

## Contents

	Page
Editorial	1
President's Corner	2
Copying the work of others.	3
Michael's File	4
TURNAROUND 2020	6
Safety Matters	8
Guild Contacts	11
<b>Meetings &amp; Events 2020</b>	
4 August	Guild Meeting
1 September	Guild Meeting
6 October	Guild Meeting
3 November	Guild Meeting

---

### ***EDITORIAL***

It is with considerable regret that I announce the passing of Jack Gee who died at the age of 93. Jack was a skilled and imaginative woodturner whose speciality was smaller detailed objects with a considerable 'How did he do that?' factor. He was renowned for his conductors' batons which he sold both locally and overseas. He and his wife, Jean, have spent the last few years as residents in the Bob Scott complex in Petone and Jack spent some time trying to find a space to set up a Men's Shed for other residents but without any luck. Just before lockdown he and Jean visited the Naenae MenzShed and Jack opined that he might become a supervisor- so his spirit was still willing. Our best wishes go to Jean and their family. The little Chinese figure that Jack presented to me a few years ago now has an even greater significance.

Tonight sees the opening of the Turnaround 2020 and we have 105 pieces on display. My thanks go to all who have offered pieces to be included in this exhibition of the work that Guild members do. I have suggested before how important I believe it is to give members of the public the opportunity to see the quality and diversity of objects we produce. This sort of event must also be seen as providing an opportunity to attract new members and we could certainly do with a few younger members to add vitality to our corporate soul. Yesterday I was assisted by two friends to set up the Exhibition in the Odlins Gallery. One is approaching 87, the other will be 80 next birthday and I was the youngster at 77. Those plinths can get rather heavy!

HDM

---

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

I have just come back from our Activities weekend which was part of our exhibition at Odlins Gallery. The feedback I have received has been excellent and given the short notice we were working to I believe the exhibition and the activities weekend were a success. We significantly increased the number of visitors to the gallery over the weekend with 100 going through on Saturday and 77 through on Sunday and Iris Kauffeld, the Gallery manager, has already pencilled us in with extra space in 2022. I expect this event to be the new Woodcraft with the added benefit of the Gallery and live demonstrations which seem to drag more people in and make the event a lot more fun for everyone. My particular thanks go to the pole lathe operators who must have burnt a major load of calories over the weekend! Collaborating with the photographers also brings the costs down so it is a win/win situation for everyone.

I would also like to express my thanks to David Firth, Hugh and Iris for all their work and efforts to make it happen, and all those who came along to demonstrate their skills and help setup and tidy up. (I was informed that we left the room better than it was before the weekend.) Overall we

had fun this weekend and I hope we can do more similar activities in the future.

The Committee's plans for this year have been severely impacted by Covis19. We had hoped to hire the Thistle hall in Cuba St and have an increased presence at the 2020 Maker Faire, however neither of these options are available to us this year. What we do have is the Odlins' Bring and Buy in the run up to Christmas and in the New Year the Hutt Art Society plan to hold an Open Day where we will be able to demonstrate our skills again and have more of our members involved.

Neil Joynt will be demonstrating his skills at the Tawa Men's Shed on Wednesday 5 August which is the day after our August meeting. I encourage you to come along to the Tawa Men's Shed and make this a success too. We get NAW demonstrators visiting every year and we need to take advantage of these visits when they are offered to us. It is easy to do in the summer when it is warm and I am hoping for decent weather on Wednesday to make this a pleasurable experience. In future we may be able to take advantage of the Art room at Odlins which is warm and well lit.

**Mark**

---

## ***.COPYING THE WORK OF OTHERS***

This can be a rather contentious issue. As a teacher of woodturning I obviously teach methods that I believe to be in the best interest of my students. To this extent I want them to copy what I do. After all, "my way" is the result of learning from others, from attending numerous symposia and learning from trial and error and my mistakes over many years. So I do not mind at all if their turning methodology remains similar to mine. In fact, I view with some pessimism their adoption of different techniques they have taken from Youtube. And here I will digress and suggest that there are some woodturning larrikins on the net who I believe to be quite dangerous in their technique and approach. Often they have no

appreciation of the level of skill that the viewer has and suggest lathe speeds and tool usage that would be dangerous if adopted by a learner. Returning to my students I am delighted when they take a method I have shown them and develop their own designs and processes. That is called education.

I read in an AAW journal that it is OK to copy the masters because that is how painters learnt their art .“Copy the masters’ but do not sell without acknowledging the origin of the piece or people you learn from. As Graeme Priddle always said “Learn from me but do not knock off my work. Learn from others and go out and express yourself and your own ideas – extend what you have learnt from others into something that others will attribute to you.” Sound words of advice

Beth Ireland, A USA woodturner, took this a stage further. She said, “If you only look to other woodturners for inspiration your possible outcomes are limited. If you look around your world at all objects there are unending possibilities for inspiration.”

