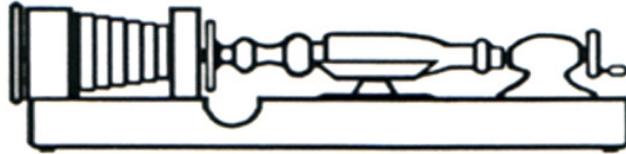


Shavings & Ravings



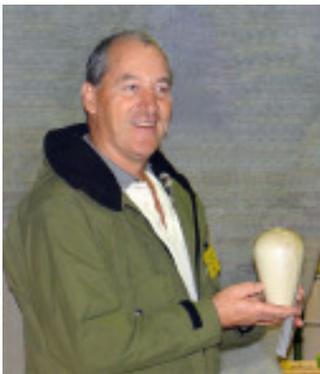
Newsletter 155

NORTH SHORE WOODTURNERS GUILD

October 2013

End of Term Social Night & Competition

Even though the weather was bad, there was quite a few family and friends at the final night of the third term. The competition was for hollow forms and spoons, and there was a good number of entries. The evening concluded with a very nice supper. More photos on page 15.



*Trefor Roberts
1st Senior*



*Kevin Watson
1st Intermediate*



*John Green
1st Junior*



Bruce Wood, President of the South Auckland Woodturning Guild came along to present Aoraki certificates to Edwin Duxfield and Pepi Waite on the completion of the 4 year course they had been attending. Pepi was not able to be present.



*Leslie Whitty
1st Spoon*

Kevin Hodder, Spoon – 30 July 2013

7 Visitors
22 Members

Using a piece of macrocarpa, Kevin turned the blank into a round and then marked it to make a ball on one end. He suggested using an old hole saw and grinding the teeth off and sharpening the inside edge and using it as a cutter for the ball.



Tonight he couldn't find his cutter, so he had to cut the ball with his gouge. After turning the ball, Kevin started on the handle.



If you are going to make a spoon, you will also have to make a jig to hold the spoon later on.



When the handle was finished Kevin parted off at the end of the handle and fitted the spoon into the jig he had made and screwed the pieces of wood over to hold the spoon in place.

The jig was then fitted onto a screw chuck to hollow out the spoon end. Take small cuts so there is not too much pressure on the handle end.



Measure the inside as you go or your spoon could turn into an olive scoop.

After finishing the spoon, Kevin showed us a scoop he had made and asked if we would like to see him turn one. Yes was the reply, you have got time. He then put a larger blank

between centres and turned it to a 75mm round.

Drill out the centre with a Forstner bit. Depth of the scoop should be about double the diameter.

Measure where the handle starts at the base of the scoop and cut away the waste wood to start shaping the handle. The piece of macrocarpa that Kevin used had a knot right where the handle narrowed, which didn't help him much.



Kevin makes a paper template of the shape of the scoop which he tapes on and draws around. This can then be cut on a band saw or scroll saw.

Thank you for sharing your method of making a spoon and scoop.

... David Browne

PS. Good to see 7 members of the West Auckland Guild visiting for the evening.

Show & Tell – 30 July 2013



Leslie Whitty - Swamp Kauri Bowl,
Fishy's, EEE, Old Bucks



Kris Mackintosh - Walnut Bowl,
Fishy's EEE, Old Bucks



Trefor Roberts - Redwood Bowl,
Fishy's, EEE, Old Bucks



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The demonstration began with Pierre showing a vessel he had previously turned where he had hollowed out the vessel after removing the neck and then when finished inside he had glued it back on and disguised the fact with some texturing. He commented that he made the hole in the neck a little too large and was enough for a finger to feel inside which allowed the glued joint to be felt. If he did another one like this he would not make the hole so large to avoid prying fingers from checking for a join!

He showed us several photos of Molly Winton's small hollow forms with their lovely finishing/engraving. They were all small forms and these were the basis for tonight's demonstration.



