

TURNING TALK

Newsletter of the South Auckland Woodturners Guild

TURNING TOMORROW'S TREASURES

Number 151 : December 2006

Coming Events

Activities Beyond our Clubrooms

28 and 29 January 2007. Tauranga Woodcrafter's Club Exhibition and sale of work at The Elms.

15 February to 4 March 2007. Thames Society of Arts Summer Exhibition. Entry forms to be in by 3 February 2007

28 Feb 2007. Entries close for the Royal Easter Show.

March 3 & 4 2007 Turangi Jamboree run by the **Lake Taupo Woodworkers Guild.**

31 March 2007. Deliver entries for Royal Easter Show.

5 to 9 April 2007. The Royal Easter Show is open to the public.

20 to 22 April 2007. DIY Court at the Autumn Home Show.

2 & 3 June 2007. Inaugural Waimate Woodcraft Festival. To include a number of woodworking competition categories. Details to come.

7 to 9 September 2007. National Woodskills Festival, Kawerau. Opening night Thursday 6 September.

28 to 30 September 2007. SYMPOSIUM 2007 Run by Hawkes Bay Woodturners Guild at Lindisfarne.

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>

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Our Website is www.sawg.org.nz

In Our Clubrooms

Fourth 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 6 December Bowl spigots – decoration and salvage. John Whitmore will show us a few tricks.

Sat 9 December 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 December Last Night of the Year when we wrap the gifts to give away at Kidz First and we give out some awards to members. This is also the last night of the term when your Term Project toys will all be on display and the best one selected. Also the Table Prize for Term Four will be awarded. And we will have a "Name the Woods" competition.

First Term 2007

Sat 3 February 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 morning.

Wed 7 February Term Project – Pens Plain pens and two-part pens. The options and methods shown by Dick Veitch. This is also intended to encourage club members to donate a few plain pens for use in our visitor gift packs.

Sat 10 February 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 14 February Epoxy Inlays. From cutting the wood to finishing to a fine gloss. Michael Bernard will show us his methods of epoxy inlays.

Sat 17 February Ornamental Turners. Start time 1:00pm. Learn and share in this precision art.

Club Night 1 Nov 2006. Deep Hollowing

by Farouk Khan

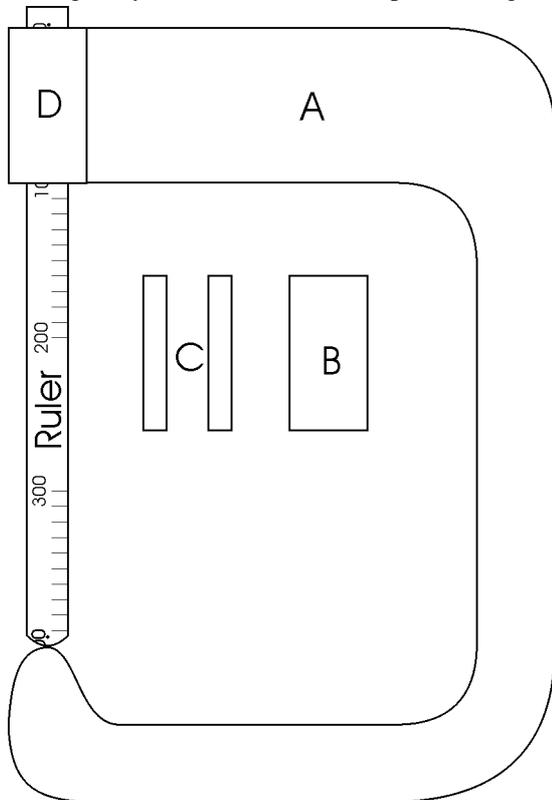
Wednesday 1 November saw an excellent, well prepared, and professional demonstration of deep hollowing techniques by Dick Veitch.

Dick started his demonstration by showing some examples of forms he had made which led to a discussion on the planning of a deep vessel. This was followed by methods of holding the wood on the lathe, bearing in mind that there would be significant leverage on the mounting point as a result of the length of the item. He then proceeded to shape the outside of the form.

We then received considerable information on the types of measuring equipment which could be used for checking the depth and the wall thickness of the item. He pointed out that as the item was wet and was to be turned thin, it was particularly important that the wall thickness should be consistent and that the base needs to be determined very accurately. We were also reminded that it was too late to be looking for, or making, measuring equipment once the hollowing had started or the wood would distort before it could be turned to thickness.

He finished off by showing how to maintain the wall thickness using a lamp shining through the wood.

Overall, this demonstration was not only very interesting but highly informative and should stir the enthusiasm of those watching to try their hand at some deep hollowing.



HEIGHT AND WIDTH CAN BE
CHANGED DURING CONSTRUCTION
TO SUITED THE INTENDED USE.

