Splinters

Newsletter of the Christchurch Woodturners' Association

Success and New Ideas at Harihari

Peter Clemett wins the Barras Plate at Harihari

Keith Jenkin thoroughly enjoyed his weekend of turning and learning at Harihari in July. Here he discusses his new skills and new ways of looking at projects, and weekends away.

After years of promising myself I'd make it to a woodturning weekend sometime (when I retire, when I get more spare time, when I can better afford it, blah de blah) I finally made it to Harihari's About Turn Symposium.

If my skills haven't reached the next level as a result, then my thinking certainly has! My efforts to date have been concentrated on learning chisel skills and some chucking techniques, grinding, flawless sanding and finishing. While we touched on all those things, after a few sessions with Robbie Graham, the artistic embellishment aspects of turning are so much more achievable now. And a lot more interesting. I'm not sure that plain turned bowls will ever turn me on quite the same as they once did.

Robbie started by turning about a 200 by 50mm bowl

Continued on 2

Harihari

Continued from page 1

with a smallish concentric scoop and a wide top face flowing down to the edge. Under the lip, the side was brought down to the base in something like an oval shape, which lent itself as well to pyrographic embellishment as the top of the bowl. Robbie also had a nearly finished bowl on display, which gave an indication of where he was heading.

His relaxed style of turning belied his efficiency, and blank quickly became bowl, with a nice flowing shape and a beautiful finish off the chisel. Sanding started with about 240 grit, progressing quickly to 600 or so. One good pointer he gave at this stage was to follow each grade of power or rotary sanding with hand sanding using the same grade to remove the swirl marks before moving on to the next grit level up. After an inspection with good light, Robbie carries on up the grades. This avoids getting to the finishing stage only to find coarser grit marks still there, and having to start over.

Robbie then set out the pattern ready for burning, using the indexing of the lathe and a soft pencil mounted in a holder. Once all the lines were set out, he "joined the dots" freehand, in this case two rows of intersecting leaves – simple but effective. A small V groove was cut at the base of the pattern for the hot wire to follow, and the piece was ready for pyrography.

He suggested at this stage, depending on the colour and porosity of the wood, would be good to apply a coat of oil to seal the surface to reduce smoke stain going into the grain.

Robbie showed how he made his tips for the pyrography handpiece, the first being of quite heavy 16g wire, ground sharp, which gave great control for the straight and slightly curved deep lines of the border, edge and ribs of the leaves. The bowl was then re-chucked after burning, and sanded with the finest grit used previously, to eliminate pencil and smoke marks.

Robbie then shaped a long bent tip with a smallish point to fill in the leaves with dots, working each side of the leaves from a

different direction to give a subtle difference in texture. An acrylic metallic, or iridescent, paint was then applied to the leaves, a different colour for each of the two rows, giving the finished article a very classy look.

The weekend was full of good tips, new ideas and challenges, new friends, lots of laughs and good food; and certainly for me, a major boost in confidence, enthusiasm and willingness to try this. It was well worth the effort to go, and I'm already looking forward to the next event.

NOTE: the same kind of iridescent paint, acrylic metallic, is available in handy sized test pots at Resene for $4.25.

Keith Jenkin

Guilio Marcolongo Day

Guilio has been secured for the November 3 Clubnight. On the same Thursday, Guilio will demonstrate in the secretary's workshop [bring your chair to 401 Withells Road, Avonhead], between 10am and noon, and again from 1 to 3pm. A $2 fee will be charged for each session, as well as the usual $2 fee for the 7pm session at the College of Ed.

From the President

You will have no doubt noted the new look to the last newsletter. Thanks to new editor, Danny Brooks, for bringing fresh ideas to the task for a fine result. I particularly enjoyed the club member profile. As a busy school-teacher, Danny will be delighted to have you submit tips, 'wanted' or 'for sale' ads or project ideas for future editions. And Peter Clemett is now overseeing the club website, so watch for that to be rejuvenated over the next few months. Thanks for taking this on, Peter, and thanks also to Cliff and Clare Strange for their efforts over an extended period.

Guilio Marcolongo will be demonstrating at November's meeting, and during the day as well. Guilio is an outstanding demonstrator, and guest at the Spin-Around Waitaki weekend at Oamaru in October. This event is not to be missed – ask Bruce for a registration form.

Although demonstrators are sorted for the remainder of 2011, we are always on the lookout for fresh talent. If you have an idea for a demonstration that you could do, tell a committee member. We can help and support you to develop it if that is needed for your confidence.

