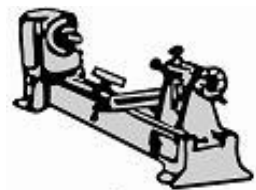


# SPLINTERS

NEWSLETTER of the Christchurch Woodturners Assn. for Apr-May 2010



Aoraki  
Polytechnic



Christchurch  
Woodturners  
Association Inc.

## *Coming meetings*

- April:** The demonstrator will be Rex Marshall on the subject of “turning tin”. (He will be after your brass too for the raffle).
- May:** Pat Jordan will present the results of his latest student’s project on the efficiency of dust extraction during sanding. The main event will be a demonstration by Dennis Monte of how he uses inlays to create his Celtic knot patterns on pens etc.
- June:** This is our AGM meeting (brief). Then we will hopefully have our patron, Soren Berger, as demonstrator.

## *Show table*

The topics for the next three meetings will be:

- April:** Please bring your best two pieces made since the beginning of 2009. This year for the inter-club competition, we need 10 pieces with only one from any person, so we would love to see a range of pieces to choose from.
- May:** As for April so that we can cover gaps in our initial selection.
- June:** A piece that has been decorated or embellished in some way.

We meet in the # 1 lecture Theatre of the former College of Education, now part of the University of Canterbury, Dovedale Avenue, Upper Riccarton on the **FIRST** Thursday in the month at 7pm.

There is also a "Hands On" meeting in the Technology Room at Cobham Intermediate, Ilam Road, on the **THIRD** Thursday of the month at 7pm. The next Hands On meeting is on Thursday 15<sup>th</sup> April.

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### **President's Piece**

Hi to you all, not a lot of news this time but a few reminders.

Please remember to bring along to the next two Club nights your two best pieces for the past year. From these will be selected the pieces to represent our club at the Timaru Fun day. From memory it is to be ten pieces, with a limit of one piece from any person. Excellent prize money is on offer, so be in. The pieces to represent our club will be selected by a group from the committee.

**Vietnam Charity.** Please remember to support John Ryan in his bid to provide assistance to the Hoi-An Trust.

The AGM is coming up in June. Please consider persons for nomination to the committee and office bearers. Also if any member wishes to amend or add clauses to our constitution it is necessary to submit a remit which needs to be advertised to the membership to enable voting at the AGM. So get those into our Secretary as soon as possible.

Harihari is coming up and an excellent demonstrator has been engaged for the weekend. All I will say is his work is of an intricate nature.

That is all for now.

Ray Morgan  
President

### **An update from John Ryan on the Vietnam assistance**

I have recently collected the lathe from Bill Owen. I also purchased a chuck and a few sheets of sandpaper. I intend to get a "starter set" of chisels/gouges but am not sure just yet which brand to purchase.

Ray has informed me that the club is giving \$300.00 towards the project. This generous offer is very much appreciated and will be put to good use. (I will keep you informed).

Two weeks ago I spoke with our friends in Hoi-an, Vietnam, and they are very excited about my upcoming visit and the opportunity they will be provided with to learn to turn items on the lathe.

Thanks for your ongoing support.

John Ryan

## **Meeting Report, 4 February, 2010**

President Ray Morgan began the meeting, and invited items of interest in Show and Tell. Les Brindley showed a radio/CD player which he had for sale. It would be very suitable for using in the workshop.

President Ray introduced club member John Ryan, who was promoting interest in getting equipment for an aid project in Vietnam, so that the villagers could earn money for their communities by making items for sale to tourists, e.g. small children's toys, pens, etc. He wants templates for making suitable toys, and he is also fund-raising to buy and ship a lathe to them.

**Demonstration.** Noel Graham showed us how to make hollow forms.

He had a cylinder of walnut about 120 mm dia x 250 long, which he mounted between centres, then formed a spigot at each end about 60 mm dia x 6 wide, each with a slight dovetail for more secure gripping in the chuck. Removing it from the lathe, he selected which end was to be the top and which the foot, then he mounted the foot end in the chuck, checking that the opposite end was running true. Next, he decided what the shape of the finished vessel would be: a ratio of 1/3 : 2/3 for the height up to the waist to that up to the neck gives the vessel the best-looking proportions. Marking these key points, he formed the foot, (though not to the final diameter), and the waist and neck areas roughly. (At this stage in the demonstration, he should have scribed a line in black pencil, axially down the surface of the form, to give the correct alignment of the grain when the pieces were re-united after being separated for hollowing.)

