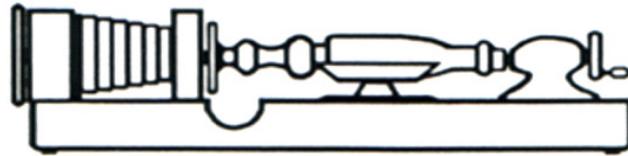


Shavings & Ravings

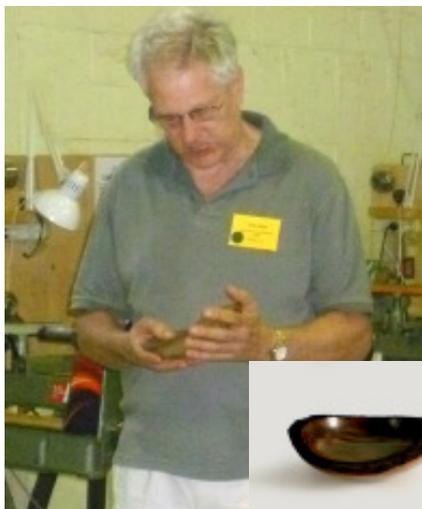


Newsletter 156

NORTH SHORE WOODTURNERS GUILD

December 2013

End of Term Social Night & Competition



*John Moat - 1st Beginners
Natural Edge Bowl, Puriri*



*John Green - 1st Intermediate
Natural Edge Bowl, Tanekaha*



*Ian Outshoorn - 1st Senior
Natural Edge Bowl, Rednuli Burr*

There were three competitions,
Natural Edge Bowl,
Christmas Decoration and Snowman.
These were the winners on the night despite some
fierce competition in all three categories.



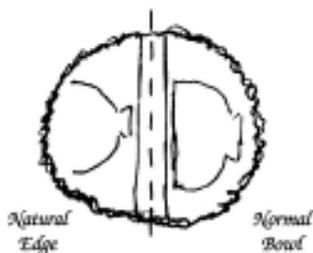
Dave Durnie - 1st Santa Claus



Ian Outshoorn - 1st Christmas Decoration



Pierre started by telling us the difference between cutting a log for a normal bowl and a natural edge bowl. As you can see from the diagram, the piece required is the reverse of the usual cut.



There are several reasons why Pierre likes natural edge bowls.

- Easy to make
- They look artistic
- Each one is different
- People who get them think they are great
- A good way to use smaller logs

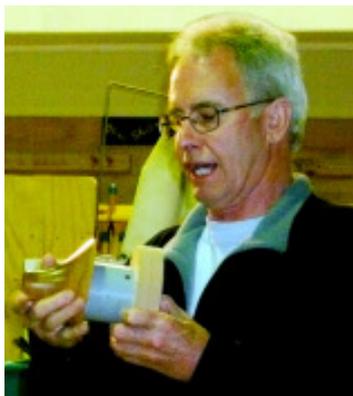
To put the blank onto the lathe, drill a small hole in the top and use long nose jaws to hold it. Also bring up the tailstock for support.

Loose bark can sometimes be a problem, but this can be fixed by using superglue to hold it in place.

If making a small vase with only a small spigot, make a wooden ring to fit inside your chuck jaws with a hole in the centre and a slot cut. This can then tighten onto the spigot without marking.



Pierre also explained the use of another of the jigs he had made.



Pierre used a wet Totara blank, cutting to shape with a narrow base and wide top.



Always cut carefully around the bark area to avoid lifting any of the bark.



A suggestion of putting 3 decoration lines on the base and the burning where the jaws fit will also help avoid jaw marks.

Pierre then changed chucks and turned the vase around to hollow out the inside with the lathe running at 1500rpm. Because of the cross-grain and narrow base, you need to take the inside out very gently, otherwise it could snap off at the spigot.

He worked on the top 20mm of depth first to the required thickness and then moved further down into the bottom.



Thanks Pierre, for a very good demonstration.

... David Browne



Blanks and jigs that Pierre uses to make his natural edge bowls.



