

Extract from WAWA Newsletter issue 191 dated July/August 2017

Observations Mandurah WEWS 2017

After the break, it was **Colin Rutherford's** turn on the demo stage, showing us how to make a square edged bowl. Colin noted that the bowl blank must be square and the sides true and flat, you must be precise when finding the centre or else the bowl will not sit in the middle of the wings.

He suggested using a white piece of cardboard on the lathe bed to highlight the bowls' emerging shape.

Colin began his turning between centres, a spigot was turned on one end and the outside of the bowl shaped.

The bowl was then held in the chuck by the spigot and a pencil line is drawn at the desired bowl top lip.

Colin now turned the inside of the bowl, sanded the wings by hand ready for finishing as desired.

He turned the rim of the bowl so that it could be mounted on the chuck jaws, then the bowl was reversed to turn off the spigot, and form the base and hand sanded the wings.

Thanks, Colin, for a very enlightened demonstration.



Above - one of Colin Rutherford's square-edged bowls being passed around as a work in progress



By Colin Rutherford
1st in Novice Class

Observations Mandurah WEWS May 2018

MC Frank Evans welcomed everyone, and he then introduced **Col Rutherford** as the first demonstrator for the day. Colin's demo centred around what he called "ballerina bowls", something he had seen and been inspired to have a go at making. Essentially, they are bowls with a curved layer of a different coloured wood through the bowl. The trick, as Colin explained, was to be able to cut the curved layer in exactly the same curve as cut through the bowl to insert the layer. Several examples were passed around for examination.

Colin told us he'd spent the best part of five weeks working out how to achieve the repetitively accurate curved cut and had eventually developed a fairly simple jig to attach to the bandsaw. This jig provided a safe way of replicating the desired curve to provide the "skirt" with a similar set up but using a scroll chuck to cut the bowl to exactly the same curve.



He explained how to use the jig on the bandsaw saying the bed of the jig had to be firmly clamped onto the bandsaw deck. One jig is set up with a scroll saw to hold the bowl or item into which the curve of wood is to be placed. The other jig is set up to hold the block of wood from which the insert slice is cut. Both jigs have a swinging arm so that, when properly secured at the determined distance from the blade, the wood to be cut passes through the blade in an arc that can be replicated exactly for the two cuts required to produce the insert.

Colin emphasized that your bandsaw must be properly set up and the blade sharp to use these jigs successfully. Both jigs can be adjusted for size / diameter required. Many questions were asked from the floor which

Colin answered with extra detail of the process while the bandsaw was moved to allow better camera angles for the turning of a prepared bowl. It should be noted that the glued slice extends beyond the diameter of the bowl and also across the inside of the bowl. It may be left as a "skirt" or removed flush with the side of the bowl but, obviously, needs to be removed from inside the bowl during the finishing turning of the rough-cut bowl.

Colin advised care needs to be taken turning a cut and glued bowl and had devised a small internal fixture made from light wood to support the bowl and was removed as part of finishing the inside of the bowl.

The variety of finished examples showed how effective this method of embellishment could be. An inspiring and interesting demo.