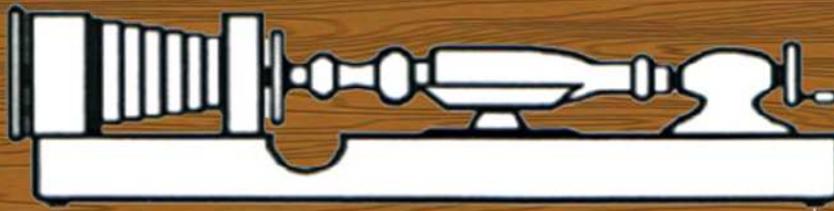


# Shavings & Ravings



**North Shore Woodturners Guild July 2014  
Newsletter #158**





I was thrilled to watch the speed and skill shown by David Anderson when he showed us how to turn first a large flat tray, then two smaller plates. He also turned a goblet and a wine bottle to match.

He used a sacrificial block glued onto the back of the really thin timber attached to a screw in the chuck, while he shaped the back first and cut a dove tail mounting recess for the chuck, which I was surprised was only 2mm deep, he also decorated the base inside the dovetail, and sanded the back before turning the tray and mounting it in the chuck to shape the top. There was shavings and dust galore!!



I found the demonstration inspiring and from now on will be spurred on to use up all of the flat bits and pieces of wood lying around my garage to turn into plates and the like.....

Thanks very much David for the great demo.

Write up by Allan Cox

**Offset Potpourri**



Turned by **Kurt Weber** from Kauri finished with Danish Oil.

**Bowl**



Turned by **Leslie Whitty** from Camphor finished with Fishies, EEE and Old Bucks.

**Bowl**



Turned by **Leslie Whitty** from Chestnut finished with Spray Laquer.

**Platter**



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

**Bowl**



Turned by **Allan Cox** from Camphor finished with EEE.

**Platter**



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

**Platter**



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

**Bowl**



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

**Bowl**



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

**Natural Edge**



Turned by **Ian Outshoorn** from Macrocarpa Burl finished with EEE.

**Bowl**



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



Pierre's take on turning a platter was fantastic, he of course, made it look easy but also gave a lot of very helpful and practical hints and ideas.

His preference is to wet turn to about 30mm thickness and leave to dry, he always cuts the mounting recesses to about 105mm to allow for movement.

Pierre's demo showed us his process for finishing after the required time for drying.

Firstly decide on the usage for the platter, is it decorative, functional or both. The type of wood, its grain and how its dried out also needs to be taken into consideration. This helps you decide if the platter is to be plain or decorated, embellished or coloured and of course it's finished thickness.

Remount the wet turned platter from the inside and cut so it runs true, then Pierre likes to cut a recess in the base for 100mm or 130mm jaws, this means the platter is finished without the need for a vacuum chuck to cut off a foot.

Firstly slightly undercut the base to prevent the finished platter wobbling on a table. Then cut a recess to accommodate expanding jaws approx. 2-3mm deep and undercut.

He decorates the recess with beads and or a button in the centre. He also suggested you can decorate the foot with grooves or beads and even some texturing.



He then shapes the sides, they can be straight, curved or even an Ogee shape, but he suggests "Lifting" the bowl by having a slight reverse curve straight after the foot.

Another option is to cut beads in the outside and he showed how he cuts them by starting at the top of a bead and rolling the tool to the bottom, first down one side then the other using a very small gouge approx. 5-8mm.

For the finishing cuts Pierre increases the lathe speed to approx. 1800 rpm. Then of course he sands and finishes.

Remounting the platter in the bottom recess using the expanding function of the jaws he shapes and finishes the inside at about 1200 rpm.

Be very aware of the depth limitations and Pierre allows at least 5mm for the base recess and decoration on the base.

He suggests mirroring the foot decoration on the rim and showed various tools and techniques for texturing and colouring.

To decorate the rim Pierre showed patterning options including spinning patterning tools, Sorby make a good one. Another option is to use a wire brush in a drill or even a grinder just doing 4 -5 passes over the spinning platter.

