2017

Cambium

Oct

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Meetings & Events

3 Oct	The Form of Chairs and their Design, Rowan Heap
7 - 8 Oct	Woodcraft 2017 - Dowse Art Gallery
7 Nov	Ideas & Practice in Carving, by Carvers
3rd Nov - 3rd Dec	Turning Plus at Pataka
5 Dec	Xmas Gathering & Gifts

2018

6 Feb	Presentation or Demo by Wood-turners Group
6 Mar	Around the Green, something by our green group

Pataka Update

With Turning Plus coming up in November, a little reminder to check your entry .... and the dates & times :-

Entry forms will be available at Oct meeting or by contacting Alan Berry afberry123@yahoo.co.nz or phone 0274 47228.

All past exhibitors should have been contacted.

Exhibition: 3rd Nov to 3rd Dec 2017

Work Delivery: After 1.00 p.m. on 31st Oct 2017

Opening: Thursday 2nd Nov at 6.15 p.m. at Pataka.

This will be our November Monthly Meeting. As usual drinks supplied by the Guild and a plate from the members.

Demonstration Weekend: Sat 11th and Sun 12th October.

More information will be available at our Oct Monthly meeting.

Competitions:

Top Spinning Sat 11th October

There will be two competitions for spinning tops. We expect that these will provide a challenge to woodturners, and will be of interest to spectators. PRIZES for both events.

1. The longest-spinning top made entirely from one piece of wood, without joins. A string may be used to get it started, but this must be done with a single pull. If a special surface is provided for the top to spin on, this must also be made of wood.

2. The most ornate, interesting top. Any top entered in this competition must be able to spin for at least 10 seconds.

Marshmallows Tossing Sun 12th October

Our perennial Marshmallow Tossing competition. Again prizes will be awarded.

Could you all please put the above dates in your calendars. A final call to all exhibitors, if you can please contact me by Friday 6th Oct 2017. Any queries don't hesitate to call. Alan

Embellishment 2 - to Turned Work

EMBELLISHMENT continued.

Adding texture of any kind to embellish the surface of a piece is a very quick and useful method of adding interest to an otherwise plain piece or to hide defects that would otherwise spoil the piece.

Several types of texturing tools are currently available, eg the Sorby texturing tool, enabling a range of textures depending on the texturing wheel used, the pressure of application plus angle of tool use. The speed of the lathe is also a factor. Most texturing wheels are designed to cut the fibres of the wood while texturing and the wood surface may need to be lightly sanded to achieve a clean finish. (A rivet polisher is very effective for this purpose!) The texturing tool created by Terry Scott however bruises rather than cuts the wood and sanding is not needed. There is a wide range of burrs available for use in a Dremel motor tool (or similar) to achieve an equally wide range of texture effects. A quick and interesting texture can be achieved by 'scribbling' with the burr remaining in contact with the wood. If you have more patience then creating a dimpled effect is very effective. Here however two things should be considered: avoid rows of dimples, unless you are aiming for a particular effect, and try to create a random pattern. Also

try to ensure that all the dimples are touching, thus avoiding highlights which will stand out when colour is applied. Depth of texture is an individual choice. I like to use the 'scribble' technique where depth would be about 0.5mm deep at most. Look at the work of skilled turners such as Phil Quinn and Robbie Graham to see what can be achieved. Both of these artists often use metallic paints on areas that have been carefully textured and both are skilled in burning in texture using a ball tipped nib. Once texturing has been completed it is possible to colour the textured area using paints, Indian ink, oil and metal powders (particularly fine bronze powder), wax of various kinds including gilding waxes . Waxes come in a range of colours and the Verdigris wax made by Liberon is excellent used in this way. It is possible to soften the wax with thinners to enable application with a brush. Lacquer can be sprayed on to the wax to provide a very pleasing finish. Note that when applying Verdigris wax over a heavily textured surface the methodology is to paint over the textured surface with black stain or Indian ink, allow the dry then apply the wax. A cloth can be used for this purpose but I prefer to use an old stiff bristled brush which I can dispose of when application is finished. If a band of texturing is required it is advisable to create demarcation lines using Formica pieces to burn in the lines. Painting or colouring is made much easier. I have found that Faber Castell Indian ink pens with a fine tip make the task of colouring an accurate border much more manageable.