Pierre showed us his range of hollowing tools, ranging from a cup tool, to several Rolly Munro tools, to home made tools which he had manufactured himself from tools that all woodturners have a surplus of – allen keys! The key (no puns) was to get the angles correct otherwise dig ins were likely. The keys were epoxyed into small handles similar to

file handles. Ian Fish (of Fishy's Lacquer fame) approached the demonstrator to highlight the point that the actual cutting edge of any of these tools needed to be in line with the axis of the handle otherwise the handle would continuously try to rotate making it very difficult to get a respectable finish.



After mounting the workpiece, Pierre shaped the outside and then drilled a hole down the centre after explaining how important it was to ensure the tailstock was aligned with the headstock, using an acru-line or similar, otherwise if the drilled hole was off centre it would be very difficult to hollow out. He proceeded to hollow the inside with his allen key specials, explaining care was necessary to ensure one didn't cut too deep or too close to the walls of the vessel. RPM was 750 for this operation – a relatively slow speed. The requirement to continuously stop the lathe to remove the shavings was obviously a frustration but a necessity particularly via the rather small access hole. Pierre used an ordinary drinking straw, which barely fitted

through the hole, to blow out the shavings.

Once the inside was complete he cut 2 rings around the outside of the vessel about 15mm apart which he then textured between. This was to give a clear demarcation to where it started and finished.



The vessel was then separated from the base by carefully turning the diameter down until it fell off in his hand. This left a little tit which had to be removed which he did with the aid of a jam chuck to hold the vessel while the last bit of material was carefully removed. He experienced a little difficulty extracting the completed item from the jam chuck but it came out with the aid of a 'fitters tap' on the bench! A suggestion was offered that in this situation to separate the items a hole through the base of the jam chuck would enable a knock out bar or similar tool to be introduced to separate the work from the jam chuck.

A very interesting and informative demonstration, thank you Pierre.

... *Barrie Millar*

Show & Tell – 6 August 2013



*Lee Riding - Rewa Rewa Pens, Fishy's
EEE, Hutt Stick*



*Richard Bootten - Black Maire Cigar
Pens, Painted*



*Richard Bootten - Copper Beech &
Rata Top, Pot Pourri, Waxed.*



*Terry Denvers - Kauri Bowl,
Old Bucks*



*Bruce Schaw - Spoon,
EEE*

Guest woodturner Roy Buckley demonstrated the use of alternative materials to enhance turnings.

Roy gave a brief encounter of his woodturning background. However Roy admitted that teaching is his main passion!

Roy described in detail to the guild, how as a technology teacher in high school he instructed his students in the use of alternative materials. He also taught them how to make their own chucks for holding the bowls they were making. He described to the guild how the chucks were made.

Roy then showed how to make goblets out of alloy and brass. He then went on to demonstrate how to turn the brass using standard woodturning tools.



Some instances where woodturning tools weren't available Roy would improvise using cast off files and drills. He demonstrated how to grind the files and drills to give a cutting edge to allow you to machine aluminium and brass.

After demonstrating on brass Roy moved to aluminium, using a bowl gouge and skew chisel as the method



of removing material. He also showed how to finish the aluminium to a high standard using sand paper and water then finishing off with Brasso.



Roy then went onto show how to incorporate wood with metals in particular the spinning tops Roy makes.



Roy also demonstrated how to turn soapstone and alabaster. Using standard tools, i.e. gouges, skew chisels, then finishing off with wet and dry paper to give a high gloss finish.

With a piece of concrete mounted in the lathe Roy shaped the end using a 4 inch masonry nail. He had previously ground the nail to give a cutting edge suitable for masonry and stone.

To go from one extreme to another Roy then put pumice on the lathe and proceeded to turn the pumice with the 4 inch masonry nail.



To finish off the evening the last piece of alternative material Roy used was bone, antlers and ivory.

The use of all of the materials that Roy demonstrated certainly allows for more possibilities for enhancing woodturnings.

The guild would like to thank Roy for his most informative and descriptive talk and demonstration.

