



TURNOUT

From The President

Thanks to all those who offered encouraging comments – I am glad my first meeting as President is over! I will do my best, and I hope that we can enjoy a successful 2013.

The committee resolved a number of issues.

We decided that the Dec. 8th barbecue would be held at Golden Grove High School (we have shade and shelter, toilets, and do not need to transport bbq etc.) There will be sausages, onions, sauce, bread, serviettes, plastic cutlery etc. if you need it. Starting time between 11 am and 12 noon, please bring partners if they would like to come, chairs, and a salad or a dessert to share if your culinary skills can manage it. Dale is forwarding a flyer.

The Exhibitions committee has everything in hand for Thorndon Park Twilight Market and future events. There will be another turning display at Bunnings on the 15th, organized by Bill Elliot.

The Secretary (Dale Starr) who is also entering a steep learning curve has been given several tasks, particularly making sure we can book GGHS for the 19th January 2013 which is the first of the 3rd Saturday meetings of the year. He will forward emails from the committee to members.

Ron Allen and George Pastuch are organizing the 3rd Saturday program and have an exciting time planned, starting with the “One and All” requirements which Alan Burgess asked the club to produce. Note that David Rose made about a dozen of the small pulleys used for raising the sails.

Brian Purcell reported on the Neil Turner workshop which was not only excellent but made a reasonable profit. Thanks to all involved, especially Peter Page and his wife who welcomed Neil and his wife into their home.

The 4th Saturday program begins with Ron Allen demonstrating curved wing bowls on Jan 26th, and this demonstration will continue into Feb. 26th when we would also like members to bring along gadgets, unusual

Committee	
President	Tim Smeaton
Secretary / Correspondence	Dale Starr
Treasurer	Ron Allen
Assistant Treasurer	Glenn Kutchen
Member	Bill Elliot
Member	David Rose
Member	Graham Reed
Member	George Pastuch

Your Northern Turners

- *Seeking Excellence*
- *Encouraging Individualism*
- *Fostering Creativity*
- *Teaching Skills*
- *Providing Support*

chucks and holders, and how to use them. I will organize the next few months' program shortly. At this meeting, we will auction off 2 dust extractors which are surplus to our requirements. Plan is to purchase a small unit with low decibel rating for demonstration purposes.

The Club decided to go ahead with purchasing 50 books of tickets for the People's Choice lottery (Graham Reed), with a view to funds returning to the club. All members are encouraged to purchase a book of 10 tickets, \$2 each.

The Club has signed off on the Government Grant which was organized by the previous committee, and the funds will be used for purchase of a lathe, with the aim of introducing retirees to the art of wood-turning. Additional funds will be used appropriately.

Several of the public parked in the School grounds on Saturday; we locked the gates as per our contract. The School plans to put a sign up to make it clear it is private property, not public parking.

Contributions and suggestions from members include:-

Helpful Hints – if you have any useful hints, devices, or ways of solving turning problems, let us all know via TurnOut. This could be a regular item in our magazine.

Demonstrations – as far as possible, these should be about 45 minutes maximum, giving time for use of lathes by members. Also, as President, I encourage you all to have a go on the lathes at meetings, and remember to keep your voices down during demonstrations (maybe continue your chats outside or in other rooms).

Publicity Officer – a position on the committee

(or associate) to tell the world at large about Northern Turners, through local press, TV, or other media. This could be considered early in 2013.

Transport for Albert Cook – since John Schofield is going to Tasmania, we would like to have a roster of members to bring Albert to meetings, hopefully 3rd and 4th Saturdays. He lives at Resthaven, Adams Rd., Craigmore, and any volunteers who can help could let me know, or fill in the roster at the January meetings.

Suggestions Box -

As an alternative to the box on the table (which can continue but remains rather empty), we aim to have a section at the bottom of TurnOut (can you do this Dennis?) where you can deliver suggestions via email.



Email addresses – if you change your email address please ensure that the Secretary is informed so that you receive all information about Northern Turners.

Sit-down lathe – although a VicMarc set-up is expensive (about \$5000), it may be worth considering asking for a grant, with the aim of encouraging young people confined to a wheelchair to take up turning, particularly after rehab following motor accidents. Another thought for NT.

Wishing you all a happy Christmas and prosperous New Year.

