



# Splinters

Newsletter of the Christchurch Woodturners' Association Inc.  
www.woodturning.org.nz



## Symposium Stunners



Photo: Peter Clemett

A few of our club members attended the NAW Symposium hosted by South Auckland in October. Peter Clemett entered a spoon in the competition; it won second

place and was one of five purchased by the American collector. For more photos of the tremendous array of work displayed at the Symposium, turn to pages 4 and 5.

The club meets for a demonstration on the first Thursday of each month at 7pm 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, and there is a \$3 door charge to cover costs for the demonstration evenings.

Guilio Here for Show Weekend, Page 3.

Clubnight Reports & Photos, 6 – 7, 12 – 13.

Waitaki Spinaround Highlights, Page 10.

## Flower Show Progress Report



The Ellerslie International Flower Show (EIFS) Subcommittee has met several times, amongst themselves and with the EIFS organizing Committee, and we are making steady progress. We have come up with a theme and are under way preparing display items.

Our design is inspired by the Mad Hatter's tea party from Alice in Wonderland. A brief for the exhibit has been submitted to the EIFS Committee. When it was discussed with the organisers, they were quite enthusiastic about our participation and the design idea; this was a slight relief to our turners, who were expecting some

resistance over the lesser emphasis on live plant material in our design.

A request has gone out to club members to contribute. Fourteen members met together in early November to discuss the plan, and they went away with homework. The first task was to get cracking texturing the 800 individual bricks we'll need for the backdrop of our exhibit. We still need more help here.

Some existing pieces will be able to be incorporated, but a fair bit of stuff will also need to be fabricated to fit the design. The committee is keen to hear from any club member who has a nice piece

they think might be suitable, or who is keen to help in any way. Remember that this is not just about turning – any wood crafting technique will be considered, and we'll also need general handicraft skills for finishing and detailing. Names need to be put beside tasks, and the committee intends to keep pushing and working over the summer break.

Part of the point of our participating at Ellerslie is to publicise the Club and attract new members. Although we can't yet claim the credit, it's great to see new members at the last Clubnight.

*Peter Clemett*

## In Classroom and Shed With Guilio

Guilio Marcolongo spent the recent Show Weekend in Christchurch, or to be more exact, spent the weekend in Cobham School's workshop and Bruce Irvine's garage.

Demonstrations on Friday and Saturday, and on again for more of a low ratio, hands on tutorial Monday, it was an intensive and most profitable weekend for all.



Photos by Pat Jordan, Bruce Irvine



Some responses from those who attended all three days: "very inspiring, a real treat."

Among the many projects Guilio demonstrated in these sessions was the emerging sphere box, pictured left. While he brought the sample ready-made, he did show us most of the processes that are

required to make one.

We have seen a bit of Guilio in the past year, especially those who have attended Waitaki and Timaru and the Symposium. That the hunger to learn from him is still vivid is a testament to his turning skills as well as the ability to communicate them.



## Visual Feast: South Auckland Stages a



It was a pleasure to be part of such a gathering, according to our members who were there. Such fabulous range of work displayed; so many terrific demonstrators and trade stalls and ideas all in one place.



## Mighty Exhibition for NAW Symposium



Photos by Peter Clemett  
and Les Brindley



## Club Night Summer Schedule

December's demonstrator will be Soren Berger, and the showtable is your best piece for the year.

**February's** demonstration will be all bandsawing; the showtable is your best summer piece.

DVDs and books are always available from the library.

## October Club Night: Don Reeves' Simple

Don started by making the point his demonstration was a “novice’s point of view” and he was introduced to the art by Jack Jordan who supported Don at various stages through the evening. Don recommends Bill Smith’s book, “Segmented Wood Turning” available at [amazon.com](http://amazon.com).

Make up cardboard shapes for both outside and inside from the graph paper pattern to ensure you maintain the shape as you turn your segmented piece.

You start the process by first drawing a full size sketch on graph paper of the item you intend to make.

Next you establish how many layers and the number of pieces per layer. Each layer irrespective of shape has the same number of pieces. Add 6mm to each layer’s diameter for turning off to shape.

