

# TURNING TALK

## Newsletter of the South Auckland Woodturners Guild

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Number 135 : July 2005

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### Club Night Programme

#### Third Term 2005

We meet at our clubrooms in the Papatoetoe Stadium Community Centre, Tavern Lane, Papatoetoe, 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 5:00 pm.

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.

Wed 27 July **Egg Making.** This is our project for Term 3 demonstrated by Farouk Khan and followed by hands-on with wood supplied.

Wed 3 August **Mounting Wood.** Rex Haslip gives us some tips on getting your wood onto the lathe and safely secured.

Wed 10 August **Lidded Box.** Doug Tanner shows us his way to make these useful items.

Wed 17 August **Twist Pens.** Handy to use and as gifts. Les Sivewright is surely the club expert on the pen-making subject.

#### Next Training Course

The next course is for beginners and will be tutored by Terry Meekan. Terry is a trained school teacher and excellent woodturner who teaches woodturning to classes at Aorere College. Participants can expect a quality learning experience.

The course is from 8:00am to 5:pm Saturday 27 and Sunday 28 August. Book now with Club Secretary, Mike Clausen, to ensure your place on this course.

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**Our Website is [www.sawg.org.nz](http://www.sawg.org.nz)**

### Coming Events

Demonstration day (9 demonstrators) at the Woodturning Shop, Paraparaumu, 16 July 2005

National Woodskills entry forms due in by 29 July 2005

Participation 2005 at SAWG Clubrooms, 5, 6 and 7 August 2005

National Woodskills entries delivered by 26 August 2005

National Woodskills Festival, Kawerau, 9 to 11 September 2005

NAW Woodskills Symposium hosted by Christchurch Woodturners at Kaiapoi, 16 to 18 September 2005

Tauranga Woodcrafter's Club Baycourt Festival, 8 and 9 October 2005

SAWG Christmas Sale at Papakura, 5 to 24 December 2005

Timber and Working With Wood Show, 31 March to 2 April 2006

Royal Easter Show, 12 to 18 April 2006

### Every Month, Rain Hail or Shine

**Every Monday** afternoon 12:30 to about 3:00 the doors are open, kettle hot, and lathes turning. All club members are welcome to turn wood, drink coffee, stand and talk, just stand and look. If Monday is a holiday, come on Tuesday.

**Wednesday evenings**, even during school holidays, the doors open at 5:00 for anyone who wants to be there. Turn some wood, solve a problem, share a story.

**First Saturday** every month is Upskills Day. Doors open 8:30am. Every turner can improve their skills, or help others to improve. Or just come along, turn some wood, enjoy the day.

**Second Saturday** every month is Working Bee. Doors open 8:30am. There are always cleaning and repairs to be done. Your chance to put a bit back into the club.

**Third Saturday** every month starting at 1:00pm is Ornamental Turners. Learn and share in this precision art.

## Club Night 8 June. Auction

A fine array of unwanted, 'get-some-money-for-it', 'make-space-in-the-workshop', and other excuses to offer things for sale to fellow club members. The common question asked was "Does it work?" and usually it did. Occasionally the question was "What does it do?" and sometimes there was no answer for that.

Our auctioneer, Rex Haslip, did a grand job of extracting a few dollars from a bunch of very blank-faced club members – most looked scared to even smile for fear it may be taken as a bid !

In the end, a bunch of happy people and a few bob to the club.

## Bobbin Lace History

from Cathy Langley

Bobbin lace originated in the 1500s in Italy and Flanders, and spread throughout Europe and Scandinavia. In countries where the aristocracy created a demand for lace, lacemaking was concentrated in towns that became known for their own style (e.g. Bedfordshire or Honiton lace.) In East Devon, there were 5,300 lacemakers in 1676.

With the French Revolution and the Industrial Revolution, the aristocracy declined and so did the ability of lacemakers to make a living. In 1818, the first machine-made lace was produced, and this contributed to the decline of hand-made lace. In countries where lacemaking had developed primarily for personal use (for example Eastern Europe and Scandinavia), it continued for some time, but today it is primarily a craft and a hobby.