Near the bottom of the neck, he inserted the parting tool, and formed a cut inclined at about 15° towards the foot end, then continued the cut on this angle, parting off the top on a slightly conical surface. Now the overall diameter of the cut edge on the top piece was measured, and this measurement was transferred to the cut edge on the bottom piece, so it could be turned down to match the diameter of the top. Next, a 10 mm twist drill was used to drill a hole 75 mm deep down the centre of the bottom piece. Then, with the lathe set to a slow speed, the base was hollowed from the drill hole outwards, using a hollowing tool designed by Søren Berger, leaving the shell about 8 - 10 mm thick all over.

The bottom part was removed from the chuck and replaced with the top piece. Without touching the conical mating surface (as cut with the parting tool) the inner (conical) surface was turned flat, and a 10 mm dia hole was drilled right through its centre. Søren's hollowing tool was again used to hollow the upper portion of the vessel, leaving about the same wall thickness as before, and the hollowing was continued up into the neck, almost right through. The piece was removed from the lathe, and mated to the lower portion. Noel discussed the types of glue available, and recommended that Polyurethane Aquadhere be used -- it is waterproof, with a 24-hour setting time.

He now changed over to a similar piece which had already been glued. This was mounted in the chuck, using the tailstock centre to adjust the chuck grip to help make the piece run true. Then, removing the tailstock, he trued the top end, including inside, running the cut into the area turned from below.

Next he finished the outside of the combined top and base, including the join, then machined a series of three grooves spanning the joint line, to disguise it. Finally he (would have) sanded, sealed and polished the vessel.

The most suitable wood for making hollow forms in this way is wet Walnut (which needs to be dried carefully, eg in the fridge). Elm is a good alternative.

#### Show Table

Tonight's Show Table item was to be a clock. There were nine entries; the winning one was in the form of a giant wrist-watch, made by Rick Bolch. The runner-up was a large natural-edged clock face, made by Robin Cheng.

(Report by Tom Dodd)

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### **Meeting Report, March 2010**

#### **Show and tell**

Graeme Trost circulated a brochure publicising the 2010 Australian Woodturning Symposium to be held July 14 – 18 in Brisbane. There is a strong international caste of demonstrators including Aussies Terry Baker, Richard Raffan and Glenny Naden; Benoit Averly (France); John Jordan and Dixie Biggs (USA); Peter Hromek (Germany) and several others. Registration costs \$395 but it would be an event to remember for a long time. More details on [www.tymba.com.au](http://www.tymba.com.au). Please tell the editor if you are lucky enough to go – he would love a write-up for a future newsletter.

Bryan Syder spoke about the new library books.

#### **Demonstration – Jim Lowe of Paraparaumu**

Jim Lowe is well known to be passionate about both woodturning and about learning. He has been teaching woodturning at his Paraparaumu premises for a long time and is the principal tutor for the Aoraki programme there.

Tonight Jim focussed on several techniques for embellishing turned pieces.

**Gold leaf** Covering a part of the turned work with metallic foil is a way to create a contrast in colour and texture. It is not a way to hide flaws, end checks or poor tool-work as these will all show through. The surface is painted with gold-leaf size, of which one type stays active for 24 hours and the other for 1 hour. The sized surface is covered with pieces of gold leaf, which is actually a thin brass film. Smallish pieces are used to conform to curved surfaces and they should not have straight edges. The pieces are put in place with the edges overlaid, and then dabbed down with a soft make-up brush (\$2 Shop or the same thing from a chemist for 20 times the price). Dab the foil down with the brush and don't touch the size. When all is in place, brush more vigorously, first with the brush and then with fingers. A second layer can be added later and then the edges tidied on the lathe. Gold leaf can be obtained from "The Drawing Room", Manchester St. The price is about \$60 for 100 sheets.

**Crackle paint** To be able to mix your own colours, a crackle medium is needed that works with good-quality artists' acrylic paints. First apply sanding sealer to the surfaces not to be painted. Then apply a complete undercoat to the surface to be painted. Mix the colours on a plate and dab onto the work-piece with a sea-sponge. Work quickly and don't over-do it. When the paint is dry, gold leaf or silver (aluminium) foil can be added as above for areas of

contrast. It is important to frame the painted area. Jim does this on the lathe by creating grooves. He prefers a 3-corned point tool for this, oriented with one flat horizontal on top.

**Dremel embellishments** Jim demonstrated the use of a Dremel for texturing, using the corner of a square-ended burr. The patterns need to be random but even for best effect and he goes over the piece twice. He de-burrs with 3M sanding pads, then checks for flat areas and goes over these again. A big burr covers the area quicker, but a small burr generally gives nicer results. The textured area will give a darker contrast when oiled.

**Paua inlays** Solid paua pieces from Tekai Pacific (spelling?) can be sanded but are unfortunately no longer made. Paua laminates 0.25 mm thick cannot be sanded. When gluing to a surface with CA glue, put the glue on one surface and the accelerator on the other. You want some excess glue running out to fill the gap. The inlay is put in at below the level of the wood which is then finished with a scraper rather than a gouge. He sands from 150 to 1000 or 1200 grit.

