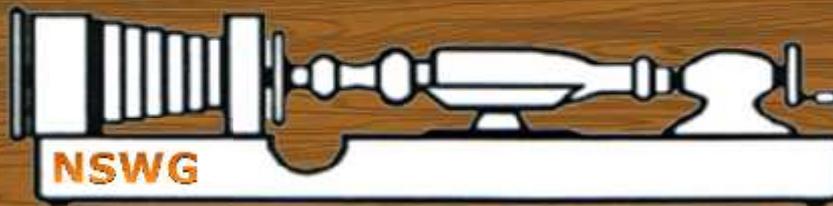


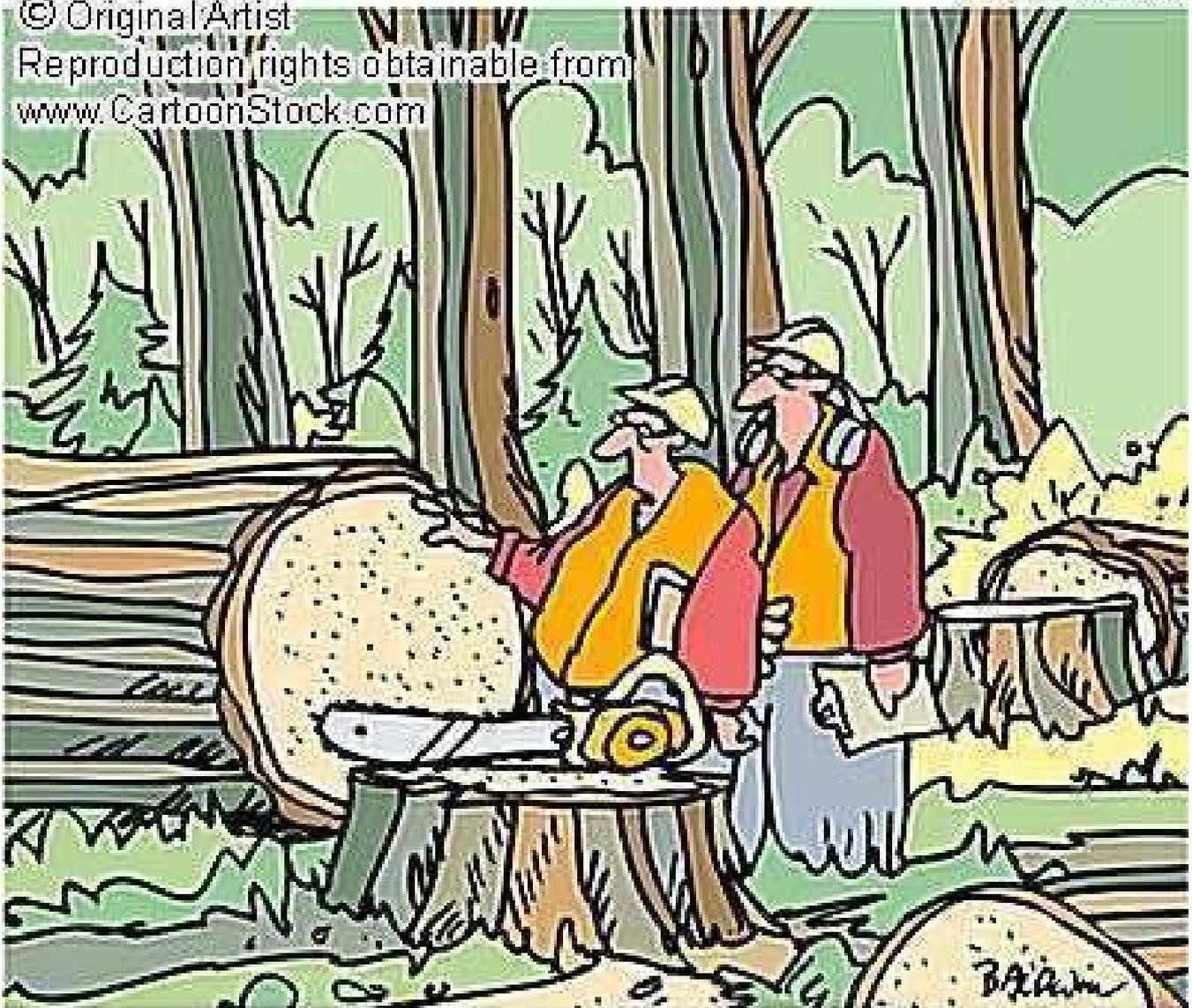
Shavings & Ravings



North Shore Woodturners Guild October 2014 Newsletter #159

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"Dang. Just a thin ring of wood veneer over cheap particle board."



TECO New Zealand Pty Ltd.

Auckland New Zealand

Unit 3, 477 Great South Road, Penrose Auckland, NZ

Phone: 64 9-526-8480





Pierre started his demonstration with an overview of the ins and outs of goblet making.

Starting with a brief discussion around "What is a Goblet?"...is it also a Chalice. As it turns out a Chalice is a Goblet that is used in church.

He then covered the basics of wood selection and grain direction, commenting that the grain should always run from top to bottom and that the wood should be close grained hardwoods, which are best for liquids.

Following this he covered the cut directions for inside and outside when cutting around the goblet cup; uphill/downhill Outside and bottom up/top down Inside. The aim being to always cut with the grain.

Pierre also covered some design variations that might be employed. Mixing wood with other materials such as glass along with making other shapes like shot glasses. Also discussed were the proportions for the Goblet;

1/3 → 1/3 → 1/3
Base Ø to Cup Ø

Of particular interest was the issue of how to finish the foot. Once parted off how do you hold this to complete the underside? ...this question remained un-resolved.

Pierre then started the turning part of his demonstration. Initially he turned the outside shape of the goblet cup; this was just roughed out. At this point he kept the meat below the cup for support. The roughing out was done with a bowl gouge.



