

TURNING TALK

Newsletter of the South Auckland Woodturners Guild

TURNING TOMORROW'S TREASURES

Number 146 : July 2006

Coming Events

Activities Beyond our Clubrooms

National Woodskills Festival at Kawerau entries due by 28 July

National Woodskills Festival at Kawerau entries to be taken to Kawerau on 15 August or you may courier them to get them there by 25 August

11 to 13 August Southland Woodworkers Guild is holding a Woodworking Weekend at Camp Taringatura

26 August 2006 Wonders of Wood Craft Day run by North Canterbury Woodcraft Club at Sparks Museum, Rangiora.

National Woodskills Festival at Kawerau, 8 to 10 September 2006

16 and 17 September "Woodcraft" at the Horticultural Hall, Laings Road, Lower Hutt.

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

3 to 5 November Spin Around Waitaki.

26 November to 3 December Southland Woodworkers Guild Annual Exhibition.

This list for looks brief but Rex Haslip, webmaster for the NAW, has added considerably to the nation-wide list of events on the Whats On page of the NAW website. Have a look at <http://www.naw.org.nz/whatson.htm>

Guild Correspondence to: 12 Kirkmay Place, Kohimarama, Auckland. Email tom.pearson@xtra.co.nz

President:	Farouk Khan	580-2366
Vice President:	Michael Bernard	09 425-6782
Secretary:	Tom Pearson	575-4994
Editor:	Dick Veitch	298-5775
Treasurer:	Cathy Langley	630-2091
Webmaster	Rex Haslip	267-3548
Committee:	Mac Duane, Terry Meekan, Gordon Pembridge, Terry Scott, Les Sivewright, Don Wood, Bob Yandell.	

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

Our Website is www.sawg.org.nz

Franklin Arts Woodturning 2006

Best Overall Exhibit Jennian Homes Award:
Robbie Graham for Crib

Hollow Form Section

- 1st Belrose Engineering Award
Phil Quinn for Blue Vase
- 2nd Franklin Arts Festival Society Award
Robbie Graham for Tune 1

Decorated Bowl or Platter Section

- 1st Mark Rose Roofing Award:
Phil Quinn for Kohekohe Platter
- 2nd G J Weck & Sons Ltd Award is:
Brian Arthurs for Marshland

Bowls Section

- 1st Fisher Windows & Doors Award is:
Russell Snook for Untitled
- 2nd Challenge Pukekohe Award goes to:
Chris Jensen for Untitled

Lidded Box Section

- 1st Counties Timber and Hardware Limited Award:
Chris Jensen for Untitled
- 2nd Tranz 2000 Courier Award:
George Archer for Untitled

Miniature Section

- 1st Neil Aston Award:
Cathy Langley for Lace Bobbins
- 2nd Hardstaff Glass Award:
R Krissansen for Untitled

Franklin Woodturners Club Members Only Award is: Russell Snook for Untitled

Additional Award to a First Time Entrant who has not won another Prize including Merit in this Exhibition to:
Michael Oswald for Long Stem Goblet



Congratulations to Cathy for her First Prize

Club Night 7 June 2006. Leather Work

A fine display of a non-woodturning art by John Whitmore – or maybe you can convert some of this to decorations on wood?



Club Night 14 June 2006. A Standard Lamp

Farouk Khan made a simple table lamp stand using some tools we have all wondered about.



Welcome

Welcome to new members: Kevin Leighton from Mangere East; Bruce Wood, a draughtsman from Lynfield; and Lance White from Pakuranga. We wish you many years of enjoyable woodturning.

Thanks

A big thank you to Cathy Langley, Bob Yandell, and Gordon Pembridge for their contributions to this issue of the newsletter. Their help is greatly appreciated and I hope they will pass on to others just how easy and nice it was to help the club out in this way.

“Make something idiot proof and someone will make a better idiot!”

PROGRAMME FOR TERM THREE

In Our Clubrooms

Third Term 2006

All the activities listed here are in our clubrooms in the Papatoetoe Stadium Community Centre, Tavern Lane, Papatoetoe.

For our regular Wednesday evenings the official meeting starts 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.