... Doug Cresswell

Show and Tell – 13 August 2013



Richard Bootten - Tulip Bowl, EEE, Wax



Cyril Bosch - Steel Tools, Homemade



Cyril Bosch - Willow Lidded Box, (Pattern), Wax



Cyril Bosch - Willow Bowl, Wax



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



Leslie Whitty - Silky Oak Bowl, Fishy's, EEE, Old Bucks

On Tuesday 20th August Dave Browne demonstrated at the club. He made a small hollow form with a secret. But first it must be mentioned that this was a winters night. Its cold, but not warm either. I've certainly rugged up a bit and here is Dave turning in shorts and short sleeves his usual attire. Perhaps he has installed just a few too many pink batts?

Anyway, back to the turning, and here's the secret. A sacrificial piece of wood is glued between two precisely planed blanks of the same size using newspaper and PVA glue. The resulting block is then mounted between centres and rounded off. At least it's a secret to me having not seen this before. Dave is using totara with pine as the sacrificial centre block. A spigot is put on the tail stock end of the blank and then it is reverse mounted in a chuck and trued up.



Now a design decision has to be made as to the outside shape. The bottom of the vessel is marked, partly parted and

then rounded with a skew. A cove is turned two thirds of the way up the piece and a line is burnished in by what looked like a piece of Formica end on. Next the top was rounded off and the end was trued up.



And now the hollowing commenced and Dave used a 54mm Forstner bit mounted in a Jacobs chuck inserted into the tailstock. This all went well and one can expect to see a bit of dust around any turning operation but on noticing that this dust was rising as Dave was progressing seemed unusual. Wasn't long before Kevin Hodder was seen opening the exit doors that what I suspected was truly



happening. Dave Browne seemed unfazed and me? Couldn't smell a thing.

Care has to be taken not to drill too far down with the one size as the piece will usually taper at the bottom. A reduction in drill bit size will solve the problem although Dave mentioned it is advisable to leave some weight there to help the piece stand up.

Once the drilling is finished the ring tool is used to give some shape to the inside. The piece is then reverse chucked and the bottom is turned off and finished.



And now the fun part. Using a sharp knife the vessel is split down the paper and the resulting two sides can be matched and glued up to make an interesting and attractive hollow turned form.

... Andrew Corston.

Show and Tell – 20 August 2013



Richard Bootten - Pens & Cutting Tool, Silky Oak, Pohutukawa, Walnut, Black Maire & Aluminium, Polish & Paint



Jim Clarke - Cherry Bowl, Fishy's, EEE



Jim Clarke - Cherry, Swamp Kauri Bowls, Fishy's, EEE

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Home School Wig Stands – 29 August 2013



Lesley Rees from Look Good Feel Better, came to the Guild to accept the wig stands that the home school children had been making for cancer patients. A very good project which all enjoyed in making something useful and giving away for a good cause.

A North Shore Times reporter also spoke to Georgia about the wig stands and other wood turning projects, which later appeared in the paper.



In Peter Williams's demonstration he introduced us to some of the intricacies of small Hollow forms and Vessels. Molly Winton inspired Peter during one of the South Auckland Woodturning Guilds symposiums and this set him on his current path with these turnings.



When determining the forms shape, Peter tries to stick to the basic rules of Fibonacci, where each piece fits into a rectangle with the ratio of 1 x width to 1.62 x height. Further to this he also uses the rule of thirds when determining where the large diameter bit should be. This is either 1/3 of the height down from the top, or 1/3 up from the base and the "fat" bit generally falls within a 1/6 of the height wide band at either position. Peter also noted that the forms should be all curves and flat bits on the side should be avoided.

All Peter's small hollow forms are end grain turnings and many of these are turned wet. However Peter commented that when turning one from wet timber the entire form must be completed in one session.

To start the turning, Peter fitted a blank between centres on the lathe. He then turned it round before making the chuck spigot. This was done by first cutting the spigot, then cutting a slight step in the blank just forward of the spigot and finished by cutting a notch at the base of the spigot. The step was cut so the chuck jaws are visible when chucking the blank and the notch was cut for the chuck jaws to bed into and draw the blank into



the chuck. Note: the notch should only be used on end grain pieces.