Next was to hollow out the cup. Pierre first drilled a hole to make hollowing easier. He then used a regular gouge to remove the bulk timber.

Remember this is turning the end grain so gouge won't like it. Next he moved to a hollowing tool with the speed reduced to approx. 1000rpm. Using a Woodcut Cup tool he started in the bottom and worked up. He then started from top and worked down to meet the bottom work.

With the bulk of the inside material removed, Pierre then finalised the outside shape before finishing the hollowing down to required wall thickness. He tends to turn the outside first as he finds it easier to gauge the thickness when hollowing the inside.



For sanding inside Pierre will use a small Velcro sander disc using a stick set to an angle. He has also used sanding sticks which have soft ends with paper wrapped around. It is not recommended to stick fingers down inside the hollowing.

To turn the stem Pierre started from the cup end and removed the bulk.

He then worked toward the base, gradually reducing the diameter to the final stem diameter.

He finish cuts the stem as he works toward the base, watching for vibration as the stem gets small.



As he nears the base he then defines the base position and size before continuing working down the stem to the base, using a shorter tool rest to get in close to stem. Pierre then finish shaped the stem into the base before parting off the base with a slight undercut.

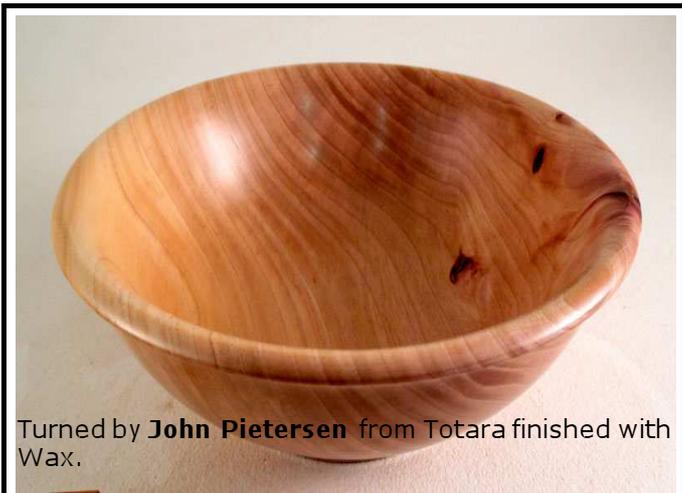


During hollowing Pierre also demonstrated some different hollowing tool and techniques: Rolly Munroe, Woodcut, Woodcut Cup and Bowl Gauge.

Thanks Pierre for a Great Demo.

Write up by **Richard Bootten**





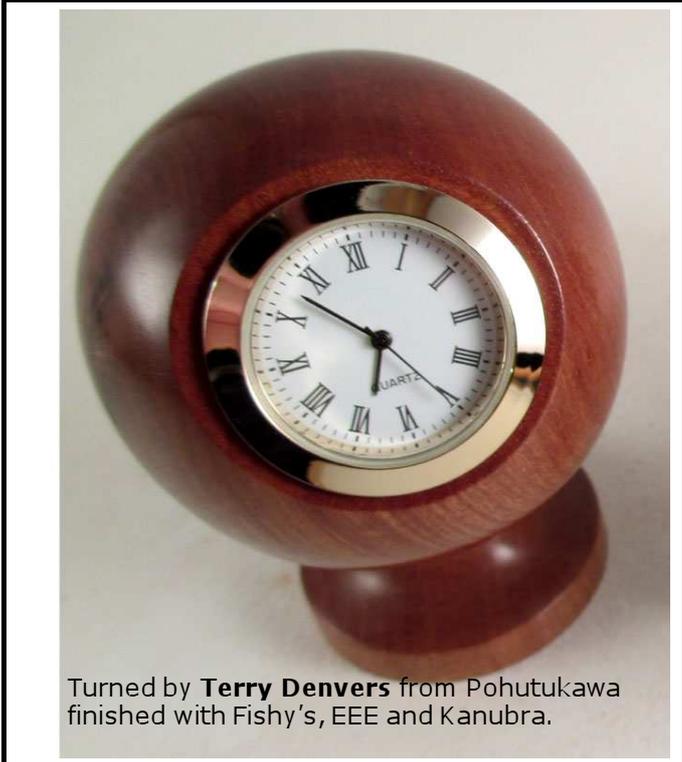
Turned by **John Pietersen** from Totara finished with Wax.



Turned by **Kerry Snell** from Pohutukawa finished with Wax.



Turned by **Allan Cox** from London Plane finished with EEE.



Turned by **Terry Denvers** from Pohutukawa finished with Fishy's, EEE and Kanubra.



Turned by **Terry Denvers** from Kauri finished with Fishy's, EEE and Kanubra.



Dick Veitch performed an amazingly technical demonstration of how to make a thread in the turned boxes and lids plus other turned items.

He said that there were only a limited number of timbers that would hold a thread, and they included Black Maire, Puriri.

He went on to demonstrate how to hold the block of timber jammed between the tailstock and the chuck to turn a spigot on the lid, so that it could then be turned and held in the chuck with the spigot.

The lid was turned first, and made round in the chuck and a 9mm deep recess was hollowed out.

This must be precise and have square sides.

The diameter of the lid has to be measured and turned precisely to accept the depth of the thread in both sections and allow clearance.

The bottom is then turned and hollowed out also, to the precise measurement to accept the thread with clearance to turn.



Dick explained that the thread can be cut using a thread chasing chisel which is controlled by hand on a slowly turning lathe in precise cuts, which must be repeated to obtain the desired depth.

But that he had made a special jig mounted on the bed of the lathe, with a special cutter mounted in the chuck. The jig was adjustable so that the thread cutter mounted in the rotating chuck cut into the up-stand of the lid to form the thread in it. This allowed a controlled method of cutting the threads. The jig was adjusted and wound by hand against the cutter on a threaded spindle to match the thread being cut in the lid. Once completed, the base was then mounted in the jig to have the corresponding thread cut.



