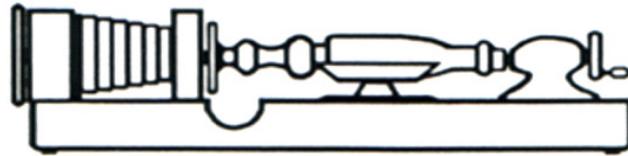


# Shavings & Ravings



NEWSLETTER 152 NORTH SHORE WOODTURNERS GUILD Dec. 2012

## End of Term Social Night & Competition



*Ian Outshoorn  
1st Senior Under 250mm*



*David Browne  
1st Senior over 250mm*



*Ian Outshoorn  
1st Senior Embellished*



*Sue Pritchard  
1st Junior under 250mm*



*Kevin Watson  
1st Junior over 250mm*



*Sue Pritchard  
1st Junior Embellished*



*The children find Santa has arrived*



*Kris Mackintosh  
Judges Choice*



*Santa gives out some lollies*

Colin brought along his Rose Engine to show us how he decorates his turned items with some quite intricate designs. He said that it has been estimated that there could only be about 4 million possible designs that you could have.

This machine, at first glance looks more like a movie projector than anything to do with woodturning.

Colin explained that he had made most of the parts for his machine. As he said “If I have got things in my workshop, why can’t I make what I want”. And he did.

Colin went on to tell us what various parts of the machine did, passing around these parts for us to look at as he explained them.

An interesting comment was that whatever pattern you put on one side

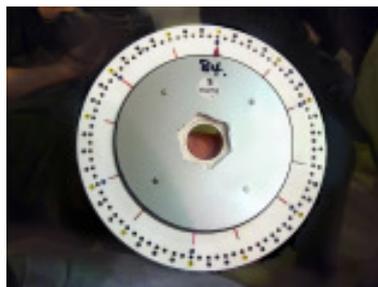


did not always come out the same on the opposite side. Strange!!

Colin also had many samples of small items that he had turned and decorated for us to look at. Many questions were asked by those present.

Thank you Colin for sharing your Rose Engine with us.

... David Browne



**Show & Tell – 16 October 2012**



*Kurt Weber - Macrocarpa Bowl, Danish Oil, Bees Wax*



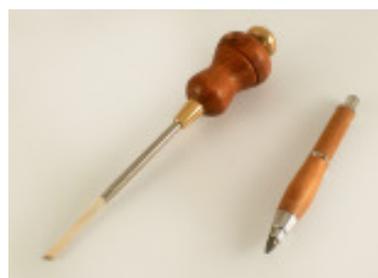
*Kurt Weber - Oak Eggcups, Danish Oil, Bees Wax*



*Richard Bootten - Pohutukawa Toadstool*



*Richard Bootten - Triangle pen jig*



*Lee Riding - Rimu Scratch Awl Tool, EEE, Old Bucks. Rimu Pencil, Hut Stick*



*Edwin Duxfield - Kauri Bowl (sun), Lacquer & Paint*



### Donations & Fundraising

- COGS – Community Organisation Grants scheme donated \$1859.00 to be used for the purchase of wood and materials for Kids at Risk woodturning instruction class.
- East Coast Bays Rotary gave the Guild of \$250.00 to be used for the purchase of a Kelton Bowl Saver. Pepi, Edwin and Lee took a mini lathe along to demonstrate Woodturning and to thank the Rotarians.
- Te Roopu O Wai Ora Inc. gave the Guild two donations of \$100 through the year for teaching the Kids at Risk pupils the basics of woodturning.
- The Square Dance, raffle and sales table raised \$1800 for the Guild with the participation of family and friends. All those that attended had a very enjoyable evening. A little disappointing that only 15 Guild members were present among the 73 that were there.
- Our trading table and demonstration at the Glenfield Santa Parade raised only \$70 dollars this year, due mainly to the weather – very windy and a bit wet. Thank you to those Guild members who braved the day.



