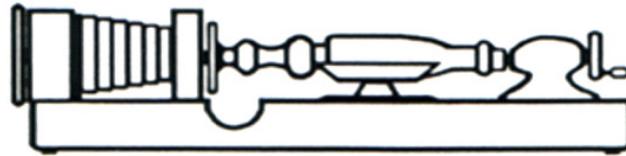


Shavings & Ravings

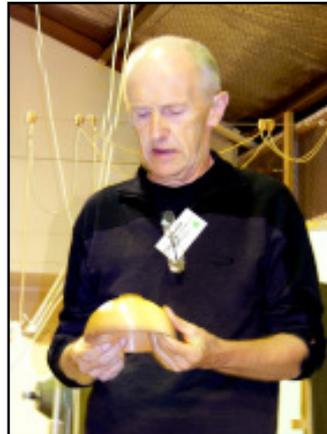


NEWSLETTER 149 NORTH SHORE WOODTURNERS GUILD April 2012

End of Term Competition



1st Equal Kevin Hodder



Overall Winner Den Pain



1st Equal David Browne



Doug Cresswell



Sue Pritchard



Dave Durney



Pepi Waite



Wayne Donovan

End of term night was a very social evening with many wives and friends attending. The competition was judged by all those present after looking at and holding and feeling the items on the table.

Kevin and David were judged 1st equal by the majority and Den the overall winner, judged by Vincent Lardeux. The evening ended with a very nice supper brought along by members.

As the term programme focuses on design, Kevin Hodder gave us a power point presentation on design, starting with Fibonacci and working through several other options. These were mostly facts and figures and they are printed below for you to study at your leisure.

FIBONACCI

Width (diam) / 1.618 = overall height
 Overall height / 1.618 = foot diameter
 Overall height / 3 = height of widest area from top.

RAY KEY

Width (diam) / 1.618 = overall height
 Overall height / 1.618 = foot diameter
 Overall height / 3 = height of widest area from top.
 Widest area-foot height/2 = rim diameter
 Foot dia = bowl width / 4
 Foot height = Bowl height / 8

RUSS FAIRFIELD Option 1

The bottom dia. is 1/3 of largest dia.
 The height is 1/3 of largest dia.
 When largest dia. is not top rim it

shall be 2/3 or 1/3 (optional) of height above base.

Dia. of rim shall be some multiple of 1/3 or 2/3 of dia.

Dia. of rim is smaller than dia by approx 1/2 the distance that dia is below rim.

RUSS FAIRFIELD Option II

The bottom dia. is 1/3 of largest dia.
 The height is 2/3 (best) of largest dia.
 When largest dia. is not top rim it shall be 2/3 or 1/3 (optional) of height above base.

Dia. of rim shall be some multiple of 1/3 or 2/3 of dia.

Dia. of rim is smaller than dia by approx 1/2 the distance that dia is below rim.

A4 ratio (210:297)

Width / .707 = height

Width / 1.707 / 2 = foot dia.

Height / 8 = foot height

RULE OF THIRDS

Width (diam)/ 0.66 = overall height



Overall height / 0.3 = foot diameter
 Overall height / 3 = height of widest area from top
 Foot height = Bowl height/8
 Foot dia = bowl width/ratio/2

THE RIM

Don't round over the rim – nice sharp edges define the limit of the rim and focus the eye.

Draw attention to the rim – bead, groove or fine incised line just below the rim.

The rim is the frame for your picture – get it right.

