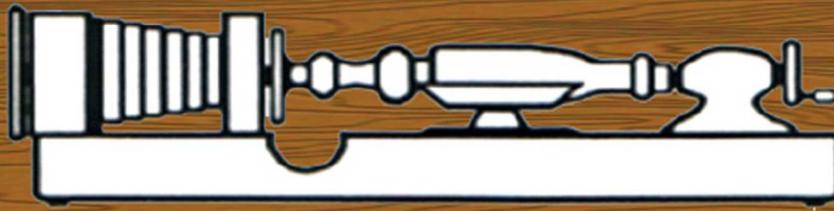


# Shavings & Ravings



## North Shore Woodturners Guild April 2014 Newsletter #157



On behalf of the members of the Guild I would like to again thank Dorothy and David Browne for their efforts over previous year's editing our newsletter.

I will try to fill their very big shoes as best I can.

**Small Bowl**



Turned by **Richard Bootten** out of Copper Beech finished with wax

**Bowl**



Turned by **John Moat** out of Kauri finished with Wax

**Cigar Pen**



Turned by **Richard Bootten** out of Tanekaha and Carbon finished with Liquid Glass

**Midas Box**



Turned by **Andrew Corston** from Jarrah finished with Fishy's Laquer / Shellac

**Ball on a stand**



Turned by **Jack Renwick** out of Kauri finished with Laquer





Cyril introduced clock making with a brief summary of the history of measuring time.

Time has been measured by the obvious ways – day/night, seasons and months.

For seasons vertical poles were used and the shadow length and position plotted. For days poles set at an angle (gnomons) based on latitude were used as the basis for sundials.

Auckland is at latitude 37 deg South.

Water clocks were used including complex public ones for citizens. Some even had a single hand to indicate passing time using a gear-wheel driven by a long toothed shaft with one end attached to a float.

Plato even had a water alarm clock. Sand was used for small units of time (egg-timers) as were candles of different diameters.

Once the Roman empire came into being, technological innovation was stifled as various methods were standardised and then used widely for consistency.

Around 1200 AD, mechanical clocks using falling weights were introduced, as were complex water clocks with buckets, conveyor belts, water wheels and the first regulators.



Mechanical clocks developed steadily from the middle ages onwards.

Key developments were:

1250 The “verge” escape mechanism which regulated the “ticks” (steps) in clock movements.

1386 The Salisbury cathedral clock only indicated hours.

1475 Minute hands were introduced.

1490 Metallurgy – main springs could be made.

1581 Pendulum Interestingly, the common belief that a pendulum always keeps perfectly consistent time for each swing only holds good for relatively small movements back and forth.

1656 Christian Huygens pendulum clock was accurate to plus/minus one minute/day.

1666 Hooke invented the recoil escapement which keeps adding tiny pushes to the pendulum movement to keep it going while at the same time regulating the advances in the clock.

1761 Harrison’s clock H4 designed to keep time with sufficient accuracy at sea that longitude could be plotted with accuracy. This kept time better than plus/minus 1 second/day.

1840 First electric clock.

1937 Quartz crystal (piezo-electric) clock.

For a simple introduction to making a wooden timepiece, there are many sundial projects which can be made.

The most complex use a dished surface for the shadow.

The sundials can be mounted on a flat surface or (in the southern hemisphere ) on a north facing wall.

There even existed portable sundials with embedded compasses.

Wrist mounted versions were recovered from the wreck of the Mary Rose, Henry VIIIth's flagship which sunk off Portsmouth in 1545.

### The basics of mechanical clocks:

Clocks need 3 main components -

A Power Source, an Escapement Mechanism and a Gear Train.



**Power Source:** Falling Weight (as above)

Falling weight mechanisms are easy to make but are large and cumbersome.

They generally have a limited duration – around 8 days, and are very reliable.

The falling weight 8 day clock can be made with a 2kg weight falling as little as 1.5m.

Galileo incorporated an escapement mechanism into a clock, using a pendulum with a small swing and a large weight. The small swing keeps better timing.

#### **Power Source:** Coil Spring

These are difficult to make and can be hazardous but are very compact. They can provide power for up to a year, but can be problematic.



#### **Gear Trains.**

Time is based on the Sexagesimal system – developed by the Sumerians in the 3<sup>rd</sup> millennium BC.

60 is the smallest number that can be divided by 1, 2, 3, 4, 5 and 6. It can also be divided into 10, 12, 15, 20 and 30.

These numbers and factoring and division of will result in the ratios that need to be calculated when designing a clock.