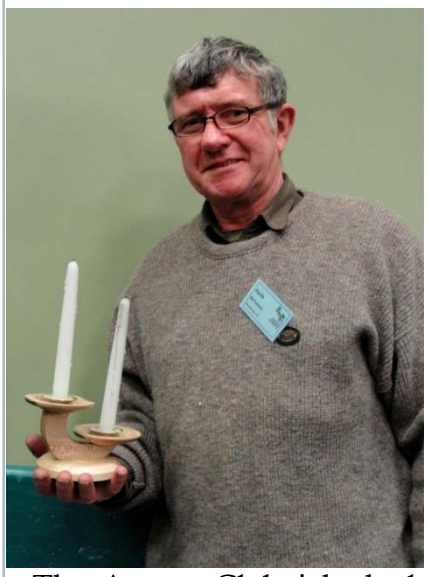
Having just passed the first anniversary of the original 4/9/2010 earthquake, it's hard to believe that a whole year has passed. We've had 7500 shakes, with 2700+ of magnitude 3 or higher – an average of over 7 per day for the year. No wonder we are all so weary of them!

It's the open-ended nature of the shakes and damage that sets this disaster apart from other events such as fire, flood or storm, which have a clear-cut time when new damage ceases and reconstruction can begin with confidence.

We particularly feel for those members who have lost or will lose homes, and those who have lost the use of their workshops. For most of us, turning is a great way to relax and relieve stress, so to be without your lathe at this time must be particularly frustrating. One positive spin-off of the quakes is that they have helped us focus on what is important in life. This is a time to rejoice in the return of spring flowers, blossom and nor-west sunsets. For me, having the time now to watch an 11-month grandchild explore the world is a particular pleasure. For an elderly friend of mine, simply waking up in the morning means that it is a good day, whether his aches and pains are bad or bearable.

Pat Jordan

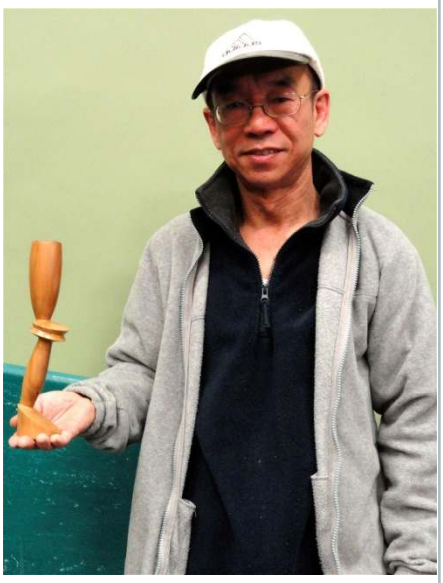
August Club Night



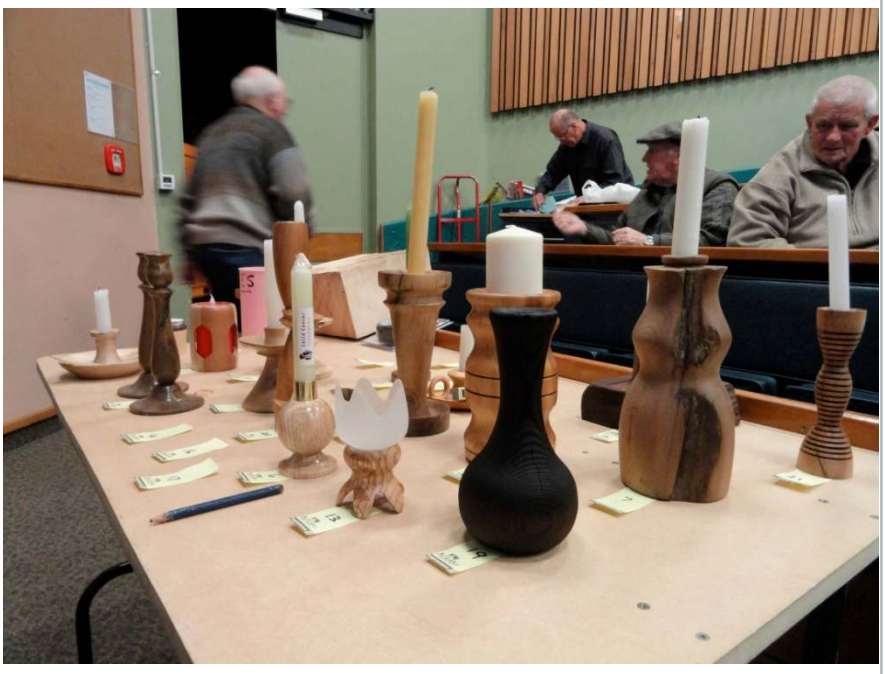
The August Clubnight had a higher than usual number of entries on the show table. Keith McFadden's four part candelabra [above] won; it was made from a piece of wood he'd been given at a clubnight years ago and told to make something. Some wag remarked that we might see the prize he took home, a large hunk of pohutukawa, in a few years!

