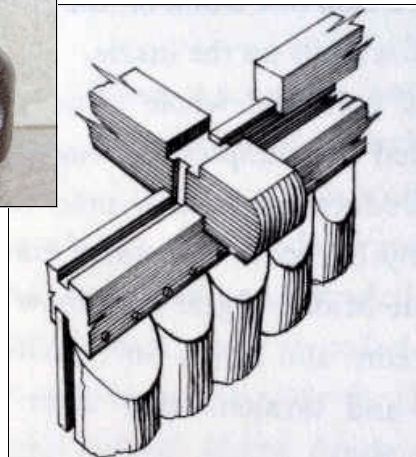


2016

Cambium

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Meetings & Events

- 5Apr Reflections on a diplomatic career, Jim Howell
- 3 May AGM and Bring and Buy
- 15 May Manawatu Open Day
- 7 Jun Stone Carving - Sam Hillis and Archie Kerr
- 5 Jul Wood finishing. Lew Skinner
- 25 Jul - 7 Aug Woodcraft 2016, Odlin Gallery.
- 2 Aug Maori Carving TBA
- 29 Sep - 2 Oct Woodturning International Symposium.
- 4 Oct Workshops and Insurance

Nelson workshop & Michael Fortune

This reminds me a little of English homework [and that was many years ago]. Another assignment, on your favourite woodworking topic has been requested by our Editor. Where did that month go?

So what's it to be this month?

As I mentioned at the last meeting, Bruce and I happened to meet at a Michael Fortune workshop being run at the Centre for Fine Woodworking just outside Nelson. This is a favourite place of mine for a whole raft of reasons, not least of which is that I am gradually learning a few cabinet making skills. And this for me, is a very good thing.

This years offering from Mr. Fortune was 5 days learning 5 ways to form wood; plus a day on how to set up your bandsaw. That man just loves his bandsaws; he makes them dance like ballerinas. With a huge range of jigs he designs he can cut all manner of joint surfaces, circles, laminates, straight and curved lines with sub millimetre accuracy.

Mine screeches and chatters it's wavering way through a cut, despite my spending hours trying to set everything correctly numerous times. With even little, what I would call cheaper end of machines, he makes sing accurately through the wood. They are his preferred machine for ripping timber down, over a bench saw - just as accurate, much safer, and a narrower swarf. There was much discussion on bandsaw guides, their types and setup. Of course there's often a lot of chat, hype and marketing about what material the guides could and should be made of, as well as the configuration and orientation of the rollers, and of course just how to position them. The taken messages really were that one does not need to spend a lot on machine or accessories, to get a bandsaw that performs well for you. I was convinced but still have to achieve this bandsaw nirvana myself.

My problem is the guides, I think. On the Holytek machine I have, these guides are heavy metal discs that are able to rotate but I just cannot get them set accurately, at 90°, with minimal gap and good lateral support for the blade. I ordered some Carter Product guides for my machine - this is another tale in it's own right, but not for now. Suffice to recount, it was a long complicated process – that I still got wrong - as it transpires.

So here are his words of wisdom, condensed from 8 hours of chat and demonstration : -

Mount the bandsaw on a solid [wooden] base with some strong bolts.

He recommends 2 layers of ¾ inch [read 18 or 20mm for practical purposes] ply wood that extends out to the very edge of the thin metal platform legs these machines often come on. This gives a firm base.

Mount the bandsaw firmly on the floor. No wheels. Never move your bandsaw around whilst holding onto its table. Clean the bandsaw wheels. Fit a decent stiff brush to the blade inside the lower drive wheel compartment. He uses a piece of wooden scrubbing brush screwed into place. Fit dust collection just below table and from base of lower cabinet. Don't worry about co-planar wheels or their angle.

Set tension according to thumb pressure against the long length of the blade – just blanching colour of the pulp and 1cm of movement is about right. Don't bother with fancy tension measuring gadgets. Don't over-tension.

Set table parallel to blade. Set fence parallel to mitre slot.

