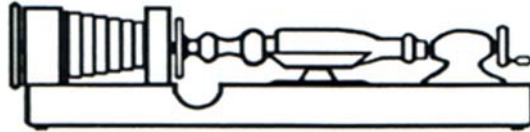


# Shavings & Ravings



NEWSLETTER 123

**NORTH SHORE WOODTURNERS GUILD**

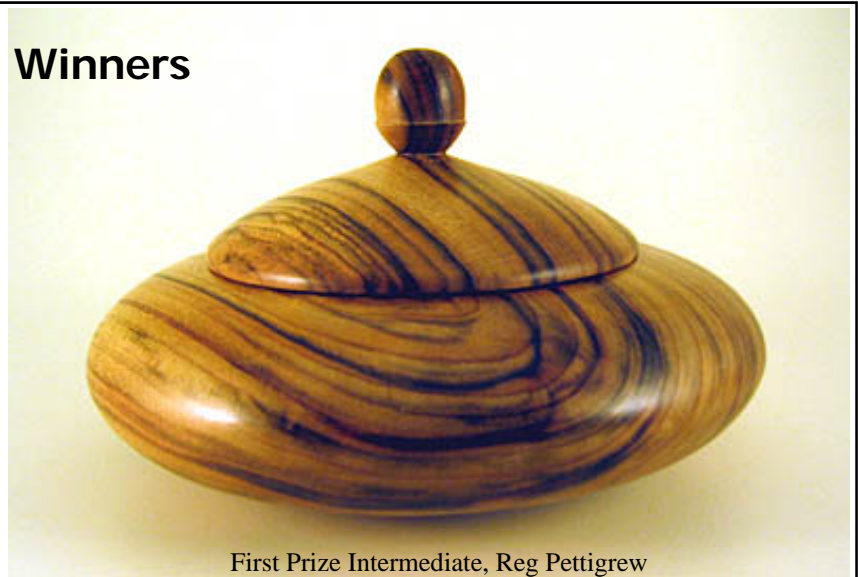
SEPTEMBER 2005

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VICE-PRESIDENT:	Kevin Hodder	476 8646	EDITOR:	Pierre Bonny	478 0163
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## Term 2 Competition Winners



Second Prize Intermediate, Michael Posthuma, Jarra screw on lidded box



First Prize Intermediate, Reg Pettigrew  
Camphor



Third Prize Intermediate, Andy Brockes, Camphor Laurel



First Prize Beginners  
Andrew Posthuma

## Selected Other Entries



Michael Postuma  
Maple & Rimu salt pig



Jack Renwick  
Flowering Cherry  
lidded box



Second Prize Beginners



Kevin Hodder  
Kauri decorated lidded box,



Frank Smith  
Kauri lidded box

Thanks once again to William Hursthouse for all the guild night photos

## Sat 2nd July

Andy Brockes went along for the ride.....and filed this report upon his return.

It was 'off to an early start' for this event as Mike Lewis was rarin to go by 10 to 7 when I arrived at his place. There was a lot of fog around and we arrived to find a fairly sharp frost on the ground and early turners trying to keep warm. The sun eventually broke through the mist and it was a case of strategically placing oneself in order to catch both the warmth and view the demo through the opening of the marquee.

Demonstrators were Rene Baxalle, Mark von Dadelszen, Robbie Graham, Mike Lewis, Rolly Munro and Terry Scott.

Mark von Dadelszen presented us with some interesting thoughts about colouring wood, though he was obviously averse to disguising seriously good dark native timbers.



Rene showed his usual consummate skill with inlaid veneers.

Mike Lewis gave a polished performance on bias turning and generated a lot of interest.

Robbie added a contrasting beech burr top to a hollow form, though he lost the hollow form twice during the demo – without actually breaking it! The final result will be visually very appealing.



Terry grabbed an idle lathe earlier than scheduled for an impromptu presentation on bowl decoration, during which he demonstrated one handed turning whilst looking the other way and conversing with a watching turner!!

His scheduled demo was about putting feet on bowls and he had a good range of different examples to show us.



I did not manage to see Rolly's demo.

