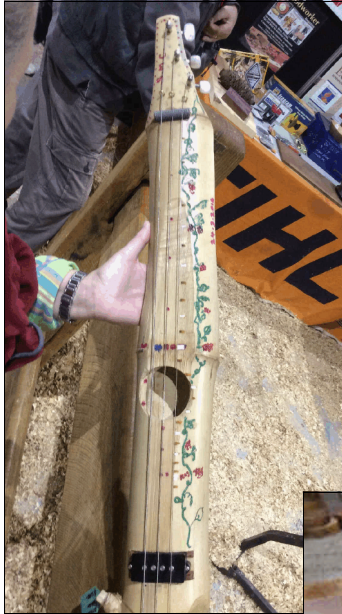


2016

Cambium

Aug



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Meetings & Events

- 25 Jul - 7 Aug Woodcraft 2016, Odlin Gallery.
- 2 Aug Demonstrating CNC router and a laser cutter.
- 6 Sep North American flute making
- 29 Sep - 2 Oct Woodturning International Symposium.
- 4 Oct Workshops and Insurance
- 8-9th Woodcraft 2016 Dowse Gallery
- 2 Nov Apprenticeship talks
- 6 Dec Christmas Party

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Jims Hylomania

At last, I have a diagnosis. For years, its been niggling me.

Eluding me, something sensed but never quite analysed and certainly never named. It possibly started, ooh, maybe 50 years ago. I am not sure why I succumbed to the disease [its funny, but folk almost always want to know WHY they have a particular disease - and medical folk rarely have a neat answer. There is always some complexity or uncertainty [or both] but I caught it bad - 'A bad case' the medics would call it. One suspects that these things are caught from one's parents somehow or other. Something they did or exposed you to as a child.

Possibly it could come from some piece of furniture introduced into the home, or maybe it's airborne? Just the smell of it may be enough to give you the first symptoms. I don't suppose I will ever be able to pinpoint the exact time and circumstances of the start of my disease. It is academic anyway. You cannot really affect the course of the whole affair. No treatment to speak of. [To be perfectly honest I might even resist treatment if it was offered]. I suppose one could try yoga, or meditation, or hypnotherapy I guess. But none of that would make much difference - in my opinion. Certainly, it can't be cured. Not according to my wife and she should know. And I think it is probably progressive. Well, my case is, nasty. The final ending doesn't really bear contemplation. When the Grim Reaper has come knocking and crooked his finger in your direction. What an unholy mess for ones children to sort out, after its all over and you are pushing up the daisies. Months of clearing up. Probably a lot of stuff just has to be burnt. There is a certain risk to them as well. The children I mean. They could catch it. Another generation afflicted and the whole sad saga repeats itself.

You might be wondering what I am talking about here it's Hylomania; an obsessive love of wood, a mania for wood. Ha! You may smile - but some of you reading this, probably have it as well!

On a not completely unrelated topic, I wanted to show you my first use of the chainsaw mill I made last year. I heard recently of some Elm log sitting down at Downers yard waiting. Just waiting really, probably for a chainsaw to mash it into wee short segments eventually, for the fire. This disease I have, dictated I just couldn't ignore such an Elm log. Anyway, we had a good day. The mill

worked but needed a bit of tweaking and the system generally needed a bit of refining but we produced some slabs. Now I just have this small [although quite heavy] issue of where to store said Elm slabs. For wherever I look for a space, some darn fool has already filled it up with a stack of wood.

