



Turnaround

DECEMBER 2005

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Newsletter of the Association of Woodturners of South Africa

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From the Editor

As 2005 draws rapidly to a close, we can reflect on another busy year in the woodturning fraternity. What lies ahead is another challenging year, with the hope of making better progress in raising public awareness of woodturning in South Africa.



Photo: Mike Kaplan

Some of the pieces on display at Utah 2004

By chance, this newsletter has a strong international and travel flavour, with a report back on Utah 2004 by Mike Kaplan, as well as a report back from the 2005 AAW Symposium by Butch Smuts. Then, Thys Carstens visited the USA and Elliott Murray went "Down Under" and reports on an encounter with Richard Raffan. As I was about to finish the newsletter, I received an email from Reg Sherwin, who subsequently kindly granted permission for me to reprint extracts of his "Christmas Greetings" in *Turnaround* – of particular interest to readers will be the feedback about *The Woodturner*, *Woodworker*, and *Woodturning*. As a post script, Reg also informed me that at the Bi Annual AWGB Seminar last August, he was given a Life Time Membership award for his 'Services to Woodturning'. Congratulations, Reg!!

Many thanks once again to all contributors for sharing your experiences with us.

Keep those curly shavings streaming,

Gigi Laidler

From the Members

Once again I have been privileged to have great support from readers, with some wonderful articles having been sent in, and some more promised for the next edition. Thank you! to everyone who so generously contributed to this edition of *Turnaround*, and please continue to make this newsletter a valued benefit to AWSA members by continuing to send me material.

Wood Art Visit to the United States, 2005

Between 18 July and 3 August 2005 I paid a fleeting visit to the United States. The purpose was to attend the 19th annual American Association of Woodturners (AAW) national symposium in Kansas City, to visit del Mano Gallery in Los Angeles and to attend woodturning exhibitions and wood art galleries in Philadelphia. If you do sell work in the US, or anywhere else for that matter, it is important to forge a relationship with your agents, to stay abreast in your field and where possible to defend your interests and your ideas. This is difficult and frustrating to achieve purely by correspondence, so every now and again it becomes necessary to bite the bullet and suffer an arduous plane ride.



Photo: Butch Smuts

Recent pieces by John Jordan (left) and Ray Allan (right)

My first stop after touch down in Atlanta was Kansas City and the AAW symposium. What an event, with some 1 140 delegates in an incredible venue. One of the first people I ran into on arrival was Phil Irons. He still talks passionately of his visit to South Africa. We were treated to a great meal by woodturner Vic Wood of Vicmark lathe fame. The Vicmarc chucks are great but their wonderful lathes are still begging to be sold here in South Africa.

The three-day symposium included a massive trade show, some 140 demonstrations and lectures/discussions, the instant gallery, Wizard of Oz juried exhibition, AAW benefits auction, banquet and other social and community events.

Due to my own demonstrator program and other interests, I only managed to attend two of the official presentations. This is always a disadvantage when you are demonstrating, but it does help with hotel and other costs. For those who may be considering a woodturning demonstration visit to the US the following payments are relevant:

Demonstrators at AAW symposia are typically paid as follows:

- \$125-00 for each presentation
- \$150-00 a day (*per diem*) for 3 days
- Up to \$200 in travel expenses
- Waiver of symposium fees - \$280-00

A typical demonstrator doing four rotations could therefore benefit to the tune of some \$1 400-00 (R9 100-00) and if you don't eat and drink too much you could walk off with at least \$500 (R3 250-00) – if you lived in the US of course.

I really enjoyed the trade show and brought back some useful small pieces of equipment not available in South Africa. I took many slides of the instant gallery and the Wizard of Oz exhibition where I had one piece on show. The Oz show was a huge success with all of the work presented in a very professional way. As usual the instant gallery was mind-boggling with the work of some new and exciting artists being exhibited for the first time. The benefits auction, with about 100 donated pieces, ended just before midnight and raised over \$68 000-00. My contributions raised \$2 500-00 for the AAW Education Opportunity Grant.

Maple burl and steel sculptured form by Stoney Lamar on display in Del Mano Gallery, Los Angeles (Photo: Butch Smuts)



After four great days in Kansas City I left for Los Angeles via Salt Lake City, home of the well known Utah Woodturning symposium. In LA I stayed with Ray and Miky Leier for three days. Ray is a great person and is co-owner, with Jan Peters, of del Mano Gallery which is, arguably, the top wood art gallery in the US and certainly the best

known for its turned art. It is always a pleasure to visit del Mano and to see the work of many of the world's top wood artists on show in a professional gallery environment. Del Mano Gallery runs a series of wood, fibre and ceramic exhibitions throughout the year and also takes the work of its artists to annual exhibitions

in Chicago and New York. These huge Sculptural Objects and Functional Art (SOFA) exhibitions attract buyers and collectors from all over the world and remain events that I would dearly love to attend one day.

While in LA I helped Ray and his staff to set up for their August "Turned Wood" exhibition and visited the home and studio of well known wood turner William (Bill) Hunter (*pictured left*), whose signature spiral vases in Cocobolo are known throughout the turning world. Bill is a great guy who, like most woodturners, is happy to share his



techniques with others. While in LA Ray kindly took me on a drive through Hollywood and treated me to some of the local fast foods, which sadly are contributing to the growing number of grossly obese people in the US and elsewhere. The beautiful homes and clean, well kept streets in parts of Hollywood were wonderful to see after the freeways which, in a few areas, are a bit like those in South Africa.

From LA I flew to Philadelphia, just south of New York, to visit the Wood Turning Center and commercial art galleries in the city. Philadelphia, home to America's Liberty Bell, has many important attractions for those interested in history and art. I spent time in the Wexler Gallery and the Snyderman-Works Galleries all of which display a range of studio furniture, fibre, glass, ceramic and wood art. The Wexler Gallery had some of Wendell Castle's furniture on display while Snyderman had a special showing of glass art. The director told me that American glass art has progressed to the extent that artists from Italy now visit the US to learn new techniques! Seeing all this wonderful work in the different media is not only inspirational but makes one realise that there is really no end to the creative genius of individual artists.