In **Show and Tell,** Peter Clemett talked and passed around some of the specially made wire tips used in the pyrographic demonstrations at Harihari, and showcased a couple of fine pieces of embellished wood.

Coming in a very close second was this striking candlestick [right], turned off 3 different centres by Robin Chen.



Norm and/or Bruce will be showing laminating tricks on the October 6 Clubnight, and then on November 3, Guilio Marcolongo will be special guest demonstrator.



Show Table for the Months Ahead	Demonstrators for the Months Ahead
October 6: something turned off centre.	October 6: Norm/Bruce, laminating.
November 3: best quality sanding/finishing.	November 3: Guilio Marcolongo.
December 1: toys to be given to charity.	December 1: Soren Berger.

August Demonstration: Off-Centre Turning

August's demonstrator was Noel Graham, who gave two demonstrations of eccentric turning.

The first example was a two-centre-turned chisel handle. He started with a piece of wood about 300 mm long and 35 square, and marked the centres at both ends. He also marked one diagonal at one end, and marked about 15 mm from centre both ways along this diagonal. These four marks were centre-punched.

He produced a short piece (about 18 mm long) of about 15 mm diameter solid-drawn brass tubing, cut at one end with a pipe cutter (which leaves a slight constriction inside the cut end). This was to be the ferrule, which would prevent the wood from splitting when the chisel tang was driven in, and the constriction would keep the ferrule in place.

Now he mounted the wood in the lathe between centres, with the diagonal-marked end at the headstock, and the driving spur in the central hole. He turned the outer end down till it was a drive fit in the ferrule, explaining that the ferrule would be heated slightly (eg by friction) and driven securely into place. A 5 mm hole would later be drilled centrally into the end of the handle to start the entry of the chisel tang.

He then shaped this end of the chisel handle and sanded it.

The next step was to reverse the work and remount it between centres, but with the tail centre in one of the outer centre-punched holes. He took a series of light cuts to bring the diameter down to half its final shape. Then with the tail centre in the second centre-punched hole, the operation was repeated to make the handle section symmetrical.

For sanding, Noel would use strips of sandpaper on the eccentric surfaces, including at the (concentric) ferrule end.

Noel's second example was the making of an eccentric bowl, which fetches a better price for the piece than for a concentric one.

He began with a piece of banksia wood, which he had already turned circular, with the outside shaped as for a normal shallow bowl, and with a slightly domed top. It was about 150 mm diameter and 40 thick. He took a piece of waste wood about 50 mm square and 15 thick, and hot-glued it near the centre of the bottom. At this stage he commented that for best results, one should buy only the best quality of hot glue, even though it might be available only in bulk lots.

Now, from another piece of waste wood, he turned a disc about 200 mm diameter x 20 thick, with a spigot formed on one side to grip in the chuck, and hot-glued the blank bowl to the other side, at the required offset.

Next he penciled a line where he wished the edge of the hollow to be, and turned out the hollow, stopping from time to time to check on the remaining thickness of wood at the base of the hollow. When he was satisfied with the bowl's shape, he removed it from the waste wood using a wooden mallet and a heavy chisel at the glue-line while the bowl was still supported in the lathe on the waste-wood disc. There was some discussion on the best way to remove the bowl from the remaining hot-glued joint; the gentlest method was to soften the hot-glue using low-odour (vegetable) turps.

Tom Dodd

Passing It On

Grandad Helps Revive Ancient Artillery

The things we get talked into! Someone gave my eleven year old grandson a kit set of a model Roman catapult for his birthday. Grandad was duly elected to help assemble it and a combination of his small fingers and my clumsy ones and his insistence to read the instructions got the job done. Then we both looked at it after winding up the cord that provided the motive power and agreed that this thing wouldn't work.