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Show & Tell – 15 October 2013



*Leslie Whitty - Ash Platter,
Fishy's, EEE, Old Bucks*



*Leslie Whitty - Walnut Platter,
Fishy's, EEE, Old Bucks*



*Pierre Bonny - Pohutukawa Natural
Edge Bowl, Fishy's and Wax*



*Leslie Whitty - Spalted Chestnut
Potpourri, Fishy's, EEE, Old Bucks*



*Edwin Duxfield - Rimu Bowl,
Paau Inlay*



*Edwin Duxfield - Totara Burr Bowl,
Shell & Stone*



*Kevin Hodder -
Macrocarpa Yarn Bowl*



*Leslie Whitty - Ash Hollow Form,
Fishy's, EEE, Old Bucks*



*Edwin Duxfield - Rimu &
Pallet Top*



*Cyril Bosch - Pine
Oscillating Engine*



*Jim Clarke Pohutukawa & Macrocarpa
Lidded Boxes, Fishy's, EEE*



*Leslie Whitty - Liquid Amber & Walnut
Bowls, Fishy's, EEE, Old Bucks*



*Kevin Watson - Pohutukawa,
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David Dernie, Snowman – 22 October 2013

*1 Visitors
27 Members*



Dave Dernie's demonstration of making the snowman was so good it was decided there would be a separate competition for end of term of a Snowman.

As you can see from the picture of the various parts, quite a lot of turning and thought went into the making of this snowman.

Thanks David for the demonstration and we hope to see some variations on the theme at the end of term.

Show & Tell – 22 October 2013



Richard Bootten - Rata, Pohutukawa, Painted Pens, Carbon, Liquid Glass Finish



Bruce Schaw - Rimu, Lazy Susan, EEE



David Browne - Macrocarpa Hollow Form, Fishy's, EEE, Glowax



12

Dave Collinson - Cane Knife & Set of Sugar cane, Nth Queensland Bottle Brush.



Edwin Duxfield - MDF Top, No finish

Inside out turning can produce symmetrical and asymmetrical objects.

General tips

The rule of thumb for the order of the cuts is straight cuts first and curved ones later.

Before starting, check the lathe alignment. This is always a good idea of course, but is most important for this kind of work.

Harder woods are better for the preciseness of cut and for holding the shape.

Once you have the blocks in place on the lathe, check them carefully as a few light taps may be required to get them exactly aligned.

Once the cylinder has been turned from the 4 blocks, round back the adjacent corners of each un-turned end so that these do not catch your chisel or knuckles.

There is almost no opportunity for any sanding, so all tools must be sharp and kept sharpened throughout, even more than normal.

Symmetrical inside-out turning - a Christmas tree

This is done by taking 4 square-section blocks (cut with a bandsaw and trued with a thicknesser).

This can be lightly glued together into

a single square-section block using newspaper between them for easy separation later, or taped and the ends turned for holding in two chucks. You will need a morse taper mount with bearing to hold the the chuck on the tailstock.

The second method is recommended generally for all kinds of turning work where the object may have to be reversed end-to-end more than once. The saving in re-mounting without having to re-true is very worthwhile.

The outside of the 4 blocks are first turned into a cylinder leaving a square section at each end, then into the cross-section of a tree, with the stem of the tree being outermost and

the branches and flowerpot being cut into the surface.

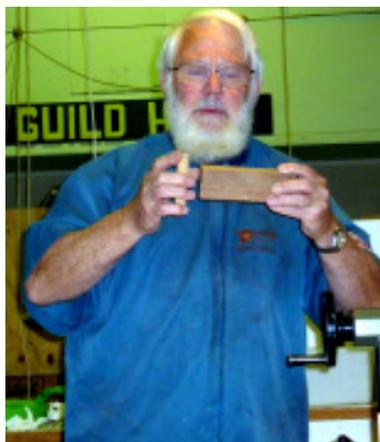
The cross-section of the tree is turned by first marking the key points with a pencil with reference to a story board, then making the cuts using a skew chisel to do the lowest (deepest) cuts. These will be the tips of the branches of the Christmas tree.



Once these are done switch to a spindle gouge.

The four blocks are then separated and turned on their axis so the 4 outermost corners now meet together.

The effect is that one can now see 4 Christmas trees as cut-out windows in each of the 4 joined faces.



Show and Tell – 29 October 2013



Richard Bootten - Tulip Hollow Form, Waxed



Richard Bootten - Allen key Tools



Dave Collinson - Vase, Desert 'Hairy' Oak, Superglue



Peter Burnett - Silky Oak Bowl, Lacquer



Ian Outshoorn - Poplar Cartoon Hat, Pink & Purple Paint



Dick Veitch - Whale Tooth Necklace



David Browne - Rimu, Puriri Novelty Toy, Sanding Sealer

Asymmetrical inside-out turning - a Christmas Santa.