Set centre of blade to centre of upper wheel, whilst running and correctly tensioned. He uses ½ inch 3tpi skip tooth raker blades for most of his work. Twice sharpened blades become dovetail saw blades with nice narrow kerf and OK for short cuts. Set upper guides first with rear supporting bearing 1/4mm from resting blade. Set side guides with 1/1000th gap. [cigarette paper thickness – not that I keep these in my workshop you understand]. Lower guide assembly less critical but similar setup. He recommends a side mounted bearing behind the blade, ie the blade runs against the face of the roller bearing rather than its curved surface. The side guides can be made of ceramic, wood, composite material, but should be cut square to the blade and fit closely. Avoid the rollers that run with the blade as these pull sawdust in between the blade and roller guide. Use the back of the blade as a guide if cutting a freehand curve.

And there you have it, in a nutshell. Bandsaw jigs will have to wait for another day. Good luck if you have a go with any of this. And Happy Easter.

JRA

2016 Wood-turners Symposium

The South Auckland Wood turners Symposium is on again this year - so we asked a few of those attending last time, for their recollections of this event.

Nick asked me to write a paragraph on attending the Woodturning Symposium later this year. We in new Zealand and especially in Wellington are very limited to seeing 'in person' the abundance of presenters that we see

on the various woodturning sites and You Tube. Just remember last years demonstration by Nic Agar. This years Symposium has :-

- 14 Demonstrators including our own Hugh Mill presenting at least 70 demonstrations.
- All the major equipment, component and consumable suppliers (who doesn't need more tools) in the Trades Hall.
- The opportunity to met and mingle with " Woodies " from all over New Zealand and the World.
- Be amazed by the standard of wood turning on the Instant Table.
- Lastly the opportunity to enjoy the pleasure of fellow Wellington Turners at the traditional happy hour before dinner.

Remember this is only held in New Zealand every 2 years. I attended my first symposium 2 years ago and am booked go again, hopefully I will see you there. *Alan Berry*

■ 2014 Symposium

It was with more than a little trepidation that this beginner wood-turner jumped in the SUV bound for the 2014 international wood-turning symposium just south of Auckland.

Right from the very first demonstration my eyes (and mind) were opened to all sorts of new techniques, ideas and possibilities. Simple things like how to stand at the lathe, different ways of presenting the chisel to the wood, safety, form and all sorts of different turning techniques and styles were extremely beneficial. Many embellishing techniques were also displayed such as die colouring , pyrography, piercing, colour, carving and texturing.

The stand-out sessions for me were the very fine finial turning by Cindy Drozda, Cynthia Gibson's pyro-engraving, the hollow form creating and colouring by Phil Iron and Jodi Richardson's colouring, airbrushing and texturing. There were so many choices of demonstrations to go to; unfortunately I had to miss some favoured ones.

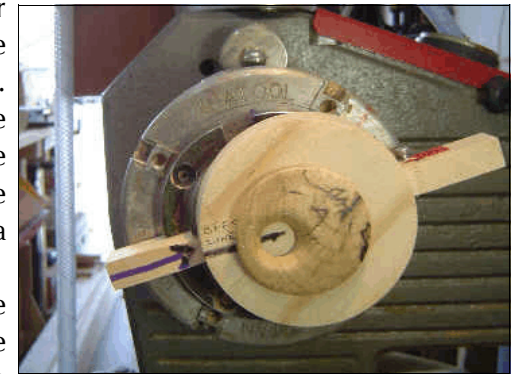
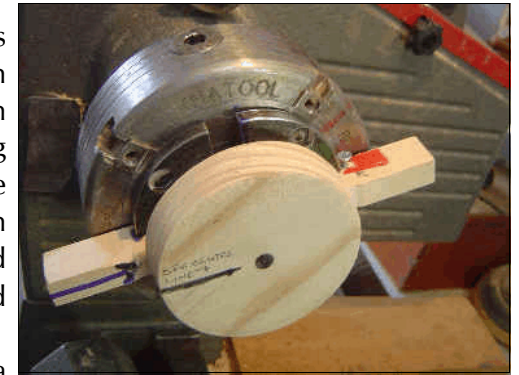
It is hard to imagine many aspects of wood-turning that were not canvassed. The sponsors' stalls provided an opportunity to view all sorts of different types of equipment in one place which meant that I left with a lighter pocket but very much richer in knowledge for my future in wood-turning. The exposure to international and local demonstrators over the period of two days was truly rewarding and beneficial, as was the camaraderie with wood-turners of all levels of ability. *Roger Gyles*