**Chatter tool** This was demonstrated briefly. It works on end grain wood and hard woods are best, e.g. pohutukawa, black maire and rata.

**Branch bowl (winged bowl)** Jim made a branch bowl from a blank with the back already turned. He started on the top of the bowl with outwards pull cuts. It is important to line up the tool-rest with the cut and follow through at the end of the cut to avoid rounding the wings. Go down to 2-3 mm thick, branch bowls look best with thin wings. Glue lost bits of bark back on if you can find them. "Hand sand" the wings, meaning use a sanding arbor in the drill, but with the lathe stationary. Get a smooth flow from the base of the bowl through the wing to the top – try to meet the expectations of the eye and brain.

**Tonight's Show-piece** The showpiece for tonight was a hollow form. The inner was Dennis Monte and the runner-up Karen Boyd.

(Report by Pat Jordan)

**Coming events:** keep a watch on the excellent calendar on our website

**Inter-club fun day** This year will be in Timaru on May 22<sup>nd</sup>. Keep this date clear and get working on your masterpiece for the club's table in the competition.

**Harihari Learn and Turn weekend** will again be held at Queen's Birthday weekend. If you haven't experienced this event, make plans now to go. If you have been before, you will probably have booked your accommodation again before you left last year.

**Symposium 2011** In the latest issue of Creative Wood, NAW have announced that the next national symposium will be held in Hawkes Bay on 14-16 October, 2011. The symposium held there in 2007 was an outstanding event, so start making your plans to attend and saving your pennies now!

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Have you checked out our web-site lately? [www.woodturning.org.nz](http://www.woodturning.org.nz)

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**Shane Hewitt demonstration.** The Shane Hewitt tour has been and gone, with an extra demonstration 6-9pm on the evening of Tuesday 16 March at the North Canterbury Woodworkers Guild clubrooms in Rangiora as well as the originally scheduled full day event on the 17<sup>th</sup> (did he turn green wood on the 17th? And drink green tea?). The following report on the Tuesday evening session is by Pat Jordan. Hopefully it will be a useful reference for those who were there and fill in some of what they missed for those who could not make it.

Shane started by saying that he wished to focus on tool work and detail. He drew a circle divided into four sectors representing four key issues that he referred back to several times:

- Understand the bevel, which he demonstrated several times by stopping mid-cut, with the tool remaining in place, and showing how the bevel was rubbing. He also then rotated the spindle with the left hand to show how cleanly a shaving was produced with the bevel rubbing.
- Sharpen often. For Shane, this means infrequent trips to the grinder (he did not plug it in all evening), but very frequent sharpening between times with a diamond hone (dry).
- Try new designs. Shane encouraged the audience to try different things and said he was quite happy for people to try to copy what he did on the night, or his display pieces, if it got them trying new things.
- Turn more – especially more often. It is better in his view to have frequent half-hour sessions than the occasional longer session.

Shane's main piece for the evening was a nut-bowl shaped bowl with a textured band around the region of maximum diameter. He mounted the sycamore blank on a faceplate using 30mm x 8 gauge screws with a square drive hole. Some points brought out during the bowl turning were:

- Don't use the index as a spindle lock
- Before roughing out, remove any bark that could come loose
- A collar lock on the tool-post is useful for maintaining tool-rest height
- Start rounding the bowl outside with the tool handle very low and the tool over on its side, using the lower wing to cut. There is no need to begin by truing up the cylindrical face of the blank – most of it will be turned away anyhow
- Start with the lathe at a slow speed and periodically increase this while resting a hand on the headstock to check for excessive vibration.
- After roughing out the shape, he refined it with a 10 mm bowl gouge on its side
- He uses a swept-back grind with long wings on his bowl gouges
- After getting the outside shape, he cut the dovetail for the foot using a small swept-back bowl gouge. Don't use a skew or parting tool for this because the grain will tear and then the bowl will not be properly aligned when re-mounted on the foot
- He made a shallow foot that will remain part of the bowl. The bottom of the foot is finished at this stage by dishing it a little and sanding to 1000 grit. He sized the foot for 100 mm power-grip jaws almost closed (about 82 mm diameter) so that minimal jaw marks are caused and there is then no need to reverse chuck the bowl to finish the foot later

After refining the outside shape, Shane created a textured band around the fattest part using a Sorby texturing tool, first marking the planned limits by pencil. He applied the texture tool with a pivoting motion and with significant force, for three sweeps (over about six seconds). The left index finger was locked under the tool-rest to give control of the tool motion. The texturing wheel was vertical and the tool shaft horizontal, with the lathe at 1400 rpm.

