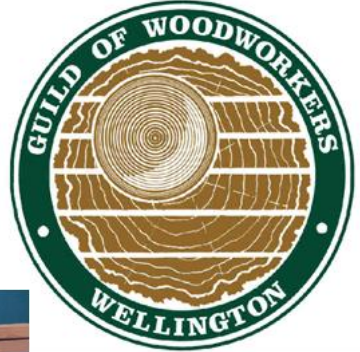


2021

Cambium



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Meetings & Events 2021

7 Dec	Guild Meeting:	Christmas Function. Toys for kids. Woodwork competitions
11 Dec	(Saturday)	Demonstration Day. Naenae MenzShed
2022		
1 Feb	Guild Meeting	Fine wood group. Lessons from Nelson School.
1 March	Guild Meeting	Turners. Conversation with Graeme McIntyre
5 April	Guild Meeting	Thistle Hall

EDITORIAL

One of the interesting outcomes of the last Guild meeting was the decision taken to exclude visitors and members from these meetings if they have not been vaccinated against Covid19. How we do that is not

immediately clear – do we put a notice on the door advertising that that is the corporate wish, do we have someone at the door checking vaccination certificates and ask those who cannot provide to retrace their steps to their vehicles outside? (What we do if said person has come in a vehicle with four other certificated Guild members is not immediately clear.) But it is a policy decision that I believe had to come. In the news these days are a host of people clamouring after their treasured individual rights to make their own decisions concerning the job. Seemingly they have no concern for the people, family members or general public, who may be adversely affected by that decision. Their selfish belief that it is their right to decide for themselves could be a direct threat to others. For how long we will need to accept all these new requirements in our lives is a matter of conjecture. I have accepted the need to sign into the Shed, and to Mitre 10, or wherever else I choose to shop, to book into the Gym at least 48 hours before I want to pretend once again that the ‘ravages’ of advancing age can be warded off, to spray and wipe down the apparatus after use, and to wear a mask that constantly fogs up my glasses. None of these requirements are very demanding but it is surprising how many disregard the need.

I note too, that the Hutt Bowling Club has just announced that only fully vaccinated people will be able to play bowls or attend club functions. I fully expect this trend to widen to help protect the vast majority who see the need for vaccination to help lessen the effects of Covid 19.

Another interesting factor of the meeting was to see that all in attendance were fully vaccinated.

HDM

PRESIDENTIAL COMMENTS

Well...it seems the end of another year is approaching, so we would like to wish you all a happy and peaceful time over the Christmas break. This Cambium will be available at our Christmas meeting where we have the “End of Year” competitions. You will note that we have made a little bit of change to the categories of the work that is presented by introducing a

“Master Woodworker” class. An award for this class will cover all forms of work. We will retain the existing types of woodturning, Carving and Fine Woodwork, and Novice sections for the rest of us.

This move is mainly to give other members a chance of gaining an award (or two) for their woodwork artefacts. It is important that we have the excellent work done by some of our gifted members on show for all to see...to give us something to aspire to. Those who we have put in the top category are those who have demonstrated consistent skills in work they have created; mainly those who have won a Guild award twice, as well as those who have been teaching those skills.

Some other Guilds have a wider range of topics and skill categories – mind you they have more frequent competitions, sometimes each month. We will give what I have described above a try and see how it works out – we can change things if need be. In the end it is also meant to be a little bit of fun- it is decided by popular vote.

At this time of the year the Guild gives a cash prize for the best student in the Technology & Hard Materials senior class at Naenae College. In part this is some recompense for the College letting us use it’s Library for our meetings. To a large extent this class seems to be giving students some woodworking skills as the main project was building some gardening sheds – which are then sold as a fund raiser. It is also a form of introduction towards BCITO construction training programs for those who may want to be involved in building trades.

In the coming year we have just booked Thistle Hall for a show in April, and in May we can return to the Manawatu Expo to try their competition again. At the end of 2022 we have a repeat of our show at Pataka.

In these times of Covid please stay safe and look after yourselves: woodworking at home or with a few friends at the local Shed seems a good approach.

Kind regards

Nick

This is the Table that Jack built

In 1965, living in the UK with a big mortgage and three children, we were struggling. We agreed that we needed a bigger dining table and to save



money I decided to make my own. At the time my son Vincent was soccer mad and spent all his time out of doors kicking and heading a football, then on rainy days it was indoors heading a balloon.