However we cocked the device and I wanted to load a marble for the first missile launch. But I was vetoed in favour of one of the boy's plasticine bombs. We tossed up and he won the first shot and it shot across the room narrowly missing the cat. It hit the window with a resounding whack, I offered up a small thank you for not allowing me to use a marble!

As we sat there smirking a small voice suggested it would be good idea to make a big version of it? The shed was raided for suitable wood and the project commenced, as the model had a four inch long arm we felt that a five foot arm would be adequate. After much sawing and screwing and scrounging the bits and pieces our machine would have at least given the centurion a laugh. The motive power is provided by twisted rope and is boosted by a couple of bungee cords. The twist is increased when the arm is depressed. I have to report that it indeed works very well, in fact it is the sort of thing that quite worries mothers and grandmothers.

The last time I saw the machine my grandson and his friend (gunner's mate) were hurling a baseball across the garden and rattling the palings. I did manage to get them to treat it like a gun and they were carrying out their 'Gun Drill" as if they were the crew of a 25 pounder. "Number one on the firing point" orders "LOAD". Number two (gunner's mate) heaves the arm down. Number one cocks it and fits the safety bolt and orders his mate to load. The baseball goes in the box and he then steps back and shouts, "Ready to fire!" and another attack on the fence takes place.

That whirring sound is all the old gunnery sergeants spinning in their graves.

Photos and story by Derek Upton

Waitaki Weekend of Woodturning: Fellowship and Learning Coming Up

The guest turner is Guilio Marcolongo from Australia. If you are interested, have a look at some of the things he makes on the web, watch him in action, woodturning on www.youtube.com.

So, make a note in your diary. Register as soon as possible; forms are available from Bruce, club secretary.

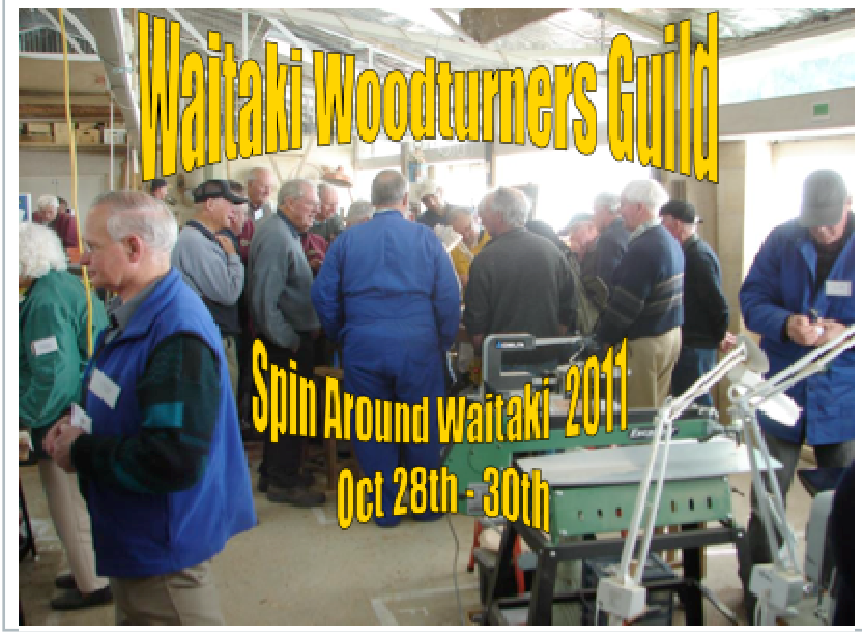
Book your accommodation if required. Special rates are available at Avenue Motel [0800 283 683] and Armada Motor Inn [0800 626 278] if you mention the WWG Spin Around.

Bill Owen will be there with *Woodturning Supplies Ltd* for all you need for your turning and more.

Tim Skinner from Capital Books will have all those woodturning books and all other craft books. If Tim doesn't have the book you want, he will source it for you.

For the partners, Margaret Jamison will be hosting some activities for you, as she has done previously.

Plus there will be raffles, good food, good company, good fun. Contact Ken Newton on 03 438 7741 or knpnewton@xtra.co.nz.



Looking Over the Fence

I was in Blenheim recently, touring some high school History students around Brayshaw Park. This is Blenheim's Ferrymead with a dash of McLeans Island – the city's historic tractors, classic cars, miniature railways and any other items requiring shed space get stashed there.

Once we'd seen what the class needed to see, we poked our noses into a shed sign-posted 'Marlborough Guild of Woodworkers'. Just two members were at work, sanding two beautiful laminated plywood rocking horses. They told us about the lengthy fundraising and building, their plans for expansion ("a shed just for the lathes, as they need their own shed" – an interesting line from a non-turner) and they toured us through the well-fitted out gear room.

