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1 December	Guild Meeting
2 February	Guild Meeting

EDITORIAL

This edition of Cambium has been a delight to produce because most of the copy has been provided by Guild members. Grateful thanks to Michael, Graeme and Sam and of course Mark for supplying information and photographs, even though with the latter my rather limited computer skills means a lot of time involved with downloading, copying, pasting and rearranging. But the nett result is, I believe, interesting and useful material. In the last issue I requested "Useful tips" and I received examples from Mark, Bryan Hawkins and 2 others whose information is currently lost in my inbox. Unfortunately they will have to wait until the last Cambium for the year to see their contributions in print but I would be grateful to receive more contributions to this category and between us we could produce a "HINTS" booklet . And another thought - I am aware that there are

Guild members who are reaching an age when they are backing away from their woodworking activities. Cambium would be an ideal mouthpiece for “buy, sell, swap or giveaway advertisements. So if you have any items that you want to find a new owner for please let me know. I would be happy to assist.

HDM

.PRESIDENT'S CORNER

It has been one of those months where not much has happened but we have still been busy. I have been preparing for the Taupo Jamboree which takes place on 2/3/4 October. I am making a long weekend of the event so will not be hosting the next Guild meeting.

I have also started to prepare for the start of the ‘Beginner’s Woodturning Workshops’, which will be held at the Tawa MenzShed. It looks like we have filled all of the available places before we have advertised the undertaking. If this proves to be successful we hope to expand and increase the numbers next year.

It is not long before our Christmas Guild meeting when we provide toys for the Salvation Army to distribute. Please make the effort to contribute something again this year. Last year was a great success. The Hutt Art Society has offered to help with the painting of the toys once again. And please don’t forget we still need more wigstands.

Our first event next year will be the exhibition at the Thistle Hall in Wellington 12-18 April. For this to be a success we need your support and involvement. This will include items for sale, demonstrations and volunteers to man the Gallery. We will also need volunteers to help organise the event.

Mark.

HOW DO YOU SIGN YOUR WORK?

An article by Kelly Dunn in the August edition of the AAW magazine titled “Sign your work?” made interesting reading as he discussed the need to sign our work and what to put on the base of our pieces.

I put the type of wood out of which the piece has been made and I put my name. I used to put the year in which I made it but I can feel rather embarrassed if the piece is over five years old and has still not found a new owner. And, I believe, the older it gets the more likely it is that a potential buyer will wonder what is wrong with it and decide not to buy. Dunn suggests the opposite, that 100 years down the track the definitive date of manufacture will have increased significance for a collector, but we do not have many of those in this country.

So, name and wood type definitely – I think the jury is still out on the date. And I think your surname should be included in full. I have just refinished a kauri salad bowl for a woman who has owned the piece for 35 years. It has the wood type written on the base and the maker’s initials -JP and I have been turning for 35 years and I am frustrated that I cannot recall who JP might be.

The next important factor, I believe, is *how* you sign. Graeme McIntyre scribes a narrow band onto the base for the purpose, into which he enters wood type and date. In the middle of the base he writes his name. I look for a suitable line in the grain at the top of the base and write eg *New Zealand Kauri* along that line if possible and my name at the bottom. I consider it careless and untidy to write across the grain. I try to keep the signing neat and small – hopefully making it look professional.

What to use for the signing? Graeme uses a fine tipped permanent marker. Mark Wilkins uses a brand which looks as if it would require a relatively large base. (I believe these ‘brands’ can be purchased in the USA.)



Those with a laser machine will probably use that to achieve a very professional looking signature that I will view with envy. I use my pyrography machine to burn the information I want to impart into the wood. Again, practice will help ensure a clean, clear burn. The trick is to use the pyrography pen as you would a biro – do not be too careful or hesitant because the burn will be too deep. Do not 'go over' a burn. Turn down the heat until the tip has just a slight reddish tinge, have a practice on a spare similar piece of wood and then write your signature.

Applying my signature is my final act of completion – I burn through the sanding sealer and oil/lacquer that I have applied. I presume that a permanent marker can be applied over lacquer but its permanence would be enhanced if it was under a couple of coats of lacquer or whatever finish you use.

