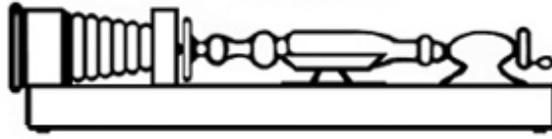


Shavings & Ravings



Newsletter 167

NORTH SHORE WOODTURNERS GUILD

Sept 2016

Term 3, 2016 – Project – *Art Deco*



Doug Cresswell
Art Deco
1st Senior



Eddie Stephens
Art Deco
1st Intermediate



Adrian Steel
Art Deco
1st Junior



Andrew Corston
Art Deco
Overall Judges Choice



President Terry Denvers presented certificates to the winners in each category.



Dave discussed what he interpreted “Art Deco” is with a comprehensive power point display.

It highlighted the difference of the “Art” periods around that time, influences from the time of industry and innovation and also the different styles of the French (European) and American.

After the show he settled on a vase which he had made at home showing different possible styles.

He then showed us how he made it.

The remainder of the night was taken up with the finer details of sandpaper.

... Allan Cox



Show and Tell – 26 July 2016



Eddie Stephens - Bowl, Pohutukawa, Fishys & Beal



Lee Riding - Tea Light Holder, Tree, Fishy's



Eddie Stephens - Bowl, Macrocarpa, Fishy's & Beal



Julie Gannaway - Bracelets & Necklace, Tawa, Rimu, Kauri, Wax



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Ian started by saying that he would complete his demo “without turning the lathe on” and he did.

Art Deco was discussed in depth and Ian used internet sourced photo shots of the various forms of Art Deco indicating that Art Nouveau was often mistaken for Art Deco, but the main differences were that Art Nouveau featured mostly swirling lines where as Art Deco featured more angular and straight lines with a lot of metallic colours. The Sun Ray patterns were often seen in the designs.

Ian brought along a large variety of paints including spray cans and an impressive array of other types as well. He had also prepared a large number of test samples showing a variety of the different paints on prepared pieces of timber. He discussed the various methods and patterns that could be used to mark out the design on a compound shape such as a bowl or platter, as a basis for painting the design on the piece.

The importance of storing and using sandpaper correctly was also discussed in depth and Ian

showed how he stored his flat sheets of sandpaper in an Eastlite folder with the sheets arranged in order of grit from coarse (100 grit right up to 1200 grit). Ian also stressed the rules for sanding through the grits and not taking short cuts - never move up to another grit in coarseness that is more than half way to the next grit, and so on. Otherwise you will leave scratches in the surface that can't be removed. He also showed his method for storing the various different grades of sandpaper discs in a compartmented box, so that you always know which grade to move up to next.

Ian said he tends to mostly power sand his work now in the lathe, rather than using flat sheets and showed us his angle sanding machine. He stressed the need to be very careful when using the sanding mandrel, and only use light pressure.

Thanks Ian for the insight into the secrets behind you being able to achieve your very high standard of work, which we all aspire to. It reinforces the principle that preparation and attention to detail are the keys to a successful piece of work

... Allan Cox

Show and Tell – 2 August 2016



Eddie Stephens - Bowl, Macrocarpa, Fishy's, Beal



Terry Denvers - Kauri Bowls, Fishy's & Polish



Ian Outshoorn - Fruit Bowl, Matai, Fishy's



John Horsfall - Mushrooms & Wand, Mixed Natives, Spalted Oak, Danish Oil



Mark Purdy - Viking Shield, Plywood, Paint



Robin Lane - Part finished Bowl,



Trefor Roberts - Jewellery Rewa Rewa, Fishy's



Leslie Whitty - Delegans, Oak, Pohutukawa, Fishy's



Leslie Whitty - Hedebo Sticks, Oak, Pohutukawa, Fishy's



Despite the third term theme Dave first showed us how to turn an egg because we had just had the news that Motutapu Island in the gulf is wanting a few of them to highlight the pest free nature of the Island.

Dave turned a piece of wood from the back room between centres. Nice smooth flowing strokes with the spindle roughing gouge bringing the square stock into the round. The two ends were rounded off leaving 3/4 " at each end. Shape the sharper end first (no two eggs are the same) and then finish the blunter end using the 10mm gouge sanding when done. Cut nearly all away the 2 spigots and remove from lathe. Snap off the two ends and then whittle away their stubs with a sharp skew. Finally sand off.