*The Piano Series made on the Rose Engine by Colin*



### 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 |
| Pepi Waite     | 476 5448 |

### Show & Tell – 16 October 2012



*Sue Pritchard - Macrocarpa & Walnut Laminated Bowl, Fishy's, EEE, Old Bucks, Fishy's*



*Sue Pritchard - Miro Butterfly Box, Fishy's, EEE, Old Bucks,*



*David Browne - Tall & Small, Kauri & Mahogany, Phillips Wax*



*Ian Outshoorn - Pohutukawa Flame Bowl, Fishy's, NSK Dental Drill*



*Ian Outshoorn - Osage Orange, Wrapped, Fishy's*



*Jeff Marmont - Rimu Towel Roll Holder*

René showed us his take on the hollow form. Instead of hollowing through a small hole, he cleverly made a two part form based on the principles of making a box.

The joint was then hidden amongst burnt lines.

There are two ways of orientating the timber, end grain or cross grain. Cross grain is just like turning a bowl. End grain is what René showed us tonight. The hollowing is done with his home made ring tools at a speed of around 700rpm. Sure made a few of us take notice on how easy he made them look, guards like on the Woodcut or Rolly Munro are not for him.

The top is jammed back on the base after the base has been hollowed and the outer shape is refined a little further (not too far as you've hollowed the inside). Sanding is done with his own design rotary 50mm sanding tool, that connects to the shop vac (reminded me a bit of a shower head). Simple but very effective, no one in the audience complained when he sanded Rimu.

Lines were scribed using dividers at about 3mm spacing's. These were turned into beads with a skew (no



mishaps here, even with us all watching). The bottom of the beads are then burnt using a wire.

The hollowing of the top is finished, taking light cuts as you are relying on the jamb fit to stay put.

Reverse jamb chuck the base in order to remove the spigot and clean up the base.



René is always a popular demonstrator and his skills with some of his home made tools were obvious. Nobody left before the end at around 9pm so another successful demo then.

... Ian Outshoorn



**Show & Tell – 23 October 2012**



*Leslie Whitty - Hollow Form, Spalted FOG, Fishy's, EEE, Old Bucks*



*Bryan Sobey - Lidded Box, Kauri & Pohutukawa Bowl, Fishy's*



*Colin Crann - Rimu Small Bowl, Sealer & Carnuba*



*Bryan Sobey - Camphor Dish, Fishy's*



*Ian Outshoorn - Baseball Bat, Dunnage Mahogany, Fishy's*



*David Browne - Suspended Vessel, Pohutukawa & Australian Blackwood, U Beaut, Glowwax*

Dave is a professional turner who is primarily concerned with spindle turning. All of us who have seen him demo before will know how he can take a long squared spindle and turn it into a rolling-pin smooth cylinder with practised ease and speed. Tonight he demonstrated some other techniques with bowls.

**1. Offset bowl.**

Dave set up a small oblong sacrificial block with two holes drilled in it. One was in the centre and one a couple of cm offset.

The block was PVA glued to a circular piece of wood which lay against the jaws of a chuck. A roughed out bowl could then be mounted with a screw chuck though the wood and oblong.

The bowl top was then turned and sanded to a smooth convex finish. Dave noted that the edge of the bowl could be quite sharp because of the chosen shape. He sanded this edge more than once to prevent injury.

He also used the extra space between the bowl and the chuck (from the thickness of the wood plus sacrificial block) to rough turn the bowl top. It was against the grain but he achieved quite a good finish nonetheless.

The bowl was then remounted on the offset and then a bowl turned into it. The bowl finished up a convex top with an offset bowl cut into it. The bowl was then parted off and could be remounted into Cole jaws to finish the base.



**2. Simple medium-sized bowl (under 250mm).**

Dave commented that if one turned all green blanks as soon as you get them then across all woods a 10 to 15% failure rate (cracking/splitting) is typical. Whereas the failure rate is significantly higher if you do not rough turn.

He mainly uses two techniques for remounting bowls of this size. One is to rough turn the inside leaving a spigot from the inside of the bowl base (as also recommended by Ian Fish). He recommends particularly gentle use of the chisels as much of the wood is unsupported.

Another (for the right size bowls) is to cut a dovetail inside the rim of the bowl of the correct size to be gripped by the outside of the >120mm jaws of a large-jawed chuck. These are alternates to Cole jaws.

He then did some turning on the outside with the following advice:

For finishing cuts run as fast as is safe.