The timber strips are put through a drum sander to bring give them a uniform thickness before cutting them



up into pieces, either by a hand saw or a bandsaw, using a jig.

You need to evenly space the individual pieces to the formula supplied by Don. Don used a purpose-made jig that fitted to the tool rest post to align the small pieces into a ring built up from a base fixed to the scroll chuck. This continued until the required shape and height had been reached.

The adhesive Don used to glue the pieces together was PVA.

As each layer is added, the face is sanded flat to ensure a

flat, even surface on which to glue the next layer.

The width of each piece is about 16mm, which usually allows enough to be turned off both inside and outside to the designed pattern on the graph paper.

Turning should begin with the smallest gouge possible. Don recommends a 10mm spindle gouge. A very soft touch is required, as there is not much holding the segments together.

Don started by showing us his first small-segmented bowl and also a second

## Segmented Demonstration



bowl which had broken. He also showed his graduation piece, a segmented shape. After displaying a book from America, he showed how to plan and sketch, for example, a twelve-segment piece. Having worked out the angles and allowed for the gaps, the segment angle actually becomes 20 degrees. Using natural tangent tables, the length of the outer edge of the segment (called C) can be calculated.  $N.T. (20 \text{ divided by } 2)$ .

The base for a segmented piece was set up in the chuck of the lathe and Don showed a photo of an attachment that

he mounts on the bed of the lathe to use to locate the segment for glueing. An indexing system is required on the lathe for locating the various numbers of segments per layer. After all the pieces have been glued on for one layer, some light sanding is required to keep the surface flat. The attachment can be altered to cater for different diameters and C lengths, as the piece is glued together layer after layer.

This highlighted the need for a full scale drawing for the required dimensions. Don also has an attachment on his bandsaw for cutting the

correct angles for the segments, and also made a sander to maintain the correct segment thickness. Don recommended using a template for the inside of the piece, and proceeded to start turning a small-segmented bowl that he had set up on the lathe. He was using a small spindle gouge, but alas, the piece broke off.

Jack Jordan showed us some of his segmented pieces, including an amazing geometric curved shape. He uses an original Franklin glue available from Carbatec.

Don and Jack did a very good job of clearly explaining and demonstrating a fairly complicated subject. If reading this has not informed you of enough details to get started, talk to either of the demonstrators.

This was to be a geometric turning unfortunately there was no exhibits. However Pat awarded Jack Jordan the prize for his segmented geometric shape that he brought along to support the evening's demonstration.

*Ray Morgan, Rick Bolch*

## President's Column

Oh no! Surely not! How can it be the last newsletter of the year already? I am only half-way through March on my to-do list for the year. Oh well, your newsletter editor says it is almost December, so it must be right.

And an interesting year it has been. The best of the guest demonstrations have come in recent weeks, when we have been blessed by visits from Jim Lowe and Guilio Marcolongo. See elsewhere in the newsletter for more details. I really must get to make one of Guilio's wonderful ducks. Then, after some practice turning spheres, creating an emerging sphere box half as good as his would give me great satisfaction. All of which reinforces the point I have regularly made that coming to see visiting demonstrators and going to weekend events and national symposia is a great way to get inspiration for new projects and practical tips on matters large and small.

Thanks again to the several club members who have demonstrated at club meetings through the year. Without you

we wouldn't have meetings and then we wouldn't have a club. It was great to see some new demonstrators stepping up to the plate this year and we would love to have two or three more people give it a go for the first time next year.

Perhaps the most exciting initiative this year is the plan for a club entry in next year's Ellerslie International Flower Show. A great deal of work has already been achieved, but there is much still to organise and make. While many have volunteered to help, we will need more nearer the time as we want to keep our stand manned at all times that the show is open to maximise our impact and the chances to gain new members.

A personal highlight of the year for me was graduating

from the Aoraki Polytech course. I greatly enjoyed the fellowship on the course and the stimulation of having to try new things. My graduation piece forced me to actually go ahead and make something that had been on the mental back burner for several years and enabled me to use some of the kauri that had long been stored for something special. We are going to have to work hard to fill the gap left when funding for the courses finishes at the end of next year.

