



Tutor's Tidings

No 11 - Friday 27th March, 2015

Greetings to all and welcome to the start of another round of course sessions. You will note the name change to our club which was approved by the committee at the last monthly meeting. The committee felt that changing from "Avalon" to "HAMILTON" would give the club a stronger sense of identity. The design of the LOGO has remained intact.

New courses began this week for our Tuesday and Thursday turners

News from the Tuesday team:

- Our club president **Murray Price** visited the Tuesday group and shared his thoughts about several club developments and upcoming events. Members appreciated his presence, being informative and for taking an active interest in the Tuesday happenings.
- We had a special welcome to a new member **David Mollekin** and happily noted **Malcolm Porteous'** return to the Tuesday team.
- Following a suggestion by our president **Murray**, the Tuesday team agreed to *add on an extra half hour to the day session* to compensate for the 30-minute lunch break allowing for a full six hours of turning time. **(now 9.00 am – 3.30 pm)**
- The Tuesday team voted to continue the previous course format where turners elect their own projects with support from the tutor. However, all agreed that on a planned occasion a common group project would be a good idea.
- There were six confirmed enrolments for the current Tuesday course.

News from the Thursday team:

- Twelve turners enrolled for the Thursday evening course which leaves just one spare lathe for either one more full-time or casual attendance turner.
- We welcomed back Maurice Bowkett who was not able to attend the first course.
- Another common group project is under way with paper knife making.
- As next Thursday is the start of the Easter weekend, there will be no Thursday evening turning session.

TUESDAY TURNERS



Say hello to our newest TUESDAY member **DAVID Mollekin**.

Here he is showing his first completed project, having made a high-quality handle for a knockout bar. Another quick learner!

Excellent design, décor and finish achieved by using the club's three-wheel buffing system.



BRIAN used his time polishing two bowls he had completed then created this whacky turning using a variety of standard chisels. Sadly this session was BRIAN's final session as he is not able to continue with us as a Tuesday member.



DAVID Rose is seen here working on his paper letter opener project. The basic shape has been achieved but now comes the tricky bit of having flattened blades. What will he use ? The bandsaw or the linisher?

WAIKATO SHOW: We still need more volunteers to help attend the club's stall at the Waikato Show for Friday 10th April to Sunday 11th April.

If you are able to assist please contact **MURRAY PRICE** as soon as possible.



***DAVE** is about to drill out the opening of his Grecian urn. This turning was a great example of “wobble-less” spin due to initial correct spigot chucking. Good one Dave!*



***JAN's** new project is making a series of repetitive shapes.*

The work started with 40 mm dowel and then short lengths of this wood are fashioned into wooden heads for rubber stamps.



***JAMES** sands the bottom of his rimu pot.*

A cup chisel worked well in removing some “chatter” marks on the inside of the turning.

Timbers of New Zealand

Kahikatea



Photo above: Towering kahikatea in Deans Bush. The oldest kahikatea within Deans Bush are estimated to be 550 years old.

New Zealand's tallest forest tree, the **kahikatea** (*Dacrycarpus dacrydioides*), once dominated the forests that covered much of New Zealand's swampy lowland areas.

Far from a solitary tree, the **kahikatea groups closely with other kahikatea, intertwining its buttressed roots with its neighbours for support in the unstable swampy ground.** (It is perhaps for this reason that the kahikatea has evolved with such a tall, straight trunk with no lower branches, to enable it to "huddle" with others for stability.)

In autumn, throughout the lowlands of New Zealand, numerous forest birds chattered noisily in its canopy, feeding on its abundant red berries. These berries, called koroī, were also a valued food source for Māori, who skillfully climbed up the smooth branchless trunks to harvest them.

Captain Cook and his companions had great hopes for this **60 metre high giant** when they first encountered it along the banks of the Waihou River, and **named it "white pine"**, reflecting their confidence in its suitability as timber.

But, in addition to their blissful disregard for its pivotal ecological role in the swamp forests of lowland New Zealand (irrelevant in any case if one's plan for colonisation involves the wholesale destruction of the ecosystem itself), they were also unaware of the fact that the kahikatea is an ancient survivor from the Jurassic period, evidenced by geologists' discoveries of its pollen and leaves in Jurassic rocks, some 160 -180 million years old. This was a time when neither birds nor flowering plants had evolved; rather than kereru/wood-pigeon, kaka and tui, the kahikatea's prolific fruits were probably feasted on by pterosaurs (or flying dinosaurs, commonly known as pterodactyls).

