

Extract from WAWA Newsletter 219 dated November/December 2021

Interview

John Gardiner Gosnells Group

Q. How long have you been turning wood and how did you first get interested in it?

Time goes quickly when you are having fun, but I have been involved in wood turning for about 15 years. Chris Soulis was instrumental in stirring up my enthusiasm to join Gosnells Woodturning Group.

Q. How did you develop your basic skills?

I guess learning comes in small steps, start off with beginners' task of making "beads & coves" to perfect control of the tools. As confidence grows, then so do the skills & learning new techniques.

Q. How long have you been in the Gosnells and/or other groups?

I have not been a member of any other group except Gosnells from day one.

Q. What changes and developments have you seen in the club and in Woodturning?

Gosnells Group has grown over the years from a simple start. Now we have an active membership of about 20 people on a Wednesday morning. A monthly BBQ is well attended for a touch of comradeship at the end of a normal turning day. It is encouraging to see the progress of most members as they gain more skills.

Q. What have been your proudest achievements?

I was fortunate to be elected Club Convener for a period of 3 years, two for the normal period & one extra as we could not fill the position with someone else at that time. We had a few rough times as a Club after losing venues and going through searching for suitable venues to hold our activities. I was similarly fortunate to be elected as President of WAWA for two & a half years.

Q. Do you have any other goals in Woodturning?

The standard of turning work has changed from a conventual standpoint to one of a higher degree of workmanship. Now competition pieces need to be enhanced further by decoration or embellishment of some type that has changed the level of skill.

Q. What advice would you give to newcomers?



Continue to improve all the time, perfect your skills & don't be afraid to try something new. Observe & listen to older or more experienced turners, go to development classes to learn something new. Always strive to improve yourself & pass on ideas to others.

John neglected to mention that he does a lot of turning to produce dolls and toys that go to overseas orphanages. Perhaps devoting a little more of our time for charitable organisations is something turners could consider.

Extract from Newsletter issue 156 dated September 2011

Observations from Committee of Management WEWS August 2011

The next demo was performed by **John Gardiner** who was going to show how to make a scalloped platter in Jarrah timber. The blank had a hardwood spigot screw fixed to one side to enable easy mounting in the chuck. This spigot was later removed when the inside was hollowed out. Once the outside shape was formed complete with a small bead and spigot on the base, John said that in the words of Rudi Goh, "I'm happy with that". Normally the outside would be power sanded and treated with sanding sealer ready for the finishing lacquer or oil. When the job piece was reversed in the chuck, the removable spigot was unscrewed, and partial hollowing was done. John deliberately left the rim quite thick to allow for the hollowing to be done. The next step was to set up a vertical metal post over the lathe bed onto which the router could fit and rotate around the post. Using the spindle index, 20 scalloped faces resulted around the rim of the platter. On the inner edge of the scallops a small bead was made to divide and enhance between the scallops and the inside edge. Again, the comment was "I'm happy with that". John then hollowed out the inside shape using a round cutter and followed with a negative rake scraper. The job piece was taken from the lathe and handed out to the audience.

A valuable question and answer session followed.

Extract from WAWA Newsletter issue 179 dated July/August 2015

Observations Gosnells WEWS 2015

The first demonstrator for the day, none other than our previous president **John Gardiner**. John had stepped up to the plate at the last minute after the advertised demonstrator, Chris Smith was unable to attend the workshop. John went straight into his demonstration of 'A platter with a difference'. He produced a rounded piece of she oak, squared it up on the lathe between centres and commenced to turn a spigot which was to be used to mount it in a scroll chuck. After shaping the base of the platter using a small bowl gouge, John went to turn the

