



From The President

President's End of 2012 Report

For once, I will be brief!

Many thanks to all those who came to the Christmas barbecue and brought such a vast array of salads and desserts. Obviously, nobody considered the Heart Foundation when it came to the rich desserts.



Special thanks to Glenn Kutchen who obtained all the sausages and onion, set up and cleaned the barbecues, as well as being our Master Chef. His assistant Peter Page, and any others who helped Glenn, thank you. As usual, Mick and Leith did the final tidying up, so thank you too.

In my ignorance, I did not organize or advertise a Show and Tell this year. I would propose that next year, we do have a special display for Show and Tell where members bring along what they think is some of their best work for the year. This will give partners a good idea of the quality of the work done by the members of Northern Turners.

Graham Reed, Tony Davies and Bill Elliot had a very warm but successful evening at Thorndon Park on the 7th December, reimbursing members for their sales at the barbecue. (Even I sold a few items!!)

Anne Kerr has kindly offered to give Albert Cook a lift for the 4th Saturday in January. If ten other members would please offer to take Albert on only one 4th Saturday, then we can have him at each of our meetings in 2013. Please offer your services through the Secretary Dale Starr. Thanking you in advance.

Best wishes to all for the Christmas season from the committee, and may 2013 be a bumper year.

Tim Smeaton

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*

Scrambled Eggs

Love them, on toast, bit of crispy bacon, fresh brewed coffee, orange juiceahh. Nothing to do with this though. The vagaries of weather. Some of you may have noticed that winter is gone and summer is upon us. With the change of seasons comes changes in the ambient temperature. (Always wanted to use that word in a sentence, ambient, not temperature). With these changes comes an increased tendency for your wood to split. Not just the logs and branches out the back but your bowl blanks and finished items as well. You will remember that I, with others, turn and collect eggs. Well I made a bit of a blue. Most of my eggs are safe inside but a half dozen or so have been in the shed, (see I don't keep all my eggs in one basket) collecting dust, but acting as a reminder to 'get on with them'. I had a lovely piece of Mesquite, *Prosopis pallida* which I had turned to an egg about 6 months ago. This was one of my better

samples, note the term 'was'. Actually I think it still is, I find the three longitudinal cracks to be quite pleasant. Interestingly there is a definite delineation of darker heartwood and lighter sapwood on this egg. All of the splits are in the sapwood. Think about it, makes sense. Two different densities, water content etc = two different amounts of 'movement'. Something has to give and it did. How can I ensure this doesn't happen again? I can't, but I can do things to improve my chances. All wood should be stored where there are no sudden large changes in temperature. Impossible for most but at least try with finished items and those bits of 'special' wood you have lying around. Also maybe, just maybe, I didn't have enough finish on the egg, to help seal it, perhaps another coat or two of lacquer would help. So what does this have to do with scrambled eggs? Not a lot except never try to scramble cracked eggs, they taste real bad!

Dennis

From the Editor

Ho, Ho Ho, well that's over for another year. Time to get down to some serious Turning.



Which brings me to the point. I have been slack. Northern Turners are always very involved in the Woodgroup SA Burnside Exhibition and have our own exhibition at Port Adelaide. I have only ever put two items in, at Burnside. Perhaps I am worried about ruining my sales ratio, which currently stands at 50%, or more probably, like others, concerned about 'peer criticism'. Critique = Criticism and a Critic is one who does either. If you read the literature you will also find that most critiques or criticisms are expressed in the negative. Hence the need for the saying "constructive criticism appreciated". What is constructive criticism? If I hand a bowl to another turner I know exactly what he/she will do, look at the bottom and run fingers over the inside, feeling finish and bumps. Is this constructive, not really cos they haven't said anything yet. Anyway if he/she had asked I should actually be able to say that the base hasn't been sanded

and there is a bump near the rim. What then if they hold the bowl up and say "I don't like the shape" or "the shapes wrong", is that constructive, no. Because lets face it, we don't all like the same. Never have, never will. But what if the turner says "personally I wouldn't do that but if I did I would try and get the wall thickness consistent from base to rim", that is constructive. I could then look at it with 'different eyes' and perhaps see a chance for improvement, or not. So why not more exhibition pieces from me? Well the one thing any one will pick me up on is 'finish'.

