

TURNING TALK

Newsletter of the South Auckland Woodturners Guild

Number 114 : July 2003

Coming Events

TreeWorkX Open Day, 12 July 2003, 9 am to 4pm

20% off wood; 10% off shop items

Demos by Terry Scott, Bob Collins, Robbie Graham,
Dan Arbuckle, Rolly Munro and Ken Port

NAW Demonstration Day and AGM, 19 July 2003

At Robertson & Sinclair starts 10:00am

Demos by Rolly Munro and Ken Port

Free entry for NAW members.

National Woodskills Festival, Kawerau, entries close 31 July
2003

Participation 2003, at Tanner Engineering, 2 & 3 August
2003

National Woodskills Festival, Kawerau, 12 to 14 September
2003

The Art of Turned Wood, entries close 10 October 2003

Tauranga Festival of Woodcrafting at Baycourt, October
17-19 2003

Spin Around Waitaki, 31 October to 2 November 2003

The Art of Turned Wood, exhibits to the organisers by 5
November 2003

The Art of Turned Wood, Aotea Centre, 10 to 22 November
2003

Papakura Christmas Sale, 8 to 24 December 2003

Timber and Working with Wood Show, March 2004

Programme for the Third Term 2003

We will continue to meet at Papatoetoe High School at
7:00 pm. For those who wish to make use of the machinery,
do some shopping, or get a little extra advice, the doors
open at 6:00.

This term sees the continuation of a Table Prize for each
term – so keep your good work and lessons learned flowing
to the show-and-tell table each meeting night.

23 July **A Salt – Project for this term.** Or this
may be a pepper, or a salt and pepper. Demonstrators:
Peter Knox, a pepper mill; Dick Veitch, a threaded pot;
Mac Duane, hand chasing and a Claytons thread.

30 July **Deep Hollowing.** Russell Snook shares
his knowledge on deep hollowing with us.

6 August **Natural Edges.** Terry Scott explores the
use of the natural edges of the wood.

13 August **Auction Night.** We have woodturning
tools and bits from three past club members

20 August **Hands on** making the salt, or pepper, or
salt and pepper for the term project. These will be on
the show and tell table at the end of the term.

27 August **Square Bowl.** Brian Petterson shows us
how it is done.

3 September **Chucking Without a Chuck.** Mac
Duane turns a bowl without using a scroll chuck.

10 September **A Vacuum Chuck.** Dick Veitch will make
a vacuum chuck for the club lathe.

17 September **Chess Pieces.** Terry Gordon will show
us his way to make these small items.

This night is also the Show and Tell for a salt, or a pepper,
or a salt and pepper.

Term four starts 8 October 2003

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Club Night 11 June 2003. René Baxalle

Many of us have looked with awe at the weaving René inlays into his woodturning. Each piece is perfect and each inset equally perfect. He started this evening by telling us it really is very simple – then went on to show that not to be quite true.

He started to develop this skill and artform just a year ago after seeing a bowl with basket weaving attached.

He did not say it but his results make it clear that, like any other woodturning embellishment, this addition is only effective if the basic form it is being added to is a good shape and form with a good finish.

Native timber veneers can be obtained from Timpan in Wall Street, Penrose. Not all species are available and René would like to find a source of puriri veneer. He has found rimu and walnut to be good but swamp kauri is generally too brittle.

Very few tools are needed beyond those used for most woodturning. A Stanley knife, straight edge, tweezers, small screwdriver and sidecutters fill most needs.

The woodturning is prepared and the exposed surface finished. If the weaving is to fit a round area such as the rim of a bowl or lid of a pot, then a recess for the weaving is cut with chisels while the work is on the lathe. Odd-shaped and off-centre recesses to take weaving are cut with a dremel and the edges perfectly finished before the weaving is added.

The veneer is sliced to exact widths. For larger areas the weave is made in the hand and then trimmed to fit into the hole. No glue is used, the edges of the woven veneer fit into recesses at the edge. For smaller or irregular areas the weaving is done within the cut out part of the woodturning. Again, no glue is used as the entire weaving is a perfect fit in the space made.

I think this is interesting and impressive work and look forward to future items.



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Club Night 18 June 2003. Grant Oxenbridge

Carba-Tec has now been going for 16 years in Australia. It began as an organisation making router bits and has grown to have five stores in Australia and a well know mail-order business from a 220 page catalogue, as well. Now we have our own Carba-Tec at 104 Harris Road, East Tamaki, run by Grant Oxenbridge with family support.

