

TurningTalk

Turning Tomorrow's Treasures

Issue No 203

Newsletter of the South Auckland Woodturners Guild

August 2012

Wednesday 1 August

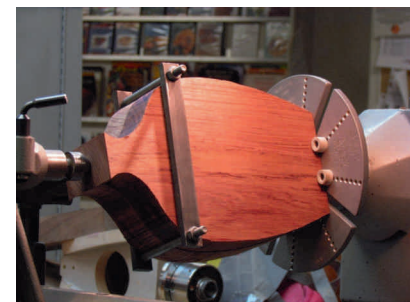
Off Centre, On Centre - Cam Cosford

We were treated to a display of design, innovation and precision by Cam Cosford - who is still a relatively new turner (18 months) but brings skills and a deep appreciation of timber from his background as a carpenter and joiner.

Wanting to make "something different", Cam devised a repeatable way of making a flat vase. Two blocks of quality, dry, 330x210x50mm timber such as maple or rosewood are carefully selected for matching grain, from stock held by a prestigious Auckland retailer; then thickened and roughly shaped on the bandsaw. Templates are used for precision marking and are a way of life in the repeatability game. There are five definable stages - mostly using customised jigs.

Stage 1

Placed back to back, the rough-shaped blocks are clamped together using scribed centre lines. A 10mm Forstner hole is drilled down the vertical axis to form what will eventually be the throat of the vessel. The combined block is mounted between centres with the base in Cole Jaws at the drive end and a live centre in the drilled throat. The purpose of this stage is to create a round neck for later clamping with a hose clip and to remove



some waste wood around the shoulder area. This is 'hit and miss' turning with heavy scrapers (actually, considerably more 'miss' than 'hit').

Stage 2

A home-made, precision, tapered jig that looks a bit like a bellows. The vessel sides are mounted with the neck parts touching and the base ends splayed outwards towards the headstock. Carefully secured at precise angles with one Tek screw each side in pre-drilled, interior holes and the previously-mentioned hose clip around the necks. With matching alignment, the two sides of the vessel are accurately and partially turned, at around 900rpm.



Continued on Page 6 >>



WOODTURNING NEW ZEALAND INTERNATIONAL SYMPOSIUM

4th-7th October 2012
Wesley College, Paerata
(23km south of Auckland Central)

All the details are now available on the website

<http://www.sawg.org.nz/wordpress/symposium/>

Website includes registration form, program, demonstrator profiles and demonstration outlines

Come and see an international selection of turners without travelling halfway around the world.

What are you waiting for? - **Register NOW!!**

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Club Meetings:

Wednesday Nights 7:00pm
(Doors open 5:00pm)

Club Rooms:

Papatoetoe Community Centre,
Tavern Lane, Papatoetoe,
Auckland, New Zealand

Website:

<http://www.sawg.org.nz>

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Photos - Ross Johnson



**South Auckland
Woodturners Guild**
is a member of the
**National Association of
Woodworkers NZ Inc.**
and the
**American Association of
Woodturners**



Our meetings are held Wednesday evening in our clubrooms in the Papatoetoe Stadium Community Centre, Tavern Lane, Papatoetoe (see www.sawg.org.nz for directions). The official meeting starts at 7:00pm.

For those wishing to make use of the machinery, do some shopping, check out the library, get some advice, or just socialise the doors open at 5:00pm.

Meetings include General Business, Show & Tell, Reports on Club Events and the demo or activity listed below.

Further information and the most up-to-date calendar can be found on our website at <http://www.sawg.org.nz>

Club Meeting Programme

- 8 Aug Inside/out turning - Colin Wise
- 15 Aug Wood Turning with a Difference - Warwick Day
- 22 Aug Hands on Wig Stands
- 29 Aug Giant Mushroom - Ian Outshoorn (NS)
- 5 Sep Pepper Grinder - Darryl Pointon
- 12 Sep Toy Car - Graham Goodwin
- 19 Sep Dick at his best - Dick Veitch
- 26 Sep Miniatures - Graham Bourquin (WA).
Life Members Award, Term project & Table prize presentation.