Happy woodworking.. JRA



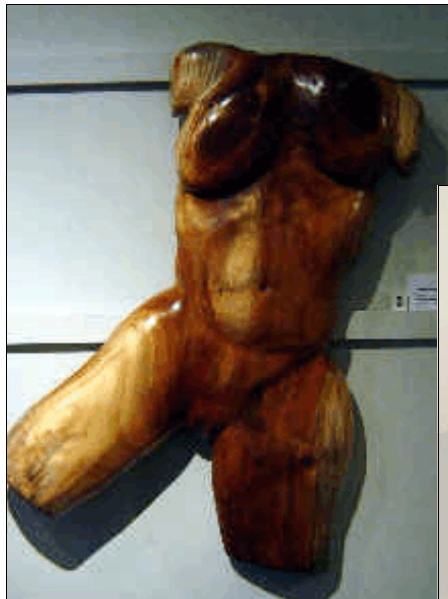
Turning Plus 2016 at Odlins

from the Odlins gallery



Twenty Guild members have taken the opportunity to put their work into this exhibition. By doing so they are saying that they are prepared to have their skill level, their sense of design and the pieces they have created scrutinised by fellow Guild members, by other Hutt Art Society members and by the public at large.

Of the twenty, at least a quarter are newer members who are ready to have their work judged alongside more established turners and I applaud them for doing that, for their willingness to be involved in exhibitions of this nature augurs well for the ongoing development of the Guild. Public reaction on the Opening night and the days that followed have been very complimentary and many have judged Turnings Plus 2016 to be the best exhibition that our Guild has mounted in the Odrlins Gallery to date. High praise indeed! HDM



Sydney Woodworking Show

The Timber and working with wood show is a regular event that does the rounds in Australia every year to Brisbane, Sydney, Newcastle, Melbourne and Canberra. This year I decided to go take a look and combine it with a

weekend in Sydney. My wife Jalna kindly agreed to come along and help with the shopping so with plenty of spare luggage allowance we headed off Thursday afternoon courtesy of Qantas. The concierge advised us to purchase an Opal card to use on the Sydney public transport system and armed with a map we headed off Friday morning to Olympic Park.

We managed to time our arrival with the opening of the show and as we followed the queue into the main building we had to pass an impressive array of native timber for sale. In the hall there was yet more timber, everything from pen blanks to turning blanks

The tool stands were impressive consisting of top quality products from the likes of Henry Eckert, Veritas, Japanese Tools Australia, and also many machinery suppliers, second hand tools, as well as specialist Jigs for dovetailing and Joinery. Having gone along with a small but expensive shopping list and



Stacks of Camphor Laurel on entry



Bowl blanks galore



Helpful to arthritic users - Sandi Hands

purchased a Veritas plane and managed to get a good deal with 10% off at the show plus claiming back the GST when I returned to NZ. An interesting product called Sandi Hands also caught my eye, These are a recent invention and apparently great if you suffer from Arthritis. Demonstrators varied from Theo Haralampou woodturning to Gifkins Dovetail Jig for making boxes. I was very tempted with the dovetail Jig but on closer inspection found that all the add-ons and options needed to use this jig amounted to a sizeable sum, even though the results and the demo were impressive. For those green wood-workers among you there was also a Pole lathe setup.

I got talking to Stan of Billnudge Woodworks who was running Saw races demonstrating the splitting of wood for Shingles and of particular interest to me making musical instruments. He invited me to take a seat and got chatting about his Bamboo "Guitar" which took all of 2 hours to make. It wasn't long before we had an audience and Stan decided to do an impromptu concert and promote his CD. A crazy but interesting Ozzie.

There were several displays of work from various woodworking/turning clubs, some of the pieces were quite



Boxes made with Gifkins dovetail jig



Maple & Rosewood, Huron Pine & Ebony



Red Gum bowl - amazing timber

spectacular, these are some of the items that caught my eye. I found the show well worth the visit and intend to visit it again in the future, maybe use it as another excuse for a weekend away. Maybe next time I will go to the Melbourne show. *Mark Wilkins*



Jacaranda, Purple Heart & Banksia



Patchwork bowl using Burbinga, Purple Ht, Jacaranda, Ebony, Silky & Hairy Oak



Boxes made with Gifkins dovetail jig



Theatrical Presentation

At the Manawatu Woodworkers Guild open day in May, the 'toy' theatre was a last minute entry on a table that had many high quality

items; but did win the 'Non-turned item' award.

The theatre box is one of five 'boxes' that have been made for our five adult children. Each one has received a box that represented their interests. Our New Zealand daughter was always interested in theatre and so this was the design for her. It is, in fact, a filing box disguised as a theatre.

