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## Meetings & Events

### 2020

4 February	Guild Meeting
8 February	Demonstration Naenae MenzShed
3 March	Guild Meeting
7 March	Demonstration Naenae MenzShed
20 July-2August	Turnaround 20. Odlins Gallery

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## **EDITORIAL**

A busy 2 to 3 months at the end of last year ended on a very pleasing note for Guild members. The "Cash & Carry" or "Treats & Treasures," (call it what you will), at Odlins brought in one of the highest returns ever received by the Hutt Arts Society for that event, and Guild members were responsible for about 25% of the final total. When coupled with returns from Pataka a few members had a relatively prosperous start to their Christmas. Some very nice things were also said about the Guild by the organisers/hosts of these two events. I viewed members' work at both venues with considerable pride but also with the reservation that we must encourage more members to create work for selling not just because this necessitates reaching a suitable standard

but also because woodworking is a rather expensive undertaking and the price of wood and materials will continue to rise.

**HDM**

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## ***PRESIDENT'S CORNER***

I would like to kick off by wishing everyone a Happy New Year. I was told to take five weeks leave over the Christmas/New Year period and had all sorts of plans in place -mostly to catch up with all those little jobs that have accumulated over the year, such as decorating the living room. After a good start it all turned pear shaped when I received an email inviting me to attend a Woodworkers Collaboration in Hawkes Bay. I have wanted to do one of these for a while so I duly abandoned my chores and set off with a carload of tools which I thought I would need.

It was an exhausting week but I enjoyed it immensely and plan to do one again. There were several familiar faces, Troy Grimwood, Dick Veitch and our own Peter Johnston. The routine, (for some), was to be in the workshop before breakfast (7am) and still be there at 9pm after breaks for meals and beersies. We were broken into teams of 3 for the initial projects. In theory you belonged to three teams of 3 and they were all supposed to be different. Somehow this didn't work out as planned and some teams had the same people in 2 teams. Each team was assigned a leader and we had 3 themes to work with:-

1. Mountain to the Sea
2. A wedding gift
3. Not more than 20% metal

Once these were underway you were allowed to start your own projects but that had to be in collaboration with one, preferably two other people. You can see the output on the NAW website.

Hugh asked me to elaborate on one of the projects I initiated with the help of Leith Gray. The end result can be seen below. I chose this project because there were some techniques I have struggled with in the past and someone recommended that I collaborate with Leith on the project which proved sound advice.

The process was loosely as follows:-

Cut a block of wood of suitable size into three separate slices, roughly equal thirds). I found a suitable piece of Walnut.

Take the outer 2 slices and glue them to a sandwich with a block of waste wood (I used MDF), using a paper glue joint which consisted of serviettes from the canteen and watered down PVA glue. Note – you need to ensure that the inside faces are flat. My sandwich had proportions roughly  $\frac{1}{4}$  walnut,  $\frac{1}{2}$  scrap.  $\frac{1}{4}$  walnut.

My initial plan was to turn the composite blank, separate them, and then re-glue the 2 halves back together. I was going to leave extra round the neck to carve the handles after regluing, then remount on the lathe and finish the piece. It was then pointed out that the piece would be too thin around the neck. A better approach was to use the 3<sup>rd</sup> piece of walnut and rebuild the sandwich and



replace the scrap with the leftover walnut. This provided enough thickness for turning the neck and also the handles.

The blank was turned and then split leaving 2 teardrop shaped pieces (You can see in the photo). The 3<sup>rd</sup> stage involved placing the turned sides onto the 3<sup>rd</sup> piece of walnut and drawing around it to get the profile. Then using the profile I drew the overall bottle shape allowing extra for carving the handles and turning the neck. This profile was roughly cut out on the bandsaw, a pilot hole was drilled into the neck and then the piece was mounted onto the lathe, between centres. The neck was turned and the shape made symmetrical. Then the middle of the blank was removed by drilling out the shape of the inside of the vessel and the holes for the handles and the three pieces were then glued together after rough shaping with the power carver.

After gluing, the outside of the piece was shaped using a power carver and then sanded to 400 grit. The hole in the neck was enlarged and a stopper turned to fit. Finishing was with 2 coats of teak oil and buffing with white polishing compound and carnauba wax.

I learnt a lot making this piece and was very pleased with the way it turned out. At the end of the collaboration week all the work (over 100 pieces) was put up for auction and you had the option to buy the pieces you worked on. Members of the public were invited and a local gallery was interested in buying stock for sale.

It was a very interesting and inspiring week and I would do it again. Next time I will be better prepared.

