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6 April	Guild Meeting
12-18 April	Thistle Hall Exhibition
4 May	Guild meeting
16 May	Manawatu Open Day
1 June	Guild Meeting

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### **EDITORIAL**

*In the last issue of Cambium I expressed my admiration of all the toys that had been created for the Salvation Army personnel to distribute to families in need of some help and kindness over the Christmas period. We have been doing this for many years and the gifting of all the toys, small and large, has been one of the high points of our Christmas meetings. But we have never received much feedback on the reaction of the recipients. This year is an exception. The Naenae MenzShed, and I presume the Guild, received a large poster on which the Salvation Army representative and about 20 parents had written messages that clearly described how important and appreciated the gifts of toys were and how*

*they can make a difference to so many families. Space will not allow me to copy all 20 so I have selected the following:-*

***“Thank you to the Wellington Woodworkers Guild and Naenae MenzShed for all the lovely toys you’ve lovingly made for children in Hutt City. Your ongoing support is appreciated and makes such a difference for many families.” Salvation Army.***

***“Thank you so much for making it possible for my kids to have Xmas. It means the world to us.”***

***“Your generosity has been the difference between being able to give my kids something to open on Xmas day or not. Thankyou from the bottom of my heart.”***

***“Thank you so much for everyone’s presents. Me and my family are so thankful and appreciative. I feel like crying I am so thankful.”***

***“Thankyou so much for making Christmas amazing for us. We couldn’t do without you! You have no idea how much this has made us and our children happy. God Bless!”***

*So a personal thankyou to all the people, Guild members, Shed members and Hutt Art Society members, who helped create all the toys that helped ensure, for so many, that Xmas Day was the happy time it should be. And thanks also go to the Guild members who made Wig stands to help meet another significant need.*

**.HDM**

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

This will be my final article as GWW President as I will have reached the permitted two year limit as defined by our Constitution.

My focus today will be reminding you all that without an elected Committee the Guild will not be able to continue.

I intend to take a step back from managing Guild affairs for the next year to concentrate on training novice woodturners and building my workshop for when I get my Gold card in November. Apart from myself we will be losing our Secretary Peter Whitehead and I would like to thank him for his contribution to the Guild. The remaining members of the Committee may be convinced to stay but they cannot do this alone so I urge you all to support them by standing yourself or persuading someone else to do so. Our Constitution does give some guidance on what should be done in the event of an executive position remaining vacant. Clause 9 (e) states "Should the required executive establishment not be obtained by the above procedure (ie. Election) the executive may co-opt to fill vacancies between Annual General Meetings.

I don't wish to invoke this rule so please make it unnecessary. The more people involved in running the Guild the easier it is to share the load.

On a similar note we have our exhibition at Thistle Hall starting 12 April. We have asked for volunteers to help with supervision and showing their work but I have found the response disappointing. Setting up and running these events is for the benefit of all Guild members. If you want the Guild to continue to organise these events then please support them This does not mean the Committee does all the work – you need to chip in as well. We still need volunteers to man the desk, demonstrate their skills and would like you to take the opportunity to sell what you have been making. Please come along to the Opening on Monday 12 April at 6pm and bring your friends.

Thank you

**Mark**

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## Michael's File

A Christmas present project required some decorative work for the lid of a sewing box. Initially I wanted to have a stained glass window effect with full penetration of the lid with some resin. I had no experience with resin so I took advice from Brian Williams and also watched a few You Tube videos.

The skeleton of the design was of an Art deco nature and was cut out of hard wood – see the picture. I wanted two copies, one a mirror image of the other, and so the design was cut out of 15mm thick wood and then



sliced in half. This meant that they were identical. Plans then changed from being stained glass concept to having a resin design inserted into the lid. Brian's most important advice was for me to practise using the resin before doing it for real. This was absolutely correct as my first attempt was not pretty. I thought all the air bubbles were out but the next morning the resin looked like sparkling water.

I was going to use coloured resin but changed tack again. I stuck a small sheet of card to the back of each skeleton and after a small application of PVA to the card, poured tiny coloured beads into the recesses. This left about 3-4mm for the resin. I bought a few syringes from the pharmacist and

carefully aspirated accurate measures of resin A and B, mixed them thoroughly for three minutes and then let them stand for a further two minutes. This was then poured over the beads; spillage over the sides was allowed but excess was easily cut or sanded off during curing. Great

attention was paid to eliminating bubbles; cocktail sticks were used in this job and some higher magnification hobby glasses.

So much effort went into making the 'skeletons' that making a mess of the resin would have been dispiriting. So -take BW's advice, if you have not used resin before – do one or two or three trials. It's worth it.