While in Philadelphia I also visited Albert le Coff and his staff at the Wood Turning Center (WTC) on a number of occasions. Albert, who is Executive Director of the WTC, helped to inspire early (1970's) turning symposia in the US and has been involved in promoting wood art for many years. The WTC is a non-profit arts institution dedicated to developing the art and craft of wood and the lathe-turned object by encouraging existing artists and future artists and cultivating a public appreciation of the field. Founded in 1986, the WTC has become internationally recognised through its exhibitions, conferences, educational programs, permanent collection of objects and its resource centre. I was fortunate to have two

pieces on show at the WTC's "Innovations: Perspectives in Turning" show which included the work of 37 participating emerging and established artists. The WTC have a wonderful gallery and friendly and helpful staff. They also publish a quarterly journal called "Turning Points" with professional design and editing.

The US remains well ahead in the field of wood art, not only because of the work of local artists and those from other countries that exhibit there, but because of the growing art market, the collectors market and an array of art galleries and institutions that help to sell and promote art in general and often wood and turned art specifically. Good artists do have choices about where they can sell their work and these range from craft markets and instant galleries at symposia to invited and juried exhibitions and, finally, top art galleries in most of the major cities.

If you happen to be one of the 11 000-odd woodturners in the US, then in one year you will also be able to attend numerous major symposia or exhibitions in different parts of the country. The only limitations would be on your time and, of course, the cost. A medium range hotel will set you back between R600 and R1 000 per night, excluding food. Despite the inevitable expenses, serious wood turners in South Africa should save to make a trip to the US at some stage. You will not be disappointed, and who knows, maybe it will be the catalyst for a budding wood art career.

Art inspiration can take many forms but seeing the final products in real life and meeting fellow artists provides a lasting impression.

Butch Smuts

Johannesburg, October 2005

The 25th Utah Woodturning Symposium, 2004

13 simultaneous demonstrations 4 times a day for 3 days, 678 attendees, 31 demonstrators, 30+ past demonstrators, the longest running woodturning symposium in the world and probably the greatest getting together ever of the "who's who" of woodturning - this was the 25th Anniversary Utah Woodturning Symposium. It was held at the Brigham Young University (which is probably the size of Sedgefield). The organisation was excellent, the Instant Gallery AWESOME, the camaraderie and spirit of sharing unending and the "Beneath the Bark" Exhibition absolutely breathtaking.

I remember, when at the age of 15, I accompanied my parents on a trip to Europe and visited the Louvre. We spent most of the afternoon there, but after an hour or two, I felt totally overwhelmed by the sheer volume of artistic excellence on display. Utah was no different. I could have spent a least two minutes looking at (almost) each piece in the Instant Gallery - doesn't sound like much, does it?

Well, when there are 647 pieces on display, that's 1 294 minutes or nearly 22 hours!

I know that in the past, myself and others who have been fortunate enough to attend an overseas woodturning seminar, have said at our own Instant Galleries that we have no need to feel inferior - that our work could stand alongside that in the AWGB or AAW galleries - well at the time, my observations were valid. But the Gallery at the Brigham Young University in Provo was in a different league altogether. Even though I had numerous compliments about my work (including some by fellow demonstrators), I felt like a humble acolyte in the high temple of the priests of woodturning!



Photo: Mike Kaplan

Recent pieces by Bin Pho (left) and Stuart Mortimer (right)

Think that I'm exaggerating? Put your best pieces next to the work of Jacque Vessery, Bin Pho, Richard Raffan, J Paul Fennel, Hans Weissflog, Andi Wolfe, Rolly Munroe, Graham Priddle, Art Liestman, Terry Scott, Stuart Mortimer, Alan and Stuart Batty, Mike Mahoney, Guilio Marcolongo, Jean-Francois Escoulen and Terry Martin, amongst others - and see how you feel!!! Intimidated or what? (If you are unfamiliar with the work of any of these turners, you owe it to yourself to have a look at it in magazines or the net).

Despite being one of the (very) new kids on the (very large) block, I was accepted and made to feel welcome. Yes, my work was NOT as good as that on display, but when I spoke to some of the above demonstrators, that didn't matter - The fact that I presented work that had a "flavour" that was clearly my own and could competently verbalise my thoughts and feelings about my work and woodturning in general, gained me immediate acceptance. I've said this before and I'm saying it again, now with more conviction than ever - the woodturning family have got to be the most caring, sharing, easy-going, humorous, accepting bunch of people in the entire world.

Demonstrating at Utah

Photo: Mike Kaplan

Jean F Escoulen

Everything (well almost) you require for your demo is put into a box with your name on. When first invited to demonstrate, I was asked to complete a list of the items I required. Gas torches - big and small, pyrography tool, four jaw chuck, sandpaper, cordless drill, faceplate, screws, finishing oil and blanks were all there for me. My first rotation was first thing Thursday morning - I've NEVER been so nervous in my life. One serious omission was that of helper of "gofer". You have to position the video camera yourself and adjust it during the demo, which is quite distracting. If something's missing, you have to go find it for yourself. Well done to our organising committees! The sessions are 1 hour and 40 minutes long and I gave a brief talk and slide show on the state of woodturning in South Africa and showing the work of some of our leading turners. This was followed by a demo on making one of my scorched and textured African "V" bowls. Even though the attendance was small (about 20+ people), the interest in South Africa and how different the turning environment is, created a varied and stimulating discussion. The audience was polite, intelligent and well-informed - not like you lot I normally demo to :-)!

My second rotation was the last one on Friday afternoon, entitled "Personalising Your Work". I presented a "mind-map" on inspiration, ideas and underlying concepts on making your work your own as well as demonstrating carving, texturing and scorching techniques. What really worked well was, that in my introduction, I asked the attendees to make the session a dialogue rather than a monologue. It was great - discussions bringing up topics and points of view that I hadn't even considered. They were a great bunch of people and we interacted well. At the end I spoke about how many of us don't have fancy lathes, chucks, the latest tools etc. They were fascinated by "my" grinding platform - (the

one many of us have with the 3 or 4 leaves that swing out), glue blocks, home-made tools and re-chucking rings. Everybody just goes out and buys the latest and greatest tools available. The demo went over time and everybody left smiling - what a great feeling!