For example one gear may have 40 teeth engaging one with 10 teeth with that one driving one with 48 teeth engaging with one of 16 teeth. The calculation is then  $(48*40) / (10*16) = 12$ .

While there are many types of gear, gears for clocks must transmit movement (not power), must have very little friction, and any "impulse" transmitted is not important.

Wooden clock gears are usually made using a scroll saw.

Various books on making wooden clocks exist.

Check these carefully and read them through – clocks are complex and there is room for error. One popular book is opaque.

Make sure all the parts of the clock are described, and sort out the layout of all the pieces. Then start gathering materials, equipment and start making the components.

You will find that the ideal materials may not be available and you may have to make some compromises in the materials used, modifications to the design or even re-engineering parts of the design if they are imperfectly described.

You will have to spend some time taking copies of diagrams (by photocopy or digital camera) and then carefully printing them out with adjustments to the scaling until you get the correct size of the component on paper. These must be done very carefully!!

These can be used as templates for marking up your materials prior to cutting them out.

They can be stuck onto wooden material with glue sticks or spray on rubber glue.

You then cut them out normally with a scroll saw and the surfaces smoothed.

While you may use plain wood for gears, plywood works very well.



You can also make up segmented wood for wheels so that the grain always runs radially.

If grain runs across a tooth it is a potential weak spot.

The gears will run on pinions, which are ideal to turn on a lathe, and of course accuracy is paramount. Harder woods are better for this.

One way of cutting the teeth on a pinion is to mount the pinion vertically and use a drill press to drill the gaps between teeth.

You must have some way of dividing the way the work is turned in steps, i.e. "x" degrees turned before the next hole is drilled.

Gears can also be cut by a circular cutting wheel mounted on a vertical drill press, with the gear blank mounted in the dividing head of a wooden lathe. The key issue is having the right number of divisions.

You may have to make up a spigot for example a bolt with a nut and two washers to hold the blank in the jaws of the chuck.

The making of a wooden clock presents many interesting challenges.

These include understanding the mechanism, finding and working with different wooden materials and then dealing with the mathematical and engineering challenge of making the gears.

Fine attention to accuracy and detail are also required.

However a successful working wooden clock would be something of which to be very proud.

Cyril's well prepared talk was enjoyable, interesting and thought provoking

Thank You!

Write up by Mike Forth



Some of Cyril's clock making equipment.

**Small Clock**



Turned by **Ray Hocking** from Fijian Yakka finished with Fishy's.

**Bowl**



Turned by **Terry Denvers** out of Puriri finished with Fishy's and Old Bucks.



**Platter**



Turned by **David Browne** from Silky Oak finished with EEE / Glowax.

**Lessons Learned Platter**



Turned by **Leslie Whitty** from Kauri finished with fishy's EEE Old buck on the back and Danish Oil on the front.



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Calipers



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David Dernie does it again, illustrating another facet which makes the craft / art of woodturning such an enjoyable fascinating pastime.

Embellishment is defined as making a story interesting by adding detail i.e. embroidering the truth – Bullshit? Or to beautify or adorn. David no doubt is proficient in all types but chose to illustrate the latter.

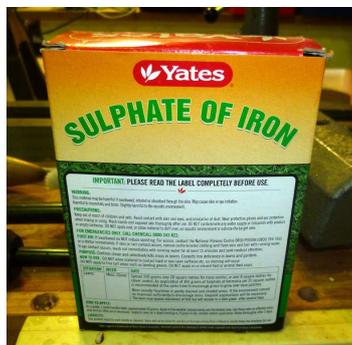
By adopting the KISS principal (Keep It Simple Stupid) which is a principal I myself favour, he made the demonstration even more meaningful.



**Fuming** – was illustrated using a piece of Oak. This process is simply allowing the fumes from Ammonium Hydroxide (Ammonia) to react with the Tannin in the wood which darkens the wood, the longer the process is left the darker the wood. Using a shallow receptacle containing some ammonium left in close proximity to the wood to be treated and covering both to confine the fumes it just remains to leave science to work it's magic.

**Lime Wax** – Paint the item or area to be treated with white paint and after the paint is dry and hardened, sand the paint off which results in the grain being highlighted. As acrylic paint is water based and water tends to raise the grain it is deemed unsuitable for this operation.

**Ebonizing** – Iron Sulphate (a garden fertilizer) mixed with water is simply painted on the wood which results in it's darkening.



Light charring with a flame removes the soft grain leaving the harder grain raised resulting in a textured surface.

