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Meetings & Events

1 May	Joint and Hinges; event by our Furniture group
5 Jun	Wood-turners Group Demo
29 Jun-5 Aug	Celestial Wood, at Toi Store Pataka
20 Jul	Sorby tool demonstration
21 Jul (Sat)	NAW demonstrations & AGM
24 Jul - 5 Aug	Turnings Plus at Odilins
7 Aug	Greens Woodworkers Group presentation
4 Sep	Wood-turners Group presentation
2 Oct	Carvers Group presentation
6 Nov	Furniture Group presentation
4 Dec	Christmas competition and toys

Presidents Alcove

Well I'm huddled up inside tonight while that early Southerly pushes on, plummeting our May temperatures way below what they should at this time of the year and at the same time I'm taking up Nick's challenge to produce this "Presidents Corner" for Cambium!

With the Guilds AGM and the Woodcut demonstration behind us now along with that great patch of good weather I'm still remembering our great day at the Manawatu Open Day a week ago. It was a great turnout from our Guild members and an excellent result for Archie.

My shed work; well its been real cold in the shed today with me struggling with a difficult piece of white pine while trying to improve my screw gouge skills. I just could not resist the challenge following the great demonstration by Trevor Stanyon last weekend at the Manawatu Open Day where he made it look so easy!

Otherwise I have spent the last few weekends building, yes wait for it – another wood storage shed (much to Kathy's delight I'm sure)! A few weeks back now I completed my second commissioned square bowl. My original prototype which I turned late last year at the South Auckland "Participation Weekend" still sits on the shelf defying me to turn another. The latest two have "moved on" to better homes (I hope!) having been sold to friends. The first just as it was being finished on the lathe and the other, a commission after having sighted the first two. All three posed different and at times unusual challenges including having to learn quickly to keep my fingers well away from the revolving wings (ouch!). All 3 were turned on my new lathe and I used the following different timbers, silky oak, white pine and Rimu. The silky oak has been left with a natural wood finish while with the other two have had wood dyes applied which resulted in each ending up being quite unique.

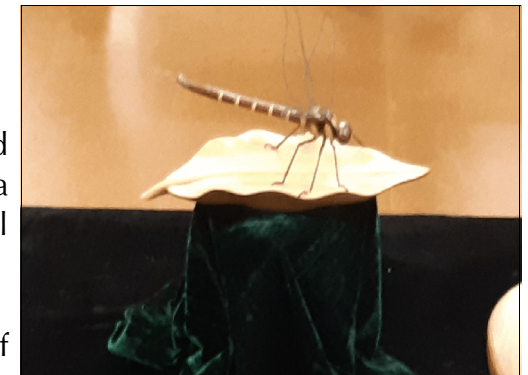
Over the next few months we have a continuing busy schedule in front of us which includes Turning Plus, the Sorby demonstration on 20 July and then us, the Guild, hosting the NAW AGM on 21 July. The latter also includes 3 demonstrators showing us their skills. If everything goes to plan it will be a great weekend and I look forward to your participation. Peter J.

Manawatu Open Day

There was a good turn-out of Guild members - thanks have to be offered to all the members who showed pieces and Richard Holt for taking the table cloths and stands. Thanks also go to those who provided some victuals for lunch; it was a good pie Hugh. We did well and in my un-biased opinion we were a good contender for the table prize – but it went to Stratford. Our table had a wide variety of items and looked very colourful, and the makers exhibited amazing skills.

Archie Kerr won the Non-turned item Prize for his carving of a Dragon-fly on a leaf ... very well deserved.

There were many items of interest but one that caught my eye was the relief representation of a 1908 Benz motor car. I do not know the maker but the work that went into it was superb. I assume each part is made like a jigsaw piece and then assembled. It was a good day out and quite a few of the Guild members came



away with the products of either the trade exhibitors or the raffle. I was fortunate to win a large round of purple heart. So next year's meeting is only 12 months away so let's start work on the next display! Michael

A Small Bowl Decorated

At the Wood-turners group session in May at the Menzshed, Hugh showed us how to create a small decorated bowl, this time utilizing Pyrography. In a relatively short period, the bowl was turned with a wide rim; then and sanded back & front, with spray laquer also applied.

There was some discussion on safety, when spraying or sanding

(perhaps we all need a reminder). Also on the preferred form of the bowl ... with the foot being $\frac{1}{3}$ diameter, this all being judged by eye as the work progresses.

Before removing the bowl from the lathe; the register was used to mark out 12 divisions on the rim.

Now moving to the Pyrography table, these divisions aided freehand pencil lines to form the petal shapes.



Stylised petals and sepals were then drawn out & unfilled with a pyrographic nib, together with a anecdotal warnings about the use of hot tools in a workshop full of wood shavings. Pencil marks rubbed off; and unlike the sample bowl shown, colour was added to the sepals, with Faber Castell broad nib felt pens. A final laquer spray, lifted the colour highlights.