The care and attention you take when signing your work is indicative of the care and attention you have given when creating the piece and reflects your pride in your work.

HDM

CREATING THE FOOT OF A BOWL by Graeme McIntyre

For my style of turning the size of the foot of a bowl, and mostly the shape, is determined right at the beginning of the turning process. I always start the turning between centres using a stub centre drive and cup and cone live tail centre for blanks up to 400mm diameter.

The blank is assessed to determine the approximate finished diameter and the finished foot will then be calculated at 1/3 of that diameter. This then determines the diameter of the spigot for the chuck holding at 15mm greater than the finished base. I do not use a socket (recess) for the chuck mounting because of the potential breakout when the chuck expands or the possible penetration through the bottom when finishing the inside of the bowl. I have chucks with 35mm,50mm,75mm, 100mm and 120mm jaws and select the appropriate chuck to suit the size of the spigot. The photo below shows a secondary shoulder which will allow the profile of the bowl to continue through to the base of the bowl when the chuck spigot is removed. Pic 2 shows the bowl in the chuck ready for finish turning of both outside and inside.

Pic 1.



Pic 2





Pic 3.

The distinctive Graeme McIntyre base with a foot that is very much an integral part of the overall design of the piece.

(Please note that Graeme does not allow the diameter of the chuck to determine the size of the foot – that is ultimately determined by ‘the rule of 1/3’s. which is not hard and fast but is an excellent guide to consider when creating the bottom of a bowl. Ed)

Graeme.

MICHAEL’S FILE

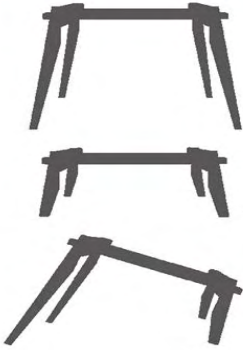
Form and Function

This time I’m writing about someone else’s work. The item was on display at Odlin’s and was at the “Show & Tell” at the post Covid meeting in August.

It can be a coffee table, a table for having breakfast in bed (really good on a winter’s morning), it holds an iPad and can be slanted to be a drawing table. Not only that, it can come apart and be wrapped in leather straps for easy transport. WOW! Being 2020 it has to be online and so it is - visit <https://youtu.be/oj9xiaQ3JxY>.

James Lee is a Guild member and this is his only self-designed and made piece that I have seen, but it is good. It was his Covid lockdown project. It is made of recycled Rimu and it shows. There are still the marks of old screw and indentations of unintentional damage.

The slats that make the table surface, slot into the side pieces which also have the slot for the legs that hold the whole structure together, Japanese style wedged tenons



The legs of the table are rounded at the top, tapered and are angled at 8 degrees both front to back and side to side.



These combinations make for a significantly difficult shape to create and he has done it perfectly. As with all handmade joints there will be minor difference that make it necessary to specify which tenon fits which mortice and James has done this with domino spots.

This is a good example of a multi function item of furniture with great form. The disassembled table when packed down is held together with leather straps that James also made himself. Well done!