Spray painting portions of the works surface then reattaching to the lathe cutting the wood to make a clear definition between the natural wood and the painted surface can result in a pleasing effect.



Observing David's examples and demonstrations the use of coarse or defined grained timbers appear to give the most drastic results.



The demonstration was concluded with a series of photographs displayed on the screen of embellished works which were anything but simple. They were magnificent, piercing, painting, dying, texturing and combinations of the various methods.

Thanks David your demonstration was inspirational.

Write up by Peter Burnett

**Pens and Oblique Calligraphy**



Turned by **Richard Bootten** out of Swamp Kauri, Miro, Rata finished with Danish Oil.

**Bowl Natural Edge**



Turned by **Terry Denvers** out of Silky Oak finished with Fishy's and Old Bucks.

**Small Bowl**



Turned by **Terry Denvers** out of American Walnut finished with Fishy's and Old Bucks.

**Vase**



Turned by **David Browne** out of Australian Blackwood finished with EEE, Glowax.



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



Mike started his demo by giving a brief overview of his talk. He planned to talk for an hour at the most as he feared some of the more distinguished gentlemen in the audience just might nod off. This writer himself nearly did just that after a particularly challenging day at work.

Any way Mike is now the International Sales Representative for record Power. He gave a brief historical outline. Established in Sheffield just over a hundred years ago in the heart of the British steel Industry, Record Power manufacturers Quality Woodworking Machinery, Hand-tools and a range of Work-shop Accessories & Consumables.

Apparently along the way there have been take-over bids and buy-outs, but the company still exists as was originally established due to the devotion and persistence of some of its staff. The company makes 5 models of wood lathe, Chisels, Sanders, Dust Extractors, Grinders, Wet Stone Sharpeners etc.



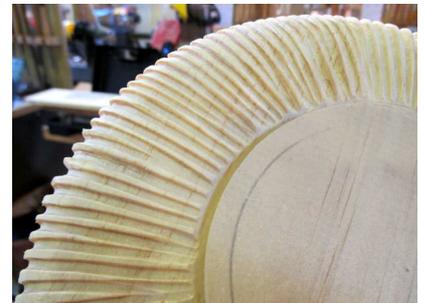
Next Mike went on to talk about carving. Mike started carving at 15 years of age in the UK and now he particularly enjoys teaching and sharing his knowledge with others. Basically there are six positions for the hand to hold the tool and carve most effectively.



- No 1. Pinch Position.** For delicate work hold the chisel shank between finger and thumb.
- No 2. Fist Position.** Other work the chisel is held in the fist.
- No 3. Anchoring.** The chisel hand is firmly anchored to the work.
- No 4. Tapping Techniques.** For heavier cuts the chisel is tapped with a mallet.
- No 5. Sliding Cuts.** The cuts are made using the fist position and anchoring.
- No 6.** The Carver must develop ambidextrousness. The above 5 positions must be able to be performed by either hand.

Mike then presented a Slide Show on "Carving on Turning" to highlight the million and one things that can be made with a little imagination. The slide show featured South Auckland Turners Gordon Pembridge and Terry Scott. These 2 guys the writer understands use power tools to carve.

Some carving on turning was done. The underside of a dish was cut with fluted lines running from the outer rim to the centre of the base.



Next Mike demonstrated some Letter carving. He carved a T and an O. Letters have to be correctly proportioned.

You can easily go onto your computer and print off a font of your choice, then apply it to the piece to be carved (double sided tape will hold it there) and away you go. Letters can be carved to be set inside the work-piece (most common method) or relief carved where the letters stand out.

The important thing with letters is that the surface lines must be cut clean and crisp because that gives the letter it's definition. The bottom of the V cuts must also be clearly defined. In the writers view this means the carver must either buy, beg, borrow or steal a good set of carving tools, a quality chisel sharpening system and a good sturdy method or vice assembly with which to hold the work (ps I know of a company that can provide you with these).

Building pine or Totara are quite good timbers with which to practice on.

This concluded Mikes presentation. Exactly 60 minutes with no nod offs. Thank you Mike and good luck with RECORD POWER

Write up by Andrew Corston.