For this piece I have used a metallic paint over the textured area. I applied two coats and then sprayed three coats of lacquer. In the centre I have inserted a Cook Island pearl (the blue colour is meant to represent the sea). Given all the faults in the wood I think that the end result is worthwhile.

Chatter tools have been demonstrated by various visitors in recent years. They are very good when you are trying to texture end grain pieces. Interesting patterns can be quickly created and then highlighted by using coloured pens. Smaller texturing tools are now available for this kind of work.

As I have said before it would appear that the native timbers we acquire are seldom without any faults but as we have usually paid good money for the wood we cannot afford to discard it as firewood. With a modicum of imagination and a little extra time texturing can enable us to hide a number of manageable defects. This piece beside is made from 232 Kauri. The rim is textured

to hide three otherwise very noticeable cracks and the entire underside was textured to disguise a fairly large "dozy" patch of unsightly discolouration. Perhaps a little 'Twee" but a viable piece has been salvaged. Hugh

Carving Group Happenings

The Carving Special Interest Group continues to meet each month at the MENZ Shed in Naenae. Attendance has been limited over Winter but we hope our regulars will return now that the weather is warmer and Daylight Saving has commenced. Some very interesting work has been carried out over the last few months that has demonstrated the application of some advanced skills. Archie Kerr and Sam Hillis have been working on a series of 4 Totem Poles for the Otari Plant Museum. These feature native flora and fauna with some traditional Maori carving designs. The poles are about 2.5 metres high and about 300 mm in diameter. The have been assisted by a number of Guild and MENZ Shed carvers who have worked on specific parts. There was even a Russian visitor to NZ chipping in (pardon the pun) for a few weeks.

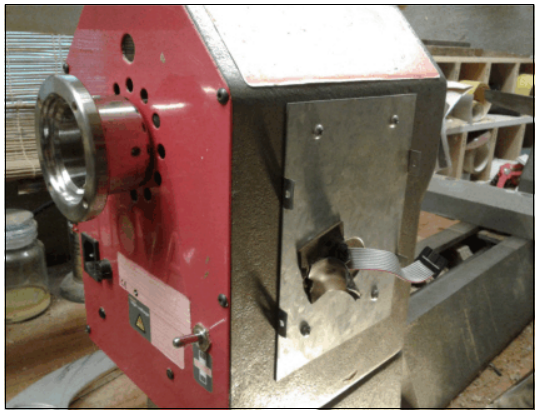
Eric Cairns has been working on a couple of nude sculptures. He has completed a large torso in blackwood that has been shown at a Guild Meeting. Recently he has been modelling a new sculpture in plasticine to pin down the form he is looking for. Carvings like these are not as easy as they might appear at first glance. The female body has many subtle features that need to be sympathetically represented. A slight variation in the blending of the curves can make the difference between a pleasing result and an unintentional cubist abstract. Regrettably we don't have a live model so everything has to come from memory and imagination. Not always reliable as one gets older.

John Spittal has been carving another of his complicated rolling pins with around 15 faces on it. The piece contains a hidden comment on the USA/North Korea political situation. Some faces look dismayed and close inspection shows one has a wristwatch on with the time at 5 minutes to 12.00. A reference to the nuclear clock. Other faces look happy and are carrying on regardless. He has also been working on two European landscapes in driftwood. Some of the other carvers are working on spoons and monks. The range of work undertaken is quite extensive and suitable subjects can be found to suit any level of carving ability. Please come along to the Naenae MENZ Shed at 7.00 pm on the 3rd Tuesday of each month. The Guild has very kindly purchase several sets of carving chisels and gouges for the Group - so you don't even need to bring along any tools.