Best wishes to you for a happy and restorative summer break. Please do come to our December meeting and help us all celebrate the end of 2012 together. Good luck to all for 2013, especially to those still battling with earthquake repairs and related trauma.

*Pat Jordan*

## Thanks

From the editor: Pat Jordan, Peter Clemett, Bruce & Celia Irvine, Rick Bolch, Ray Morgan, Les Brindley, Reg Kidd, Robin Blowers.

And also, thanks from Alison Syder, to those who finished Brian's bowls so beautifully.

## Ten Questions for Robin Blowers

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

The ball race pictured on the November showtable [page 13], made from a book. As for the next, whatever comes out of the next piece of wood. At the moment, I'm going through a bit of a vase phase.

*Favourite wood/s?*

Kauri, then matai, beautiful native timbers. They're soft to turn and give a great finish.

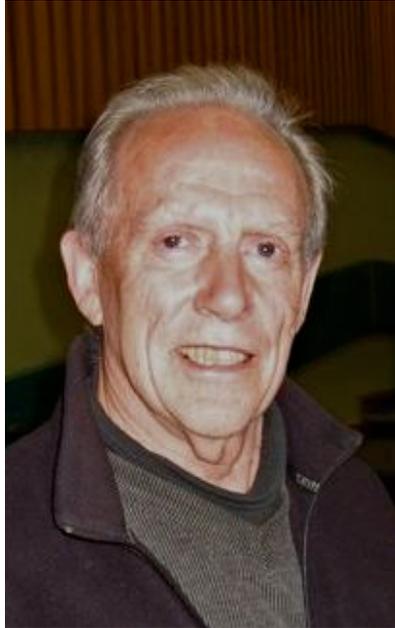
*How long have you been turning, and what got you started?*

When I retired a few years ago, I got on the internet to find a course to do. I joined the woodworking guild, and went to a few meetings and had a look at the specialties there, and after a few months, I met Noel at the market and stuck with turning.

*Have you had any training?*

Yes, I thoroughly enjoyed the Aoraki course – once a month made it quite sociable.

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



The last bowl I made, of cherry, had absolutely terrific figure, so for a neat finish, I used oil from the flax seeds out of my garden; applying the juicy pods lightly to the bowl, I finished it off with proper linseed oil, bottled.

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

I normally finish one before I start another. There are some exceptions – but there's never more than two on the go at once. I like to keep the workshop tidy, so it gets a cleanup every day; nothing is

left lying around.

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

If I find something in a magazine, I'll go for detail and follow it carefully. But if I pick up a hunk of wood in the shed, I'll find whatever's in the wood.

*What does your wife think of your turning – I've noticed her coming to the club nights lately?*

It's more a night out than a major interest for Marian; she enjoys wood shows, as well as the club nights, to see what goes on.

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

I'm in a car club; I restored an old Leyland P76. Lots of little things are always about.

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

Being a pattern maker, more than half of the time was spent turning wood; more scraping, but still closely related.

## Another Great Weekend at the



The weekend of 26 – 28 October saw about 11 club members head to Oamaru for this annual highlight of the woodturning year. We were blessed by mostly fine weather, plenty of sunshine and a reminder that Christchurch is not the only place to experience vigorous sea breezes. The welcome from our Oamaru club hosts was as warm as ever and they are to be congratulated for their usual efficient organisation.

The guest turner this year was Bruce Fergus from Blenheim. Bruce is an enthusiastic motivator who encouraged many of the participants to use some of their time creating things different from their normal repertoire. This included wall hangings made from several small bowls painted and cut in half before being mounted on a painted MDF backing. Some of the results were most attractive. Others were guided in the creation of pieces which were shaped with an arbortech carver, burnt and painted to

produce stunning results.

Meanwhile others worked on their own projects, or took the opportunity to try out new tools such as the Mini Munro hollower. As always, there was plenty happening to watch when one wanted a break from turning for a bit. The scroll-sawyers corner had five machines in regular operation with an interesting variety of projects on the go. Why is it that most of the South Island scroll-sawyers are based in the Deep South? There is scope for someone to take the lead in this discipline in Christchurch.

