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## Meetings & Events 2019

4 June.	Guild Meeting	Fine Woodworkers
2 July	Guild Meeting	Green Woodworkers
Muriel Hopper Art Awards. Odins Gallery		
6 August	Guild Meeting	Fine Woodworkers
3 Sept	Guild Meeting	Carvers Group
Woodcraft (TBC)		
5 November	Pataka	<b>Turnings Plus 2019</b>

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## EDITORIAL

So far this year the NAW has sponsored two demonstrators to visit Guilds throughout the country. In March we were able to see Chris Hooton (Taupo) in action and in early April we played host to Neil Turner from Australia. Both events were held in the Tawa MenzShed and thanks must be extended to Jack Fry and other Shed members for making participants welcome. In this edition Roger Gyles gives his report on Neil Turner from Australia and Mark Wilkins reports on his trip to Turnfest in Brisbane.

On the local front we should be thankful that the NAW is giving us wider opportunities to learn from leading turners but smaller attendance numbers at these events made me consider why I am an avid Symposia attendee. First and fore most I go to learn! I have been turning for over 30 years and I have **never** stopped learning. New tools, new ideas, new horizons being created by wonderful minds, mean the constant expansion of possibilities

for me to explore and share with others. I need only to think of David Ellsworth and his deep hollowing of pieces that remained far beyond my humble skill level when I was new to the lathe. He created his own tools and was held in awe by turners throughout the woodturning world. Today we can purchase hollowing tools that enable most of us to create deep vessels through a relatively small opening and what is more have those tools demonstrated to us by their maker.

And that is another reason to go – to learn what new tools are available and how they extend the horizons of what is possible and how they extend your skill set to share with others when you get home.

Thirdly I go for the interaction with old friends, with new friends just met, the camaraderie and the sharing of responses to what we are seeing.

Next I go to see what is on the instant gallery table, the quality of the turning, new forms of embellishment, new ideas being explored and yes, to see how I can morph these ideas with those of my own.

And finally I go because I am a teacher of woodturning and I can pass these new ideas and, hopefully, newly acquired skills on to those who attend my classes. (By the way one of the advantages of teaching is that you are also learning from those you teach).

So yes, I am trying to coax more of you into taking every opportunity you can to extend your skill levels by attending demonstrations and symposia. whenever you can. This edition of Cambium appears to have ended up with a “Demonstration” theme.

HDM

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## Letters to the Editor

*Dear Sir,*

*“I read Michael Harrison’s article on rust removal with interest. He is right, Coca Cola contains ortho phosphoric acid – this is what gives it the “zing” when being drunk. It is also exactly the same material that dentists use to etch tooth enamel, so that composite resin filling materials will bond. Given that tooth enamel is the hardest material in the human body, this gives some indication of just how powerful this acid is. Its inclusion in Coca Cola is one reason why dentists are so vehemently opposed to it being drunk so freely, especially by teenagers. The high sugar content which these drinks also contain produces the perfect situation for rapid tooth decay, after the etching by the acids.*

*Coca Cola is also useful for removing the tarnish from old coins – I cleaned up a pile of old 10cent pieces to use set in resin as embellishment for the rim of a bowl.*

*So as Michael points out, it does have its uses – just don't drink it!*

*David Marshall.  
Naku iti noa,na.*

*Dear Sir*

*Following a recent discussion as to why only a few entries were received last year for the Christmas competition, below are some of my thoughts and possible solutions.*

*Maybe members feel discouraged to enter when it seems the same people keep winning each year. A possible solution would be for the previous year's winner of each section i.e. carving, turning, furniture etc. be part of a judging panel. Members and their partners could still vote and their votes would count as a pre-determined percentage along with the judging panel's e.g. 60/40. Leave the Jack Gibson Trophy to be voted for by members and partners only as has always been the case.*

