

2022

# Cambium

August



Since 1984

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### **Meetings & Events 2022**

2 Aug.	Guild Meeting:	Experience of Nelson School
6 Sept	Guild Meeting	Turners Group
4 Oct.	Guild meeting	Greens Group
1 Nov	Guild Meeting	Fine Woods Group
5 Nov	Pataka - Opening 10 Nov Thurs. (Guild Meet).	
19 Nov (Sat)	Woodwork demos Pataka concourse	
6 Dec	Christmas Meeting & competitions	
7 Feb	Guild meeting	Fine woods group

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### ***EDITORIAL***

For some reason I feel that it is pertinent at this time to remind Guild members that in April this year our Guild turned 38 years of age. In the first Guild Newsletter Secretary Rob Waanders wrote..." There is an old Chinese proverb that says,

“Every journey of a thousand miles starts with one step. That one step has been taken in forming the Guild of Woodworkers-Wellington and we are now under way on that thousand mile journey. The first part of the first step was taken on the evening of 21 Feb 1984 when nine people with the single idea that it would be good to have a Guild that would unite all the people interested in Woodcraft in the Wellington region, met together in the workshop of the Hand Carved Furniture Co, in Cuba St, Wellington (Owned by Neil Gandy, a life member of this Guild).

We listened carefully to the enthusiastic enunciations of Roy Patterson as to the need for such a Guild and what it could achieve for its' members. When we had all expressed our agreement with these sentiments it was decided that the Guild of Woodworkers-Wellington was formed and from that time in being. We realised of course that a Guild needed more than nine members to make it successful and therefore our first task towards completion of that first step was to publicise the fact that the Guild had been formed and arrange our first meeting to gather together all the other people in the Wellington area who were receptive to the idea.

Those of you who attended know that meeting was held in the Supper room of the Horticultural Hall, Lower Hutt, on the evening of Tuesday 21 March and was undoubtedly a resounding success.

In the inaugural meeting in February, it was estimated that we could attract 50 potential members to a first meeting. If the truth were told, I believe we all thought that number to be a little optimistic and ambitious, but we were in an optimistic mood. That night we put out 50 chairs in the hope that our optimism was ratified, and they would be filled. They were. As people practically queued at the door it became obvious that our hopes were realised. In fact we had to put out more chairs.”

Rob Waanders closed this piece with the plea...”So, fellow woodworkers, go to it and ensure that our ‘thousand mile journey is a pleasant one, profitable in terms of knowledge, rich in terms of friendship, beneficial in terms of proficiency and abundant in terms of advantages.” By the end of January, 1985 the Guild membership stood at 157. Our membership has hovered around the hundred mark

for some time and is presently about 80. Of that membership John Spittal, Sam Hillis and Murray Jansen have been active members since 1984. Over the 38 years much has been learned, much has been shared, many friendships have been formed and a lot of wood has been transformed in many varying ways.

In the second Newsletter printed in May 1984 the Editor wrote:-“We want our newsletter to be something special. We want our newsletter to be a real vehicle for communication among members – something that we all look forward to receiving. And we need your help.

You could provide:-

- Letters to the editor
- Articles on woodworking that would be interesting to other members
- News about woodworkers
- Personal assessment of tools, timbers, methods, items to buy or swap
- Ideas about the Guild
- Timber supplies
- Reviews of activities and meetings
- Photos of work or items of interest

And nothing has changed. *You* could make a valuable contribution to our bi-monthly Cambium.

And finally, an important plea. I have been editor of this magazine off and on for 15 years and have decided that the December 2022 Cambium will be my last. So if you have aspirations to be editor of Cambium please let me or our President know, You will be welcomed with open arms and will be given any initial assistance you need.

**HDM**

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## President's Corner

It is always a delight to see the ideas that members come up with in their woodwork. At our last Guild meeting we tried out the idea of "Show & Tell" that was not woodwork, but a glimpse into alternative creative activities that some of us have been doing – it was amazing to see such a diversity of work.

Brian had an array of paintings, some 'ham' radios and leather work. John has been working on a steering wheel, and we have been promised a viewing of the completed car one day.

