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Meetings & Events

2019

3 December	Guild Meeting
7 December	Demonstration Day Naenae Menzshed BBQ Raffles

2020

4 February	Guild Meeting
8 February	Demonstration Naenae MenzShed
3 March	Guild Meeting
7 April	Guild Meeting

EDITORIAL

The Pataka exhibition and opening weekend of demonstrations and activities are cause for considerable pride for the Guild. The standard of workmanship on display in the Bottle Creek Gallery, the untiring efforts of Dave Winthrop to ensure that everything was in place and the unstinting willingness of the demonstrators to show the public what we do drew praise from Pataka staff and visitors alike. Once again Eric and his team, in particular, gave their all. The founding fathers of this Guild determined as they were to create opportunities for Guild members to display and

sell their creations, would have been very pleased. I am sure that Mark will also make similar comment.

There is one aspect of the exhibition that involved both our weekend at the Dowse and our works on display at Pataka, and that is the problem of pricing our wares. Do we over price or under price and is it possible in fact to have a process that creates an accurate guide? A former President and leader in the art of selling, Jack Hazlett, proposed the maxim of pricing a square foot of timber at \$5 (Note: there is no such thing as free wood – all wood has an innate price!) and multiplying that by 5 to reach a reasonable sale price that would include cost of time and power etc. Of course any extra embellishment time and quality of enhancement had to be factored in as did any commission being paid. So a large salad bowl could cost anything between \$100-\$250+ dollars and where it is being sold would also have been a consideration.

This system seemed to work for many years but is probably inaccurate in today's market where the ever increasing shortage of native timbers has created the situation where a more accurate price for a square foot of Rimu, for example, would likely be about \$15+ – if you can get it. The price for swamp Kauri has soared dramatically in recent years and the price of a coffee table slab must be close to that mythical King's ransom.

Another difficulty we have in New Zealand re pricing is the general

public's undervaluing of what we create and we should do all we can to address this problem. I always like to give a background history of any special wood like 232 Kauri for example and price accordingly. The green swamp kauri that David Forman brought down from Coromandel also

has a special history and its very age (estimated about 10,000 years) must surely have an innate value that should be recognised.

Finally, we owe it to each other not to undervalue and we should always try to ensure that our pricing is commensurate with the full value of the pieces we create.

HDM

PRESIDENT'S CORNER

We have had a busy few months, first with woodcraft, then Maker Faire and finally Pataka.

First Woodcraft. I consider this to have been a limited success, however I think we need to do much better. Sales were similar to last year but the number of visitors was poor to say the least. I think this is mainly due to the location and I think we need to do something different next year. They say if you keep doing the same thing expecting a different outcome then that is a sign of madness.

Maker Faire was very busy with 5,800 visitors in a single day. (It was held in Shed 6 on the Wellington waterfront and was an attempt to display the raison d'etre of a wide range of organisations). It was certainly busy and we were approached by several people interested in joining the Guild. Was it successful? Only time will tell. I would like to thank all those who helped out on the day – I think we all enjoyed the experience. I had a long talk with the organisers and there is a possibility that we can have a bigger presence next year – maybe even as an alternative venue for Woodcraft..

Finally Pataka. The participation event is now over and we have our pieces on show for the rest of November. Troy Grimwood provided us with some entertaining turning on Sunday by turning a bowl from a frozen pumpkin. Again I think everyone involved in the weekend enjoyed themselves – I certainly did, and I know the Pataka staff enjoyed having us there. I would like to give a special thankyou to Dave Winthrop for all the work he put in to organise the event. And now it is the Odlins”

Treats and Treasures” event for the next two weeks. As I said a busy few months for the Guild.