My last rotation was on Saturday afternoon, before the closing ceremony and it went just as well. Why a closing ceremony on Saturday instead of Sunday? Salt Lake City/Provo is Mormon country - there's no work on Sundays.

The Social Side*Wednesday evening*

A welcoming dinner was held outdoors at Mike Mahoney's lovely home which was part of one of the original farms in Provo. Demonstrators from the past 25 years, current demonstrators, spouses and friends all attended. There was a meeting for the demonstrators in Mike's workshop (an ex-Craft Supplies building he had moved on a low-bed trailer to his home) where the key events of the next few days were discussed. Then it was time for dinner - barbecued chicken and salads, followed by strawberries and custard and accompanied by wine and beer - all supplied by Mike. (These woodturners do well in America!). To give you an idea of how many people were there, the size of this gathering exceeded the entire attendance of our largest symposium so far.

Thursday Evening.

Feed yourselves (for once). Grant and myself, Art Liestman and Jan Horn, Andi Wolfe and some friends went to an Argentinean Restaurant. It had the biggest salad bar I've ever seen (self-service) and more than 20 variations of meat on skewers (served to you at the table). And in true American tradition, you eat as much as you like. The weird thing is that everybody has dinner round 5:30 - 6:00 pm. We arrived just after 6:00 and the place was buzzing. From there we went to the "Beneath the Bark" book-signing at the Museum of Art at the Brigham Young University. The organisers had lined up rows of tables for the present/past presenters to sit at for the book-signing. There were over 20 tables in a U-shape - the idea was to seat the presenters in alphabetical order seeing that the book listed the turners like-wise. You signed the page your work was on and then passed it along to the next person without having to find the relevant page. However, they were a few tables short, and not all the demonstrators sat in alphabetical order. I landed up at a table off to one side with Vic Wood, Graham Priddle (who commented that we had a trinations of woodturning!), Alan Lacer, Albert Le Coff, and Ken Sager. Well sometimes things don't always

go according to plan. But how's this for organisation and forethought - they provided pens with archival-quality ink (guaranteed not to fade for 100 years - no kidding) for the book-signing. It felt like all 647 delegates wanted their copies signed that evening. We were there until 9:30 pm, by which time the main exhibition: "Beneath the Bark - 25 Years of Woodturning" had closed!

Friday Evening.

A barbeque on the lower slopes of the incredibly beautiful mountains overlooking Provo (on which it snowed on Wednesday evening!). Steak, chicken, potatoes and salad at 5:30 in the afternoon. Remember this is mid-summer so it's still light at 9:30 pm.! Then it was back to the Museum for more book-signing. Thank goodness there was only a small group of people, so at last we had a chance to visit the exhibition. Awe-inspiring, jaw-dropping, stupendous, reverence-invoking - none of these terms did it justice. To be able to see some of the best woodturnings in the world ranging from 1979 to the current day was absolutely amazing! (Sorry there are no pics, but photography was not allowed)

A subtle hint to this year's committee. Everything is paid for. Airfares, accommodation, airport shuttles, food AND you get paid for each rotation you do. The organisers do however demand their pound of flesh. A minimum of three rotations, of which one can be a repeat. Some demonstrators did five.

My one and only regret was that there was no free time in the evenings to be able to sit down and "pass the bottle" with fellow demonstrators. At our seminars this is the time I cherish the most (not including the hangovers!). To be able to relax and share ideas and thoughts on one's work and turning in general, is something that happens all too seldom.

It was an experience I shall remember for the rest of my life and felt unbelievably privileged (and sometimes over-awed) in having been invited to demonstrate at this woodturning landmark. Kip Christensen, the organiser, although slightly tense at times, stayed remarkably calm when those unavoidable problems that accompany an event of this size, occurred. Much kudos must go to him for his enormous effort and my personal thanks for the experience of a lifetime.

Lastly, and most importantly, to Andi Wolfe - thank you so much for believing in South African woodturning and giving me the opportunity to be selected for this unique event.

Mike Kaplan.

A Visit "Down Under"; an encounter with Richard Raffan

When I was in Sydney in June, I saw that there was to be a large woodwork exhibition at the Fox Studios and that a certain Richard Raffan would be demonstrating.

On due date I set off to find the venue and with the public transport in Sydney, it was no problem. The Fox studios are next to the Sydney Cricket Ground. On arrival in a hall the size of two rugby fields, I was amazed to see the amount of activity. There were large pieces of timber being cut up for sale and every woodworking tool and apparatus imaginable on display.

I eventually found the Teknatool stand and was directed to Raffan in ANOTHER building of the same size. Richard was demonstrating behind a flimsy steel web to a very small audience. The demonstrations went on all day at about hour and a half intervals doing a set routine plus a request session. He was very easily approachable and I met a number of turners who were past pupils of his in his audience.

At my request he made me one of his famous scoops, but the time I enjoyed most was his turning a box. He is a perfect demonstrator in that he kept talking via a small mike attached to his head, even when things went wrong. I was amazed to see the amount of effort that he puts into the fitting of the lid. As a typical demo, things didn't go perfectly but he persisted until he got his perfect "pop" when the lid came off. When asked why he was so particular, he said the sound is worth \$60. He naturally discussed the various lid fittings for different types of boxes.

In discussion with him I spoke about the overseas visitors that we have had and he indicated that he would like to come. I told him he was too expensive for us, but he replied that now that he has retired he would love a holiday here. I have conveyed this to the executive of AWSA and hope a visit materialises.

I also met Mike Darlow who was selling his books there and found pen kits for \$20 for ten. That is R10 each!