When turning, tool maintenance is king so don't shy away from frequently regrinding/touching up the edge of the chisel if it is necessary. This leads to cleaner cuts, less heat and less sanding.

He commented that the cuts he was doing from the bowl base to the bowl rim were shearing cuts, with Dave paying particular attention to rolling the chisel as he reached the rim so he



was always presenting the cutting edge properly to the wood.

He finish sands to 400 grit. For bowls under 250mm, he thinks power sanding is unnecessary. For the final finish he uses an oil that buffs up when dried.

When doing the inside of a bowl he makes sure the rim is finished to completion then works his way down in stages. This means he gets to the final thickness near the rim before working down further.

This keeps the maximum amount of wood in place in the base which helps support the chisel as it cuts and minimises chatter. He cuts as far as he is able with the 55° bowl chisel to minimise the amount of wood to clean in the middle or to reduce it to zero.

When he is almost done he makes the last finishing passes from the rim to the middle, the more continuous the final cut the better. He checks and re-checks the wall thickness (using his fingers to gauge it) throughout.

For sanding inside, there is always potential for areas of end-grain tears - he uses 100 grit to remove them before going through the grades. For the bump in the middle of a bowl he suggests gently holding the 100 grit right across it.

**3. A smaller bowl - shallow, 120mm-ish across to fit large jaws.**

For these he often chooses wood with nice grain, then designs the bowl with a wide rim to show it off.





He first turns the top of the bowl then wraps the edge with masking tape before placing it base outward and fitting it inside large jaws, being careful not to over-tighten. The rim fits into the dovetails on the inside of the jaws.

The base and foot is then turned easily. The foot should proportionate to the bowl size. Feet which are a result of the chuck size can be too big for small bowls.

Dave used both pull and push cuts (shearing cuts) on top and bottom of the bowls as he worked, slowing the cuts as he approached the middle to avoid spiral cuts.



He also recommended picking a design and doing half-a-dozen at once to get lots of practice and become comfortable with the techniques necessary for the shape.

All in all we were treated to a display of great competence and skill.

It was clear at each stage that what he was doing had been thought through and was then executed with a professional ease and economy of effort.

... Mike Forth.



**Show & Tell** – 30 October 2012



*Pepi Waite - Painted Apple, Macrocampa Leaf Bowl*



*Jack Renwick - Chain of Rings, Fishy's Lacquer*



*Doug Cresswell - Puriri Suspended Vessel*



*Ian Outshoorn - Walnut Bowl, EEE*



*Edwin Duxfield - Kauri & Rimu Plant Pot Maker*



*Kevin Hodder - Oak Bowl, Antique Wax*



*Ian Outshoorn - Rimu Bowl, Ondine Oil*



*Ian Outshoorn - Pohutukawa Dragonflies Bowl, Fishy's Lacquer*



*Ian Outshoorn - Pohutukawa Range Rider Hat, Fishy's*

Ian started his talk with a humorous description of getting about 8 tonne of Pohutukawa and Camphor, which was all put onto his driveway and then cut up and sorted out over a couple of weeks by some Guild members. Most of this timber is now stored in John Green's large shed for drying and future use.

On a small log, Ian had marked with a felt pen where he would cut, so that we could see what pieces and shapes were used to get the most use out of the log. These were for bowl blanks, hollow forms, boxes, pen blanks. As you can see from the picture there is quite a selection of wood available if cut correctly.



With other pieces of offcuts Ian showed us where the pith was – not

always in the centre – and how a crotch where branches join can be very effectively used.



Ian brought out his chainsaw with a 32in skip tooth blade, which is better for a ripping cut and then went on to talk about some of the safety aspects of using a chainsaw. This included chaps, goggles, earmuffs, toolkit and maintenance.



He pointed out that hitting the ground with the blade will blunt it very

quickly. Support the log with some small offcuts underneath on either side so that it doesn't roll as you are cutting. Cut almost through and then turn over and cut from the other side.

After this Ian talked about wet turning wood and storing it away to dry. He suggested putting on a water/vinegar mix to kill some of the mould spores that could develop before wrapping in gladwrap and storing in a cool, dry place.

Cutting a 32mm hole and mounting onto pin jaws was a method used by Ian for rough turning a wet blank. These can be stacked with a slightly smaller bowl one inside the other with small pieces of wood between to allow to dry.