Tim Smeaton

Neil Turner Weekend

Weekend Workshops can only be as successful as the involvement, participation, cooperation and interaction put in by those people who contribute

their time, efforts and money into the activity and for that Tim and I would like to wholeheartedly thank the members of Northern Turners for their total support once again.

The Workshop, apart from being financially suc-

cessfully, was very well attended by Northern Turners members plus a few from The Hills, Murraylands, Southern Turners, a couple from Carvers and one non Woodgroup SA member. A few of our stalwarts could not make it due to ill health or other commitments, but we hope to see them next year.

John Fisher picked Neil Turner and his wife Sue Ellen up from the Airport on Friday afternoon, dropping them off at the Torrens Valley Christian School so Neil could test out the lathe, video and microphone equipment before a group of about 30 students and adults as a pre workshop demonstration. Thanks to Greg Jackson, Dale Starr, Barry Victor and Glenn Kutchen in helping set up and also to those who stayed behind to clean up and help put everything back where it belonged.

A special thanks to Peter and Joan Page for hosting Neil and Sue Ellen for the three nights they were in Adelaide. Thanks to Ron Allen for his usual stirring effort with the auction and closing the workshop.

Neil turned a York gum burl bowl from scratch for the students and guests, explaining the processes and techniques required to complete the 3mm thin bowl to maximise the sale potential through the aesthetics of the shape, quality of timber and the finish off the tool. He also gave the students an insight into where he has come from, where he has been and where he sees himself heading. He was conscious of safety and tool use in front of the students. Giving them inspiration and aspiration should they decide on a woodturning future.

Saturday saw much the same introduction via PowerPoint, only in greater detail and more relevant to the audience present. He gets his inspiration from wind, earth, fire and oceans, enhancing his turnings with intricate designs representing flame, waves, beaches, shells and anything from nature really.

His first product was a thin walled bowl from Rib Fruited Mallee burl, another WA timber, and it was as equally beautiful as the York Gum burl bowl turned the night before. A photo of each is attached, and just imagine them with a lovely oil finish. This was followed by a Sea Urchin lidded ring box made from Marri, which was difficult to turn to get the lid to fit properly, but Neil had the technique and knowledge to do just that, plus all the work that goes into decorating the outside with

carving, sanding, filing and burning. What an effort! The finished product would be well worth the effort for that someone special in your life, but not really worth your while to produce as a saleable item. The time and effort that goes into it would make the purchase price astronomical and not too many would pay the price needed to cover the cost to produce it.

Sunday saw Neil do a square edged platter, where he used all the usual tools required in turning plus the powered sander and carver to get that flow through shape that he likes. He showed us his technique in getting the flame effect on the selected edge of his platter, and also described his Coral design embellishment techniques, giving us a practical demonstration and explanation.

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finish off the tool. He also gave the students an insight into where he has come from, where he has been and where he sees himself heading. He was conscious of safety and tool use in front of the students. Giving them inspiration and aspiration with and explanation. Tim brought in a piece of Jacaranda for Neil to do his hollow form with flame design embellishment, and it is just a pleasure to watch someone create an effect out of nothing. There is an art in getting the flames intertwining and flowing into each other and still give the impression of rising into the air. A talent he has learnt over the years no doubt, and something that some of us would aspire to... Henry Pamula is already there, as Neil was ever so impressed with Henry's piece he brought in and he received the highest accolade from Neil during the critique.

The raffles were again very generously supported by everyone, as was the auction. A big thanks to our sponsors this year, Carbatec and Leda. Neil related that it was his first experience as a demonstrator for a two day workshop such as this one,