**Michael**

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## **WHEN “STRETCHING YOUR LIMITS” IS DOWN RIGHT STUPID**

**Wendy Nave.**

( I read this article in an AAW magazine on the Web and it got me thinking how some of my students and probably many of the readers of this Cambium, have tried to create something out of very suspect wood or have tried to turn items with incorrect tools or tools that they have never used before. So do any of the lessons from this article apply to you?)

“We've all seen the videos on the Internet of a chunk of wood flying off the lathe and hitting someone in the face causing serious injury. It always causes us to say things in our heads like “Wow, that's a good reminder” or, “Why would anyone even TRY to turn that piece of wood?”

Well, I just had another of my own “Down right stupid” experiences. Only this time nobody was hurt. I was trying to turn another Texas Ebony bowl in my “Wings over Texas” series to honour our Naval Pilots who trained at NASK' And I chucked the piece of Ebony Crotch on the lathe to make another winged bowl. I saturated the Crotch crack with CA glue and roughed the outside; turned the piece around and safely brought in the tail stock. Knowing this crotch was a bit dangerous, I put the safety cage on the lathe- just in case. No worries as I turned away the bulk of the inside.

But I then had a couple of nice catches, which caused the voice of my mentor to chime into my head saying “Be slow and deliberate. Take your time and enjoy the process. This isn't a race. Take light cuts. Don't be

aggressive. Relax. Make fine controlled shavings.” I could go on, but I think we all see the pattern here.

The reality is there was a point at which I removed the tail stock and realized how GIANT the crotch crack was and I KNEW that this piece was not meant to be turned, That’s when I decided to quit turning and started shaping the piece with sandpaper. After having broken my finger last fall while sanding a winged bowl, I was smart enough to take the piece off the lathe and sand in my lap instead of spinning on the lathe.

At this point, proud that the piece still hadn’t shattered and I was smart enough to take it off the lathe, I sent a picture to my mentor who promptly said, “Wendy you own a sawmill. Why on earth would you turn a piece this dangerous that at best will end up a mediocre piece?”

Needless to say I knew he was right and I was humbled. I looked again at the piece which was now finished with power sanders and realized that indeed, this piece could easily have been a ‘Hospital Piece’.....

So tomorrow I will back up and remind myself of the basic alphabet, ABC: ANCHOR your tool while rubbing the BEVEL and turn your tool into the wood till it begins to CUT. Then follow the cut. Be slow and deliberate and control the tools instead of being controlled by them.”

The above piece was written by Wendy Nave who is obviously a competent turner and it made me think how lucky I have been. I have been teaching woodturning for 20 years and in that time I have known a few students, all male, who really pushed their skill limits. The common factor was that they did not realise what their limits were and did not always know what their tools were designed to do or what tools they needed to complete a desired task. They had seen something on Youtube or had seen a picture of a piece and decided to give it a go. Fortunately none have suffered serious injury through this impetuosity but there is no doubt in my mind that there is no place in woodturning for the belief that ‘fortune favours the brave’ or those who constantly want to test their limits without regard for possible consequences.

**HDM**

## WHAT'S IN STORE FOR 2021?

Guild members should be prepared for the following events.

### 1. **Thistle Hall Exhibition 12-18 April**

This will be an opportunity for Guild members to display and/or sell their creations. The Thistle Hall is in Upper Cuba St in Wellington and is open to considerable foot traffic. Obviously more preparation and planning needs to take place but it is an exciting opportunity to put our work in front of Wellingtonians. Exhibition supervisors are still needed

### 2. **Manawatu Open Day Sunday 16May**

20 pieces need to be selected for the Guild Competition Table. No member can have more than 2 pieces displayed. We also need to select a team for the woodturning competition that takes place during the day. This is an enjoyable Day, a chance to meet up with old friends, a chance to spend money on equipment you didn't really know you needed and a chance to test yourself on the lathe and support our Guild.

### 3. **Woodcraft Exhibition at Odilins Gallery. (Shared with photographers). 13-26Sept with further activities and opportunity for sale over 25-26 Sept weekend.**

On that weekend we also have the Art Studio for activities in a similar manner to last year (which was very successful) and another large room for table sales. Guild members will need to indicate their interest in having this added opportunity to sell. Again commitment to support this undertaking is needed. Again the photographers will help to enhance our display in the Gallery

### 4. **MAKE TOYS** and pieces for the Xmas competitions

## A VISIT TO CHRISTCHURCH

Recently Rona and I decided to take the Ferry across the Strait, the Coastal Train to Christchurch and spend a week in a City that we enjoyed while attending the Secondary School Teachers' Training College in 1965. Yes that's right -1965! We had last been in Christchurch 4 years ago and were interested to see how the rebuild was progressing.

Overall our impressions generally, were that it is obvious that there is still much to do, There is a Cathedral that will take millions of dollars to restore, there are many gaps in the CBD where buildings once stood and there are buildings still propped up by shipping containers or heavy steel framing.