Thank you Ian for an interesting talk on wood and how to cut it.

... David Browne



**Show and Tell – 6 November 2012**



*Edwin Duxfield - Three Bowls, Lacquer*



*Leslie Whitty - Segmented Bowl, Swamp Kauri, & pallet wood, Fishy's, EEE, Old Bucks*



*David Browne, Tall Wineglasses, Sapele & Kauri, Phillips Wax*



*Pepi Waite - Five Bowls, Satin Oak, Kauri, Pohutukawa, Blackwood & Rimu, Lacquered*

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*Lunch on Toy Making Day*

A very busy Saturday was spent mostly making toys for the Salvation Army recently. Quite a few of the Guild members attended and worked on various toys. Others worked on cutting and processing some Silky Oak logs that the Guild had been given. Overall a very productive day.



*Many of the finished toys*

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Graeme provided an unusual display which could have been aptly named “Cock-ups to Creations”. A potpourri of ideas and items and uses for each.

Initially Graeme highlighted some basic safety messages which never go amiss. Sharp edges and rapidly spinning wood are a potential source of hazards which can be forgotten as we sometimes become complacent or immersed in what we are endeavouring to accomplish.

The source of material for the demonstrator was the scrap bin. Items discarded due to various failures to achieve the desired effect for which they were intended. Offcuts from completed items, faulty pieces of wood – nothing seemed to be considered completely unusable.

Graeme’s message was clearly, keep your failures, not only will it be a reminder of mistakes made, but the material may be put to other uses, e.g. wheels for toys, Christmas decorations, finials for boxes, any number of small items. Headlamps for racing cars – Edwin noted that racing cars don’t have headlamps – true, but they are not made of wood either.

Mandrels seemed to be Graeme’s preferred use for the discards. Some mounted in chucks, others to provide additional support for the tailstock.

All in all a thought-provoking demonstration. That’s how I saw it, thanks Graeme.

... Peter Burnett



Show and Tell - 13 November 2012



Mike Forth - Small Bowl, Fishy's and EEE



Graeme Mackay - Textured Hollow Forms, Privet, various colours



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When asked, "Why are you a wood-turner?" Kevin answered "Mostly it is solving the problems encountered while doing it!"

Such a thing occurred this evening when Kevin stepped in at short notice to do what turned out to be a very informative demonstration on wet turning a bowl blank. Certainly as a novice wood-turner I found it very informative.

The problem solving part came in at the very beginning, that being how to hold this rather large piece of wet heavy timber on the lathe securely. In the past Kevin commented that he has used spur drives; only to have them drill themselves into the blank, screw chucks; only to have them work loose in the wet timber, which led finally to drilling a large hole with a Forstner bit so the blank can be mounted on a chuck.

Inevitably this led to the next problem . . . finding the centre, and then drilling a hole square to the face of the not very smooth or square blank. This first issue, finding the centre, was solved using a centre finding device . . . dah! Interestingly the centre can also be found by drawing two lines across any two sides of the blank, then drawing a perpendicular line from the midpoint of each of these lines. The perpendicular lines will intersect at the centre of the blank, or pretty close.



Why is it important to find the centre? This is the first step along the road to having a blank that is balanced and can be turned at a reasonable speed.

Of course, when drilling your hole for the chuck jaws it pays to ensure it is big enough to fit the chuck. Hodder's law #115 "Thou shalt not assume my chuck jaw will fit in the hole I have just drilled".

With the blank now securely mounted on the lathe, if you can, bring up the

tailstock to help support the blank during the initial roughing of the blank. The problem then becomes, how fast do you run the lathe. As Kevin commented, in his early days of turning on his Black and Decker lathe, there were two speeds to choose from . . . terrifying and off! I guess in summary it should not be terrifying! To take a leaf out of Ian Fish's book, go as fast as you can but bear in mind safety and tools should also be as sharp as they can be.

The first part of turning the wet blank was mainly to do with getting it balanced and removing wood as fast as you can. Interestingly, where many novice turners would tend to start working the edge of the blank to "make it round", Kevin instead worked the corner of the blank first, cutting across the corner of what will later become the outside bottom of the bowl. This was done at a speed of about 350rpm and he used a big bowl gouge.