Hot soup was very welcome at lunchtime, as was the sunshine outside the marquees. A large volume of turners blanks in native timbers was on sale, and a fairly brisk trade was done in that department.

A worthwhile day, though fur boots and 2 extra coats would have helped.

(That old DVR Terry is using looks as if it's seen better days. Better put the owner on to Ian Fish to get a special deal on a new one. PB)

## Wannabe tidy?

Make a simple Sandpaper Tree to keep paper pieces at hand and sorted.





## President's Turn

Another busy term draws to a close. Shane Hewitt, Dick Veitch [who says size doesn't count?], and Bob Norris provided outside stimulation. Thank you gentlemen for sharing your talents with us. I also thank all of our own members who demonstrated, or taught at the practical nights. Not to forget the "back room boys" A great team, much appreciated.

Welcome to three new members, may your stay with us be long and fruitful.

The Show and Tell was, on occasion, well supplied, but once again by a regular few. In a number of recent issues of Woodturning Magazine, Simon Whitehead has written articles, which I encourage all members to read. In them Simon tries to fathom the Turners mind and reasons why so few are keen to bring their work to guild Show and Tell tables. Also he talks

about shows and competitions and judging in other articles. These articles are, to my mind, essential reading for all our guild members.

How often do we hear the statement - "My work is not good enough." Just remember, every turner in the world started with a first piece. Yes, a novice's work will not compete with an experienced professional, nobody expects it to, and would never judge it against the professional's masterpiece. Yet the masterpiece must be there for the novice to see, for, without a standard, how will the novice know what can be achieved?

I want to tell of a turner [JP] who joined the Durban Guild many years ago. JP had been attending monthly Guild meetings for some months before he dared bring any of his work. In a remote corner of the clubrooms he withdrew two or three small well-turned items from his pocket to show me. He was flabbergasted that I recommended that he place them on the Show and Tell table. After much pressure, and with

baited breath he waited the verdict from the professional doing the critique that evening. The comments were very encouraging, and JP smiled for the rest of the evening. Thereafter JP was a regular at the Show and Tell, and the quality of his work improved in leaps and bounds.

I still receive the Durban Woodcrafters Newsletter, and seldom is there an issue without at least one of JP's entries.

Finally, the Show and Tell is not just for completed masterpieces, if you are having a problem, or just seeking guidance, bring it, there a many other members who will only be too willing to give helpful advice. Rest assured, you will not be scorned or laughed at, but you will be encouraged. You may not be a top class professional.....YET.

Have a great turn; see you all in Term 4

**Mike Lewis**

## Skills Booster

South Auckland Woodturners Guild will hold two more two day hands-on training sessions at its clubrooms this year.

Having attended the first Intermediate class myself, and heard Mike Lewis buzzing after the earlier Advanced course, I highly recommend these classes to those who wish to leapfrog your woodturning skills ahead in one weekend.

Eleven lathes are available. The skill levels of participants will vary and the courses have varied to match this need.

Prospective participants must read and carefully consider their own skill levels in relation to the courses outlined below.

This training is open to all comers on a first-in-first-served basis. Applications should be made to The Secretary, Mike Clausen, 4/4 William Ave., Greenlane, Auckland, and will be accepted only when full payment is made.

To help them ensure that you have chosen an appropriate training level, please include with your application a resume of your

woodturning work and the name of at least one referee. You might also care to discuss the levels of the course with Mike Lewis or myself beforehand. Maximum numbers in each course is 11 participants. Costs per person are: Intermediate \$95; Experienced \$110.

If six applications with full payment are not received by two weeks before the course date then the course may be cancelled and all monies refunded. There is no refund for applicants who cancel within two weeks of the course date unless a replacement participant can be found.

### Intermediate Training Course: 24 - 25 September, Tutor: Shane Hewitt

Participants should already know how to sharpen woodturning tools, mount wood on the lathe, and turn it into something.

In this course tool sharpening and wood mounting skills will be refreshed. The tutor will advance participant skills to turning wood to pre-determined shapes chosen by the tutor or participant. The participant will then be considered to be in control of both the wood and the chisel.