The thread on the lid and base were then adjusted for thread clearance to complete the process.

Next the lid was threaded onto the base and mounted in the chuck for final shaping, sanding and polishing.

This is my very brief impression of the demonstration and does not pretend to be a technical overview of the process.

Thanks very much Dick for an inspirational and technical demonstration.

PS. Thankfully he has also very kindly provided a technical sheet detailing the process.

Write up by **Allan Cox**



Spinning a Thread

by Dick Veitch

For some time I wanted to put a thread on a small wooden "travelmate" sewing kit I make. That is now done and I have made some progress on other aspects of thread making.

Fred Holder's visit a few years back was a real boost. When Fred said thread chasing would be one of his demonstrations, I set out to get him suitable native timbers – there was no way he could tour the country and not show us how to do it on our own woods. My initial inquiries revealed that few people were trying any form of thread cutting and all who knew a little referred me to the greater knowledge of Fred Irvine, a highly skilled woodturner just down the road in Hamilton.

His advice was clear – black maire (*Gymnelaea cunninghamii*) is the only New Zealand timber that will consistently take a chased thread but maybe sometimes you can have success with puriri (*Vitex lucens*) or pohutukawa (*Metrosideros excelsa*). So Fred Holder put these timbers to the test and proved that Fred Irvine was right – use black maire only.

Fred Holder then went off around NZ demonstrating thread chasing on black maire and left me to studying my stack of "unthreadable" kauri (*Agathis australis*), puriri, and pohutukawa.

But all was not lost. Fred had given me a copy of his book on threading. I had seen a jig in the Craft Supplies catalogue, and I had seen that the Teknatool ornamental turner could be used for threads. I just had to try a jig, as spinning a cutter is hugely different to hand chasing.

My first jig was a cross between a wooden construction I had seen, ideas from Fred's book, and the all-enclosed Craft Supplies steel model. In simple terms, I obtained some threaded rod the same diameter and thread as my lathe spindle, two nuts to fit and some bits of steel to mount it on the banjo. My chuck, with the work in it, could then be moved from the headstock to the threaded rod mounted on the banjo, and a four-toothed ornamental cutter from Teknatool could be mounted on the spindle.

With the cutter spinning at 3000 revs the wood was advanced towards it and rotated by turning the threaded rod. A thread was cut.

Wonderful, but.....I had already worked out that I would need two or three fine cuts to thread swamp kauri.....there was no way that I could adjust the banjo by the fractions of a millimetre needed. Mounting the jig on the banjo was a waste of time.

There was also a lesson about threaded rods. Just getting some rod and cutting it to length is unlikely to make a successful mount for the chuck. Either the end of the rod needs to be perfectly flat or the threaded rod needs to be made with a flange for the chuck to bed up to.

I needed to be able to move the work with some precision at right angles to the lathe bed. Carba-Tec had made a special jig for just such movements but that was for a totally different sized lathe. The Teknatool ornamental system could do the same but there were none in stock. I hunted further and was pleasantly surprised to find that double cross slides were very cheap. The one I got had a vice on top so is also useful on the drill press.

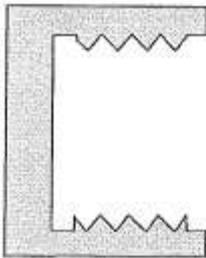
The common movement sought from the cross slide is across the lathe bed so that thread cut depth can be adjusted. Having a second slide to move longitudinally adds an ability to move the work well away from the cutter for test fits and it also makes multiple threading possible.

With the mechanical bits in place, further improvements were necessary to ensure a good thread and a good finished job every time.

The first, and possibly most important, is to work so that the cutter does its cutting as it goes into the wood, not as it comes out. So the male thread is cut as you would expect – from the edge of the work towards the body of the work. The thread in the female part needs to be cut from the inside to the outside.

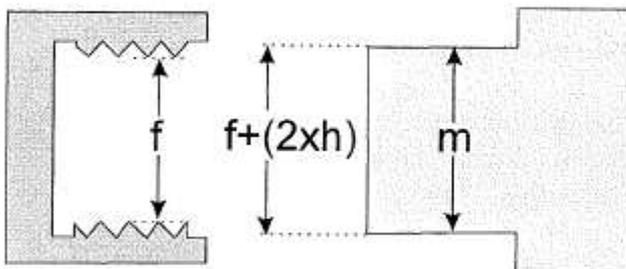
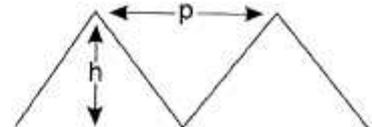
As always, sharp tools are important. A cutter spinning a 3000 revs may appear to be doing a good job but a little touch with a diamond hone will make a huge difference. The shape of the cutter is also important. There may now be no woodturning cutters manufactured so you may have to put up with a metal turning cutter or modify one for improved wood cutting. A typical cutter has one to a dozen pointed teeth which have a scraper action on the wood. For the best cutting of wood these teeth should have a slight backward rake.

For a finished job that looks good, make sure that the two faces that screw up to one another are flat and clean. The two parts of the thread also need to be the same length and position in the work and there needs to be a “run off” space so that there is no sideways push to the tail of the thread. The points of the thread need to be a little flat to reduce later damage.

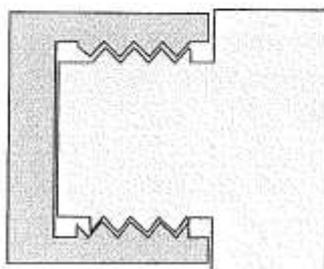


When working soft woods it does pay to give it a generous coat of the thinnest, slowest setting superglue to bind the wood together before making the first cut. Plan on two or three cuts with further superglue applications between to achieve the required depth without breaking bits out.