*In addition to the above method we could invite members who don't want to enter the competition to bring an item they have made with their plate of food. This used to happen many years ago before a competition was introduced. The items were displayed on a separate table with the name of the maker. This opened up discussion among members with an exchange of ideas, suggestions etc. giving a good insight into the variety of work made by members of the Guild. Perhaps others will have different views which would be welcomed. Look forward to reading them in future Cambiums.*

*Sam Hillis*

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## **INTRODUCING PRESIDENT MARK WILKINS**

Mark was born in Malawi in 1956 and lived in the UK, Jamaica, Uganda and Australia before eventually moving to New Zealand in 1997. As a child he was always taking things apart, building go-carts and bicycles from parts he scrounged from junk. Even though he had this strong attraction to making things he ended up doing a degree in Physics at Imperial College London, which really convinced him that he had taken a wrong turn in his choice of career. So after graduating he joined Sperry as a trainee and became involved in the development of electronics and software. After a few years as an employee he left the safe haven of permanent employment and joined a start-up venture developing CNC controllers for cutting steel. The recession of the early 90s put paid to that venture and in 1992 he was offered a one year contract in Sydney with the Commonwealth Bank. It was

while he was in Sydney that he started to develop a keen interest in woodworking. He attended evening classes with Bob Howard in both carving and cabinet making and quickly became hooked.

After returning to the UK he started to investigate full time furniture making courses but with no financial means of supporting full time training he convinced a local maker, Barnaby Scott at Waywood Furniture, to give him some informal tuition at weekends and under his guidance Mark made several pieces. See <https://www.waywood.co.uk>. Mark also attended a short course in woodcarving with Ian Norbury <https://iannorbury.com/>

His experience in Australia planted the seeds for him to leave the UK and in 1997 he moved to New Zealand with a plan to switch to a career in making furniture. Unfortunately the distractions of a divorce and having a house built pushed woodwork to the bottom of the list and his plans were abandoned. However a few years later, his interest rekindled and finances recovering, he attended a short woodturning course with Jim Lowe at Lindale and also resumed making items of furniture. But with no lathe of his own he says he quickly forgot much of what he had learned until he joined my classes in 2014 and he has been happily turning wood into shavings ever since. Mark has constantly tried to expand his creative skills and explore woodworking in general and has also acquired a CNC router and is presently exploring all the possibilities offered by CNC machining and carving. He plans to continue improving his woodworking skills to produce exhibition work and is also looking forward to retirement so he can spend more time in the workshop.

We look forward to seeing the progress in his work and thank him for giving some of his precious time to ensure the progress of our Guild.



Bowl with Cosmic cloud pattern



Jewellery box



**Bowl with pewter rim**



**Ukelele**

## ***The Michael Harrison File***

### **Woodworking tools**

If you had to choose a dozen tools, which would you pick? Over a day's work I made a note of the tools I used, I'm sure you will think them obvious but without them we would be really stuck.

Pencils and rulers (can I include them as a set?): I have a six inch, 30 cm and 1m ruler, and a retractable tape measure. They are all useful in their own place but there are several Youtube clips that suggest measurement without a ruler – just put “measuring without a ruler” into the Youtube search bar or write <https://www.youtube.com/watch?v=hbvQ-PjyoLY> in the address bar. If you are working to mm tolerances it is good to have a ruler where the markings are really clear – don't use Perspex or wooden ones if you use a marking pen or marking knife. I have a shallow box in which I have about a dozen pencils – I'm always mislaying one and so I just turn to the box. Work would be impossible without a ruler and a marking device. A square is a good bet too, perhaps an adjustable one as well.

Saws are an obvious follow on – the pencil marks where you are going to cut. My favourite saw at the moment is my Japanese style saw by Profcut. It has a fine sharp blade. But fine tenon rigid saws also have their place – as do hacksaws. I think I have six different hand saws, in addition I have a jigsaw, a table saw and a bandsaw which all have their place and I am amazed how often the latter is used...I've only had it for a short time.