Elliott Murray

Tantric Turning

I imported a Stubby 1000 from Australia in May 2005. What a 'revolution'. My previous lathes were both manufactured by Record. The larger one was a model CL3 and the smaller an RMPL 300. I used those lathes for about 7 years, since I first started turning, and felt that it was definitely time to make a step up. I replaced the smaller RMPL 300 with a Jet mini at the same time as I replaced the CL3 with the Stubby 1000. The Australian manufactured Stubby 1000 has been christened 'Sheila' by one of my partners at Waterfront

Woodturners, Ken Turner - and yes that is his real surname!

Stubby lathes are manufactured by Omega Tool and Engineering of Carrum Downs just outside (I think) Melbourne in Australia. Omega's web site is at http://www.omegastubbylathes.com/Front_Pagex.html. The contact person at Omega is Rob Caddaye at Rob.omegat1@bigpond.com.

Stubby lathes are also available from a supplier in the USA, Stubby Lathe USA, Inc, contact person Bill Rubenstein (<http://www.stubbylatheusa.com/cgi-bin/index.py>).

I first considered importing a Stubby Lathe on hearing good reports on the machine from my good friend Andi Wolfe (www.biosci.ohio-state.edu/~awolfe/COW/wolfe.html) of Central Ohio Woodturners (COW) (www.biosci.ohio-state.edu/~awolfe/COW/cow.html) as well as comments picked up from the woodturning community that frequent the virtual community at World of Woodturners (WOW) (<http://www.thewows.com>).

Ordering and Importing

The process of importing a lathe into SA is quite straight forward, if somewhat expensive.

I was quoted \$7 350AU for the S1000, \$5 650AU for the S750 and \$620AU for the stand for the S750. (There is a useful currency converter at <http://www.xe.com/ucc/>). The crate was quoted at \$200AU and Sea Freight C&F to Cape Town \$450AU. The only 'extra' that I ordered was a 300mm toolrest at \$90AU.

Omega used the company Hellman World Wide Logistics P/L to ship the lathe to Cape Town and it was shipped in mid-March 2005.

I insured the shipment with Eikos at "0.52% of the Total Sum Insured, inclusive of War, Strikes and VAT as applicable" which was somewhere between R200 and R300 - well worth the peace of mind.

Arrival of the Lathe - Tantric Turning!

When the consignment eventually arrived in Cape Town at the beginning of May, Hellmann informed me that Customs had decided to inspect the consignment and there would be some delay in its release to me. Unfortunately at that time I heard that I was being sent to a two-week meeting of the United Nations Framework Convention on Climate Change in Bonn, Germany. The lathe was delivered two days after I had left for Bonn.

I must thank Gigi and my son Nick for receiving the lathe. As Murphy would have it the day of delivery coincided with a cut-off low settling over Cape Town, and it was raining cats and dogs and blowing an

absolute gale! Nevertheless, although the delivery was some hours late and Gigi had to depart for a dental appointment, Nick ensured that the crate was safely installed in the workshop in the space that I had prepared before I left for Bonn.

Gigi e-mailed me the following photographs to wet my appetite while I was in Bonn.

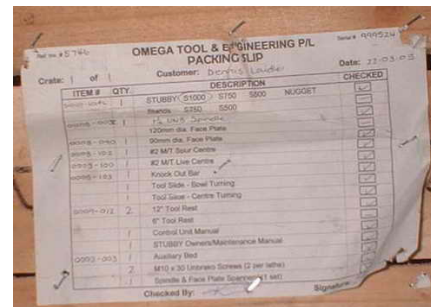


Photo: Gigi Laidler

Fig. 1 - Birth Certificate



Fig. 2 - First impression

Photo: Gigi Laidler
Fig. 3 - In Cradle

Unpacking and Setup

When I returned from Bonn I spent a week of evenings unpacking cleaning and assembling the machine. The unpainted components of the lathe were liberally coated with 'gunk' to prevent rust. Luckily I found that it was easily soluble in mineral turpentine.

Unpacking the baby was quite a task and I was very grateful for the help of my two sons.

Once the headstock was removed from the crate, one of the first things I did was to check that my newly purchased Axminster chuck actually fitted on the spindle thread. Whew - all was well. I had ordered the lathe from Omega, and chuck from Axminster, both with $1\frac{1}{4}$ inch x 8tpi threads. However I relaxed immensely once I had physically checked that the two actually fitted each other!

Of course not wishing to make any errors in wiring up the motor I contacted Rob Caddye by e-mail for instructions. I then e-mailed him a photograph of my wiring before proceeding to power up. I'm still waiting for a response but nevertheless eventually plucked up the courage to switch on. The motor ran

in reverse! So after rewiring, I tried again - with success this time.

The machine has proved to be an absolute joy to use.

Accessories

The lathe comes standard with the following accessories:

- 90mm faceplate;
- 2 M/T spur centre;
- 2 M/T live centre;
- Knock out bar;
- Tool slide - bowl turning;
- Tool slide - centre turning;
- 12 inch toolrest;
- Control Unit Manual (Ja well no fine!);
- Stubby owners maintenance manual (ditto);
- Auxiliary bed with two Unbrako screws 10mm x 30mm;
- One spindle and one faceplate spanner.

Although there is a range of other accessories that are available with the lathe, the only additional item I ordered was an extra 12-inch tool rest.

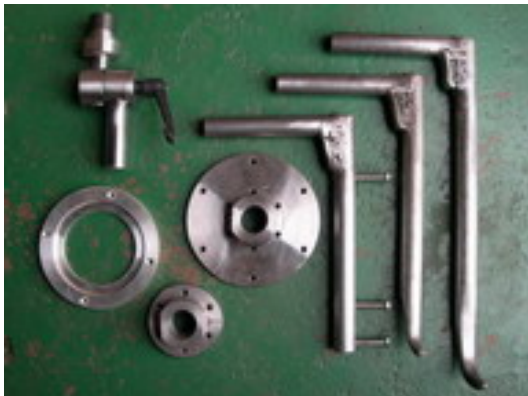


Photo: Dennis Laidler

Fig. 4 – Home and locally made accessories

I have had additional faceplates, a spanner and other accessories (see figure 4) made locally by Jeff Hendricsen for whom I can provide contact details. I have also had him make a carving stand to fit the banjo of the Stubby to hold pieces in the chuck or faceplate while carving. I'm really impressed by the high quality of the equipment he has made for me.