At this point Kevin commented about the types of cut you can use and the difference between rubbing the bevel and the pull cut. The initial few cuts were made rubbing the bevel and the guild mantra "Thou shalt always rub the bevel" should be employed here. Once the blank had lost some of its unevenness Kevin used the pull cut. This cut is very fast at removing wood, however it does tend to tear out the timber and leave a very rough finish. When doing finishing cuts it is best to rub the bevel to get a better level of finish. . .even on the wet blank.

At this point, Kevin noted that you need to start thinking about the basic shape you are aiming for and the bowl blank thickness you wish to achieve for drying. As a general rule of thumb 25mm (1") of thickness takes about

1 year to dry out. However it seems you must take into account the wood-turners age when determining drying times as Jack pointed out that his bowls only take 3 months to dry!

As Kevin continued to remove wood from the blank there were a few things to remember:

- As wood is removed, keep moving the tool rest up to keep it close to the work. Always check the clearance before turning the lathe on.
- As the blank gets more balanced, creep the speed up.
- Continue removing wood; take away all the bits that do not look like a bowl.
- Work with the chisel held low against your hip.
- Check the chuck regularly when working on wet timber as it can work loose.
- As you cut toward the centre, slow the cut down to match the speed of the wood.
- If you were not able to get the tailstock up before, try and get it in place as soon as you can.
- When cutting, you can get better "vision" of your bowl by looking across the top of your bowl to see the result of your cut rather than looking at the cut.
- When working the outside, always work from the smallest to the largest diameter.
- When working the inside, always work from the largest to the smallest diameter.

Of course Kevin was still removing wood while making all these comments, the speed had crept up to about 540rpm and he was close to finishing the rough turning of the outside of the bowl. Now it was time to think about how to hold the bowl to turn out the inside. Again there are many options here, the most common are to cut a spigot to grip in the chuck jaws, or to cut a rebate to expand your jaws into.

Remember, always check the size of your spigot or rebate for both diameter and depth against the jaws you have.



The final cut on the outside of the bowl was made with a 55° bowl gouge. Kevin noted for this cut, try and do the entire cut in one motion without moving your feet.

Once completed, the blank was removed from the chuck and re-mounted in the rebate Kevin cut earlier. It is best to use the shortest jaws you can here to keep the work piece close to the head-stock. Good practice is to have the tail-stock in place for the initial part of turning the inside.

The first cut Kevin made was to square off the face around the edge or outside of the blank. This was done to the approximate width or final

thickness you are after. Once complete the tail-stock was removed allowing the wood to be removed, starting from the centre and working toward the outside.

At this point, Kevin commented about the need to think through what features you will need for re-mounting the bowl later when dry. This may be a spigot in the centre, and rebate in the bottom or a faceplate or something else. What you use will be dependant on what you have.

Back to the turning, the bowl was hollowed out in stages, 25 to 30mm (1" to 1¼") at a time, removing the wood right across to the outside before starting at the centre again.

As with the outside, the lathe speed should be increased as the blank becomes more balanced and remember to check, check and check again that the blank is secure in the chuck and don't forget to sharpen your tools along the way.

As the bowl gets deeper, it is possible to do pull cuts to remove the timber, and even to work in both directions; pushing and pulling. However you must be careful to keep the cuts gentle and a good indicator of this, as noted by Kevin, is to listen to the noise your



cut is making; a nice constraint sound is good, a vibration noise is bad and is an indicator that you are removing too much wood or the tool rest is too far from the work.

Once you are close to your final shape and the thickness is fairly even it's worth doing final cuts to get your end result. The tool rest should already be adjusted into the bowl and final cuts, always rubbing the bevel, should be continuous from the edge to the centre, remembering to slow the cut down as you near the centre.

Remember to keep track of your thickness and depth until you have finished your bowl and are ready to seal it up for drying.

Thanks Kevin for a very informative demonstration.

... Richard Bootten

Show and Tell – 20 November 2012



Colin Crann - 3 Small Rimu Bowls, Sealer & Carnuba



Mark Purdy - Chair Spindle, Matai & Oak, Fishy's, & Ubeaut Wax



Leslie Whitty - Finial, Targa Nut Weedpot



Mike Forth - Pohutukawa Shallow Bowl, Fishy's, & EEE



Mark Purdy - Weed Pots, Ply & Triboard



Leslie Whitty - Beefbone Buttons,

Michael started the evening with some background information on his company and where liquid polymers were used.