Club Night 8 November 2006. Bowl Design

Michael Bernard and Gordon Pembidge gave us an excellent demonstration of their ideas on bowl design. This is the subject of many books and Gordon pointed us to Turned Bowl Design by Richard Raffan and there are other bowl-specific books in our library like The Art of Turned-Wood Bowls by Edward Jacobson, and 500 Wood Bowls, particularly of more artistic work. Or search the internet where there thousands of images and ideas.

Michael began with the need to have good ideas on what the bowl is intended to be – utensil; ornament; gift; competition. Choose a timber to suit the planned need. Or plan the bowl to suit the timber – light coloured woods can be decorated, but natural features are lost and decorations are wasted on nicely grained timber.

Throughout, both speakers kept repeating those words – plan your work. Gordon uses thumbnail sketches while Michael has clear ideas in his head. In the end the bowl needs to have impact: “Look at me; Touch me; Pick me up”. The form can be crucible, ogee, parabola or cone – all with flowing curves (no flats) and even wall thickness that is in keeping with the overall “weight” appearance conveyed by the rim and other features.

Those ‘other features’ may be the shape of the rim – flat, bead, cove, etc., or the shape and height of the foot – utensil bowls need to sit firmly on the table, but the artist likes to have the lift of a pedestal foot or carved feet.

Look at the shape you are creating. Take it off the lathe and stand it up. Feel the curves and wall thickness.

Before applying any embellishments the form of the bowl must be right. Nice patterns will not transform an ugly form. Plan the embellishments and ensure that they remain consistent as the work progresses around the bowl. All sorts are possible – Dremel, carving, resin inlays, bleaching, colouring, sand blasting, and more.

The finish is important. It must look nice and feel nice.



That’s a nice suit you are wearing. I wonder if the style will ever come back?

Club Night 15 November. Hands On

It was good to see many lathes in action. The idea was to make more small bowls and toys for the Christmas Gifts. But it seemed all sorts of other things were happening. That's what the lathes and hands-on time is for.

Plan now for the next hands-on on 7 March 2007. Store up those problems and questions.

Dave Harmes on Box Making

Dave preceded the hands-on with a brief demonstration of box making. The board he uses is 212E1515 from Auckland Packaging Co., 5 Beale Place, East Tamaki.

The plan for his boxes is on the next page. Or you can download your own copy from our website <http://www.sawg.org.nz/> and look for the Box Pattern on the Projects page.

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Training Plan 2007

Six weekend-long training courses are planned for 2007.

Two almost free courses will be aimed specifically at learner turners. This does, of course, include anyone who thinks a return to basics will be good for their work. There will be a booking fee of \$10.00 and wood will be supplied.

Four courses will be subject specific. Once again weekend-long. This time costing \$95.00 and you bring your own wood. The planned subjects are: Bowls with Ian Fish; Platters and hollow forms with Terry Scott; adding to the bowl with Granville Haworth; and one more to be decided.

There will also be two half days for demonstrator training.

Club Night 22 Nov 2006. Storing and Drying

by Pierre Bonny

Dick Veitch gave a demonstration of some processes of turning wet wood into useable timber.

He pointed out that the structure of timber is essentially a bundle of many tubes running along the trunk and branches. The new ones added every year to the outside of earlier ones form the rings we see when we cut through a trunk. Problems with obtaining good dry wood stem from differences in how tubes from the centre and those from the outer trunk behave while drying out. A log left to dry out whole will soon have some checking (cracks) starting from ends, degrading its timber. To prevent this the log must be carefully processed.

How the log is cut does help. To get the most stable wood (and some say best looking too) you need to quarter saw the log. This gives timber with the circular growth rings all across the planks cut from it. But Quarter sawing is awkward to do, is wasteful of wood and now seldom done commercially. When a log is cut 'slabbed right through' only two planks with a similar ring layout to a quarter sawn plank can be obtained. The rest have the rings at various angle through the plank, resulting in less stable planks. Most turners take various mixes of cuts to gather a range of blanks. Dick showed his miniature logs samples of these methods.

If the timber is to be dried in plank form then it must be filleted, with fillets for each plank directly above the previous one to avoid overloading and deforming the timber. The fillets allow the movement of air to dry the timber. Painting the ends, keeping the pile in the shade, and ensuring gentle air movement all help prevent checking and other blemishes occurring.

Many ways of speeding up drying of plank wood such as the use of kilns and dehumidifiers are employed but purists reckon air-drying is best. Roughly 1 year per inch of slab thickness.

For woodturners the safest way to dry wood for hollow items is to 'wet turn'. For a bowl this means turning it to a wall thickness of around 10% of the largest diameter, i.e. 1" thick for a 10" bowl. Take care with the final cuts, as ripped out grain needs to be removed sometime, and do make a generous mounting for final turning, as it will shrink across the grain too.