"constructive criticism appreciated".

Sanding, got to go through the grades, and if not good enough do it again. Then the choice of finish. Like most, I think, I like Danish Oil, but its got to go on right to be good and I am still practicing. The other day I was looking on my shelf and spotted a bowl which I was lucky to obtain from Richard Raffan when he was our guest presenter a couple or three years ago. Anyway I picked up the bowl and was amazed, the finish was decidedly rough and certainly no shine. Is this how I want one of my bowls to be in three years time? RR uses a wax finish, a big block of bees wax. But the shine he gets doesn't stand up to time, is that a

critique or criticism? I think that any finish I use should be ~~perfect~~-pretty damn good. So, perseverance. I have a 'practice bowl' and I will keep at it until it is ~~perfect~~,-pretty damn good. Each meeting we have Show and Tell, sometimes full of things, sometimes not. Either way it is always interesting to stand around and listen to other turners comments on an item. So here we go , should we actually have a critique team? 2,3,4 of our more senior and respected turners could

be asked to look at one or two items per meeting and 'critique' them, constructively. Perhaps in an open forum or privately should the 'show and teller' wish. Which reminds me, I suppose before I get to Burnside or Port Adelaide I should give the club the benefit of my genius first and get some stuff into 'Show and Tell'.

Dennis Murray, Ed

Meeting Reports—December 8th



CHRISTMAS BBQ 2012

Sandpaper Hint

Recently we had our pine floorboards re-surfaced. When the guy had finished the job, he dumped a pile of round sanding discs from his machine in our bin, most of them barely used. Being basically "ikey", I retrieved them, and cut the round discs of 80 and 100 grit into strips. I have found they are almost indestructible when sanding bowls etc. on the lathe. Hardwood such as red gum responds well, and I have been able to eliminate most of my scratches, catches and such marks and improve the overall finish of my work.

I remember that Roger Humphris used to get used discs for Toymendous, so the idea is not novel. However, it might be worth asking the people who hire machines to sand floors if they have suitable discs if you can't scrounge any.

Tim Smeaton

WINE GLASS CADDY

Jim Nurse - September 2012

Start with a piece of wood at least 260mm long – this will give a 10mm stub at each end of the finished article for holding between center's. These “stubs” will be cut away just prior to the touch-up hand sanding at the end of the process.

The thickness of the wood is not critical – I have used anything from 45mm thick Pine or Tasmanian Oak to 19mm thick offcuts of Jarrah decking – the final choice is governed only by your own preference (and the availability of material).

Similarly, the width of the wood used can vary from a minimum of approximately 52mm (this allows a couple of mm for “cleaning up” the finished product) and may be increased depending on the diameter of the center hole * - a wall thickness of around 8 - 10mm seems to be OK.

Mark a center line down the middle of one of the wider faces parallel to the edge of the wood.

Mark a center line at right-angles to this line equally distant from the ends (i.e. if the piece of wood you are starting with is 260mm long then this will be 130mm from either end).

Make two more cross marks 102 – 103mm each side of the center marking.

Drill appropriate sized holes at each of these three marked points (e.g. 32mm at the center and 22mm at the end points). (These hole sizes are not “set in concrete”, they just happened to be the sizes of the Forstner bits I had available and the holes were the right size for several wine bottles on which I tried the finished product.)

Mount wood on lathe between centers.

Take off sharp corners with a roughing or similar gouge (or any other tool of your choice).

Establish the overall length of the finished article (i.e. 240mm) with a parting tool.

At the center point - with a parting tool - establish a diameter of 50mm.

Mark 25mm either side of the center to indicate the limits of the middle 50mm diameter “ball” and at these points – with a parting tool – turn down to 25mm diameter.

Turn the center “ball” to approximate shape.

At the center points of the two end holes – with a parting tool – turn down to 35mm diameter.

Mark in 35mm from each end to indicate the limits of the end 35mm “balls” and at these points – with a parting tool – turn down to 20mm diameter.