We have a Table Prize for each term. This is your work on display – lessons learned (half-finished, flawed, or failed) to the best you can do flowing to the show-and-tell table each meeting night.

Wed 19 July Term Project. A Clock. Les

Sivewright will show us his style of clock but your term project clock may be one of the many versions limited only by your imagination.

Sat 22 and Sun 23 July. Beginners Training Course.

Leader Ian Fish. 8:00am to 5:00pm each day. Free and open to all comers, but participants must register with the SAWG Secretary.

Wed 26 July Mortar and Pestle. Our resident fully trained chef, Michael Bernard, will show us how to make a functioning mortar and pestle. Maybe there will be a recipe to ensure it is used in someone's kitchen?

Wed 2 August A Platter. Made and decorated by Terry Scott. The huge array of possibilities make this a "must see" demo. If you bring your platters for the show-and-tell table this evening, I am sure you will get some advice.

Sat 5 August 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. Special topic for this day is "Inside the Bowl".

Wed 9 August Sharpening. Ian Fish and Mac Duane will show you how to keep up to that ever-so-important woodturning requirement – a sharp chisel. Bring all your needy chisels for helpful comment and possible sharpening.

Sat 12 August 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.

Wed 16 August Clinic and Hands-on to make those Term Project clock entries. Bring your problem pieces, tools for sharpening, and your project making gear.

Sat 19 August Ornamental Turners. Start time 1:00pm. Learn and share in this precision art.

Wed 23 August Maori Carving. Watch Peter Coatsworth demonstrate this ancient craft. Maybe there will be bits you can adapt to woodturning?

Sat 26 and Sun 27 August. Intermediate Training Course. Tutor Granville Haworth. 8:00am to 5:00pm each day. Open to all interested woodturners. For costs and other details check the Training Plan.

Wed 30 August Slide Show. Pictures taken by Dick Veitch at the Utah Woodturning Symposium and the American Association of Woodturners Symposium in the USA in June 2006.

Sat 2 September 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. Special topic for this day is "Toolcare".

Wed 6 September Linbide Tools. Most of us have something made by Linbide. Trevor Lindsay will tell us more about their product range.

Sat 9 September 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.

Wed 13 September 14 Ways to Hold Wood on a lathe. Ian Fish will show us that there is always another option to hold the wood where you want it. If you have a difficult piece, bring it along to get the best advice.

Sat 16 September Ornamental Turners. Start time 1:00pm. Learn and share in this precision art.

Wed 20 September Chainsaw Maintenance. Chainsaw expert Jim Downs will share some of his wealth of knowledge to improve your chainsaw care and safety.

This is the last night of the term when your Term Project Clocks will all be on display and the best one selected. Also the Table Prize for Term Three will be awarded.

Sat 23 and Sun 24 September. Experienced Training Course. Tutor John MacKinven. 8:00am to 5:00pm each day. Open to all interested woodturners. For costs and other details check the Training Plan.

Sat 30 Sept and Sun 1 Oct. Participation. Open to all woodturners. Setup from 3:00pm Friday. See the detailed notices for further information.

Term Four 2006 begins 11 October.

Club Night 21 June 2006. First Aid

by Bob Yandell

We had a break from learning more on our craft to gaining an understanding of the role St Johns First Aid plays in our community and how we can be better prepared should an emergency arise in the club or home. We were lucky to have Jackie Jonston from the Papakura branch of St Johns. Jackie has been a volunteer for over 15 years.

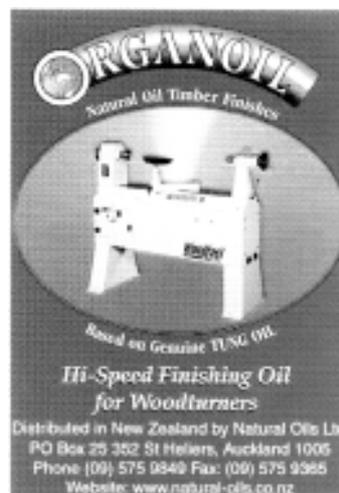
Jackie brought with her the pack the senior support staff are required to carry and gave us an overview of the contents, which cost \$5,000.00, and range from the recognisable band-aids, slings etc through to the Defibrillator. To demonstrate the Defibrillator Jackie had the training mannequin. We learnt of the change in the CPR (Cardiopulmonary Resuscitation) from the 5:1 (heart:breaths) to 30:1 for adults and still 5:1 for children. We were told how to apply pressure with the heel of your hand and not to worry about breaking ribs. It is more important to keep blood flowing to the brain than worry about ribs.

