



# Neville and Emma Walker

[www.kaurigifts.co.nz](http://www.kaurigifts.co.nz)

Neville's experience in the woodturning world began as a teenager when he bought a basic lathe and tools, but this just involved primitive scraping methods and lots of sandpaper. Then, ten years ago, he took advantage of the Northland Woodturners and Woodworkers Club offer of an introductory lesson. With access to a pile of swamp kauri stumps on a friend's farm and further tuition from highly regarded New Zealand

woodturner, Shane Hewitt, he began to develop the woodturning side once more.

Emma followed her creative leanings through her school years and in 1996 completed a Foundation Art course at The University of the West of England in Bristol. She has since worked in graphic design, producing brochures and leaflets, and at an art gallery where she gained her Guild of Master Craftsman certificate in framing. She now applies her design skills to the resin inlay bowls we make. Due to changing circumstances, what began as a hobby about 10 years ago, very soon became our main source of living.



In 2009, faced with a cooling tourist market, we took the opportunity to do a year studying art and obtained our certificates in Applied Visual Arts. This helped awaken more of the creative side in Neville and further developed Emma's artistic flair.

Here where we live in the north of NZ, we have an abundance of the natural

resource swamp kauri and most of our woodturning is with this wood, which is beautiful but also often very challenging to work with. With our epoxy resin inlay bowls, we prefer to work with enclosures that are found in nature – taken from the seashore and the forest floor.



Because of our own preference, and the predominant preference of the tourist market, we like to enhance the beauty in the wood, shell, leaves, etc, and let these things speak for themselves.



# Demonstrations

## Art and Craft Piece - Resin Inlay in Platter Rim



Some kauri turning has enough grain to stand alone as artwork in itself. Other pieces need a little more help. We enhance many of our platters and bowls with resin inlays.



We will show the process of enhancing a piece with a resin inlay in the rim. We will cover: choice of timber; bowl preparation; turning the trench; and the tools and materials used. We will also be discussing what inclusions work well under resin, how to prepare leaves, shells and other items for an inlay, and what type of background we create to

display the objects to their best advantage. Emma will show design ideas while Neville will cover the procedures and demonstrate the final turning, sanding and polishing.

## Adding Value to Tourist Market Bowls

We will be showing how to turn a small bowl with a resin inlay that will appeal to the buyer in the tourist market.

We will look at the choice of timber and turning with production methods to minimise costs.



All aspects of the process will be demonstrated, with the focus on the resin inlay. We will show how to turn the centre trenches ready for sealing and painting, and how to prepare the inclusions for the resin inlay.



The resin volume calculations, and the preparing and mixing of the resin will be covered, focusing on how to quickly achieve the best results. We will cover the finishing process – the tools, abrasives, and polishes used to finish quickly without compromising quality.

## From the Swamp to the Table



The north of New Zealand is home to *Agathis australis*, the Kauri tree. We have access to some of this remarkable wood and have taken trunks, branches, and stumps excavated from swamplands where it has been buried for many thousands of years. We will cover the extraction and milling process, and the various options available when working with this wood.

In this demonstration a piece of swamp kauri will be taken through the turning process and transformed into a simple, practical bowl, with a little resin inlay, for use on the dining table. Tools, sanding processes and finishes will all be addressed, and how to deal with the difficulties and problems encountered when working with a variety of swamp kauri timbers, renowned for being difficult to work.