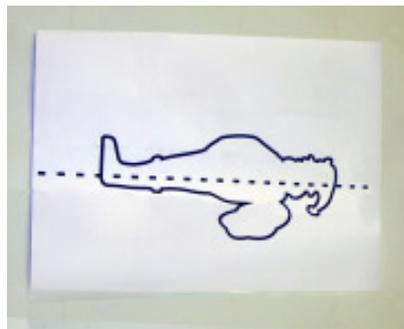
This is done with 2 sets of blocks as above. Each one is turned to do half of the cut-out of the target design.

The example demonstrated was a Santa. One set of 4 blocks was turned to half the front half of a side-view of Santa cut down into the turned cylinder.

The second set of 4 were turned to half the back half of Santa, complete with bobble-hat and toy-sack, again in side view.

A great deal of care had to be taken to make sure that when they would be mated together later, that the cut-outs would align.

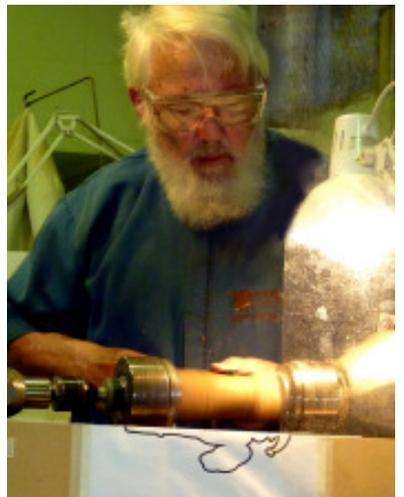
This was done by the use of story-boards held up along the rest for checking or even glued to it.



The lathe was stopped regularly during the turning of the second profile, and compared with the profile of the first set of 4 blocks (the Santa front).

The second set of 4 blocks were checked by also holding up the first set against them to check for alignment.

Dick also demonstrated some home-made tools made from a shaped and



sharpened hack-saw blade for the delicate detail work, particularly the hat.

It is used as a scraper and is used with very little pressure.

Another tool was a bent and shaped and sharpened 4" nail set in a handle.

Once both sets have been completed, the reversing process is the same as for the single symmetrical set, except that the two sets are mixed into two new sets of 2 lengths each. The finished effect at this stage is that you will see 4 Santa cut-outs, one on each face, facing alternately left and right.

The next step is to turn the piece into a hanging ornament.

Turn a rounded top for later piercing and hanging and to turn the base into a finial to hang down.

Line the block up between the two chucks with the head end towards the tailstock if not done already, remove the tailstock and then replace the chuck with a live centre.

The steb centre with its supporting teeth as well as the centre point is ideal for this.



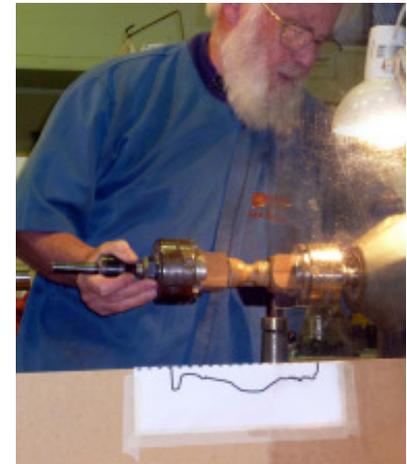
Turn a series of beads getting larger as they work away from what will be the top of the ornament, taking away the tailstock at the last moment.

Make sure that the bead size is judged so that when reversed the largest bead may be held in a chuck's jaws.

Replace the steb or live centre with the chuck as before, bring up the tailstock and fit the head end perhaps using kitchen towel to protect the wood from the jaws. Then remove the piece with chucks attached at each end and flip it over and remount with the head end chuck in the headstock.

Make sure everything is absolutely tight.

Replace the tailstock end chuck with the steb/live centre as before and cut the foot-end finial/decoration, again removing the tailstock at the last moment.



Because of the lack of support, sanding should be kept to an absolute minimum.

For a virtuoso performance you can also go to cutting 2 designs, using 4 sets of blocks, cut lengthways in triangles.

Dick Veitch made the whole thing look easy but from some comments from folk who have tried this it isn't so, and attention to detail and thinking through each of the steps is necessary to get a good result. No amount of sandpaper will fix things.

Thanks Dick for an enjoyable and informative demonstration.

Happy Christmas.