The Saturday night dinner was preceded by the traditional procession with the broom and boar's head. Unfortunately the piper was not present. The Christchurch club again won the trophy for having the best attendance. Stuart Camp of our club won the Shirley Thomas memorial trophy for the best individual piece on display, a huge yew vessel that he started at last year's event. The Founder's



## Waitaki Spin Around

*Clockwise from right: Bruce Fergus in critiquing mode; Stuart Camps – has the win gone to his head? Our Keith McFadden in action; the Founder's Trophy entries.*



Trophy was won by the Waitaki club, whose entry was a geometric shape made by Ken Newton.

Prior to the Sunday lunch, Bruce Fergus gave the critique. However instead of critiquing individual pieces as is normally done, he spoke more generally. Bruce noted that the standard of pieces in the instant gallery had increased considerably over even the last five years, and the variety had increased dramatically. This must be in part due to the impact of the Aoraki certificate courses, but also to the wider sources of inspiration from going to weekend events, symposia and seeing demonstrators with a more adventurous

bent. Bruce then proceeded to give some insights from the point of view of a turner who makes a living selling through galleries. He spoke about the need to envisage the final location of the piece, so that the finish can be appropriate to the viewing angle and

lighting. His views on pricing pieces for the intended market were also well received. The critique was one of the highlights of the weekend.

The weekend was a great opportunity to see what is being done in other South Island clubs, meet and share ideas with others and generally be immersed in woodturning for two days. Regular attendees need no persuasion; they will have already booked their accommodation for next year. For others who have never been to an event such as this, it comes very highly recommended, so start planning now for 2013.

*Pat Jordan*



## November Club Night: Jim

Jim Lowe came down from the Kapiti Coast, preaching the gospel of carving: it's easier than you think, so get into it! He gave a swift, sure demonstration using a whole raft of techniques on a couple of projects.

He started with a starfish that was a vehicle to showcase several different aspects of carving. To save time on repetitive aspects, Jim used a few pieces at various stages that he'd prepared earlier.

First he hollowed out a 150mm macrocarpa blank. Once he'd hollowed it, and had the overall shape, he switched to a precut 5-limbed starfish, and the carving began. Carving is the best way to resolve the problem of taking four tops off the limbs, and leaving one foot up; and of course, that means one bottom has to come off and four stay down.

So, out came the arboritech and with it, the kevlar gloves. These have already saved some serious injury when a tungsten tooth dislodged from the blade. With the indexing pin locking the lathe, Jim used the mini-



arboritech to remove the timber to get the right feet up and down. To illustrate how important it is to pre-mark the job, he nearly lopped the wrong foot. The arboritech with another blade left a smoother finish and refined the shape.

Then, with the dremel, Jim did his nails, a good way to get comfortable with the tool, and getting on with it, gave the starfish its final shape. A strip of metalcloth, ideal for curves, came out for the sand; 100 grit paper on the drill arbor is aggressive enough to be called a carving tool; Jim leaves the paper square for a better leading

edge, rather than cutting it round.

With five feet to decorate, Jim created a range of textures using different dremel bits. Hole cutters come in different sizes; he used the square edged cutter to carve lines; a hedgehog bit put rough lines which could be cross hatched with good effect. He noted that stroking away from his body makes a light, surface cut, while cutting towards himself digs deeper. With decoration, the key words are *random* and *thorough* – while it may sound paradoxical, mark it in a thoroughly random way.

## Lowe Gets Busy Carving It Up



The second project for the night was a striking, battered plate, stronger than it looked. this airy result makes good platters for fruit or anything else that likes air to circulate around it. And it's worth remembering when you have wood with soft, weebixy sections or bark bits that need to be disguised.

Jim took a standard thin plate, popped the kevlar gloves on and laid into it from the top down. Pulling rather than pushing, as it allows more support, and each cut began by making a nick in the top edge. Two hands must stay on the tool and the workpiece must be fixed securely in place. Vertical grooves covered the

plate everywhere but the spigot, and when he was happy with the coverage and depth, Jim defuzzed it, then gave it a bit of a sand.