**Bowl**



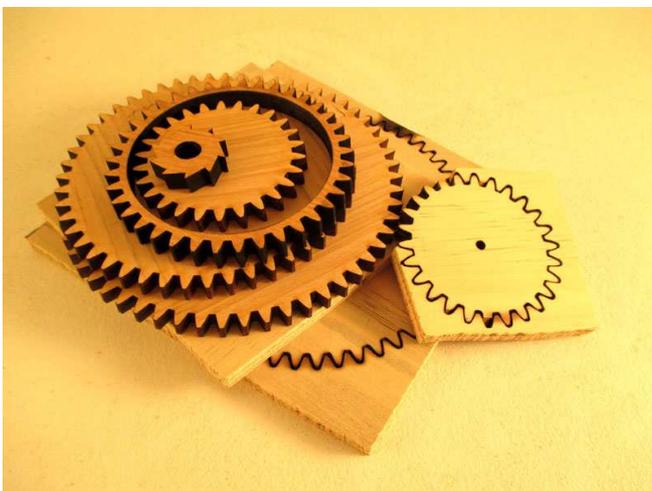
Turned by **John Moat** made from segmented wood finished with wax.

**Bowl**



Turned by **John Moat** made from segmented wood finished with wax.

**Gears**



By **Cyril Bosch** from Totara

**Trains**



By **Leslie Whitty** from Rimu finished with Boiled Linseed Oil



What a joyful pleasure to welcome Roy Buckley all the way from Franklin to our Tuesday night demonstration.

Years of experience melodically flow from the mundane lathe to produce a variety of mini projects with astounding ease. Or so it seems.

For those treasured off cuts spinning tops are readily formed to optimise wood usage.

Tiny examples were turned, which with some imagination could form the basis of Xmas ornaments or otherwise dangly bits.



Bits of wood 20 to 30 millimetre square have their surfaces ornate in a variety of ways, including dimpling and staining.

Lengths of approximately 100 millimetres are chucked up. Centre hole of about 10 millimetres is drilled to a depth of 10 millimetres less than the finished height of the vase.

The open end is now worked for about a quarter of the final length. Sand and finish.

Simple parting operation finishes this spectacular mini project, ready to display those dried flower arrangements.



Wooden champagne glasses ? Although not the most practical or useful objects ever made but non-the-less intriguing.

Suitable piece of wet wood (similar to Box wood) 70 millimetres diameter and about 200 long is set on centres such that the centre of the wood is slightly off centre.



The leading 25 millimetre is rounded. Now the piece of wood is firmly tightened in the chuck.

First job is to hollow shape a "v". Next the flute is turned to within a few millimetres of the "v".

A magnetic based LED light is set up on the lathe bed so that the light is set to shine through the rim. The intensity of the light shining through indicates the thickness of the rim.

Amazingly this is turned to a fraction of a millimeter.

The flute is then carefully reduced from the leading end to a couple of millimetres in diameter.

Deathly silence, not even a murmur from the back benchers as this was masterfully executed to perfection.

Parting off the base was the final excruciating task.

Finally in a similar vein decorative mushrooms were expertly produced.

Hearty thanks Roy for this most entertaining demonstration

Write up by Cyril Bosch



Candle Holders



Turned by **Jack Renwick** from Kauri finished in Lacquer.

His Masters Voice



By **Franklin Wood Turning Club** made from Radiata Pine finished with Acrylic Paint and Lacquer.

Vase



By **George Cross** base is Swamp Kauri Vase is Totara finished with Danish Oil



Wow – yet another medium to entrance the turner. Wood, Bone, Soft Metals i.e. Brass or Aluminum, Resins, now the inclusion of Carbon Fibres adding yet another dimension to turning.

This new medium requires finer tolerances and more equipment. Is turning going from craft to art and now science ? Resins and hardeners require mixing in precise portions to ensure success and as they have toxic properties the use of rubber gloves and additional care become important.

More equipment, moulds, casting mandrels, laminating guides, mould dams, temporary bushes all can be made. String double sided tape carbon fibre and scales may incur additional cost to procure.



Briefly mount predrilled blanks of wood to make the temporary bushes and mould dams between the bushes of the pens being made.



The temporary bushes are turned with a shoulder allowing them to be inserted into the pen tube with the larger diameter matching that of the pen tube. Turn the mould dams to match the internal diameter of the mould.

Remount the tube and bushes on the casting mandrel, paint the tube and attach the laminating guides outside the temporary bushes. Mix the resin and hardeners (using the scales to determine the correct portions) and apply a thin smear to the pen tube.

Now the carbon fibres can be attached using the guides to arrange them in the desired pattern.

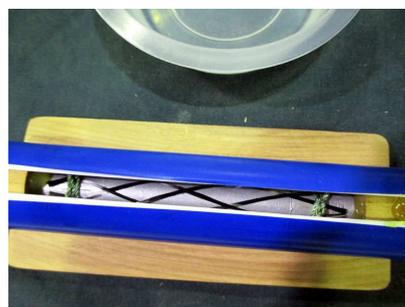


Tape the waste ends of the fibres to the temporary bushes and secure with string.