... Kevin Hodder

Show & Tell – 31 January, 2012



Kevin Hodder - 5min. Hour Glass - Bocotê & Deer Antler, Briwax



Ian Outshoorn - Rimu Platter, Ubeaut Shellawax



Sue Pritchard - Finial topped Box, Pohutukawa/Kauri, Fishy's Lacquer, AAA, Old Bucks



Sue Pritchard - Small Bowl, Pohutukawa, Fishy's Lacquer, AAA, Old Bucks



Mark Purdy - Bowl, Macrocarpa, Sanding sealer, Wax



Mark Purdy - Macrocarpa Egg Cup, Rimu Egg, & Honey Dipper, Sanding sealer, Wax

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There is belief that big is better. Obviously biblical Goliath was told this and believed it. The problem was that biblical David was unaware and reminded us all that size is relative to ones beliefs. Me, I always thought that miniature turning was a highly specialised, highly individualistic sort of thing.

That was before I saw Graham Bouquin's demonstration. He was good! Talked about some of the history of miniatures and the international ratio of 1:12. That's 1 inch to every 12. Not that that is the limit there are some who specialise in 1:24, 1:48 and even 1:144.

His demonstration got off to a rough start as he had spent some considerable time sharpening all his tools and carefully placing them in a

container - only to leave them on the workbench in the garage. Didn't matter a whole lot though.

Graham showed us miniature spinning wheels. 10 cm tall and perfect in every tiny detail. A goblet turned atop a match stick. It just went on and on.

He has a miniature lathe, operates at 2000 rpm and was purchased in the early 90's and then handmade gouges from thin welding rod, parting tools from a scalpel blade, skew chisels from a needle. Tools so tiny they were held by the fingertips.

There was a tiny wooden lathe 300mm long upon which he turned, even a similar sized bow lathe similar to a pole lathe.

Woods used were mainly exotics chosen for their durability, stability

and density. Made a tiny lidded box. I was scared to sneeze, cough or inhale. It would have vanished.



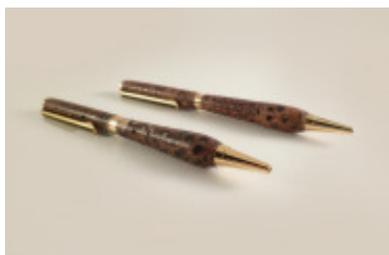
One of the benefits of miniature turning not mentioned was the ease of getting rid of the wood shavings. No bulging rubbish bags, rather a cupped handful thrown into the compost.

A fine demonstration Graham!

... Kevin Hodder



Show and Tell - 14 February 2012



Kevin Hodder - Banksia Nut Pens

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A Saturday workshop on making salt & pepper mills was held on February 18. This was taken by Ron Thomas and open to members of the Guild with several taking the opportunity to extend their turning skills.

Some Rimu blanks were provided as well as the grinding mechanisms, so there were soon some wood chips flying as those present started to round off their blanks.

Ron was working his way around the room, dispensing advice and helpful hints as they progressed.

There should be quite a few salt & pepper mills appearing on the Show & Tell table over the next few club nights as those that were there finish their items off at home.



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Trefor Roberts had thought up something for us to do for Practical Night. This was all hidden under a cloth on a table at the front.

Guild members present that night were divided into teams of four and each team was presented with a box of five pieces of wood of various shapes and sizes. They were then given paper and pencils and challenged to design something for each piece of wood, using Fibonacci or Rule of Thirds, and then take a piece home and make it into the design.

The groups got together and started picking out pieces of wood and then pencilling out their designs. Members found this quite a challenging exercise.

So far only one of the five groups has brought back all of their pieces. Will we ever see any more, or has the exercise been forgotten?



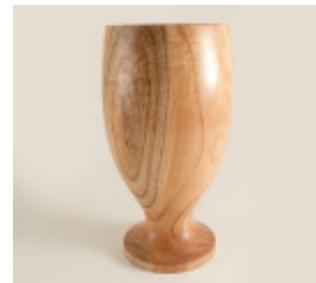
Show and Tell – 21 February 2012



Lee Riding - Kahikatea Bowl, wax.



Kevin Hodder - Stool, Ply, Resene Paint



Jack Renwick - Fishy's Lacquer, wax.



Lee Riding - Macrocarpa Bowl, & Pohutukawa Bowl, Old Bucks.