The easiest way to consistently get the second part of the threaded joint to fit the first is by careful measurement and calculation. Calculate the height (h) of the ridges in the thread by taking the thread pitch (distance between threads) in mm and multiplying by 0.866. The width of a male second part will have to be $+ 2 \times h$, and a female second part is $- 2 \times h$. But remember to add or subtract a little to allow for the little flat that should be on the top of the ridges, and to allow a little space between the threads. (Recalculated and re-worded from Fred Holders book).



Now I can approach my threading choices with some confidence and my stack of kauri, puriri and pohutukawa can all be used. My main concern in designing the article and choosing the wood is just how much the wood might move when in different environments. The larger the thread diameter the greater chance there is



of movement and a sticking thread. The further the wood is from the heart of the tree the greater chance there is of movement and a sticking thread.



Turned by **Julie Gannaway** from Red Beech Burr



Turned by **Peter Burnett** from Pohutukawa finished with Briwax

Large Reversible Calipers



\$20

Available from our Guild Shop

Sanding Mandrels
50mm and 75mm



\$26

\$18

Available from our Guild Shop



This week we had our very own John demonstrate the art of turning a triangular clock.

We started with a perfectly triangular piece, finding the Centre by drawing lines from the mid-point of the side length, to the opposite point. It is also a good idea to ensure your two faces are parallel.

After marking a line through the middle of the thickness, the back edge was turned down and a spigot added. The face was then shaped back to the previously marked half way point.



Held by the spigot, the front face is shaped back to meet the back face, creating your three points. A hole is drilled for the clock -

Handy hint, start with the smallest size, so you can use the next size up when you stuff it up!

Once you have your shaped clock, sand it with a drill/foam pad arrangement - Note, because of the points, hand sanding will hurt.

Changing to a 30mm pin jaw chuck, reverse and take the spigot of the back, and sand.



John finished his with the three stage buffing system, and would usually sand an angle onto the bottom for premium clock- time viewing, a piece of foam under the bottom helps avoid scratches whilst doing this.



Clocks are available from the shop in 27mm, 37mm and 45mm at a very competitive price!

Write up by **Laura Stapley**



\$7.50 per bag

Paua Shell

Available from our Guild Shop



Turned by **Lee Riding** from Rimu finished with Fishies.



Turned by **Laura Stapley** from NZ Oak finished with Fishies, EEE & Beeswax.



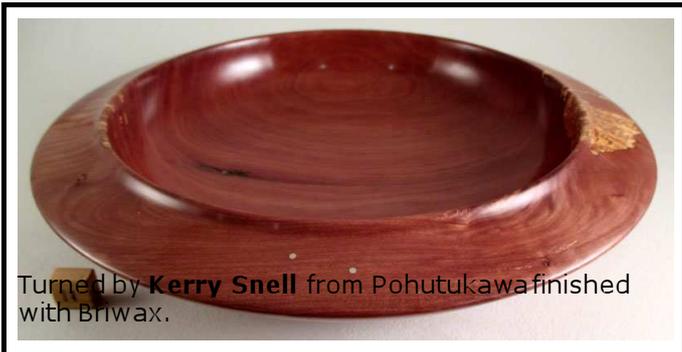
Turned by **Ian Outshoorn** from Walnut finished with Fishies.



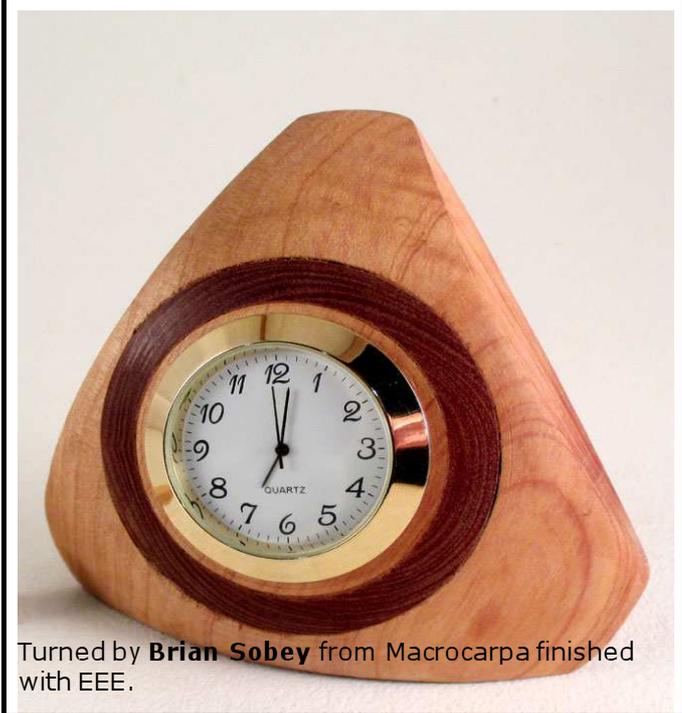
Turned by **Home Schooled** from Silky Oak.

Native Pens

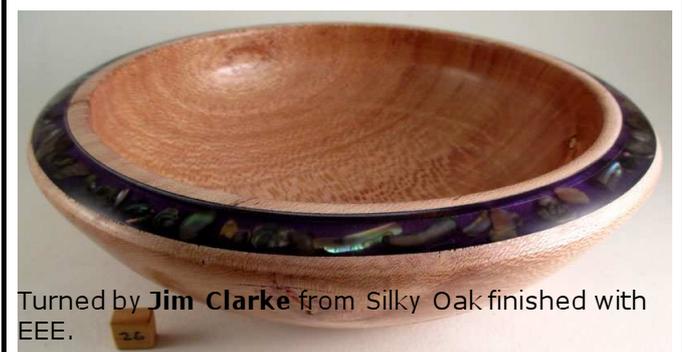
Resene
the paint the professionals use



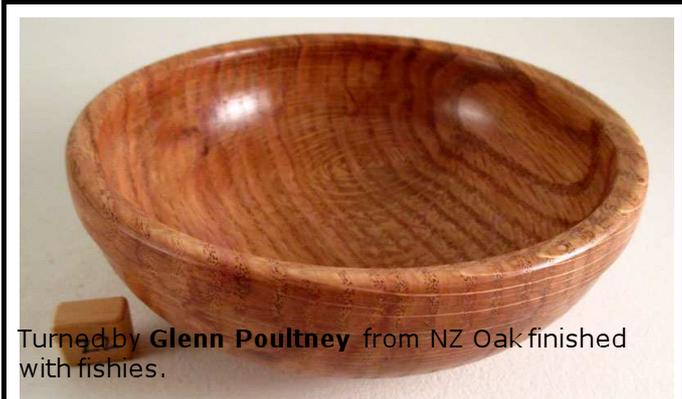
Turned by **Kerry Snell** from Pohutukawa finished with Briwax.



