is the care that Terry takes with safety before he turns the lathe on. Everything is double or triple checked and shows the value in making this a part of your pre-turn ritual. If you are a beginner watching this DVD, you won't be shown bad habits by a turner who's been turning too long to remember basic safety rules.

A bonus find was the music by Al Marconi that is used on the DVD. A gifted guitar player, I enjoyed his work too.

As Terry says, now he's shown the rest of us how it's done, he needs to lift his game again in order to continue winning awards. You can buy the DVD from Terry at [www.timberlywoodturning.co.nz](http://www.timberlywoodturning.co.nz). Tell Terry that I said hi.



# A breath of Fresh Air?

Next time you stop to catch your breath when you are lugging your chainsaw to that “Bewwdy” bit of timber you have found and are contemplating how best to unveil the beautiful grain it holds within, think of when it was that you last changed your chainsaws air filter system.

A Stihl MS441 running in a log takes in the same amount of air an average person breathes in six hours every *minute*.

In a day (six hours of running time), the saw takes in as much air as a person breathes in a hundred days. So if you think an old, partially clogged filter really doesn't hurt performance, think again. Filters must be in good condition to handle this volume of air and deliver clean clear air. Any impediment to air flow reduces performance.

Evidently, using compressed air does clean the filter, removing debris and thus increasing the flow of air.

But it also increases the size of the pores in the filter. Air flow is restored with this method however the increased pore size in the filter allows larger particles through. Probably acceptable for a few cleans but full replacement of the filter is recommended every 100 hours of running time. A further recommendation is to replace the air filter once a year, even if the saw has not had this much use.

Research shows that 1.5 filters are sold for every saw sold per year. This means that there are an awful lot of saws out there either not being used or not having their filters changed nearly often enough!

A new air filter offers two things– it stops fine dirt particles and at the same time, provides good, clean air flow.

So shout your chainsaw a new filter!

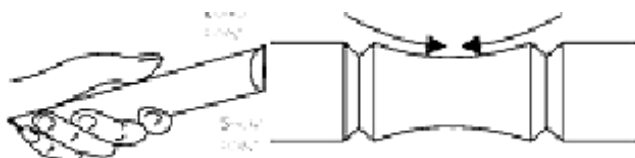


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Terry Scott came across a beautiful beech burl in Southland National Park he had difficulty resisting bringing back home.

Fortunately, and despite pulling “pretty darned hard”, he says he couldn't get the thing off.



## Candid Camera

Not every moment of every meeting is exciting. A selection of members who were captured by the lens of Ross Johnson catching some nano-naps:



## Food for Thought:

'Two things are infinite: the universe and human stupidity; and I'm not sure about the universe.'

Albert Einstein

## Curtain Call

The previous 3 years of editing "Turning Talk" has been a rewarding experience, if at times more demanding of time than I might have liked.

From the next issue, Ian Connelly will assume command. He will continue a tradition I inherited from Michael Clausen (and prior to that Dick Veitch) of producing a record of one of the most vital woodturning clubs in the country (and arguably points further abroad). He will put his own stamp on it and I commend you to support him in his efforts as you have done me. (You will probably get a 'letter a bit more regularly as well!)

I would like to acknowledge and extend my gratitude to the many people I have encountered through this role; whether it be by way of a brief (or extended) exchange of emails, meetings or the 'turning fraternity at large. The support, encouragement, source material, pointing out of something of merit to share with the membership (or indeed just pointed out the mistakes that I deliberately put in to see if anybody actually reads the 'letter!) have all assisted me produce the newsletter.

Thanks too to the many scribes and especially Dick Veitch. Dick could always be relied on to provide a write up when all else failed. Thanks also to Mac Duane for providing his salient and considered "Monthly Maxims".

No acknowledgements would be complete without tipping my hat to Terry Scott. A passionate contributor to the guild in a multitude of ways, I have come to rely on him to contribute "a little something extra" to the 'letter. Occasionally, these have been at his expense and he has had the good grace to take them in the spirit they were intended and I trust they have edified and amused the membership.

Big Ups to Ross Johnson who has provided me immense photographic material (and to which I have completely failed to do justice) and unfailingly attended meetings to catch the membership at play. Thanks Ross (it is only for his benefit that I include a photo of myself as he has been insisting I do since I first started)

Finally, thank you fellow members for your support, encouragement and friendship. Despite my infrequent attendance at meetings recently, I always enjoy getting along to meetings and know that no matter what the demo is, I will thoroughly enjoy the camaraderie, fellowship and laughs.

Yours in Turning  
Chris White





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