Initial Usage

One must realise that here in South Africa my exposure to large woodturning lathes is very limited. In Cape Town I only know of one turner who has a VB36. Mine is the first Stubby in Cape Town and only the fourth (all S1000s) in the country that I am aware of! Generally the largest lathes that we are exposed to are Novas, the odd elderly Poolwood and a couple of large home built lathes.

I did manage to visit Werner Heise in Johannesburg and see his S1000 before purchasing mine. I opted

for buying the S1000 rather than the S750 primarily for the following reasons:

- I didn't want to be sorry-ever-after that I didn't buy the best/biggest lathe I could afford;
- The price difference was only about R5000 - only a couple of good bowls;
- The importation procedures would be exactly the same for either model;
- No need to buy a stand for the S750 or have one manufactured locally;

My initial impressions of the lathe are that it is a very robust workmanlike piece of machinery.

I have six 3mm thick rubber pads, each about four inches by six under the lathe. I've had to shim one corner with an extra thin sheet of rubber to counter the unevenness of the concrete floor.

Although I have not bolted the Stubby to the floor, it is very decidedly more stable than my old Record on its bench that was even rawbolted to the wall and floor with wire and turnbuckles! Those local turners who have visited my S1000 have all commented on the small footprint for the capacity of the machine, one of the primary reasons I chose a Stubby over other brands. It takes about the same floor space as my Jet mini!

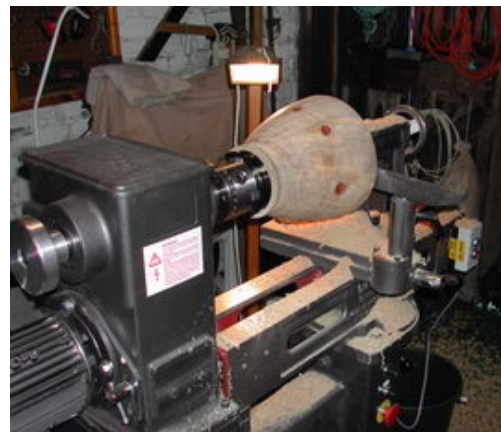


Photo: Dennis Laidler

Fig. 5 – First use

Conclusion

I am able to complete projects in a fraction of the time that the same size projects took on the old lathe. Great for increased productivity considering the limited time I have available for turning.

The machine is a joy to use. If you are one of those who are considering acquiring a versatile and workman-like lathe, have no doubts that this machine will have you grinning like a Cheshire cat and making shavings in volumes like you never have before. If, like me you have a workshop of limited size, then definitely look no further. Just take a deep breath, grit your teeth, smooth-talk your

bankmanager and go for it. I promise that you will not regret it.

I have almost completed a much more comprehensive review of the lathe with detailed pictures of all the features and components which I'm happy to make available on a CD to anyone who is interested. I have a 3MB version with smaller pictures and a 5.5MB version with larger pictures. I will probably put the smaller version on my web page in about a month.

Tailpiece

Talking about increased volumes of shavings, I was lucky enough to acquire a Rolly Munro hollowing tool at the same time as my Stubby. My good friend Ken Turner has written up a review of that tool in the July edition of 'Turnings' that can be downloaded from my 'Woodturning Downloads' page at URL <http://www.lando.co.za/dlaidler/Woodturningdownloads.htm>. Although some of my colleagues seem to use the tool for everything from roughing to finishing, I find it most useful for hogging out copious quantities from hollow vessels. I still like my conventional bowl gouges for those final finishing cuts on open vessels and bowls.

I have also recently purchased a Kel MacNaughton coring system. This produces more bowls and fewer shavings. This must however be the subject of another article. See URL <http://www.hegner.co.uk/system/index.html>.

Dennis Laidler

Miniature turning.

I first became interested in miniature turning in August of 2001 while I was busy with a demo at the Motor and Leisure show at the River Park Exhibition Center in East London. I saw Colin Merry from Port Elizabeth turning miniature table legs and miniature pots with small dried flowers.



Brian turning miniatures at a our craft market stall at Game.

I decided that I would like to have a go at turning some, and Colin let me use his tools to try and turn some. Next I needed a small lathe (I do have a normal sized lathe). I managed to obtain an old watch

maker's lathe without a motor and full of rust and seized up parts. I managed to remove the rust and get the various parts in working order again. The motor for the lathe, which is driven by a belt, came from an old air conditioners fan. I mounted the lathe's bed and the motor housing onto a piece of timber with legs welded up from square tube so that the machine could be portable. After adding another cooling fan (in the white housing), I was ready to turn miniatures.



Three trunion boxes and a lidded urn.

Two stink wood goblets, a brass goblet, two Ivory vases with a soup bone vase in the middle.

I made small vases, goblets and lidded vessels. After seeing Dave Stephenson turn a miniature trunion pot at the 2002 Congress in Durban, I decided to try to make one and ended up making three which are shown above left. For miniature turning I made my own tools from used jigsaw blades, old thread tapping tools and ground masonry nails. I wanted to see how small I could go and picture to the right shows 6 goblets made from stinkwood, brass from an old electric plug, ivory from a broken ornament from India, and one out of a piece of soup bone.

Brian Taberer

East London

"Buried Treasure"

I am a wood turner and craft woodworker from East London, and. I produce a variety of toys, wooden bowls, platters, boxes and other craft items.

This article is not a "How-To" on making a natural bark-edged bowl, but rather an account of what happened

while I was turning some bowls. I had an order for ten natural bark-edged bowls that was to be made from Jacaranda (*Jacaranda mimosifolia*), of about 200mm long by 100mm wide and high, for one of my customers.



