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### ***EDITORIAL***

Welcome to 2021 and the 47<sup>th</sup> year of the Guild's existence. I would like to use this space to publicly thank all those who assisted me with the 2020 Demonstration Day at the end of last year. Graeme McIntyre, Tony Robinson, Alan Berry, Roger Gyles, Terry Driskel, and Hartmut Kuwilsky were the demonstrators who provided information to a total audience of about 40 people, Robbie Hannan helped me set up the Shed on Friday, John Spittal provided the mussels and surimi, Pauline McIntyre supplied the trout and Robbie and Neil cooked for 50 people. Many have told me how much they enjoyed the day and obviously it could not have happened without the support and contribution of the people listed above.

A reminder too, that I will be very grateful for any contribution Guild members would like to make to Cambium throughout the year

**.HDM**

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

#### **Hawkes Bay Collaboration 2021**

This year I was privileged to be invited back to the Hawkes Bay Collaboration 2021. There were many faces I recognised from last year including our Peter Johnson. There were 27 of us in total and we managed to produce 105 items over the 5 days. We were initially given 3 projects to work on with a fairly broad theme for each:-

- Steam bent – a piece utilising steam bent wood
- From nature - A piece inspired by nature
- A piece for the shadow board - to be displayed in a small box of shelves.

As usual the teams were drawn at random into groups of 3 for each project and we were allowed to create our own project as long as we collaborated with others. For the “From Nature” project I was teamed with Rex Haslip and Jill Mabey. Rex had his arm in a sling and could not do any work. Jill’s field is



*Seed Pod*

Art so we agreed on a 'Seed Pod' and I turned what I thought would be a good start and handed it over to Rex for carving who then handed it to Jill for decoration.

I did not see it again until it was completed and was amazed by the result. I was sorely tempted to buy it at the auction but unfortunately I got my schedule all wrong and had to leave to get back to work in Wellington so missed the auction.

We were provided with a steam box and brief instructions on steaming



and bending wood for the next project. I was paired with Neil Joynt and Logan Van der Meer. We threw around a few ideas then Neil persuaded us to do a sculpture using bent wood and coloured resin (mainly because he was trialling some sparkly pigments to use in resin casting). This turned out to be a major project with lots of traps for the unwary but we managed to muddle through without any major disasters (and about 5 hours of sanding). The end result was supposed

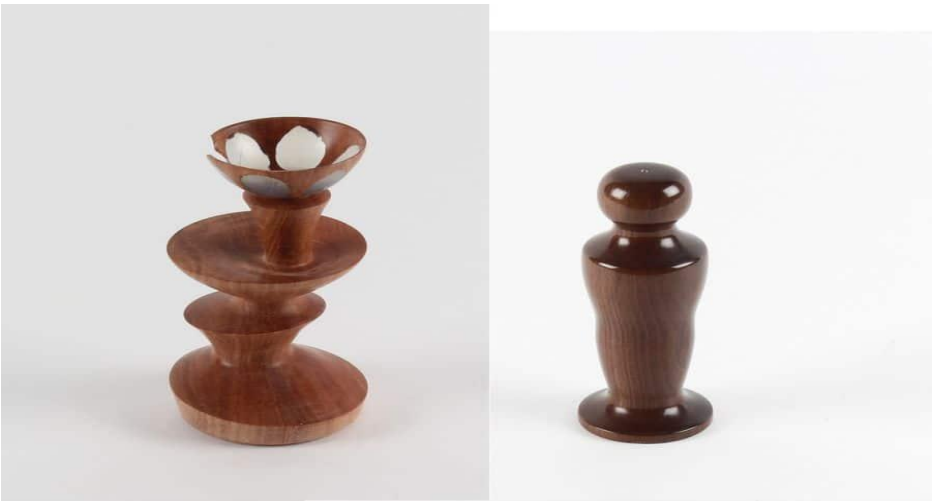
### ***Following your nose***

to have a stand to hang it from but we ran out of time.

The final project was given to us late in the week by which time we were all pretty busy. Paired with Ron Ashford and Roger Mabey, I had the task of filling a shelf about 5in x 2in and decided to push the boundaries and

add in a bit of coloured resin left over from the previous project. I had an eccentric chuck which I had never used so I decided on a stained glass flower – the end result did not quite turn out as I had hoped -I ran out of time and rushed the final stage resulting in a major breakage – you can just see the damage at the back of the photo.

