



Splinters

Newsletter of the Christchurch
Woodturners' Association Inc.

www.woodturning.org.nz



All Systems Go at Hari Hari



Photo: Pat Jordan

Bill, Peter and Rex are amongst the turners at the Hari Hari Learn to Turn weekend workshop.

More words and pictures on pages 4 & 5.

The club meets for demonstrations on the first Thursday of each month at 7pm in DA02 at the College of Education, and for a free hands-on night at Cobham Intermediate every third Thursday of the month, also at 7pm. All are welcome; a \$3 door charge covers costs for the demonstration evenings.

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President's Annual Report 2012-2013

This has been a year of further change, with some very definite highlights. The high point of the year was undoubtedly the outstanding entry in the Ellerslie International Flower Show in March, with the Gold award rewarding the extensive efforts of the very enthusiastic and imaginative team. Congratulations to Peter Clemett who chaired the organising committee and to all who contributed.

The club again swept the field at the Interclub Fun-day Competition in May, winning the turning and club show-table competitions. Mike Wing also won the individual best piece award. It was gratifying that members offered more than enough pieces for the show table, so that a balanced set of pieces could actually be chosen for use on the day.

Membership has increased slightly over the year from 111 to 118, with some new members being attracted as a result of our EIFS entry. We are going to need to work

hard at maintaining and hopefully expanding our membership over the coming years.

The Aoraki Polytech Certificate courses have been an excellent recruiting tool for several years. However the Government has announced the end of funding for such courses. Aoraki have agreed to support those already in the pipeline until they complete. There are plans for further courses, but they will need to be on a user-pays basis and it is not clear how easy it will be to recruit enough participants.

The club's financial position remains healthy and will be reported on separately. The Aoraki course income over several years has enabled us to build up a good stock of lathes and equipment. However the end of this income stream, along with increasing costs (especially room hire and insurance), means that costs to members will inevitably increase. The door fee has been increased from \$2 to \$3 per meeting,

while it is anticipated that the annual subscription will rise from \$20 to \$25 next year. This would be the first increase in the subscription over the club's 17-year history.

A new show table competition starts in July with the aim of increasing the members' participation. Points will be aggregated over the year and a trophy presented in December. All are urged to take part and make this a success.

Concerns over earthquake safety mean that we have had to move to a new meeting room not far from the old one. Hopefully this will prove better than the previous room that we have used for at least 13 years. There should at least be more table space.

Club members have again taken part in weekend events at Harihari and Oamaru, and have gained much from doing so.

The annual Jim Dunford

trophy competition was well supported at the Christmas function and members are thanked for the donation of their entries of bowls to be filled with sweets and distributed to children. The winner was Rick Bolch, while Mike Wing's fruit platter won the prize for the best piece of the year, and Don Reeves' segmented urn was the runner-up.

I have enjoyed my two years as president and thank the committee and all of you for your support. I know that you will continue to support the incoming president and committee.

Pat Jordan

Monthly Showtable Rules

There will be a trophy awarded annually in December to the person accumulating the most points for the monthly competitions over the course of the calendar year.

Each entry shall be an item completed in the last three months, except for the December meeting when it shall be an item completed in the current calendar year. No piece may be entered at more than one meeting except that it may be entered again at the December meeting.

Points will be awarded as follows each month:

1 point for entering one or more pieces that month;
Plus 3 points for first, 2 points for second and 1 point for third.

Judging shall be by the votes of those present at the meeting.

Double points are awarded for the AGM night and the December meeting.

At the July Club Night, the Showtable was spectacular. Points were scored by Robin Blowers, Peter White, Rick Bolch, .

Next Graduation Will be a Great Night Out

The Graduation Ceremony for the Sixth Class of the Aoraki Certificate will be held on

TUESDAY 24 SEPTEMBER

At the Cashmere Club, for \$30 a head.

All club members and partners are invited to attend, especially past graduates.

There will be a three-course meal and Soren Berger will be the guest speaker.

RSVP to Celia or Bruce Irvine on 358 8482.

Another Fine Queen's Birthday



25 turners attended the Hari Hari Learn to Turn event over the long weekend in June. Noel Graham, Rex Marshall, and Bruce Irvine guided us through several different projects. One project was making pens with

Celtic knots; another was casting pewter into wood and turning both the wood and the metal together. Another project was a simple method of marbling with bright and exciting colours.