There were some new ideas that most of those present had not heard before and one that really stood out was the use of "Gladwrap" in sealing a wound, especially a burn, from contact with the air. More damage is done from exposure to the air than from the actual burn. So a roll of "Gladwrap" is now added to the first aid kit. We were all advised to carry a first aid kit in the car. Not for us to assist others but for others to assist us.

On the application of first aid in the club or home Jackie demonstrated how we should observe before we act. How we should not remove anything that may have impaled the injured party, you will cause more damage and we are only charged with "FIRST AID", the medical staff will do the treatment. Terry Scott volunteered to be the patient and Jackie and he wrestled about on the floor as she demonstrated

how to put someone into the recovery position. It was the first time many of us had seen Terry so easily manipulated. Thanks Terry.

Jackie punctuated her presentation with many examples from her long service as a St Johns volunteer. We were all amazed at the number of community minded and caring people whom give of their own time for nothing other than the satisfaction of helping their fellow citizens. Those St Johns staff we see at sports events and concerts give their time for no financial reward. They often work 12 plus hours on a week end so be thankful when you see them and even more thankful if they come to your aid.



Club Night 28 June 2006. Miniatures

Dolls houses were commissioned by rich people as toys for their children as long ago as 1565. Then travelling salesmen would have models of their wares. The present day craft of creating miniatures has a far different driving force – the enthusiasm of the maker. Nobody could question the enthusiasm of Anne Eustace as she showed us an endless stream of miniature examples.

There are now 23 clubs for miniature makers in New Zealand and a similar following overseas. Retailers produce mail order catalogues just as they do for woodturning tools and materials. And just like so many crafts, there seems to always be someone who is willing to mass produce a difficult item which the crafter will buy.

Today there are some well recognised standards for the miniature maker to follow. The main one is the one twelfths scale. Special rulers are made to make this easier. The catalogue listing of things like piano keyboards and other household parts are all made to the one twelfths scale.

Some ideas and materials can be obtained from the model railway and model boat people. Others, such as wallpaper with a tiny pattern or cloth so fine that it will hang off the edge of a tiny table, can be more difficult.

Today, the miniature-makers target is authenticity. This may be an Edwardian bedroom, early New Zealand lounge,

ornate stairway from the Titanic, or seaside bach. Authenticity down to the detail that the double bed had a kapok mattress and wire wove complete with the crossed extra support under it. Usually each interior room scene will be self-contained in an open-front box. Lights will switch on and off and doors at the side will appear to open into another lighted room. But one like the seaside bach can be on a board.

If you really want to turn wood to the one twelfths scale there are tiny lathes to do it. Not quite one twelfth of the small lathes woodturners know but close to one twelfth of my DVR.



Intermediate Turning Course, 24/25 May

by Cathy Langley

All 12 lathes were in use at the intermediate course in May, taught by Fred Irvine. Notwithstanding the title of the course, three of us were virtual beginners with the rest of us at various stages of “intermediacy”. This range of skills is normal for Fred’s classes in Hamilton, and all of us came away having progressed from whatever point we were at when we arrived Saturday morning.

We started with a basic bowl, which Fred used to illustrate sharpening, tool use, rim options, sanding techniques, and his preferred finishing process. We then moved on to a square bowl, and finished up with a vase.

Fred had brought a set of small chalkboards so that we could experience the benefits of planning our turning. Using chalk, it was easy to draw freely, rub out, and try again, pushing ourselves to really think about the process we would follow and creating an image that we could work toward.

The square bowl project, in particular, illustrated the benefits of planning, as each of us decided whether the points would curve up or down, and whether the bowl would sit on a base or on the points. Most of us had never made a square bowl, and we learned a lot in trying to achieve an even thickness at the rim, and in minimising vibration by finishing the points before taking out the centre.