Just be warned that when you have a light with a magnetic base – move it out of the way before you undo your chuck or it may fall on your project and break it!!!



### ***Shadow Box .***

I did have the time to undertake two other projects. I have always wanted to try copper spinning so I collared Roger Mabey and got some help in setting up to create something – he wanted a smudging bowl for a relative. This was a simple bowl turned from Pohutukawa with a spun copper insert to be used to burn leaves and stuff while meditating. I learned a great deal from Roger and I will make something similar. The copper polished up extremely well. I had to cover some dents with a

texturing tool because fitting the copper inside the wooden bowl was tricky – you only get one go at it and my fit was not quite perfect.



***Smudging bowl.***

The other project was to fill in some spare time. There was a pile of green cherry available so I decided to turn a goblet and asked Neil to embellish it with his pyrography. Unfortunately we ran out of time and I ended up with a plain goblet

All in all I really enjoyed this week and hope to repeat the experience again. I have picked up some new skills and inspiration. I just need more shed time to put them into practice.

**Mark**

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## **Michael's File**

Small accidents in the workshop are not inevitable but do occur; I'm talking about small cuts and bumps. If you have to apply a plaster it is easy when the cut is not on your arm or finger and you only have one hand to prepare the area, open the plaster and stick it on, and plasters don't stick well to wet or bloody surfaces.

I was cutting a piece of veneer using a steel ruler and a Stanley knife (typically it was the last piece of many) and I don't know if the blade skipped over the edge of the ruler or whether my finger holding the ruler slipped off the edge – the end result was a very neat cut through a corner of my nail and through a decent piece of flesh. It was a very bloody mess. As per MenzShed rules it is always best to have a second person on site. There was no way I could have controlled the bleeding and attached a plaster, and for the technique I'm about to describe it needs two pairs of hands.

Even though it was a clean blade and a clean cut, it was flushed under the tap and the necessary strapping was found. For holding the two sides of a cut together there is nothing better than Steri -Strips (available from the chemist) or Butterfly plasters.

The next step needs a little knowledge of anatomy...along each side of the fingers is a little artery, logically known as a Digital Artery. I squeezed each side of the finger firmly, thus stopping the bleeding, and my wife dried the finger and applied the Steri-Strips across the cut. They were applied tightly and then a standard Band-Aid applied on top. Also firmly. Because of the secure adherence to the skin the amount of bleeding was reduced considerably. I did not remove the dressing for about four days by which time the cut was well sealed. A month later and it is difficult to see the cut and the nail looks normal.

The main lesson is **“Don't put your finger in front of a sharp blade”**.

***Michael***

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## **232 KAURI – An up-date.**

An article in the Dominion Post, (26 Dec 2020), about the 232 Taupo eruption, made very interesting reading. Until the end of last century the Kauri that was being harvested from the soils of the Waikato area was loosely labelled “186 Kauri” based on the year attributed to the Taupo

massive volcanic eruption that levelled the Kauri forest from north of Taupo to the outskirts of the Auckland area. More recent scientific research carried out by a team of Waikato University scientists led by Professor Alan Hogg, Director of that University's Radiocarbon Dating Laboratory has determined that the year of the eruption was 232. That year was identified by the radiocarbon dating of the tree ring sequences of buried forests.

The late March/early April season was indicated by fruits and seeds preserved beneath the ash falls. Insect remains in the preserved trees indicated the huge climactic eruption probably occurred in the late afternoon.

The report goes on to describe what took place. "The eruption column on that late summer day in 232AD may have shot up 55ks into the stratosphere. Around 120 cubic kilometres of material was ejected in total, a quarter of that in a very few minutes. A flow of hot gas and lava moved away from the eruption centre at speeds of up to 900ks an hour to blanket the central North Island in 10-15 minutes. It smoothed out valleys, buried streams and destroyed all life from Waiouru to Rotorua under metres of material."