Turned by **Brian Sobey** from Macrocarpa finished with EEE.



Turned by **Jim Clarke** from Silky Oak finished with EEE.



Turned by **Glenn Paultney** from NZ Oak finished with fishies.



Turned by **Richard Botten** from Woven Pohutukawa finished with Resin.



Turned by **Mark Purdy** from Cherry finished with Liberon Oil.

Dave presented 2 different ways of creating a pair of "similar objects."

A Pair of Tea Light Candle Holders

- The blank was roughed out to a cylinder big enough to make the 2 candle holders (end on end)
-
- The top end was squared off.
-
- The diameter of the candle was marked onto this end and the candle recess formed, taking care to ensure the sides were parallel and would allow the tea light to be a comfortable (but not sloppy) fit.
-
- The sides of the candle holder were formed to an acceptable shape leaving a stub connecting to the rest of the blank.
-
- The candle holder was then sanded (didn't need much) and then parted off. One done.
-
- Dave then took about 3 crucial measurements, marked them on the remaining stock and started again. He commented that "he measures the minimum and the rest is by eye."

A Pair of Knitting Needles

- The wood is kauri and must be straight grained.
-
- The blank was positioned between centres (pinjaws and tailstock) with not too much pressure on the piece to prevent bend or whip.
-
- The blank was roughed out at 1100 rpm.
-
- Dave demonstrated using the fingers of his left hand curled over, around and under the piece to support it to prevent whip, while using the left thumb as a guide to position the skew chisel on the piece. The piece was left thicker at the chuck end to form the knob.
-
- A gauge was used to achieve a constant diameter of the needle.
-
- A wide piece of sandpaper running along the length of the needle, both ways, was used to take out any lumps and bumps.
-
- The knob end was turned to a pleasing shape and then sanded.
-

-
- The pointed end of the needle was cut down to about half the diameter of the needle – oh no! – it broke off at the tail stock end – never mind hand carve the point and sand toward the pointed end.
-
- Dave measured length, diameter and knob position onto the second blank and started again.
-
- He mentioned the second needle was a bit rounder than the first one, but to me they were pretty identical.
-
- His final comment was when forming the second piece was to stick to the measured pencil lines.
-
- I am quite confident Dave didn't need any pencil lines and both sets of objects would have turned out just the same without them.

Write up by **Gavin Francis**



Rarefind Timbers New Zealand Limited
stockists of New Zealand grown speciality timbers

www.rarefind.co.nz

Welcome to Rarefind Timbers

Rarefind Timbers NZ Ltd is a small business located on the outskirts of Hamilton in the Waikato. We specialise in NZ grown interesting, unusual and sometimes rare timbers. We acquire logs, mill and store the timber undercover to air dry for 6 to 18 months prior to dehumidifying in our kilns.

We carry a wide range of exotic hardwood and softwood timber species native to many regions of the world, all are distinctly different, providing a variety of colour and figure.

Our European and North American selections include: European Ash, English Elm, English Oak, Spanish Chestnut, American Black Walnut, Red Oak, Pin Oak, Poplar, Cyresses and Redwood.

Australian species include: Eucalyptus, Blackwood, She Oak and Silky Oak.

Further species include: Himalayan Cedar, Pepper Tree, Mexican Cypress, Japanese Cedar, Cherry and Paulownia.

Within our site you will find information on what timbers are suitable for what applications; from tables to walls, benchtops to surfboards. Some of our clients will share examples of their work with our timbers, so that you can see how they look as well.

Rarefind Timbers Web Site is undergoing a change.
Please be patient as we grow it into a great source of information and instruction including tips and examples on how to use some of our unusual, rare and familiar timbers.





I was wondering how this demo would be approached particularly because the Germans won the World Cup and understandably Football was not mentioned at all. Not even a joke – May-be the English will win the Rugby World Cup----Oh hell No.

Anyway back to bowl saving and why is it a good idea to Bowl save?

Well particularly when one is a learner you are desperate for wood so as usual for learners you grab anything going and 9 times out of 10 it will be useless.

In Trefors words "crap". So if you get a good piece it's a good idea to Bowl save.

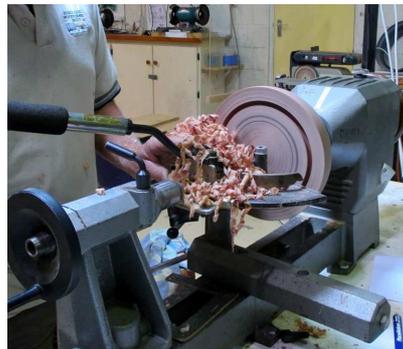
Trefor's got one - he will lend it to you as they only cost \$300 notes.

Bowl saving reduces the amount of shavings which you are going to have to deal with. Those who live on a farm will be able to chuck them in a gully or down the long drop at the shearers quarters. And of course instead of one bowl you could possibly get three ?



Now when collecting timber "Big is beautiful and small is useless" Trefor's words again.

How about a big piece of Ebony Tref? Try bowl saving that! As soon as you have harvested your wood get the Mobil Cer on and wrap it in Cling film as chances are you will not get it rough turned in time to arrest any checking (cracks appearing).