Chisels are available at the clubrooms and wood is available for participants to purchase. We recommend that participants bring their own chisels and a supply of wood that will give them a variety of turning options. This wood must be good clean blanks suitable for easy chisel work.

### Experienced Training Course: 26 - 27 November Tutor: Graeme Priddle

Participants in this course should have reached a level where they are in control of the chisel and the wood, and are able to make items to a pre-conceived design.

In this course the tutor will discuss and enhance all aspects of participants' work and work practices while the trainee creates turned items on a lathe. There will be emphasis on shape, form, finish, colour, texture, and other embellishments.

Participants must bring their own tools and materials for shaping, colouring, texturing, and embellishing their work. They also need to bring a variety of wood, some incomplete turned items for finishing, and completed items for critique.

**July 26th**

Dave Edwards gave a talk and showed us the various tools that can be used for woodturning without having to spend vast amounts of money, and risk upsetting Head Office.

For example the old chisels that may be found at second-hand shops, that you can fit with new longer handles, then reshape for various sized scrapers.

An old Jacobs chuck - fitted to a turned wooden handle, ready for creating a central depth hole at any time.

A PVS plumbing compression fitting to hold wooden eggs steady for end sanding. Masonry nails, available in various lengths and gauges, ready to be ground to shape and have handles fitted, to suit down to the most miniature turning requirements.

For hollowing - the 'cup tool' scrapes away wood quite quickly to give a good job, as long as the form is not too deep. I know Woody McMarten uses one commercially for his honey pots. Available for \$52 unhandled from Woodcut, versus \$230 for their starter Pro Forme hollowing Kit.

**August 2nd**

Practical night, which I felt really buzzed with lots of discussion of ideas, had members on 3 different lathes, each showing how they make a vase.

To hollow out their vases each of the three used different tools.

Dave Edwards showed how the cup tool is used, and Rene displayed his skill with his ring tools, but I'm afraid he had few takers to try out the 'skew for deep hollowing'.

Bill Blanken used a variety of hollowing tools. First the Rolly Munro one, which is basically a guarded cup tool, but with substantial handle and adjustable angled tool holder. Then the Woodcut Pro Forme tool, that cuts much like the Ring tool does, but again is guarded to control cut depth (for most of us this means to prevent dig ins). Bill also showed a very long and sturdy home made pointed scraper tool, that cost him the princely sum of \$8.00. This last tool I had previously borrowed and used to get into a deep and narrow vase with good effect.

Another interesting tool Bill showed was his 'extended tool rest', designed to go into the hollow form to reduce the tool

overhang to the cutting edge. The significance of this tool became more evident to me a few weeks later when Dick Veitch showed us how big he makes 'vases'.

Michael Posthuma also demonstrated this evening - the setup and steps he follows to cut threads for lidded boxes. Quite ingenious, with a budget of a couple of orders of magnitude lower than Dicks.

**August 9th**

Shane Hewitt brought quite an array of his work down to Auckland to explain various points. Some of it was finished, (beautifully) other pieces were in progress, such as a large resinous pinus

finger of his left hand under the tool rest to give more precise control of the cutting end (and ensue no bounce?) I had not seen or read about before.

I found it interesting that Shane mostly works in Kauri - as it is what people want from him - even rather than other harder natives. I meant to ask him if it could also be that he started turning in the pre high speed steel gouge era, when nobody wanted to turn anything too hard. Like the long lengths of 12x6 beautiful Jarra from the Mercer steam locomotive refill tank stand 30 years ago, that I couldn't give away to commercial turners I knew, but the heart Kauri beams off the same job were snapped up for turning.

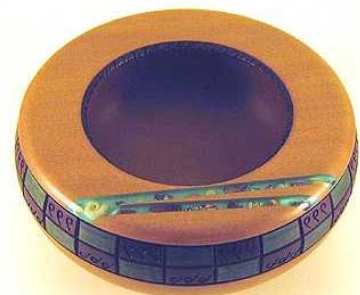


radiata hollow form that smelt really, well, piney - reminding me of the smell of the trees we climbed as kids. We must remember that relatively young (compared to natives of same size), wild, old stock, unpruned pine can also have great grain figuring—unlike the modern pine bred for commercial consistency.