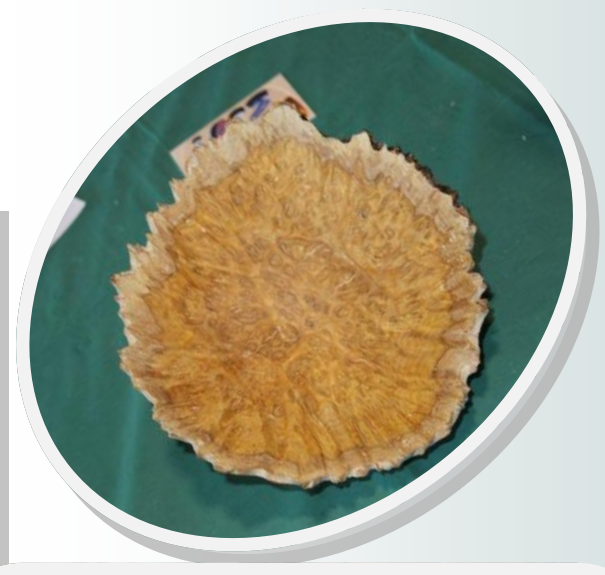
and because of your involvement, he really enjoyed the experience. He donated a couple of pieces to the auction in a generous act of appreciation for the interaction and attention of the people present and with the intention of boosting the coffers towards next year's demonstrator costs.

There is a heap more I could relate, but there are a few photos attached which as they say "a picture says a thousand words". See the work that Bill Elliott has put in, and I wonder what marvels he will produce as a result of the workshop. The people I spoke to said they enjoyed the workshop and got to take a lot away with them for future use in their turnings.

The tucker was good, as was the company. Good spirits and good people.

Again, thanks for your interest and participation

Brian and Tim





From the Editor

Now don't forget I do need some help to keep this newsletter going. Hurry only five spots left for next year, don't miss out!!!

Don't be concerned you will be reminded

Genese and I spent a lovely 10 days in New Zealand, the land of the long white cloud, huh, first 6 days blue skies and short white clouds, next 4 days black clouds. Anyways, we still had a good time. I was really impressed with a program called Kauri 2000. Started, obviously, in the year 2000 it was a program to encourage people to plant Kauri, *Agathis australis*, for their great,

..... Bill Elliot, your article is due Dec 31st

great grandchildren's benefit. One property we went too which was owned by a potter, who also had a little train ride up a mountain to the 'Eyefull Tower', had planted 5000 Kauri! The property is Driving Creek Railway on the Coromandel Peninsula. Well worth a visit. Of course Genese had me walking hiking tramping all over the place but we did see some beautiful scenery. Went to a few markets and got some ideas for things to make. One guy was selling turned handles for plastic bags, basically a 25 ml rod



with a groove at each end to fit the plastic bag loops. I said who buys these things, he said everyone. He was right, I bought one. \$NZ2 which is about \$A1.50

Might do some myself, only better, a bit fancier, and double the price.....or not. I also did the usual and picked up bowls looked at the base ran my fingers over the inside and was always asked, "So you're a woodturner?" I just said 'No'. Seemed to confuse them a bit. Now, you have all read the Presidents bit and I am happy to incorporate 2 new segments if I receive anything to put in them, helpful hints and suggestions. Helpful hints will have names attached, suggestions can remain anonymous but will have a rider about not being any one else's opinion etc.

If you have anything to put in the deadline for

the next issue will be published each month like this:

Deadline for articles for next issue is December 31st 2012

probably on front page.

On a completely different note, if you see cheap flights advertised from Melbourne to Auckland ignore them. Wont bore you with the details but it is far less stressful and in the long run probably cheaper to fly direct Adelaide to Auckland!

Dennis Murray

Meeting Reports

November 17th

Apparently Egg Turning was a big success, next Easter should be fun!

November 24th

Show and Tell

Gordon Best showed a natural edge bowl with burns on rim created with a homemade Pyrography tool.

John Girdler brought in a natural edge bowl from Blue Gum Burl, *Eucalyptus spp.*

Dennis Murray had a piece of Kauri, *Agathis australis*, and a small piece of Kauri Gum

Tim Smeaton has a rosewood Bowl and a Pepper Grinder from Woolworths for \$9.95

David Rose showed us a turned beer mug, with handle, empty.

Leith Davidson brought in his Egg from the previous week, Blackwood, *Acacia melanoxylon*.

Dale Starr had a winged bowl in Mulga, *Acacia aneura*, and a branding iron for marking his turnings, if you are interested you can check them out on the web, Brand-First from America or J A Abbott in Australia.

Bill Elliott also brought in an egg...hollowed, pierced and coloured.

Peter Page showed us a lidded bowl presented to him and Mrs Page by Neil Turner for being such great hosts. Unfortunately I cannot reprint here Pete's anecdotes of the human anatomy in relation to woodturners.