... Mike Forth



The Finished Hangers



Les brings a new level of enthusiasm to his meticulously prepared demonstration. Projects carefully selected with prototypes of the ornaments at hand. Demonstrated were two variations of Christmas trees, a decorative light bulb and a bell complete with clanger.

Firstly for the trees. Block of 50 sq. by 150 long (dimensions obviously not critical) of any suitable wood, yes and you may also use pine and also dig deep into the off-cut bin for all the treasures that you have saved up all year!



At this point a reiteration about the use of face masks while turning and relating a brief story of an incident which certainly would have wiped the smile off his face. Anyhow, back to the task at hand. Turn round and then develop into a cone shape, leaving a cylinder of about 15mm diameter at the top for the star.

The star shape is turned, first as a cone at the top and undercutting the bottom to form with a vee-cut in the middle, all of the same length.



Cut intermediate slots of about 3mm using a parting tool, with equal spaces, leaving about 8mm diameter in the centres for the full length of the tree. When you are happy with the shape of the tree, cut the bottom trunk about 10mm diameter and about 10mm long and part off. All that is left is to sand the sides if the star flat and parallel. Attaching holes, for ribbon or other suitable material may be drilled.



The second variation of this theme is to put an angel shape on the top. First the head is turned to about 5mm almost spherical. The wings are shaped paying careful attention to the undercutting of the bottom of the wings. Proceed as before.

The second item is a decorative Christmas tree light bulb. The idea is to make many of them in different

colours and string them onto the tree for a fantastic retro look. Another boom project to totally clear out the off-cut bin!. Material selected was about 25mm sq. by 75mm long. Turn to a cylinder.

Next is to turn the Edison screw (huge disappointment to the bayonet fans – but get over it). This is about 15mm diameter with realistic looking threads grooved in. The glass envelope shape is developed and sanded if required. Colour is applied and parted off. Finishing touched applied including embellishing the threaded shape with felt tip pens.

The final project was a bell. A reasonably good turning wood is required and Kahikatea was chosen. I wish that they would use oak – so much easier to spell!



A block of 75mm sq by 100mm long was chucked up. Round into a cylinder and develop the bell shape. A rim is added to the bottom for a better effect. Finish as required. Next, hollow out the inside demonstrating your skill in following the contour to an expert thickness of about 2mm to ensure some bragging rights. Drill a small hole to attach the clanger and hanger. Part off to finish.



The clanger is a ball turned to approximately 10mm sphere with a small hole drilled through. Attaching the clanger completes the project.

Many thanks to Les for all his inspiration in this well prepared presentation.

... Cyril Bosch

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Show and Tell – 5 November 2013



Leslie Whitty - Kauri & London Plane Hollow Forms, Fishy's, EEE, Old Bucks



Leslie Whitty - Totara Hollow Forms, Fishy's, EEE, Old Bucks



David Browne - Banksia Lidded Box, Fishy's



Peter Burnett - Lacquered Bowl



Richard Bootten - Oblique Nib Pens, Pohutukawa, & Black Maire, Paint



Kris Mackintosh - Matai Bowls, Fishy's, EEE, Old Bucks



Kevin Hodder - Kaihikatea Square Bowl, Briwax,



Andrew Corston - Macrocarpa Burl, Hollow Form, Fishy's Lacquer



Cyril Bosch - Name Block

Colin Crann, Keyboard Bowls – 4 November 2013

Colin Crann came down to the Guild on a Monday morning to show the Monday turners how he made the keyboard pattern on his small bowls.

This is a very interesting process using a Teknatool ornamental turner and quite a few tools that he had made for himself.

The Monday group watched the process and thanked Colin for taking the time to show them.

... David Browne



Colin makes these keyboard items in various shapes and sizes

Edwin Duxfield, Resin Inlay Days – 9 November 2013

Two Saturday mornings were used for putting a resin edge and decoration around a bowl. This was taken very well by Edwin Duxfield who explained the process and then got participants under way turning their bowls.

The first Saturday was spent turning the outside of the bowl to almost finished stage before turning it around and putting a groove to take the resin on the top.

A spigot was also put in the centre of the bowl to enable it to be turned around after the resin had been finished so that the bottom of the bowl could be finished.

After the groove had been painted the group stopped for a cup of tea while it dried. Then decoration – paua, shells, small stones - were put in place and the resin mixed and poured in.

All had made two bowls so this took a little while to mix and fill them all. They were then left to harden over the week until the next Saturday morning.