Smoothing implements come next...the humble sanding block. Worth its weight in gold (cork doesn't weigh much) and of course planes and files. I seem to use files much more frequently than my two planes. It must be the type of work I do. Very small, small, medium, large, fine, coarse, flat round, triangular, square – they all have their uses; for small work I even use a metal nail file. Files are not too expensive and a collection is useful. I should mention the disc sander and orbital sander. For the shaping of

small items, particularly curved ends of lengths of wood, the bench top disc sander is really handy as is the orbital sander for larger flat surfaces.

I have a vice or two. I have a Zyliss vice which I have had for years and it can be configured in a variety of ways and can be used on site as long as you have a fence or something similar to which it can be clamped. Clamps are in the same category as vices and range from clothes pegs, to hand sized spring clamps (4), to quick release F clamps (4) to 1m pipe clamps (2). They are all used from time to time, the latter probably only once or twice a year.

The next thing has to be drills with associated bits. A standard 18v rechargeable drill which with the new lithium batteries is superb –not a trade machine which costs a lot. I also have a cheap (?Russian) table drill, my wish would be that it had a deeper ‘throat’ but otherwise it has given me good service – it could do with a bit more grunt when drilling with the larger Forstner bits. The bits; imperial and metric, the small ones less than 1/8<sup>th</sup> or 3mm I keep separately – it reminds me they are fragile and to be careful, and a couple of countersink bits.

I also have some masonry bits which are used very, very infrequently. For my concrete walled workshop I need a hammer drill to fix shelves.

Chisels – from 1½ “to ¼” – all good – but I have needed an even smaller chisel for making a set of small mortises, I ground down an old screwdriver which worked very well. Chisels need two other tools – a hammer (mallet) and a standard 0.5HP grinder. I have a mallet, many years old, and a standard hammer, a tack hammer and a 2lb hammer which is usually used to help split wood.

Last to be listed – screwdrivers – like files you need a range – they do seem to accumulate – from the 3mm Phillips (from Pete’s Emporium for \$2) to a large flat head screwdriver inherited from someone. Square headed screwdrivers are now essential as the square slotted screws do seem to be less likely to wear. A good large diameter handle is necessary – even the 3mm Phillips mentioned above has a decent handle – some of those tiny screws that hold plastic toys together can be really tight.

That’s my selection but it should also include masks and ear muffs, and a selection of Band-aids! The list above should enable most projects.

***Michael Harrison***

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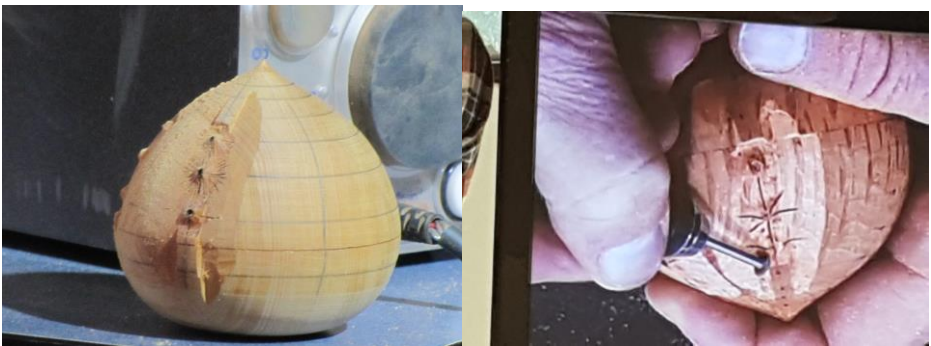
## **NEIL TURNER DEMO REPORT**

*Demo Day 4 April 2019 at Tawa Menzshed*

About a dozen men turned up for the NAW sponsored turning demonstration featuring Neil Turner. Neil had been a very well received demonstrator at the international woodturning Symposium held in Auckland last year. His relaxed style belied the skill and ease with which he handled his tools. Neil, who hails from Western Australia, (yes there were a few jibes back and forth) asked the attendees which two of three choices of demonstrations they wanted him to demonstrate – his urchin box, a thin walled vessel or texturing styles

He started with the urchin box which required a keen eye on form with some very fine tool work to ensure a critically snug fit for the top and bottom to hold together. All through the demo Neil was interacting with his audience and imparting useful tips, one of which was how to use fine chalk dust to check for sanding marks.

