

TURNING TALK

Newsletter of the South Auckland Woodturners Guild

TURNING TOMORROW'S TREASURES

Number 144 : May 2006

Coming Events

Franklin Arts Festival 11 to 18 June 2006

National Woodskills Festival at Kawerau, 8 to 10 September 2006

Participation 2006. In our Clubrooms. 30 September and 1 October 2006

Look also at the nation-wide list of events on the NAW website: <http://www.woodskills.co.nz/whatson.htm>

Every Month, Rain Hail or Shine

Wednesday evenings, (except the two weeks over Christmas/New Year) 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. During the school term our official meeting starts at 7:00 and includes a programmed demonstration.

First Saturday every month (except January) 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. For this year each Upskills Day will also have a specific subject topic - see the Training Programme for details.

Second Saturday every month is Working Bee. Doors open 8:30am. There are always cleaning tasks 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.

Fourth Saturday of most months is a training course. Check the Training Programme for details.

Guild Correspondence to: 4/4 William Ave., Greenlane, Auckland. email cheers@slingshot.co.nz

President:	Terry Scott	297-7051
Vice President:	Farouk Khan	580-2366
Secretary:	Mike Clausen	525-3586
Editor:	Dick Veitch	298-5775
Treasurer:	Cathy Langley	630-2091
Webmaster	Rex Haslip	267-3548
Committee:	Terry Bennett, Mac Duane, Ian Fish, Craig Lockwood, Terry Meekan, Les Sivewright	

Newsletter contributions to: 48 Manse Rd., Papakura.
Or dveitch@kiwilink.co.nz or fax 298-5775

Our Website is www.sawg.org.nz

Club Night Programme

Second Term 2006

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 (half-finished, flawed, or failed) flowing to the show-and-tell table each meeting night.

Wed 3 May **Video evening.** A choice of one of three Neil Scobie videos – Making a Tree Platter; Making and Erosion Bowl; or Making a Wave Rim Bowl.

Wed 10 May **Lacquer Stains & Clears** will be shown to us by Franco Celligoi, Business Development Manager - Timber & Specialty Coatings, Wattyl Paints.

Wed 17 May **Annual General Meeting.** Followed by a **pyrography** demonstration by Patty Khan. Supper to follow, please bring a plate.

Wed 24 May **Clinic and Hands-on** to help solve your problems and to make more Term Project entries. Bring your problem pieces, tools for sharpening, and your project making gear.

Wed 31 May **A walking stick** turned by Phil Youens.

Wed 7 June **Leather work.** John Whitmore will show us a few non-wood skills.

Wed 14 June **A standard lamp** made by Farouk Khan.

Wed 21 June **A First Aid** course demonstration.

Wed 28 June **Miniature work** from the lathe.

This is the last night of the term when your Term Projects – a rice bowl and chopsticks – will all be on display and the best one selected. Also the Table Prize for Term Two will be awarded.

Term Three 2006 begins 19 July

Club Night 5 April 2006. Twisting the Candlestick

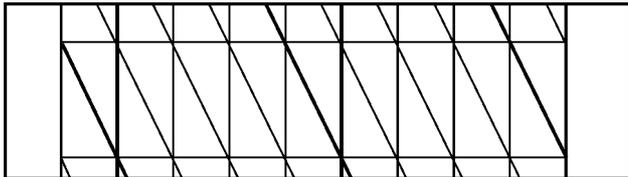
Bob Norris gave us a detailed demonstration of getting a hollow twist into a candlestick. If you are making a pair of candlesticks, or any other pair of twisted items, then it is important that the twists are opposite.

For a regular barley twist most woods can be used. But Bob wanted to have a hollow centre so strong, tight-grained, wood is needed or the thin pieces that are left after the cutting is complete will not hold together.

As the finished candlestick is made from three pieces of wood it is important to plan the process and the cuts. To get similar grain throughout the tall part it is desirable that this all be started from one length of wood.

The vertical part is turned to the basic shape and then cut into two parts. The centre is then drilled from most of the taller part. The length of this taller part needs to be sufficient for the planned twists.

To plan the twists mark the outside of the twist area with longitudinal lines (usually four equally spaced will be sufficient) and lines around the work spaced to give the twist you require when the intersections of the longitudinal and around lines are joined.



To get the hollow inside Bob used a spade bit as he finds this to maintain a true direction within the wood. He then put the wood in a channel jig on his drill press and used a brad-point drill to drill adjoining holes along the twist line. The brad-point drill was used as it does not drift off line and the holes can be overlapping.

It was then a process of sanding to make the twists beautiful and smooth.



Club Night 12 April 2006. Weed Pots

Bryden said he and Doug Tanner held the fort. Someone else said there were three demonstrators. Whatever, those present said they enjoyed it but the question was asked "What is the difference between a bud vase and a weed pot?"