Once you are back at the workshop ready to bowl save with a piece on the lathe you need to put a foot or spigot on the bottom of the piece.

Tref suggested 10mm deep and as big as your biggest set of jaws. The jaws have to fit snugly on the spigot. It is important to face the blank off and turn a spigot on the piece being saved out.

Then the bowl saver is fitted to the banjo post and tail stock. You set the bowl saver up as per the manual and video or U-tube for your first cut. Take care to use the gauges (may not be supplied with the bowl saver if you have borrowed it) so that you don't cut through the bottom of the blank making an absolute mess of it.



The handle of the bowl saver is gripped securely to reduce vibration.

Feet in the right place and use your body to muscle into and control the cut. As the cut travels the hemisphere of the bowl the shavings and sound changes. Be mindful of getting close to the centre and care must be taken here.

Once close stop and pressure test with fingers (you may be able to break thru hearing it snap). If cracked release the banjo, withdraw the bowl saver and remove your first bowl saved bowl.

Tidy up the bottom of the first bowl and if chosen turn an internal spigot for remounting at a later stage.

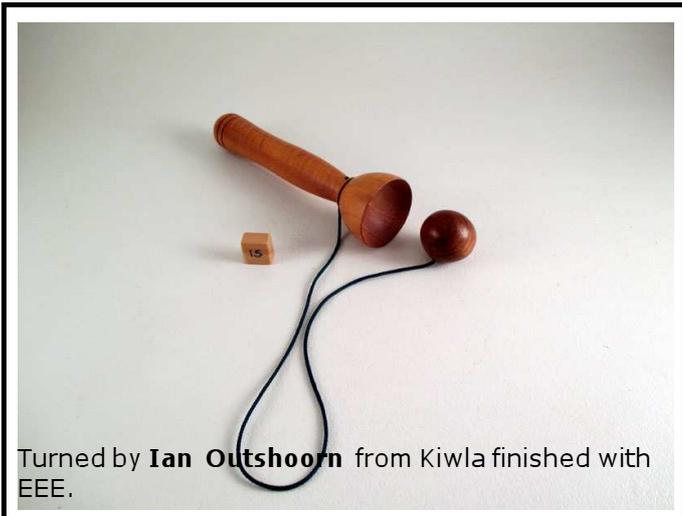
Don't forget to label the bowl – where it came from, type of timber, Date bowl was saved and wet turned.

Tref demonstrated the Woodcut Bowlsaver on a piece of Pohutukawa.

There is also the Kelton Bowl saver as displayed by Ian Outshorn on the night.

A very informative demo thanks Tref. And as I'm word processing this article on the 13 of Sep I'm well aware that Trefor and Ian could possibly well be chain-sawing another Log of wood situated on Ian's driveway into some bowl save-able blanks. Do trust there are No rumblings of discontent coming from the inside of Ian's house. So why isn't the present writer there helping out? Well I'm writing this aren't I plus my arms hurt, the wife has to visit the Mother in Law, I have to get lunch for the boys, the new knobs for the stove have to be collected etc etc

Write up by Andrew Corston



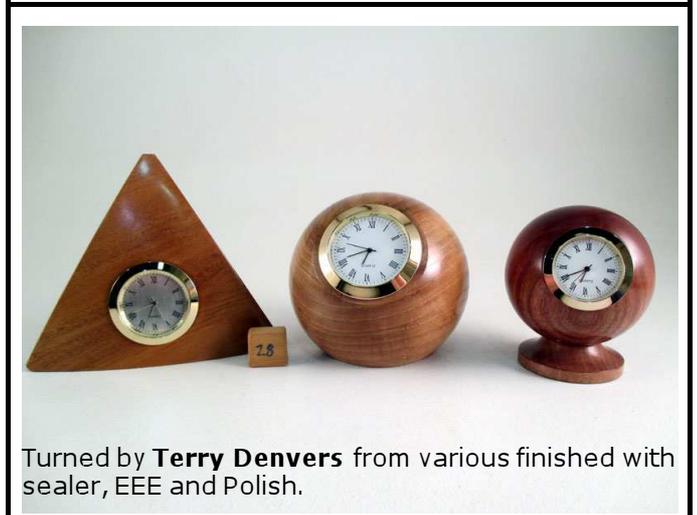
Turned by **Ian Outshoorn** from Kiwla finished with EEE.



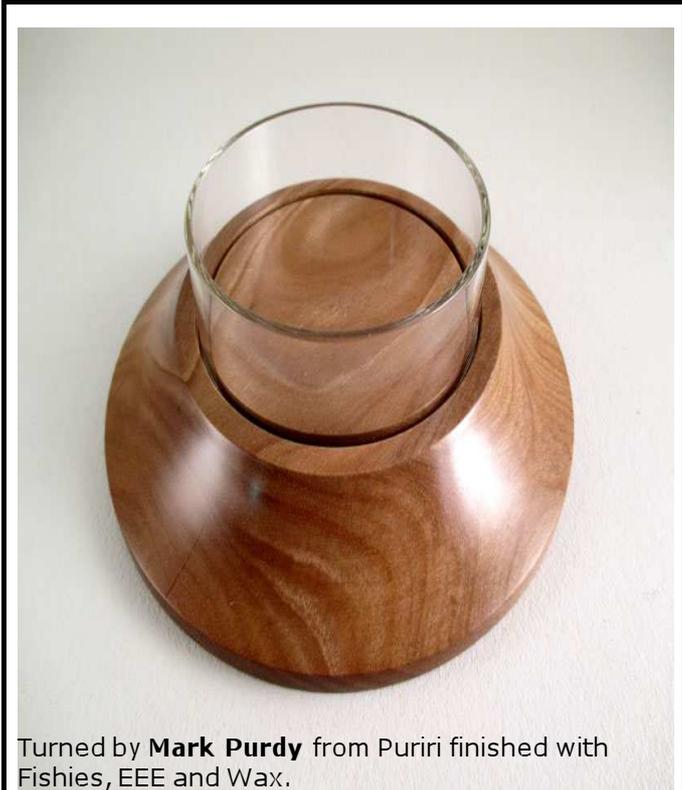
Turned by **Edwin Duxfield** finished with Beal Polish.