Edwin then explained the next step – cutting and polishing the resin with wet and dry sandpaper, Brasso and a polishing compound.

For those who didn't quite get their bowls sealed and waxed, they took

them home to finish off so they could appear on the show and tell table in the future.

Thank you Edwin for taking the time to plan and conduct a very good resin workshop.

Editor's note: *It is surprising that only a few take the opportunity to do these workshops that are put on. Of the 7 participants 3 or 4 had done previous resin days. Where were some who hadn't done it before, it was put on for your benefit.*

... David Browne



John Moat



Andrew Corston



Kevin Watson



Stan Flintoff



Heidi Miles



Lee Riding



Morning tea



Resin poured and left to dry till next week.



Training Night – 12 November 2013

5 Visitors
27Members



Instead of a demonstration on Tuesday, 12 November, a training night was organised to give the newer turner members some time on the lathe with help and guidance from the seniors.

This proved to be a very good night with each lathe supplied with a macrocarpa bowl blank and a mentor to assist where needed.

Soon the shavings were piling up on the floor and the bowls were under way.

Comments from several of the new members afterwards were very



favourable and they wanted to know when the next training night would be.

... David Browne



Show and Tell – 12 November 2013



Leslie Whitty - Pine/MDF
Carousel, Painted



Colin Crann - Kauri "Keyboard"
Platter, Lacquer & Polish



Matt Owen - Macrocarpa, Cracked
Bowl, Wax



Edwin Duxfield - Kauri, Resin,
Old Bucks



Dianne James - Mahogany Lazy
Susan, Fishy's, Old Bucks



Ian Outshoorn - Rimu Bowl,
Mobil Cer

Monday Mob – 18 November 2013

Those who come down on Mondays to turn have quite a busy day, usually starting with a cup of tea.

This is followed a little while later by morning tea – and there usually seems to be scones, pikelets, sausage rolls, chocolate cake and several varieties of biscuits.

After a short time on the lathe, the call for lunch is heard, and the group gathers again.

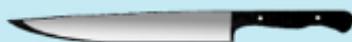
Bruce Withers, maintenance and tool sharpening man, appears to have found some other things to occupy his time.

The roving reporter had to leave about lunch time, and has no idea what happens during the afternoon, but is sure that afternoon tea is in there somewhere!!

... David Browne



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Remember, if I cannot break it, no-one can!

Bruce Wood demonstrated the intricacy of making a hollow form Bowl Nut Cracker with a threaded shaft for cracking the nut. For this project you must use a hard timber, something that is capable of holding a thread.

Bruce started with the hollow form bowl, which made up the body of the piece. This was started from a 95x95x67mm blank and turned cross grain. A 54mm Forstner bit hole was then drilled into on side approx 50mm deep and then a 7/8" hole was drilled through the side through the cross grain.... not through the end grain. As further preparation Bruce also cut the corners off to make initial turning a little easier.



The first step was to mount the blank on the chuck in the Forstner hole. Then, with the lathe running at about 1500rpm Bruce rough turned the blank down to about 90mm. At this point Bruce then marked the outside of the form to turn the shape and spigot. The hole in the side was positioned so it comes out about centre on the form and then Bruce cut a 3mm Spigot on the bottom. After this he rounded off the bottom, Bruce commented that you would also finish the bottom area at this point.

Once the bottom was shaped Bruce threaded the hole in the side. He did this with the Beall Wood Threading System. Once aligned with the hole, the tap was typically advanced 1/2 to 3/4 of a turn then rotated back a small amount.

With the thread completed Bruce re-mounted the bowl to turn the top. First he marked off the lip diameter before turning the top area to define the lip. Next Bruce reduced the speed to about 1200rpm and started to hollow out the centre, for this he used the Munro Mini Hollowing tool. The aim of hollowing the inside with a concave



is to stop the nut from rolling around when you are trying to crack it. During this stage he also removed the Forstner bit marks from the bottom of the bowl.

With the hollowing complete Bruce then finished off the outside, taking the speed back up to 1500rpm he rounded off the top cutting from the centre out due to the cross grain. The bowl was then fully sanded inside and out before being re-mounted through the top to clean off the spigot, giving a flat bottom.



The next part of the demonstration was making the threaded shaft and cross bar that formed the handle. Bruce started with the shaft and cross bar. Turning both between centres at about 2000rpm.