In the past I have seen these names used freely to describe any little wooden vase which might contain a single (usually dried) flower or small bunch of flowers. Some vases will be made with a glass or plastic insert so that a live flower can have water.

Cathy suggested that a bud vase should indeed refer only to the type with an insert as the bud should be a live flower.



Term One Project – Balusters

My last count was 29 balusters on the table – not enough for the job.

The maker of the best baluster has not yet been chosen.



Club Night 26 April 2006. A Rice Bowl

This rice bowl and chopsticks to go with it is the term project for the second term. You don't have to follow the pattern established by Dave Harmes in his demonstration, but I suggest it is a pretty good pattern.

The bowl is not large and Dave chose to mount it on a 28mm jaws. He then turned the bowl with a straight outside and a slightly curved underside with a 28mm recess for re-mounting. This process made the whole operation fairly simple as he then hollowed the inside and the job was complete.

Making the chopsticks was a little more challenging but Dave made it easier by starting with a 230mm length of wood carefully dressed to 8.5mm square. He then fed this through the 28mm chuck into the headstock with just one third of the wood protruding. With the chuck tightened and the tailstock brought up he turned this down so that the thin end of the chopstick was 3mm diameter and the wood nearest the chuck was about 5.0mm diameter.

Then he brought a further third of the chopstick out of the headstock and turned that taking care to taper it from about 7.0mm down to the 5.0 of the first part turned. Then the final third was drawn out and the taper finished.

Throughout Dave was full of good hints on this delicate spindle turning.

Finally he used a dremel sanding drum to cut two grooves in the bowl rim to hold the chopsticks.



Forthcoming Training

These courses are arranged for the benefit of anyone interested in woodturning. Please contact our secretary as soon as possible to book a place on the course and help to ensure that the planned courses proceed. If there are not enough bookings the courses will be cancelled.

6 May. Upskills. Natural Edges. Hands-on. No cost. Bring your wood, bring your problems. 8:30 am to about noon.

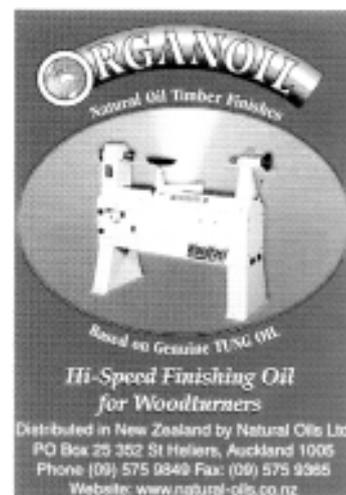
27 and 28 May. Intermediate Training Course. Leader Fred Irvine. Two days with one of our best woodturning tutors. Cost \$95 for a full two days.

3 June. Upskills. The Skew Chisel. Hands-on. No cost. Bring your wood, bring your problems. 8:30 am to about noon.

24 June. Training Day for Tutors/demonstrators.

1 July. Upskills. Cleaning the Bottom. Hands-on. No cost. Bring your wood, bring your problems. 8:30 am to about noon.

22 and 23 July. Beginners Training Course. Leader Ian Fish. Two days with one of our most experienced woodturners. No cost.



Once you've seen one shopping centre, you've seen a mall.

Soren Berger - Saturday demo

by Cathy Langley

Soren Berger was one of the Easter Show judges this year, and he agreed to come up early for an all-day demo on the 8th of April.

One of the items Soren's known for is the thin-walled hat, pioneered by U.S. turner JoHannes Michelsen but often used by Soren to demonstrate both basic and advanced woodturning skills.

He'd asked for a very large piece of very wet wood in order to make an adult-sized hat, and we couldn't quite manage that (it's not like it grows on trees, after all.) But we did find some fairly substantial chunks of just-cut plum, and Soren used the largest of these to make a small top hat of the type worn by Dr Seuss's Cat in the Hat.

The process is deceptively simple: Turn a cross-grain cylinder (held by a spigot or screw at the end that will be the crown of the hat). Shape both sides of the brim to the desired thickness and finish (in this case, 1.4mm). Shape and finish the outside, and drill to the desired depth on the inside. Then hollow the inside in "steps", getting to the desired thickness at each step. Judge thickness by positioning a strong light on the outside of the hat, and evaluating the strength of the light showing through on the inside. Clear shavings frequently so you can see the light. Double check thickness frequently with callipers, and ensure that it's consistent all the way in, to what will be the top corner of the hat.



Sand and finish the inside, then reverse the hat onto a chuck that will let light through. This could be a large perspex tube with a cushioned edge, over which the inside of the hat is seated; but in this case, Soren had an angled perspex disk (heated to a shape like the underside of a saucer), held in the chuck, to which he'd glued a few strips of thin, waffle-grip rubber sheet.