Off-Centre Turning

Having done Off-Centre Turning as part of the Aoraki Course, and then trying out a method I found in an article in the British Woodworking Magazine on Miniature Off-Centre Turning by Franz Brown; Dec/Jan 2012/2013, I found it difficult to find a quick and easy fool-proof method to get consistency.

To this end I have developed a simple jig using a piece of timber which clamps easily between the jaws of the standard 4 jaw chuck. The jig shown enables miniature turning but could easily be made larger to enable bigger pieces to be made. The item turned was a Pendant.

The method: Place the jig in the jaws with the screw shown on the Jig against the Jaw. This positions the jig centrally on the lathe. The piece to be turned should have the back surface sanded flat before attaching to the jig by double sided Sellotape or Hot Melt Glue. Positioning the blank, such that the area selected, for the Off-Centre part is on the line drawn on the jig. Turn and finish the basic shape. After the basic shape has been turned and finished, loosen the jaws and move the jig to the right until the centre of the offset circle is located and the jaws tightened. Turn the offset circle and finish. Carefully prize off the finished article. Note don't make the item too thin as it could break on removal from the jig. *Alan Robson*



Plane making - Alternative Solutions

I have been making wooden planes for many years and have always based them on the James Krenov design with a wedge to hold the blade in place. Adjustment is by tapping the blade down or tapping the back of the plane to raise it. This system generally works well and is easy set the blade just where you want it. However there is an inconvenient exception. It doesn't work efficiently if the blade angle is 55 degrees or more. High blade angles are good for difficult grain and for the rare cases when it is necessary to plane against the grain.



My solution was to convert a plane, made several years ago, by adding a blade up and down adjuster and a new lever cap to lock the blade in place. I probably should have started with a completely new plane as it would have been much easier. The job was complicated because I didn't know how to go about it and my metal working skills are limited. I had to invent processes as I went along. As a result practically every part was made twice.



The first step was to drill a hole in the blade and rivet in a device to fit onto the adjuster properly. Then I made a small rod with a threaded hole in it to fit into the plane body. A hole was drilled down through the top of the plane to meet the threaded rod.

The adjuster was made from a metric bolt, turned down on my wood lathe. The tread on the adjuster has to fit smoothly into the threaded rod. Easier said than done. A digression was the need to research, manufacture and learn to use hand held metal cutting tools. A big solid lathe and a three jaw metal turning chick are essential. I turned a knob for the adjuster and silver soldered it on.

The lever cap was made from a piece of mild steel cut to shape with my trusty angle grinder. A threaded hole was put in one end and an adjustment screw, with an added knob, was converted from another bolt. Lastly all of this was pinned into the throat of the plane. I used a rather complicated method to do this which I have since simplified.

Much to my surprise the plane adjusts easily and cuts well. Often the first attempt leaves a lot to be desired but this one is good. I can now get a very fine blade depth setting that allows even the most difficult of grains to be smoothed to a mirror finish.

After completion I converted a Violin plane with only a partial adjustment and another high angle plane. A number of refinements were introduced to the latter that need more work to perfect. These highlighted the need for more precise engineering and better leverage ratios on the cap iron. Several more planes are lined up for conversion and I have purchase the thread cutters to make Norris style adjusters. Watch this space.