Upcoming Events

- 31 Aug-9 Sep Franklin Arts Festival
- 7-9 Sep Kawerau Woodfest and National woodskills competition
- 14-16 Sep Timaru Woodturners Club 25th Year Celebrations
- 4-7 Oct SAWG Symposium**
- 26-28 Oct Waitaki Woodturners "Spin Around" Oamaru
- 2-4 Nov Tauranga Woodcrafters Club - Annual Exhibition and Sale

Regularly Updated Calendars of Events can always be viewed at www.sawg.org.nz and www.naw.org.nz (including entry forms)

Macs Maxim

**The secret of long life is to keep
breathing!**

- Mac Duane





Wig Stands

The 39 wig stands I took in to Look Good Feel Better on Friday 3rd August were received with enthusiasm. I also took in a large shallow bowl jointly made by Terry Scott and myself, shown here being held by Yvonne Brownley, head of the organisation. This is a donation for their fundraising ball due to be held some time this month.

More wig stands are always welcome.

- Dick Veitch



Mini Lathes - FREE Loans

The club has mini lathes available for use by members, at no cost, in their home workshops, club events or in the clubrooms.

They come ready to go (just plug & play) complete with a Nova chuck and a set of tools. Usually they are available for two weeks, but depending on demand, extra time can be arranged. Turning blanks and a variety of finishing materials are available for purchase at the club shop.

Enquiries to
Mac Duane, Tom Pearson
or a Committee member



The only trouble
with retirement...
you never get a damn day off!



www.colleagues.com/GeneralGroup

WoW Cover Page

Bruce Wood had a piece of turning that he posted to the WoW site (World of Woodturners) selected for the cover page. Well done Bruce!



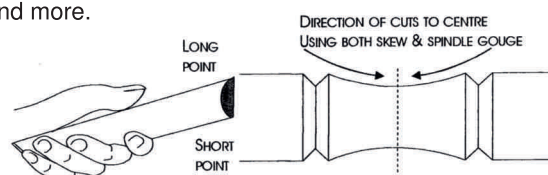
Terry found this picture of David Barkby turning a wall hanging. <http://www.barkbywoodsgallery.com>
<http://www.handmadeinpa.net/2012/07/speechless-huge-wood-turnings-by-david-barkby/>

Just wondering what reaction Terry will get when he starts cutting a channel in the garage floor?

A BEGINNER'S GUIDE TO WOODTURNING

Original artwork and text by George Flavell
Edited and computerised by Dick Veitch

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.



Club Night Action

Wednesday 16 July

Turning a Trivet - Bruce Wood

Bruce chose Rimu as his timber. He had prepared a 200mm square x 19mm piece this has been through the thicknesser, both sides now finished. Four jigs had also been made, two for fixing the plate between so as to tidy the edges making them rounded. The other two are for holding the piece safely while decorating both sides, one is on center and the other is off centre.

Step 1

Place piece between the first two jigs and turn edge to 190mm diameter. With a pencil mark the centre and then five lines 12mm apart.

Step 2

Remove from lathe and using number three jig which has a loose piece of rubber on the bottom, lock into place lining up the grain from stop to stop. Bruce used a thin parting tool to make the grooves this should be to a depth just over half the depth of the timber. Bruce's lathe was spinning at 2000 revs, this makes a clean cut.

Step 3

Place now into the fourth jig placing the rubber into this as well. You will notice from the photo this is the off centre one, line up the grain again and secure into the jig, draw three lines again and turn with your parting tool to just over half the depth again, remove from jig and rotate piece from the opposite side and repeat process.

Step 4

There will be timber particles between the grooves use a narrow screw driver to push these through. Clean up the grooves by hand using sandpaper.