Hold the brim of the hat against this disk with the tailstock, with the light positioned to shine into the hat from the other side of the disk. Turn away the top, trusting the light to tell you how much to cut, leaving only a small nub at the tailstock to be taken off by hand. Then use elastic bands to shape the brim as it dries (Soren has built a simple, padded frame to facilitate shaping.)

In a demo a year ago, Soren had taken us through a similar process, ending up with a successful, wearable hat. In this

case, he had cut a few corners when hollowing out the inside, and the crown came away in the final steps. But the demo was more instructive as a result, and we had a lively discussion of what not to do.

No such mishaps occurred when turning a scoop to his original design, using a process that demonstrated turning a sphere, multi-axis turning, achieving thin walls, design, tool use, and finishing using a buffing wheel (after sanding to 400 grit, use the softest, unstitched cotton wheel with water-based aluminium oxide to take off the microscopic peaks in the wood surface.)

As with the hat, the scoop process is simple to describe and an achievable challenge for anyone wanting to develop their skills.

Starting with a block of black maire about 100 x 100 x 200mm, Soren turned the headstock half to a sphere (using a small tube to check any variations from spherical shape) and the other half to a handle.; then he re-positioned the tailstock about 5mm to one side and reshaped the handle. He then created a jam chuck to fit the sphere (using green wood as it's more flexible), and hollowed out the sphere after carefully drilling to a depth that leaves a 4mm wall thickness.

Soren's final product was a lidded food container, further demonstrating tool use and also an embellishment technique called "faceting" on the knob on the lid.



The Wood on the Wall

Some years ago the Guild decided it would be useful to have an array of wood samples on display for members to see and learn from. To this end Dave Harmes has been collecting woods and has also accepted donations from others. The list below is the current selection.

Exotic species:

Common Name

Alexandrian laurel
American Cherry
American hard maple
American maple
American oak
Apricot
Ash
Beech (European)
Black Russian olive
Black Walnut (American walnut)
Blackwood
Blue Gum
Bondet
Bouldi
Box Brush
Bubinga
Camellia
Camellia
Carob
Cedar
Cedar of Goa
Cherry
Chestnut
Chilean False-alerce Larch
Copper Beech
Cotoneaster
Custard apple
Cypress Deodar
Cypress
Elm
Feijoa
Fijian kauri
Ginkgo
Gorse
Hawthorn
Hemlock
Holly
Holm Oak
Huon Pine
Indian Rosewood
Irish Strawberry
Iroco
Ironbark
Jacaranda
Japanese oak
Jarrah
Jelutong
Judas Tree
Kadamu (Fijian cedar)
Kwila
Lemon
Lignum vitae
Lilac
Loquat
Macrocarpa
Magnolia
Maple (European)
Meranti
Moreton Bay Fig
Oak

Scientific Name

Calophyllum inophyllum
Prunus serotina
Acer saccharum or *A. nigrum*

Prunus amygdalus
Fraxinus excelsior
Fagus sylvatica
Eleagnus angustifolia
Juglans nigra
Acacia melanoxylon
Eucalyptus saligna
Hagenia abyssinica

Buxus
Guibourtia demeusi
Camellia gordonia
Camellia japonica
Ceratonia sliqua

Cupressus lusitanica
Prunus avium
Castanea sativa
Pilgerodendron uviferum
Fagus sylvatica 'Cuprea'
Cotoneaster glaucophyllus
Casimora edulis
Cedrus doedara
Cupressus benthami
Ulmus procera
Acca sellowiana
Agathis vitiensis
Ginkgo biloba
Ulex europaeus
Crataegus monogyna
Tsuga heterophylla
Ilex aquifolium
Quercus ilex
Lagorostrobos franklinii
Dalbergia latifolia
Arbutus unedo

Eucalyptus
Jacaranda mimisifolia
Quercus acutissima
Eucalyptus marginata
Dyera costulata
Cercis siliquastrum

Intsia bujuga
Citrus limon
Guaiaicum officinale
Syringa vulgaris
Eriobotrya japonica
Cupressus macrocarpa
Magnolia grandiflora
Acer campestre

Ficus macrophylla
Quercus robur

Olive
Pacific matai
Paduka
Palm
Peach
Pencil cedar
Pepper
Pine
Poplar, Aspen
Privet
Quila
Quince
Red Gum
Red Mahogany
Redwood
Rhododendron
Salusalu
Sapele
She-oak
Silky Oak
Silver Birch
Silver poplar
Spanish eucalyptus
Sweet pea
Tasmanian oak

Tree Heaven
Walnut
Wenge
Western Red Cedar
White Ash
White Cedar
White Oak
Willow
Yaka

Olea europaea

Prunus persica
Juniperus virginiana
Schinus molle
Pinus radiata
Populus tremula
Ligustrum

Cydonia oblonga
Eucalyptus camaldulensis
Eucalyptus resinifera
Sequoia sempervirens
Rhododendron