The finished pattern will be dependent on the lathe speed, the tool speed and the type of wood. He suggested framing the decoration with either a bead, groove or even a burnt line using a piece of Formica to do this.

The decoration or entire rim can also be coloured or stained, Pierre used teak wax mixed with ground crayon, rubbed in with a toothbrush and burnished.



His demo platter had a bead on the outside and inside edge of the rim with coloured texturing in between. He made it look very quick and easy but it did transform a potentially plain platter into a real work of art!!!

Having looked at beautifully decorated platters it gave me inspiration to try many of these ideas which with practice could be very effective so thank you Pierre for a fantastic demo!!

Write up by Julie Gannaway

**Platter**



Turned by **Ian Outshoorn** from fallen Kauri finished with EEE.

**Bowl**



Turned by **Kurt Weber** from Macrocarpa finished with Danish Oil.

**Pens and Letter Openers**



Turned by **Kurt Weber** from Black Walnut and Acrylic.

**Pens**



Turned by **Richard Bootten** from Pohutukawa / Punga.

**Bowl**



Turned by **Grant Tattley** from Rimu finished with Oil.



**Bowl**



Turned by **John Pietersen** from Macrocarpa finished with Oil and Wax.

**Bowl**



Turned by **Julie Gannaway** from (unknown wood) finished with Oil and Wax.

**Bowl / Platter**



Turned by **Julie Gannaway** from (unknown wood) finished with Oil and Wax.

**Available from the guild shop**



7mm Drill Bits  
and Set of 3 Bushes  
for No. 1 Pens

\$6

\$2

Available from our Guild Shop



Norton  
Wet and  
Dry Sand-  
Paper 80  
through to  
2000 grit

\$15 set of 12

Available from our Guild Shop



Large Reversible  
Calipers

\$20

Available from our Guild Shop



The evening started off with Leslie holding sway and ended up with him and Ian Fish doing a tag act.

Good design rarely happens by accident you should always have a plan in mind of how you expect your finished work should look, and to reinforce that plan it is preferable that you should jot your ideas down on paper. A few minutes doodling and sketching will pay dividends, and don't forget to utilize the library for ideas.

You need to decide if the work you are going to produce will be a show piece or a functional, usable piece.

Considering the grain may help you decide, but it could be that the piece which started out as a functional piece will become a show piece once the grain has been exposed.

As the evening progressed "show piece" morphed into "competition piece" and the stakes seemed to get raised even higher.

As a general rule – use a simple design for interesting wood, and a more complex design for plainer wood.

Beautiful wood will not in itself carry the piece and especially in competition it's the turner's skill that will carry the day, not the beauty of the tree.

An easy way to get a nice curve is to fix a small chain at each end on a design board with blu tac so that it creates a parabola, trace the curve on a piece of paper and transfer it to your work. This technique can be used just as well for a simple curve or a more complex elliptical curve.

If you are going to turn a functional platter and leave the foot on it then make the foot about a third of the diameter of the platter to get the proportions right.

This novice found out during the course of the evening that you won't have this worry if you are turning a competition piece as the foot should be removed on these pieces.

This led to discussions on vacuum chucks with Ian saying they were an "essential" piece of equipment – having never seen one I'll take his word for it.

To check that your surfaces are smooth and free from ridges you can make a simple wooden pattern, or get a flexible tube, and hold it against the work with a light behind it.

No light showed through Leslie's example how is that possible?

The outside rim can be thicker than the rest of the platter. This has two functions in that it gives strength to the work and also a better tactile feel.

Finishing off the centre of the platter can be tricky as you can end up with a little raised dimple or a small indent.

To overcome this, finish the platter with a small dimple, stop the lathe and lock it, then sand by hand with the grain and across the surface until the dimple is removed.

It's easier to remove a small high spot than to fix an indent.

When finishing off sanding, be mindful of the diameter of your platter and use a slower speed when sanding the outside edge and a faster speed towards the centre.