I would like to finish by wishing you all a happy Christmas and I hope to see you all in the New Year when the Guild resumes its activities in February



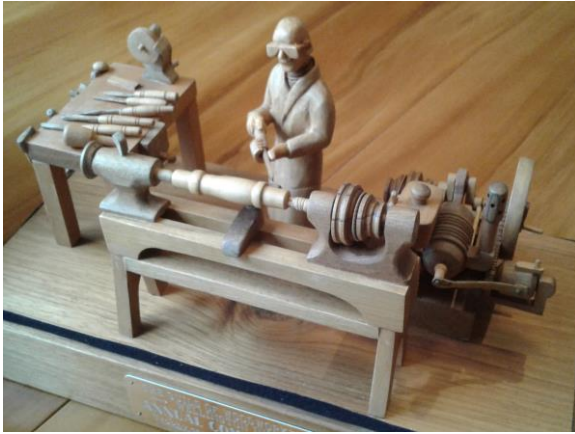
A frozen pumkin bowl straight off the lathe.

Mark

The Michael Harrison File

The Jack Gibson Trophy

(Awarded at the end of each year to the creator of the best piece in our end of year competition)



The Jack Gibson trophy was first awarded in 1987 to Ian Waymark for a piece called "The puzzle". The trophy is a remarkable piece of carving and represents the technology of the time. See the picture showing more detail of the power unit. The motor is a vintage single cylinder petrol engine



of the type seen at A&P shows. Jack Gibson was an early member of the Guild – joining after retiring from the insurance business. He lived a busy, creative life in Tawa, whittling long before he joined the Guild. He was an accomplished musician (a member of the Hutt City Stompers) and an amateur movie maker. Jack's style was based on Scandinavian and American rustic figure carving, usually of people undertaking an activity of some sort. He used different species of wood to create the colour differences between parts of the body and the clothes. His construction method was quite different to the usual way of doing things. He



would carve a hand which was then glued to an arm which in turn was glued onto the body. Jack was a real gentleman with a great sense of humour. When very elderly he refused to go into a rest home because all the residents were too old. Most were younger than him. He eventually died in the mid 1980's. The respect the Guild felt for Jack was expressed through the commissioning of the Jack Gibson Trophy. It is a fine example of his work and is possibly one of the few remaining pieces.

My thanks to John Spittal for the details about Jack.

Michael Harrison

WHAT'S ON THE NET?

I trust you enjoyed the first items of interest on "What's on the Net"? All items are on Youtube. This month the first item is about GLUE. How many of us wonder what glue we should be using for a particular task? Does one glue suit all situations?

Answer those questions by going to :-

- "How to choose and use the right glue." Wood Magazine
- "How to choose the right Glue for woodworking projects".
Fine Woodworking.

The next item is on the Texas Furniture Maker Show. The standard of work shown here is outstanding. One of the pieces feature is by Wayne Delyea who Anne and I had the pleasure to meet this year at his workshop in Granbury, Texas.

"Texas Furniture Maker Show 2019 – Kerrville Texas: Well worth the effort!

Happy viewing.

Alan.

BANDSAW ADJUSTMENT

Alan Robson submitted this information on the use of a Bandsaw from the internet.

Two good videos to watch on Youtube are:-

1. Bandsaw Clinic with Alex Snodgrass
2. The best way to set up a bandsaw. (Again by Alex Snodgrass.)

Three main points to check are:-

1. Tracking
2. Tension
3. Bearing positions

Then check that the blade is vertical, that the Table is level and its lateral alignment

TRACKING

It is essential that the blade runs on the upper wheel with the gullet in the centre of the wheel. This ensures that the teeth are supported.

TENSION

Test the tension on the left rising portion of the blade by pressing with the index finger and look for a $\frac{1}{4}$ inch (6mm) deflection.

BEARINGS

On the first set of bearings the blade encounters after the top wheel:-

- Side bearings are set 1/16inch back from teeth
- Back bearings adjust a minimal distance from the back of the blade and by turning the top wheel see that the back bearing does not turn. Test by gently pushing with the back of your finger on the teeth. Gently turn the top wheel until the back bearing turns.
- The side bearings should now be checked that they are a minimal distance from the side of the blade (not touching so that it prevents the blade from deflecting).
- Then check the bearing set under the table in the same way.