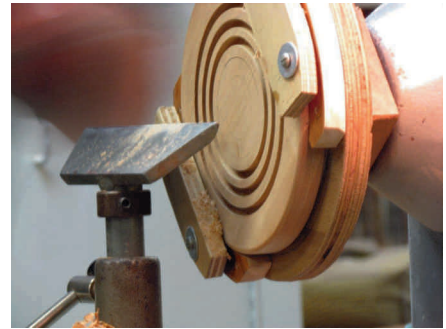
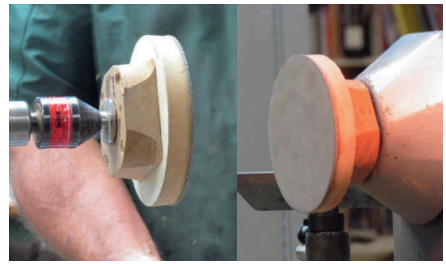
Step 5

Wipe with oil. DONE!!!

Another excellent demonstration by Bruce.

Report by Carole Knowles

Photos - Carole Knowles and Ross Johnson



Club Night Action

Wednesday 25 July

Tool Care Workshop - Ken Port

I think every tool in Ken's workshop would be perfect and razor sharp, however being a realist I suspect he would be close to that goal. Ken gave a very wide ranging presentation being philosophical at times and getting down to the nitty gritty of tool sharpening as well.

Looking back on his career or journey as wood turners often describe their development, he talked about Peter Child and especially the deep fluted bowl gouge. This was some time back but it did enlighten us that Ken had been some time on his journey, and yes he was willing to share his age at being a very young 60ish. Keeping young was important and having some fun and laughs, also, as you go through your life. Like I said at the beginning Ken got philosophical at times.

And then the development of the TruGrind gig was described. Although coming from an Engineering background where tool sharpening by hand was ground into them during the early years of training, a jig is a great help in keeping a consistent edge. Also the wheel needs to be true and clear of metal from previous grinds and Ken demonstrated both truing and cleaning. An 80 grade grit is OK and the softer white wheels preferable.

The evening was a wide ranging presentation and there was little time to get into detailed descriptions of tools or their sharpened shapes.

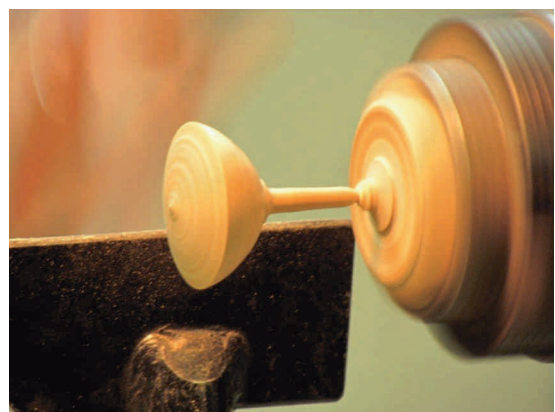
A tip, which is held up by some and ignored by others, is honing. Ken is a fan and described his opinion on the use of a hone after sharpening. I will leave it to the individual to decide which way you want to go with honing.

And then he said the highlight of the evening for me "lovely tool a skew chisel". He described everything I believe in with the skew chisel. It's 25° sharpened angle, the concave shape to the bevel, dress the heel and toe of the chisel, have a sturdy blade of something like 6mm thick and keep the shape consistent. The evening was not about this tool but it was great to hear a professional giving his opinion of this often-maligned tool.

For the small amount of time Ken had to turn he described all the right things, like cutting downhill, approaching the wood with caution, and of course rubbing the bevel.

I would like Ken back but to tighten up his brief, for his experience and knowledge is far greater than the short time that was available to him. Many thanks Ken for your evening.