Bowls one to eight went okay until completion. It was while I was turning the inside of bowl number nine, that I got my surprise. I was down to about one third of the depth of the bowl, when for some reason I stopped the lathe. I looked at the cut surface and saw a thin sliver of what looked like metal. I thought that it

was a piece of shrapnel from a bullet or something similar. It was about 50mm down from the bark surface and about 70mm from the then edge of the bowl.

I started to dig around the piece of metal and soon realised that it was something bigger than a sliver of metal, and it was starting to look like a nail. I dug further and further and also turned away some of the wood, taking care not to touch the nail with my gouge. I then found that the nail was bent over and was going in a horizontal direction into the wood. I continued to dig and turn away the wood from around the nail, until the whole nail was exposed (see picture below). It was a nail of about 60mm long and how it got there was a mystery, so I telephoned one of my friends from the East London Woodturners Guild (of which I am also a member) and told him what I had discovered. He was as amazed as I was, and said that he had never heard of anything like that before.



Bowl number 9 showing the nail.

Photos: Carl Vernon
Bowl number 9 with nail removed.

I then telephoned Mr. Carl Vernon from the East London Museum who said that he would like to see the bowl. The next morning I took the bowl, still mounted in the chuck to the Museum. When Carl saw the bowl he made a suggestion that someone had knocked the nail into the tree and bent it over to hang something on, about 8 or 9 years ago, and the bark had grown over the nail. After removing the nail (see picture 2) we then took the accompanying pictures.

Gavin Knowles

Photos by Carl Vernon from the East London Museum.

Visit to the USA. March 2005
(a day with Bonnie Klein)

In March 2005 my wife and I flew to Seattle to house-sit for Sally Mussetter while she was on a train trip in Russia.



John Mo and Hal Johnson took it upon themselves to put me in contact with as many turners as possible. Apart from attending two club meetings at Seattle, and Fyfe (pictured left), John Mo and Hal also arranged for me to meet

Bonnie Klein and husband Robert at supper before the club meeting. Obviously I wanted to find out whether

she was interested in coming to South Africa, which she was. On top of that she offered to take Clemency and me on a day trip to see some sights of Seattle.

A day with Bonnie

My wife was keen on seeing the tulip farms at La Conner, but we did not realise it was on the border with Canada. That didn't seem to perturb Bonnie and we took the drive to La Connor in Skagit County. The tulip farms are much like those in the Netherlands and there are also dykes to keep the melting snow out in summer. After a tour of some farms we headed for a beautiful little town and had lunch at the Calico Cupboard. After lunch we headed back.



Bonnie decided that due to heavy traffic we would rather go to her house, and she would take us home later. Big bonus. They stay on a smallholding in a mountainous area with the most amazing view. They have some wild animals popping in now and then and get snow in the winter. After admiring her collection of turned items by several big names in woodturning, it was time to visit the workshop.

The workshop is a huge shed that they bought, disassembled, and re-erected on their property. Here she did one of her signature spin tops, and presented it to my wife who was elated. Then she demonstrated her pride and joy, an ornamental lathe which she had custom-built in the USA. It was an impressive and very informative



visit. It seems like ornamental lathe turning is taking on big in the USA, and if the pieces that she showed me are anything to go by, it is going to grow even bigger.

Then off to a Mexican restaurant with Bonnie and her husband Robert, to top a very enjoyable day. Thanks to Bonnie and Robert for a most memorable day.

Thys Carstens

From the Regions

The response to "From the Regions" has been really encouraging. Thank you to everyone who has contributed, and for all the encouraging emails and comments I have received.

For those whose region or club is still not represented (or absent) in this newsletter – I apologise for the

omission – please send me your news for the March 2006 *Turnaround* by mid March (15th – the Ides of March), for inclusion in the next newsletter.

It is great to be able to share the following:

News from the foot of Table Mountain.

The Western Cape Woodturners Association has had an active past quarter with a good mixture of meetings, workshop sessions, beginner's classes, public demonstrations and the summer showcase.

Meetings.

In August Ken Turner gave us an interesting and informative talk on "Photographing your Turnings". September was Dennis Laidler's demonstration to the club on his deep hollowing techniques. October saw Gert Ferreira and Peter Nicolle demonstrate a wide variety of surface decoration techniques. All meetings are well supported and business matters are kept to a minimum.

Workshop sessions.

Wednesday evenings, other than the normal meeting night on the third Wednesday, sees the Pinelands Hobbies Club open for members to get together to do some turning, use the library facilities and informally meet. These are also a good time for new and prospective woodturners to use the lathes and get the feel of the basic tools before they rush out into the confusing space in front of the tool racks at the local supplier.

During November, Dennis and Gigi Laidler hosted another open day at their home where members could see Dennis' new Stubby lathe, and see demonstrated some of the new equipment he has recently acquired. Always enjoyed by those who attend.



Photo: Ken Turner
Dennis demonstrating his new coring system

Beginners Classes.

After many requests the Club has started classes for beginners. The idea behind the programme was to introduce the principles of woodturning in a structured way using only basic tools and emphasize safety. Bert Parker gave two sessions on spindle turning, Graeme Hill and Louis Van Niekerk each gave one session on faceplate turning and Gert Ferreira gave one session on finishing techniques. These have proved to be both popular and successful in encouraging new members to participate in the activities of the Club. These will

be offered again in the new year with some additional items that have been requested.

Public Demonstrations.

At the end of October we participated in the Cape Town Flower Show held at Lourensford Estate outside Somerset West. This four-day event attracts vast crowds and involved 26 members of the Club, 13 of whom displayed and sold pieces. The workshop at the event had four lathes working and the items tuned at this demonstration sold for charity.

Some of our members helped out with demonstrations at Hardware Centre's open day at the end of November.

Year-end Showcase

The year-end showcase and display of members work in November attracted entries from more members this time around and it was pleasing to note that a large number of new members are entering work for display and judging- long may this trend continue.

The year ahead.

The year ahead promises to be extremely busy and a full and interesting programme has been planned. Planning for the conference at the end of April proceeds – details of which you will find elsewhere in this newsletter.

Visitors to Cape Town.