Remove the guides and replace them with the mould dams sealing them with hot glue



Place the mandrel in the mould, which is a PVC tube with a slit cut lengthwise enabling the resin to be inserted. Resin does not adhere to PVC, seal the mould dams with hot glue.



After the resin has cured the mandrel is removed from the mould.



The newly cast unit is now removed from the casting mould and replaced to a turning mandrel from which it can be treated as you would with a piece of wood.



Richard has kindly provided comprehensive instructions on how to construct a carbon fibre pen which would be available for any who wish to accept the challenge of making such a pen.



Thank you Richard

Write up by Peter Burnett

**Inlay Bowl**



Turned by **Edwin Duxfield** from Kauri finished with Karunbra wax.

**Small Goblet**



Turned by **David Browne** from Matipo.

**Small Mushroom**



Turned by **David Browne** from Matipo.

**Bowl**



Turned by **Leslie Whitty** from Silky Oak finished with Fishy EEE old bucks



**SHOW AND TELL**

**11 MARCH 2014**

**Bowl**



Turned by **Leslie Whitty** from Wattle finished with Fishy EEE old bucks

**Bowl**



Turned by **Leslie Whitty** from Rattlewood finished with Fishy EEE old bucks

**Bowl**



Turned by **Leslie Whitty** from Champor finished with Fishy EEE old bucks

**Dish**



Turned by **Leslie Whitty** from Walnut finished with Fishy EEE old bucks



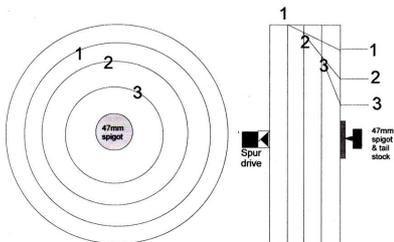
As it was St Patrick's Day the night before, Kevin started with an Irish Joke, too long to reprint here. Then he put some information on the TV screen for us to view as he started to talk about bowl making.

1. for the outside, cut from smaller to larger.
2. for the inside, cut from larger to smaller.

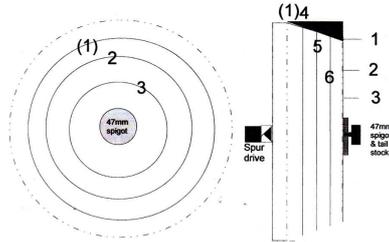
Another suggestion was to put a bottle of water on your headstock before you start your lathe, and as you turn the speed up you can see the water start to move as vibrations start if the wood is out of balance.

Kevin had quite a large piece of Redwood to use for his demonstration held on with a screw chuck. His favourite gouges are ground to 55 degrees.

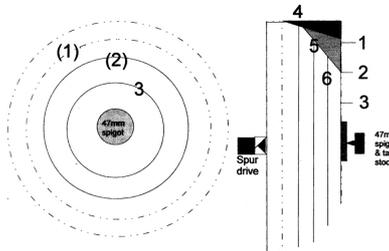
First of all he rounded off the edge of the piece of wood so that he could divide it up with 3 lines. The front was then smoothed as well and 3 lines were added here as well. These lines divide the cutting surface into 4 equal parts.



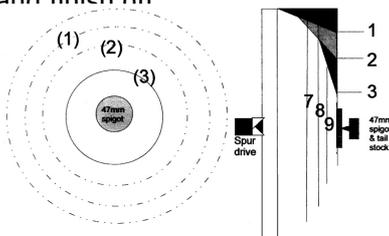
Another helpful hint here was to make sure that the top surface of your tool rest is smooth, either with a file or slipstone. Cut from 1 to 1, bottom to side. This removes the shaded area in the drawing and also the vertical guidelines 1, 2, 3.



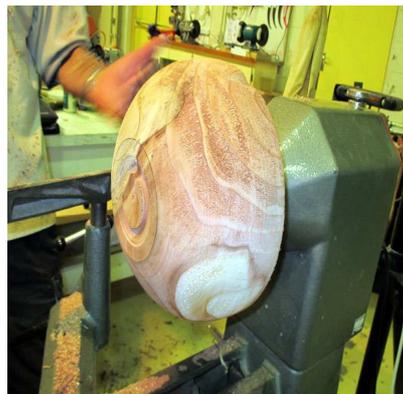
Mark fresh guide lines 4,5,6 dividing the cut area into 4 equal parts. Cut 2 to 4 bottom to side. This removes the shaded area in the drawing and the 4, 5, 6 vertical guidelines.