With the blank now loaded into the chuck Peter started creating the form. This was started by measuring the diameter and then marking out the height at the 1.62 distance. At this point he also decided on the shape. The first steps were to cut datum's with a parting tool at the base and the top; the base was cut in to about 1/3 of the diameter. This was followed by Peter removing the excess timber from the neck and then drilling a hole through to the base. The hole was 7-8mm. Once the hole was complete Peter then roughed out the shape.

The next stage was to hollow out the form. Given the small working area and small access Peter took a moment to explain some of the techniques for working in here. Firstly, the tool must be kept horizontal for hollowing and the cut should be slightly above the horizontal line.

You also need to be very careful about pushing the tool into the opposite side of the hole while hollowing. Use of a tool gate or even



a block of timber attached to the tool rest can help prevent this. Also, as the void inside is small, the shavings must be cleared regularly. You must also be able to visualise the tool inside the vessel and know where it is cutting and how far and most of the turning is done blind.



To start the hollowing, Peter made his initial cuts around the top areas to open up the cavity; making small cuts then removing the tool and clearing the cavity. Once the cavity was formed Peter changed to a Hook tool and started to remove the timber from further down the vessel. Again making small cuts, removing the tool and clearing the cavity.

With the hollowing complete, Peter moved on to other aspects of the small hollow forms and how they can be embellished. But before removing from the lathe he marked on a number of reference lines to help with laying out patterns later. These were drawn around the vessel as well and along it, an index can be used to complete the longitudinal markings.

At this point on the wet turned parts Peter uses Ian Fish's Lacquer to seal the vessel and slow down the moisture loss.



The first embellishment demonstrated was how to form three feet on the vessel. The first issue here is how to hold the form? This was done using a hollow jig mounted on a face plate; the hole in the face of it was turned to accurately fit the vessel being tuned. Then, with the hollow mount on the headstock, the vessel was hot glued in place using the tailstock to ensure accurate alignment. The vessel itself was wrapped in a single layer of masking tape to protect the timber from the hot glue.

After the glue had cooled Peter turned a slight hollow into the base of the vessel before using a gauge to mark out



Peter Williams, Hollow Forms & Vessels

the feet positions. Care must be taken to position the feet relative to the grain, placed in the wrong place they will just break off. Once marked, the timber between the feet can be removed using a Dremel with a sanding drum attached. The vessel can then be removed from the jig using a hot air gun to soften the hot glue.



The next step of embellishment is to decorate the vessel itself. There are many options here for creating certain looks but firstly the shapes or form of the pattern must be established. A great way to create nice curves on the



vessel is to use a thin piece of masking tape, which can be pulled around the shape easily. For interesting patterns or shapes Peter recommends the images section of a Google search, particularly the Tattoo section.

Once the patterns and shapes are established on the vessel, they can be marked out using a number of methods. Two of which are carving and burning. One quite popular



pattern is the basket weave, which is done by branding the timber with a hot wire curl; winding a wire tightly around a nail makes the curl. With the embellishments completed, Peter likes to blacken his works. For this he has used Indian Inks and Acrylic paints.

Thanks Peter for a great demo.

... Richard Bootten



Show and Tell – 27 August 2013



Richard Bootten - Green Swamp Kauri, Rata, Miro Pens, Polish, Paint



Edwin Duxfield - Assorted Pens, Wax



David Browne - Oval Silky Oak Vase, EEE



Ian Outshoorn - Cedar Bowl



Ron Thomas - Totara Bowl, Bees Wax



Aidan Tattley - Walnut Bowls, Briwax



Andrew Corston - Rimu, & Acrylic Midas, Sanding Sealer

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Dick started his demo with a look at the new sharpening system by Woodcut. The system utilises the Woodcut True Grind mounted in the banjo of your lathe and the CBN grinding wheel fitted in the head stock. These grinding wheels can also be used to replace the aluminium oxide wheels used in a bench grinder. Cubic Boron Nitrate gives a superior cut and has several advantages over aluminium oxide grinding wheels.