A DVR Adventure

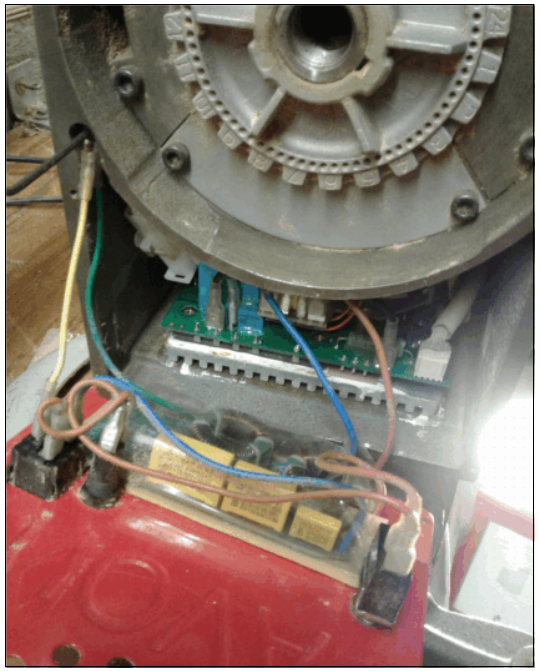
I was just about to turn some wheels for a child's toy when my DVR XP died, literally. No power, no display on the control panel, nothing, nil,

zilch! I checked the power socket, I checked the plug into the head-stock and I checked the inbuilt fuse, all was ok, but no power.



Carbatec was the first advisor and I had to confirm all the obvious things highlighted above and then I was given the number for the Teknatool repair shop – the advice was to take out the main power board and send it in a well protected box. A PDF explaining the way to remove the board was emailed and it was stressed that I should avoid touching any of the components on the board. With some trepidation I set about it as the PDF states that this should only be done by a qualified technician.

Taking off the control panel was easy (been there and done that before) and I put it to one side after disconnecting the one cable that runs into the head-stock. WI took off the back panel after removing the stop wheel, remembering that it is a left hand thread, and the full glory of the innards were visible. At this point I took a deep breath before getting the Allen keys out. Three wires were disconnected....green, brown and blue; this allowed the back panel to be completely removed and stowed away safely. This is where the story really starts. The power board is on an aluminium heat sink, you are allowed to touch that but not

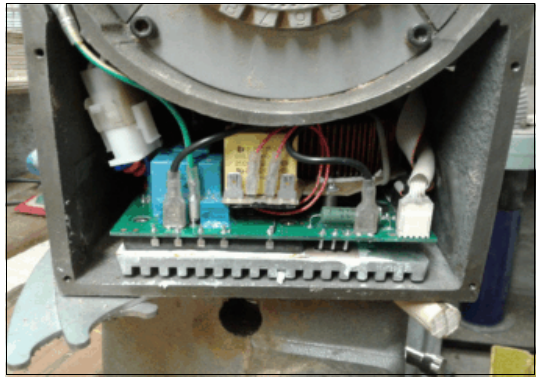


the green component-bearing board. The aluminium base is fixed to the base of the head-stock housing by four screws....these are really inaccessible, really inaccessible. The PDF suggested the easiest way was to remove the head-stock from the base....it weighs 40 kg. The alternative was to lift he head-stock about 15 - 20 mm so this became my strategy. This can only be done if the ½ " bolt underneath the spindle of the head-stock is removed - access again is NOT easy. Lifting the headstock: I do have a ratcheting pulley system but it had to be chained to an overhead beam which, as it happens was not over the headstock. Six bolts were extracted from the work bench and the lathe slid into position under the beam. The lathe 'knock out bar' was passed through the headstock and a rope loop of the right size, which I just happened to have (throw nothing away!) was used with the ratchet to lift he headstock.