Ian then held the floor with a discussion of his Fishy's Lacquer. When he started mentioning the odd chemical formula a couple of the chemists in the audience got excited but he was never going to let slip his recipe.

He said it was non staining and easy to apply, just stop the lathe and liberally paint it on with a paint brush until no more will absorb into the wood, rub off the excess with a paper towel or toilet paper and allow it to dry before turning on the lathe and applying a wax. Then buff with more paper towels and you have a finish that will last 10 years or more.

He did go to pains to say it was safe if it was used in a well-ventilated area and away from naked flames.

Oh, and he also said it's a good idea to straighten out the paper towels (those that you used to rub off the excess lacquer) on the workshop floor to dry thoroughly before disposing of them as there is a chance they could self-combust.

Thanks guys for a thoroughly informative evening, I certainly got a lot out of it.

Write up by Glenn Poultney



**Wheelbarrow Wheel**



Turned by **Bruce Schaw** from Matai

**Clock**



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

**Post Extension**



Turned by **Ian Outshoorn** from H5 Pine finished with 80 Grit

**Platter**



Turned by **Kurt Weber** from Magnolia finished with oil & wax.

**Pens**



Turned by **John Pietersen** from Kauri /Rimu / Lignum Vitea finished with CA /Wax /CA.

**Plate**



Turned by **Kurt Weber** from Matai finished with Oil & Wax.

**Bowl**



Turned by **Kerry Snell** from Cherry finished with Fishy's.

**Bowl**



Turned by **Trefor Roberts** finished with Fishy's.

**Bowl**



Turned by **Trefor Roberts** finished with Fishy's.

Sanding  
Mandrels  
50mm  
and  
75mm



\$26

\$18

Available from our Guild Shop



Ian spent the night giving us some excellent tips on how to stay accident free while wood turning. It was done in an entertaining and interesting way and kept all members interested to the end. Set out below are some of the tips Ian spoke of through the evening.

### Safety in Wood Turning

- 1** A good idea was to tip a bucket upside down and drill holes in the bottom to put your wood turning tools in. Keeps them safe and out of the way.
- 2** Watch out for hazards in the work shop such as things you can trip over, objects that stick out that you can bump into, things that may fall on your head etc.
- 3** Always use a sketch book for notes and drawings also for recording wood that you have been given or scrounged so you know where, when, who you acquired it from.
- 4** Always use good quality eye protection preferably a full face mask when using the lathe.
- 5** Dust - be aware that too much dust is not good for the health. Dust masks and other full face masks will alleviate the problem.
- 6** When turning on the lathe or grinder stand to one side out of the line of fire so if something comes off you have a better chance of survival.
- 7.** Training and a good understanding of the machine you are operating helps to prevent accidents.

### CHUCKS

- 1.** When using a wood screw in a chuck use as large diameter chuck as possible and try not to use with soft wood.
- 2** When mounting wood for bowl turning watch for end grain when using a face plate. Ian also ran us through the advantages and disadvantages of reverse chucking and turning with a spigot.
- 3** Always make sure you have a flat surface on the wood for the chuck jaws to rest on saves a lot of wobble and vibration.

**4** When putting a chuck on the lathe always use the hand wheel to wind the chuck onto the thread and then pinch tight with a spanner. Saves the chuck from becoming stuck on the lathe.

**5** When finding the centre of a piece of wood to put on the lathe Ian had a clear plastic disc with rings scratch on to it at 10mm spacing going out from the centre. Looks an easy way to find the centre of the wood when looking down onto it.

**6** When making any alterations on the lathe such as adjusting the tool rest always stop the lathe.

A very informative night on the safety and wood turning on the lathe. As Ian says always use sharp tools, spend as much time on the lathe as possible, practice your cuts and always play safe.

Write up by **John**



**Coasters**



Turned by **Edwin Duxfield** from Rimu finished with Old Bucks.

**Small Bowl**



Turned by **Ian Outshorn** from Driftwood finished with Wax.