**Mark**

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## **Demonstration Day 2019 report.**

Thankyou to those who kindly responded to my request for feedback on this event. I was pleased with the number of attendees (about 40) but was surprised that we did not have a few from other clubs in our area,( probably my fault for not publicising the event better). Personally I thought the range of demonstrations and the ability of the demonstrators created an interesting and very useful day- although I must admit to a certain degree of bias. I also thought

that our guest speaker from Mirrotone Mark Watkins, was very informative, although perhaps some respondents considered that there was probably too much detail and I noticed the eyes of one or two participants sitting close to me slowly glass over as Mark spoke. Perhaps the most common criticism, if I could call it that, was the fact that I had arranged 3 demonstrations to run concurrently. Several participants said they felt frustrated that they could not see all the demonstrations in their entirety. My response to that is members were free to move around or to make choices – which is what you have to do if attending an Auckland Symposium, and their disappointment in not being able to see all demonstration is a tribute to the calibre of the demonstrators who so freely gave of their time and skills. Thank you again all of you. And I cannot close without thanking all who helped with the BBQ and in particular John Spittal, once again, for providing the mussels.

I hope to be able to organise another Demonstration Day on Saturday 5 December this year (plenty of warning) and I would like Guild members to suggest topics/processes that they would like to see being demonstrated.

**HDM**

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## **The Michael Harrison File**

### **DVR Transport**

A while ago I wrote an article about how to replace the electronic power board from a DVR lathe. Well my DVR recently required a heart transplant and this necessitated the removal of the power board and the control panel. I decided that it should be sent to the hospital (Teknatool, Auckland) and have it all done in one go with the safety factor that if it didn't work I could blame someone else.!!!

The first thing to do was to remove the headstock from the lathe. Removing a 40kg headstock is not a trivial exercise but with a bit of cunning and a hand operated winch it was achieved. It had to be transported in a strong container and so a suitable box was made using a large sheet of recycled 12.5mm ply which I fortunately had. Because the headstock has a protruding vertical rod that fits into the base of the lathe, I decided to lay the headstock on its backside

so that the control panel on the front was not in danger of being squashed. As you can in the pic below pieces of timber were cut to 'frame' the headstock to prevent it from moving. Sides were then fixed as seen in the next pic and another piece of timber inserted to follow the contour of the top. The head stock is firmly held in place. The final stage was to fix the lid. To avoid the technicians having to totally dismantle the box it was designed so that the sides and the lid could be lifted off as a single entity by removing the screws holding the sides to the base.



The next big problem to sort was transport and I was given the names of several firms to contact. The first gave me a quote of \$456 ...that hurt! The second was a quote for about \$150 and the third \$78. That was acceptable. So Shipmytrade (<https://www.shipmytrade.co.nz>) picked it up and delivered it.

If you have a DVR that needs hospitalisation please feel free to borrow my box. By the way, 40kg is heavy! The courier had a young lad who probably trains – he picked it up like it was polystyrene. Don't try lifting it without help!

**MJH**

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## WOOD IDENTIFICATION

I came across an item that Jim Manley, writing under the pseudonym of “Ole JR” wrote for the Sept 1991 issue of “**Faceplate**”, which used to be the name of the NAW magazine. Jim will not mind if I repeat the article in its entirety and then expand on an issue it raises. Jim wrote;

*” Woodturning is a good subject to chew the fat with. Every time I write this column it stems from something I’ve discussed with a turner somewhere. Well this time it’s different.*

*I was loitering in one of my turning outlets the other day when I heard one of the customers say, “Why don’t these blimey woodworkers use the botanical names for these timbers?” Here’s a good argument, I thought, and blundered in boots and all! (Big mistake!) This old bird really knew her timbers. Turns out she was a botanist*

*After some discussion we reached a stalemate. I could see her point that if we used the botanical nomenclature an overseas buyer would immediately be able to recognise the species of timber and classify it, (I rather doubt this. Ed). However, I offered the view that your average Joe Blow in the street would be just as put off with a Latin tag that looked like mumbo jumbo and stopped being popular about the same time as togas. *Dacrydium cupressinum* may carry some weight in botanical circles but *Rimu* (said I) was much more acceptable to your average chippy.*

*At this stage I could see that I was well out of my depth so opted for a tactical withdrawal and tried to change the subject – to no avail. She came back with both barrels, pointing to two pieces on display in the shop. Both were labelled *Rimu* but one of them was, in fact, *Miro*. She suggested that the problem usually arose at the source. When a tree is felled, if it is not correctly identified in the bush, then any name that is offered at any stage in the supply chain, will be what the end user will attach to it, whether it be right or wrong. She was also keen to point out that some wood*

*merchants may get the idea that Rimu fetches a better selling price than Miro and alter the name to suit the price tag. Either explanation carried a lot of water.*

*Anyway she left me with plenty to think about and I made a logistical withdrawal before I stuck my foot in my mouth for a third time.*

*I still wasn't convinced about botanical names but I did some delving into the misnaming of timbers. In Brian Massey's book there is a little story about Miro often being mistaken for Rimu*

*( Miro was often described as "the poor man's Rimu" and was sometimes used as Rimu flooring. It is described as being harder and tougher but without the striking grain colouring of Rimu. Ed). Mike Darlow, in his book, stated that he thought it was up to the woodturner to ensure that the type of wood was correctly identified before a piece was conceived. Others mention casually that identification of timber should be correct and not a guess based on colour."*