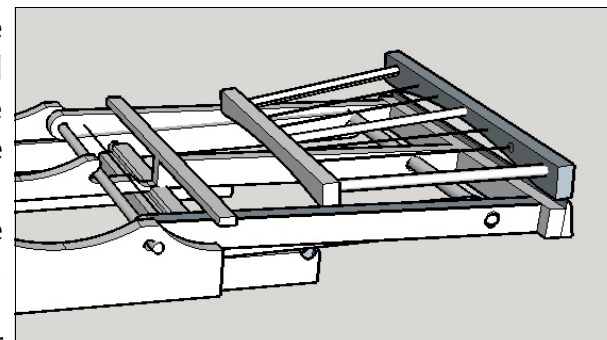
Some discussion arose on what form to a bowl is a visually pleasing. Perhaps intuitively, the sections are derivations of an elliptical shape. Others have covered this topic in more detail - perhaps it is worth revisiting during a future Guild event.

A Folding Lounger 3

More on the head rest

– remember that there will be battens screwed across the front of the lower frame and the thickness of these will determine the way the headrest lies when folded.

When the lower part of the back is laid flat, with the support tucked in, the head rest is then hinged forward to lie on top, as seen in picture.



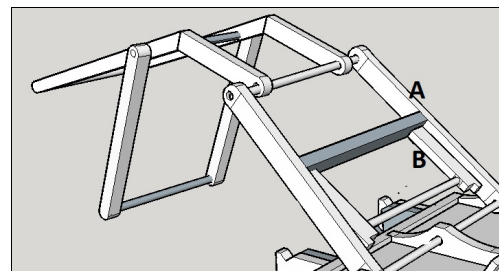
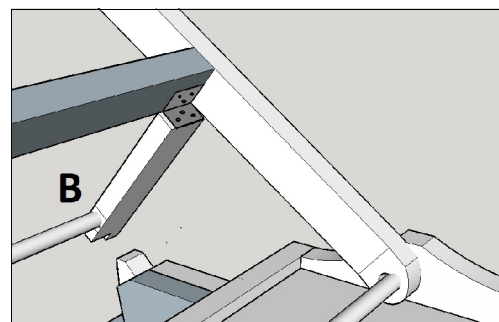
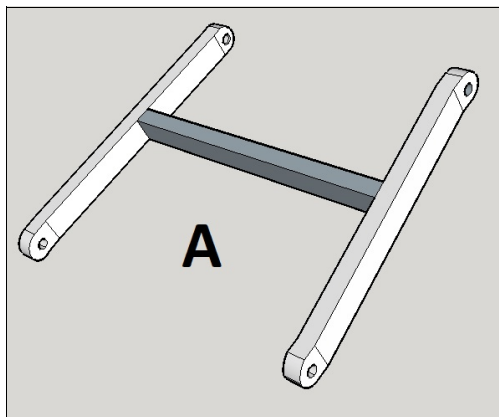
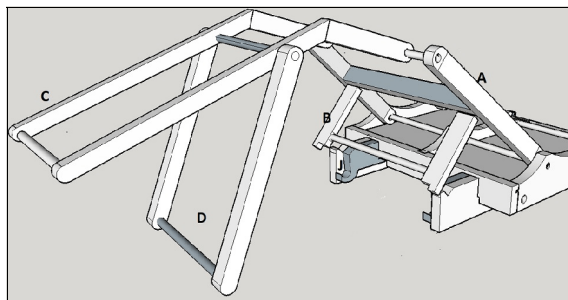
Now the leg rest with supports

This is composed of four pieces. The A frame sits under the thighs and is supported by B that slots into the horizontal bar from the seat. B is hinged and folds under A when collapsed.

The lower leg support C is hinged on A and supported by D that slots into the J shaped slots on the inner surface of the seat rail.

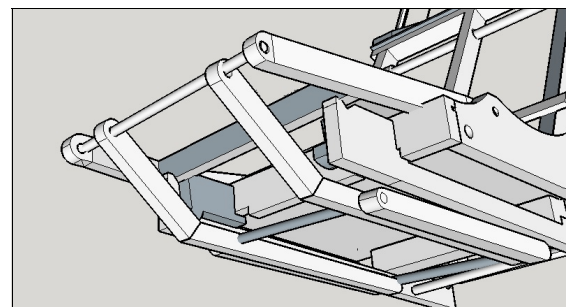
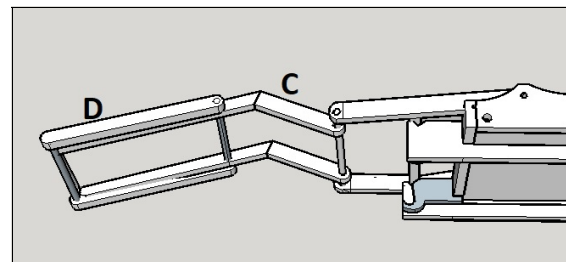
The A and B frames:

This has a certain complexity in that it tapers from the seat end to the far end. The seat end should sit snugly within the seat frame and rotates around a dowel. The far end also has a dowel hinge, the width of this end is not too critical. Be careful when drilling the holes for the dowelling that the holes are at right angles to the sides of the seat. See how the ends of the side-frames have been shaped to make this easy. The B frame is of easy construction and is hinged as shown, it has to fold inside the A frame and not contact the dowel hinge of the A frame.