Following show and tell it was good to see a number of members hopping on lathes and a lot of impromptu discussion and teaching re turning and sharpening.

Dennis Murray

February 9th 2013

This will be our first 2nd Saturday meeting. Session time will be 1000—1400 (10am—2pm) The topic for this first session will be boxes, this topic has been chosen arbitrarily by me just to get us started. Themes for following meetings will be chosen by those in attendance the month before.

A box tends to have a bottom and a lid, with the bottom hollowed out to put “stuff” in. Boxes can be thin, fat, short, tall, pointy or flat. The two sections can fit together loosely or with suction or be threaded.

Just as a starter I will be making a small box for my desk at work to hold paper clips. Because I don't want to pick the whole thing up each time I need a paperclip it will have a loos fitting lid. If you want to do the same project you will need a

.....designs are copyright and not for commercial reproduction ...

piece of dry timber approximately 100ml square by 150ml. I hear some of the old hands saying “why so big for a relatively small box?” I like to allow some leeway for the inevitable stuff up.

Tools needed are those you are comfortable with as long as you have one to rough down, hollow out, create a flange and add some detail. Plus sanding gear and your choice of finish. In relation to my choice of design I was going to use one from “Turned Boxes, 50 Designs” by Chris Stott, I still could as long as I didn't try to sell it.

The book contains the rider”all designs are copyright and not for commercial reproduction without permission of the designer and copyright owner.” I am fairly certain that Chris will not turn up to a twilight market, Burnside or Port Adelaide but!

Luckily Richard's book does not contain any such rider.

Dennis Murray

Opinions expressed in this Newsletter are not necessarily those of the Turnout Editor or the Northern Turners Committee.

	<u>ACTIVITY / DEMONSTRATION</u>	<u>Who</u>	<u>Material needed.</u> You are encouraged to bring your own.
JAN	One and All Belaying Pins	RA, GP	With Alan Burgess: how to make belaying pins and other pulleys for wooden ships.
JAN 26	Curved Wing Bowls: Part 1 “Margaret and Des from International Timepiece will be attending with their wide range of materials for turning pen kits, clocks etc.”	RA	Details to come soon.
FEB	Boxes	DM / BE	Come along a join the fun, turn a box, pick up ideas and techniques, this is a hands on session. See article on previous pages
FEB			
FEB 23	Curved Wing Bowls: Part 2	RA	Bring in any additional gadgets, unusual chucks, tool holders etc, which allow you to make things on your lathe. Be prepared to show how you use them!

Kauri gum,

a fossilized resin detracted from kauri trees, is used for chewing or tattooing, and often is made into jewellery. The gum comes from kauri trees found in *Agathis australis* forests. The trees once covered much of the New Zealand North Island, before Māori and European settlers caused deforestation, causing several areas to revert to sand dunes, scrubs, and swamps. The ancient kauri fields continued to provide a source for the gum and the remaining forests.

Kauri gum formed when resin from a kauri trees leaked out through fractures or cracks in the bark, hardening with the exposure to air. Lumps commonly fell to the ground and became covered with soil and forest litter, eventually fossilising. Other lumps formed as branches forked or trees were damaged, which released the resin.

The Māori had many uses for the gum, which they called *kapia*. Fresh gum was used as a type of chewing gum (older gum was softened by soaking and mixing with juice of the puha thistle). Highly flammable, the gum was also used as a fire-starter, or bound in flax to act as a torch. Burnt and mixed with animal fat, it made a dark pigment for *moko* tattooing. Kauri gum was also crafted into jewellery, keepsakes, and small decorative items. Like other forms of amber, kauri gum sometimes includes insects and plant material.

Kauri gum was used commercially in varnish, and can be considered a type of copal (the name given to resin used in such a way). Kauri gum was found to be particularly good for this, and from the mid-1840s was exported to London and America. Tentative exports had begun a few years earlier, however, for use in marine glue and as fire-kindlers gum had even made up part of an export cargo to Australia in 1814.

Since the kauri gum was found to mix more easily with linseed oil, at lower temperatures, than other resins, by the 1890s, 70 per cent of all oil varnishes made in England used kauri gum. It was used to a limited extent in paints during the late 19th century, and from 1910 was used extensively in the manufacture of linoleum. From the 1930s, the market for gum dropped as synthetic alternatives were found, but there remained niche uses for the gum in jewellery and specialist high-grade varnish for violins.