Grant professes to have no woodworking skills but, like many kiwis, a lot has rubbed off from his father and friends – he may not be a skilled user, but he knows what most things should do. Grant's father is the woodworker force behind creation of the business as he has an interest in sawbench, planer and router work. Grant comes from a corporate and computer skills background and was looking for an opportunity to change from employee to employer.

After careful assessment of the Carba-Tec business in Australia they have taken up the entire catalogue with the promise that anything list will either be in their shop or will be obtained. To make the whole job simpler they currently just add 20% to the catalogue price to allow for exchange rates, GST., etc. Wonderfully simple and don't expect discounts – do expect service.

Most of the Carba-Tec product range is not seen in other shops in New Zealand. Hence it is a real plus for woodturners to have an additional range of chisels (Hamlet), lathes and chucks (Vicmark) as well as a big range of tools with the Carba-Tec brand. They also have Veritas tools from Canada, Record tools, and more. They are not restricted to items in the Carba-Tec catalogue and we look forward to seeing a few kiwi specials on their shelves as well.

The stock is not just tools as a growing array of magazines is appearing on their shelves. Also there are finishing products, inlays, and more.

Their intention is to build shop stock to the point where they have some of every item that is in the catalogue. It looks pretty good now – my bank balance will be even worse if they get more stock!

Clubrooms Update

There were 30 policemen there. They were bigger than us, younger than us, most were fitter than us, some were potentially sicker than us. Their bosses said they had to shift out of their legionnaires-laden building while someone else scrubbed it clean. We opted to stand back for a while.

All this was just minutes after our last newsletter was printed and most of the SAWG committee had gathered to view the Cecelia Convention Centre – location of our new clubrooms.

Since then the Manukau City Council has confirmed our tenure of part of the building to begin just as soon as the police can move back into their own building. This may be three months away.

The committee is continuing to plan, and take on board club member suggestions, for the work that needs to be done to separate our space from other building users and to make functional areas such as shop and storage within our space.

Art of Turned Wood Now Three Weeks

The Art of Turned Wood exhibition has been extended to be open to the public for three weeks from 10 to 29 November 2003.

Just how many more New Zealanders will now have an opportunity to see the show is unknown as thousands of people pass this place each week anyway. There will be more overseas tourists with an opportunity to visit and another week for that all important word-of-mouth advertising to get around.

Entry forms will be in the next NZ Woodturner or they are available now from Dick Veitch.



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Club Night 25 June 2003. Dick Veitch

The plan was to have a whole heap of pictures from CollaboratioNZ and the Utah Woodturning Symposium. Sadly, neither CD arrived in time so we had a cobbled together picture show of winners from the 1999 Art of Turned Wood, Easter Shows over the past few years, some bird work in Delaware Bay and snaps from the instant gallery at Utah.

Utah Woodturning Symposium

Salt Lake, an array of smaller lakes, Salt Lake City, and Provo almost fill a broad valley between snow capped mountains. In all, a very pretty location to fly into. The trees were mostly in their spring green leaves but some were still trying to burst forth.

Our accommodation was in the Brigham Young University dorms. Perfectly adequate and the twin bed rooms would hardly be listed as 'dorms' in my dictionary. Feeding places were numerous and all a short walk away – which the locals drove their cars to. For tea or coffee we had to go off-campus.

The Utah Woodturning Symposium occupied three days and before that Woodcraft had their 'Super Wednesday' – a huge array of old stock and specials battled over by about 200 people, followed by turning demonstrations, new product demonstrations, wood and other things for sale, and a BBQ lunch.

The three day Woodturning Symposium was limited to 400 attendees. Add to that some 26 demonstrators and bunch of other helpers, it was a busy scene. The demonstrators worked in ten demo areas, each with raised seating and two video to TV setups. Each demonstrator did between four and six sessions so there were more than 100 choices over the three days and two evenings – no way to see it all but those I did choose to watch were wonderful: Kelly Dunn from Hawaii on end grain turning; Phil Brennon from Arizona on innovative surface treatments; Jimmy Clewes from England on platter tools and techniques; Stuart Mortimer from England on twisted hollow

forms; and Stuart again on making rope twists; Stuart Batty from England on off-centre square bowls; Phil Irons from England on texture, decoration and colour; Trent Bosch from Colorado on decorations on bowls; and our own Graeme Priddle on South Pacific design in vessels.