Bruce showed us his exploration of the workings below our feet in the movement of volcanoes, with a clip of fountains of molten sculpture.

Michael showed us some of his painting, as well as a comical bronze sculpture of a surgeon and anaesthetist – one working on each end of the patient, as two separate book ends. This came to mind, a few days later whilst I was having a medical procedure performed on me.

Hugh showed us some of his pottery and bonecarving- done before he was gripped by a love for wood-turning.

Having had a go at this (pottery) I recall the trepidation when unloading the kiln, to see if it has all worked. Sometimes it cracks.

It is a prompt for us to realise that when we try something new in our woodwork, it does always work. It is always good to experiment with new ideas; it may not work at first but try again. The ideas we have seen in other media, and from other people, are useful to give us a germ of an idea to explore.

Thankyou to all those who presented another side of your creativity; it was an illuminating pleasure to be able to see what else you get up to.

There is also a reminder to all of us to get working on toys for our Christmas meeting, as well as items for the Pataka exhibition in November, (some of you are already on to this). At Pataka we think it would be a good idea to have a table to show wig-stands that we have made, and we plan to have a wig-stand competition. We have a visiting wood-turner organised and are looking for members who may do a demonstration slot that will be of general interest to the visiting public.

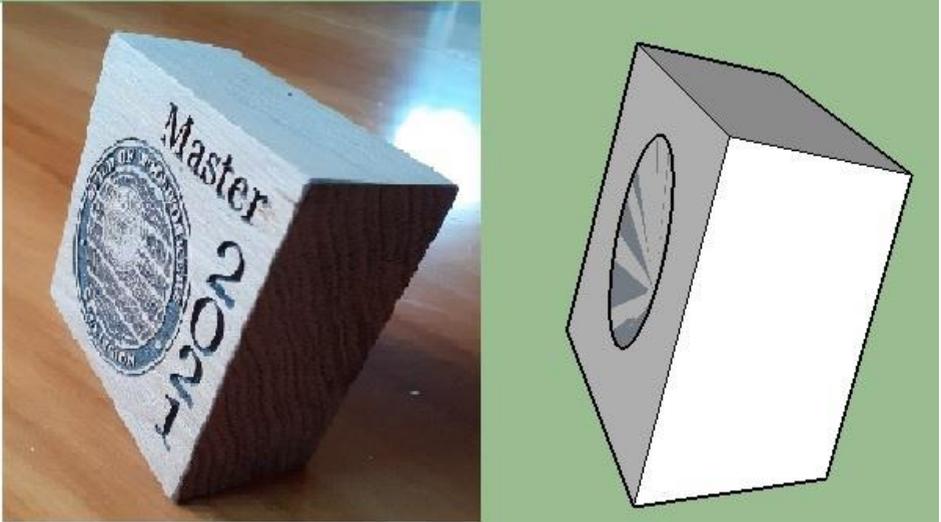
## Happy Woodworking Nick

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### MICHAEL'S File

#### Design, again

Designs can be simple, like the one below. I don't know who designed it but the awards given at the Christmas meeting are perfect, basically a square of wood with one sloped side so that the design faces upwards slightly: simple but elegant.

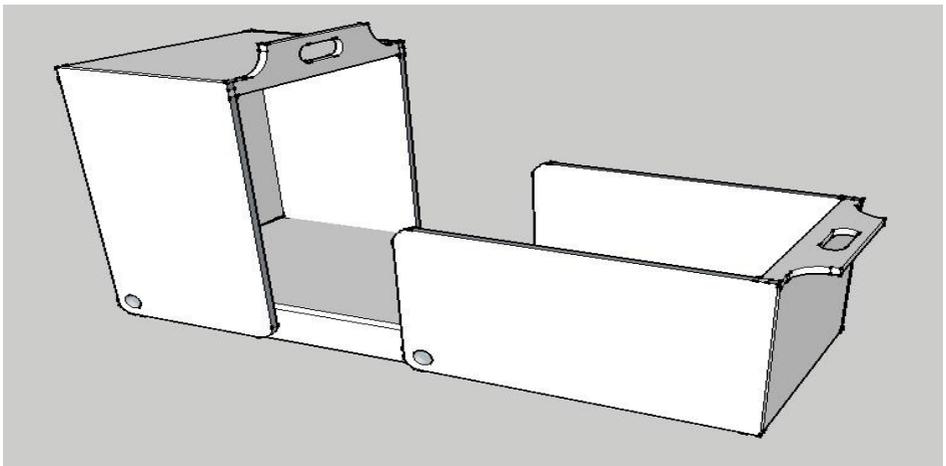


Or, designs can be complex.