Turn each end “ball” down to approximate shape.

At points not quite equally distant (I tend to move my mark 5mm or so nearer to the end) between the center and end “balls” – with a parting tool – turn down to 12mm diameter.

Final shaping of the “balls” and tapering of the joining “shafts” can now be done with a detail gouge (and/or a skew chisel if so desired).

Once the final shaping is complete, sand down to suitable smoothness while still on the lathe using grades of abrasive from 120 up to 400 grit (or finer if desired).

Remove from the lathe and touch up if required on a belt sander.

Cut slots through the ends of the outer “balls”.

A final touch-up sanding can be done by hand to remove any sharp edges.

Apply desired finish (I usually apply two coats of lacquer).

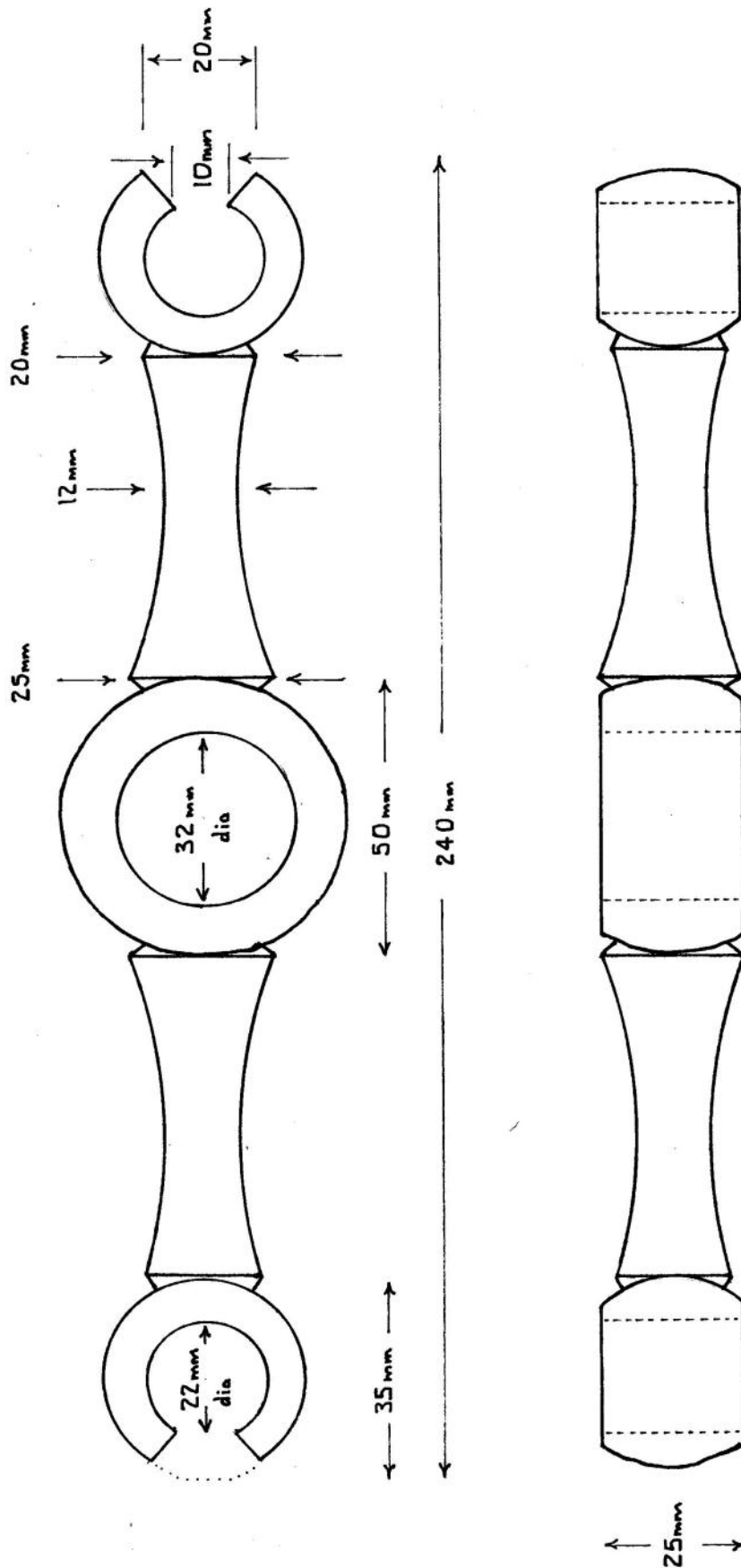
*I have made some of these caddies with a larger (i.e. 40mm) center hole. (The outside dimension of the center “ball” will have to be increased in order to maintain a reasonable wall thickness.)