The three filing boxes take A4 sized papers and each side is painted with a theatrical scene – a kitchen (for kitchen sink dramas), a rural scene, an Italianate landscape (Shakespeare), an abstract set for a ballet and a New York scene (West Side story). The sixth depicts the fire curtain.

The front of the box is cut out to produce the proscenium arch which is flanked by two marbled pillars. Below the stage is a shallow drawer which contains a removable set of footlights – they actually work with an enclosed set of batteries. On the front of the drawer are the silhouettes of the audience as depicted by Toulouse Lautrec; the sides of the theatre have reproductions of graffiti copied from an Auckland car park.

Apart from trimmings it is completely made of recycled timber; an oak cupboard door, the thin ply from an interior door, slats from a slat bed, and some recycled balusters form the marble pillars. Painting the balusters to resemble marble was perhaps the greatest challenge – to get the marbling effect required complete spontaneity with multiple colours which is not my normal way of painting! There was no plan to start with, it grew like Topsy. I was very pleased with the outcome and I'm sure, in time, the grandchildren will be allowed to play with it, under our daughter's supervision.

Finishes for Woodwork

A testimony to all the wealth of wisdom and knowledge that lodges within our members arose at the recent discussion on timber finishes. Following this Jack has a few words to share from his experience.

What I should have said was that we could see amongst our members there were a whole range of finishes recommended some with bits of this, splashes of that, using different materials such as tung oil, linseed oil, polyurethanes etc,. Some had been developed by research, some in error and some because of the need to use substitutes.

Late in the afternoon before the meeting I was cleaning out my workshop in preparation for the trug making session there on Sunday when I realised that time was getting late and I still had to cook my dinner with the tray of pork pieces showing a 'used by date' for the following day. So quick grab the book of recipes and start cooking. When about half way through I realised that I did not have some of the ingredients. So like making some of the finishes I improvised and put in some fresh broccoli but as the cooking was almost finished the broccoli was just as raw at the end as it was at the beginning so a disaster hence my earlier comment as having other things on my mind.

Disasters like this sometimes happen when we improvise with a finish made of lots of different ingredients I therefore like to keep my finishes simple, that is why I use the clear acrylic lacquer which is one pack already thinned. More can be added if required, or for cleaning but this is not really necessary as the lacquer can be applied with a rag. It does not yellow over time so the finish on a piece of (say) Sycamore will still be the same light colour in years to come. If it is necessary to remove the finish (as Hugh comments to remove the tool marks) this can be done simply with the solvent. The dried finish is not toxic, the solvent is toxic just like all other solvents (even pure water is if it is deep enough and you cannot swim). It depends upon the dose. The dry coating is of the same family of synthetic resins as of that well known I.C.I. product "Perspex" and many of you will remember the picnic plates and beakers made of Perspex which we ate from and did not die.

Another product to be discussed a little further is the Museum Wax. Bruce was correct in that it was developed by the conservators at the British Museum to preserve their artifacts. The Museum Wax had the same ideal properties as the clear acrylic lacquer in that it did not yellow over time and could be removed easily with mineral turps. All waxes are softer than lacquers, varnishes or oils, and over time pick up dirt and mould spores hence the need to remove them occasionally. Unfortunately waxes based on natural materials such as bees wax cross link with ageing making them difficult to remove. Hence the black feet on the legs of many pieces of antique furniture. The interest in Museum Wax generated thought out in the cultural conservation field, so great that a company started to manufacture a Renaissance Wax based on the museum's formulae of microcrystalline wax and polyethylene wax.

Importing the Renaissance Wax was far too expensive for small museums here in New Zealand so my business, Conservation Supplies Ltd, manufactured it here with a minor difference as the mineral turps solvent is slightly different.

With research I found that I could use an odourless mineral turps instead making it much more pleasant with a very slight sweet odour and then called it Museum Polish. *Jack Fry*

Marquetry explained

We can all remember intricate marquetry on pieces that Malcolm has shown; Peter reports on attending a demonstration; which hopefully we can continue in the future.