Those of you who are travelling to Cape Town are always welcome to visit us. Should any of you wish to meet up please contact one of our committee members to coordinate and get the address.

Chairman	Louis Van Niekerk	louisvn@iafrica.com 082 885 0347
Vice Chairman	Graeme Hill	graemehill@mweb.co.za 083 252 4642
Secretary	Eric Thornton	notinorth@mweb.co.za 082 465 4237
Treasurer	Hugh Scholtz	hascholtz@worldonline.co.za 082 895 0631
Bulletin Editor	Ken Turner	ktturner@iafrica.com 083 651 4993

We wish all our colleagues all the best for the holiday season and look forward to meet up with you at the Conference at the end of April.

Graeme Hill

News from the East London Woodturners Guild.

Our guild had its twice-yearly competition in August. The challenge for the competition was to turn a segmented vase which was the subject of a few club demonstrations earlier in the year. Judging was done by club member Andy Knight, and the winners in the various sections were:

- Beginners 1st M. Cloete with a segmented bowl
- Intermediate 1st L. van rensburg - 2nd R. Stilwell with a segmented vase
- Advanced 1st R. Pattle - joint 2nd E. Murray and M. Yates with a segmented vase.

The winners all received Woodoc products kindly donated by Servistar.

On the weekend of the 26 – 28 August our guild had a small exhibition together with artists and potters at a school hall in Beacon Bay. Our table was set up in a T shape with quite a lot of items from various club members displayed. There were a couple of sales, with a couple from Holland purchasing one of Elliot's items on the Friday night.

Exhibition at Beacon Bay School.

We closed off our club's year on the 23rd November with the usual demo, which was a sharpening discussion. This was followed by a Lasagne supper in



the wood work room. On the 24th November Servistar held their annual "Gents Evening" and our guild as usual was asked to put on a demo. Club members Rodney Offord, Roly Pattle

(chairman), Ulrich Schinitzler and myself went along to do the demos. We had Jack Hugo's Rockwell Delta there as well as my JET mini. Roly turned an open bowl, Rodney one of his usual hollow forms and some spindle turning. Ulrich did a table lamp stand amongst other things. I turned a natural edge bowl (my speciality) from Camphor (a real crowd puller), and a commercial olive open bowl with some of the bark still attached. There were also other demonstrators like Triton, Weber, Bosch and others. A bonus was free curry and rice and beer or cold drinks for participants.

On the Saturday, 26th November, the Bonza Bay Rotary Anns held their annual "Art in the Home" show at the NGK church in Beacon Bay. As one of our club's members is also a member of the Rotary Anns, we had our usual table, at our usual spot on the veranda. Some of our members had items like pens, bowls, platters and other craft items for sale. While I was there we had a few sales but these were slow. All in all quite a busy week!!



One of our clubs tables at "Art in the home" at NGK, Beacon bay.

Gavin Knowles

woodyone@polka.co.za; (043) 726 6749

Woodcrafters Association of Durban

It was with great interest that I read the news and history of the other guilds in this publication, and I noticed that the Durban Association is the oldest of the lot, having started in 1991. 2005 has been another good year for the association – our membership has remained constant at about 130 members and the demonstrations have been both informative and varied.

In September we exhibited at the Hobby-X show which was a great success (even with only three weeks preparation) and the stand was definitely the attraction of the show. We were allocated an area of $\pm 20\text{m}^2$ into which we managed to fit in four lathes, a scroll saw workstation, a cabinet maker's bench and a knife maker, all fairly squashed, but a great atmosphere and a lot of fun was had by all. We have been invited back again next year and will definitely be bigger and better.



Our annual social braai was held at the beginning of this month, when we had our "Woodcrafters Challenge". This event was first held some time ago but has been sadly lacking over the past two to three years. It was great to see the number of entries, 43 in total, in both the woodturning and furniture making category. What impressed the judges from the Midlands Guild was the very high standard of craftsmanship, making it very difficult to decide to whom the honours should be awarded. I will submit photos for the next publication, as they still have not been published in our own newsletter.

We would be pleased to welcome any visitors from the other associations if they are in the area. We hold two meetings per month, the first being for the Cabinet/Furniture makers always on the 2nd Monday of the month and the Woodturners on the 3rd Monday of the month.

9th Jan Fitting Hinges and Hardware
Ken Tebbut
16th Jan Turning a spiked star a la David Springett
Winston French

Contacts:

Charles Thatcher 084 4445532
Perrie Bullock 082 4427114

Charles Thatcher

Knysna

News on the club front is scant, from Knysna, this time around. We had a very interesting meeting, where the subject for discussion was methods for holding wood on the lathe. When one gets down to it, there are just so many different ways of doing this, many of which, don't involve expensive chucks and fancy assortments of accessory jaws. It was a lively evening with lots of input and discussion and plenty of interesting ideas.

I spent a most enjoyable 4-day stint in WCWA territory doing demos at the Flower Show in Somerset West. An extremely well organised event and so nice to see the enthusiasm of the Club members and public, alike, for the Cause.



Photo: Dennis Laidler
The "Knysna Guys" at Mike's workshop.

Wishing you all a wonderful festive season and a relaxing holiday.

Dave Stephenson

gleneden@telkomsa.net

Turners of the Natal Midlands
Woodworkers Guild

Natal Midlands Woodworkers Guild – contact Clyde Neumann: (033) 343 4433 ; neumann@mweb.co.za

Witwatersrand

Visitors are welcome, but due to the uncertainty of the venue after October, they should phone to confirm arrangements beforehand. The web site (<http://mysite.mweb.co.za/residents/tpope/homepage.html>) will be kept up-to-date with any developments. For the main club meetings, our secretary Roger Matthews can be contacted on: (011) 465 9009(h), 082 893 0193 rbmatthews@hixnet.co.za. For the turning section, the chairman of the turner's section, Chris O'Connell, whom many of you have met at congress can be contacted on: chrisoco@icon.co.za (011) 803-4198 082-900-5353

Pretoria

Woodworking Association of Pretoria: Editor of *Tambotie*: Louw Trichardt: 012 653 1874; louwmarie@icon.co.za

Port Elizabeth

Port Elizabeth Woodturners' Guild: Meetings are held at 18:30 for 19:00 on the third Thursday of every month, unless otherwise advised. Contact Nico Swart: (041) 583 3344; barenesta@absa.co.za

Lower Albany Woodworkers Guild

Lower Albany Woodworkers Guild: Don Wood (Port Alfred), (046) 624 4049; Arnold Rudolph, President. (046) 624 2469.