The kauri forests north of Taupo were flattened and buried under the thick layer of ash, the trees lying in a South to North direction. Their remains are still being uncovered today and the wood has been available from Treeworkx, in Matamata, until very recently and Graham Oliver, the owner, says that it is getting harder and harder to source and harvest. This wood is often referred to as "Swamp Kauri" although technically most of the wood has never lain in a swamp. Usually the wood has a greenish tinge and it has been suggested that this green colouration could be the result of the fallen Kauri tree absorbing oil from the Manuka over many thousands of years. (It is not known if the Manuka was buried with the Kauri, or was the major regrowth above.) And perhaps there were other chemical reasons coming into play. What-ever the reason the mottled green Kauri from the northern Waikato region is a joy to work and the resultant items, pens in particular, can be spectacular. I

recognize that it does not possess the longevity of Northland swamp Kauri which can be over 40,000 years old but the history of 232 Kauri is also special and that history deserves to be recognized as such.



**HDM**

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### ***CHRISTMAS 2020 MEETING REPORT***

The abiding memory of the evening for me was the impressive range and workmanship of the toys presented to the Salvation Army. These had been contributed by members of our Guild, and by members of the Naenae Menz Shed. Members of the Hutt Arts Society very generously painted a lot of the toys and in particular our Committee would like to thank Vicky Chung and her daughters Abby and Zoe, Michelle and Terry Pram, Tess Guiney and Jane Firth, who in addition to painting did a wonderful job of coordinating.. Warm thanks are also extended to Allison Sinclair who sewed the bedding for the cots. See pic.

Thanks are also extended to Resene Paints who once again kindly donated a large selection of paints

Personally I was particularly struck by the row of rocking horses on display, so much so that I asked their creator, Bill Black, to describe how they were made. His response was as follows:-

“A lady brought in a rocking horse to the MenzShed for repair. It was in pieces and required a new head and back stop, then reassembly and varnishing/painting. Someone mentioned that there were parts for three



partially completed rocking horses on the shelves in the Shed and suggested that I completed them.

The 'parts' consisted of just the seats and they were all different sizes and bigger than the lady's horse. I thought that I could just scale up the parts for the horses using her horse as a template. That was a mistake. I could have simplified the job by altering the existing seats to the same size as the horse I was repairing. There would have been no need to make three different sets of legs, heads and bases etc.

All of the wood came from the store of rough sawn pine in the Shed. Robbie Hannan was a great help in sorting out suitable lengths. I milled them at home, shaped the pieces and then took them back to the Shed for sanding. I used their horizontal borer machine for the dowel holes in the legs and the supporting pillar. The rocking bars pass through Jarrah bearings.

The only cost was a total of \$25 for the 8mm steel bar for the rockers and 12 starburst washers. Everything else was found somewhere in the Shed."

Another display that caught my eye was the range of wooden cars created by Peter Jennings. Peter is now over 90 and is unable to attend the Shed very often. So he quietly works at home and the standard of his work is impressive. There were other car makers represented and, to be



honest, I rather coveted a couple of them myself.

One of the other attractions of the Christmas meeting is the usual competition for best in division, be it turning, carving, furniture making or other aspects of working with wood.. And usually there are three or four tables covered with items. Sadly in recent years this has not been the case and this year, while I do not wish to denigrate the workmanship of the winners, I was disappointed that there was not greater competition for prizes. I hope that the number of entries will be increased at the end of this year.

**HDM**

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## WHAT'S IN STORE FOR 2021?

Guild members should be prepared for the following events.

**1. Exhibition in the ODLINS Gallery 9-21 February**

This exhibition is a combined promotional display of all groups associated with the Hutt Art Society. The Guild has been allocated 1.5m width of wall space, and space immediately in front if needed, to promote the Guild. Items on display can be for sale. How best to utilise this space has still to be decided.

**2. "Have a look, have a go" day. Sat 13 Feb 10am-3pm**

This is the middle weekend of the Open Day exhibition and is designed to encourage members of the public to have a go. The Guild has been allocated an area OUTSIDE on the lawn by the garage on which we can run one or two activities that members of the public could try. This is not a display of finished items.

**3. Thistle Hall Exhibition 12-18 April**

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

**4. Woodcraft Exhibition at Odlins 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.

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## 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)  
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
	Brian Cropp	938 8020
Webmaster	Paul Dudding	0211882656
Events	Nick Crocker	479 044
	Dave Winthrop	0274420167
	Gordon Crichton	02102475290

Library

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Cambium Editor Hugh Mill 5692236

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

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