Mark Purdy - Foot Roller, Rimu, sanding sealer & Ubeaut wax.



Pierre Bony - 4 small pieces, Camphor, Puriri, Laurel, Pohutukawa



Terry Denvers - Salt Mill, Rimu, Fishy's & Old Bucks.



David Browne - Salt & Pepper, Walnut, Sealer & wax.



Vincent Lardeux - Ponga Vase, Rimu Salt Mill,



Ian Outshoorn - Macrocarpa Hollow Forms, Stone finish



Vincent Lardeux - Puriri Bowl



Kevin Hodder - Kauri Dish



Pierre Bonny - Pohutukawa Lidded Box



Edwin Duxfield - Small Rimu Platter, Wally's Lacquer, EEE & Old Bucks



Lee Riding - Butterfly Box, London Plane



Terry Denvers - Rimu Salt & Pepper



Peter Burnett - Canon



Sue Pritchard - Holly Oak Mini Bowl

Only one group designed and finished all their five pieces from the wood supplied on the practice night. Congratulations. We are still waiting to see the results from the other groups.



Jack Renwick - Small Plate & Bowl

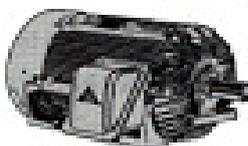


Pierre Bonny - Puriri Platter



David Browne - Hollow Form & Vase

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THE BIG NAME IN ELECTRIC MOTORS

Dick Veitch from South Auckland Woodturners came to Guild on Tuesday, March 27, and brought all the rimu bowls that had been made to judge the finish on them.

Dick commented that the finish on the bowls, prior to any sealer or wax being put on, was not of a very high standard. Many had scratch marks and chisel burns and were not sanded to a fine finish.

Even though the request was for the best wax or other type of finish, Dick said that most of the turning and sanding finishing left a lot to be desired.

The next wood to be judged is swamp kauri and these will be collected from North Shore Guild on June 12 and then judged on June 19.



Rimu Bowls and Platters made by members of Franklin, North Shore and South Auckland Woodturners Guilds

Show and Tell - 6 March 2012



Pepi Waite - Pokerwork Bowls



Pepi Waite - Pokerwork Bowls



David Browne - Camphor flat dish



Jack Renwick - Pohutukawa Bowl, with Kauri inserts



Terry Denvers, Rimu Salt & Pepper, Old Bucks



Mark Purdy - Kauri Bowl, Matai Wigstand Stem

Profuse apologies from the editor as a flat battery in the camera meant that no photos could be taken of any of the pieces and also the Show & Tell table on this night.

Ian's talk might aptly have been entitled 'Woodturning - the journey from craft to art'.

Ian's inimitable and engaging style delighted us with his very personal and heart-felt views on the changes that have taken place in woodturning worldwide since the 1980's. It was fully illustrated by sample after sample of the woodturner's art and craft.

At the start he said how important the tactile aspect of woodturning is - people wish to engage with a piece - picking it up feeling and turning it in their hands - but just the colour, not just the shape, but the feel of the wood in one's hands and the balance of the piece.

When he started out he felt that the general view was that the piece should be functional, the shape was simply there to do a job, to define a volume to be filled with something, it had to be stable, then slap on a coat of linseed oil - job done. Typically the pieces were bowls, salad dishes and honey dippers - practical and useful.

In 1987 he met Richard Raffan, he was visiting NZ and stayed with Ian. Richard turned a simple, beautiful v-shaped bowl, with a small foot and thin-walled. At the time he thought it was stunning.

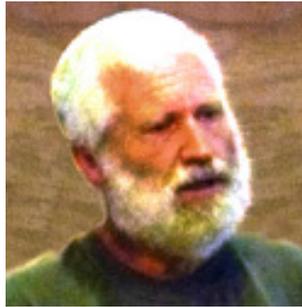
Next in 1989 the Jacobsen Collection came to NZ. The collection is documented in the book 'The art of turned wood bowls'.