Once the face spigot was no longer required, it came off, and then that side of the plate got the works. Here the nicks in the top edge guided the blade as it began each cut. Jim was gentler on the front than the back, and tried to put some movement into each cut. For best results, the back should be carved deeper, so that some cuts will penetrate without pulverizing the front so much.

Applying the gas blowtorch blackened the uncut bits of the plate, highlighting the

grooves. It would be wise to sweep up dust and shavings before using the flame.

As time ticked away, an urn got a wee look, using a softer blade to carve grooves along its length. Jim usually spent two minutes carving and an hour sanding, using a hunk of rubber as a block and going through grits from 150 to 320. For lateral cuts, Noel turned the spindle while Jim used the arbortech to contour around the urn.

A final tip from Jim: if you purchase an arbortech blade for your angle grinder, go and get a few slightly small O rings to stretch on to it.



Don Reeves' winning piece

## Reg Kidd's Shed, in its Natural State

Reg warned me on the phone that his shed was a mess, and his first words of greeting included the words 'Steptoe and Son'.

But the large shed was not untidy at all, just full: an ordered jungle of timber, tools, steel and gear in the middle, with a metalwork sector and a large wood-turning bay. What stood out most was that every surface was totally bereft of dust!



Reg pointed up at the ceiling to the secret of the dustless shed: a self-installed filter system, with a big fan taking the dust out of the air when

the work was done for the day. That's any dust that avoids the big extraction system, ducted to buzzer, saws and lathe.

A good proportion of the tools and jigs and bits of gear were made by Reg himself; the lathe, for starters, 25 or so years back, plus just lately a mini-sawbench just for cutting wood segments for segmented turning. Another segment special is the heat lamp, which adds much needed heat for warming up the wood so that the glue can set during winter.



As a lifelong engineer, much of it spent in the Electricity Department, Reg has always had a workshop and always been busy making things. He helped build the penstocks for

Clockwise from top left: Reg surveys his domain – note the air filter above the wood lathe, upper right; some of Reg's handiwork; the wee bandsaw, recently made for cutting wood segments; the metal-work quarter; the wood-turning nook – English chisels straight ahead, home-made chisels to the right.



Aviemore Dam and another power station in Dunedin. Nowadays, he reckons he spends less than half his shedtime turning wood; the bulk of the time goes into making things out of steel to help him make what he wants to make out of wood: jigs, toolrests, steadies, tools, whatever is required. The

metalwork provides the gear required for woodwork.

With such an assortment of jigs and steadies, he's churned out some ornate and quite beautiful creations. Ideas usually come from magazines or club demonstrations, and once the necessary gear has been made, Reg is ready to

make the piece itself.

Visiting Reg's shed gives a beginning turner a window into a broad set of skills powered by a can-do attitude. That it is the domain of such a modest, private fellow makes it all the more a privilege to view.



## Door Fee Rising For the Calendar

This is to rise to \$3 per night from February 2013, due to increased rent charges by the university.

## Wood Wanted

A few members really enjoy the option of buying a bit of wood at a club night. If you have excess wood, bring a boxful of interesting pieces along, labeled and priced for petty cash.

## For Sale

For quality secondhand tools valued between \$10 and \$40, see Bruce Irvine, plus a basic lathe for \$100.

**DECEMBER 6:** Christmas evening at the Brake St Methodist Church. Bring your wives, husbands and/or partners. Admission is free, but please don't come empty-handed: bring your entry for the Jim Dunford Trophy, your best piece for the year, and a plate. The club will fill the Jim Dunford bowls with sweets, give to charity.

**FEBRUARY 10:** Avice Hill Craft Festival, 11am – 3pm. Volunteer turners required. There will be no *Garden Gala* in 2013.

**FEBRUARY 20:** Entries close

for the Auckland Easter Show's competition. Rex put us on the map last year; who will follow up that success?

## Generations Turn

When the editor's mother (below) was here for a week in October, she unexpectedly enjoyed making a few things in the shed. Never having turned wood before was not a problem; she loved it.



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

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