One of the benefits of a course like this is the variety of tips and tricks you pick up over the two days. Some were things that Fred planned to discuss, and many others arose from the questions we asked. Here’s a sample:

- After sanding with your final grit, rub the surface of the wood with a slightly damp cloth to raise the grain and show up any visible scratches. Do something else while it dries, then sand again with the final grit. Many finishes will raise the grain slightly (even if their specifications say they won’t), and the slight fuzz will stiffen in the finish. Sanding any roughness off after the finish dries doesn’t give the same result as preventing the roughness in the first place by using this technique.
- Sharpening with a jig will extend tool life significantly because the minimum amount of metal is removed each time. (Fred uses a Tru-Grind at home, and for his classes he brings a jig on a long shaft, based on a Jerry Glaser design, that pivots from a point on the floor.) Use a diamond lap (or fine whetstone) on the bevel and remove the wire edge by using rounded stone or diamond file on the inside of the flute. For finishing cuts, also hone the edge by pulling the bevel back against a piece of thick leather charged with white polishing compound (available from the Power Tool Centre). Fred had also glued a piece of fine leather to a tapered, rounded wooden edge, for honing the flute. Many of us had read about this level of sharpening before but hadn’t put it into practice, and we saw a striking difference in the sound of the cut, the action of the tool, and the resulting surface.

- When using a bowl gouge, try holding the tool with flute pointing to 10:45 for cutting the outside, and at 1:15 for the inside of the bowl (based on 12:00 being the point at which the flute is pointing straight up.)

- For a durable, satin finish, Fred encouraged us to try thinned polyurethane, used as a wiping varnish. Add mineral turps to polyurethane at a ratio of about 1:4, to get a consistency a bit (but not much) thicker than water. Use a rag to rub it quickly over the surface, give it a minute or two, and wipe off any excess by rubbing hard with a clean rag. It will feel almost dry but let it dry for 12-24 hours before the next coat. Regardless of whether the polyurethane was gloss or matte; this will produce a satin sheen with more coats giving a higher lustre. Full curing takes about 5 days after the final coat. The thinned polyurethane should retain its consistency for a couple of weeks if kept in a tightly sealed jar.

- When turning a platter from a shallow blank, avoid unnecessary loss of thickness by attaching a disc of plywood to the side that will be the foot of the platter, with aliphatic glue. (Don’t use a paper joint.) Use a disc that’s larger than necessary; screw the top side to a faceplate, and turn the disk the the right diameter for gripping later, to turn the top side. As with the square bowl, bring the rim to final thickness and finish it before hollowing the centre, to minimise chatter.

- When designing a shape, avoid “regular” curves that are the same at each end; they lack energy and interest.

- To learn more about tool use, experiment with different angles of tool presentation. Present the tool to the wood with the lathe off, and rotate the blank by hand. If the tool cuts at that angle with the lathe off, it will cut with the lathe on.

Many of us on the course had taken other courses in the SAWG’s training programme, and our consensus view was that this was one of the best.

Learning’s From the Lathe

by Bob Yandell

Fred Irvine’s course was tremendous value and we were taught how to do “square turning”. One of the tricks shown was to mark the rest with chalk to allow you to know where the corner is because as it rotates it becomes invisible. What I failed to do was re-mark the edge when I moved the rest to turn down the side. So what happened – yes you guessed it the corner was not where I thought it was and I ended up with a bowl that has to stand on the base and not the corners because they aint there.

Terry Scott gave me some words of advice, which no doubt others know, “listen to the tool cutting the wood”. Terry demonstrated to me how the change in tone from a chatter to a hum was related to the quality of the cut. Now I not only listen to the words of the wise ones but listen to the sound coming from the lathe.

Ian Fish's training for Demonstrators

by Cathy Langley

On June 24th, Ian Fish spent a morning generously sharing all the details that make the difference between an average demo, and a demo that is professional and memorable.