Mark fresh guidelines 7, 8, 9 dividing the cut area into 4 equal parts. Cut 3 to 8 bottom to side. This removes the 3<sup>rd</sup> area in the drawing. Smooth profile lines and finish off



After this was done Kevin cut a spigot on the bottom and took it off the screw chuck to turn it around and mount it in a chuck



Kevin moved the tailstock up for support while he removed some of the inside wood.



This left a centre pillar which can be out after the tailstock is moved back.



After most of the inside wood was taken out, Kevin changed to a 35 degree gouge for a better angle to finish off the inside of the bowl.

Thanks Kevin for a good demonstration on one basic method of turning a bowl.

Write up by David Browne.



Bowl



Turned by **John Moat** from segmented timber finished with Wax.

Trivet



Trivet



Turned by **Lee Riding** from silky oak finished with Wax.

Cup



Turned by **Wayne Donovan** from segmented timber finished with Poly.



Rene Baxalle was born in the African Congo but soon after that his family moved to the town of Bergerac in France. This made him French. Not as French as the Arc d Triomphe but French to such a degree that there is no doubt in his demeanor or accent.

Anyway, enough of his history but I have to say he is such a nice, neat and talented guy that it nearly makes you want to forgive the French for their attack on the Rainbow Warrior. I digress.

Rene is an expert in incorporating woven veneer into turned objects. On this occasion he firstly made the lid for a lidded box.

After creating the overall shape for the top he then made what looked like a spigot recess and then used a small tailor made hook tool to undercut the outer edge of the recess. This undercut is to anchor the ends of the strips of veneer.



The cutting of these strips to a uniform width from a sheet requires a few tools to be successful. A really sharp Stanley knife or equivalent and a good cutting board. Additionally a pair of sharp side cutters/snips/scissors to shape the ends of the strips before they clip under the spigot recess. Lastly a good dollop of patience. Rene has all of these.



He cut and inserted 3 strips vertically across the recess then commenced to insert strips running at right angles and woven into the first 3 strips.



Once you get this going it becomes quite obvious how to continue inserting more vertical and horizontal strips. Rene quickly had sufficient done for us all to have a good idea of what needed to be done to complete the job.

Onto the box for the lid. Again using the hook tool to make the undercut groove on the top of the box. Marking the areato be covered with the weave into four and again inserting the cut strips into a woven pattern filling each segment before moving onto the next.



Rene has a great album of photos of his work which is quite remarkable. Including examples pyrography, engraving and weaving.

A great demonstration. Thank You Rene

Write up by Kevin Hodder



Platter



Turned by **John Moat** from Kauri finished with Wax.

Egg & Cup



Turned by **Peter Burnett** from Cedar and Mac finished with Laquer.

Platter



Turned by **Ian** from Pohutukawa finished with Fishes.

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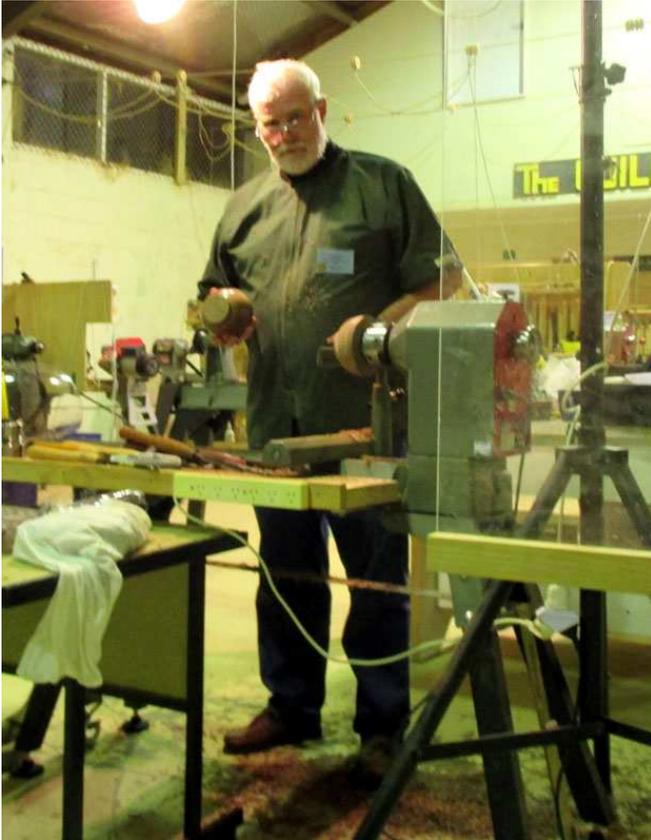
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Lee suggested buying scented oils from spotlight to enhance any shavings that could be put into the pot. Another source is to buy them already scented from a \$2 shop.