It just gave me a glimpse and made me wonder. At AGMs, our club has mentioned clubrooms and premises, and I'm quite relaxed about it either way. Blenheim Club had to work hard for it and now has a marvelous facility to enjoy.

Danny Brooks

September Club Night:

President Pat opened the meeting by advising club members of the recent death of Ken Sagar, who had been responsible for the upsurge in interest in woodturning in New Zealand. Ken had been instrumental in founding the N.A.W.

In Show and Tell, Graham Trost displayed a box full of standard wood specimens, and talked about the forthcoming conference of the N.Z. wood-collecting society.

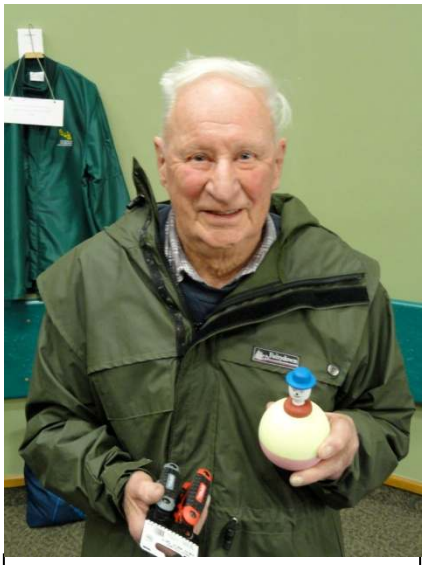
Tom Dodd began the night's demonstrations by displaying a hand-powered, apple-turning lathe, which peels, cores and slices fresh apples in one operation. The appliance is available at The Cookshop, Merivale, for $42.

Pat Jordan demonstrated the techniques necessary for finishing bowls, etc, made of various woods, also some tips for better equipment.

He started with oregon, which has alternate soft and hard layers. If sanded too much, the softer layers tend to cut more than the hard, giving a sand-blasted effect.

Next he showed a bowl made of cypress, a similar wood, but with rippled grain.

The next bowl was of swamp kauri, which contains waxes and resins, and needs care when sanding. Dry totara is easily sanded, but like other native timbers can be waxy when fresh. The type of wood being worked has a big effect on how the finish is applied.



Keith Gardiner with his winning tumble doll

Pat advised us on how to ensure surface finishes are good — first check that the tool-rest edge is smooth. If necessary, sand and rub it with candle-wax.

He also gave some tips for getting the turned surface of some shapes ready for sanding:

1. A platter, dried after being turned wet: held by its base spigot, the concave (upper) surface was to be finish-turned. With no chance of "rubbing the bevel" on this surface, the scraper had to be used, sharpened so as to form a tiny lip on the upper edge.

2. A bowl about 160 mm diameter. When finish-turning inside, one should take care not to leave either a dimple or a pimple at the centre — both are very difficult to sand out.

3. Grinding wheels for sharpening lathe tools:

(a) The wheel must be clean, with no fragments of metal adhering to its rim;

(b) The edge of the wheel must be true and smooth, if necessary; use a carbide block to dress it.

(c) The type of wheel should match the tool being sharpened — an aluminium oxide (white) wheel should be used for ferrous tools.

4. When making a cove, the edges of the groove may become polished (bruised) from rubbing on the bevel. The remedy is to round the heel of the bevel.

5. For smoothing the outer surface of a round-section bowl, use a shear scraper.

6. To test the smoothness of curvature of the outside of a wooden bowl, bend a length of hot glue-stick and lay it along a 'longitudinal line' of the bowl, then view it with a light behind it.

Next, Pat gave some hints on sanding. The ranges of sandpaper grit size are 60, 80, 120, 150, 180, 220, 260, 280, 320, 400, 600, 800, 1000 and 1200. Of these, Pat skips about half of the coarser grades. He cautioned not to put too much pressure on the paper, as this generates heat, which can cause resin to be exuded from some woods.

The Lowdown on Finishing

Grits up to 180 are considered cutting papers; and 320 up are considered finishing papers.

If, when sanding, a fan is used to blow sanding dust away from the operator and the work, set it up to blow the dust away from the lathe chuck, which itself acts as a fan, and distributes the dust randomly in the air near the operator.

The coarsest paper used is the one that will take out the ridges left by the last turning tool used. Sunlight is the best light in which to check for any uneven surface.