The shaft was turned from a 30x30x105mm blank that had a 12mm hole drilled through one end. After marking the centres and mounting on the lathe Bruce turned this round down to 25mm. Then with the centres still in the lathe Bruce turned the cross bar, again using a roughing gouge to turn this round to 12mm. The cross bar also had rebates in each end to fit into the cross bar knobs.



Next Bruce made the cross bar knobs, first drilling a 3/8" hole into a 22mm square blank. This blank was then fitted onto a jam chuck shaft by the 3/8" hole and the outside was turned round to form the knob. Note: it must be a tight fit onto the jam chuck and the cuts should be gentle.

With all the parts complete Bruce threaded the shaft on the nut cracker next. Again this was done using the Beall system, this time using a router and threading jig to cut the thread on the shaft. This jig has a nylon bush with a thread in it to wind the shaft into as the router cuts the thread. With the thread cut the shaft was re-mounted in jaws and the end of the thread was rounded off. Bruce also made a small hollow in the end of the shaft before drilling a small hole. A dome upholstery nail was then fitted into the end for cracking the nut.



For finishing these pieces Bruce likes to use the Beall Polishing System. This consists of buffing the wood with three compounds; EEE, White Diamond and Canuba Wax. The inside was buffed with polishing balls followed but the outside polished on the 8" wheels.

Thanks Bruce for another great demonstration.

... Richard Bootten



Show and Tell – 19 November 2013



John Moat - Kauri Inlaid Bowl, Wax



John Moat - Kauri Inlaid Bowl, Wax



Richard Bootten - Carbon Pens, Liquid Glass, Polished



Lee Riding - Kauri Resin Inlaid Bowl, Wax



Hamish Miles - Walnut Bowl, Wax



Aidan Tattley - Rimu Segmented Bowl, Briwax



Kevin Watson - Magnolia Resin Inlaid Bowl, Wax



Kevin Watson - Kauri Resin Inlaid Bowl, Wax



Cyril Bosch - Baltic Pine Clock



With 16 visitors from the Glenfield Mens' Shed, the Guild was comfortably full for Bruce Woods demonstration. It was a good idea for them to visit us as they work on wood related projects at the Shed. They have invited us for a return visit in the future.

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Marlborough Park Santa Parade – 23 November 2013

A stall and demonstration was set up at Marlborough Park on Santa Parade day. Many thanks to those who donated items to sell from which the sum of \$458 was raised. A good team was down there was down there for the early set up and a demonstration lathe was running through the day. Thanks to those who made themselves available to demonstrate or help and special thanks to Cyril Bosch for the photographs.



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A wood swap evening was held and members brought down any pieces of wood that was a bit unusual or that they wanted to swap.

If you brought some wood along you were given a ticket or two and were then able to choose some blanks from the table. For those who didn't bring any wood, blanks were available to buy. \$112 was raised for the Guild

Once again there was quite a variety of woods in various sizes to choose from. the tables were covered at the start of the night and then uncovered a bit later so members could pick their pieces.



20th November 2013
Kevin Hodder
Woodturners Association
North Shore, Auckland



Dear Kevin,

Thank you again for the demonstration of the wig stands. While admiring the fact that you and your team take on these young boys and girls, and give them the opportunity to learn a new and creative skill. Seeing the creative element come to the fore from these young students adds to the benefit of using a wig stand to keep a necessary but not exactly wanted element of cancer treatments in good care.

The women love their stands and the fact that they are all different just adds to the appeal. We encourage the woman to return them to us once they no longer need them so another woman can have the benefit of keeping her wig in shape. Thank you again and we look forward to another meeting next year.

Yours sincerely
Claire O'Higgins, General manager
and Leslie Rees Senior Tutor
And the team of Look Good Feel Good

Terry Scott, Natural Edge Bowl – 3 December 2013

2 Visitors
30 Members

Terry uses a faceplate with a screw chuck to hold his wood on the headstock. They are quite often out of balance and lead weights can be used to balance the piece.

Turn a small mark in the centre of the wood and bring up the tailstock for support. Check that the lathe speed is slow before you start, and then check that the wood rotates without hitting anything.

Terry likes to turn with the tool rest right on centre and this pushes the tip of the tool slightly upwards.



As the piece being used for the demonstration was a burl, Terry



brought some finished samples along to show us. He also told us some of his experiences importing burls and wood into the country.



A 75mm spigot was turned on for now, to be changed to 3 feet later on. He then trued up the face from behind to improve the balance.

The finished piece looks better if you keep the wall thickness uniform.