In early years in New Zealand Government subsidies were given to farmers in northern areas who cleared swampy land of old stumps and logs, which were then burnt. Little did they know that years later these stumps and logs, our native kauri tree, would be a valuable resource.

Kauri furniture, especially tables which sell for around \$5000 in New Zealand, are sold in mainland China at up to \$30,000.

Holes in the wood needed to be filled to make them more presentable and usable and there are four different types of polymers available. Michael explained these and their uses.

The one most usable by woodturners is called Knot Hole and is used for filling holes and decorated rims on bowls. This is a 2-pot mix used in a ratio of 2 parts resin to 1 part hardener. The resin will bond very well to acrylic

paint and if doing a resin rim paint it first.

Michael explained that resin products will yellow over time if left outside or in a sunny place indoors and showed us some samples.

Knot Hole is very easy to use but sometimes unforeseen things will go wrong – like using fly spray or air freshener in the same area that you are working. These will cause small bubbles in the surface.

The recommended way to measure the mixture is by weight using scales. Make sure that the two parts are well mixed and write everything down as you go. It is better to be slightly under with the hardener than over.

Polymers generate heat when mixed and it is better to do several layers of 10-12mm at a time, allowing a day to dry in between to make sure it has all set.

Michael had brought along a natural wood table made from mahogany with inlay in the top that had some wear and tear on the surface after many



years of use. He explained that his firm had refurbished the table by sanding and polishing the surface to bring it back to original condition.

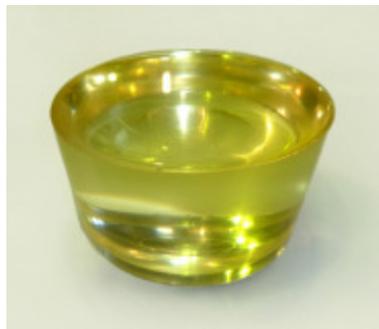
Many questions were asked by those present and Michael answered them all, giving an excellent talk and plenty for us to think about. Thank you.

... David Browne

Knot Hole resin is available from Liquid Polymer Glass, 21 Bancroft Cres, Glendene Phone 813-5600 email: liquidpolymerglass@paradise.net.nz



Resin shell



Resin



Inlaid 2-tier Table

Show and Tell – 27 November 2012



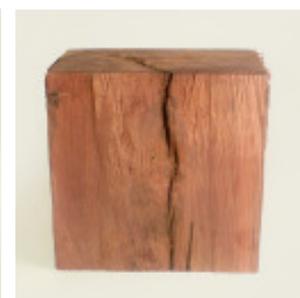
Edwin Duxfield - Kauri Inlay Bowl, Fishy's, EEE, Old Bucks



David Browne - Pohutukawa Hollow Form - Fishy's, Dyed



Kris Mackintosh - Bowls, Fishy's, EEE, Old Bucks



Ian Outshoorn - Ironwood Block

Cam wanted to copy the shape of a ceramic vase that his wife had bought which would be quite difficult on the lathe and how would he go about it.

After making several jigs, Cam finally got it right on the fourth attempt. He said that there are four stages to making the finished article.



Cam uses a template to cut out the initial flat shape of the vase which is made in two halves. These halves are then fastened onto a large and unusual shaped jig with two bolts in each half. The jig has a large hole in it so that

the bolts can be reached from inside and the two pieces shifted later.



The neck of the vase is rounded off first and a large hose clip is put around this for support at the narrow end. The timber Cam was using was rosewood, and with the lathe running at 750rpm, he started rounding off the top shoulder of the vase.

After this the hose clip was removed and then the two halves were turned around end for end and repositioned using the bolts. This was quite an involved process, working mostly by feel, inside the hole in the jig.



Cam then started to shape the rounded outsides of the vase, working slowly and carefully because of the odd shape, which sounded like a helicopter coming in to land when the lathe was turned on.