At the time he found the collection fabulous and stimulated him to 'do something different', although by today's standards it would be ordinary.

At this time it really was the start of a Renaissance in woodturning.

In 1990 there was the first of a seminar series held by the NAW at the teachers college on Akorangi Drive. It presented an explosion of creativity, pushing the then boundaries of what woodturners did.

Around this time Ian acquired his first vacuum chuck which he used (for example) to hold the round-bottomed 'dairy' bowls so the base could be finished.



On the subject of what makes for a pleasing form, he brought out 3 examples and critiqued them.

Next Ian presented a highly varied set of boxes from extremely fancy to plain and pointed out what he thought were the good and bad points in each, which ones worked and which didn't. This provoked some disagreement (lively debate) from the floor. One point he felt worth making was that while woodturners may appreciate the difficulty of producing any given piece, at the end it is the result that counts.

The next section was on Art pieces. The first was a lovely burr piece with asymmetrical rippled wing/foot and retaining bark by Giulio Marcolongo.

It was described as a very nice piece, with flowing form, natural edge, although he felt that there were aspects of it being really designed to show off a flashy grain. Ian returned to this theme more than once, that the piece should not stand or fall on the merits of the wood itself, but what has been done with it.

The next piece was a Terry Scott thin-wall echinoderm - a sea-urchin or kina. It was a hollow form, with detailing and colouring so there was nothing to show it was a piece of wood. He also suggested that the next time we find one on a beach we turn it upside-down - that the shape like that was a great bowl shape.

Next was a Michael Bernard ripple bowl - it had a beautifully clean finish - it was different in it's day, it flowed well, it was interesting and it worked.

The next was a pure art piece - three upright delicate-walled tubes which had distorted as they dried. Their function was to delight the eye, and he said they never failed to please him. One on it's own would not work, but the combination of the three - their heights in relation to each other, the diameters, the curving made them work together to make the artwork.

His own bowl was next, a very subtle ogee shape on the outside, delicate walls. He said it was made at a time of transition between the usual question about a piece 'what is it for' and simply enjoying it for it's shape.

He returned again to his theme of how tactile wood is, the need to pick it up and hold it - that the feel includes the weight (appropriate to the shape and colour) and also that the centre of gravity must feel right too.

Next he discussed the foot size and feet in general. He illustrated this with a simple dark Puriri bowl/vase shape.

He said a good piece should reach out to you 'hey look, pick me up, feel the surface, feel the texture, feel the weight'. Looks good - feels good.

For a bowl such as this he would turn it down wet to an inch thick, support it with one of his plywood circles, leave it with a chucking point both inside and out and dry it for up to 3 years. The plywood circles were particularly necessary because he used cross-grain wood.

The 3-pointed feet he did with a separate tiltable rotating table with a vacuum chuck, taking out the wood with rasps and bespoke sanding mandrels.

The next bowl he showed us was a chunky bowl with a brain coral design on the outside. He had made many of these at one time, they were very tactile and satisfying to hold while having an unusual quirky design.

He returned many times to the theme of simplicity - less is more. He showed us a design for a very thick walled bowl - just a small hollow in the middle of a v cross-section bowl. In the very wide rim he had inserted a Pohutakawa plug with a Paua centre. This was typical of the kind of work he produced for commercial clients wanting corporate gifts. While unexceptional it illustrated simplicity of design that worked.

Summing up he returned to his theme of simplicity and getting things right. He ended by encouraging us to experiment as much as possible to develop our eye and our understanding of what works and what doesn't.

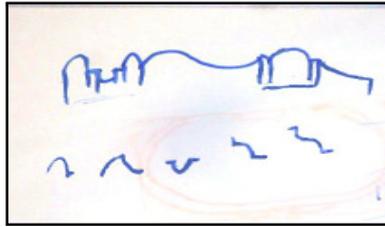
It was a thoroughly enjoyable talk.