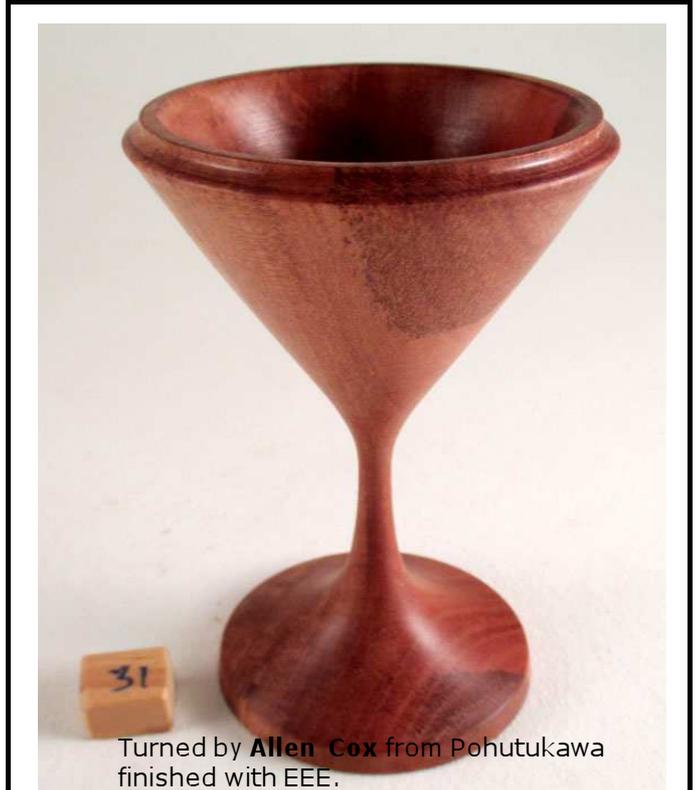
Turned by **Adrian Steel** from Macrocarpa finished with wax.



Turned by **Terry Denvers** from various finished with sealer, EEE and Polish.



Turned by **Mark Purdy** from Puriri finished with Fishies, EEE and Wax.



Turned by **Allen Cox** from Pohutukawa finished with EEE.



On the 9th September we had South Auckland President Bruce Wood demonstrating with his offset chuck called a Efcoulen Chuck from Vicmark, Australia.

He combined a number of different features, our term project, South Auckland's and his chuck to make a lidded goblet with an offset stem.

He rounded a Rimu block, spigotted both ends and parted the goblet and lid.



Using his special offset chuck he rammed home the goblet section and adjusted the wobble. He turned the outside and inside of the goblet bowl and made the point that all the sections had to be sanded before the next adjustment.

After altering the offset a couple of times down the shaft of the goblet he parted it off. While doing this he had to constantly check that the offsets married up.



Next the Lid. He created a jamb chuck (spigot) out of the lid and fitted the goblet to get a flow of line. With the tail stock holding the two together he turned $\frac{3}{4}$'s of the lid, removed the goblet and finished the inside of the lid.



Then the outside was finished. A couple of small dig in's were not a problem, they were "Design Opportunities".

This was a good demo as it showed off the use of a chuck that many may not own or know about. Thank you Bruce



Turned by **Adrian Steel** from Macrocarpa finished with homemade wax.



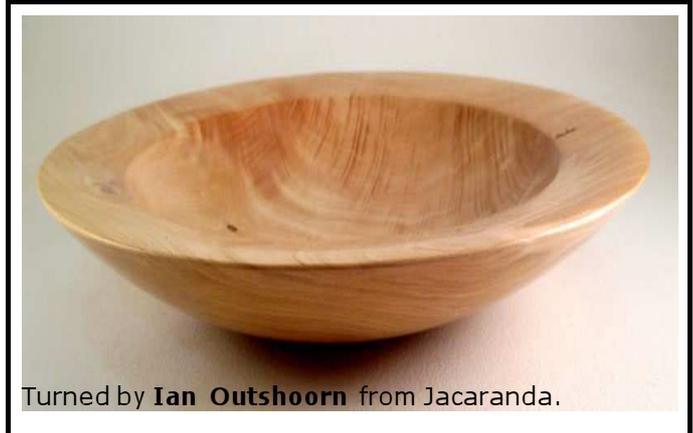
Turned by **Ian Outshoorn** from Totara finished with homemade Fishies.



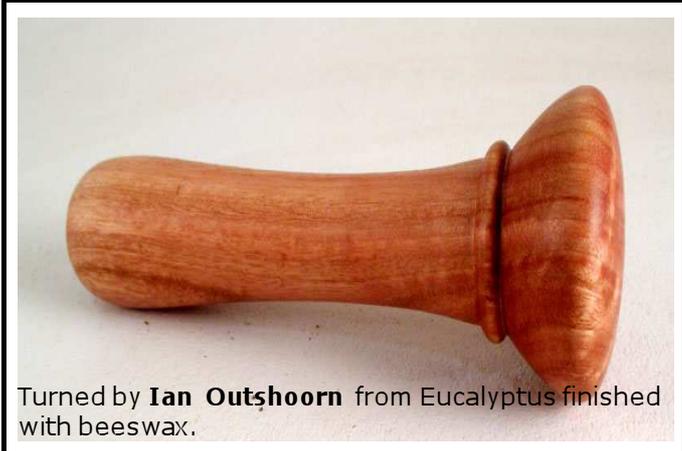
Turned by **Ian Outshoorn** from Totara finished with homemade Fishies.



Turned by **Robin Lane** from Rimu finished with wax.