Part of the style of Art Deco is straight columns. Once again nice smooth backwards and forward strokes of the SRG brings the 300mm piece into

the round between centres. An elliptical bead is turned at both ends. Then with callipers set Dave worked along the piece inch by inch adjusting as required until the callipers just drop over rather than forcing them. It pays not to turn too long otherwise you will either go up or down in dimension. When done the straight dowel is sanded with a wide piece of sand paper straightening out the minute highs and lows. The edge of the paper is used to sand the fillets keeping them sharp.

Some commentary was made about art deco and its use of long flowing curves and the use of V cuts as standard detail. The present writer is unsure about the V cuts but the flowing curves are appealing.

Finally Dave turned a Chisel handle. The handle as a general rule should be the length of your shoulder blades. Rough to the round and turn one end to the size of your ferrule. You want the ferrule to be a hit on fit. From there the handle is shaped to the curves of your choice. Turn the end of the handle like an egg. Put a hole in the handle end for hanging on the wall purpose. Drilling of the hole is done with the bit fitted to your Jacobs chuck in the head stock and the handle pushed along the bit in such a manner as that it does not wobble in your hand. This should ensure the hole is reasonably parallel and that the chisel falls in line with the handle.

Once again I thoroughly enjoyed Dave's demo. We are so lucky to see a trade turner demonstrating his skills.

... Andrew Corston

Show and Tell – 9 August 2016



John Horsall - Noodle Bowl, Kaihikatea 3500 yr, Danish Oil



Trefor Roberts - Pendant, Banksia, Fishy's



Peter Burnett - Toy Soldiers, Paint



Peter Burnett - Hanging Basket, Willow, Linseed Oil



David Browne - Hollow Forms, Macrocarpa, Milk Paint, Water Dye, Varnish



The theme for the demonstration was embellishing and Terry did not disappoint. He brought along a number of bowls both partly decorated and plain. The aim being to add value to the piece, which Terry said, made the difference between selling a small plain bowl for \$60 and a decorated one for \$100.

He commenced by demonstrating how to turn a gnarly piece of Papakura Kauri from a blank into a bowl with a good finish in the minimum time.

Terry mounted the blank using a screw chuck and proceeded to rough the outside into shape of the bowl with a ½” bowl gouge with a 35 degree grind. He then changed to a 55 degree gouge, and used this together with a

sharp skew chisel to achieve a very reasonable level of finish straight off the tool.

Terry favours turning the piece mounted in a chuck held in a spigot, rather than a recess, he explained that the timber is compressed rather than expanded, meaning it’s less likely to break out.

The use of the correct size chuck for the spigot was also discussed with the size of the spigot being as close to the near closed size of the chuck so as to gain the best grip. Terry favours turning a small v into the base of spigot which he said draws the jaws hard up against the bowl as they are tightened, which keeps it true. Terry did very little sanding in the demo, but said he sands through the grits from 180 to 1200 grit for finishing, and before applying the decoration.

He proceeded to turn the spigot then reversed the piece and demonstrated three separate techniques for embellishment of both the inside and outside of the bowl.

- Texturing – using the Timberly texturing tool
- Pyrography – with the Burnmaster system
- Colouring - with the guilders past.

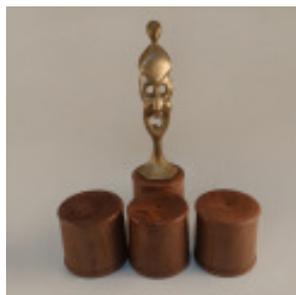
Terry showed how he goes about setting out the texturing in segments after marking the bowl using the index on the lathe. This method was used to divide the surface of the bowl into equal sections so that the pattern was even. He also showed how to picture frame off the various sections of the patterns to highlight the texturing and pattern with a v cut at the side of the textured area. Several layers of masking tape were applied to protect the edges of the work that Terry did not want to texture or burn during the process.

He also showed how to transfer patterns from paper straight on to the bowl by sticking it to the bowl then burning through the paper onto the wood. He then demonstrated how to use the various pyrography tips to burn patterns on the work. Also the use of inlays of Paua Shell, Coins etc, to add interest to the work.

