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Cambium



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Meetings & Events 2021	
3 August	Guild Meeting (Greens The story of Paulonia)
7 September	Guild Meeting (Turners) Graeme McIntyre
12-26 Sept	Guild Wood Expo at Odlins Gallery
5 Oct	Guild Meeting (Fine Wood) Nelson School
3 Nov	Guild Meeting Flute making
7 Dec	Christmas Function

EDITORIAL

Recently a woodturning student of mine put a new piece of wood into a chuck on his lathe. It was about 180mm x 100mm and I asked him what he had in mind for the finished product. I visualized a bowl with graceful curves and a foot about 1/3rd of the overall diameter. He described a piece with roughly vertical sides and a wide flat bottom. I was about to utter the usual maxim –“You need to lift the weight from the table surface” etc but then wondered if in fact he had a definite use for this vessel that required the shape he had described. Was it my role as teacher to insist on a piece with the right curve? I bit my tongue and invited him to draw

what he had in mind on the white board. He did so and found that he was not impressed at all with what he was going to create. In the end I guess we went 50/50 and the resultant vessel was indeed a pleasant piece.

More recently another student had finished a medium sized attractive bowl which had a fairly major crack that ran through the side. I began to suggest what she could do to disguise it but she decided that she had a better solution -she would burn a snake sliding over said aperture using a pyrography machine. With more than a little apprehension I provided said machine and left her to it. An hour or two later a very realistic rounded and patterned snake slid over the edge of the well finished bowl creating a work of art that will probably be a conversation piece for as long as it exists. A keeper for sure. Again, I was pleased that I had not insisted on the remedy that I had in mind but had let the student create her own solution.

More and more I have to accept that 'fashion' changes and despite holding onto some long held golden rules I must be prepared to realise that even in woodturning design it is possible for the "times to be a changing". And I must keep on learning! And in this issue it is made clear that Michael and Glenn will continue to do the same.

HDM



PRESIDENT'S OPINION

In our Guild we have a fair few good things going on -you will see in this issue that our meeting topics are organised for the rest of the year. If you have an idea of people, events, or possible woodwork topics, that could be of interest next year please let us know.

Our groups have also been active. For example, we had a working bee at Eric Cairn's to form a fluid enclosure for forges. The following week we had some exploratory black-smithing exercises in making nails, knives and chisels and other items. A Guild CNC group is in its formative stages; Hartmut has done some tutoring and a gathering is planned for those of an engineering bent.

Mark has run beginner turning classes at Tawa where they seemed to have had fun in learning and he plans to follow on with courses starting in August at the Naenae MenzShed. This is not a small task, and if you are able to help let him know.

A small group of Guild members paid a visit to the Wairarapa Guild in Masterton last Saturday as they had invited us to view their new workshops. Some of our best wood-turners turned up – and I tagged along as well. (See pic. P11). We each paired up to collaborate with a local person to practise our skills; making a ball and cup, then after lunch a cup and saucer. Our Bruce Christianson together with Wairarapa Joe, gained both awards for their items in each exercise. My thanks to all those who attended to enable these activities to come to fruition.

There has been some discussion amongst members as to how we may improve our Guild Christmas competition and how to encourage more people to present items. Some of our members have the time, expertise, and eye for detail which enables them to create woodwork that puts them in the top category. We can all benefit from seeing their artifacts. One way to select members of this skill level is if they have won the Jack Gibson trophy or have won one of the other category awards twice then they go into a special 'top" group. We could try this and see how it goes. Happy Woodworking

Nick

Michael's Corner

Easy, Medium and Hard

Sudoku in the Dom Post comes in three categories, easy, medium and hard. After several months of just doing my own thing I received three requests for work, one at the MenzShed (easy), one from the Khandallah Arts Theatre (KAT) prop department (medium) and one from some friends (difficult).

The easy one was for the replacement of a handle for a cast iron frying pan, the old handle was charred and the notch that prevented it from rotating (about 30°) was worn/burnt to about 180°. Searching my hoard of small off-cuts I found a piece of jarrah, put it on the lathe, drilled a hole from each end for the screwed rod that would hold it in place, turned it and job done, apart from cutting the small notch – Easy.