Too much pressure on the sandpaper can force ridges into the wood surface.

If dust is a problem, sand wet — dampen the wood surface with water and then sand, or wet the sandpaper. The paper then collects the dust, but an old toothbrush can clean it.

Finally, Pat wet-sanded a small cylinder of silver pine using turps. He set the lathe speed to low, wetted the cylinder with turps, and sanded the wood, using a rag dipped in turps to clean the sandpaper from time to time.

The wood was re-wetted, and finer sandpapers were used as he went further.

The third demonstrator Noel Graham, discussed finishes. He emphasised that before starting any new project, it is important to have a good design to work by, so one should draw the shape required, of both inside and outside surfaces, ensuring a consistent wall thickness.

There are three main considerations when deciding what sort of finish to apply: What look is required for the item – matt, semi-gloss or high gloss? How good must the finish be, depending on how much handling is the item expected to get? And how much work is warranted in achieving this kind of finish? Remember that the finish is the last thing to be applied to an item. Finishes fall into three types.

1. Oils, which may be hardening or non-hardening, natural or synthetic;
2. Waxes, which also may be hardening or non-hardening;
3. Plastics, usually sprayed on and usually left to air dry.

1a. Oils: natural.

Linseed is a hardening oil.

Tung oil is also hardening; but it has a strong smell.

Rice Bran Oil is odourless, and is very good for most applications.

Danish Oil can be re-coated after 6 hours, though after 24 hours is better.

Teak Oil provides a slight surface sheen.

1b. Oils: synthetic such as Penetrol.

Sanding sealers are often used overseas, but seldom in New Zealand.

2. Waxes may be hardening or non-hardening; some react with foodstuffs, like salad oil and may lose their gloss.

Hardening waxes include carnauba wax and petroleum wax. Noel uses Triple-E wax, followed by Shellawax. For contact with food, he uses Dulux Clear Plastic.

He then showed different finishes he could apply to rims of bowls made from different woods:

He treated the edge of a small oak bowl, using a mixture of vinegar and steel wool to ebonise it. The liquid was wiped on and wiped off, then with a different cloth, polished with Liming Wax.

On a small ash bowl, he painted the edge with Special Effects Wax, giving it a terra cotta finish, then polished this off.

On a cypress bowl, he rubbed in car cutting compound then a car polish, rubbed in hard.

Summing up, Noel said food acids and direct sunlight affect waxes; oils are more serviceable. Items handled frequently, like salt and pepper grinders, are better with a spray finish.

He emphasised that cloths used for applying stains and finishes should be discarded after use, and never used again on other items or with other finishes.

Tom Dodd.

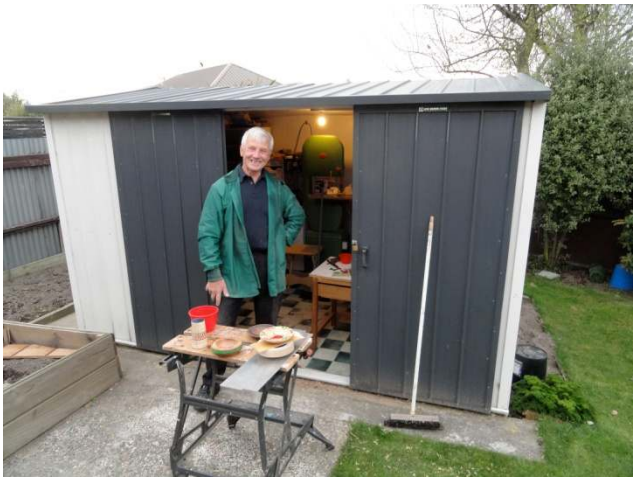
Meet Jim Lunan, and his Wee Shed

It's a small garden shed. But it's enough, and it gets the job done. And besides, "any bigger and it would get messy."

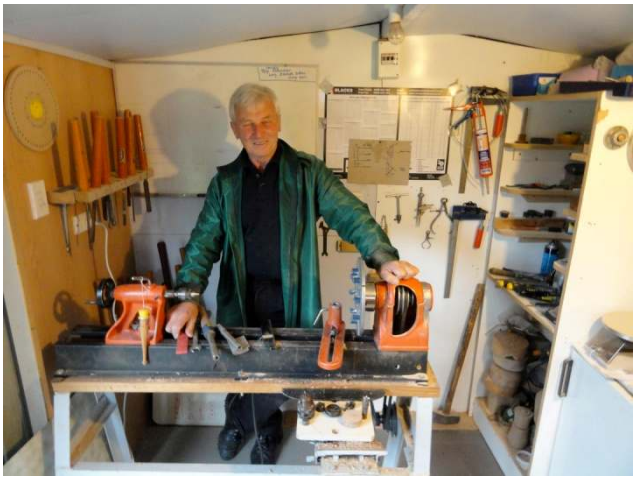
Jim Lunan is the man in the shed, and he's quite happy with what he gets done inside. Everything is in its place and he's got everything he needs.

