



Tutor's Tidings

No 10 - Friday 20th March, 2015

Sorry about that! But due to my absence last Tuesday, information and photographs relating to the Tuesday group's woodturning happenings is missing this week. All will be restored next week.

NEW COURSES BEGIN NEXT WEEK

TUESDAY: Course No. 3 (5-weeks)--- THURSDAY: Course No 2 (10 weeks)

Make sure you enroll and confirm your intentions by paying the course fee of \$190.00

Please complete an Enrolment Form which you will find on the front table in the workshop.

Hand completed forms to **Clive** or the club's new treasurer, **Robert Wiseley**

Wooden Letter Opener project

NEXT WEEK - Thursday 26th March: During this session members will be starting the **wooden paper knives/letter opener project**.

Please remember to bring your instruction booklets inside their plastic covers as you will need these for the group project.

The project will start with a demo of *square-section reduction* at lathe No.13.

When you have your completed turning the square into a cylinder of wood you will need to buddy-up with another member with whom you can figure out the written instructions together and give one another advice as you work your way through the practice piece of wood.

When you have completed the prototype using the practice wood you can then move onto making the real deal using *beautiful black maire* wood that **COLIN** has so generously prepared for you.

Thursday session - the flask makers



The Thursday session flask makers excelled themselves.

Just look at that lineup of quality products. I hasten to add that my crummy photography doesn't really do them justice.

This is a selection of great designs and superb finishes on all flasks.



SPENCER chose *Tasmanian blackwood* for his flask. The grains and patterns in this wood are quite amazing making this turning a prize winner.



MURRAY's smooth finish on his *rimu* wood is enhances his interesting shaped flask. A great matching bung too!

WAIKATO SHOW: Our club wishes to have a display stand at the upcoming Waikato Show. This idea will become a real possibility if we can get enough members to help out with attending the stand over the course of the three-day exhibition.

CAN YOU HELP?

Contact Murray or Clive



MUHANNAD made two bungs to fit his flask. The contrasting side "buttons" that are made from kauri stand out prominently.



STEPHEN's flask sits fair and square and the matching colour of the bung and side "button" give it a sense of balance.



André's pohutukawa wood flask features dropped shoulders, flared sides and a beautifully curved neck. These combinations make a great shape suggesting liveliness and action.



Colin's original flask (he made two) has a smooth rounded look featuring an integral side "button".

This turning is a skillfully crafted and superbly finished project.

Timbers of New Zealand



BLACK MAIRE is one of five Nestegis species which are endemic to **New Zealand** or shared with **Norfolk Island** and **Hawaii**.

It is an attractive, well-formed forest tree growing to around 20m with a stout, clean 1.5 metre diameter trunk, covered in ruptured bark.

It has dark glossy green leaves, and produces cherry-red, 15mm long fruit.

BLACK MAIRE grew primarily in forests south of Auckland down to the north of the South Island, but as it was a popular firewood (burning slowly and producing considerable heat) much of it has been felled.

It remains relatively common west of Taupo and in the King Country.

A lesser known variant, WHITE MAIRE (*N lanceolata*), is a similarly formed tree but of smaller size, has creamy-white timber with less spectacular grain than BLACK MAIRE.

BLACK MAIRE seasons quite well with minimal distortion, but slowly because of its density, and slabs more than 50mm thick are prone to checking, especially if not dried slowly or where there is a mix of heart- and sap-wood.

While the sap-wood is creamy in colour, the heart-wood has an often beautifully figured even grain, and is a rich yellow-brown to dark brown, often with black streaks.

The timber is dense (***only southern rata (Metrosideros umbellata) is denser among New Zealand trees***), close-grained, and waxy, often with interesting figuring, but the puriri moth often creates challenging holes.

BLACK MAIRE is hard (**probably New Zealand's hardest wood**) heavy and strong, and mature BLACK MAIRE is extremely durable.

As a result it was used by early European settlers as a **substitute for lignum vitae** for bearings and pulley blocks.

Maori used it for digging sticks, wedges for splitting wood, canoe paddles and bailers, beaters and mallets (but it was generally too heavy for weapons, other than for very thin koi koi double-pointed spears).

Early Europeans used it for bridges, wharves and structural uses.



When cut BLACK MAIRE has a pleasant beeswax smell, and it needs to be worked with very sharp tools, but will produce an excellent finish with minimal sanding, and its natural waxiness results in a highly polished surface. It is especially suitable for making fine furniture, cabinetry, **and, particularly, woodturning.** [Yyyyy! That's us!]

Woodturners favour it **because of its attractiveness and ability to produce a good finish straight from the chisel**, and takes finishes well (wax finishes being particularly suitable). Its tendency to produce hair cracks can produce some challenges. It is one of the world's best timbers for ornamental turnery as it details well without sanding.

Paper-thin translucent work can be produced if turned green (wet).

Possible health risks: none known

Density 995 kg/m³



This flask is Colin's second attempt, this one features a contrasting "button" and bung and smooth flowing lines.



Robert has skillfully used turned pewter to make his "buttons" and bung.

This work is a striking example of success with mixed media in turnings.

To all flask makers:

*Many thanks for making an excellent contribution to this project. No doubt you have picked up new turning skills and ideas on the way. The finished projects are testament to your enthusiasm, commitment and ever-growing skills as successful wood turners. Special thanks to **COLIN** who first promoted this team-building idea and got everyone started with the project. **Clive***

HEALTH and SAFETY

Reminder: In order to use either the small or large band saw you must be an accredited user. To get your license to drive these machines you must have had a training session from **CLIVE** followed by a practical test overseen by **Dave Moodie** or **Bob Hoyle**.

If all goes well with the practical test your name will be recorded on a register and then you will be licensed to use the machine independently.

This week's demonstrations/tips and information included:

1. **How to reduce a square section length of wood to a cylinder using a roughing gouge.** (Thurs turners)
2. **A reminder that there will be no session on Thursday April 2nd** (Thurs turning session)
3. **Health and safety reminders. Procedures to gain a license to use the bandsaws.** (all turners)
4. **Using a Robert Sorby roughing gouge** (Christine)
5. **Drilling a "tapered" hole into end grain** (Paul)
6. **Using a buffing machine with the three buffs** (Andre`)
7. **Robert spoke about the issues he had turning his wonderful piece of hinau wood.**
8. **Colin showcased his two turnings, one of kauri and the other black maire**



Flashback!

Mauritz's superbly made small oriental designed pot.



Flashback!

Grant's very large turning under way. A major challenge is being met here.



*COLIN's leaf- shaped plate
made using Black Maire.*

*Another example of COLIN's
masterpieces.*

Kauri wood winged bowl.