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Dicks demo was a spoon for a Salt Pig

Start by mounting between centres a piece of 40 x 40 x 130 long. Dick recommends using a stepped centre in the tailstock. Next turn until round and parallel with a roughing gouge, now mark the diameter on the tail stock end of the wood and turn a sphere to create the ball end of the spoon. Dick finished the sphere with a 35mm diameter tube to make a perfect round.



Next turn the handle to the desired diameter and shape and part off the ball end only and remove from the lathe. Then you need to cut along the length of the spoon with the bandsaw thru the centre, and you'll now have



two spoon blanks. Dick's safety tip is to use a piece of plywood under the spoon to support it while cutting. The square end left on from turning the spoon will stop the spoon from rolling when cut. Clean up the bandsaw cuts with a belt sander.

With the next step you need to mount sacrificial wooden jaws to a set of Cole jaws and shape so they hold your spoon. Mount the spherical end of the spoon in the centre of the Cole jaws and hollow the spoon.

For more detail on turning a salt spoon download the how to instructions from the South Auckland Woodturners Guild Website.

... David Dernie

Show and Tell – 3 September 2013



Terry Denvers - Puriri Salt & Pepper, Old Bucks



Terry Denvers - Pohutukawa Salt & Pepper Mill, Old Bucks, Beeswax



Kevin Watson - Silky Oak Hollow Form, Wax



Richard Bootten - Camphor Bowl, EEE, Wax.



David Browne - Puriri, Walnut, Bone, Lidded Box, EEE



Alasdair Muckart - Ash, Rondel Dagger



A quick search of “René Baxalle” on the web reveals the true talent of this master crafts-man. His work is dominated by delicate flowing contours typical of European turners but with strong local ethnic themes. A selection of his work was on display and admired by all.

Two hollow form projects were demonstrated. Softer woods are preferred for these vessels and Ash was selected for the projects. It is important that wood is turned end grain. To this end a piece of Ash about 75 x 75 x 150 was positioned in the lathe – with the grain parallel to the axis of turning and turned round into a cylinder. Slow speed is preferred and a speed of 500 rpm used.

The elliptical shape was developed so that maximum diameter was about 1/3 from the bottom. As this was the finished surface it could be sanded and finished as preferred.



Next step is to hollow the vessel. First a 25 or 30mm diameter Forstner drill was used to produce a hole to the required depth – typically leaving about 10mm thickness at the bottom.

Various tools for hollowing were discussed and demonstrated, however the ring tool was clearly his favorite. With the tool rest set at about the center height, the tool is used at a very

steep angle (about 10 degrees from vertical!) to prevent digging in. Also again the need for slow turning speed was stated. Two pieces of masking tape are stuck to the tool rest at about 10mm each side of the center to serve as a guide for positioning and use of the ring tool. Material is removed from the open end and worked towards the back.



It is important to remove the shavings frequently. To this end a length of Perspex is very effectively used. A lot less messy than compressed air. Excessive swarf build-up can result in the tool being snatched with disastrous consequences.

Mostly the actual cutting action can't be seen so that success is dependent on careful monitoring of the sound. Experience and common sense determine good from bad sounds, although the use of a flash can be very handy for visual inspections.

The rim is finished off first to the required shape. The wall thickness is carefully gauged to about 3mm and

any bumps carefully smoothed out. Draw cuts are more successful in finishing operations.

The vessel is removed and placed in a jam chuck to finish the base.

The second vessel was slightly larger than the first and a triangular shape chosen. The maximum diameter of about 100mm occurs about 20mm from the base. This project is to demonstrate the method of internal shaping of large diameters though relatively small apertures.

All the initial steps are the same, except that an even slower speed of 380 rpm was used.



In removing internal material on large diameters chattering must be avoided. Usually it is caused by taking cuts that are too big. With patience and steady perseverance a successful vessel was produced.

Many thanks to René for sharing his expertise with us.