The asymmetric shapes Shane machines and uses to embed objects in resin were refreshing.

His manner of using tools - with one

Thanks for coming all the way down from Whangarei and sharing your enthusiasm and ideas with us all Shane.





## August 16th

I had seen Bob Norris demonstrate his Jacobean twists a few months ago at the West Auckland clubrooms, when I had gone to see what they were up to. (they meet 1st and 3rd Thursdays of the month, Rangeview Road, Sunnyvale, visitors are warmly welcomed and get a free cup of tea. Everyone buys a raffle ticket, so still take a few bob)



can be used like this to hold or support things, such as a job on a vacuum chuck, without marking the work.



## August 23rd

Using the Rolly Munro hollowing tool, and a cleverly adapted 12v halogen light (complete with magnetised & adjustable PVC elbow/tube stand), Dick Veitch created an open vase.

He had previously shaped the outside of the wet log wood between centres. Dick then mounted it in a chuck ready to show us his method for hollowing. The light enabled him to see what he was doing with the tool, and to see the relative thickness of the vessel as he worked. He took it down to just a few millimetres, before using a shear scraper to pretty much finish the job.

The Munro tool also performed admirably with dry pohutakawa when Dick retrieved a piece Ken Curnow had been working on that had split from the core almost to the side.

For large vessels Dick uses a steady, utilising in-line skate wheels (the ones with bearings are best), that fits between the lathe rails.

Thanks Dick - for once again fighting the traffic from your home to Rangitoto College, all to share your knowledge with us. We appreciate it, and I hope your next visit will see many exciting Veitch inspired vases.

What Bob demonstrated was the precision with which some wood turners work. Especially the division of the length, the marking up of the scrolls, the drilling of the 8mm overlapping holes - all have to be done with skill and care to create a structure ready for finishing.

When marking out a pair - they are handed, so twists need to go in the opposite directions.

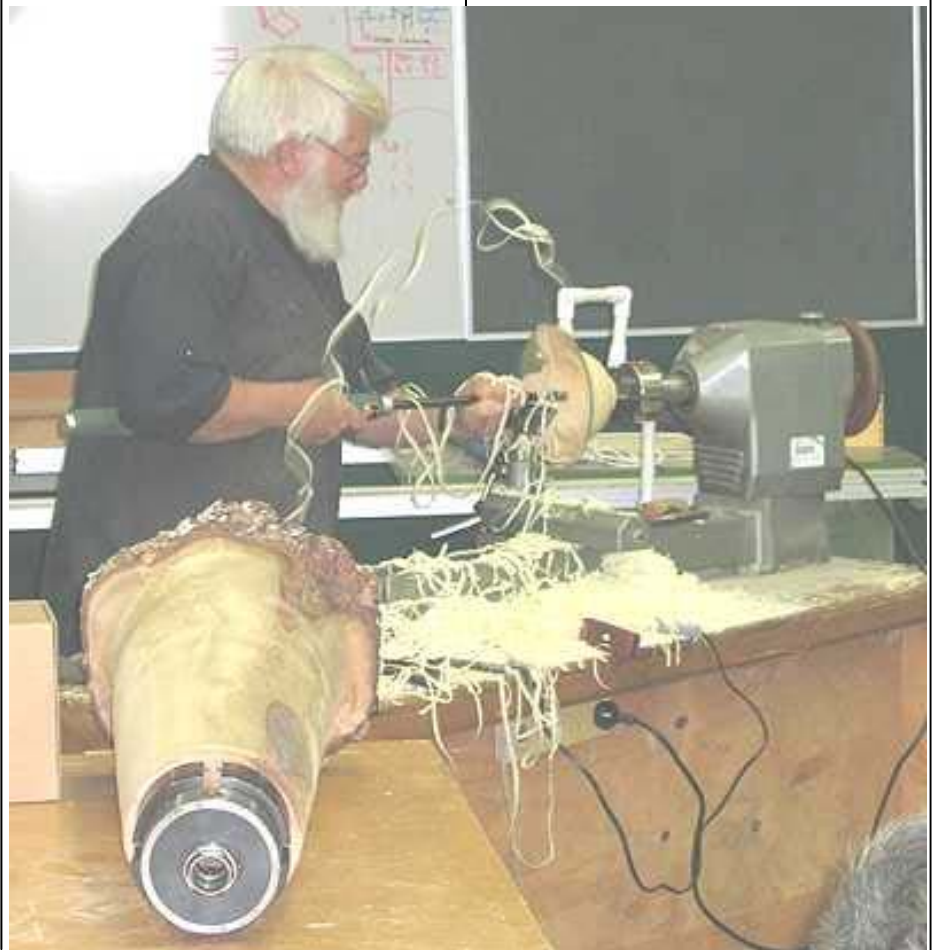
The long centre point and steep wing angle of his drill that allows the overlapping of holes, I will try to emulate next time I do mortises, if I haven't done a Barley corn twist before then.