Eventually the headstock moved and 16mm diameter doweling was used to create a safe space between the headstock and the base – and avoided the possibility of crushed fingers.

Access to the screws was NOT easy but it was much better, rotation of the headstock is necessary to see the screw heads (4 mm Allen key required) and I used my grinder to cut down the short arm of the Allen key to squeeze between the headstock and the base...fiddly but perseverance wins out. Don't believe the PDF when it says you just need to loosen the front two screws, they need to be taken out completely, at least on my model.

I used narrow nosed pliers to grip the aluminium heat sink and carefully pulled it out, make a note before doing this how far in the board is. When it is about 1/3 out disconnect the big white six cable connector, the small white connector on the right hand side and gradually withdraw the whole board taking care not to snag the cable from the control panel. It was packed carefully and sent off. Putting it back together is the reverse process...rather than passing the control cable from the inside of the headstock through the hole to the control panel (as the PDF suggests) I suggest passing it from the hole in the side into the interior, much easier. The power board was repaired promptly; it went back in quite easily. Knowing how far back the board has to go into the headstock makes the lining up of the screw holes easier. When everything was back in place the plug was inserted, power turned on and it worked. Yay!! Michael, Many thanks to Carbatec & Teknatool.



September Blacksmithing

On a Sunday in August the usual suspects convened at Eric & Annette's place to make lots of noise and savour the acrid smell of burning coal. Of such distinctive sounds and smells, lasting memories are made. Richard H, Bryan C, John S, Jim A & Son, plus host Eric shared two forges between them, in a makeshift smithy blacked out with tarpaulins, but lacking a good chimney to take away all the smoke. The nominal task was to make small tools suitable for cutting grooves in shrink pots (see YouTube Harry Rogers, making shrink pot tools from old drill bits) This could have just as easily been achieved using a small propane or MAP-gas flame, but having the coal forge going also makes it easier to handle larger projects. Other projects included a fine stock knife made by John, knife blades and more ornamental scroll work. Forging any old scrap steel can be hit or miss. To be just a little technical, the higher the carbon content of the steel, the higher the required forging temperature and hence the higher the risk of burning the steel. Using scrap iron for forging has uncertain outcomes, as iron mixed with other metals (alloys) may require quite different forging temperatures and hardening procedures than simple carbon steel. There are so many different alloys kicking around the scrap heaps these days that you perhaps just need to run some tests or stick with a source that you know works. Modern car or trailer spring steel does not perform as well as the older springs. Engine valve stems seem to forge well, but will perhaps vary by manufacturer. Even metal files vary in quality. The shrink-pot tool designs offered by Harry Rodgers for cutting grooves were less than ideal in my view. The cutters to make the edge of the grooves need to be more pointier, and could have been sharpened with one sided bevels rather than double bevelled. I used freshly cut alder for the pot, which was soft enough to work, but did not shrink enough to make a tight seal. I guess the shrink pot could still make a nice pencil holder. Willow, poplar or cherry might be better timbers for this type of construction. Eric

John Spittal and Bryan Cropp sharing the guild "Rivet Forge"

Harry Rogers style shrink pot & tools

Guild Contacts

SUB-GROUPS

CARVERS - Coordinator: Sam Hillis, 529 7105
Meeting at Naenae Mens' Shed - (3rd Tuesday 7-9 pm)
HUTT TURNERS - Coordinator: Denis Newton 977 5650
Meet Naenae Mens' Shed, 1st Saturday after Guild meeting 10 am –12 noon
GREEN WOODWORKERS - Coordinator: Eric Cairns 526 7929
FURNITURE GROUP - Coordinator: Lew Skinner (2nd Tuesday) 475 7613

Remember - these groups are for you .....
They provide us with an opportunity for more a like-minded fellowship; and a chance to further develop those skills that you have so far gleaned.

Guild Committee

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