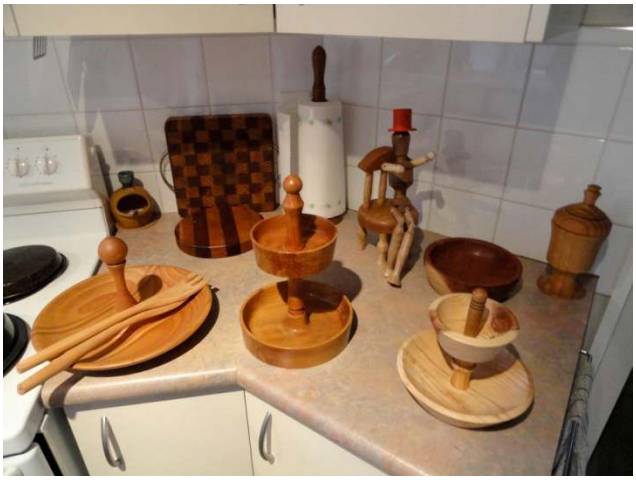
Jim left school in Scotland at 15, to be an engineering apprentice. The RAF retrained him as a mechanic and he worked in Hong Kong and all around the UK and. His last job was at the British Aircraft Corporation, including some work early on in the Concorde program.

When Jim married Beryl, one of their conditions of marriage was that they move to New Zealand. After a few more years as a production engineer, he switched to polytech teaching, in Wellington first and later here in Christchurch. Here is where turning enters Jim's story. In 1974, seeing the fine woodturning being done at CPIT, he got hold of a Beeline lathe and began.



Jim Lunan and his cosy Halswell shed.





Not a great deal was turned over the years, until about a decade ago when Jim retired. The next renaissance occurred 3 years ago, when Jim started the course offered by the club. "It's made me realize how little I knew about turning," he says. "I was just playing at it before, but it's taken off. The Aoraki course is challenging, solid and there's not enough hours in the day."

Jim enjoys turning all sorts of handy things, especially if he can give them away. The best thing about the club is connecting with the people, and learning from them. "They're all so down to earth, especially the tutors and all the demonstrators." As indeed is Jim himself.

Need to Know: Handy Club Information

AORAKI COURSE

The current course has 12 people signed up; there will be more vacancies in 2012.

WAITAKI SPIN-A-ROUND NEEDS OUR BEST WORK

If you have made a piece that is really quite splendid, however much or little of it is turned, see **Pat Jordan** who might want to take it to represent the club in the Founder's Trophy at the Spin-a-Round Waitaki. Even if you're not going, your item can represent the club. A piece that springs to mind is a clock made in the form of a giant's wrist-watch a few months ago.

ELM BURRS AVAILABLE

Noel still has a stack of elm burrs available. They have beautiful birdseye grain in them, and for $30 you can take some away.

YEW FOR SALE

Dry, shed-stored branches from 50mm to 200mm in diameter; plus some larger lumps as well. Prices are negotiable, so talk to Mark Piercey, 384 9567.

CLUB JACKETS FOR SALE

Turning jackets bearing the club monogram are for sale for $50. They come in M, L, XL and 2XL sizes. Talk to Celia.

FOR SALE

Well-constructed home-made lathe for $100:

- Swing over bed 8 inches
- Length of bed 5 feet
- 1/3 H.P motor.
- All on solid bench, lots of cupboard space beneath.

Good selection of brand name turning tools [carbon steel]. Will sell separate to lathe and bench.

A variety of wood suitable for turning, for example:

- Oak 4"x4"x 8'
- Rimu 8"x 8"x 4'

All wood is well-seasoned, approximately 20 years old.

Contact Don Reeves if you're interested on 03 349 9396, or email enidon@clear.net.nz.