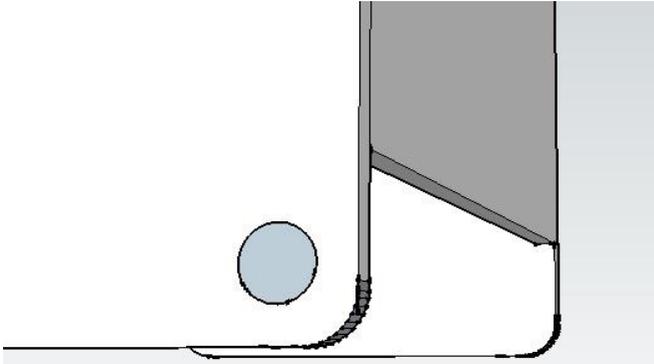
I have written about <https://www.coursera.org/learn/design> a free design course, and about Sketchup, a free computer aided design (CAD) program. I've used Sketchup a lot.

But there are traps. I've noted that Fine Woodworker often make a model of a complex piece to check dimensions and interaction of moving parts.

My design that highlighted a trap was for a trophy transport box, not a display case. This had to have a carrying handle and be able to be opened and closed easily. With the stimulus of a cardboard box design, seen on-line, a wooden container was designed. (See the illustration below). The box has a base and two sides which are hinged to open sideways, each has half a handle. When closed they come together to produce a grip which when the box is being carried holds the whole thing together



I thought it quite a clever design and made it out of ply. The hinges were dowels inserted through the sides and the base. It was only when the sides were opened for the first time that the design fault became evident...the ends of the box, the left and right sides clashed with the sides of the base. If I had been truly observant I could have seen this clash but the program (it is free) did not alert me to it. Professional CAD software does.



The solution was simple; the lower edges of the right and left sides were shortened by the depth of the base and all worked well. It is not uncommon for hinges/door openers to cause clashes (fridge doors, kitchen cabinets, cupboards on boats) so think twice – cut once!

**Michael**

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## **FRACTAL BURNING**

In last month's AAW Magazine there was an article titled "**Fractal Burning Kills; AAW Reiterates the Dangers.**" that read... "The AAW Board, through its safety Committee, wants to re-emphasize the dangers associated with the process known as Lichenberg, or "fractal burning, an embellishing technique that uses high-voltage electrical current to burn patterns on wood. This often unsafe life-threatening practice has once again surfaced in the news and on social media, following a two-victim incident in April 2022. In 2017 the AAW board voted to ban any fractal-burning demonstrations and equipment sales at AAW sponsored events. The ban prohibited displaying fractal-burned pieces at any AAW sponsored event. Sadly since this policy was adopted there have been 33 reported deaths directly attributed to fractal burning and an unknown number of injuries and close calls. The article lists these deaths and where they were. Rick Baker, Chair of the AAW Safety Committee, writes; "High voltage electricity is an invisible killer; the user cannot see the danger. It is easy to see the danger of a spinning saw blade. It is very obvious that coming into contact with a moving blade will cause an injury, but in almost all cases a spinning blade will not kill you. With fractal burning, one mistake and you are likely dead. This is true whether you are using a homemade device or a manufactured one. There are many ways to express your creativity. Do not use fractal burning. If you have a fractal burner throw it away. If you are looking into fractal burning, stop right now and move onto something else. This could save your life. Take note!