**Show and Tell – 4 December 2012**



*Pepi Waite - Inlaid Rim, Kauri Bowl, Fishy's, EEE, Old Bucks*



*Richard Bootten - Various Pens, Painted Clear Gloss*



*Bryan Soby - Morter & Pestle, Lignavite, Ash, Rata, Soya Cooking Oil*



*Kris Mackintosh - Matai Bowls, Fishy's, EEE, Old Bucks*



*Kris Mackintosh - Ear ring Lidded Box, Fishy's, EEE, Old Bucks*



*Kris Mackintosh - Swamp Kauri, Fishy's, EEE, Old Bucks*



*Ron Thomas - Totara Bowl, Danish Oil, Wax*



*Doug Cresswell & David Browne - Steam Engines*



*Cam Cosford - Elliptical vases*

When this was turned to Cam's satisfaction, he said that he then hand sanded this area because he found that power sanding ruined the first one he made as it damaged the delicate edges of the vase.



To take out the inside of the vase Cam had made a base of MDF to which he



attached a rounded half of the vase using hot melt glue and wedges under it.

There was a small hole in the centre of this area 168mm up from the base of the vase so that the tailstock could be moved in to make sure that each half was in the same place.

He also attached a lead weight to the back of the MDF to balance the wood. Cam used a template for the inside shape so that both halves were the same.

When both halves have been glued together, Cam fitted the vase onto



Cole jaws to finish off the shape around the top of the neck, using another template to check the final shape.



A very fascinating demonstration Cam, thank you for sharing that with us.

*... David Browne*

**End of Term BBQ & Family Evening - 18 December 2012**





This mat is a circular wooden mat with a set of concentric rings cut into the surface. They are executed using a parting-off tool. The depth of the cut is fractionally over half the thickness.

On the reverse side can be cut a number of concentric rings but off-centre. The final effect is an attractive mat which is see-through where both cuts intersect.

**Material**

The mat was made from an approximately 200 x 20mm thick piece of Rimu. To save effort, Bruce prepares these by putting the circular wood slabs through a thicknesser. He follows this with finishing quality sanding with a drum sander.

Later on in the process the jaws and clamps of the jigs he uses are cushioned with thin high density foam. Neoprene would also do.



The rubber he uses is approx 1mm and can be bought from Para Rubber or perhaps Plastic Box. This cushions, grips and protects the mat.

**Holding the wood for edge sanding**

The wood is held between two wooden faceplates which have the rubber facing. The faceplates have a wooden block behind the plate which has been tapped with a screw thread. They can be put on the same thread that holds a chuck for example.

The one that goes on the tailstock needs a left-hand thread onto a left hand metal screw thread on a morse taper fitting. These are available from Beale tools.



This means that the mat can be held easily and effectively without fear of scratching the surface.

The edge can be finished while held in between the two pressure faceplates.

Because the mat will later be held in a jig, also prepare a half-circle template to hold up to the edge of the mat to check the size. That or measure it - though a template is easier once made.

**Jig for holding the mat**

The jig is circular MDF with a block tapped on the back to go on a screw thread. The front has two less-than-

semi-circular raised wooden rims which the mat fits between.

The jig also has a rubber facing to cushion the mat.

On top of the rims are two further curves of wood which overlap towards the middle of the jig. When screwed into place they marginally overlap and hold the mat. The jig plus mat can then be screwed into place on the headstock.

**Marking out**

Mark out concentric circles twice the width of the parting tool cut. For Bruce's 6mm parting tool this means the pencil rings were 12mm apart.



Next use the parting tool (diamond cross-section for preference) to cut the concentric rings, measuring the depth frequently. The cut depth is just over half the thickness of the wood.

Watch out the blocks and bolts or screw-heads will catch the tool or fingers. Where the rings get smaller



**Show and Tell – 11 December 2012**



David Browne - Camphor Platter, Phillips Wax, Pyrography & Dye Decoration

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you are liable to get a catch with the parting tool.

You may have to use a thick hacksaw blade or similar ground tool to leave a small projecting tip as the parting tool.

When all the slots are cut, carefully do some light sanding.



**Off-centre jig**

The off-centre jig is very similar to the previous one. The jig has only one curved raised wooden rim which is not on the rim of the faceplate but is located about 50mm towards the middle. Between it and the closest edge of the faceplate is a balancing weight.