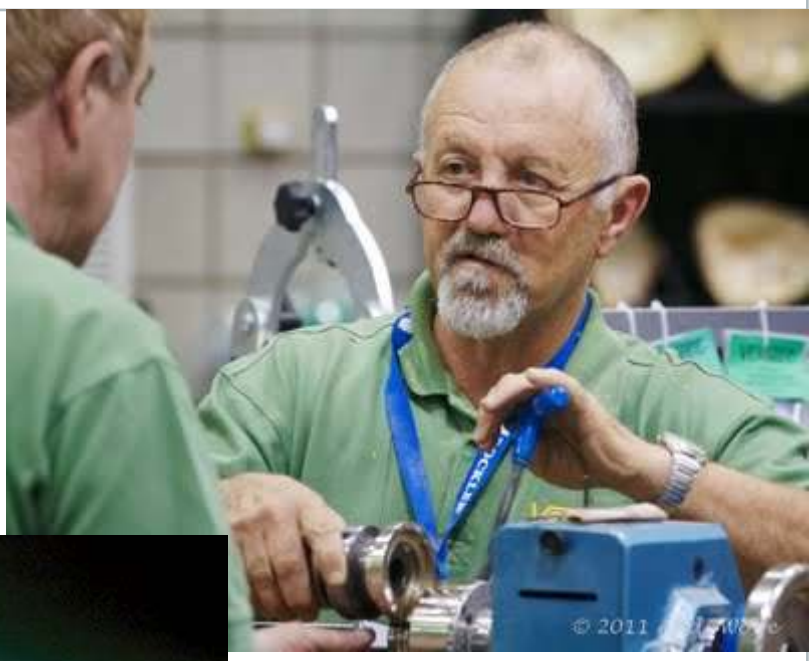
2011/12 Committee Contact Details

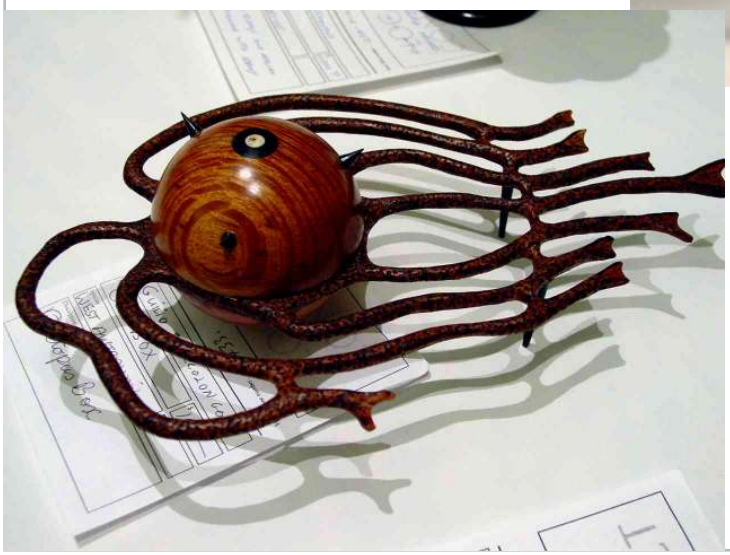
Patron: Soren Berger, 25 Rodney St, New Brighton; 388 1004.
President: Pat Jordan, 39 McBeath Ave, Hoon Hay; 942 4279.
Treasurer: Bill Parsons, 76 Fendalton Rd, Fendalton; 351 5647.
Secretary: Bruce Irvine, 401 Withells Rd, Avonhead; 358 8482.
Newsletter: Danny Brooks, 950 Lower Styx Rd, Brooklands; 329 2126.
Les Brindley: 51 Charles Upham Dv, Hillmorton; 338 2216.
Peter Clemett: 36a Fenhall St, Russley; 342 5242.
Mike Foster: 795 East Maddisons Rd, Rolleston; 347 2494.
Noel Graham: 63 Oakley Cres, Hornby; 349 8976.
Celia Irvine: 401 Withells Rd, Avonhead; 358 8482.
Rex Marshall: 396 Greers Rd, Bishopdale; 352 9297.
Ray Morgan: 154b Brookside Rd, Rolleston; 366 9795.
Brian Syder: 37 Brockham St, Casebrook; 359 9545.
Mike Wing: 7 Donovan Pl, Halswell; 741 1475.

Guilio Marcolongo

demonstrating in Christchurch

3 sessions on November 3





VENUE: the secretary's workshop 401 Withells Road, Avonhead. Bring a seat.

TIMES: 10am – noon; 1 to 3pm; and at the usual club meeting at College of Education, 7 – 9pm.

COST: $2 per session.