Long Weekend at Hari Hari

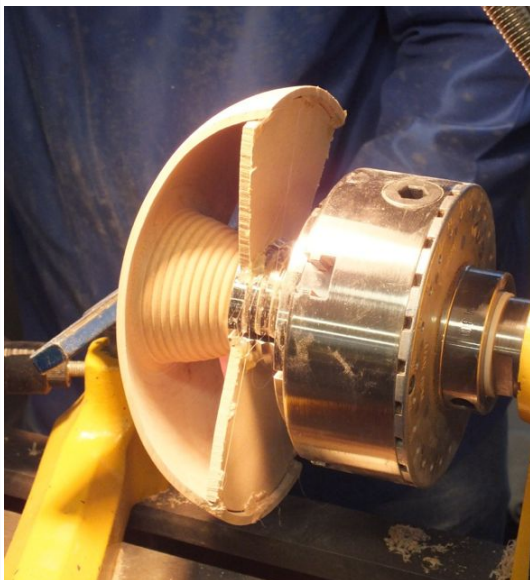
By Celia Irvine



These weekends are all about sharing ideas, turning alongside each other and just checking what others are doing. Each trip is always incredibly worthwhile.

Pictured, clockwise from top left: competition table; Ken Newton's winning

piece; Anne Simpson gives some background details on the Barras Plate; local Tom Clarkson presents the Barras Plate to Ken; some help if you want to try making Ken's winged lidded box; Noel demonstrating pewter; admiring the competition table.



Photos by Pat Jordan

June Club Night: Peter Clemett



Peter and Julie Clemett have dabbled with stone for many a summer Scout camp activity and have only recently begun to put it on the lathe and turn it. This is mainly due to seeing Niki Marshall at the NAW Symposium, and being excited by the potential of mixing stone with wooden inserts and other intriguing prospects.

Peter set the scene with some slides showing the source of the stone, large



blocks being cut from the hills inland of Oamaru. He assured us that this demonstration would only scratch the surface of what is possible with stone.

It's easy to work, but ever so dusty; not that the dust is particularly harmful, it's just dust. This is a job for a still, sunny day outside in your overalls, with the lathe motor covered up with plastic. Just the usual chisels are fine to use, but not your best Sorbies, and old files make good tools for stone.

Stone is easy to acquire on trademe or from building sites – Peter's demonstration block came off a house munted by the earthquakes. He took us through the

stages of cutting it with an old handsaw, drilling a 25mm hole with plenty of breaks to blow the dust out so the bit didn't get glued in.

Peter put a 6-inch cube blank on the lathe, holding it with a homemade pin chuck of a simple but savvy design. He roughed it down to round at low speed, wearing a face shield. It's just like turning wood, where rubbing the bevel is preferable to scraping but scraping is okay on the end.

Some careful attention needs to be paid to design, noted Peter, as the grainless stone can be a bit bland if the shape is not pleasing to the eye. So he worked on the

Leaves no Stone Unturned



vase shape with a *bedan*, a broad parting tool. The base got a concave finish, and the top was nibbled with the *bedan*, leaving some shape at the top where the insert was to cover the rim of the chuck hole.

Sanding was done with 80 and 150 grit paper, and we were warned: if you usually hold on to the piece as you turn the lathe off, to help it slow down: don't, unless you've been sanding already. The stone is rougher than it looks.

Once he'd sanded it, Peter parted the piece off and talked us through the making of the insert. He had several rimu mushrooms, Ts, cut out of one long blank between

centres. The tops of these are drilled then turned on a jam chuck to the desired shape and then fitted, not too tightly, on the top of the vase. In the 25mm hole, Peter says, you'd only want a 23mm spigot. The rest of that space will be filled with silicon or some sort of sealer; he was using a roofing sealer.

Sealing the outside of the stone is important: masonry waterproof sealer, such as *No Leaks*, works just fine. This is expensive but concentrate, so it lasts a long time. Sealing will yellow the stone slightly, and will render it touchable, rather than a dustbomb. You can brush it on or just drop the piece in a bucket of sealer, and soak it until the bubbles stop rising. This is a



must if the piece is going to live outside, and will need recoating every 3 to 5 years.

Beyond small vases, Peter has made one bowl, which was a little bit complicated. Not being able to recheck the stone on a spigot, he used a jam chuck as a snug fit on the bowl, and had the tailstock up and gaff tape helping. There is no strength of fibres to hold things together as with wood.