However, as Geoff Park writes in *Nga Uruora*, it was not long before it was discovered that while undoubtedly tall and straight, the softness of the kahikatea's wood made it unsuitable for naval or building applications. Though this may have otherwise saved the kahikatea forests from wholesale destruction, their unfortunate location – on lowland, fertile soils – made their demise almost inevitable in the rush to colonise New Zealand and convert its swampy forested “wastelands” into “productive” farmland.

In 1913, a Royal Commission was asked to determine how areas of New Zealand still remaining under forest should be dealt with. Their conclusion was unequivocal, and was the death knell for the kahikatea:

As is well known the soil of white-pine swamps, when drained and the trees removed, forms one of the richest of agricultural land, which when grassed, is extremely useful for dairy farms... their value in this regard is a strong plea in favour of the removal of the trees forthwith.

Another development was to accelerate its destruction, however. In 1882, refrigerated shipping was developed, and there was a sudden demand for millions of boxes for the butter and cheese being produced by the country's newly created dairy farms. Kahikatea's soft, pale, odourless wood was perfect for these boxes, as it did not taint the products in the long journey to Britain. All around the country, there was a renewed frenzy to fell and mill these primordial giants, including along the Waihou River. There, the Bagnall brothers' riverbank mill at Turua milled kahikatea, where it was loaded on to barques to be shipped to Australia to be made into boxes. The kahikatea forests were thus set on a one-way trajectory of destruction; in the 8 years between 1909 and 1917 alone, the remains of kahikatea were reduced by 63 per cent.

The descendants of the Bagnall brothers were to come to regret their part in the destruction of these immense and ancient trees. As Geoff Park relates, in 1937, one of the Bagnall children wrote a piece in *The New Zealand Herald* called “Where the Village slew the Forest”, about a “grand and noble forest” and “the beginning of the end for the feathered world that inhabited its depths”. And in 1984, in her book about Turua, Shirley Bagnell wrote of her deep sorrow the death of “trees that had taken such ages to grow”.

FACTS ABOUT KAHIKATEA

The tree grows to a height of 55 metres (180 ft) with a trunk exceeding 1 metre (3 ft) in diameter, and is buttressed at the base. It is dominant in lowland forest and [wetlands](#) throughout the [North](#) and [South Islands](#). The [leaves](#) are spirally arranged; on young plants, they are awl-shaped, 3 to 8 mm long, and twisted at the base to lie spread to the sides of the shoot in a flat plane; on mature trees, they are scale-like, 1 to 3 mm long, and placed all round the shoot. The [cones](#) are highly modified, with the cone scales swelling at maturity into an orange to red, fleshy, [aril](#) with a single apical [seed](#) 3 to 5 mm in diameter. The seeds are dispersed by [birds](#), which eat the fleshy scale and pass the seeds in their droppings.

Before extensive [logging](#), trees of 80 m height were known. A specimen in [Pirongia Forest Park](#) in the Waikato region is the tallest native tree in New Zealand at 66.5 metres (218 ft) [Tāne Mahuta](#), the famously large kauri tree ([Agathis australis](#)), is 51.2 m.

The tree was previously referred to by the misleading name "white pine", despite its not being a [pine](#); the [Māori](#) name kahikatea is now more widely used (other Māori names are kaikatea, kahika, katea, kōaka, korō¹

Like many other species in the family Podocarpaceae, the classification of kahikatea has changed over time, having also been placed in the genera [Podocarpus](#) and [Nageia](#). The Waikato still has small stands of natural Kahikatea. The most readily accessible is at Claudelands Bush in the Hamilton suburb of Claudelands which was previously a swamp.

Thursday Session Happenings



The second Thursday course for 2015 began this week on 26th March when 12 keen turners enrolled. There is now just one spare lathe for the weekly evening session.



Welcome back Maurice!



Muhannad looks pleased with his turning

This week's demonstrations/tips and information included: [Tuesday and Thursday groups]

- 1. Use of an Easy Wood tool fitted with a square tungsten tip. (Dave)**
- 2. Using a buffing machine with the three buffs (David M)**
- 3. Using a cup chisel to removed stubborn marks inside a pot. (James)**
- 4. Operation of the dust extractor. (Malcolm)**
- 5. Using a Robert Sorby roughing gouge (David M and all Thursday turners)**
- 6. Using a 10 mm gouge in a swivel motion to create an internal curve. (Jan)**
- 7. How to use the club's new fluted parting chisel (all Thursday turners)**
- 8. How to use the HUT wax bar for a gloss finish (Paul, Robert)**



Flashback to 2014

Muhannad mixes resin for his masterpiece.