Many timbers require the drying to be slowed to prevent cracking and minimize warping. Various methods can be used, including painting the bowl with Mobil-Cer wax emulsion, wrapping it in newspaper, placing it in a box of shavings, as well as freeze drying it, then storing in a fridge. The first three are certainly low effort and well proven, if you have the time to wait, or your access to the cooling devices at home is restricted, or best avoided.

Dick also showed some examples of intentionally distorting the wood during drying. Turning items to quite thin wall thickness, followed by several 'slow cooks' in the microwave certainly twists things about.

Thanks for a very informative evening Dick.

A BOX FOR WOODTURNING

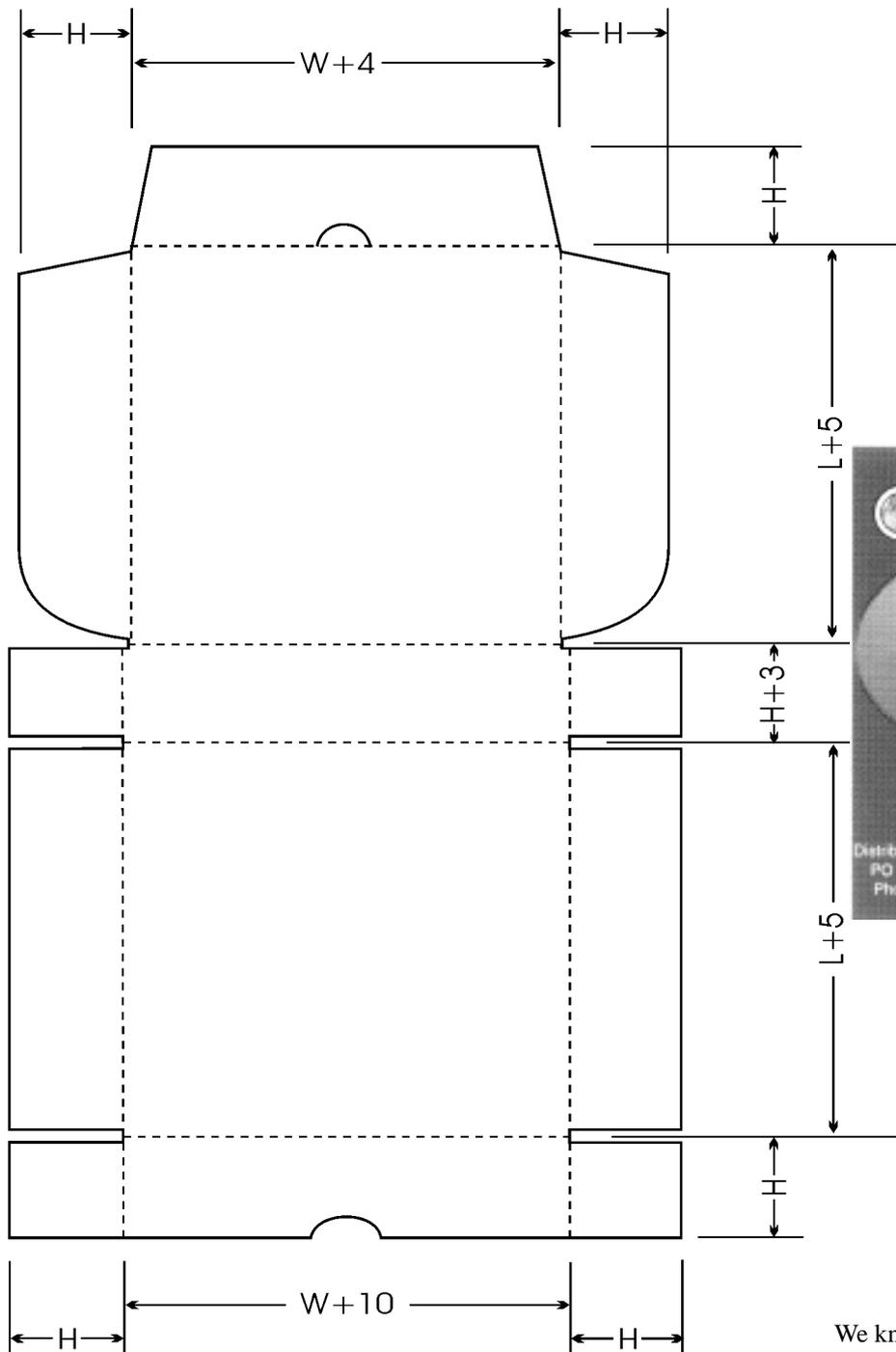
This is the box-making plan developed by Dave Harmes. It is intended for 2mm thick tri-board. If board of a different thickness is used the dimensions added to the width, length, and height of the woodturning will need to be adjusted. The dimensions shown are in millimetres.