HDM

---

## **MICHAEL’S FILE**

### **GLUE**

My first exposure to glue was when making plastic and balsa wood aeroplanes as a child- balsa cement, I’ve not used it since. My second exposure was when learning woodwork at school ...animal glue heated in a bain-marie – I have not used it since. So, what do I have in my workshop? An old virtually empty tube of carpet glue, a packet of wallpaper paste (we don’t have any wall paper in our present house so it too, must be old) and then there is the rest, instant cyanoacrylate (no its not poisonous cyanide), something similar for plastic (a two component glue), two part epoxy, PVA and Gorilla glue.

They each have their own place -Cyanoacrylate is normally in the fridge, it lasts well- the small tubes from the \$2 shop go hard really quickly so I buy the 20ml containers and it lasts for a couple of years at least. It is watery and will get into the smallest of cracks. I have just repaired a child's wooden toy – a 5mm thick piece of ply with a dowel hole in the edge. The wood had been pulled so that the dowel spread and fractured the laminations right on one edge producing a thin jagged shard. The jagged edges could be pushed together with difficulty but would have been difficult with glue oozing out. The shard was pushed into place and held there with three small but strong spring clamps, then the very thin cyanoacrylate was applied to the edges and it immediately spread through the hairline cracks. Voila, job done. Once hard the dowel hole was re-drilled with the help of a clamp to hold the laminations together. Glue setting time 30 seconds max.

The two part epoxy comes in the form of a twin syringe which makes the mixing of the quantities easy. I use a notepad as my mixing tray, use once, tear the leaf off and you then have another mixing surface. Curing time ten minutes, enough time for repositioning if necessary but short enough to allow work to continue. It is good where a bit of bulk is required. I used it recently for re-attaching a “button” key on a concertina. The small round key sits on a thin lever and so the surface for the glue is very small. The epoxy not only adhered to the “top” edge of the lever but also spread a little down the sides giving a greater area of adhesion. The “button” was held in place until the epoxy was stiff enough to maintain the position.

PVA? Everybody knows PVA and it is so useful for securing wooden joints and surfaces – compared with CA and Epoxy it can be used in fairly large amounts as it is not expensive. The components should be clamped and decent adhesion should be achieved in 30 minutes. – but don't stress the joint for 24 hours.

And finally, Gorilla glue. This is the stuff that expands into voids with a bubbling structure. The components must be clamped because the surfaces need to be really close together. If there is a space between

surfaces the bubbles will form and bubbles are weak in comparison to a tight joint. Curing time is about three hours. I found it useful for gluing a sole that came off the heel of my trainers! I also used it when repairing some rot in a window frame. After digging out the rot, induced by rusting screws, I made a wooden implant but there was no way the implant was going to fill the hole exactly and so Gorilla was the answer – inherent strength was not required.

By the way, if you are going to stain or use oil on the wood it is best to make sure the nearby wood surface doesn't get glue on it because the stain will not stain where the glue is – or stain it first and then glue it. How does glue work? ...best to Google it ...it is complicated.

**Michael**

---

### ***TURNAROUND 2020***

Once again this year we shared the Odlins Gallery with a group of photographers and again their presence was a pleasure. I was particularly struck by the pictures of the birds, stunning shots capturing moments we rarely see. Space will not enable me to do them justice.

On the Tuesday the Exhibition opened Denis and Graeme helped me set up the Gallery with the work of exhibitors. It was a long day but at the end of the afternoon we were quite satisfied with our efforts. During the Opening that night there were comments given that reaffirmed our belief that we had done quite well. But towards the end of the evening Iris suggested that she would be tweaking a few things the next morning. When I called in early afternoon on the following day the positioning of the pieces no longer bore any resemblance to the numbering on the catalogue. I knew I was in the same Gallery but it was a different display .and I realised that I have a lot to learn about how to best feature the work we submitted. Thankyou Iris.



These are just four of the twenty or so superb photographs of birds around the Gallery taken by Brent Higham and Steve Wass. Of course there were other scenic shots from around the country and some shot overseas, particularly in Scotland, but it was the birds that drew my attention. The weather over the weekend was beautiful, sunny and no wind. So there were people walking about and many were attracted to try out the pole lathes and come into the Painting studio to watch turning or carving demonstrations, to watch Hartmut Kuwilsky and his laser working and to watch Graeme McIntyre doing his meticulous embellishment work. Trevor Stanyon and Bryan Hawkins worked on some Xmas decorations and Mark worked on his Chess pieces while I made a few pens. Meanwhile the carvers, Sam, John and Archie, sat in

the sunny spot and carved their magic. Unfortunately I do not have any photographs of our work in the main Gallery because I asked one of the exhibiting photographers to send some pics I had watched him take but unfortunately he must have run out of time. So I will leave you with this picture of a young visitor being given the opportunity to try his hand on the pole lathe.