The KAT prop required was a three legged stool to match one they already had, seat 240mm, height 460mm. I've never made a stool but with the experience of the Manawatu Expo behind me and the splayed legs for the breakfast tray I set about it. In my hoard of wood was a rimu plank that was part of our old roof, covered in a film of cement (!), it was 230 wide and 25mm thick – perfect. This was cleaned and turned, the leg dowels were bought and a jig was made for drilling the holes for the legs in the seat. My bench drill is not the biggest or best, but I managed to set it up to do the job. The lathe was used to create the 'pegs' on the top of the legs to fit the holes. All components were stained and glued together, not 100% perfect, there is a slight skew on one leg, but not bad, good enough for a stage set – Medium.

The difficult job was the repair of an old, highly decorative mahogany bedroom chair with one section having been ravaged by borer and broken (#). Touching it risked further breakage, it was like tissue paper. Part of the repair involves turning a slender upright (340mm long) with a decorative profile, and the carving of a lower part, all to be secured to each other at odd angles by dowels. For this project I have enlisted the help of David Firth. More on this, perhaps, in the next Cambium -Difficult



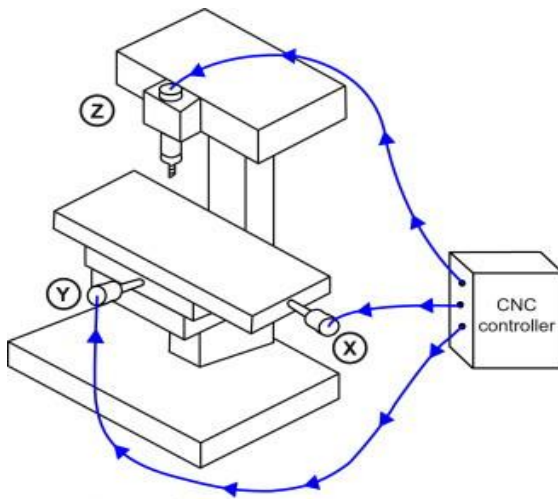
Michael

Introduction of the new CNC-Group

When I got up at the July Guild meeting to pass a list around to check potential interest in a CNC-group, the question was asked, "what does CNC mean?" - My reply: "Yes, sorry – typical specialist's mistake, assuming that an abbreviation will be commonly known. CNC means "Computer or Computerised Numerical Control" of a production-process". My feeling now is, it might be good, to wrap a bit more substance around this dry explanation.

CNC is the process of "feeding" a set of sequenced instructions into a specially designed, programmable controller and then using it to direct the movements of a machine tool such as a milling machine, lathe, saw and also, for instance, the nozzle position of a 3D-printer.

A schematic diagram may help to illustrate this.



A very simple **G-Code** example

```
G1 Z2.5  
G1 X0 Y0  
G1 Z-1.5  
G1 X10.7 Y5.3  
G1 Z2.5  
G1 X0 Y0
```



To “feed” the CNC controller, most commonly G-Code commands are used, to tell the machine what to do. The programmed codes, along with the right machine- and tool-settings in the CNC machine, allow for correct and repeatable part manufacturing.

I add a very very simple G-Code example to show the principle sequence of such a CNC-process. The first G1-command – turning the Z-motor - will advise the machine to move, maybe a router bit, to a secure height of 2.5mm above the upper surface of a block of wood. The next command then will position the bit to an X and Y = 0mm position. Then comes a move, plunging the cutter 1.5mm down into the wood – an action one tries to avoid, however often necessary. The immediately following move will then cut a straight-line groove into our piece of wood, ending at position X=10.7 and Y=5.3mm. Once this position is reached, the bit will be lifted up to the secure height and then moved back to its zero-position. My attempt to get a patent for this code was not successful.

The Aim of the new CNC-group will be to exchange experiences, to provide help and to offer training.

Hartmut

(In other words what Hartmut is talking about is using Lasers to draw or burn an image onto what would often be a wooden surface. A relatively

small group of Guildmembers have bought lasers and I am impressed with what they can achieve. Ed)



JUNE MEETING REPORT



Kia ora

My name is Glenn Hauraki. I have iwi affiliations with Ngati Porou, Rongowhakaata and Ngati Kahungunu .