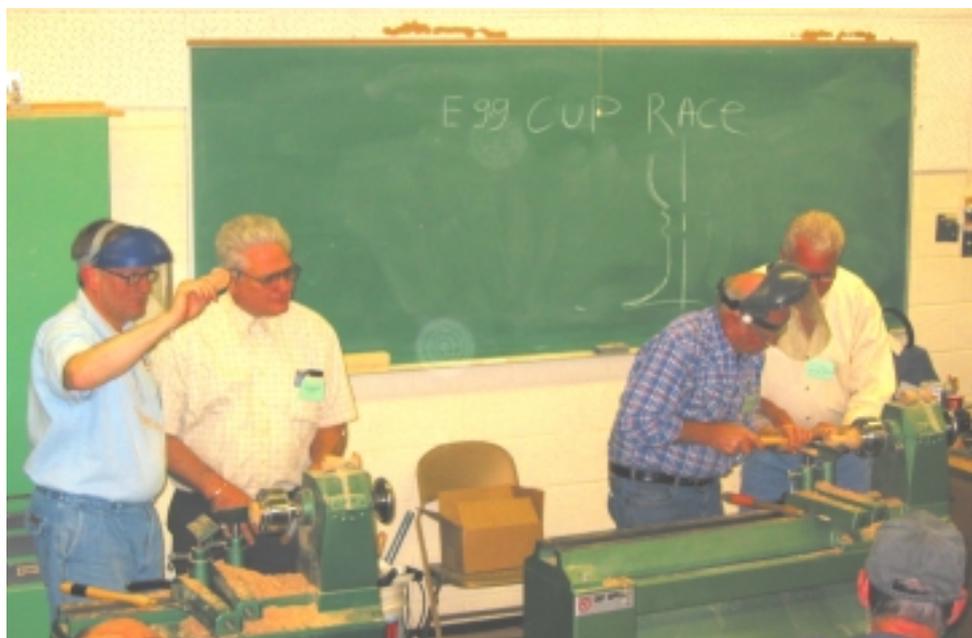
The 'Instant Gallery' contained some 600 pieces from attendees and the demonstrators. Some magical work and the only way to get a good look at it now will be to view the CD with pictures of every piece. Interestingly, my memory when talking about this instant gallery was that it was mostly pieces larger than we normally make but a review of my photos shows a full range of work, with just some being larger than we see at home.

Thursday evening was the Great Egg Cup Race. In this an individual or a team of two could enter and the main competition was how fast an egg cup could be made from the wood that was supplied. Some weird and wonderful egg cups appeared and the record production time was less than half a minute – quality unknown – with many taking around a minute.

Friday evening was BBQ at a park on the edge of town – by now the weather had closed in a little and it was evident that the snow was a lot lower than the mountain-tops. Many chose not to attend but for me the local BBQ just had to be experienced. Snow drifted around the cookers and the food was rapidly eaten before an equally rapid return to lower altitudes and warm rooms.

That evening was also the 'Bring and Buy' with truckloads of wood, and tables of other bits set out for purchase. Normally this would all take place outside but as a special exception they moved the tables inside this year and did not have a second round of egg cup races.

Next year the Symposium returns to its normal date in early June when the weather should be a lot better and I expect the woodturning to be equally good.



Club Night 2 July 2003. Fred Irvine

Hand-chasing of threads has always looked like magic in the making. Fred's advice: "If you see it done and promise yourself you will try that when you get home. It will never get done. If you try it right then and there, it will be done and you will want more." So it was that many people tried right then and there and found that they could make a thread.

There were, however, some basics which Fred explained. Pick your wood. For the demonstration Fred used camellia. The only native wood which will consistently take a hand-chased thread is black maire.

Get the lathe speed down. About 450 rpm seems to be the optimum for smoothly applying the chaser to the work.

Fred likes 8tpi as a useful thread and had hand-made chasers made to this size. Factory made chasers are fine but the cost is well out of proportion to the use the average turner will get from them.

To make a chaser Fred uses old files. He heats the file to red hot and then lets it cool naturally. This takes all the temper out and leaves the metal workable with a file. He can then shape the edges and cut the chaser teeth either in the end or on one side. When cutting the teeth he makes them at a slight angle so that they will follow the angle of the finished thread. The chaser can then be used without re-tempering as the amount of cutting, and hence wear on the cutting edge, is small. Or the steel can be re-heated to straw colour and quenched to return the temper.

Term Project Term Two

More than a dozen scoops were on the table at the end of the term. A great showing. There were some comments about the quality and how at least one turner chose black wood so the faults would not show as much. Thanks to all who participated and I hope they all gained from the experience.

"The doctor told me to take these pills for the rest of my life."

"So, what's the problem?"

"He only gave me half a dozen."

If a tin whistle is made from tin (and it is), then what exactly is a fog horn made from?

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Oooooops! A committee from all six woodturning clubs runs the woodturning at the Royal Easter Show. For the past three years all winners have received a certificate which includes a list of the clubs. Now it has been pointed out that West Auckland is missing from that list.

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