Because of the chances of him not looking where he was going and doing himself an injury we decided a new table should not be square or oblong

with sharp corners and therefore an oval table was our choice. I found a photograph of a table made by the 20th century furniture makers Barnsley Brothers which looked very interesting so I prepared some detailed drawings based on what I could gauge from the photograph and then constructed a 1:5 scale model for Megan's approval. The table, built by the Barnsley Brothers, was made using an Australian timber, Black Bean, *Castanospermum australe*, but unfortunately I could not purchase any of this species. However having just started a course in timber technology and seen all the beautiful colours and grain of timber imported into the U.K, Megan and I chose African Walnut, *Lovoa klaineana*, because of its golden brown colour with dark streaks.

After purchasing the timber, the carpenters where I worked dressed it to boards for me, 160mm wide and 25mm thick, and showed me how to rub the joints to get a good gluing surface.

Once glued an oval was drawn on the panel 1370mmx920mm and then sawn. In those days the only power tools I had was a Wolf electric drill and a man powered treadle fret saw so it was all sawn by hand using a coping saw. I doubt if I could do that today.



Unfortunately I do not have a photograph of the fully assembled table but I have put together what remains of two of the table's legs to illustrate a problem.



I showed the results of my work to Megan who liked the look of the table until we came to move it and the top started to rotate whilst the legs stood still. Oh dear...it was obvious that the African Walnut was too weak for the construction. The books that I now possess, tell me that African walnut is not as strong as American or English walnut and considerably weaker than the Black Bean that the Barnsley Brothers used for their table. So the table was dismantled and put aside whilst I figured out how to overcome the problem.

In 1971, with the table still in pieces, we came to New Zealand and the table bits were stored in my workshop whilst I continued to seek a solution to the problem.

In 2009 we moved from Pukerua Bay to Tawa with the table still in pieces. By 2010 I decided that as my son was out of his soccer fantasies, and was married with his own house, one of the original problems was no more.

The second problem was also solved when I decided to turn the dining table into a coffee table and for sheer fun made four legs off-centre and tapered so they are 70mm by 50mm at the top, tapering to 30mm diameter and 410mm long.



The table top no longer twists! Success at last after 45 years!

Jack Fry

Michael's File

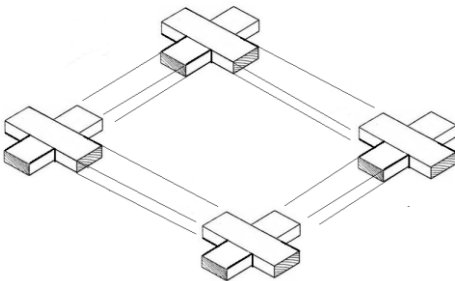
Making rectangular frames.

It may seem a simple task but I have always found it difficult to get frames perfectly square - even picture frames tend to challenge me-they need repetitive adjustment before the glue dries.

I was commissioned by my wife to make four lightweight frames for the stretching and fixing of four completed embroideries which were about 600x500mm – each was slightly different in size.

This may seem a minor woodworking problem but the timber for the frames was to be 35x10mm, not the greatest of solid joints. What I wanted was a system where the joints would hold themselves in position while the glue dried and after some thought came up with the following idea.

Instead of making mitres or half-lap joints I decided to make each corner a cross-lap.



If the joints are marked and cut accurately, with a snug fit, there should be no movement once the pieces are engaged, thus holding everything in place without clamps.

This was done using a marking knife and a table saw sled at the MenzShed – this ensured cuts at right angles. The diagnosis differed, at the most, by only 2mm. There were 16 joints and therefore 32 recesses

to cut. Fortunately the sled allowed multiple pieces to be done at the same time.

When the glue had dried the protruding 'bits' were trimmed off using a bandsaw and then tidied up with a bit of sanding. The customer was happy.

Michael

Below is a photo of the inside of a box that Michael has made. He has carefully constructed a 3D copy of an Escher painting showing the



the inside of a house from 4 different perspectives. He writes- *Escher was a Dutch graphic artist who worked for 50 years exploring perspective in drawing – the art of portraying a 3D image on 2D paper. The basic rules of perspective are relatively simple but when you explore them deeply they become quite complex...particularly on curved surfaces. See <https://en.wikipedia.org/wiki/M.C.Escher>. We don't need any more furniture, we don't need any more turned bowls or platters so during the Covid Lockdown I made a Klein jar, reported in Cambium earlier. I was fascinated by the 'impossible' perspective drawings of Escher and decided to have a go at reproducing one- it had to be one that was possible to construct even if it was impossible to "live in". "Relativity" (1953) fitted the bill; there are three orientations of the picture where the people portrayed are walking upright, therefore there are three axes for perspective. I did it as a personal challenge – it is mind bending – and it is easy to get disorientated in the construction. The big question my wife asks now is "What are you going to do with it???"*