This was a fascinating demo, and the interested buzz in the air throughout suggested that this should be something to which at least a few turners will try their hand.

Rick Bolch, Danny Brooks

Ten Questions for Graeme Aldridge

What have you just finished turning, and what is your next or current project?

A bunch of kiwis, 30 of them for a charitable trust to give away to needy kids. Next up, for the same company, is a lot of toy clothes-lines for the girls and then I've got an order for a chip and dip bowl.

Favourite wood/s?

Ash and walnut; rimu I like but it's so dusty.

How long have you been turning, and what got you started?

Probably just the last four years of turning, which has included the Aoraki course. I kept seeing wooden stuff in galleries on holiday, and thought how would you make this. I hunted around for a group that could teach it, and then someone put me on to the club.

Have you had any training?

Just the Aoraki course, which I absolutely loved; I looked forward to it each month. I was so keen I'd do and redo

the homework more than I needed to, just for fun.

What's something you've turned with which you are very pleased, or most proud?

My graduation jardinière was about as good as I've done, and I really enjoyed the way it turned out. Pens have been fun and doing paua and resin work is good.

Do you often have several projects on the go at once, or do you generally finish what you start before you start another project?

Usually it works one at a time, although if I see something on the spot I might get started on it on the backburner.

How do you plan what you turn? That is, with detailed diagrams, or letting it flow and evolve?

When I'm doing a stem, say a bowl or a plate, I'll just go for it, but if it's more complicated I'll do a drawing, but I'm quite happy either way, just figuring it

out or playing with the drawing.

What does your wife think of your turning?

She likes it; after I've made something, she loves to order things and then give them away. The first pen I ever made led to me making 20 more for her friends. As she is more arty than me, she makes a very good critic.

What else do you like to do with your time as well as turning?

I've always been sporty and now it's bowls; I've been in brass bands, playing cornet all along and conducting for the last 40 years. No playing for a while, but still helping Sumner band out a bit.

Has your working life lent itself to turning, or was it a nice point of difference?

As an old plasterer, I love getting into the wood. Previously I'd done a bit of DIY stuff with 4 x 2, but the only wood was a float for plastering.

Expat Brits Defend Motherland Turning

At the July clubnight, talking about finishes, there was a suggestion from Pat that the British turning community has a few idiosyncrasies: chief among these is that all pieces must be pre-finished with sanding sealer.

Rex too, doesn't mind telling you, any time he completes an entire project with a skew, 'an Englishman would have used four chisels by now.'

So what do some of our Brits have to say in defence of the homeland and what the colonials call eccentricities? Recent arrival Mike Wing, when asked to respond, had only one word, and a guffaw: 'Jealousy!' No, seriously, he doesn't think the differences are big at all.

'The biggest difference is just scale. There is such a large population of turners there that groups and clubs and even companies can make it vibrant. Companies organise and sponsor demonstrators at club meetings, knowing it will be worth their while.

'One thing I miss is the big

shows for turners or general craft groups – there'll be one every other weekend. We'd get together, a few of us turners, and make a weekend of it or go for a day trip. Every year the magazine *Good Woodworking* holds a fantastic wood show at the Alexandra Palace, for example. And if you miss one, it wasn't much more than a week or two and another good one coming up.

'With so many professionals and demonstrators, all with sponsors and shops, so you can just pop over ten minutes away and find what you need and have a demonstration right there if needed. It's at the scale of golf shops here.'

Mike is at pains to point out that he's glad to be here. 'Look, New Zealand's great, and the weekend events and days that happen are wonderful. It's just different, and the club and island-wide events here are wonderful given that there are, relatively speaking, so few turners about.'

And what about the sanding

sealer? 'Harrumph! That lacquer that Bruce showed us, that he sprays on: what's that if not sealer? Rex's superglue is a sealer, so the same stuff's being used here.'

Peter Drake: 'Whaddaya mean you don't use sanding sealer? How on earth do you finish things then?' That was the first thought when I heard turners say that they don't use sanding sealer here. Back in the UK most turners use it, after all if you're using polish how else will you get an even finish?

'There are alternatives here that I need to look into, but nothing like the vast selection in the UK, or at least that's how it seems. Over there there's Liberon, Rustins and Chestnut to name but three, not counting imports like Organoil. Maybe in the UK there are just lots of different makes of the same thing? Lots of manufacturers make their own Danish oil, food safe finish, clear wax, sprays and, dare I say it, sanding sealer.'