Hand router - shop made

Archie explains how he made his hand router; to take various shapes of gouges or chisels

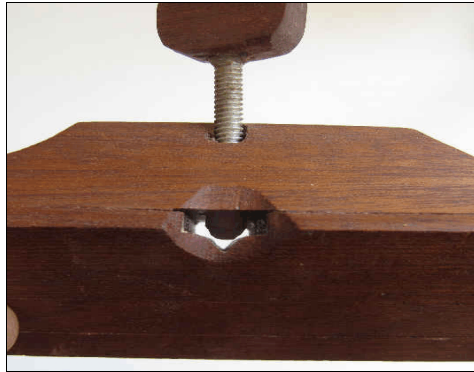
By way of explanation:

This is about 100 mm across and 50 mm high and made in two parts as you can see by the join showing on the side.



There is a slide on the base that can take a guide for edge use or a blank for wider use.

The second pic shows the shape of the opening for the chisel holder so one can use small gouges or a V-chisel. The screw holder is a small blot - with the nut inside the top piece of the router before it is glued to the base and I filed the top of the bolt so I could include it in the wooden knob at the top. Cheers, Archie

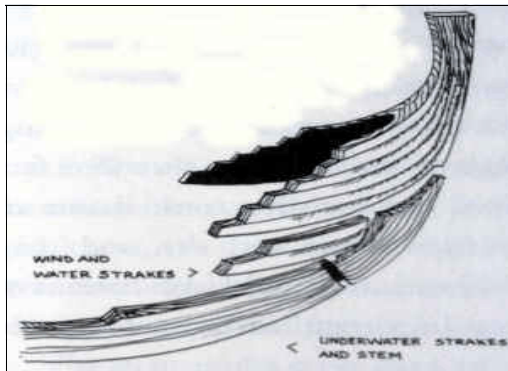


Oak and Civilization

Oak - The frame of Civilization, by the Arborist William Bryant Logan is another book that looks at the role and use of a specific tree and timber. This is an in depth exploration and history of humans utilising this tree in their growth and development.

This is not just about the use of timber, Logan investigates all the use of Oak; such as Ink from the galls, Tanning, as well as Balanoculture. This is the use of Acorns, which after being soaked, can produce flour to make a highly dense and nutritious loaf - there are Native American in California who still practice this. It is also about the movement, growth & development of humans.

Whilst our formative cradle of civilization is assumed to come from the Mediterranean, he suggests it also progressed in the North. There were at times, mass movements of people, such as after the Med flooded through the Bosphorus, into the Black Sea in 5600 BC. This was a time of sea level rise, with tales of an exploration by King Bran from

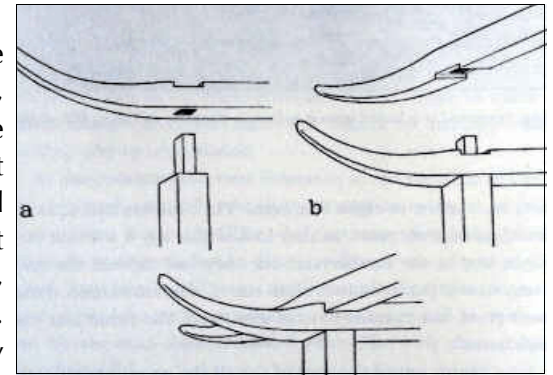


Wales travelling to Ireland, by wading the Rivers Lli & Archen.. With the formation of the Irish Sea, they have only recently discovered inundated 9,000 year old Oak trees.

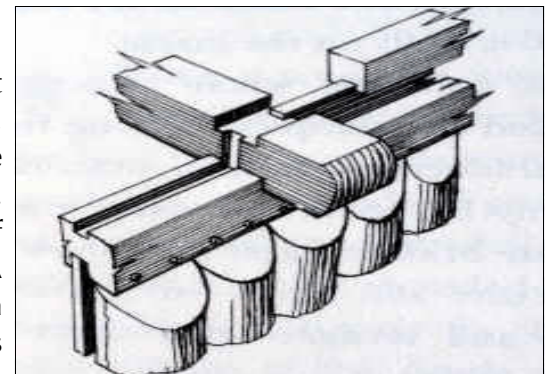
Logan describes the folklore associated with Oak, with the Celts and Druids (from dru = oak & wid = see), and more so the Vikings and dependance on their ships. Old remains show these were built by splitting the Oak to form the strakes, joined with trenails, and the skeletal framing later fitted inside. The stem at the bow, was often shaped from a single tree.