You can check the level of the table by using a 4x2 piece of wood Cut a slot a short way in. Invert it and slot it into the back of the blade. If it goes in evenly, the table is level. If it does not, it will be easy to see how the table has to be adjusted.

After correction test again.

(Thanks Alan. With a sharp blade of the correct thickness and suitable number of teeth per inch for the job to be done, a properly set up bandsaw is a joy to use. But remember! It can turn nasty if you stop being vigilant about its **safe** use.

Ed.)

PYROGRAPHY POINTERS

I came across the notes that Phil Quin provided when he demonstrated at the 2017 Demonstration day. More of us are using pyrography techniques to embellish our work so Phil's pointers certainly bear repeating and I'm sure he will not mind me doing so.

I think the Burnmaster is probably the most commonly chosen unit. It is expensive (about \$500) but it can handle heavy burning and Mr Scott has ways to turn that capability up even further. However the down side to that capability is that the range of tips is much smaller (I have discovered that the Razortip range of tips burn out fairly quickly when attached to the Burnmaster). As an aside, Graeme Priddle, who uses Pyrography techniques a lot, likes to create flame when he is working whereas Cynthia Gibson, another world renown exponent of pyrography, turns the heat down as soon as the first hint of smoke appears. Basically if you are intending to embellish your work by branding koru patterns that covers the rim of a platter, for example, a Burnmaster is the unit for you.

Phil suggests that you should always use natural untreated wood, and certainly should not use manmade fibreboards. The fumes coming off these materials are potentially harmful. The scrapwood pieces that you will use for practice should be of a similar type to the piece you are embellishing because the density of the wood will impact on how you will burn.

Techniques suggested are:-

- **Lettering:** use small round tip or wire tip. When signing the bottom of a piece I use a wire tip and write as if I am using a pen. If you are tending towards the ponderous your burn will be deeper and scorching more likely. Keep the lettering small and neat. Put the year of manufacture if you wish but some of the more commercial turners

have found that the date on a piece that has remained on the shelf for several years can be a tad embarrassing.

- **Lines:** Use a skew tip. Use a pull stroke and “land the plane” so the tip is moving before the start of the burn.
- **Stippling:** Use a ‘ball’ tip – there are a number of diameters to choose from. Look carefully at the work of the masters – you will see that each burn touches the other – leaving no highlights that will stand out if colour is to be added.
- **Branding:** The range of tips is never ending -they are dependant on your imagination. Nicron wire of a suitable gauge can be bent to any shape eg the Koru shape is often used.

As Phil points out all tips will crack or break over time due to metal fatigue and high heats. Having a second hand piece (pen) is useful to help cope with the build up of heat over intense use. Phil’s tips to better handle the burning process are:-

- Practice is essential.
- Clean tips often to remove the carbon and get a clean registration of the burn.
- Tips must **burn** the line and not carve it.
- When restarting on a continuous line blow gently on the tip to cool it slightly – practice makes you good at this and enables you to avoid unsightly scorch marks which are difficult to remove.
- Texturing/branding- the overall effect must have a consistent pattern and flow. The eye will pick up anomalies very quickly and once registered will always be obvious.

For further reference Phil recommends “Pyrography Workbook” by Sue Walters and her website: suewalters.com. There are several other good reference web sites available for information on this very enjoyable form of embellishment.

HDM (and thanks to Phil.)



NOTE: The recipient of the Wellington Woodworkers Guild Award for 2019 was Michael Wishnowsky a year 13 student studying Hard Technology.

GUILD CONTACTS

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 (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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Secretary	Peter Whitehead	476 7227
Treasurer	David Firth	021398241
Membership Sec	Warwick Smith	233 8042
	Brian Cropp	938 8020
Events	Nick Crocker	479 044
	Richard Holt	563 5270
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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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