Bobbins were made of bone or wood, often with inscriptions that personalised them or commemorated memorable events. They were often decorated with beads, wire, pewter inlay, or even drilled out to create a "mother and babe" bobbin with a miniature bobbin held within the hollow, viewed through a window cut into the side. Bobbins used in England normally have a circle of beads at the base called a "spangle" to create weight and keep the bobbin from rolling on the hard pillow on which the lace is made.

Online, instructions for making bobbins can be found at [www.angelfire.com/ct/mikesbobbins/birth.html](http://www.angelfire.com/ct/mikesbobbins/birth.html), and there are excellent examples on the website of a Tasmanian turner, Malcolm Fielding, [www.southcom.com.au/~malcolmf/mainframe.htm](http://www.southcom.com.au/~malcolmf/mainframe.htm)

## Club Night 15 June. Bobbins for Lacemaking

Before we could see how the woodturning was done we enjoyed watching the lacemaker at work. Phil Collins took up this intricate art before he started woodturning with the idea that it would be challenging and he could occupy his hands while watching TV. It certainly occupies the hands but there is little time for the eyes to go to the TV.

The pattern for the lace is drawn on a paper and pins are pushed through the paper into the lacemakers cushion at appropriate points where the threads will be knotted. Then the pairs of threads attached to pairs of bobbins are taken from side to side of the cushion in an orderly fashion so that the lace is formed around the pins and secured.

Phil had started a lace with thick and colourful threads so that we could see the intricacy of the work and the pattern of the final result. My mind went to the broad lace worn in abundance in yesteryear, and probably made with many fine threads illuminated by candlelight.

To make the bobbins Cathy mounted her prepared blank between centres. These blanks are too small for a regular drive spur so she had made a smaller edition from a small spade bit. This turning needs to be done with the lathe speed high and all tools very sharp.

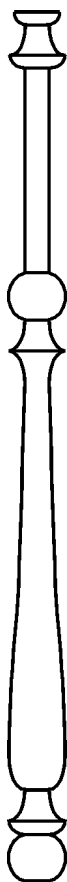
The design of the bobbin is important as the thread needs to be held in a half hitch around the very tip; then there needs to be enough storage space on the slim shaft for a good length of thread; the handle needs to be thick enough for the fingers to grip it but not too thick or the bobbin will be heavy; and the decorations at each end of the handle need to raise the handle off the cushion so that it can be easily picked up. Cathy's chosen design had a 3mm shaft and enlarged to 7mm at the broadest points.

After getting the blank round Cathy pulled out her marker board – a thin length of wood with nails protruding at the points where the bobbin was to be cut down. She held this up to the blank and also marked the high points of the bobbin with pencil.

Then, for better sighting of her cuts, she placed a black cloth as a background to the work and positioned the light for best illumination.

Her tools for shaping the bobbin were a skew, and a parting tool sharpened on an angle and used as a very narrow skew. She shaved the wood away and then finished the work with a drenching of shellac polished off with a handful of shavings.

She did not make a perfect pair for this bobbin while we watched but showed us an array of the bobbins she already had in stock.



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## Speed at the Edge of a Rotating Article

adapted from a piece in the West Auckland Woodturners Guild Newsletter

If you think turning a 250mm bowl at 1000 rpm is a good working speed then to do the 3mm thick shaft of a lace bobbin equally well the lathe should be turning at 78,000 rpm.

Diameter		RPM	Speed	
mm	inches		Kph	Mph
3	0.1	1000	0.6	0.4
10	0.4	1000	2	1
30	1	1000	6	4
60	2	1000	11	7
100	4	1000	19	12
150	6	1000	28	18
200	8	1000	38	23
250	10	1000	47	29
300	12	1000	57	35
350	14	1000	66	41
400	16	1000	75	47



## Wanted / For Sale / Give Away

Wood Lathe, Tanner 500. Bench mounted. Complete with Nova 4 Jaw Chuck and Vacuum Chuck. 1 HP sealed motor - \$500. A very robust lathe ideally suited to a beginner turner. Phone Bryden Thorpe – 576 5614 (evenings preferred).