"Now what's the ration of mix again.... 2:1 or 3:1 ?"



Flashback to several weeks ago

Spencer uses the sanding machine to remove wood efficiently and in a very quick time. Note the safety gear!

NATIONAL WOODSKILLS COMPETITION to be held at KAWERAU

25th, 26th, 27th September 2015

Information about this event is found in the last two pages of this week's TT

To all Woodworking Guilds and Clubs

Manawatu Roundup 2015

A message from a fellow
woodies club – The
MANAWATU
WOODWORKERS GUILD

We would be pleased if you would draw to the attention of your Club members, at your club meeting and/or in your newsletter, that the Manawatu Woodworkers Guild is to hold its annual woodworkers jamboree style event (Manawatu Roundup) on the weekend of 10th, 11th and 12th July 2015. Invitations are extended to all members of your Club to join with us for a fun weekend and learning experience. This has now become a popular event and we expect that we will again have a good attendance, and that we will have a number of skilled craftsmen there from around the North Island who will be willing to pass on their knowledge.

As a special attraction this year, we are very fortunate to have Fred Irvine, a highly skilled and well renowned woodturner in ornamental turning from Hamilton, demonstrating over the weekend on Saturday and Sunday. Fred is a great demonstrator with many skills and it will be well worthwhile attending to see his demonstrations.

The venue for the event is the Ashhurst Village Valley Community Hall in Ashhurst, just 15 minutes from the City Centre of Palmerston North. This hall is quite spacious and is an ideal venue for such an event, having all the facilities we require, including ample parking. The weekend is open to all woodworkers no matter the skill or craft.

Further details are set out on the registration form attached. Registration forms are also available on the NAW website and the Manawatu Woodworkers Guild web site. For other enquiries please contact me.

Yours sincerely,

Malcolm Pettman

Roundup Committee Chairman



Colin uses a special scraper to flatten the surfaces of the knife blade.



Spencer figures a way to sand the wood using a Jacob's chuck and sanding arbor.

Paul experimented with a HUT brand finishing wax to give his paper knife a special look.



Murray added a texture to his handle.

Robert turns a piece of brittle black ebony for his project



Bruce decides to make a diamond-shape blade for his paper knife



Mike works on getting the right shape for his paper knife

The Tutor's Viewpoint

At the **Thursday session** the crew of **twelve turners** launched into another common project, this time being spindle turning to make a paper knife or letter opener. Written/pictorial instructions were handed out the week before to enable turners to prepare themselves for the project. Colin had prepared some swamp Matai square section blanks for the practice models and this week the fun began.

It was interesting to note that while the written instructions may have been provided as project guidelines, there were twelve different paper knives emerging as the session unfolded. Individuality is a wonderful thing, it defines the way we think, interpret and how we express ourselves. Woodturning outcomes are no different because we see things as we alone see them and not always as others wish us to see them. Artists add flair, they put their own spin on things and express themselves through their hands, eyes and emotions.

A hugely important aspect about being involved in a group project is being humble enough to learn from our mates. My observations at the Thursday session confirmed my beliefs about peer learning. It was interesting to note that everyone took time to have a look at what other turners were doing with their own paper knife project. Some had added decor, special curves 'n coves, textured handles and fancy tapers. The discussions that took place were as important as the frequent observations and the most common question heard was "How did you do that?" Information was freely shared amongst a great bunch of supportive turning colleagues.

We might see the same things, we might hear the same things, we might even read the same things but invariably we express ourselves in different ways.

That's expected. It's healthy. It defines who we are. It makes us a unique individual.

Long may it continue.

Closing Dates

Entry forms due by:

14 August 2015

Exhibits received by:

14 September 2015

PLEASE NOTE:

If you are unable to make these deadlines please contact us (see below for contact details)

Send all Entries and Exhibits to:

**Woodskills
KEA Building
60 Onslow Street
Kawerau**

Contacts:

**Ru Heather—027 624 1261 or (07) 323 6503 or email
ru@eastbayrap.org.nz**

**Alistair Holmes—(07) 323 7817 or email
seanireid@clear.net.nz**

All other information go to

www.kaweraudc.govt.nz/Woodfest

- Competitors may submit entries to one or more categories, with a limit of 3 entries per category. One entry can not be entered into two categories.
- Entries should contain at least 80% wood except for the 'Anything Goes' category, which should not be less than 50% wood. The chief judge is authorised by the Woodskills Trust to reallocate any entries.
- Please make sure that each entry is in the correct category.
- If sufficient entries are not received in any one category, the judges reserve the right to reallocate those entries.
- Work must be original, created entirely by the entrant. No kitsels allowed.
- It has been noted that people have been using designs available from the internet & books. In fairness to all entrants the Design content of the marks for Intarsia & Marquetry and Toys, Models & Games categories has been removed to allow for this and they will be judged only on craftsmanship.
- Work must have been completed in the past 12 months.
- **Entrant Fees including GST:**
 - \$20.00 per item or 3-7 items for \$60.00
 - Apprentices & Tertiary Students: (included in the general exhibition) \$10.00 per item or 3-7 items for \$30.00
 - College Students (Years 9, 10, 11, 12, 13): \$10.00 per item or 3-7 items for \$30.00
- All entries remain the property of the owner, therefore insurance & freight is the owner's responsibility.
- Items which are sold remain the property, and are the responsibility of the maker, until uplifted.
- It is our policy to cover the very small items that are easy to pocket with glass covers. If you have a small item and would like it covered would you please send the size of the item on your entry form so we can make the glass covers in advance.
- Please ensure packaging is adequate, as the same packaging is used for the return of your entries.
- Please indicate clearly on entry and packaging your name, address and category for each entry. Return freight must accompany the entry forms unless a competitor or nominee is collecting his or her work.

The organisers will take all care and no responsibility

Photographs will be taken of all entries and will be available



Open Categories

1. Prus Radialis—(use of stain or paint must not inhibit visibility of the Piece)
2. Carving / Sculpture—Open
3. Woodturning - For first time Entrants (anyone who has not entered or received a prize at a competition)
4. Woodturning Traditional—(must have less than 10% of the total surface area of the turning embellished by hand shaping, carving or painting. Shaping with the lathe is permitted)
5. Woodturning Open Artistic
6. Furniture—For first time Entrants (anyone who has not entered or received a prize at a competition)
7. Furniture Open—(moveable generally functional items that equip a house)
8. Marquetry & Inlay—(an exhibit that best reflects New Zealand)
9. Toys, Models, Games & Musical Instruments— (not necessarily just for children)
10. Miscellaneous—(for exhibits that the Judges deem to be outside of the above Categories)
11. College Students Years 9, 10, 11, 12, 13—(Whodocrafting any form. (If sufficient entry numbers are received, the category may be divided into furniture or other)
12. Rangera / Weaving— See separate Entry Form and Brochure

Prize money is subject to sponsorship

Special Prize

- Best Local Entry
Prize money will be awarded for the best local entry which has not won a prize in this year's competition from the Kawerau, Edgacombe, Whatatane, Opotiki, Matata, Rotorua and Rohiti areas
 - Kawerau Rotary Accolade
Prize money will be awarded for the best Taranaki High School woodcraft entry
 - Liz Stubbs Memorial Honours Board
- A Voucher prize and souvenir shield will be awarded for the most deserving entry which has not won a prize in any category

Special Category

'Anything Goes'

Ranging from the practical to the bizarre this category will be **Judged by popular public vote**.

Made predominantly from wood or wood products or engineered wood.

The entry can be painted to enhance or left au naturel.

The number of entries will be limited.

The organising committee reserves the right to reallocate entries into another category.

Prize money is for 1st, 2nd and 3rd

Timetable for the weekend in the Ron Hardie Recreation Centre

Sept 24 - Thursday

Judging

7.00 pm Exhibition opening and Prize giving

Door Entry: \$10 (wine & cheese included)

Sept 25, 26 & 27 - Friday, Saturday, Sunday

Exhibition open to public

Friday/Saturday 9.00 am—4.30 pm

Sunday 9.00 am—3.30 pm

Door Entry: \$10 Adult

Children <12yrs FREE (accompanied by an Adult)

Senior Citizens: \$5 (Friday only, with gold card)

School groups welcome on Friday by prior arrangement

NOTES

Visitors to the Festival often wonder what timber is used. Could you please put it on the entry form so that the type of timber used can be put in the catalogue.

Would competitors please let us know whether they are attending the Opening Night so that the sponsors are not waiting to present a prize to a winner who is not present. If you have ticked the attending box for opening night please make sure you are there or let us know if you can't attend, as it is embarrassing to wait for someone who has not turned up.

In previous years, as an item of interest for the visitors, we have had Demonstrators working during the time the exhibition is open to the public on the Saturday and Sunday.

If you are interested in demonstrating your craft, please contact:

Phyllis Rangihika 0212930208 or email
prrangihika@xtra.co.nz

JUDGES DECISION IS FINAL

***PLEASE NOTE
CHANGE OF DATE***