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### **What sort of wood is this?**

At the June meeting I asked for help in identifying this wood. I had had it for some years. It was freshly cut when I got it, and I have successfully dried it out. But I had forgotten

who gave it to me, and what he told me about what type of wood it was. The grain is creamy white in colour [Fig 1], and very straight. It is quite soft and turns well. It is lovely to work with. And I was hoping that the bark [2] would be of some help in identifying what sort of wood it was. The end grain is very even [3].



I have used most of what I was given – two wig stands and more recently a chess set. Well, half a chess set, to be more precise. The other half is made from Tasmanian blackwood, and the contrast is very pleasing.

Paul Denford came up with the answer at the June meeting. “It’s young totara”, he said. Paul Denford came up with the answer at the June meeting. “Its young totara” he said. I was a bit sceptical, because every piece of totara that I had seen and worked on had been rather red in colour [4]. Paul explained, however, that while more mature totara is indeed quite red, the wood of younger trees is very white. And the bark gave it away as well. 10 out of 10, Paul. Totara was the wood of choice for Maori carving, and I can see why. It is soft and has very fine, straight grain, so working it is a dream.



A little more thought reminded me of the source of the totara log – my brother-in-law. I told him how pleased I was with it. And I was delighted to hear that he has another tree he wants to cut down soon – planted in 1974. He has promised me a log or two.

**Warwick Smith**

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## **Visit to the Lynn Woodwork Museum**

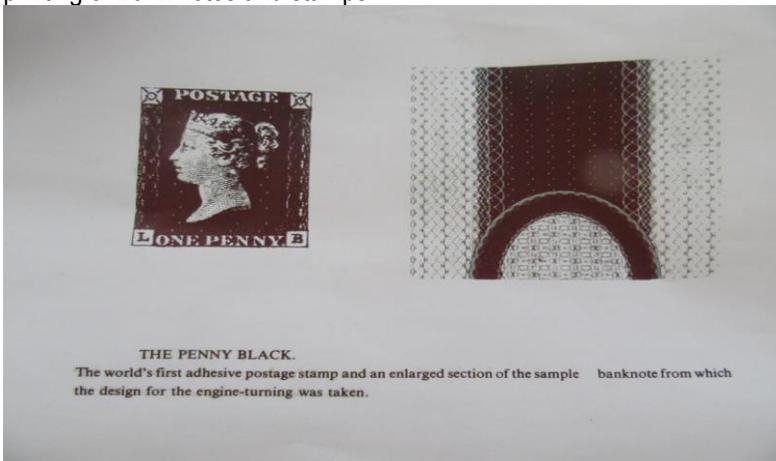
In February I did a tour of the South Island which included passing through Ashburton. Some 20+ years ago, when I was on the NAW Committee, we made a visit to the original Lynn Museum and were taken around by Bob Lynn who established it as part of his timber operation there. Today the museum has moved to the Plains Village, in Maronan Road Ashburton, just a short distance south of the town. I took a chance on being able to visit as it is not always open. Luckily it was open as other visitors had made arrangements to see the museum. Contact Lindsay Holland (Bob's son-in-law) on 0274523107 if you are planning a visit.

The museum has a very well laid out and displayed range of product related to woodwork with traditional tools, including lathes and an extensive range of hand tools. There is also an extensive library of books and collection of wood samples





The Rose engine lathes, dating from 1824, were used to make dies for printing of Bank notes and stamps



**Bryan Hawkins**

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## SUB-GROUPS

TURNERS – Coordinator Hugh Mill 5692236  
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)

*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	Nick Crocker	4790404
Vice President		
Secretary	Phil King	0212506467
Treasurer	David Firth	021398241
Membership Sec	Warwick Smith	0274853770
Webmaster	Paul Dudding	0211882656
	Mark Wilkins	021428187
	Dave Winthrop	0274420167
	Bruce Christenson	5277300
	Grant Miles	021483868
Library	Gordon Crichton	02102475290
	John Piper	0274538950

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Cambium Editor Hugh Mill 5692236

**Life Members** : Denis Newton, Neil Gandy, Ken Cox, John Spittal, Hugh Mill, Archie Kerr, Jack Fry, Eric Cairns, Sam Hillis

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