Kauri gum was Auckland's main export in the second half of the 19th century, sustaining much of the early growth of the city. Between 1850 and 1950, 450,000 tons of gum were exported. The peak in the gum market was 1899, with 11,116 tons exported that year, with a value of £600,000 (\$989,700). The average annual export was over 5,000 tons, with the average price gained £63 (\$103.91) per ton. Most of the gumfields were in Northland, Coromandel and Auckland, the site of the original kauri forests. Initially, the gum was readily accessible, commonly found lying on the ground. Captain Cook reported the presence of resinous lumps on the beach at Mercury Bay, Coromandel, in 1769, although he suspected it came from the mangroves, and missionary Samuel Marsden spoke of their presence in Northland in 1819.

By 1850, most of the surface-lying gum had been picked up, and people began digging for it. The hillsides yielded shallow-buried gum (about 1 m), but in the swamps and beaches, it was buried much further down (4 m or below).^[1]

Gum-diggers were men and women who dug for kauri gum, a fossilised resin, in the old kauri fields of New Zealand at the end of the 19th and early 20th centuries. The gum was used mainly for varnish. The term may be a source for the nickname "Digger" given to New Zealand soldiers in World War I. In 1898, a gum-digger described "the life of a gum-digger" as "wretched, and one of the last [occupations] a man would take to."

Gum-diggers worked in the old kauri fields, most of which were then covered by swamp or scrub, digging for the gum. Much of the population was transient, moving from field to field, and they lived in rough huts or tents (which were called "whares", after the Maori for 'house'). It was extremely hard work and not very well paid, but it attracted many Maori and European settlers, including women and children. There were many Dalmatians, who had first come to work the South Island goldfields in the 1860s. They were transient workers, rather than settlers, and much of their income was sent out of the country, resulting in much resentment from the local workforce. In 1898, the "Kauri Gum Industry Act" was passed, which reserved gum-grounds for British subjects, and requiring all other diggers to be licenced. By 1910, only British subjects could hold gum-digging licences.

Gum-digging was the major source of income for settlers in Northland, and farmers often worked the gumfields in the winter months to subsidise the poor income from their unbroken land. By the 1890s, 20,000 people were engaged in gum-digging, of which 7000 worked full-time. Gum-digging was not restricted to settlers or workers in the rural areas; Auckland families would cross the Waitemata Harbour by ferry at weekends to dig in the fields around Birkenhead, causing damage to public roads and private farms, and leading to local council management of the problem.

Most gum was dug from the ground using gum-spears (pointed rods to probe for gum) and "skeltons", defined as blade-edged spades for cutting through old wood and roots as well as soil. Once the gum was retrieved it would need to be scraped and cleaned.

Digging in swamps was more complicated; a longer spear (up to 8m) was often used, often fitted with a hooked end to scoop out the lumps. Scrub was often cleared first with fire; some got out of control and swamp fires could burn for weeks. Holes were often dug by teams in both hills and swamps—often up to 12m deep—and some wetlands were drained to aid in the excavation of gum. As field gum became scarce, "bush gum" was obtained by purposely cutting the bark of kauri trees and returning months later to retrieve the hardened resin. Due to the damage caused to the trees by the cutting the practice was banned in state forests in 1905. Gum chips, small lumps useful for the manufacture of linoleum, were difficult to find, and by 1910, the process of washing and sieving to retrieve the chips became common. The process was later mechanised.

Gum diggers generally sold their gum to local gum buyers, who transported it to Auckland (generally by sea) for sale to merchants and exporters. There were six major export firms in Auckland who dealt in gum, employing several hundred workers who graded and re-scraped the gum for export, packing them in cases made from kauri timber.

As early as the 1830s and 1840s, merchants, including Gilbert Mair and John Logan Campbell, were buying gum from local Māori for £5 (\$8.25) a ton, or trading it for goods. The majority of the gum was exported to America and London (from whence it was distributed throughout Europe), although smaller amounts were sent to Australia, Hong Kong, Japan and Russia.



A group of Gum Diggers in Gum field 1908