Thanks Terry for a fantastic demonstration of embellishing

... Allan Cox





David Browne - Benny Stands,
Pohutukawa, Fishy's



Ray Scott - Takahe Egg,
Black Maire, Natural



Mark Purdy - Hollow Form,
London Plane, Fishy's, EEE, Wax



Ian Outshoorn - Kiwi
Egg, Silky Oak, Fishy's



Ian Outshoorn - Spinning
Tops, American Oak, Kwila,
Kauri, Saligna



Trefor Roberts, Bangles,
Pohutukawa, Fishy's



Mark Purdy - Tulipwood Bowl,
Stylewood Lacquer



Mark Purdy - Pitosporum
Bowl, Stylewood Lacquer,
Cracks filled with Starbond
& sawdust



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I was looking forward to this demo as I have found Kerry to be a very well prepared demonstrator.

The theme running through tonight was “Frustration - Lessons – Joy”

Frustrations: Kerry reckons we are all artists in our own way and I would agree with him.

The cellphone is great at capturing inspiration that is all around us.

Also his Mum has “lent” him her collection of art books and he reckons that there is a lifetime of work hidden in those books just waiting to be discovered.

He showed us his technique for getting the drawing from the book page onto the wood by using carbon paper or tracing paper. Then you can further refine the design on the wood.

Lesson: Ray Scott was admiring one of his designs that had 6mm of veneer inset 3mm into the surface. Ray simply asked him why he didn’t just glue a 3mm piece on top, saving all that work. He learnt a lesson there about other view-points being able to help. I have also found this in the collective wisdom of our Guild members, who are only too happy to give you their informed opinion.

He also mentioned me in regards to some advice I’d given him on setting up the bandsaw. There’s a great Youtube clip that you can find by searching “Bandsaw clinic with Alex Snodgrass”. I highly recommend this video.

A comment got made by David Dernie that you need to select the blade to suit the work being cut and to

keep at least 3 teeth in the wood cut for the most efficient cut.

Kerry also learnt from David Browne about dye’s and milkpaint, which he showed to great affect on the box design.

He also found the Glue Guru to have great advice on what glues to use. He applies them with a small paint brush for accuracy.



Hinges were also discussed and the upshot was that brass is for beauty, steel is for strength. Leave half of the pivot outside the box and you will have a perfect opening lid.

Joy: The box was finally coated with a rattlecane lacquer. He suggested that a handle with built in trigger be used (available at Bunnings, Mitre 10 and Wairau Paints).

The finished box was of a very high standard and I’ve suggested he look at entering the Royal Easter Show as the box was easily of that standard.

Great demo, lots of information. Judging by the questions everybody enjoyed it too.

Thank you Kerry.

. . . Ian Outshoorn

Show and Tell – 23 August 2016



Ian Outshoorn - Malencia Paper Bark



John Horsfall - Jewellery Box Lid, Spalted Tawa, EEE, Danish Oil



John Horsfall - Drinks Tray, Spalted Tawa, EEE, Danish oil



Kerry Snell - Marquetry

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Adrian Steel - Bowl, Pokerwork, Wax finish



Kevin Hodder - Platter, Tairene, Lacquer



Adrian Steel - Painted Edge Bowl, Acrylic, Paint



Adrian Steel - Pokerwork Bowl, Macrocarpa, Wax finish



Adrian Steel - Pokerwork Bowl, Macrocarpa, Wax finish



Adrian Steel - Bowl, Rimu painted edge, wax



Doug Jones - Clock, Black Maire, Rimu, Lacquer



Ian Outshoorn - Tanekaha Bowl,



Ian Outshoorn - Kauri Bowl



Ian Outshoorn - Molaluka Bowl



Peter Burnett - Bracket, Scrap,

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Trefor's demo was free flowing and covered off his interpretation of the theme for the term Art Deco, and also demonstrated his technique for making a spinning top.

To make the top, he commenced by chuck mounting a blank that had previously been roughed into a cylinder. Tref used a 10mm bowl gouge and firstly turned the shaft on the outside end to a length of around 30mm and thickness of around 4mm.



Next he turned the body of the top to a nice V shape leaving a small step detail near the shaft. The bottom of the body was similarly turned down to a point before being parted off with the bowl gouge to leave a nice point. The process can be repeated to make a number of tops from the blank.

He advised that the idea is to finish the top straight off the tool with no sanding. Trefor then demonstrated how the top spun nicely on the bench. They can also be coloured with pen lines etc, if you wish to enhance the look when they spin.