The limits to the band were then better defined by V-cuts using a skew chisel followed by burning the V-cuts with the edge of a piece of Formica and very light sanding with 240-grit sandpaper. Finally, Shane applied an ordinary black carpenter's pencil to the textured area for about eight sweeps, making a contrast between the high and low areas with an aluminium-like colour from the pencil on the high points. An alternative is to use Briwax black spirit-based stain that gives a dense black ebony-like appearance. The cuts marked with the Formica are sealed by it, so there is a very clear edge to the coloured band.

The bowl was reversed onto the dovetailed foot, with careful checking of the alignment. This is aided by having a slightly acute angle to the dovetail which should receive minimal sanding lest it become elliptical. The top of the bowl was begun with outwards drift cuts before the wall thickness was marked with a pencil. Shane's preferred technique is to stand well back from the lathe while turning out the inside of the bowl. The tool is on its side, cutting on the right-hand side. When starting hollowing cuts, the gouge is exactly on its side and the fingers locked around the tool-rest to resist the outwards kick that frustrates many of us. He uses a very slow feed into the bowl for the first 2 mm of each cut until the bevel is established. As the hollowing progresses, the cuts follow a curved trajectory, rising from the horizontal centre-line before swinging back down to the centre point.

Shane stressed the need to regularly check for even wall thickness. Fingers are very sensitive to changes in thickness as far as they can reach, push hard with the fingers rather than feeling lightly when checking the thickness. He also measured the over-all outside bowl depth before deciding how deep the bowl should be. He then several times measured the inside depth with a ruler, rather than guessing it. He made the point that a bowl with increased wall thickness towards the bottom did not feel right: he described it as a clunker. Even when his bowl was within 2 mm of the desired depth, he was still not satisfied but took further cuts. Most of the later cuts in the lower half of the bowl were made using the Woodcut cup tool. The pushing action towards the centre with the tool on its side produced an excellent finish and was a novel idea to most of the audience. The forward progress of cuts with the cup tool was very slow as the bowl centre was approached. Shane commented that it is common to have problems loosening the retaining screw for the cup tool, so that the Allen key tends to get rounded. His solution is to put a slot across the head with a hacksaw and then use a slotted screwdriver.

After the tea break, Shane demonstrated detailing with a Dremel tool. These are relatively cheap now. If they have variable speeds, he says the only sensible speed to use is flat out – typically 35,000 rpm. It is easy to be up-sold a boxed set of 40 bits, but most of these will never be used. He recommends getting just the basic set with the tool, then buying individual bits as needed. His core set was just 3 bits: a 4 mm ball bit, a “fishtail” bit which was basically a disk and a barrel (cylindrical) bit. These cost ~\$20 each, but last a long time and do not need sharpening. Shane demonstrated several styles of pattern and encouraged the audience members to come up and have a try. Shane recommended the use of a table-top mounted in the tool-post to give steady support for the hands while dremelling. These can be made to order by Les Brindley.

Shane passed around several of his display pieces, with various texturing and ebonizing with the Briwax stain. He was enthusiastic on the use of paua dot inserts, used with restraint. The standard paua circles match Forstner bit sizes, so it is easy to drill holes the right size. Standard diameters for paua and mother of pearl circles are 8, 10, 15 and 20 mm. A brochure with samples of what is available was to be given to the club for display at club meetings.

Shane writes on the bottom of his pieces after sanding to 1000 grit. He uses an Artline 0.02 pen and does not do any further finishing to the bottom. He recommends that if you do want to oil or otherwise apply finish after writing on the bottom, you leave it for at least 2 hours and preferably overnight.

Some other embellishments were discussed. This included the use of a microplane to give a scalloped edge to a box lid. The microplanes are available from Bill Owen.

This was a most interesting and informative demonstration, there were many points to think about. Many of the audience were still soaking up ideas long after the scheduled finish of 9pm. We are indebted to Shane and to the NAW for organising and under-writing this tour of 17 clubs.

### YOUR COMMITTEE

<i>Club Patron</i>	<b>Soren Berger, 25 Rodney Street, New Brighton</b>	<b>388 1004</b>
<i>President</i>	<b>Ray Morgan, 418 Rattletrack Road, Springston, RD 4, Chch 7674      email: <a href="mailto:yvonneray@xtra.co.nz">yvonneray@xtra.co.nz</a></b>	<b>329 5159</b>
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**Disclaimer:** The views expressed in this newsletter are not necessarily the views of the Christchurch Woodturners Association or its committee.





Karen Boyd's hollow form



Rick Bolch's winning clock



Dennis Monte's winning hollow forms



Jim Lowe in crackling action



Shane Hewitt admires his shavings and turns a bowl