piece around and mount it onto the scroll chuck, only to find that the spigot he had made was too large to fit into the chuck. Undeterred John solved the problem, remounted the platter and changed the size of the spigot. John then squared up the front of the platter and sanded it using a power sanding method. John introduced a fine-looking piece of kit which could best be described as a fancy vice mounted on the lathe, thereby allowing him to carve a series of shapes into the edge of the platter using a Dremel cutting tool. John provided information on the location of a jewellery shop in the Perth CBD where he purchases his Dremel attachments. The platter looked like half of the planet Saturn. After smoothing the edges of the holes he had carved with the Dremel, John introduced another fancy piece of equipment, being an 'Escoulen Eccentric Chuck'. After placing a face plate onto the spigot, John then demonstrated the versatility of the Escoulen chuck, remounted the platter and again using a bowl gouge he hollowed out the platter. The hollowed-out portion of the platter was off centre and unfortunately for John he had a small 'dig in' and he went a little too deep with the cut and this went through to the other side of the platter in the thinnest part of it. Again, undeterred John attempted to repair this but decided it was better left as a feature of the bowl. Clearly John gave a fine demonstration at short notice and all of you who have done demonstrations in the past know all too well how much time you spend in preparing your demonstration. John had a matter of days to prepare and under the circumstance he is to be congratulated on the effort he put in.



[This interesting contraption has been built from scratch by John. It uses a Dremel as a router to cut enhancements and is suitable for small cylindrical items such as pens. It's inbuilt indexing coupled with an adjustable drive gearing mechanism produces various types of enhancement. A possible future attachment would be a pyrography pen to burn patterns.](#)

Extract from WAWA Newsletter issue 186 dated September/October 2016

Observations Gosnells WEWS July 2016

John Gardiner began the next session with an explanation of how he became interested in erosion carving as a form of embellishing turned items. He showed us some finished bowls and some in progress and spoke of the inspiration he got from the late Neil Scobie. John explained that hollowing the item was an important part of developing the shape for doing erosion work. Consequently, he has five different hollowing tools for developing the interior shape he wants. Tightbond glue and a disc of wood were used to mount a bowl blank on the chuck as this saves quite a bit of wood.

He started by removing the support spigot from the initial hollowing and completed hollowing the bowl. Using first a straight tool then a curved tool, the bowl was hollowed under the lip and John used an extra-long tool rest to get the finish he wanted so that lip of the bowl was the desired thickness for carving. As John worked, he pointed out that due to the finished concept of an erosion bowl, the shape of the bowl inside and out is very important to achieve a good effect. For this demonstration, John intended the erosion work to go right through the lip of the bowl, so thickness is important - enough wood to take the erosion shaping but not so much that it takes forever to do.

After finishing the bowl, he took it off the spindle and placed it on the lathe bed still in the chuck then drew the intended pattern on the bowl in pencil. John advised not using straight lines in a pattern. This pattern consisted of simple curved leaf-like shapes with a line to show where the level of the lip would be cut down. At this point, it was time for lunch, and we once again headed to the canteen.

After lunch John recommenced his erosion demonstration. Using an electric carving tool fitted with a small grinding disc, John first removed the edge of the bowl lip following the lines drawn previously. Using a more robust tool, he then began the carving. To sand the inside of the bowl, a right-angle electric screwdriver was used with a flexible sanding pad on a long spindle. The heavy-duty carver was used to remove wood quickly and the smaller one used for finer detail work. John then brought the Dremel out with a fine cutting bit and drilled many holes close together (like perforations) around the pattern outline and, using the same cutter, then cut through the holes to remove the piece of wood from the lip. The edges were tidied up using the Dremel. Two cutter bits/burrs were passed around - John says most have a long life but it depends on the use and the user. Some of his cutters and burrs are more than eight years old. Much of the sanding was done with a power tool but elbow grease was required for the fiddly bits using long strips of abrasive paper. John told us he usually completely finishes the inside of the bowl before starting carving. A question was asked about using a jigsaw instead of a Dremel - John responded that you need to be very careful to watch that the bottom of the blade didn't hit the bottom of the bowl and you really needed a variable speed jigsaw for the job. Allan Williams contributed some information on the use of electric cutters / carvers. John described some the details of making his own carving jig to attach to the lathe bed. Commercial units are available. Having finished drilling out and shaping the holes into slightly leaf-like decorations and finishing the erosion detail to his satisfaction, John remounted the bowl on the lathe for the finishing touches. Unfortunately, this didn't go quite as planned with the bowl becoming detached from the backing piece on which it mounted. However, this didn't detract from an interesting demonstration that introduced many of us to the technique of erosion sculpting as a form of embellishment for turned items.