In 2001 I completed my first formal qualification in whakairo, traditional Maori carving, and continuously strive to upskill, most recently completing my Maori Masters in Visual Arts at Massey University in 2018. From 2006 I spent 5 years at the local Open Polytech carving under local renowned carver Sam Hauwaho who has since become my mentor.

I live in Palmerston North and am fortunate to work teaching what I am passionate about, whakairo. As a teacher of whakairoa I live and breath my passion. I use my craft to tell stories, I use my tools to recount history. My chisels and my mallet together craft who I am.

Glenn Hauraki

(Some of us met Glenn In Palmerston North when he was demonstrating his Craft during the May Open Day. It was a pleasure to be able to meet him again and to be able to handle the various carvings he had on display, Thank you Sam for making this special evening happen. Ed)

HOW TOXIC IS THE WOOD WE USE?

All of us should be aware of the dangers associated with working with wood. Most of them are very obvious – the dangers associated with the tools we collect in our workshops and the machinery we frequently use to cut and plane and shape. We use liquids and paints that are labelled with the word poison and we are urged to use masks to avoid breathing in the fumes. We are also constantly warned of the dangers to our lungs associated with the breathing in of dust and the resultant possibility of cancer. We are taught to take measures to ensure that the pieces of wood we put on our lathes remain on the lathe and do not inflict injury to us or to the person perhaps working just a few feet away. Yes we should be aware of the above but are we aware of the danger within the wood itself?

I had not been turning for very long before I read about the toxicity of Kowhai and how a settler family had become very ill after using plates made from this wood. I also remember reading how Tutu killed an elephant that had somehow eaten leaves from the tree. Obviously if it is

so toxic a large animal can die its effect on a human would be very severe. From my own experience I know that if I turn mahogany, or related species, the skin on my arms becomes very itchy and I know that my good friend Terry Driskel's health is affected by the very thought of Maire. And I have long been aware that almost every part of the Ngaio tree is toxic, and I have always avoided using the wood to create any form of container that might be used for food. Research in Wikipedia will detail the toxicity of our trees and many are toxic in some way but are much more toxic to animals than to humans as the animals will dine on the toxic leaves. The golden Karaka berries will kill dogs for example but probably because they will chew on the kernels which contain the most poison. Māori discovered ways to use Ngaio leaves as a poultice that would help with toothache without poisoning themselves and made bread from the flesh of the berries from the Hinau tree but made sure to remove the kernels, again poisonous, beforehand.

To a great extent the level of toxicity also depends on how often we use the wood. All the podocarps - Rimu, Totara, Matai, and Kahikatea, are related to the Yew tree which has a high toxicity rating and I am aware that many turners have a negative reaction to the dust from these trees - most commonly with Rimu because this used to be the wood we most frequently used. Nasal cancer is a possible long term effect which goes to emphasise the importance of wearing a proper professional dust mask.

I guess my main reason for the above is to suggest how important it is for workers with wood to understand what they are actually working with, and which woods are safe to be used as food containers and which would not be. Secondly, I think it is also important to know which woods a child could simply suck or chew on without any likelihood of a medical effect.

HDM

ODLINS GALLERY-An opportunity for all of us.

- The **Annual Exhibition** held by the Hutt Art Society will take place between 2-15 August. Guild members may submit 3 3D pieces, will need to fill in required cards and consider when they can help on the desk. Entry fee is \$10 per member.
- The Guild **Wood Exposition** will take place in September and will follow similar lines as the very successful 2020 undertaking. Opportunities to demonstrate and sell are to the fore and it will be another ideal opportunity to show the public what the Guild is about. Guild members are encouraged to create pieces for this event and look for opportunities to demonstrate their skills.
- **11 Oct-24 Oct.** Members of the two wood turning evening classes held at the Menz Shed will be exhibiting their work in the Huia Gallery at Odlins. We are all very grateful for this opportunity to display and hopefully sell some of our work. Guild members are invited to visit the Gallery during this time.
- **Dec.** The usual 'Bring and Buy'; will take place and this is an opportunity to sell smaller items. Exact dates are yet to be released.

HDM



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
(Naenae Menz Shed 10:00 2nd Sat following Guild meeting)

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

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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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