Favourite Finishes, After the AGM:

With a cancellation from the Mainland Paints rep, the call went round the committee a few days before the July Club Night: 'come ready to talk about a favourite finish'. With everyone scheduled for five minutes at the most, and it turned out to be a rather interesting, informative night.

Peter Clemett kickstarted the evening with a treatise on Rustins Danish Oil. It's not all the same brew, and it's not all oil, he said. There can be varying degrees of varnish added, and you can tell by the time recommended to let it dry. The quick-drying stuff will be more solvents than oil, which is usually tung oil or linseed oil. This means the rag can be a bit of a fire risk after use. Because it doesn't set rock hard, the best approach is to brush it on, then wipe it off a few minutes later, and after 3 or 4 coats with a day in between, apply a harder setting varnish or wax. And if you tin lid is hard to remove, grease it first time you open it.

That last point was from Les Brindley, and he took the lathe and put a wax coat on a pen.



He was using a hard wax with a canuba base, sourced from Australia. First he applied *EEE* with his finger, with the lathe off; then he fired the lathe up at 3000rpm and let the heat of the rag melt it on. This was repeated twice, and the advice was to rub from wood to metal rather than metal to wood on a pen.

Noel stepped up next with spirit-based paint test pots from *Resene*. Noel likes to use the metallic paint to give pokerwork a lift. There are countless colours, all only \$5, and applied with a tiny brush then sprayed with lacquer to protect and lift colour.

Celia passed around a pot of beeswax called *Goodluck*,

which smelt lovely. It's all natural and foodsafe, with avocado oil, which is a good penetrating oil. Celia uses a tiny bit on a sponge, and it would work on leather, car tyres, anything.

These options were coming thick and fast and we were about halfway. Rex put a pen on his wee penlathe, and applied superglue on to it with a cloth. It can stick on your glasses and stink under a facemask, but for \$2 at the cheap shops, this is a great value lasting finish on pens.

Bruce brought out a big tin of lacquer, his forte, and a spray nozzle that he uses for pieces that will be handled a lot. He

the July Club Night



passed around the purple heart salt and pepper mills, which he sanded to 600, then put on a sealer then two coats of lacquer. This is thinned 1:1, and gives a hard-wearing but not waterproof finish with a nice shine.

This lacquer, Ameron Gloss 50, comes with its own thinners, and when you mix it up you need to be well covered, wearing a ventilator and outside.

Pat showed us UBeaut Glow and EEE. He uses this for his off-centre pendants, which need the rim finished before he puts his plastic jig on it. He puts the EEE on by hand first, with the lathe stationary, and

then heats it up, before putting two or more coats of Glow on with a bit of toilet paper or paper towel, while the lathe is running or stopped. Pat pointed out that we need to think ahead and finish things at the right stage to prevent regret later – in the case of Pat's pendants, wax would build up under the chuck and cause an ugly streak around the rim. The Scottish in him likes to only put on so much that he doesn't have to end up taking a lot of it off later.

Heading for the final siren, Ray Morgan passed around some neat bowls with resin and paua inlaid. He is another U Beaut product user but explained how he cut and polished Gelcoat used as a decorative inlay. A recess is cut into the bowl rim, and the inner sides and bottom are given a coat of sanding sealer to prevent the backing colour from penetrating into the crossgrain pores.

Once dry a coloured paint applied of choice allowed to dry and the decorative pieces glued into position. The gelcoat resin is mixed and poured into the recess

covering the decoratives used. Once dry and hard, normal tools are used to cut the resin back, and it's sanded through the grades. Wet and Dry papers just damp from 240 grit were used to cut the surface to a fine finish and finished off with a CRC Cut and Polish liquid [used on cars] to give a final polish to the surface. If you wish the U Beaut products can be used over these.

Mike Wing rounded out the demonstration, and passed around a bowl, a bird and a banana. He puts Danish Oil on the outdoor stuff [bird], and Liberon sanding sealer then clear Dulux spray for the oft-handled stuff (banana). For his earring stands, with their nice sheen, he uses EEE Shellawax; it's dear but lasts him for years. He will put four or five coats of walnut oil on a bowl, wiping it off after five minutes, and draining them with the inside down to avoid a wee pool of oil.