... Mike Forth

Dave was apprenticed to Woodcraft 19 years ago and is now a contract turner - yes folks some people can earn a living by turning! Let's be clear here, Dave knows what he's talking about, and proved it in the most graphical way - by demonstration.

He spindle turns; furniture legs, banisters, finials and drops for historic houses. Not a bowl in sight!

The theme of the demonstration was design. When Dave is working on a contract he will have certain design criteria, such as the overall length of the piece, the top needing a 100mm square section for fitting and perhaps a 90 mm diameter. After that the design will depend on who has commissioned the work - so here it becomes subjective, but basically any design will be some combination of beads and fillets. So there may be beads, half-beads, fillets, vertical fillets and ogees, but usually you would expect detail at the top and



bottom, with some sort of flowing curve in the middle. He drew a classic chair leg design on the whiteboard.

Starting from a square section he first marks out the divisions with a pencil, then turns down to a cylinder within those marks. For legs, you need to leave about one quarter of the length square at the top for attaching to the chair, and reduce the diameter of the cylinder towards the bottom for the foot. He marks out the design to have a good balance, which basically means about a third for the central area.

Dave uses a skew for the long curves

and a half-inch spindle gouge for the beads and fillets. When beads are going to be close together they must all be exactly the same size, the same goes for fillets. So if you have six fillets along the length of the piece, they must all be identical. (Dave, you



can do that, for the rest of us...?) Never sand a fillet, the edges must be sharp - how to recognise a machined piece - the fillets have been rounded with sanding! On the bottom of the leg he cuts an arras (a tiny step in basically)

Show and Tell – 27 March 2012



Edwin Duxfield - Rimu Decorated Bowl, Lacquer



Pepi Waite - Macropcarpa Decorated Bowl, Lacquer, EEE, Old Bucks



David Browne - Magnolia Vase, Fishy's Sealer, EEE



Mark Purdy - Bowls, Macropcarpa, Lawson Cypress, Swamp Kauri



David Browne - Totara thin walled Bowl.

Turnfest Seaworld Three pieces brought back by Ian Outshoorn from Turnfest Seaworld held in Brisbane in March



Geoff Whaling - Top



Ben Guha - Meranti Platter WOW swap piece



Neil Turner (Aust.) - Silky Oak Flame Vase

so that the wood does not chip away when the chair is dragged along the floor. Unfortunately this is very difficult to see in the photograph but look at the tiny shadow right at the very bottom which shows that the outside edge of the tapered foot is not actually on the floor, only the central area is.

So, with unseemly haste he turns the chunky, rustic leg on the left to show the basic design, and then proposes to show us how he can refine it.

Whilst the finished piece is being passed around he starts on the next leg, marking out the sections and turning down the basic cylinders and tapers before calling for the 'pattern' piece to check the lengths to make it identical. Does any part need changing? Of course it didn't!

In refining the leg, think about how it will look in its final position - you will always be looking down on it, so that top bead is actually made lop-sided so that from the top it appears symmetrically round. (Think Michelangelo's David that has a huge head because it stands on a plinth and is way up in the air). The new leg is the same design but with subtle variations, the curves are more accentuated, the beads more pronounced and the foot taper more extreme. It is parts delicacy to the whole piece. To check your design always stand it in the situation that it will be in - in this case, on the floor.



By this time he'd been turn-ing all of, say, 20 minutes; the audience is rapt.

Points of technique - he'd been turning at about 1500rpm and uses his forefinger wrapped underneath the rest to anchor his hand. The roughing gouge is used whenever there is a large area of wood to remove, even when he'd already put in some finished detail work at either end. The skew is used extensively on long curves and tapers and the half-inch spindle gouge on all the rest. He only uses a three-eighths gouge or a 6mm gouge on small, fine pieces.



PILLAR LEG for a display stand (a what-not stand).