After a fulsome pizza lunch Neil presented the other two options in one - again imparting many useful tips as he demonstrated a bit of thin wall turning and texturing. For the latter Neil used a Micro-motor carver along with a variety of burrs which Terry Scott has now put together as special Neil Turner Burr packs. Neil made it all look so easy as good demonstrators always seem to do, but like lots of things practice is needed to become proficient.



Applying the Sea Urchin effect.

A by-product of the relatively small number of participants and problems

with the audio-visual system was the opportunity presented when Neil suggested we all gather around him at the lathe while he worked – enabling all of us to have a closeup view of his handling of the tools.

I welcomed the opportunity to observe new techniques, get new ideas and, especially, to interact with a very skilled craftsman. Thank you Neil, NAW and Tawa Menzshed.

**Roger Gyles**

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## **TURNFEST AUSTRALIA 2019**

Turnfest is an annual event organised by David Drescher and hosted at Seaworld on the Gold Coast, Australia, at the end of March. I did not know what to expect having only had experience of the New Zealand Symposia. Turnfest is organised for everyone to have fun and *FUN* it was. The venue is perfect with plenty of space for the demonstrations, excellent catering and clean and tidy accommodation. The majority of those attending seemed to have attended the event several times before and everyone appeared to know everyone else. There were a couple of familiar faces from New Zealand but the majority, not surprisingly, were from Australia. Prior to the formal start of the demonstrations there were on-going clinics and demonstrations run by Neil Joynt from NZ, Ken Rays who you may have seen at the last NZ Symposium, and Frank Evans. There was also a large Show table for both exhibitors and visitors to display their best work. Many of these pieces were absolutely stunning and must have taken many hours of work to complete.



There was a presentation in the evening hosted by David Drescher. This included spot prizes, a potted history of the event, and the presentation of



the Neil Scobie award. The recipient was Neil Joynt for a very simple but elegant bowl. The Neil Scobie award is an evolving piece and it is tasked to each winner to add something of their own.

My first demonstration was given by **Tania Radda**. I was intrigued by the title “Cold bend hardwood”. I could not see the connection with woodturning. It turns out that she was using this new material to embellish her turned work. Cold bend hardwood is a product available from the US – see Puretimber.com for details. Basically the wood has been cooked and compressed lengthways. The result is a wood that, when wet, can be bent by hand into any shape and it will retain that shape when it dries. Tania demonstrated how to use the product to add leaves and flowers to her turned pieces.



Next was **Vivien Grandouiller** “Spheres”- we had a very interesting demonstration on how he turns his sphere and then on his system of embellishment resulting in a striking design where the cut outs follow the grain pattern in the wood and the design is further highlighted by the contrasting blackened finish of the surrounding wood.

My final session on the Friday was a hands on class with **Carmen De-La-Paz**, a bubbly talented lady from the USA who seems to be able to achieve anything from running her own TV show, interior decorating, teaching and woodturning. I did not know what to expect. We were told to have 3 blank pieces to work on, which I duly provided. I ended up attending 3 of her sessions in all to produce the final product. The theme was using metallic finishes both reactive and passive. The first part of the process was to undercoat in the right base colour for the metal used. I selected Red & Black for a champagne gold finish for my first piece (passive finish), Red & Black with topcoats of Pewter and Gold, (passive finish) for my second. My final piece was black – I did not have time to apply the rest so my wife

stepped in and chose a reactive finish with Copper and a Verdigris coating which ended up the best of the three.

**Simon Berg** was a surprise. The title of the demonstration was ‘Ring Turning explained’ so I thought OK he’s turning rings on a rattle or finial- I couldn’t have been more wrong. It turns out that the Germans used to mass produce wooden animal toys on the lathe by first turning the profile in a ring on the lathe, then splitting the ring up into segments – each segment being a part finished animal – something I had never heard of.