**Small Bowl**



Turned by **Ian Outshorn** from Casuarina finished with 80 Grit.

**Small Bowl**



Turned by **Allan Cox** from Blackwood finished with EEE.

**Bowl**



Turned by **Jim Clarke** from Kahikatea finished with EEE.

**Small Bowl**



Turned by **Jim Clarke** from Apple finished with EEE.

**Lidded Bowl**



Turned by **Jim Clarke** from Rimu finished with EEE.

**Bowl**



Turned by **John Pietersen** from Redwood finished with Oil and Wax.

**Plate**



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

**Sword Grip**



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

**Bowl**



Turned by **Mark Purdy** from Island Kauri finished with Liberon Oil.

**Small Bowl**



Turned by **Robin Lane** from Black Wattle finished with EEE.

**Bottle Stopper**



Turned by **David Browne** from Kauri and Resin finished with Old Bucks.



Some say that Terry Scott could fill a demonstration hall even if he were to just peel a Banana .....

It was great to see Terry turn a block of Macrocarpa into a perfect sphere clock. As a first step he carefully made sure that the centre of the headstock was exactly in line with the tailstock.

Once he was happy with this; he then shaped the square block into cylinder around 120mm diameter by 250 mm long between a drive and live centre. The centerline and each end of the sphere were then marked on the cylinder, before shaping commenced.

A roughing out gouge was used for all of the shaping work while a light was used, so that Terry could see the shadow of the timber as he shaped it on the lathe. A parting tool was used to cut through the final spigot at each end of the partly turned sphere.



Two specially made sections of timber with cupped ends to fit the sphere were used to hold it on the other axis, 90 degrees from the previous. It was held between these two pieces of timber under pressure while shaping was completed on the other axis. It was amazing to see the speed and skill demonstrated by Terry in using the Gouge for all of the shaping, apart from the final sanding.

The sphere was held in this manner while it was sanded, before being fitted into a specially shaped jam chuck for the turning of the clock recess. Terry was very careful at this stage to make light cuts from the centre out to keep an inwards pressure on the sphere and not dislodge it from the jam chuck. The clock recess was completed to fit the clock mechanism prior to a flat section being turned on the sphere so it would sit on a surface. The sphere was then sanded and polished in the lathe



PS. He did actually peel a Banana on the lathe.

Thanks Terry for a great demonstration. I am now keen to have a go at turning a sphere.

Write up by Allan Cox



**Bowl (X2)**



Turned by **Bryan Sobey** from Macrocarpa finished with Old bucks and fishy's

**Fence Post Pot**



Turned by **Bryan Sobey** from Totara finished with Floor Polish and Silicone.

**Bowl**



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

**Clock**



Turned by **Ian Outshoorn** from Pine finished with Ian's and Wax.



David gave a very informative talk and demonstration on glues and gluing, as much related to general woodwork as to turning, so the talk led on to much discussion of the various applications.

The key takeaway regarding glues (called adhesives by woodworkers wanting to sound posh) is that there is no one glue that does all jobs.

PVAs, Polyurethanes, Epoxies, Cyanoacrylates (super glues) and resorcinol's all have their strengths and weaknesses.

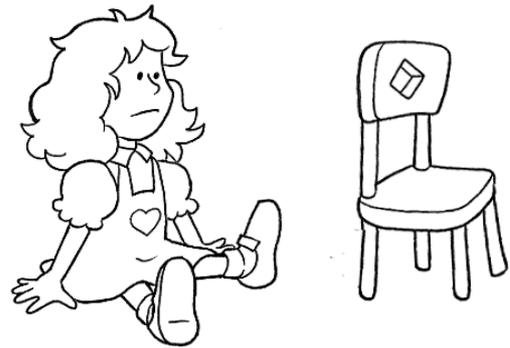
For example PVA is not gap filler, joints must be tight, whereas epoxy can bridge gaps and still have strength, albeit reduced.