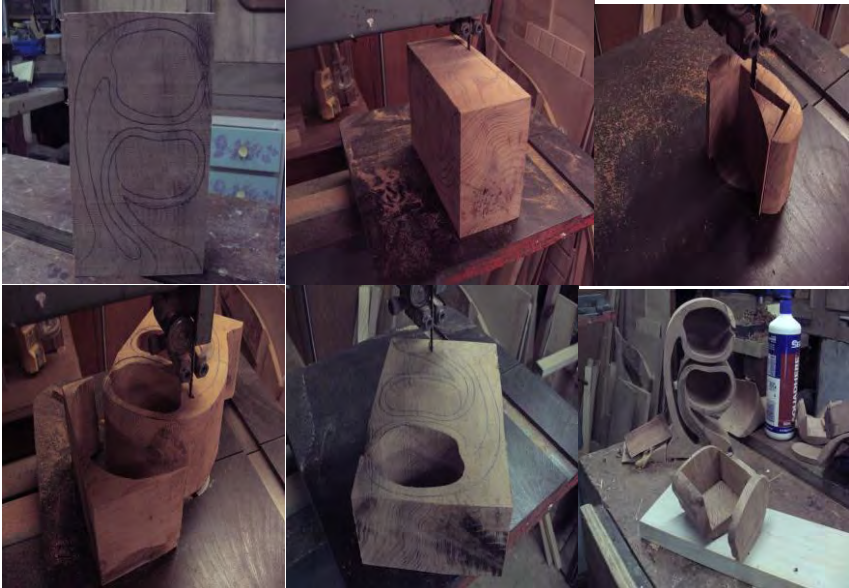
Michael

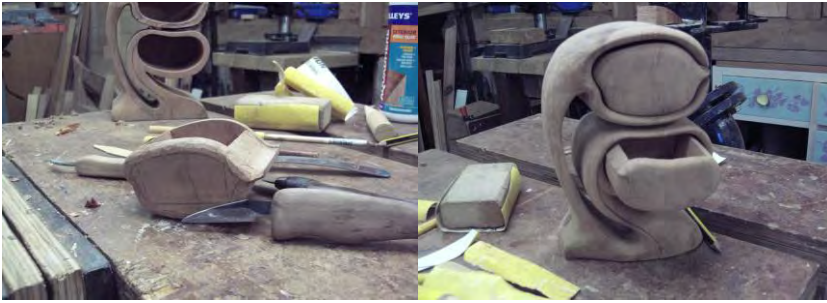
BANDSAWN and CARVED BOXES

Sam Hillis describes the processes involved:-

- Select a suitable block of wood and draw the outline of the intended box shape onto it using carbon paper.
- What will be the back of the piece is then cut off, approximately 6mm thick, or thicker if the back is to be shaped in any way. Use a 6mm bandsaw blade to enable the cutting of curves in one continuous movement. (The greater the number of teeth, the cleaner the cut).
- Cut the internal and drawer units, again taking time to cut curves cleanly.
- Next cut the back and front of the drawer blocks and then cut the internal shape, being careful to ensure that the internal shape is cut the right way up.
- Glue on the back a veneer of contrasting colour. Various sized clamps will be necessary for this step.
- Cut the outer shape taking care at the thinnest points.

- Lightly sand the inner faces of the drawers, glue the fronts and backs to the drawers. (I use tape to hold them then cramp up in a bench vice.
- The drawer fronts can be shaped to required design and taken to a sanded and scraped finish. The drawer pulls can now be glued on.
- The main unit is now shaped with knives to the required design. If the block of wood has knots in it an interesting finish can be achieved but this can make carving more difficult





Two boxes almost finished with drawer pulls yet to be attached. It is interesting to see Sam's use of the grain in the draw fronts.



From Pic 8 to the picture of a finished box above takes a lot of time and sanding. Sam uses grits from 40 to 240 and uses various sized dowels wrapped with double sided tape then sandpaper. The finish used was two coats of Bodyshop clear coat and thinners. Between coats he rubs the surface down with steelwool and then finishes with 2-3 coats of wax, well buffed.

The inside of the drawers were carved to give an oval shape then black self adhesive felt was cut to size and fitted. Felt pads are added to the back and bottom of drawers which helps even the position of the drawers in the box.

What Sam doesn't reveal is the time it takes to manufacture these boxes, but judging from the dates of the first and the last photos the project took several months and we can only applaud the finished product. Ed.

SUB-GROUPS

HUTT 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: NICK CROCKER (2 nd 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	027555787
Secretary	Peter Whitehead	476 7227
Treasurer	David Firth	021398241
Membership Sec	Warwick Smith	233 8042
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Webmaster	Paul Dudding	0211882656
Events	Nick Crocker	479 044
	Dave Winthrop	0274420167
	Gordon Crichton	02102475290

Library

Cambium Editor	Hugh Mill	5692236
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Life Members : Denis Newton, Neil Gandy, Ken Cox, John Spittal, Hugh Mill, Archie Kerr, George Brown, Jack Fry, Eric Cairns

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