Sanding out of the irregularities in the vines is done with 300-350mm long strips of emery paper (12 mm or so wide), or with regular sandpaper strips reinforced with gaffer tape.

Bob removed the point in his tailstock - and replaced it with a spigot to fit inside his twist. (various shaped spigot fixtures

Bob, the twists you make are beautiful, finished to perfection. Thank you so much for coming and sharing your methods, experience and wisdom with us here over on the shore.



**August 30th**

During the Show & Tell of this practical night Colin Cran displayed his own ingeniously simple device for holding a wooden ball, that allowed him to turn it very easily without removing it from the lathe each time a new position was required. And Bill Blanken showed his bowl with the Pentagram rim/frame together with the geometric details for working it out exactly!!

During the demonstrations Bill Blanken skilfully guided several people in the use of the Rolly Munro hollowing tool to create a vase. Jack had a bowl on the lathe and with his expert tuition Justine made the shavings fly. He also explained to her how to make a jam chuck, if you don't have a vacuum chuck. (AB)

**Selected pieces from the Show & Tell table this term.**



William Hursthouse  
Puriri box



Pepi Waite  
Macrocarpa Bowl



Jack Rennwick  
Pine Bowl



Murray Speer  
Blackwood Bowl



Pepi Waite  
Rewarewa Bowl

Edwin Duxfield  
Candle holder from  
packing crate timber



Mile Lewis  
Pohutakawa Bowl



William Hursthouse - Rimu Bowl, epoxy inlay



## Timber Sources

This is the 2nd in a series of short articles researched and presented by Andy Brockes. Their purpose is to review sources of good quality timber that may be purchased and present a brief report on each.

**Cypress Sawmills** is situated in a large muddy yard at 700 Kahikatea Flat Road, Kaukapakapa. My initial request to look around the yard was greeted with a firm “No – not unless somebody goes with you” After some introductory dialogue, relations warmed considerably and I was left to inspect short lengths of dry Macrocarpa in a shed where there was quite a range of sizes available.

Somewhat later I was shown a very dusty corner of a large machinery shed, where there were some much larger pieces of macrocarpa which had obviously been there a long time. Also of interest was the rusting remains of a multi fixed blade sawing machine, still where it was parked in 1986!

Dry macrocarpa is reasonably plentiful in both dressing grade and clears, and is available as RS (rough sawn) or D4S (dressed on 4 sides). Typical examples of interest to woodturners are shown in the table, prices being per lineal metre + GST.

D4S is about 15% dearer, and clears is about

RS Dressing Grade Prices per lineal metre + GST			
Width / Thickness	50mm	75mm	100mm
100mm dry	-	-	\$12.86
200mm dry	\$14.79	\$22.07	\$29.58
250mm dry	-	\$27.90	\$36.98
300mm dry	\$22.07	-	-
250mm green	-	-	\$26.82

33% dearer. Therefore 250 x 250 x100 Bowl blanks will cost you \$10.40 for dry ones, or \$7.54 wet, plus the effort of getting them from Kaukapakapa.

Jim McGlashen is the manager at Cypress, is a very friendly and helpful guy, and explained that OSH is not happy for people to wander the yard alone!

**Rosenfeld and Kidson** would have to be described as specialists in cedar with a huge range of sizes, including moldings and weatherboards, in sawn and D4S. They even have a stock of Kiln Dried shingles.