Report by Phread Thurston



Club Night Action

>> Continued from Front Page

Off Centre, On Centre - Cam Cosford

Stage 3

It transpires that the interior Tek screws are positioned on a centre to enable the work pieces, once loosened at the necks, to swivel into a reverse position on the same jig. This time the necks are towards the headstock and splayed outwards. Another interior Tek screw is installed each side (the hole has been pre-drilled), to give a second securing point in substitution for the hose clip; to enable the remainder of the outsides to be safely shaped. There is still a tricky area

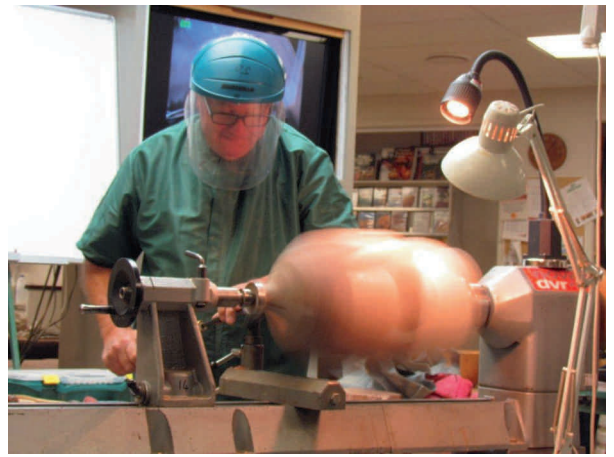
around the necks that will need further attention. In this position, the opportunity is taken to hand sand with the grain using a concave block to match the curves of the outsides; for which purpose the spindle is locked with the workface uppermost. Power sanding (even at low speed) does not work because the 'hit and miss' nature of the shape erodes the leading edge of the timber.

Stage 4

This involves a more conventional-looking disc of MDF at the headstock, against which each side is positioned (flat outwards) by means of a spur centre in 130mm jaws mounted in the tailstock and engaging the now vacant hole for the first Tek screw (the one around

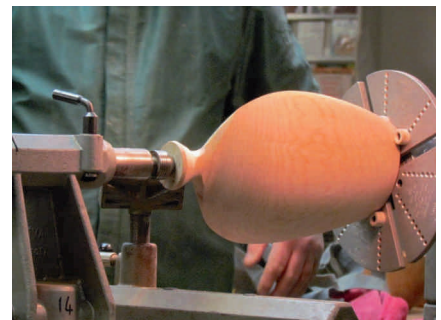
which the work pieces swivelled). The wide jaws cleverly align the flat of the workpiece parallel to the MDF disc. It helps considerably if the lathe does properly line up with the headstock! The curved side of the work piece is then secured to the MDF disc by means of tapered wedges and hot melt glue. This mounting enables the

inside of each work piece to be hollowed out to design - with a template, of course; and sanded prior to interior finish with polyurethane. The mating surfaces are checked for flatness with abrasive paper on machined stone and gently joined using aliphatic PVA adhesive.



Stage 5

With the two work pieces now assembled into one and reverting to the same mounting configuration as stage 1, (using Cole Jaws for the drive and a live centre in



the neck hole) the final exterior shaping is done. Converting the neck opening to a taper is achieved using a wooden cone profile and abrasive paper. Final finishing is to personal preference.

This was a delightful presentation delivered with confidence, humour and immaculate preparation. Three months development time was mentioned for the technique - showing that the presenter has considerably more patience than most of his audience!

Report by John Whitmore

AAW at San Jose 2012

By Dick Veitch

If an American Association of Woodturners annual symposium is remotely near the route I am traveling, I stop and visit. Actually, I plan well ahead of time to stop and visit because if you leave it too late all the hotels are booked out.

The forward planning is extremely important to choose which demonstrations to watch. Each year, and 2012 was no exception, they have a great array of excellent demonstrators showing all sorts of things I have never done before. The trick is to read the background material, read the demonstration details, and to choose the demonstrations well before reaching the venue. This information is all available on the web well in advance.

Arrival at the venue can be close to pandemonium. This year 1400 people attended. The San Jose location was huge with the Hilton Hotel at one end and the Marriott at the other. Sixteen demonstration rooms were in simultaneous operation – choosing which to attend is a challenge.

I did go to see Mike Jackofsky on using hand-held hollowing tools. It was good to have someone extolling the virtues of small tools when so much of the American market seems bent on selling huge boring bar systems.