It was a lovely weekend.

**HDM**

---

## ***SAFETY MATTERS***

Sometimes I get rather apprehensive when I see guys, and it always seems to be a proclivity of the male sex, put a large, out of balance piece of wood on the lathe and I know that their skill level will not be able to cope. I also get concerned when I hear them talking about a



demonstrator they have seen on YouTube and I take a look and wince at the clumsy risks that are often taken. Last night Tony Robinson put a large piece of Kauri on his lathe. He knew it had a large obvious crack but hoped he would be able to turn it out. Fortunately he came across other areas of default and decided to turn the piece into pen blanks instead. We were appalled at how easily the wood came apart at the crack and Tony felt very relieved at his decision.

The incident made me think of an article that appeared in the American Woodworkers Journal in 2018. I know the material is copyrighted but hope they will accept my good intentions in wanting to use the material. to illustrate the constant need to check our safety.

In 2012 Lynne Yamaguchi, a highly respected professional woodturner in the United States suffered a severe accident at the lathe. Today she is still counting the cost of that accident which she described in an article in 2018. What happened? Lynne was making an endgrain hollow vessel from a segment of badly cracked mesquite to fill an order for vessels with turquoise inlay. She described the wood as dangerous and had shaped the exterior at low speeds (250rpm - 450rpm) between centres and had wrapped duct tape around the shoulder and body before hollowing. To do this she had mounted the piece in a chuck and was using a speed up to 550rpm. When the hollowing was almost complete she turned the speed up to 1200rpm to make a couple of finishing cuts and then received a phone call.

To answer the call she took off her respirator and faceshield. At the end of the call she put the respirator back on but decided to have a look into the interior of the vessel before replacing her faceshield. (The exterior of the vessel was still wrapped in duct tape.) As soon as she turned the lathe on (still at 1200rpm), she heard the wood give and part of the vessel slammed into her face. She knew she was critically injured but still managed to get a call to her partner, who was working nearby, to come and get her and take her to hospital.

All the bones in the left side of her face from above her teeth up through her eyebrow and from beside her nose and temple were broken. It took

four titanium plates to reconstruct her face, her eyelids were split and hanging loose, her lower eyelid needed to be replaced, the lens in her left eye had to be removed and the pupil is permanently blown. After numerous operations, and more to come, she has returned to turning full-time and is learning to live without depth perception.

Did she do something that was drastically unsafe? Was she a turner who simply disregarded turning safety measures? Her answer to this question is no! She followed safety guidelines, dressed appropriately for turning, wore a respirator and a faceshield. She kept her tools sharp and maintained her equipment to meet all safety requirements. She read manuals carefully and noted any warnings about safety issues.

Her downfall, perhaps, was/is that she likes imperfections in wood and took calculated risks turning unbalanced, irregular and flawed wood but did not consider herself reckless and woodturning had been her fulltime occupation for 9 years before her accident.

The piece of wood that hit her weighed about 1kg and was travelling at nearly 16m/sec when it hit her which was more than 30 times the high impact and 20 times the penetrating standard for faceshields current in the United States: (Australia and New Zealand have much higher standard levels in place). Today Lynne wears a riot helmet as she acknowledges that her faceshield, had she been wearing it, would not have kept her safe, and has a wire guard mounted on her lathe. I wonder, though, whether she still considers all the risks associated with turning cracked wood worthwhile, as many "wood art" adherents so obviously do, despite all the precautions that can be put into place.

My other reason for recounting Lynne Yamaguchi's story is simply to restate the need for all of us to be continually conscious of the inherent dangers in what we do creating our wooden treasures on the lathe and particularly when we decide to attempt something on the lathe that is beyond our current skill level.

**HDM**

---



## SUB-GROUPS

HUTT TURNERS - Coordinator: Denis Newton 9775650  
Naenae Menz Shed, 1st Saturday after monthly meeting  
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
Vice President	David Feind	
Secretary	Peter Whitehead	476 7227
Treasurer	David Firth	021398241
Membership Sec	Warwick Smith	233 8042
	Brian Cropp	938 8020
Webmaster	Paul Dudding	0211882656
Events	Nick Crocker	479 044
	Dave Winthrop	3864268
Webmaster Library		

---

Cambium Editor	Hugh Mill	5692236
----------------	-----------	---------

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

*Articles covered by legal 'Copyright' may be used by other woodworkers' Guilds, Clubs or groups, but please acknowledge the source* © **Guild of Woodworkers, Wellington Inc.**