Several timber Henges have been unearthed, often preserved in swampland such as the Fens of Norfolk; it is suggested that the imagery may have come from the observing the patterns of cut Oak log. The Sweet track buried in the Somerset Flats, was discovered in 1973, which has cross formed piles driven into the marsh, with Oak planks over serving as a causeway; this is from 3807 BC, showing one of the first examples of Oak construction.

With the advent of the Bronze Age, better tools such as adzes, enabled full use and knowledge of joints. Some of the earliest remains found of framing and joints being used, were at Bargerroosterveld near Denthe, in Holland, dating from 1475 BC. A rectangular frame, it's use may be as a spiritual gathering place (rather like a Henge). They used Mortises & tenons tie timbers and resist lateral loads.



Greenstead Church in N/East London, is a later development. Here ½ round slit Oak logs, were originally seated in the ground. Logan suggests a lurking idea of the henge plays a part here. A higher level of detail is seen in the construction, with the logs



tongued into a grooved wall plate, and housings to the roof collar ties. Remains of small narrow adzes were found, that were likely used to form the grooves..

Logan continues this report on development of framing in the Middle Ages.

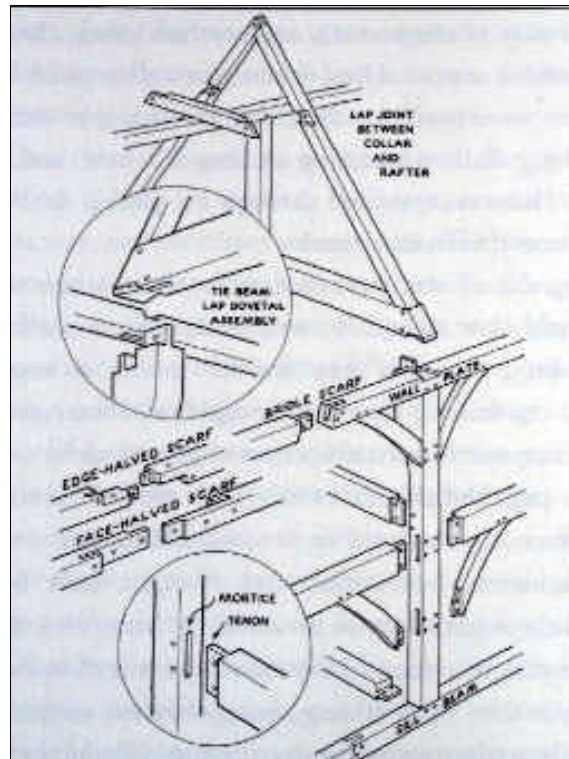
There are higher stakes in the emerging role of the carpenter class; one report from Calne of 978, says all of the 'chief witans' fell from an upper floor that collapsed, resulting in injury and demise to most of them.

Westminster Hall of 1393 is singled out as one of the greatest works of the Middle Ages. This used Hammer beams and arches to span a 60 ft roof, that previously had aisle pillars. There has been huge debate about how this works 'structurally'. Basically it is set of triangular forms, that work a little like an angled truss.

It is not often easy to put one's mind in the place of these early craftsmen, how did they come up with the ideas in the first place - was it gradual progressive development?

Logan points out that intellectual did not used to mean abstract, but the full use of human faculties; he refers to Thomas Aquinas who posited that the most creative action comes from reflection.

Worth a read, and some food for thought. NC



Denis's Tips

When turning thin bowls or platters, and should vibration start use your free hand on the back of the item for support. A leather glove will help.

And a tip from Alan, recently found in an old Woody Magazine

An easy Bandsaw Blade Set-up method :-

Instead of using feeler gauges to set Guide/Bearing clearances.

1. Wrap electricians tape around a section of the blade.
2. Bring Guide/Bearings(including back bearing) up to taped section and tighten lock screws.

Simple and quick.

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 Thursday) 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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