Trefor also went on to detail the process for planning of the Art Deco piece he is making. He put a lot of work into researching the shape and design, and utilised the internet for ideas and to develop and settle on the final design. This included a stepped base piece, and a conical shaped vase with a lid that all fitted together and sat on the stand.

The process for making of the piece started by mounting a blank which had been previously roughed out to around 90mm in diameter by 100mm long in a chuck. The base was marked out for the steps using the 1/3, 1/3, 1/3 rule. Trefor had the first two steps at the largest diameter then a second smaller second step and the final at around 50mm. There was a small rebate between the first and second step creating a nice negative detail. The base was then drilled out and the hole tapered for the cone to fit tightly and be mounted in.



The cone had already been turned by Trefor and was 150mm long and hollowed out to a thickness of 5mm. This had already been painted by Trefor and he was also in the process of making the lid, which was to fit over the top of the cone.



Trefor also demonstrated how he used spray lacquer (car paint) to undercoat and finish the cone. The lid, cone and base will all be finished with car paint once completed, which will look great.

Thanks Trefor for a great demo.

... Allan Cox

Show and Tell – 6 September 2016



Mark Purdy - Wet turned Bowl,
Leyland Cypress



Mark Purdy - Totara Bowl,
Fishy's, EEE, Wax



Mark Purdy - Totara Bowl,
Fishy's, EEE, Wax



David Browne - Walnut Bowl,
Fishy's, EEE



David Browne - Natural Edge Bowl,
Banksia, Fishy's, Gloss Vanish



*Mark Purdy - Camphor Bowl,
Fisly's, EEE, Wax*



*John Horsfall - Kaihikatea Bowl,
Danish Oil, Fisly's, EEE, Beal*



*Kevin Hodder - Four Small Bowls,
Wet Turned, Boiled 2 Hours*

End of Term & Social Night – 20 September 2016



Eddie Stephens



Ray Scott



Leslie Whitty



Adrian Steel



David Browne



Trefor Roberts



Doug Cresswell



Julie Gannaway



Doug Cresswell



Doug Cresswell



David Dornie



Adrian Steel



David Browne



John Horsfall



Gavin Francis



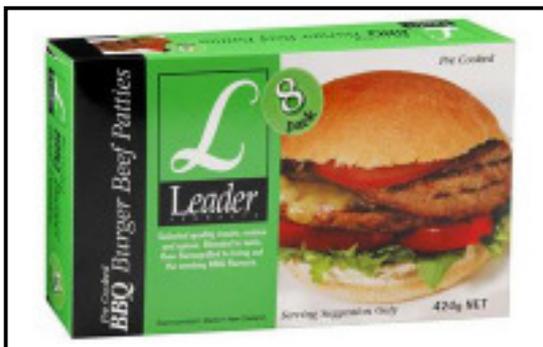
Peter Burnett



Andrew Corston



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

Programme Term 4 — 2016

Theme: Square

	DAY	DATE	DEMONSTRATOR / ACTIVITY
1	Tuesday	11th October	David Dernie
2	Tuesday	18th October	Ray Scott
3	Tuesday	25th October	Peter Williams
4	Tuesday	1st November	Trefor Roberts
5	Tuesday	8th November	Andrew Corston
6	Tuesday	15th November	Dave Anderson
7	Tuesday	22nd November	Project night
8	Tuesday	29th November	Leslie Whitty
9	Tuesday	6th December	Terry Scott
10	Tuesday	13th December	End of Term — Christmas Function

Monday: Guild open from 9.00am.

Tuesday: Guild open from 5.00pm.

Thursday: Juniors Tutoring day.

Working Bees: To be determined during the term.

Out-of-Term Tuesday Evenings – come and turn

For details check with Terry Denvers

Club night the Guild Hall is open from 5.00pm, come early and make use of the fine facilities available for members' use.

Need Assistance

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

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

Contacts & Responsibilities

President	Terry Denvers	480 6466
Vice President	Doug Cresswell	410 7866
Secretary	Eddie Stephens	027 242 2117
Treasurer	John Green	412 5102

Committee Members:

David Browne, Diane James, Lee Riding,
 Gavin Francs, Leslie Whitty

Programme	David Dernie, Trefor Roberts
Library	Kevin Hodder
Refreshments	Lee Riding
Raffle	John & Mary Green
Machinery	Bruce Withers, Terry Denvers
Newsletter	Dorothy & David Browne

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Newsletter Contributions: thekiwi@xtra.co.nz

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