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## Club Night 22 June. Hollowing Tools

A number of club members brought along their hollowing tools so that most types, but not all, were present for members to discuss, examine, and test if they wished.

My first view of a hollowing tool in use was when David Ellsworth visited some years ago. He had a bit of nice sharp steel fitted in the end of a stout steel rod. This was poked inside the turning and waved around a bit. Then he spent ages fishing out the shavings. My first attempt to replicate this action resulted in the tool being thrown across the floor leaving me empty-handed, mouth open, wondering?

David Ellsworth, and many others, continue to use scraper-type tools to very successfully hollow wood. Later in the evening Ted Senner showed us his heavy, long, deep hollow scraper at work. A deft touch is needed but they can certainly move the wood.

Ring tools are designed to cut rather than scrape and come with closed and open rings of various sizes. In trained hands they can produce some excellent results but are also prone to digging-in. A key to their use is a good understanding of how the blade is located in relation to the wood grain – even when the cutter is out of sight.

The third group may be likened to the ring tools, but with a guard above the cutter so that the depth of cut is controlled. Again, there is a considerable variety of these with an equal variety of features which the manufacturers may extol the virtues of. The basic feature is that, providing the tool is correctly set up, these tools cannot dig-in and throw the operator or wood around the room. But to achieve that the area in which they will cut successfully is limited. Some of these tools have variously angled heads to cut around corners, others are limited to straight, or nearly so. Some can be easily sharpened on a grinder, others honed by the woodturner and only ground by an expert. Some can swap the cutting head for a finishing scraper.

The device we did not see, and I know of none in New Zealand, is the “Boring Bar” setup. There are a number of these available for sale in the USA and all seem to follow a similar basic pattern: the tool is a very long handled scraper with an additional handle parallel to the outer extremity of the real handle; this double handle fits into a double-barred second toolrest some distance behind the regular toolrest thus stopping any twisting action of the chisel; a laser light attached on a further frame attached above the main handle shows the turner where the chisel tip is positioned.



## Club Night 29 June. The Ornamental Turner

The ornamental turner has been slowly, but carefully, improved by Rex and Mac. Obviously the whole machine was carefully thought out and designed but the original design called upon the user to slowly crank a handle make the whole thing work.

Now the driving mechanism is a car wiper motor running via a rheostat from a 12 volt battery charger as a power source. A huge gear ratio of about a 50mm wheel to a 200mm wheel further reduces the rotation speed – one has to watch closely to know it is turning.

So, they mounted a flat edged bowl to show us how it worked. First they changed the perfect circular edge of the bowl to a wavy form and showed how that form was the reverse of the template on the ornamental machine. If they had swapped the cutter to bowl relationship to the other side of the jig the waves would have been similar to the template.

Then, using a different template, they cut a groove into the surface of the bowl.

Now we can see how careful calculations and manipulations of the machine can produce complex rational and irrational designs on the workpiece.



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## ORNAMENTAL TURNING GROUP

### Ornamental News

from Rex Haslip

So just how many holes do you need in an index wheel? a question that often confronts people when they are offered index's of various sizes and configurations.

Well the simple answer is that there is no number that will provide all of the divisions imaginable, so anything you do will be a compromise. However, you can go for a couple of combinations that will give you a large number of frequently used divisions, and then look for the odd ones as you need them.

The most practical number of divisions to give a wide variety is 96 holes. This gives 2, 3, 4, 8, 12, 16, 24, 32, 48 and 96, even divisions, making it ideal for a large number of patterns such as Barleycorn or Basketweave, on both small and large pieces.

As you can see, with the exception or 3, there are no other odd divisions, such as 5 7 or 9. A couple of numbers that can be considered for this, and included as another row of holes on the same wheel, are 45 (giving 3, 5, 9 and 15) or 70 (giving 7 and 10).