So ended a full and useful evening's program. The many new faces will have gained a lot of information. Peter White won the full showtable, which was the most talent-laden table we have seen for a while.

Ray Morgan, Danny Brooks

Waitaki Woodworkers' Guild Spinaround 2013 November 1 - 3



Weekend of woodturning, fellowship, learning & sharing,
raffles, good food, good company & good fun.

Neil Scobie from Australia is guest turner. For the partners: TBA

Register NOW and book your accommodation: Armada Motor
Inn has a discount at if you mention WWG [0800 626 278].

Bill Owen's supplies & Tim Skinner's Capital Books will be there.

Contact Ken Newton: knpnewton@xtra.co.nz or P: 03 4387741

Advance Notice: Wigstands for the 2013 Jim Dunford Trophy

This year we will be awarding the Jim Dunford Trophy for the best wigstand. One committee member knows two people who were given wigs but not stands for them, so it seems like there may be a shortage of wigstands out there.

Another good reason for this project this year: a couple of our club members have succumbed to cancer this year. So let's get busy!

Winter & Spring Club Night Schedule

The Showtable is operating the new system, showing your best work of the past three months.

Remember the venue is no longer the Lecture Theatre but Room DA02, across the carpark.

August: Les Brindley spinning metal and aluminium.

September: Jack Jordan and walking sticks.

October: All Things Musical – from big [10' alpenhorn] to small [duck calls and whistles].

President's Page

This is the first newsletter since our AGM, and my first column as your new President. Thank you to everyone who voted, and especially for the confidence you have shown in electing me to serve our club in this manner over the coming year. I also want to make a point of saying thanks to Pat for his able stewardship over the past two years, and I will doubtless draw on his experience at times as I make my transition into the role.

There have been a few other changes to the committee: Les Brindley has resigned after a good number of years of keen service. Those who know Les will appreciate that he always has an eye out for a bargain, and we can thank Les for his enthusiastic hunting down of prizes for the raffle and show tables. We welcome John Scott on board as a first-time member of the committee, and look forward to his perspectives.

And finally, we have a new vice president. There were no nominations for this post at the AGM, however at the

following committee meeting Rick Bolch agreed to stand to unanimous approval, albeit with no white smoke.

I take the office of president with no fixed agenda beyond broad objectives to build membership, and encourage engagement and more full participation in all aspects of club life. I strongly feel the old adage "you only get out of life what you put in" holds true within an organisation as out. I encourage everyone to be involved in our club in some manner. Share your work and experiences with others. Try something new – learn and grow. Introduce a new member. There are many ways you can contribute to help keep our club healthy and vibrant, and you get the most out of it.

I appreciate that everyone has different motivations for joining an organisation such as ours, and I hope, for the most part, that you are all getting the value you seek from your membership. If not, please tell us. Remember, the committee exists to serve the best

interests of you and our club, and is always looking to understand how it can do better. If you have any ideas you'd like to discuss, or even just questions about any aspect of club affairs or operations, please don't hesitate to pull one of us aside at a club meeting, send an email to the secretary, or contact any of us by phone. Committee members and their contact details are listed elsewhere in this newsletter, and of course on the website.

As I write, the mist has burned off and the frost is disappearing. It promises to be another fine Christchurch winter's day, and a great one to spend a few hours in the workshop working on whatever takes my fancy. I've been exploring some ideas I have for textured forms, and maybe I'll even get some done to display at the next club night. Speaking of which, what a fantastic turnout we had on the show table at the July meeting – keep up the good work, folks.

Peter Clemett

Several Generations of Woodworkers

Murray Askin's shed is quite full, although you can move comfortably around all the tools. It often needs a bit of tidying up. But when one considers the amount of work that gets done in there, it's a wonder of the world.

Currently there's one of his oak cradles, an heirloom that has been damaged and brought back for repairs. A cabinet with drawers to support a Comet lathe for his grandson is nearly finished.

And that's just the workshop. There's a bus out the front of the house, just one of its 22 seats still in it, although when it's a mobile home for his daughter it will have a few



more seats in it. This is his first fancy bus, although he's turned several vans and a trolley bus into motorhomes over the years. And motorless homes – five of them. And eight boats. Anyway....

Somehow this has all been squeezed into the life of a school teacher. Straight out of school himself, Murray restored a fishing boat, then did two years of commercial fishing on it. Then Murray trained as a primary teacher, and worked in sole charge or small schools around the Southland and Otago coasts: big name places like Otago, Five Forks and Papatowai. You could often tell which was his school by the large building project on the road outside.