The length of the box must be at least twice the height.

Total board length = $2L + 3H + 13\text{mm}$

Total board width = $W + 2H + 10\text{mm}$

Cut the board along the continuous lines with a sharp craft knife. Then gently score with a blunt edge along the dashed lines. Fold the box together and glue or staple the overlapping corner flaps.

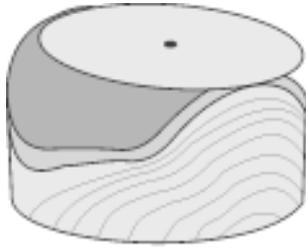


We know the speed of light ...
what is the speed of dark?

Club Night 29 November 2006. Natural Edge

Mac Duane showed us a variety of items that can be made with the natural bark still in place. A tall vase, a weed pot, pot plant holder, and more.

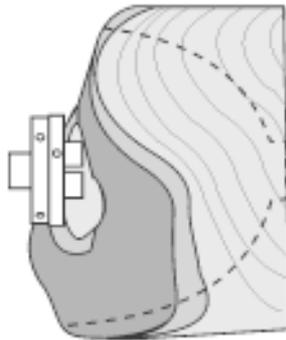
He then went on to make a natural edged bowl.



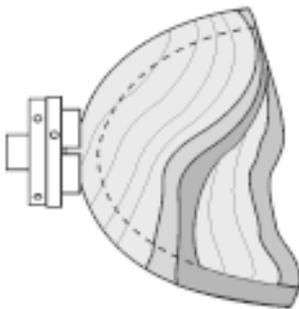
Make the block round on the bandsaw. Nail on a circle of card or hardboard and follow the edge of that with the saw.



Cut a flat into the surface that is to be the upper side of the bowl. Take care not to damage the bark that will be the bowl edge. This flat can take a faceplate, screw chuck or chuck dovetail.

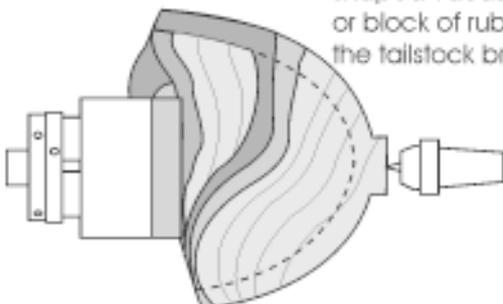


Mount the block on the faceplate, screw chuck or chuck and cut the outside shape. This wood will be out of balance so take care with lathe speed. At the bark edge it may be necessary to cut uphill a little so that the cutting action presses the bark towards the wood rather than away from the wood.



Turn the wood over and hollow it out just as you would a normal bowl. If a thin wall is planned then cut to that thickness step by step to ensure there is support for the area being cut.

To clean off the bottom hold the bowl on a shaped vacuum chuck or block of rubber with the tailstock brought up.



ORNAMENTAL TURNING GROUP

Ornamental Turners Dec 06

from Mac Duane

Those who were present enjoyed the display put on by Colin Cran from North Shore Woodturners with his new version of a Rose Engine Lathe.

This lathe can be made quite easily and can be adapted to fit on almost any lathe. I will endeavour to get a version in operating order to demonstrate to the whole club in 2007. This will be not just how it works but how it is made as well.

Ornamental Turners will meet again on 16 December 2006

A newbie penturner asked the Rec.Crafts.Woodturning group:

"I purchased some pen turning equipment used from someone. There's no directions, so I have a few basic questions."

I responded, "In addition to the good advice already given, have a look at www.sawg.org.nz and go to "Projects" and then to "Slimline Pen". There is a two page pdf file for you to download and/or print. It is brief but may answer a few more questions."

And Bill then came in with: "Whatever you do, stay away from the gallery!"

A) you'll have a hard time leaving

B) you'll probably put a for-sale sign on your lathe and go sit in the backyard for a few days, staring into the distance and weeping

C) some of the stuff in that gallery is simply awesome!"



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From Neal & Deanna DeVore

I just wanted to say how ecstatic Deanna and I were about our visit and to thank all those club members with which we were able to talk and exchange ideas.

We tried to visit as many other turners in our journey as possible. I am amazed at the quality and quantity of work we saw in the many galleries we visited. We were able to have dinner with Rolly and Leigh Munro and their daughter Ila. Rolly did a demo for me which helped immensely. We met with Robbie Graham. In South Island we spent time with Soren Berger, and Bruce Irvine, as well as about a dozen other turners at their shops or galleries.

Our visit in NZ just continued to get better. Every day was new vistas and friendly people. Between glaciers, bungee jumps(not us), alps, lots of sheep, trout, we just were overwhelmed. After 5800 kms we are home and trying and trying to get our sea legs back. Thank you for helping to make it a most memorable trip.

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