David's background shows in his concern about investing time in doing a job, and wanting to use materials that will do the job properly so it does not have to be redone. So the glue to use is important to avoid failure, and wasted time.

As important as using the correct glue is ensuring the wood being joined is dry, the surfaces to be joined fit well enough for the glue being used and sufficient glue is used to avoid dry joints without having problems cleaning up too much ooze-out.

As the story of Goldilocks and the 3 chairs went:

- With the 1st chair the joints were so tight that they were starved of glue
- The 2nd chair had sloppy joints and didn't fit well at all
- The 3rd chair was just right- all the parts were accurately machined with close tolerances and the correct glue used



Thanks for a great presentation and demo David.

Write up by Pierre Bonny



Works in progress after day one of Edwin's two day course on Inlay.





Just when you thought you'd seen everything there was to make on a lathe, Mike comes along and shows us how to make a lampshade!!!

A German man he met at the market gave him the idea and like all good ideas he put his own spin on it. Utilising reject bowls or ones with a hole in the bottom already.

First step is to buy a simple electrical light fitting and low heat bulbs.

Then he turned a bowl with a good shape when upside down. His little nuggets of wisdom were very helpful and it's always interesting to watch someone else turn as they do things slightly differently.

While cutting the outside Mike's final cuts were in both directions, he feels this minimises torn grain.

He also has the lathe running at 1700rpm for the final cuts, on a bowl of up to 250mm diameter.



He checks by feel after the final cut for any bumps or hollows then for the demo he textured all of the outside using a knurling tool, but said you must slow the lathe to about 800rpm for the texturing.

The inside follows the shape of the outside and Mike turned the shade to a thickness of 3-4mm. To do this you need to finish the outer edge before taking too much wood from the centre and support the work for the final cuts by supporting it with your hand on the outside.

If texturing, do this before removing the centre also.

Then finish hollowing checking thickness and depth. Finally cut the centre out the diameter of the light fixture measuring carefully.

Mike then made a jam chuck with a spigot the same size as the hole in the bottom of the shade, and remounted the shade on this to remove the bottom but said remember to slow the lathe first.

Finally fit the electrical fitting, drill a few holes in the top of the shade to let heat out, put in the bulb and enjoy!!!

Mike even had a timber shade on his lathe light which was cleverly attached by a magnet to the top of his lathe.



Write up by Julie Gannaway

**Platter**



Turned by **Ian Outshorn** from Pohutukawa unfinished

**Bowl**



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

**Bowl**



Turned by **Edwin Duxfield** from Rimu Burr finished with Wax.

**Bowl**



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

**Bowl**



Turned by **Mark Purdy** from Totara finished with Fishy's, EEE and Wax.

**Bowl Inlaid**



Turned by **Jim Clarke** from Kauri

**Bowl**



Turned by **Mark Purdy** from Silky Oak finished with Fishy's, EEE and Wax.

**Platter**



Turned by **Ray Hocking** from Oak finished with Wax.

**Bowl**



Turned by **Mark Purdy** from Miro finished with Fishy's, EEE and Wax.

**Resin Inlay Bowl**



Turned by **Kris Mackintosh** from Pohutukawa.

Set of 3 Tru-Grind Measuring Jigs

55° 45° 35°

Available from our Guild Shop \$30

A set of three metal measuring jigs, each with a different angle: 55°, 45°, and 35°. The jigs are made of polished metal and are shown against a wooden background. The text "Set of 3 Tru-Grind Measuring Jigs" is written in blue at the top. The price "\$30" is written in red at the bottom right. The text "Available from our Guild Shop" is written in yellow at the bottom.

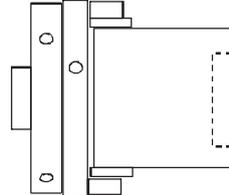


Dick started by telling us that if we fell asleep or couldn't keep up that he was repeating his demo on the Wednesday at the South Auckland Guild and on the Thursday at the Franklin Guild. Dick's commitment to the Woodturning Turning Community should earn him a place in the woodturning Hall of Fame and if I'm correct he has a similar commitment to Bird watching, that's the feathered kind.