This allows the caddy to fit over the top of a “bubbly” bottle.

Alternatively, a larger caddy can slide further down the neck of a "standard" wine bottle and have a smaller one on top at right-angles, allowing four glasses to be carried.

WINE GLASS CADDY

JIM NURSE 2012



DIMENSIONS SHOWN ON THE DRAWING ABOVE ARE SUGGESTIONS ONLY AND MAY BE VARIED TO SUIT INDIVIDUAL TASTES AND MATERIALS AVAILABLE

Alerce -- planted 1968 From the Waite Arboretum

The following are extracts from an article which I wrote for the newsletter of the Friends of the Waite Arboretum. Although somewhat technical, I include here as I will have some of the wood for our next meetings and would like to stress how rare this wood is. As in the past, I would like to collect some donations for the wood to pass onto the Waite.



On Thursday December 6th, I took my trailer and collected (salvaged) some Alerce (*Tetraclinis articulata*) from the arboretum. From my experience as a member of the International Wood Collectors Society, I know that Alerce is a rare and special wood and therefore a precious tree. So began some confusion with the common name. The Alerce that I had read so much about was a completely different tree – *Fitzroya cupressoides*. So began an interesting search into the two trees.

Alerce – *Tetraclinis articulata*

Widely known as arar, araar or Sictus tree. It is also known as *Thuja articulate* (syn), citron wood, sandarac, sandarac tree or Barbary thuja. In “Timbers of the World, Part 6” it is named as Thuya. On my last visit to London, I visited a craft market near Greenwich, and as usual sought out stalls selling crafted wood. I was attracted to one particular stall which had an impressive display of woodturning, almost all of which was made from a wood unknown to me called ‘Thuya’ burl. The wood itself was very attractive and each piece purchased was accompanied by a statement about the wood, none of which mentioned any botanical reference about the tree, its wood or its origins. Thuya is said to be a valuable craft wood, although the burls only are sought after, because of the intricate, curly grain patterns and varied colours. The same reference states that the plane timber from the trunks and stems is used for constructional purposes, where it is known as Alerce or alerce, but this name should not be confused with the famous Alerce from Chile (*Fitzroya cupressoides*).

Tetraclinis is monotypic i.e. a genus of one species only. It is endemic to the western Mediterranean region, northwestern Africa in the Atlas Mountains, Morocco, Algeria and Tunisia, with two small outlying populations on Malta, and in southeast Spain. It is the national tree of Malta, where its wild occurrence is restricted to about

100 trees in the northern part of the island of Malta.

Risk Status. *Tetraclinis* is included on the IUCN (International Union for the Conservation of Nature) Red List, and although the species as a whole is “lower risk, not threatened,” the Maltese and Spanish populations are listed as highly threatened. There are a number of web sites which advertise the wood (as Thuya burl) for sale. One such site from the US which trades under “Exotic Wood Group” talks about the difficulty in obtaining the wood, claiming that unfortunately over harvesting has caused the Moroccan government to prohibit the export of Thuya burl wood and then finishes up with the rather glib statement – “So, you may ask, how did we get our stock? Well, we’ll never tell!”

Thuya Burl: *Tetraclinis* is one of only a small number of conifers able to coppice (re-grow by sprouting from stumps), an adaptation to survive wildfire and moderate levels of browsing by animals. Old trees that have sprouted repeatedly over a long period form large burls at the base, known as lupias. These are often called root burls (or burrs in the UK) which we call lignotubers. One of the problems with the exploitation is that the root burl is the only part with commercial value – so the rest of the tree is wasted. The figure in the root burls is probably caused by the number of small roots which provide the famous ‘birds eye figure’ like that in bird’s-eye maple.