This needs a balanced design so there is identical detail top and bottom with a centre accentuated with another bead so the whole flows easily around it.

Remember that with a design like this all six fillets must be the same size. It actually makes a very good practice piece - it not only trains the hands to do it, but the eye to see it.

To make sure the detail is the same make up a marking board to ensure the detail is always in the same place.



FINIALS

Dave does lots of work on old villas, particularly in the Mount Eden area, so if you want to see some.

Finials may be upright on the gables of villas, or hanging upside down on verandahs and such like, in which case they are called drops.

The example on the left is a classic finial design, whilst on the right just a little fun, or is that funky?



They should be larger than the diameter they are attached to for dramatic effect - you notice this

particularly when looking at those on the end of curtain poles. Finials are only decorative, they take no load at all so you can go as thin as you like in the design.

Here again he used the roughing gouge to get the basic shape of the long taper, only finishing off with the spindle gouge. Before doing the final delicate flourish right at the top, the sanding and polishing must be finished. Using the skew with very light strokes, take the point down to the last quarter-inch and sand. Use the skew to take it even thinner, take it out of the chuck and snap off at the tiny neck. This stops the wood tearing out of the middle and leaving a little hole. "Sharpen" the tip with a skew, (stroking away from your hand!) and sand upwards towards the point.



The look of the finial will change significantly just by making the 'neck' much longer. There are many designs to be seen on the old villas, but usually they have a ball on the end but some will have a sharp point. These are made by just rounding over the very tip - when they're up in the air they will look like a point, it doesn't have to be sharp.

Note that some of these finials will be 2 metres long!

Some old villas have a 'square' bead - these are done by rounding down to make the bead before the starting square is turned to a cylinder



Note the bobble on the end waiting to be snapped off and sanded.

A tremendous display of virtuoso turning enjoyed by all.

... Sue Pritchard

Programme Term 2 — 2012

This Term's Project — Hollow Form with Potpourri Lid

DAY	DATE	ACTIVITY
Tuesday	24 April	How to Hollow, & Programme Theme - Ian Outshoorn
Tuesday	1 May	Practical Night. We will have some blanks cut to size to get started.
Tuesday	8 May	Video Night - Brian McEvoy, Hollowing
Tuesday	15 May	Letting the Smells Out - Peter Williams
Tuesday	22 May	Demonstrator to be announced
Tuesday	29 May	Practical Night - President's Challenge
Tuesday	5 June	Demonstrator to be announced
Tuesday	12 June	Demonstrator to be announced
Tuesday	19 June	Deer Antler Embellishment - Dick Veitch
Saturday	23 June	Working Bee to tidy up the Hall
Tuesday	26 June	End of Term Competition & Social Night

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.

Thursdays open – come and turn

Out-of-Term Tuesday Evenings – come and turn

For details check with Trefor Roberts

3rd Term starts: Tuesday, 16 July 2012



For the next term Guild Hall will be open from 5.00pm. Come early and make use of some of the fine facilities available for members' use.

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

- Woodturning New Zealand International Symposium
4-7 October 2012
Wesley College, Paerata,
New Zealand and overseas turners demonstrating.
More details later or contact South Auckland Woodturners Guild.

Contacts & Responsibilities

Committee

President	Kevin Hodder	478 8646
Vice President	David Dernie	419 7050
Secretary	Sue Pritchard	479 8385
Treasurer	John Green	416 9272

Committee Members:

Ron Thomas, Trefor Roberts, Lee Riding, Pepi Waite, Leslie Whitty, Pierre Bonny, Julie Gannaway	
Programme	Trefor Roberts, Ian Outshoorn
Library	Vincent Lardeux, Colin Crann
Refreshments	Lee Riding
Raffle	John Green, Brett Duxfield
Training Classes	Ron Thomas, Kevin Hodder
Machinery Maintenance	Pierre Bonny, Bruce Withers
Newsletter	Dorothy & David Browne
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