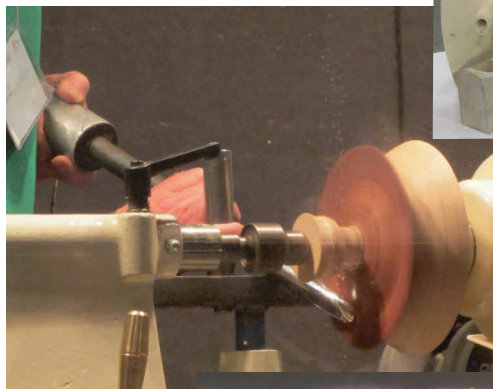
Barbara Dill's demonstration of multi-axis spindle turning was a treat and a gain of fresh information on this delightful part of the woodturning world.

Bill Moore, a retired art professor who adds spun metal to turnings, was the driest demonstrator I have ever listened to but he had information I hoped would be useful. I now need to come up with my own designs to utilise this technique.

Joey Richardson does magnificent work which I won't even try to emulate, but seeing some of the methods she uses to create the details was a real eye-opener. I have already been to the local art shop for some new materials.

It is not the final product each of these demonstrators is making, but the processes and materials they use to get there. Every demonstrator gave me a new bit of information – now I just have to remember it.

The next huge information source is the instant gallery. Every one of the 1400 registered attendees is invited to bring three items and each of the 82 demonstrators and panelists can bring more. Add to that items from the Chapter Challenge and other displays. There are more than 1000 items to see. To fit that into my schedule I chose to miss one of the



demonstration times. This is a huge display of woodturning – from the best work by a novice to magnificent displays from professionals. Amongst that will be attempts to try new 'artistic' forms; bigger and more convoluted shapes; taller spindle turning; more delicate piercing; bolder colours; more segments; and some terrible work. For many this is the pinnacle of their woodturning year.

I also set aside one of the demonstration periods to visit the vendor hall. Here are all the new toys, and often old ones at discounted prices. In here at lunch time and break times it is crowded so planning a more relaxed visit is usually worthwhile.

Some lunch times, and some evening times, are also allocated to a variety of group discussions and meetings of groups like penmakers, WoW, Local Chapters, and other special interest groups. One full evening is taken up by the banquet where more than 1400 people sit down to dinner. Then they have a sale of donated items to raise money for their Educational Opportunity Grants scheme.

The days and evenings are full. The baggage to take home is full too.



Images from top to bottom:
Barbara Dill - Multi-Axis
Bill Moore - Metal Spinning
Joey Richardson
Instant Gallery
Trade Hall

My Woodturning Buzz

By Dick Veitch

Each year the American Association of Woodturners has a "Juried Member Exhibition". Entry is by sending a photo. Selection is by a panel of unknown people somewhere over there. I sent a photo of a special selection of my tubes and got back an "Accepted" letter. My day was made but the story of ideas and woodturning evolution starts long before that.

Many years ago at a Utah Woodturning Symposium I saw some wooden tubes turned by Richard Raffan. He had painted them and tied some raffia or string around one. It was not a great Eureka moment, they did interest me, but I made no particular notes about them.

It was more than a year later while I was cutting fresh-felled pine for a Franklin Woodturners fundraiser that I decided I could make some tubes from that wood. Within days I was able to proudly walk inside and say to my wife "Look what I have made. They will bend to an interesting shape as they dry." The days went by. The wood dried. The shape remained unchanged. A little paint and imagination was needed to make anything from them.

More wood followed. Some curved, some twisted, some had lovely grain, some were sandblasted, some were stained, many were admired. I liked them but it was not until I began to turn tubes with a natural edge that I felt I was making truly interesting pieces. Others thought so too and one set was selected to go around the UK in the Association of Woodturners Great Britain exhibition.

Then the AAW said the 2012 exhibition was "A Walk in the Woods" and I saw a place for tubes. I sent the photo. From 140 entries mine was one of the 27 selected.



AAW Walk in the Woods



Walk in the Woods Gallery



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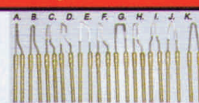
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Remember, if I cannot break it, no-one can!



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