Terry uses a support ring glued on with plenty of hot melt glue – easier with a commercial glue gun. Also some support wedges if there are gaps between ring and the wood.



A chuck was then fitted to the tailstock end spigot so that he was able to turn the whole piece over.

Working on just the outer edges to about 25mm deep to get an even thickness to about 4mm. He then tries to follow the outside curve for the inside rim.

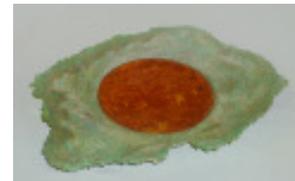


Terry then took out the centre of the bowl with a gouge and then used a scraper to finish the surface.

A bead about 25mm in from the edge was used to emphasize the centre of the bowl. The bead needs to look as though it is sitting on the wood and the curve of the bowl goes from the outside edge to the centre of the bowl to attract the eye.

Thanks Terry, for a most interesting and informative demonstration.

... David Browne



Show and Tell – 3 December 2013



Lee Riding - Plastic Christmas Decorations



Edwin Duxfield - Christmas Tree



Kevin Hodder - Pine Christmas Tree Ring



Some Toys Ready for Christmas



Toy Making Day, – 7 December 2013

Saturday was a Toy making day for the Guild, which started at 8.30am in the morning. There were quite a few down nice and early, including the roving reporter and photographer, so these photos are of the first 2-3 hours hours and those who came later in the day missed getting their photos taken. It was an enjoyable day with some making wheels, cars, planes, cutting shapes, sanding, and the ladies painting and making toys for girls. Not sure what Christmas carol Dianne is singing!!



Dave is a trade turner who started at Woodcraft Industries in 1980. This night he demonstrated 2 methods of turning a Natural Edge Bowl.



First Method: A flat surface is created so that a centre hole can be drilled and the piece will pull up tight on a screw chuck. This will enable the bottom of the bowl to be turned. Once mounted, Dave suggested to wear a full face shield and start with a slowish speed as the piece will be out of balance.

Dave started at about 500rpm and trued the edge with the tool-rest sitting just below centre. Rubbing the bevel the underside of the bowl is shaped, the bottom is trued and a spigot 48mm for the 50mm jaws is turned for the dovetail foot. The dovetail foot helps to give the bowl lift. The underside shaping is continued in a simple shape because the bark edge is going to be the feature.



By now the smell of camphor was really filling the air as Dave demonstrated using the side of the gouge, rubbing the bevel to make slicing cuts in reverse direction back towards the foot. The tool must be held down firmly on the rest to reduce any vibration. The slicing cut gives a very clean surface across the end grain which is the hardest part to sand.

Dave uses canvas backed paper to sand the bowl. The hands are anchored down on the tool-rest with the paper doubled over and then

folded in half and the 2 ends held in the fingers - the stiffness of the sand-paper allows the turner to sand over the hit and miss sides of the bowl.



Starting at 100 grit the piece is sanded down through the grades. Once finished remove bowl from the screw-chuck and reverse mount on the 50mm jaws. Because Camphor is soft wood it pays to be careful not to over-tighten as the foot could tearoff.

Dave starts at the edge first and leaves a pillar in the middle to be turned away last. This helps to hold the rim rigid as it is turned. Going too thin at the edge can lose some of the wavy edge effect. The hollowing of the bowl continues using the cutting edge of the chisel with the flute up-rightish keeping slightly off the bevel so as not to bounce off the rim. Next some of the pillar is turned away and the bowl is hollowed out at the bottom.



Here one of the smart Alec's in the gallery suggested that Dave get a 55 degree gouge. Dave retorted that "when he gets some leisure he will learn how to use one." All jokes aside using his finger-ometers to judge the wall thickness Dave used a technique whereby the chisel is anchored on the rest and swivelled so that a nice curve is turned at the bottom of the bowl. Sanding of the inside commences going through the grades and much the same method as the outside the hands are anchored to do the hit and miss on the inside.



Second Method. A block of wood is glued to the bottom of the piece (Walnut) that will be turned. Sand both surfaces flat that are to be glued, glue and then leave in a vice over night. PVA can be used. The sacrificial glue block is mounted in the chuck – being round it is clamped in the chuck jaws. Turning commences and slicing cuts are made going against the grain towards the lathe spindle where the foot will be. (This can be done on small bowls only).