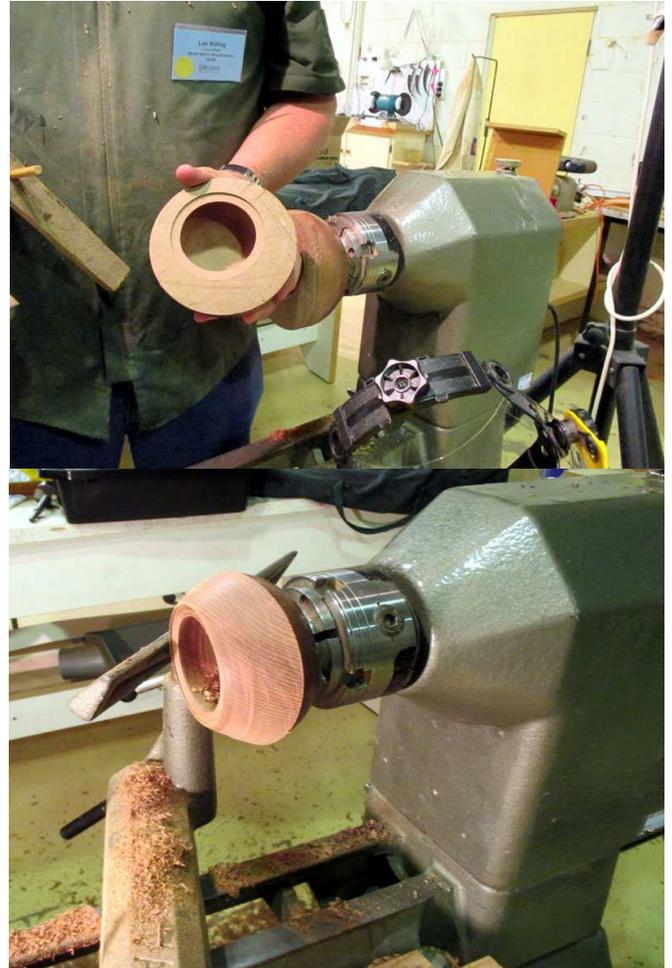
He had brought along several varieties of lids and also a printout of others available through him. The other point to remember is that they are not all the same size and sometimes not round. With the blank on a screw chuck, Lee turned it round and put a 70mm foot on the bottom.



Finish the bottom and remove from the chuck and fill the screw chuck hole with a piece of dowel. The purpose of this is so that you can drill another hole off centre and remount on screw.

The 70mm foot allows a flat surface from which an offset 46mm foot can be turned. Then remount on the 46mm foot.

Select lid and measure circumference, mark on wood and turn out. Hollow until lid fits – 2 recesses allow lid to sit on ledge. Then use a Forstner bit to hollow and finish with a gouge. After this, shape the top.



Offset turning is inherently different as the tool is not in constant contact with the wood, this increases the chances of a dig in.

It gets easier as you progress to the outer edge.

Reverse the piece to enable the foot to be removed from the bottom.

Thank you Lee

Write up by Peter Burnett





This demo focused on the old and the new. The old being the Aluminium Oxide Wheels which we use at the club and most turners would have on their bench grinders in their workshops and the new being CBN Wheels. CBN stands for Cubic Boron Nitride.

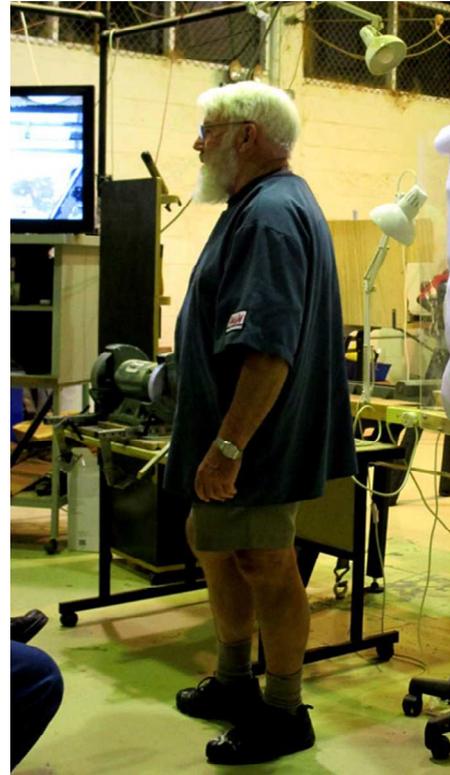
Cubic Boron Nitride Wheels are a massive advance in technology because now you do not have to adjust your tru grind sharpening system every time you go to the grinder. The wheel does not wear. Your tru grind based jig is pinned at the appropriate angle settings and tightened with a thumb screw to secure.