... Cyril Bosch



Some of Renee's work



Show and Tell – 10 September 2013



*Barrie Millar - Oak Wooden Box,
Danish Oil*



*Jim Clarke - Kauri Hollow Bowl,
EEE, Old Bucks,*



Guilo Macotonga -Dead finish, Glow



*Richard Bootten - Carbon Fibre Pens,
Liquid Glass*



Cyril Bosch - Bowls, Wax.



*John Green - Pohutukawa, Gavel,
Old Bucks*



*Ron Thomas - Pohutukawa, Black
Maire, Morter & Pestle,
Danish Oil, Bees Wax*



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Seniors Visit – 26 September 2013



Members of the Selwyn Village Senior Citizens Group came to watch some wood turning and share morning tea.



Edwin demonstrates for the Senior Citizens group.

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Ian's demonstration began with a look at some protective kit and went on to cover some of the tools and techniques involved in making open work hollow forms.

Just before Ian's demo there was a brief but important reminder from Kevin about lathe safety. During one of the Thursday sessions with the at-risk youth, one of the kids got the sleeve of his sweater caught in the mandrel of a pen he was turning and had his arm pulled into the lathe. Fortunately he was Ok, but there was enough force to completely destroy the mandrel which fortunately broke before more damage could be done.

That prompted a discussion of using cloth for polishing. Ian saw

experienced turners in Australia using big bits of old t-shirt for polishing which led to at least one incident of the cloth getting wrapped around someone's work, fortunately his hand didn't get pulled into the lathe along with it.

The way to avoid this kind of accident is to always turn in short sleeves, or at the very least tight cuffs; and to use paper instead of cloth for polishing. If you use a small piece of paper for polishing and it gets caught then the paper will tear and not drag your hand into the work. As a novice (even one who had the learning experience of a metal lathe chuck key between the eyes) I found that a very useful discussion and now have a supply of paper next to my lathe.

After that discussion, Ian went over some options for face/eye/lung protection. Starting with basic safety glasses, which are ok when turning very small things. The yellow impact rated glasses are better protection and the yellow tint actually makes for better contrast than clear lenses which can be useful sometimes.

The step up from goggles are full face visors, which every lathe in the guild is now equipped with, and which all turners using guild equipment are

expected to wear. The visors offer full face protection as well as forehead cover and the ones the guild has don't distort peripheral vision the way some visors can. They can be obtained from Bunnings (and Mitre 10?) and from NZ Safety who also stock replacement face shields for \$12.18. The brow guard is \$20.90 from NZ Safety as well. \$23.08 is a small price to pay for piece of mind.

Up from the full face visors are ventilated helmets which offer a powered filtered air supply and a much reduced tendency to fog up. Carba-Tec sell a Trion powered respirator which uses a belt-mounted blower to supply air. These run about \$250 and work Ok but can be a bit heavy and hard on the neck with quite a stiff hose from the helmet to the blower pack.

While in Australia recently Ian picked up a Trend Airshield Pro helmet which packs the batteries and blower into the top of the helmet for a lightweight self-contained solution. Ian's advice was to get two batteries so you don't have to stop turning when one goes flat. These helmets aren't available in NZ but can be had for around AU\$500 from various Australian suppliers online.

... Alasdair Muckart

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Ian Outshoorn, Hollow Form Openwork – 17 September 2013

Ian had a pre-hollowed but unfinished hollow form for his demonstration. Starting with it chucked into the lathe by its base Ian demonstrated the use of a Robert Sorby tool that has interchangeable bits for hollowing - in particular for finishing the inside base of the form.

Forstner bits used for beginning a hollow form have a small spike in the centre that means the base of the form has to be turned down to remove the hole they leave. This can leave a small peak or nipple at the centre of the base of the form. To remove that, introduce the tool to the work just below the centre and move the cutting tip up and sideways. Take care not to cut in too deeply or you'll make the bump in the centre bigger.

For measuring the wall thickness Ian used a digital thickness gauge (Model ODC-150, \$68.61 from Carba-Tec) but there are parts of a hollow form that those gauges can't reach. For those parts, Ian made a cunning measuring device capable of measuring the wall thickness of almost any shape.