They also specialize in flooring (T&G) and overlay flooring (12mm thick), with a range of hardwood decking as well.

They have some very nice Burmese Teak, up to 75mm thick, in lengths up to 5 metres. Prices of this timber range from \$5400 to \$8800 a cubic metre, +GST.

To calculate the price of a lineal metre of any given dimension, simply multiply the cube rate by the width and thickness.

e.g. selected timber \$2970 /m3  
x width 300mm i.e 0.3 metres  
x thickness 50mm i.e 0.05 metres  
is 2970 x .3 x .05 = \$44.55 per LM

Their dressing grade Macrocarpa is \$1200 /m3, and they have North and South Island Beech at \$2600 /m3 with biggest dimensions being mostly 200mm.

Dressing A grade heart Rimu and Matai (kiln dried and RS) in widths to 300mm runs at \$4266 /m3 – therefore 300 x 50 is 4266 x 0.3 x 0.05 = \$63.99 / lineal metre.

## What does Macrocarpa have to do with Cypress?

*Well the tree's botanical name is cupressus macrocarpa, commonly known in its native lands south of San Francisco as the Monterey Cypress. Another tree well known to us in NZ - Pinus Radiata hails from the same area and is known to the locals as Monterey Pine.*

*If you watch golf on TV, keep an eye during the next tournament at Pebble Beech on the Monterey Peninsula - you'll probably see these familiar shaped trees in the background.*

## Call for Articles

If you have a story or yarn to tell, that might interest members of the guild please let me have it. Fax it, email it, or give it to the Editor on a Tuesday. pbonny@flintfox.com, Ph Hm 4780163, Bus 477 0888. Thanks to those who have provided articles to date, some will appear in later issues.



Keith Woodward  
Kauri Lidded Box



Kevin Hodder  
Kauri Bowl



Jack Rennwick  
Spalted Olive Bowl

## Members Available to Assist New Members

Bill Blanken	37 Gulf View Rd, Rothesay Bay	478 8591
Colin Crann	17 Rambler Cres, Beachhaven	483 6012
David Edwards	782 East Coast Rd, Browns Bay	478 5338
Frank Smith	64 Pacific Pde, Army Bay	09 424 8905
Mike Lewis	1A Mizpah Rd, Torbay	476 6045
Jack Renwick	169 Chivalry Rd, Glenfield	444 6228
René Baxalle	48 Stott Ave, Birkdale	483 3799

## Kev's Turn

### Turned Out Nice (or Terrible On Nerves)

I knew I could do it. It was surely just a matter of time before I would be turning out all sorts of things and that picture on the cover of the instruction book of the man, bow tie on, smoking a pipe, not a hair out of place, smiling, watched by admiring wife, with small children playing about his feet. That would be me.

After you've been turning wood for a while you start to realise that the variables are more than just numerous. There is the lathe - motor, pulleys, belts, chucks, bench, tailstock and tool rest. There is the environment - lighting, ventilation, noise, distractions, height of lathe, floor surface, dust extraction, cramped conditions, depth of shavings on the floor. There is the tool - chisel, gouge, scraper, deep flute, shallow flute, skew, angle of bevel, length of bevel, sharpened by grinder, sharpened by hand, long handle, short handle, sharp, blunt. There is the wood - type of wood, length of drying

time, from where in the tree, thickness, density, sawn round blank, rough log, old timber with nails. There is of course you - clothes, shoes, goggles, face mask, breathing assistance, gloves, head protection, what kind of a day are you having. Lastly there is the object which you are trying to make and the best method of achieving it - spindle turning, gouge turning, deep scraper, skew chisel or maybe just attack it with whatever is at hand and let the wood decide.