Imagine a kitchen where all the external surfaces of doors and drawer fronts are not painted, stained, varnished or even faced with some fancy Formica but have an attractive, simple, geometric patterned wooden inlay; quite exotic for a kitchen. This was the cosy venue on a freezing winters evening for unravelling the mysticism of marquetry.

Malcolm Collins, whose extensive wood working skills are readily acknowledged by Guild members, had prepared tools and materials to attempt convince that this art is really quite simple, with very little equipment required.

Naturally a range of wood veneers are the primary material, and veneers of equal thicknesses make the process so much easier.

The veneering knife, in this case a Swiss Pseil is recommended as it has been found to hold a finely sharpened edge very well. A firm but slightly compliant “self-healing” cutting pad (commonly used by card makers) supports the veneer while cutting and is gentle on the tool edge compared to a wood block.

Masking tape with medium adhesive release time is necessary to hold pieces together during some cutting operations and assembly of the pieces for gluing to the substrate.

Conventionally, hot animal hide glue was used however Malcomb finds exterior PVA works well.

The veneer “hammer” is a steel “T” shaped device is pushed up and down on top of the assembled veneer pieces to spread the glue evenly under the veneer and ensure its close contact with the substrate.

Put simply, in the process the first pieces of a pattern or picture is drawn, or copied from a drawing using carbon paper on to the veneer, then cut out. This is then laid over the next colour/type of wood, fastened in place with tape and the new adjacent edge is carefully cut with the knife closely following the

profile of the first piece. The process is repeated to complete the picture. Accurate arcs are cut by replacing the lead in a compass with a suitably made sharp blade. Adding visual depth to selected pieces e.g. a shadow on a leaf, are created by gently dipping an edge of the cut piece into hot sand, thus singeing the wood, the carbonised surface gradually fading in intensity away from the dipped edge.

Trial and error on a scrap piece of veneer would be a prudent measure.

There was of course a lot more detail but a repeat of this demonstration would be necessary for a fuller understanding of this art.

Malcolm it seems is also a dab hand at baking and had prepared supper for a significant number of people and he firmly stated that guests had an obligation to partake of his culinary efforts. What a challenge for me ! *Peter Warnes*

Denis's Tip

The tool rest is potentially, a dangerous part of the lathe. When not in use, get into the habit of leaving it parallel to the lathe bed and inside the line of the lathe stand hence it is out of the way - or you could bang your head on it! *This could perhaps, apply to many workshop protuberances*

Safety Tip - Bandsaws

For those of us who have seen the recent Menzshed newsletter; you will be aware that there has been a puddle of blood on the workshop floor resulting from a bandsaw accident. We have been told, this was as a result of trying to cut too small a piece.

Others have suggested that fixing (e.g. gluing) such items to a larger piece is a good idea, hence keeping fingers out of the way and not in line with the saw blade.

Another member suggested applying an F-clamp, such as, when sawing bowl blanks that may have a tendency to wobble.

Like it, or not you may see more of these tips. There was once a grateful letter in Fine Woodworking from a chap who had followed the advice to stand aside from the line of work & blade of a bench saw.

Some thin strips he had been cutting - caught the blade - and embedded themselves into his workshop wall. We all know these things, just a reminder.

Please take time, to be careful out there.

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Guild Contacts

SUB-GROUPS

CARVERS - Coordinator: Sam Hillis, 529 7105
Meeting at Naenae Mens' Shed - (3rd Tuesday 7-9pm)

HUTT TURNERS - Coordinator: Denis Newton 977 5650
Meet Naenae Mens' Shed, 1st Saturday after Guild meeting 10am –12 noon

GREEN WOODWORKERS - Coordinator: Eric Cairns 526 7929

FURNITURE GROUP - Coordinator: Lew Skinner (2nd Tuesday) 475 7613

*Remember that these groups are for you and are open to anyone in the Guild.
They provide you with an opportunity for more fellowship and a chance to
further develop the skills that you already possess.*

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