Jim's article raised some interesting issues. One is identifying the wood type on the bottom of the finished piece along with the makers' name. Some would add the year of manufacture but this can be a wee bit embarrassing if you have been trying to sell that piece for over 5 years and you do not want to broadcast that fact. Adding the latin botanical name would mean the base area is getting pretty crowded. Aids to identifying wood type would certainly include the smell. Kauri, Matai, Maire and the beeches have very definite smells. Weight would be another; Maire, Puriri and Pohutukawa are obviously dense heavy woods, while Kahikatea, for example, is much lighter. Colour is a third help for recognition- the yellowness of Kahikatea, the dark red and raspberry smell of Red Beech and the sweet honey like smell of freshly turned Kauri. Grain patterns also help although the pattern of Rewarewa can sometimes be mistaken for London Plane or Sheoak. And the last aid that I would mention would simply be experience. Years of woodturning and handling the different



woods helps build up a recognition of the features of various woods that assist with correct identification. Having said that I have occasionally bought rounds of wood that have been incorrectly labelled by the supplier.

The other question I would raise is does the wood type influence the price asked for the finished piece in any way? Personally my response would be a very definite YES! Swamp Kauri simply because of its rich history and provenance must be worth much more than any of the podocarps as a general rule. (How do you "correctly" decide a price for an item created from wood that is anything up to 30,000 years old?) Any of our native timbers if they are highly figured with chatoyance , feathering, or fiddleback, or contain the beautiful colouring and/or figuring of burr timber must draw a much higher price than more ordinary grain patterns. And that raises another issue – the difficulty in sourcing attractive native timbers at all – for these, an increasing purchase price is inevitable.

And finally, given the fact that the Faceplate I was reading was printed 30 years ago, some of you may not have read the following snippet purportedly given by a Mr Bill Evans in response to a question asking how to tell the difference between red, black and brown Birch:

*"The bark of the red birch is silver, but the timber is pink when it is green. Brown birch often has black bark, but the green timber is red. Sometimes the bark of the black birch is white, but the timber is yellow and sometimes it is brown when it is green.*

Go Figure!

**HDM**

## Kereru Haute Cuisine



Many Guild members will be aware that for the last 45 years I have been living surrounded by the last remaining pocket of Tawa forest in the Wellington area. You will not be surprised to learn that I have a passion for all the native trees I share my living space with to the extent that I have never cut down an established tree. From

the windows of our house I can see Tawa, Hinau, Pukatea, Matai Kahikatea, Karaka, Kowhai, Black Beech, Ponga & Wheki, Five Finger, Pate, Kawakawa, Horoeka (Lancewood), Tarata, Red Matipo, Ngaio, Titoki, Nikau palm and Rewarewa.

The bird life in those trees is dominated by Tui, but also includes Fantail, Wax Eye, Kingfisher, Cuckoo, for a few weeks over summer, Grey Warbler, Morepork, Parakeet, Blackbird, Thrush, Sparrow, and the Kereru, the New Zealand Wood Pigeon.

For the last 45 years we have watched Kereru nesting in one particularly large Tawa, and I confess I have talked to them on many occasions and they usually talk back. The Kereru is the only bird big enough to feast on the fruit of the Tawa and are the main distributor of the Tawa seed. The fruit of the Tawa looks very much like olives and in fact the leaves of the Tawa are similar to those of the Olive tree. Unfortunately I have never been able to photograph the Kereru dining on this fruit.

But at this time of the year it is very easy to photograph them



dining on the fruit of Matipo and Kawakawa. Both trees are very popular with most birds at this time but it is the Kereru that is usually there first in the morning, seeming to wait for the sun to come up before they dine. We have seen Tui trying to harass the pigeon away from the fruit but usually the pigeon ignores them and just continues to eat. (Size is important).

The Matipo has small clusters of black berry-like fruit but it is the Kawakawa that is in most demand. It is easily recognisable because its leaves have holes eaten in them by the larvae of a native moth. Kawakawa have small spikes packed with tiny flowers which again attract a

variety of birdlife, but as usual Tui and Kereru dominate.



Kereru also dine on Broom and Kowhai flowers and make me laugh as they sway in the wind eating from the tips of the flax stems.

They are a joy to

watch and are an important part of our lives.

**HDM**

## **SUB-GROUPS**

HUTT TURNERS - Coordinator: Denis Newton 9775650  
Naenae Menz Shed, 1st Saturday after Guild meeting 10-12am  
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 (2<sup>nd</sup> 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**

President	Mark Wilkins	0211428187
Secretary	Peter Whitehead	476 7227
Treasurer	David Firth	021398241
Membership Sec	Warwick Smith	233 8042
	Brian Cropp	938 8020
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	Dave Winthrop	021428187
Webmaster	James Ginnane	021562741
Library		

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Cambium Editor Hugh Mill 5692236

**Life Members** : Denis Newton, Neil Gandy, Ken Cox, John Spittal, Hugh Mill, Archie Kerr, George Brown, Jack Fry

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