There are many different ways to source these different combinations to make your own indexes and in the next newsletter, I will cover these.

Don't forget, we meet on the third Saturday afternoon of the month, so come and join us at 1:00. See you then.

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## New Life Member - Doug Tanner

Senior Life Member, Clarrie Wills, had the pleasure of presenting Doug with his Life Membership Certificate, and had this to say:

“As a long-serving member of our Guild, Doug is an ever-present source of information and assistance to members, and with his quiet self-effacing manner a pleasant and sincere person to be around.

On the wider front of his parallel pursuit of the Guild’s aim of improving the standards of woodturning, his efforts are an example to us all. From his long established woodturning school at his Penrose premises, through the access given over the years to the Mondat turners of the Ellerslie Club, to the major events of our “Participation” ventures, when his whole premises were so freely made available to a large and enthusiastic team of turners, to his ready and valuable response to requests from members for bits and pieces they need for many jobs (many of which he delivered reliably to our Wednesday meetings), we see a man with a strong dedication to woodturning, and to those who pursue that pastime.

Doug’s generosity in terms of time and assistance to members reached a high with his recent gift to the Guild of two of his newest lathes, together with a large number of chisels, for the use of all members who share his enthusiasm for turning.

Such actions speak clearly of his feelings for the Guild, its members, and the aims we all embrace.”



## TIMBER

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## Training Weekend with Rolly Munro

This was the first of the training courses for “experienced” turners. Seven eager students started the day with a look at pictures of various woodturning shapes and forms along with many natural phenomena from which woodturning artistry might be derived.

Participants then presented some of their previous work and discussed problem areas.

The challenge was then made: “Create something using two pieces of wood.”

To the woodheaps and lathes we went with Rolly circulating, suggesting, and discussing each potential, then actual, then almost completed project. Every brain was stretched – just what learning is all about – and turning skills were tested.

By the end of the weekend we had six pieces on the table that used two pieces of wood.



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## Soren Berger – NAW Demonstrator Tour

This was worth waiting for. Yes, we were sorry that John Lister could not be the NAW North Island Tour demonstrator, particularly if Soren was a ‘second-choice’ replacement!

From the outset the programme for the day appeared to be full with a bowl, a scoop, a hat, and a threaded box on the menu. Just doing that would be enough for most demonstrators and most observers but for each project Soren had some wonderful things to show us and new toys to discuss. There is no way that I can fit all these things into this newsletter.

He started the day by talking about sharpening a pencil – and went on to totally wreck a perfectly good pencil (Mac was crying) to very ably demonstrate the problem of cutting wood against the grain.

The pencil example was particularly pertinent to his bowl turning using the ground-back gouge. This gouge has a relatively blunt nose swept back to very sharp wings. This allows him to cut all parts of a bowl with the one gouge and is particularly good for keeping the bevel rubbing while going from the wall into the bottom of the bowl.

While doing the foot of the bowl he also showed us his chisel grip for more precise chisel control. He has his left forefinger laid along the face of the toolrest while the chisel is under control between his thumb and remaining fingers.

His scoop was a delight to watch. The added touch of putting the handle off-centre and doing a second cut makes it more interesting. I don’t know how many hundreds of these scoops he has made but he still drills a centre hole to the exact planned depth – a lesson for us all is that our minds can not see the perfect inside curve and the depth gauge, in this case a drill hole, is an absolute must.

The hat, turned from fresh puriri, then took centre stage. The thin turning and shining light through the wood to show the thinness as work progressed were just as many might expect a hat to be turned. To take away the chucking spigot from the top of the hat and ensure that the wood there was equally thin he pulled out a clear plastic vacuum chuck mount and shone the light through that into the hat and thus through the top of the hat.

Finally, hand-chased threads. How often do we hear “Can’t do it”? The big difference was that Soren did it on a side-grain turned box. Lidded boxes are usually turned end-grain so that the thread is cutting across the grain and the little bits break out. Soren made the box around the other way so that the wood can continue to hold together – cunning, but it works.