Alerce (*Fitzroya cupressoides*). Finally, a few comments about the precious Alerce from South America. It is also monotypic and belongs to the Cupressaceae family. It is a large slow growing tree from the swamps of southern Chile and has also suffered from over exploitation, so much so that in 1976 the species was declared a National Monument, and the cutting of trees was prohibited. The naturally slow regeneration of this species means that any timber harvest is unsustainable and despite logging bans the species has not shown any sign of recovery.

International trade is banned by its listing on Appendix I of the Convention on International Trade in Endangered Species (CITES). It is also on the IUCN red list.

The wood is truly beautiful and very much like that of the ‘Thuya burls’.

Ron Allen



Alerce vase—Ron Allen

SPECIAL EVENTS CALENDER

MAY	MERRY MONTH OF MAY—MORE INFO WHEN AVAIABLE ?WHYALLA
MAY	BIGGEST MORNING TEA
JULY 19—21	SATURN—EL SHADAI CAMP, WELLINGTON.
OCTOBER 5 - 20	PORT ADELAIDE EXHIBITION
	BURNSIDE EXHIBITION
DECEMBER	CHRISTMAS BREAKUP

NORTHERN TURNERS PROGRAMME

Ron Allen & George Pastuch will be organizing the 3rd Saturday programme.

The 2nd Saturday starts off with lidded boxes, but from then on, the next month's topic will be decided by those attending, a sort of "rolling" programme

AT ALL MEETINGS, MEMBERS ARE ENCOURAGED TO GET ON WITH THEIR OWN ONGOING PROJECTS OR TRY OUT THINGS FROM THE DEMO – USE THE LATHES!

	<u>ACTIVITY/ DEMONSTRATION</u>	<u>Who</u>	<u>Material needed.</u> You are encouraged to bring your own.
JAN 19	Belaying Pins and other pulleys for the wooden ship One and All	Ron Allen	Alan Burgess will supply wood and detailed drawings. Please bring your tools. This is a good opportunity to refresh basic turning skills. Bring your Skew Chisel. Make Show and Tell a success by bringing a piece each!
JAN 26	Curved Wing Bowls: Part 1	Ron Allen	See article PAGE 10
FEB 9	Boxes	Dennis Murray Bill Elliot	Come along and join the fun, turn a box, pick up ideas and techniques, this is definitely a HANDS ON SESSION
FEB 16	Pen Making: Types, Mandrels, Fittings etc. Making the standard pen for beginners.	Ron Allen	1. Basic pen making for beginners 2. A number of members have spent much time and have "specialised" in pen making. The idea is that we all bring our tools and material to make pens and also view others doing so.
FEB 23	Curved Wing Bowls: Part 2	Ron Allen	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!
MAR 9	TBA	Dennis Murray Bill Elliot	
MAR 16	1. Bandsaw safety, jigs, tuning and making blades. 2. Grinding Tools 3. Setting Program for rest of year.	Ron Allen, George Pastuch	Bandsaw blade will be available for purchase by members on the day, details to follow. Bring tools for grinding and your own grinders and jigs if possible.
MAR 23	Combining the Scroll Saw and Lathe	Graham Hawkins	Graham has produced lids for pot Pourri bowls among other things.
APR 13	TBA	Bill Elliot	
APR 20	TBA	Ron Allen, George Pastuch	
APR 27	DREMEL	Phil Keenihan	Phil is an experienced demonstrator of ways in which you use a Dremel to embellish your work.
MAY 11	TBA	Dennis Murray Bill Elliot	
MAY 18	TBA	Ron Allen, George Pastuch	
MAY 25	MAPP gas.	Edward Noah	Use of MAPP Gas to weld, decorate wooden object: apply heat to branding tools etc.
JUN 8	TBA	Dennis Murray Bill Elliot	
JUN 15	TBA	Ron Allen, George Pastuch	
JUN 22	Topic to be Revealed later!	Brian Purcell	Maybe a Mallet or a Gavel?
JUL 13	TBA	Dennis Murray Bill Elliot	
JUL 20	TBA	Ron Allen, George Pastuch	