Michael

PRICING OUR WARES ...A woodturner's point of view

The other night a new aspiring devotee of woodturning was admiring a dish that he had just completed. It had been turned from nicely grained wood, the finish was very good and the shape heading towards exemplary. I made a number of complimentary comments and then asked what sort of price he would ask for it if he were to sell it. Perhaps an unfair question to put to the maker so soon after completion but I was interested to learn the answer – which was "I don't know -\$15?" I suggested about the \$50t mark to which he replied "Who would want to pay that much?" – to which the answer could be "someone looking for

a nicely turned dish created from a NZ native wood for a gift for a friend overseas” – or similar.

So how should we establish a price for our creations? The answer is not simple and involves a number of factors. In no particular order these would include:-

- ✓ The shape and finish and size of the item.
- ✓ The intrinsic value of the wood from which it has been turned. Northland swamp Kauri and 232 Kauri for example, have an inherent beauty and historical factor that must influence the pricing. Native timbers would be priced higher than exotics Macrocarpa vs Rimu for example.
- ✓ The level of expertise required to create the item including the length of time needed.
- ✓ The reputation of the creator and perhaps the relative rarity of his/her creations
- ✓ Whether the previous work of the creator has been “collected”.
- ✓ The wow factor of the piece, how it is presented and where it is being sold. Gallery prices will always be higher than Craft market prices.
- ✓ The experience level and the “responsibility” level of the seller.
- ✓ The cost of the wood. When I started selling, the suggested price was the cost of a 12 square inches piece of wood multiplied by five. (A piece of 12x2 Rimu would cost \$10. A dish made from that piece of wood would be worth at least \$50). Today native timbers are, rightly, expensive and that formula would not apply. One only has to look at what is being sought on Trademe for a medium slab of swamp kauri and consider what would be asked if that cost was multiplied by five.
- ✓ Woodturning equipment is varied and relatively expensive and only a few devotees of the craft can afford to operate without seeking to reimburse costs by selling.
- ✓ A realistic appreciation of the buying market is required.

HDM

“UNIVERSAL TRUTHS OF WOODTURNING”

In the last edition of the AAW magazine Russ Fairfield lists his 40 Universal Truths of woodturning. Room does not allow me to discuss all 40 but I would like to repeat the ones that I would like you to consider.

1. *Woodturning is both an art and a craft. The craft is how the wood is cut, the tools we use and how we use them. The shape of the finished piece is the Art. Learning about the other art forms, pottery, glass, sculpture etc, will improve the art of woodturning. Observing shapes in nature will also help.*
2. *Never lose sight of the customer/user. Anything that is intended to be used must be useable.*
3. *If the bottom isn't finished the piece isn't finished. And a flat surface from a belt sander, or a glued on piece of felt is not a finish. The bottom of a vessel should be at least as interesting as the top. Do something to delight the viewer.*
4. *You can't cut wood with dull tools. The corollary is that the sharper the tool the better the cut. Consistency in sharpening is more important than the actual profile of the cutting tool. Otherwise we are using a different tool after every trip to the grinder. It doesn't matter what the wheel is made of, how fast it spins, whether the tool is held in a jig or freehand so long as the same edge profile is repeated every time we use it.*
5. *If it isn't signed it isn't finished. If you are happy with a piece you have just finished why would you not sign it?*
6. *Real woodturners do use scrapers. A scraper is a cutting tool and it does remove wood safely and effectively and can leave an excellent surface ready for sanding.*
7. *Finishing is as important as the cutting. Sanding is important. No finish can be any better than the surface it is applied to. The finish applied will accentuate your mistakes and torn grain. It will not hide them.*

As you can see there are 33 other “truths” that Fairfield discusses. He covers types of finishes, what, if anything, can be deemed “food safe” and the importance of skew chisels. I may need a space filler in the next issue of Cambium.

HDM

SUB-GROUPS

TURNERS – Coordinator Hugh Mill 5692236
CARVERS -- Coordinator: Sam Hillis 5297105
Meeting at Naenae Menz Shed - (3rd Tuesday 7-9 pm)
GREEN WOODWORKERS - Coordinator: Eric Cairns 5267929
FURNITURE GROUP - Coordinator: Mark Wilkins (2nd Tues)

These groups provide us with an opportunity for more a like-minded fellowship; and a chance to further develop those skills that you have so far experienced.

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