From the AWSA CommitteeAWSA Congress 2006

Planning around the 2006 Congress is moving ahead and the event is planned for the weekend of 28 April to 1 May 2006, so diarise this weekend for a little mid-year break, and remember to let your "significant other" know as well, so they can make plans to accompany you. Our invited turner will be Stuart Mortimer from Hampshire, England, whose work can be seen on: www.stuartmortimer.com.

AWSA 2006 Congress Summary:

Date: 28 April to 1 May 2006

Venue: Natural Science Building, University of Stellenbosch

Costs and Registration: To be advised. The committee is endeavouring to keep costs as low as possible and close to what they have been in recent years, with possibly marginal escalation.

Accommodation: Own arrangements – affordable hostel accommodation is being arranged at a local high school. A useful website for accommodation is: <http://www.roomsforafrica.com/dest/south-africa/western-cape/stellenbosch.jsp>.

A list of accommodation establishments will be forwarded in due course.

Guest Turner: Stuart Mortimer

Programme: Items planned for the programme will include a wide range of topics, such as surface decorating, boxes/thread chasing, deep hollowing, finishing, and more. The broad spectrum of turning skills will be covered, from Novice to Advanced level.

The organising committee hereby calls on members to let Graeme Hill (graemehill@mweb.co.za (021) 794 1639) know of any particular subject they wish to have demonstrated or discussed at the Congress, or to volunteer their skills.

National Exhibition of Woodturning

The committee have secured the use of the Old Mutual Conference Centre at Kirstenbosch as a venue for a National Exhibition of Woodturning over the Easter Weekend, 14 – 17 April 2006. More details of this

event will follow in the New Year, but advance notice is given, that it is planned that top turnings from all over the country will be exhibited at this prime venue over the Easter weekend, so members are encouraged to start preparing for this prestigious event and produce some exceptional turnings.

The 2005/6 AWSA Committee

Louis van Niekerk – Chairman. louisvn@iafrica.com (021) 913 1470(h)
Graeme Hill - Vice Chairman graemehill@mweb.co.za (021) 794 1639
Gert Ferreira – Secretary. gskc@mweb.co.za ; (021) 559 1409(h)
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Dennis Laidler – PRO/communications dennis.laidler@lando.co.za (021) 797 7755(h); 082 365 2755

Christmas Wishes from the UK

Dear All.

Thanks for the news updates on matters S.A., via letters, newsletters and phone calls.

My responses have been at best, brief and at worst, non existent. For this I can only apologise and blame pressure of work. Well, some of the time anyway.

I'm still teaching, although not as much as in recent years. This trend seems to be general within woodturning in the U.K. and it seems that once again the craft is going through one of the flatter sections on the popularity graph. The line has been climbing steadily, with occasional flats and dips, for a number of years now. No doubt there will be another upwards trend before too long.

Trade shows seem to be falling off in attendance figures as well in both the exhibitors and visitors departments.

It seems that Nexus, who published 'The Woodturner' and many other magazines sold out to Future Publishing, but were not able to sell 'Woodworking' or 'The Woodturner'. I understand that the Monopolies Commission stopped that, as Future already have a woodworking magazine.

'The Woodturner' has now become part of 'Woodworking' and so appears in a much reduced form every month. This means that I now start a new article when the previous one is published, which means in turn that I will probably have about three or four 'Pieces' per year.

In the meantime I was approached by 'Woodturning', (G.M.C. Publications), to write a review of the Ashley Iles 3/4" oval skew. The page rate which I was offered was temptation enough, so I accepted. I had started my writing 'career' with G.M.C. back in 1981 – their first magazine was called Woodworking Crafts – and continued doing so until about 1998. I then transferred my regular column style to Nexus, who still have my allegiance despite their present problems. But I will carry

on writing reviews for G.M.C., the latest one being an eight page job, the first half of which is now published.

To the future. There is a strong probability of another trip to the States, Georgia, in the spring. This must be fitted into next years programme soon, hopefully before Christmas.

Anne and I are starting to look fairly seriously at three bedroom bungalows with a workshop attached, or large workshops with a bungalow attached, depending on which one of us is looking.

If and when we find one or the other and move, I shall give up the Avoncroft workshop. It is costing me rent, rates and insurance, plus other lesser sums, and I would rather use the money elsewhere.

On the personal front Anne has had to give up driving. Aching feet and car pedals don't go together, so I am called on more to help with the weekly Supermarket Grand Prix, and other similar daytime duties.

We now have five grandchildren, having laboured under the belief that each daughter would produce two. But I think that they now know what causes it.

In the meantime, please accept Anne and my very best wishes for a Merry Christmas and a Happy and Prosperous New Year.

Reg Sherwin

Last Words... From the Chair

It is that time of year again, with only memories of 2005 to reflect back on. I can hardly believe that a year is passed since last Christmas. Looking back at the past year is always a good idea. We can take stock of what we have achieved and even ask the question: "What/How can I/we do it better next year?" If we look back at our club activities, I trust we can all say that it has been a very fruitful year and that next year will be even better. On a personal level, I hope that you have achieved all your turning goals for the year; some of us got new lathes, others new tools, and others like myself, just spent more quality time behind the lathe.

As mentioned previously, the planning for the 2006 conference is all coming together. Have you started to make preliminary arrangements to attend? The draft programme looks very interesting and accommodates all levels of turners, beginner, advanced and expert.

Wishing you all a blessed festive season and a rich new year filled with joy, love, good health and prosperity.

Let's enjoy woodturning and have fun!

*The Cape Town Team
Louis van Niekerk*