Entandrophragma cylindricum
Casuarina
Cardwellia sublimus
Betula pendula
Populus

Eucalyptus delegatensis or *E. obliqua* or *E. regnans*

Juglans regia
Milletia laurentii
Thuja occidentalis
Fraxinus americana
Melia azederach
Quercus alba
Salix

Native species:

Common Name

Broadleaf
Kahikatea
Kamahi
Kanuka
Kauri
Kohekohe
Kowhai
Mangeao
Mangrove
Matai
Ngaio
Pohutukawa
Puriri
Red Beech
Rewarewa
Rimu
Silver Beech
Silver Pine
Swamp Totara
Taraire
Tawa
Totara
Whau
White maire

Scientific Name

Griselinia lucida
Dacrycarpus dacrydiodes
Weinmannia racemosa
Kunzea ericoides
Agathis australis
Dysoxylum spectabile
Sophora tetraptera
Litsea calicaris
Avicennia resinifera
Prumnopitys taxifolia
Myoporum laetum
Metrosideros excelsa
Vitex lucens
Nothofagus fusca
Knightia excelsa
Dacrydium cupressinum
Nothofagus menziesii
Lagarostrobos colensoi
Podocarpus totara
Beilshmiedia tarairi
Beilshmiedia tawa
Podocarpus totara
Entelea arborescens
Gymnelaea lanceolata

If you can contribute more species, please give samples to Dave from which he can make a piece 100 x 75 x 25.

No guesses at the names please – you really must be absolutely sure what it is. Note in the list above there may be some bits which will be thrown out due to poor naming.

Royal Easter Show 2006

Woodcraft Section Winners

Small Bowls. (less than 250mm dia.)

First: Robbie Graham, rimu bowl

Second: Dick Veitch, One-winged Beech

Third: Michael Bernard, Smooth Waves

Large Bowls. (greater than 250mm dia.)

First: Terry Scott, Spot the Wave

Second: Terry Scott, coolibah burl bowl

Third: Terry Scott, Blue Wave

Plain Bowls

First: Terry Scott, coolibah burl

Second: Alan Sarginson, silver dollar tree

Third: Ken Thomas, poplar burl bowl and stand

Plates/Platters

First: Terry Scott, Time Waster 3

Second: Steven Petterson, Platter Pieces

Third: Ken Thomas, copper beech platter and stand

Hollow Forms/Vases

First: Steven Petterson, Wedge Wood Vase

Second: Bob Norris, kauri vase

Third: Terry Scott, blue gum hollow form

Domestic Ware

First: Jasper Murphy, rocking chair - oak

Second: Jasper Murphy, long stool - hickory

Third: Jasper Murphy, triangular stool - hickory

Lidded Boxes

First: Terry Scott, coolibah wave box

Second: Terry Scott, Wave Rider - Maire

Third: Bruce Smith, ornamental box

Ornamental

First: Dick Veitch, Heart of Oak

Second: Gordon Pembridge, winged vessel

Third: John Whelan, Australian grass tree vase

Best Item by a First Time Entrant: Phil Quinn, kowhai bowl

The Auckland Prize: Albie McCabe, pohutukawa bowl

Best Overall Woodturner: Terry Scott

Supreme Exhibit: Jasper Murphy, rocking chair - oak



Supreme Exhibit: Jasper Murphy, rocking chair - oak



Large Bowls. (greater than 250mm dia.)

First: Terry Scott, Spot the Wave



Lidded Boxes

First: Terry Scott, coolibah wave box



Hollow Forms/Vases

First: Stephen Petterson, Wedge Wood Vase



Plain Bowls

First: Terry Scott, coolibah burl



Ornamental

First: Dick Veitch, Heart of Oak



Plates/Platters

First: Terry Scott, Time Waster 3

VIVIAN INDIGENOUS TIMBER
SPECIALISING IN RIMU

Suppliers of Indigenous & Exotic Timber, solid table tops and turning blocks

Owners of one of the first areas of native bush registered with a Sustainable Forest Management Plan in New Zealand in 1995.



Ross & Heather Vivian
Box 7 Stratford,
TARANAKI, NEW ZEALAND
Ph/Fax (06) 765-5219
Email: H+RVivian@xtra.co.nz

Oooooops 1. Drop saw and bolt.

Oooooops 2. Chainsaw and concrete - same operator.



If undelivered, please return to:
The Editor, 48 Manse Road,
Papakura, 1703.

TIMBER

WOODTURNING BLANKS, SLABS, & PLANKS

GOOD SELECTION TO CHOOSE FROM

RECURTING AND MACHINING SERVICE

PHONE OR FAX 09 238 6197

JIM DOWNS

15 COULSTON RD., R.D. 2, PUKEKOHE EAST



Place
Stamp
Here