That was a very full day demo and who cares about the late dinner after a day like that.

## Ever Wonder

Why you don’t ever see the headline: “Psychic Wins Lottery”?

Who tastes dog food when it has a “new & improved” flavour?



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## Franklin Arts Festival

Another great showing of a grand variety of artwork – but it's popularity is taking over. The Pukekohe Town Hall is far too small for the 817 entries to be well shown to the public. And it was too small for all who wanted to come for the opening night.

With 494 Paintings, 147 Photos, 73 pieces of Textile Art, 48 Pottery items, and 55 pieces of turned wood, this must be one of the largest art shows in New Zealand. It is entirely, and expertly, managed by a group of dedicated volunteers with prizes coming from a long list of supporting organisations and individuals.

Five of the eighteen woodturners were from SAWG. It was good to see their work on display and their names in the prize list.

### Woodturning Prize Winners:

Best of Show: Russell Snook

Hollow Form 1<sup>st</sup> Ron Anderson  
2<sup>nd</sup> Dave Hook  
Merit Terry Scott

Decorated Bowl or Platter 1<sup>st</sup> Terry Scott  
2<sup>nd</sup> Ron Anderson  
Merit C. Ihaka

Bowls 1<sup>st</sup> Terry Scott  
2<sup>nd</sup> Russell Snook  
Merit Neil Aston

Lidded Box 1<sup>st</sup> Terry Scott  
2<sup>nd</sup> Chris Jensen  
Merit Ron Anderson

Miniature 1<sup>st</sup> Terry Scott  
2<sup>nd</sup> Neil Aston  
Merit Dick Veitch

Franklin Woodturners Club 1<sup>st</sup> Alan Sarginson  
2<sup>nd</sup> Neil Aston  
Merit Dave Hook



## Treeworkx Open Day

As we pushed our way through the fog of the Hauraki Plains, my mind wandered. A great day ahead. Good woodturning demos. Always something to learn. Maybe a new demonstrator. Lots to learn. Trade stalls. My shopping list was warm in my pocket. Maybe there would be new toys and tools.

“It is going to be a nice day when the sun breaks through” may passenger said. Huh, there are more important things than sunshine today.

Again my mind wandered to questions I had put to Graham Oliver some years before: ‘Why was their open day always in the depths of winter?’ As a school teacher the terms are busy. The Christmas break is a holiday so no open day then. The April break is the roar – don’t even think of anything else. In the September break there are the school shooting champs and that is full-time. That leaves the July break for an open day. Logical, isn’t it.

Our wheels cut two black lines through the brilliant white frost as we circled the first 50 cars to start a new parking line in the paddock. The weather really does not change how many people turn out for these open days.

Into it. First up get the door prize ticket (otherwise known as an entry fee). Then the shopping list. Then look for new goodies – once around the Treeworkx tables; Ian Fish (with helper Ken Port) and his array of Fishy, Sorby, Dyco, and Woodcut products; René with his sander; Rolly with his hollower and (new goodie of the day) a pre-production sample of the Baby Rolly – a truly magical little tool – just hurry it along please.

Next, once around the woodheap – still a scrum of buyers at the turning blank racks; more among the blocks further back; another in the side shed eyeing up blocks for box making; then one destroying a perfectly good stack of filleted planks to get the bit at the bottom.

Retail therapy satisfied, I could absorb some woodturning.

Robbie Graham, Mike Lewis, Terry Scott each with their unique forms, ideas and methods. Always something to learn there. Bevan Duff with a most amazing ornamental turning jig. Mark von Dadelszen adding colour to his work. Great stuff.

Did someone say tea? Yes, it is nice to soak up some sunshine with a cuppa.



# PARTICIPATION 2005

5th / 6th to the 7th August  
A Weekend Of Turning, Sharing, Learning

Name: ..... I will be bringing my lathe... Yes / No (cross out) one Number attending.....at \$50  
Address: ..... Lathe type:.....  
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