The curved edge of this raised piece of wood has a small alignment mark. Next put alignment marks around the edge of the mat at intervals - 180deg or 120 deg for example.

When the mat is placed against the rim there is room for two small raised blocks on the edge of the faceplate opposite. At that point align the mark on the jig and one of the marks on the edge of the mat.

The two opposite blocks provide the supports for a bridging piece of

curved wood to hold the mat down. It is curved so that it does not cover the face where you wish to cut.

Two small blocks are also fitted on to the curved rim that is 50mm in to complete the trapping of the mat. The two small blocks and the bridging piece are screwed into place to hold the mat firmly.

Any surface contacting the mat should have rubber facing. The mat is left so that when the jig is mounted more than half the face is exposed ready for the next stage.

**Marking out**

Mark out concentric rings as before using the same spacing between each ring.

Cut these as before using the parting tool being extra careful as you approach the point of breaking through.

**Sand the slots**

Loosen the clamps holding the mat and rotate it so that the next alignment mark on the rim of the mat aligns with the mark in the jig.

Repeat the marking and cutting of the circles and the final sanding. A final gentle hand sand is required and you may need to clear wood which has not cleared when cut.



The finished mat is an attractive and unusual piece, which invites experimentation with slot width, number of circles and the width of cut, as well as providing circles for central placement of additional decoration or embedding of epoxy inserts.

**Bonus tips from Bruce**

1. Circular ceramic inlays.

He has used ceramic inlays in a number of pieces, but has difficulty finding ceramics which are perfectly round.

Don't be deceived by apparently round pieces but check very carefully.

2. Epoxy plus sea shells for decoration.

He has made a vacuum chamber using drain laying pipe. Into it goes a mix of epoxy resin and sea shells.



The effect is to quickly draw all the air out of the shells which is replaced by the resin.

This can then be inlaid (poured) and the shells positioned without the final piece being spoiled by air-bubbles.

Thanks very much Bruce for an enjoyable demonstration.

... Mike Forth



The Lily Pad in Puriri by Peter Williams

North Shore woodturner Peter Williams won first prize in the spoon competition at the New Zealand Symposium 2012 held at Wesley College, Paerata, organised by South Auckland Woodturners Guild.

**Mike's Sharpening**



A superior sharpening edge on tools (no saw blades)

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The final Tuesday for the Guild was a barbeque and family evening attended by many Guild members and their families.

There were lots of grandchildren as well who spent some of the time fishing for bottles of drink, or playing the games provided for their entertainment.

Many thanks to Teknatool who provided the food and drink for the barbeque. They were well represented by Roger and Margaret, Brian, Nathan, Anthea and Josh, Shi, Jamie, and Sugi.

Starship representative, Margaret Brons and Salvation Army Peter Roberts were present to accept the many toys made by Guild members.

From Carba-tec, this time without the many tools and items for woodturning, Grant Jacqui and Mitchell were able to relax and enjoy the evening.



The end of term competition was for plain or embellished bowls, 250mm or under, or over 250mm. Members worked hard at this as can be seen by the many bowls on display.





# Programme Term 1 — 2013

## Term's Project — Anything for the Dining Table (no Bowls)

DAY	DATE	DEMONSTRATOR / ACTIVITY
Tuesday	5 February	Pepi Waite
Tuesday	12 February	Kevin Hodder
Tuesday	19 February	AGM & Lee Riding
Tuesday	26 February	Colin Crann
Tuesday	5 March	Practical Night
Tuesday	12 March	Les Whitty
Tuesday	19 March	Pierre Bonny
Tuesday	26 March	David Dernie
Tuesday	2 April	Wood Swap
Saturday	6 April	Working bee
Tuesday	9 April	Ian Outshoorn
Tuesday	16 April	End of Term Function

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

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](http://www.naw.org.nz/whatson.htm)

## 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:

Trefor Roberts, Lee Riding, Pepi Waite, Leslie Whitty, Pierre Bonny, Julie Gannaway, Vince Lardeux, David Browne.

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
Webmaster	William Hursthouse
Correspondence	c/o Sue Pritchard, 68a Langana Avenue, Browns Bay, Auckland 0630 email: <a href="mailto:dands.nz@xtra.co.nz">dands.nz@xtra.co.nz</a>

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