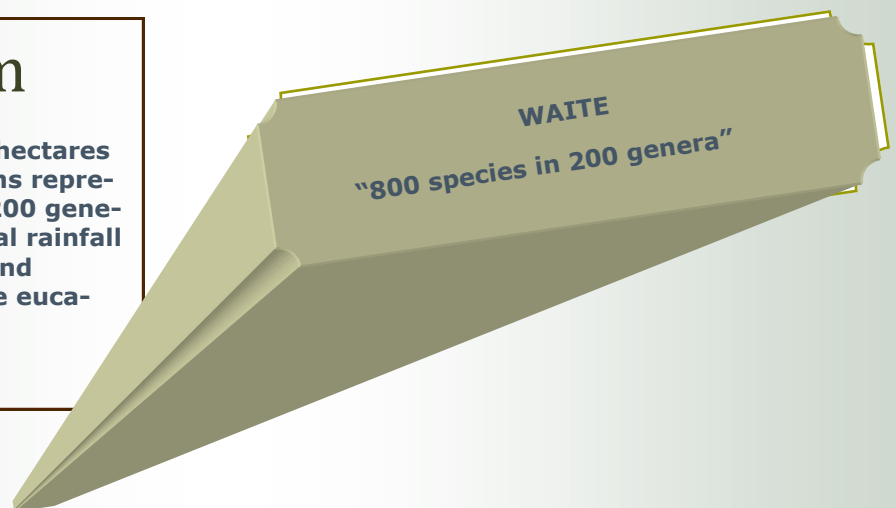
JUL 27	Why not make a Chess Set?	Tim Smeaton	Inspired by Roger Parker and David Rose, I made a set. Will show how I managed it.
AUG 10	TBA	Dennis Murray Bill Elliot	
AUG 17	TBA	Ron Allen, George Pastuch	
AUG 24	TBA		
SEP 14	TBA	Dennis Murray Bill Elliot	
SEP 21	TBA	Ron Allen, George Pastuch	
SEP 28	TBA		
OCT 12	TBA	Dennis Murray Bill Elliot	
OCT 19	TBA	Ron Allen, George Pastuch	
OCT 26	TBA		
NOV 9	TBA	Dennis Murray Bill Elliot	
NOV 16	TBA	Ron Allen, George Pastuch	
NOV 23	TBA		

JANUARY 26TH 2013

“Margaret and Des from International Timepiece will be attending our meeting with their wide range of materials for turning pen kits, clocks etc.”

Waite Arboretum

The Waite Arboretum occupies 30 hectares and contains about 2,200 specimens representing more than 800 species in 200 genera, all growing under natural annual rainfall of 626 mm. Every tree is labelled and mapped. Special collections include eucalypts, pears, banksias and oaks.



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

FOURTH SATURDAY ACTIVITY – JAN26, 2013

A CURVED WING LIDDED BOX

Below is a photo of a small bowl with curved wings. The photo also shows the piece has natural edges. The focus for my demo is to make a lidded box using the principles involved in the small winged bowl, but having a finer form. I have never made one – therefore I had better get on with it. Some five years ago I visited a friend, Max Marshall, in Melbourne. Max is a true amateur. He is a very adept woodturner and belongs to the Berwick Woodturners – a very exclusive club. Max tends to work with small intricate pieces and has won a number of prizes for his pieces. One of the pieces on display at his home was a lidded box with curved wings and a lid with a finial. I was taken by it, thus the motivation for this upcoming demonstration.

“A VERY EXCLUSIVE CLUB”

The Northern Turners made a decision to try to limit demo's to 45 mins. Therefore we decided to carry this demo over two months – Jan to make the box and Feb to make the fitted lid with finial.

Please bring your tools to have a go. You will need to bring a piece of timber about 180 x 80 x 50 or larger as we can always cut it down on the bandsaw.

Ron Allen

Sounds like Northern Turners to me!

Ed.



NEXT ISSUES GUEST WRITERS:

BILL ELLIOT

JAN BEARE

“and anyone else of course”