**Joey Richardson** showed us the secret of turning layered pieces – I had wondered how the piece on the show table could be made on the lathe. Joey took us through the steps.-first cutting the outside of the shape as you would for a turned bowl, then cutting the inside in two parts- a deep groove around the edge followed by hollowing out the centre effectively created a bowl within a bowl. The petals are the created by cutting them out on the outer bowl, producing a layered effect that exposed the inner bowl.

I also attended a couple of other demonstrations by Stephen Hughes on his designs and by Joey Richardson again on pyrography and air brushing. My wife and I really enjoyed Turnfest and intend to go again. Next year’s demonstrators have already been announced (see <http://www.turnfest.com.au/presenters.php>) and includes Neil Joynt. Unfortunately I have a wedding to go to next year but will try for 2021.

**Mark Wilkins** (Abridged – more next issue. Ed.)

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## **CENTRAL DISTRICTS WOODWORKERS’ EXPO REPORT**

Our team did not win the prize for best table -the competition was of a very high standard and the Wanganui Guild took out this award with pieces that would have taken months to construct. Nor did we win the turning competition - that prize was won by the Kapiti Guild. However Nick Crocker did come 2<sup>nd</sup> in the competition for non-turned pieces so we didn’t come away empty handed. But it was a very enjoyable day, particularly so because of the large contingent from Wellington (about 25 including partners) so the turning team was well supported.

The Manawatu Guild had made several worthwhile changes to the programme which included having demonstrations which included Jim Lowe showing how he made Ukeleles and Graeme McIntyre demonstrating his piercing and colouring techniques. We have all seen Graeme in action before but I am still in awe of the fragility of his pieces

and the designs he creates and his ability to apply such fine colour lines. Finally, the usual opportunities to spend money on new toys were there but 30 minutes wait to buy a cup of coffee was a disappointment.

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### KEEPING SAFE IN OUR WORKSHOP Part 3

1. Do not stand directly in line with the mounted piece when you start up the lathe.
2. SAFETY is *MOST* important – everything else is secondary
3. Know what you are attempting to do *before* you attempt to do it
4. 7 P's
  - **Proper**
  - **Prior**
  - **Planning**
  - **Prevents**
  - **Piss**
  - **Poor**
  - **Performance**
5. Safety is not about a set of rules, its about planning. Plan the work, work the plan.
6. **ABC** Anchor your tool on the rest  
Rub the BEVEL  
Cut
7. Rotate the piece on the lathe to be sure everything is clear before turning the power on.
8. Carefully examine turning blanks before using.
9. Never use a turning tool if you do not know the purpose of the tool
10. Recognise and respect *your* limitations, the real limitations of the lathe, and the limitations of the mounting hardware.
11. *Complacency* can be another word for *dangerous*
12. When turning:
  - take your time and enjoy the process
  - Don't be so aggressive
  - Check so you can relax
  - Make fine controlled shaving with sharp tools
13. Trial and error can often be painful
14. Whoever said 'The faster the speed the better the cut" was not thinking of your safety – he was just showing off.

## **GUILD CONTACTS**

### **SUB-GROUPS**

HUTT TURNERS. Coordinator: Denis Newton 977 5650  
Naenae MenzShed.1st Saturday after Guild meeting 10am-12noon  
CARVERS -Coordinator: Sam Hillis 5297105  
Naenae MenzShed- 3<sup>rd</sup> Tuesday 7-9pm  
GREEN WOODWORKERS. Coordinator: Eric Cairns 526 7929  
FURNITURE GROUP Coordinator. Mark Wilkins (2<sup>nd</sup>Tues) 021428187

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

### **Guild Committee**

President	Mark Wilkins	021 428 187
Secretary	Peter Whitehead	476 7227
Treasurer	David Firth	589 8268
Membership Sec	Warwick Smith	233 8042
	Brian Cropp	938 8020
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**Life members:** Denis Newton, Neil Gandy, Ken Cox, John Spittal, Hugh Mill, Archie Kerr, George Brown, Jack Fry

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