The longest he and his late wife of 51 years stayed in one place was three and a





woodwork Murray does, and indeed, woodwork is only a fraction of the work Murray does. A radio ham, he's also comfortable working with leather, stone, leadlighting, steel, pretty much whatever needs to be done, he's happy to figure out how. Installing kitchens as a church elder, or putting in cupboards for neighbours and friends, and even the last decade as the maintenance department at the Oxford Clinic in town.

half decades in Moeraki, high on the hill with a glorious view of all those boats he'd like to have been out on. The shed there was 70 by 40 feet, so he's had to downsize to fit into this 6m by 8m Bishopdale shed. He also used it to run woodwork classes for the community there for 20 odd years, and there are still a few folk who come to learn and work in his current workshop.

He's a musical fellow, too. All students in Murray's wee schools would become band-members, like it or not, although they generally liked it. During those decades in Palmerston, he diversified and retrained as a guidance counselor on the side of the

teaching, which he enjoyed immensely.

Murray's grandfather was a wheelwright, and some of the family tools are still on hand and in use, [see box below].

Turning is only a part of the

Next time you drive through Palmerston, keep an eye out for one of Murray's larger projects: a miners monument carved as a Millennium Project in Oamaru stone, are one of the fruit of Murray's time in the region.

Clockwise from below left: grandfather's tools, some of which are still used regularly; Murray in the shed; a watchful eye on grandson Howard as he turns a pen, a holiday money-spinner for the teenager; nautical reminders – the helm was built by Murray's grandfather, his son did the brass-work, now Murray has made it into a table, after the boat was wrecked – now that's one thing Murray didn't do!



Workshop Afternoons

Rex Marshall is spending every Tuesday afternoon, from 1pm, at the Aldred Men's Shed, located at the corner of Nancy Ave and Knowles St in St Albans; a gold coin is required for entry.

Unpaid Subs

Some members are just now reading their final club newsletter. If you have not yet paid your subs for 2013-14, it is now \$25 and well overdue. If it is not paid by 1 September, you will need to come along and join up at some future club night.

For the Calendar

TUESDAY SEPTEMBER 24: Graduation evening for the sixth Aoraki Course at the Cashmere Club. All are welcome for celebration meal: RSVP to Celia or Bruce Irvine. More details page 5.

NOVEMBER 1 – 3: Waitaki Spinaround Weekend, see page 12 for all details.

For Sale

Scheppach thicknesser and planer on a mobile base. New, done less than 5 hours' work. Heavy duty cast iron tables. Call Ian Conway, 388 4101.

For a DVR lathe, see Noel.

These tools and chisels will be available from Pat Jordan at the August club night:
Wooden plane, \$10.
Stanley No 4 plane, \$35.
Plane iron sharpening jig, \$12.
Brace \$20; set of bits, \$20.
Saw, \$10; tenon saw, \$5.
Square \$6.
Wooden spirit level \$5.
Metal spirit level, \$10.
Circle cutter fits brace, \$8.
Six blue-handled Marples chisels, \$50.
12 other chisels, \$6 - 12 each.
Set of 4 reamers, \$10.
50 foot imperial steel tape measure, \$5.
Perspex straight edge, \$2.
Miscellaneous bits, etc \$1 ea.

2012/13 Committee Contact Details

Patron: Soren Berger, 25 Rodney St, New Brighton; 388 1004.

President: Peter Clemett: 36a Fenhall St, Russley; 342 5242.

Vice President: Rick Bolch: 28 Waiau St, Hoon Hay; 980 5156.

Treasurer: Bill Parsons, 76 Fendalton Rd, Fendalton; 351 5647.

Secretary: Bruce Irvine, 401 Withells Rd, Avonhead; 358 8482.

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Noel Graham: 63 Oakley Cres, Hornby; 349 8976.

Celia Irvine: 401 Withells Rd, Avonhead; 358 8482.

Pat Jordan, 39 McBeath Ave, Hoon Hay; 942 4279.

Rex Marshall: 396 Greers Rd, Bishopdale; 352 9297.

Ray Morgan: 154b Brookside Rd, Rolleston; 366 9795.

John Scott: 26 Carston St, Leeston; 324 8340.

Mike Wing: 7 Donovan Pl, Halswell; 741 1475.