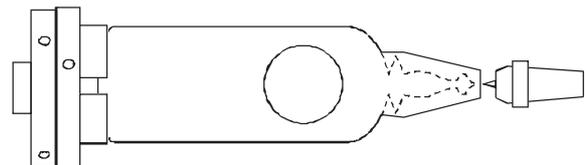
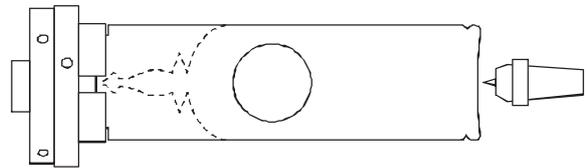
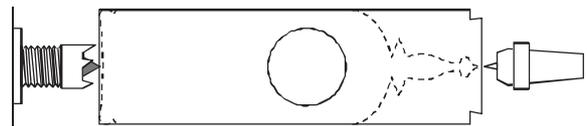
For this project you need a Telephone cross arm The cross arm is weathered and had rough holes in it where the insulators were once attached so Dick explains how you need to choose were to turn the pommel and finial and accommodate the clock face while playing with the proportions



To turn the clock face Dick removes two jaws from a chuck and clamps the cross arm in the chuck using two pieces of pine which stops the cross arm from being marked, using a small gouge make the recess for the clock face taking care of the sizing.



Now using stub centres mount the cross arm and turn the pommel and finial Dick notes that because of the small diameter of the finial you need to increase the rpm.



Because the wood was weathered Dick encountered problems with splits in the end of the wood which he had to glue with super glue and sanding dust Dick recommends spraying the clock with a clear lacquer due to the rough surface

For more detailed instructions go to the projects page A-D of the South Auckland Woodturning Guild and download Woody's Clock pdf

Write up by David Dernie.

**Bowl**



Turned by **David Browne** from Camphor finished with Fishy's, EEE and Wax.

**Bowl**



Turned by **John Pietersen** from Macrocapa finished with Shellac and Wax.

**Plate**



Turned by **Richard Bootten** from Matai finished with EEE and Wax.

**Pens**



Turned by **Richard Bootten** from Rata, Green Swamp Kauri and Totara.



END OF TERM TWO



Leslie Whitty



Leslie Whitty



Leslie Whitty



Leslie Whitty



Leslie Whitty



Ian Outshoorn



Ian Outshoorn



John Pietersen



John Moat



John Moat



John Moat



Doug Cresswell



David Browne



David Browne



David Browne



Aidan Tattley



Richard Bootten



Richard Bootten



Richard Bootten



Julie Gannaway



Kevin Hodder



22



Andrew Corston



Edwin Duxfield

**TERM TWO WINNERS**

**Beginner Plate**



**John Pietersen**

**Beginner Platter**



**Aidan Tattley**

**Intermediate Plate**



**John Moat**

**Intermediate Platter**



**Julie Gannaway**

**Senior Plate**



**Ian Outshoorn**

**Senior Platter**



**Ian Outshoorn**

# **TERM THREE THEME**

## **GOBLET SINGLES, GOBLET PAIRS**

**TERM BEGINS**

**22 JULY 2014**

<b>DAY</b>	<b>DATE</b>	<b>DEMONSTRATOR / ACTIVITY</b>
Tuesday	July 22	Pierre Bonny
Tuesday	July 29	Practical / TBA
Tuesday	August 05	John Moat
Tuesday	August 12	Terry Scott
Tuesday	August 19	Graham Bourquin
Tuesday	August 26	Andrew Corston
Tuesday	September 02	Cam Cosford
Tuesday	September 09	Bruce Wood
Tuesday	September 16	Richard Bootten
Tuesday	September 23	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 Outshoom**

## 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

## 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.

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

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**Newsletter Contributions** [newsletter@wood.org.nz](mailto:newsletter@wood.org.nz)