But some of the problems have been solved in interesting ways. Walls of many business buildings have been transformed into giant art works that demand attention and I will share pictures of some of them with you later. Firstly, however, I want to talk about the "Cardboard Cathedral". This is a truly inspiring building that was erected as a transitional Cathedral while the Anglican Church decided whether or not to replace the much loved Christchurch Cathedral in the central city square. It was designed by Shigeru Ban, an internationally acclaimed Japanese architect who had designed replacement buildings after the Kobe earthquake in Japan in 1995.

The Cardboard Cathedral has elements of wood, steel, Polycarbonate cladding, and yes cardboard, and was built to 130% of the current earthquake standard. It is designed to last for at least 50 years (Shigeru Ban thinks it will probably last forever) and will certainly provide a base for the Anglican Church while the old Cathedral is restored to its full glory. The Cardboard Cathedral is over 70 feet in height, almost equal to that of a 6 storey building, and one particular material peculiar to its structure, 60centimetre diameter reinforced cardboard tubes, gives the origin of it's name. The roof is of translucent Polycarbon sheets and there are eight

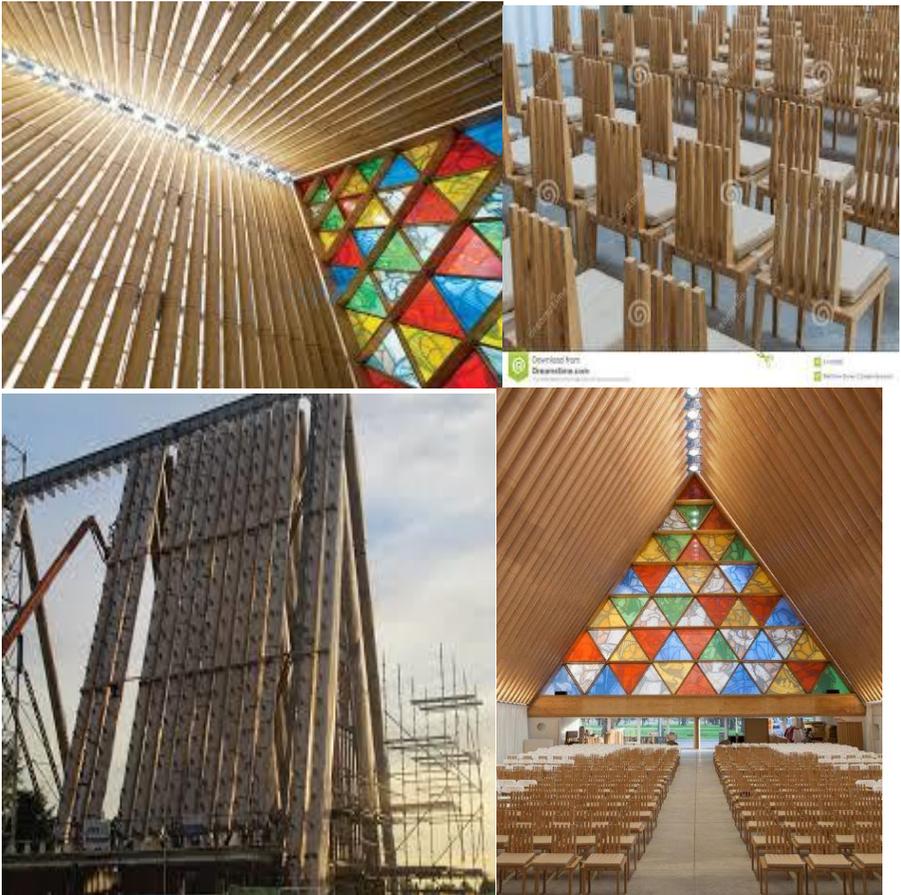
shipping containers helping to form the walls. The foundation is concrete slab.

Standing inside this cathedral literally almost takes your breathe away. You cannot help but be impressed with the size of the Cardboard tubes, the simplicity and grace of the wooden chairs made from recycled timbers apparently recovered from around Christchurch, and the beautiful changing light created by the roof cladding and the stunning rose windows overlooking the main entrance.

The almost Pacifica style of the building, its grace and inspiring simplicity is almost unforgettable – so much so that I wanted to share this experience with Cambium readers. And I also want to share with you some of the equally unforgettable images that have transformed the walls of central Christchurch city buildings.



The Cardboard Cathedral



Space does not allow me to show many of the amazing artworks adorning buildings. If I have nudged an interest google Christchurch Miss Travel clogs and you will find the background to many paintings and the artists responsible.

**HDM**



**Above. Girl on Red Brick. 2 stories high**



**“Rise from the rubble.” 1 storey high. Approx 40 feet wide**

## 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 <sup>nd</sup> Tues)	4790404

*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	021428187
Vice President	David Feind	027545787
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 0404
	Dave Winthrop	0274420167
	Gordon Crichton	02102475290
Library		

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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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