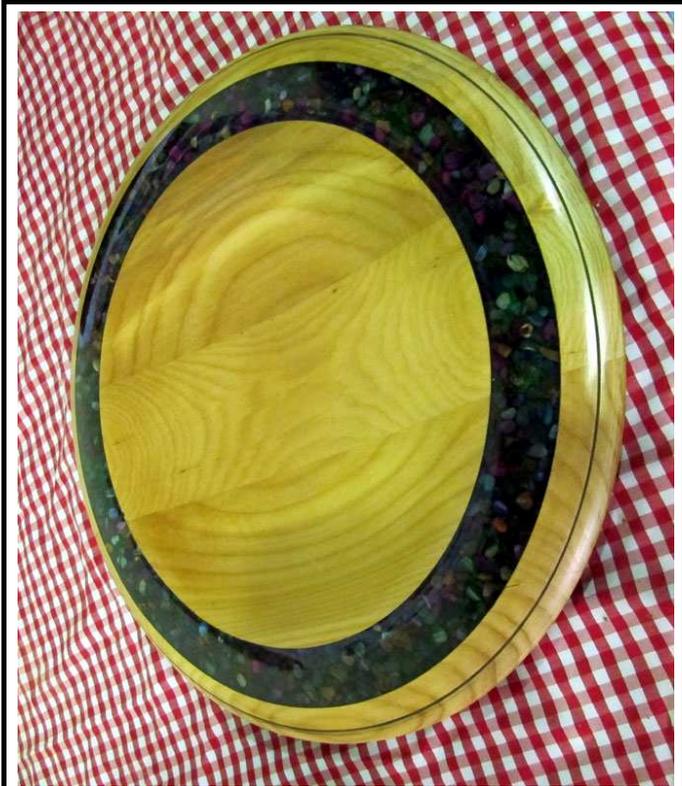
Turned by **Ian Outshoorn** from Jacaranda.



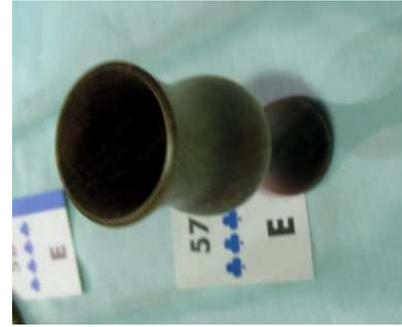
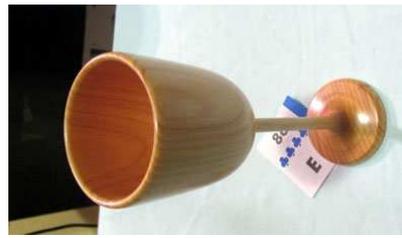
Turned by **Ian Outshoorn** from Eucalyptus finished with beeswax.

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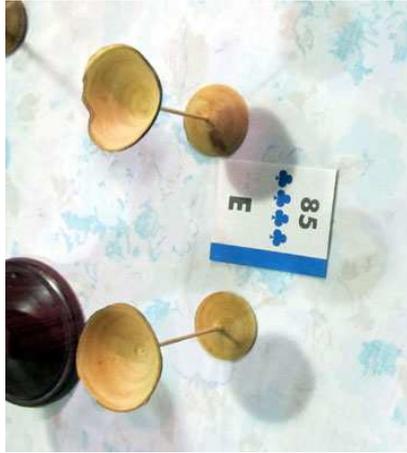
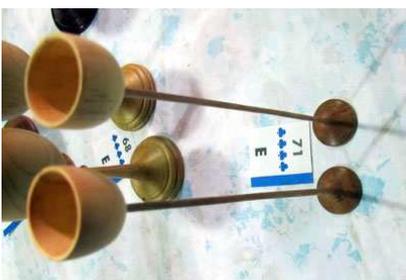
A SAMPLE OF WORK FROM THURSDAY SESSIONS



END OF TERM THREE



END OF TERM THREE CONTINUED



END OF TERM THREE CONTINUED



TERM THREE WINNERS

Beginners Single Goblet



Doug Jones

Intermediate Goblet Pairs



John Moat

Beginners Goblet Pairs



Adrian Steer

Seniors Single Goblet



Trefor Roberts

Intermediate Single Goblet



John Moat

Seniors Goblet Pairs



Kevin Hodder

TERM FOUR THEME

WINGS OR FEET OR LEGS / CHRISTMAS

CRACKERS

TERM BEGINS

14 OCTOBER 2014

DAY	DATE	DEMONSTRATOR / ACTIVITY
Tuesday	October 14	Ian Fish -First Steps
Tuesday	October 21	Ian Outshoorn
Tuesday	October 28	Pierre Bonny
Tuesday	November 04	Dave Dernie
Tuesday	November 11	Wood Swap
Tuesday	November 18	Michael Bernard
Saturday	November 22	Glenfield Christmas Parade
Tuesday	November 25	John Moat
Saturday	November 29	Toy making day
Tuesday	December 02	Training Night
Tuesday	December 09	Peter Williams
Tuesday	December 16	End of Term

All the Above events are at the Guild Hall, Agincourt Reserve, Agincourt Road, Glenfield.

Tuesday meetings start at 7.00 pm

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 Schoolers and 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 woodturning 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

Committee:

President	Ian Outshoorn	443 1066
Vice President	Doug Cresswell	410 7866
Secretary	Andrew Corston	443 1422
Treasurer	John Green	416 9272

Committee Members:

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

Programme	Trefor Roberts, Ian Outshoorn
Library	Vincent Lardeux, Colin Crann
Refreshments	Lee Riding
Raffle	John & Mary Green
Building	Pierre Bonny
Machinery	Bruce Withers, Terry Denvers
Newsletter	Grant Tattley
Webmaster	Kris Mackintosh

Correspondence c/o Andrew Corston
4/8a, Target Road,
Auckland 0629
email: a.mcorston@xtra.co.nz

Newsletter Contributions grant@haztec.co.nz