Once the outside is done the inside can be attacked. Remember the bowl is still attached to the glue block and has not been reversed. At this point start to think and measure where the bottom will be. Careful not to go too far otherwise one will have a nice piece of contrasting white wood at the bottom. The inside is now sanded using the tool rest as an anchor going through the grades.

Return to the foot and start to shape. The smaller you can make your foot the more elegant the bowl. Now the piece can be parted off and the speed is reduced from 1400 to about 800rpm. After parting off the bottom can be sanded on a flat bed sander. Note: Dave sands at the highest speed possible because it leaves less sanding lines and one can start at a finer grade because there should be a clean cut off the chisel.

Hanging Turning: To finish off the evening Dave put a piece of square stock pine between centres and roughed it down to round. A pencil line on each end marked off the waste wood. In between it is a free for all. Turn whatever shape you desire. Beads, cove with which to hang the piece.



Thanks Dave for another quality demo. Amazing what can be done with a few simple tools and skills long learnt of the trade.

... Andrew Corston

Show and Tell – 10 December 2013



John Moat - Kauri Bowl, Wax



Kevin Hodder - Pine Christmas Trees

Toys for Starship & Salvation Army – 17 December 2013



Games, Barbeque & Santa – 17 December 2013



Games, Barbeque & Santa – 17 December 2013



Many thanks to Leader Products for supplying meat products for our BBQ and also to Teknatool for our liquid refreshments tent. Thanks also to Julie Gannaway for organising the other food, Dave Dernie for games, the cooks, Kevin Hodder for entertainment and Santa for taking the time to call in.



Show and Tell – 17 December 2013



Dave Durnie



Jack Renwick



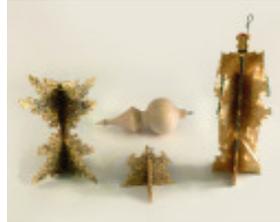
Cyril Bosch



Ian Outshoorn



Lee Riding



Cyril Bosch



Hamish Miles



Ian Outshoorn



Trefor Roberts



Kevin Hodder



Kevin Hodder



Ian Outshoorn



John Green



Doug Cresswell



John Green



John Green



Mike Forth



Peter Burnett



John Moat



John Moat



Cyril Bosch



Pierre Bonny



Andrew Corston

Programme Term 1— 2014

Term Project — Plain or Embellished Bowls - Any size

DAY	DATE	DEMONSTRATOR
Tuesday	4 February	Michael Bernard
Tuesday	11 February	Cyril Bosch
Tuesday	18 February	Dave Dernie
Tuesday	25 February	Mike Davies
Tuesday	4 March	Training night
Tuesday	11 March	Richard Bootten
Tuesday	18 March	Kevin Hodder
Tuesday	25 March	René Baxalle
Tuesday	1 April	Lee Riding
Tuesday	8 April	Roy Buckley
Tuesday	15 April	End of Term

All the above events are at the Guild Hall, Agincourt Reserve, Agincourt Road, Glenfield. Tuesday meetings start at 7.00pm

Working Bees: To be determined during the term.

Monday: Guild open from 9.00am.

Tuesday: Guild open from 5.00pm.

Thursdays: Tutoring day for Home School Kids.

Out-of-Term Tuesday Evenings –
come and turn.

For details check with Ian Outshoorn

Need Assistance

The following Guild members are available to help new members or anyone having wood turning problems.

Pierre Bonny 479 4031	Kevin Hodder 478 8646
Ian Outshoorn 443 1066	Lee Riding 479 4874
Trefor Roberts 475 9307	David Browne 410 9071



What's happening around the country.
Check out full listing
www.naw.org.nz/whatson.htm

Contacts & Responsibilities

Committee

President	Ian Outshoorn	443 1066
Vice President	(vacant)	
Secretary	Andrew Corston	443 1422
Treasurer	John Green	416 9272

Committee Members:

David Browne, Terry Denvers, Vincent Lardeux, Lee Riding, Trefor Roberts, Pepi Waite.

Programme	Trefor Roberts, Ian Outshoorn
Library	Vincent Lardeux, Colin Crann
Refreshments	Lee Riding
Raffle	John Green, Brett Duxfield
Machinery /Building	Pierre Bonny
Newsletter	Dorothy & David Browne
Webmaster	Kris Mackintosh
Correspondence	c/o Andrew Corston 4/ 8a, Target Road, Auckland 0629 email: a.mcorston@xtra.co.nz
Newsletter Contributions	newsletter@wood.org.nz