Then your 35, 55 etc spacers become obsolete. In addition they are safer.

Dick tells us that they will not fly apart ever as opposed to an Ally oxide wheel which may do. As for dressing the Cubic Boron Wheel ? Never. You don't have to do it!

The CBN wheels are available from Terry Scott or Carba-tec. Will the CBN work on a tormek at the slower speed ? Yes, no problem.

Courtesy of the NSWG President a good point was made about dressing the Ally Oxide Wheels. Don't push too hard with the diamond dresser as the wheel is likely to go out of round and therefore become extremely vibrational shall we say when grinding your chisel. Instead just a light touch is needed. To correct a bumpy wheel the diamond dresser can be installed into the tru grind and the stone can be remedied that way. The chattering should then cease. Thanks Ian & Dick.



Summary of Sharpening & Turning Tips By Dick

Practice getting an even wall thickness, Measure, Stop, Measure.

When honing touch your hone to the heel of the chisel then bring it to the tip and stroke downwards only. Never stroke up as the tip may become rounded.

Skew Chisels are better sharpened on a 200mm wheel which creates a shallower bevel.

How do I know when my chisel is not sharp ? Feel it, See it, Hear it.

Use the 55 degree grind in the bottom of the bowl.

Dick once again bought his preciseness and thought provoking ideas to the guild.

Dick's facts are backed up by the here & now. The seeing & doing. Oh and I nearly forgot: He show & told a very nice natural edged bowl made from pear tree. I did notice that even in the excellence of the demonstration one tired soul did manage to nod off. Well it was nearly 9 o'clock. The writer yours truly was left wondering how I could ever find another \$300.00 or so to spend with Timberly or Carba-tek and not let the wife find out

Write up by Andrew Corston.



**Natural Edge Bowl**



Turned by **Dick Veitch (Guest Demonstrator)** from Pear tree.

**Natural Edge Bowl**



Turned by **John Moat** from Pohutukawa finished with Wax.

**Half Bowl**



Turned by **Julie Gannaway** from Rewa Rewa finished with Wax.

**Miro Bowl**



Turned by **Ian Outshorn** from Miro.

**Jowisviking Shield**



By **Mark** from Laminated Plywood and Pine finished with paint

# THURSDAY SESSIONS THROUGHOUT TERM ONE

February 27<sup>th</sup>



April 10<sup>th</sup>



March 6<sup>th</sup>



# END OF TERM ONE



**TERM ONE WINNERS**

**Beginner Plain Bowl**



**John Moat**

**Beginner Embellished Bowl**



**John Moat**

**Intermediate Plain Bowl**



**Julie Gannaway**

**Intermediate Embellished Bowl**



**Terry Denvers**

**Senior Plain Bowl**



**Ian Outshoorn**

**Senior Embellished Bowl**



**Les Whitty**

**TERM TWO THEME**  
**PLATES & PLATTERS**  
**TERM BEGINS**

**6 MAY 2014**

<b>DAY</b>	<b>DATE</b>	<b>DEMONSTRATOR / ACTIVITY</b>
Tuesday	6 May	Dave Anderson
Tuesday	13 May	Pierre Bonny
Tuesday	20 May	Les Whitty
Tuesday	27 May	Ian Outshoorn
Tuesday	03 June	Terry Scott
<b>Saturday</b>	<b>07 June</b>	<b>Inlay Workshop with Edwin</b>
Tuesday	10 June	Dave Dernie
<b>Saturday</b>	<b>15 June</b>	<b>Inlay Workshop with Edwin</b>
Tuesday	17 June	Michael Bernard
Tuesday	24 June	Dick Veitch
Tuesday	01 July	End of Term

Two consecutive Saturdays (Sat 07 June and Sat 15 June) we have organized with Edwin another Inlay Workshop

Limited places - cost between \$25 - \$45 depending on numbers