Most of these things never even enter your head when you are starting out. Mainly because you are unaware and you just have this idea, half formed picture. Me? I was going to make a rattle for our baby. I'd seen one somewhere and my head it was sort of like a chicken's leg bone, a stick with a knob on each end and a loose ring or two in the middle. Wood? Untreated Pinus Radiata would be fine and I'm sure that the sap and resin can't be too bad for him - I suppose? As we were living in Hawkes Bay at the time and no self respecting house did not have

at least one fire place I knew that I could go out to the wood shed for a piece of pinus radiata. Maybe a branch, 2 inches (this was way before metrics crept onto the scene and centimetres were only ever mentioned by recent immigrants from Holland) diameter and a foot long. Jammed this into my lathe/electric drill and hit the trigger. Away it went. A blur of bark and shavings was soon all over the shed and so help me I made that kid of ours a rattle. Dimensions were pretty solid I must admit but there were two loose rings in the middle and hey! I had made it. The proof of the robustness of the rattle is that 40 years on it still exists in our Grandchildren's basket of play things for when they visit.



## Lathes For Sale

Teknatool Nova 3000 price \$1300  
1 HP motor  
Spur centre, Live centre, Face plate, Handwheel  
In excellent condition - has done almost no work

Teknatool Nova 3000 price \$1000  
NO motor  
Spur centre, Live centre, Faceplate, Handwheel  
About 6 years old, I think, but had almost no use.  
This lathe had a 1/3 HP motor on it when I traded it. I could supply a new 1 HP motor for approx \$300 or a new variable speed motor for around \$800.

NB Both these lathes have been owned by elderly people and have genuinely had little use - check out the toolrests ( a sure sign )

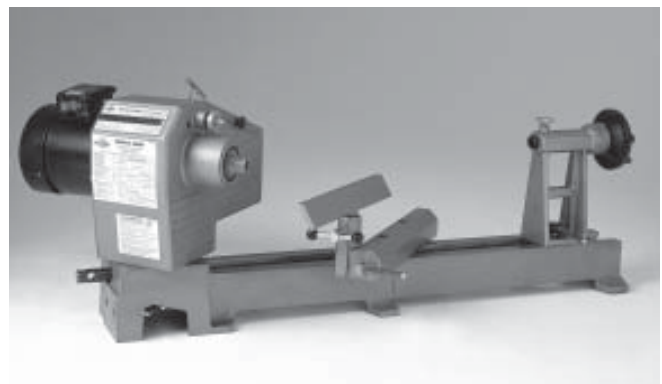


Photo of a Nova 3000 at [www.teknaatool.com](http://www.teknaatool.com)

For further details please contact  
Ian Fish Ph 4181312.



## This Term's Project— Segmented Turning

October 11	Dave Harmes will demonstrate segmented turnings. The term Project will be 'segmented turning', which has a wide scope.	<p><b>IAN R. F. FISH</b> CRAFTSMAN WOODTURNER</p> <p>Teknatool Lathes &amp; Accessories Woodcut Tools</p> <p>18c Roseberry Avenue Birkenhead Auckland, N.Z Ph. (09) 418 1312 Email. ipfish@xtra.co.nz</p>
October 18	Ian Fish - Sale of equipment and tools.	
October 25	Pierre Bonny – Methods of mounting wood on the lathe.	
November 1	Treeworkx - BBQ and promotion of their products.	
November 8	Practical / Training night. Bring your tools.	
November 15	Auction - of equipment , tools, wood, etc. Bring something and Buy something else much more useful.	
November 22	Dick Veitch - Drying and storage of wood.	
November 29	AGM	
December 6	End of Term - Judging and the awarding of prizes to novice and intermediate winners of the term project Spinning top competition. Award to the most improved Novice for 2005. Partners/Wives/Parents are most welcome. Please bring a plate (of goodies)	
Term 1 2006	Start date to be advised.	

## Other Events coming up

September 9 to 11	National Woodskills Festival, Kawerau.
September 16 to 18	NAW Woodskills Symposium. Hosted By Christchurch Woodturners At Kaiapoi
September 24 & 25	Two day Intermediate hands-on course. Tutor Shane Hewitt. At South Auckland Club rooms.
September 25	Soren Burger—Full Day Demonstration at West Franklin Woodturners
October 6 to 9	Tauranga Woodcrafter's Club Baycourt Festival.
November 26 & 27	Two day Advanced hands-on course. Tutor Graeme Priddle. At South Auckland Club rooms.
March 31 - April 2 2006	Auckland Timber & Working with Wood Show
April 12 to 18 2006	Auckland Easter Show



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