The device is made from a block of wood with two holes drilled through. Into one hole, various hook shaped pieces of No.8 wire can be fixed, and through the other runs a sliding rod which is fixed at 'zero' by a screw collar that butts up against the base of the wooden block.



The various hook shapes can be fit inside the hollow form and the rod pushed up against the wall in the manner of a calliper. In this way the wall thickness can be read from the distance between the base of the block of wood and the 'zero' collar. By shaping up different hooks of wire the thickness of almost any hollow form can be measured.



Once the form was finished inside, Ian removed the base that had been in the chuck. To achieve this he used a wooden jam chuck that fits inside the hollow form and holds it against a live centre held in the tailstock. Ian used a narrow point centre but said that hollow cup centres work well. In this way the base could be turned to shape without risking the fragile lip of the form.

With the turning of the form complete, Ian drafted a set of pleasing lines on it in preparation for the openwork part of the demonstration.



The openwork involved removing parts of the wall of the form. With very thin-walled forms there is no way to use a saw, and a burr in a dremel tool will vibrate too much and

risk destroying the work. To get around this problem Ian had a dentist's drill. Driven from a compressor, via a regulator, a dentist's drill can spin a burr at 400,000 RPM - over 10x the maximum speed of a Dremel. The burrs it uses are tiny and can cut through up to around 5mm thick walls.



The high speed of the burr leaves a burned edge on the work and the burr itself clogs up with carbon. The burr being carbide the carbon can be cleaned out of it by running it up against a nail. The cleaned burr can then be used with a light touch to remove the burned surface from the edge of the wall of the form. Like a Dremel burr, sandpaper would risk destroying the delicate form.

The dentist drill came from the USA (being air powered, there's no voltage difference to worry about) and the burrs can be obtained from Regal Casting for around \$25 for 10 burrs.



... Alasdair Muckart

Show and Tell – 17 September 2013



Julie Gannaway -



Lewis Owen - Bowl, Beeswax



Matt Owen - Kauri Bowl, Beeswax

Certificates Presented – 26 September 2013



Kevin Hodder presented certificates to home schoolers who have been attending classes for terms 1 & 3. Some parents came down to watch and take photographs.



All the home school pupils finished off the bowls they had been making over the last two weeks of the term. There were various shapes and sizes to their own design and nicely finished with beeswax polish.

These young people have shown a keen interest in woodturning and an ability to work on various projects they have been given.



First Senior



Trefor Roberts - Kaihikatea

1st Intermediate



Kevin Watson - Silky Oak

1st Junior



John Green - Camphor

1st Spoon



Les Whitty - Macrocarpa



Kevin Watson - Kauri



Kevin Watson - Pohutukawa



David Browne - Camphor



Les Whitty - Silky Oak



Les Whitty - Rewa Rewa



David Browne - Celery Pine



Ian Outshoorn - London Plain



Bruce Schaw - Rimu & Kwila



Trefor Roberts - Celery Pine



Mike Forth - Titree



David Browne - Matai

Programme Term 4— 2013

Term Project — Category 1 : Natural Edged Bowls Category 1 : Christmas Decorations

DAY	DATE	DEMONSTRATOR / ACTIVITY
Tuesday	15 October	Pierre Bonny
Tuesday	22 October	David Dernie
Tuesday	29 October	Dick Veitch
Saturday	2 November	Training Day with Edwin (Resin Inlay)
Tuesday	5 November	Lee Riding
Saturday	9 November	Training Day with Edwin (Resin Inlay)
Tuesday	12 November	Training Night
Tuesday	19 November	Bruce Wood
Tuesday	26 November	Wood Swap
Tuesday	3 December	Les Whitty
Saturday	6 December	Toy Making Day
Tuesday	10 December	Dave Anderson
Tuesday	17 December	End of Term Competition Function



Don't forget the Santa Parade which is the beginning of November . . . this is a fundraiser and therefore we are looking for products to sell, i.e. spinning tops, bowls, boxes, etc, etc, and also people to help on the day

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 Kids at Risk.

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	Pepi Waite	476 5448



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