Ian's skills as a demonstrator are in demand by clubs throughout New Zealand, and over the years he has developed a comprehensive set of guidelines for achieving connection with the audience, demonstrating safely, and increasing attendees' ability to try something new or do something better.

Ian pointed out that one can either display one's skills, or teach those skills. Ian's focus is on the latter, ensuring that each demo maximises the information that is absorbed and taken away by the attendees.

We talked about things to do and things to avoid; how to get an audience "on your side"; and what to tell an audience about plagiarism. Ian described minimum standards for courtesy and grooming; dealing with hecklers; things to bring or to request from your hosts; and the effective use of learning aids.

Ian illustrated the use of drama and models to ensure important points are really understood, and explained the dynamics of audience participation; planning and pacing the steps of the demo; and many other aspects of ensuring that organisers are glad they invited you, and attendees are glad they came.

The Balusters

People keep asking when the baluster project will be judged. The answer is "Just as soon as the project is completed". So far we are well short of the number of balusters needed to put a row at each end of the tiered seating. There is more wood available for those who want to try the "I don't have wood" excuse. So, get to it. The turning is to be 500mm long and 60 to 75mm diameter with a 20mm x 20mm spigot additional on each end.

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Participation Update

At our clubrooms 30 September and 1 October.

Setup and turn a bit after 3:00pm Friday 29 September.

All woodturners are welcome. We will find billets for those from afar.

What do you get for the \$40.00 fee?

Guaranteed 20 hours of woodturning, talking, watching.

Lunch Saturday and Sunday. BBQ dinner Saturday evening. Endless coffee and tea. Raffles.

Trade sponsors for the weekend:

Ian Fish Woodturning supplies Ph 418 1312 Teknatool and Woodcut supplies

Treeworkx (Graham Oliver) treeworkx@xtra.co.nz

Off in ons, Astra dot Sandpaper and a lot more. Check out their website http://www.treeworkx.co.nz/treeworkx_online_catalogue_print.htm

Ross and Heather Vivian, P.O. Box 7, Stratford, Taranaki. Ph. 06 765 5219. Email h+rvivian@xtra.co.nz

Ross will be bringing a truckload of wood but you can also order your preferred selection.

Contact Ross and he will cut to order your Rimu and Maire and deliver at Participation.

Motor Technologies, Variable speed units for your lathe. Try the units installed on the club lathes. Brent. Phones 0508 315 063 917 4570

Jim Downs Timber, Ancient Kauri cut to order 15 Coulston Rd, RD 2, Pukekohe. Ph. 09 238 6197

Saturday BBQ Dinner

This will start at 6.30 pm Saturday night.

Your partners and family are welcome for the Saturday night Barbecue at a cost of \$10.00 per head.

Motor Technologies have kindly supplied the wine for the evening dinner.

Don't let aging get you down. It's too hard to get back up!

Burl Formation

by Andi Wolfe

Burls form when you have a bunch of stems initiating in a place where they shouldn't be growing. Sometimes it's a response to injury (e.g., insect damage), sometimes it's the result of a response to a pathogen invading the cambial meristem layer (that's the layer where cell division and tissue differentiation occurs). All those interesting swirls are a bunch of fused stems that have put on some secondary (i.e., lateral) growth through cell division in the cambial meristem. The reason you have more checking in a burl is because as the cambial tissues of each little stem dry out, they are easier to separate one from another. Cambial tissue is much softer and less structurally robust than the xylem (wood) in the interior part of each little stem.

The amount of separation differs from species to species, which is why you'll have major cracking in jarrah burl and minor checking in something like a madrone burl. The bark inclusions in burls occur because on the part of the stem outside the cambial layer you have the production of the cambium (phloem [nutrient transport tissue], cork and bark). Inside the cambial meristem layer you have the formation of the water transporting tissue called xylem, which is the fancy name for wood.

Hope this isn't too garbled - I tried to take out as many of the botany terms as I could, but sometimes you have to leave those technical words in. My apologies to all of you out there that hated introductory biology or botany courses.

Andi Wolfe is a woodturner from Ohio. By day, she is a professor in the Department of Evolution, Ecology and Organismal Biology at the Ohio State University

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The Editor, 48 Manse Road,
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