The next part is the lower leg support –parts C and D.

The width of part D has to be so that it can fit within the seat sides when folded, and part C obviously fits within D. The construction is quite simple but there are two critical 'bits'. The length of the 'upper' part - where the letter C is in figure 6, and the angle between this and the lower part. I would suggest the making of a template that can be modified for the exact dimensions of your lounger.



When finished it folds under as in Figure. It is now necessary to put all the thin slats on and it's complete.

There is no doubt it is a challenge, but to misquote JFK ... we don't do things because they are easy, we do them because they are hard. Michael.

Wood for Carving

Wood Carving - Suitable Woods and Finishes

Here are a few selected woods which I have used for carving over the years, explaining some of their qualities.

TOTARA: A good carving wood although fresh totara is best. Recycled is good but can have splits and other damage. It is an even reddish-brown colour through to pale brown. It is straight-grained.

KAURI: An excellent carving wood. It is of a creamy colour with a straight grain.

HEADLOG KAURI: As above but with a very attractive grain detail.

MATAI: This can be a harder wood to carve but gives a very good finish. It is often mistaken for rimu. It provides a straw-yellow to chestnut-yellow colour with an occasional red tinge. It is straight-grained with a fine even texture.

REWAREWA: It is a reasonably good wood for carving. It has a darker reddish to purplish brown colour. Also has a very attractive grain.

RIMU: Good for carving, although dust from sanding can be a problem for some due to inhalation of dust particles. Face mask may be required. Its colour varies from yellow-brown to red-brown with a very attractive grain.

MACROCARPA: This wood is best carved when wet, hence it is important to dry well and oil all tools when you have finished using them. Tools must also be very sharp. It has a rich creamy colour and can be cross-grained. Some people find its distinctive smell unpleasant during carving.

KOWHAI: A good wood for small carvings but can crack or split when drying. It has yellow, orange to brown streaks throughout.

OAK: This is the most historically old wood used for carving. Certainly not the best for beginner



carvers. Its colour varies from tan to reddish-brown to nearly white. ENGLISH LIME: A favourite among carvers but is difficult to obtain in New Zealand. With quite a nondescript grain pattern, it is bland in colour

AMERICAN WALNUT: A good carving wood. It is dark to light brown in colour with a nice grain pattern.

BEECH: Another good carving wood with a reddish-brown to white colouring.

CHERRY: If well-seasoned it is good for carving. It is a light to dark red pinkish hue.

PEAR: Excellent for carving small items with a creamy-white to pale yellowish-red colour.

Example of mallet from crotch of a Plum tree

LIGNUM VITAE: Heaviest of all woods, this is not used for carving but makes the best heads for carving mallets. It was commonly used to

make old bowling balls which can sometimes be found in second-hand shops. The mallet handles would need to be turned separately from, say, hickory or beech.

SANDING and SCRAPING:

Once your carving is completed some sanding may be necessary before finishing. However, I mainly use scrapers which can be made from old, high speed, steel saw blades broken and ground on a grinding wheel. This gives a very smooth finish.

Once you have achieved the desired smooth finish it is a good idea to test, on a piece of spare wood, any oils, waxes or other finishes which you intend to use as some finishes 'take' better than others depending on the wood. For example, totara becomes very dark while cherry, with the same finish, will not change colour at all.

Wood carvings which are to be used as kitchen utensils for use with food must have a suitable finish. Walnut oil, although expensive, is very good.



FINISHES:

I use the following finishes:

TOTARA: seal with sanding sealer first, e.g. teak oil or wax

KAURI: wax to retain the shimmer and colour of the wood

MATAI: wax to give a natural shine

REWAREWA: wax

RIMU: linseed oil or teak oil

MACROCARPA: wax

KOWHAI: wax

OAK: oil then wax over

ENGLISH LIME: wax

AMERICAN WALNUT: wax

BEECH: sanding sealer first then wax

CHERRY: wax or oil

PEAR: wax or oil

Examples of bowls

by some members feature the 'Cosmic Cloud' method of embellishment using JoSoja iridescent paints, and other forms of embellishment that are designed to enhance form and feature texture, with burning and colour.



These will be on display in as part of 'Celestial Wood' in Toi Store at Pataka

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: Mark Wilkins (2nd Tues) 021 428 187

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.

Guild Committee

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Treasurer	Alan Berry	560 3661
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	Alan Robson	238 2698
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