

2022

Cambium

Feb



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Meetings & Events 2022

1 Feb	Guild Meeting	Fine wood group. Lessons from Nelson School.
1 March	Guild Meeting	Turners. Conversation with Graeme McIntyre
5 April	Guild Meeting	The True nature of Wood
18-24 April		Thistle Hall exhibition
3 May	Guild Meeting	Woodturning
15 May	Central Districts	woodworking Expo (Manawatu)
June.	Carving Group	

EDITORIAL

For newer members I would like to point out that *Cambium* is a bi-monthly magazine/journal, call it what you will, that dwells on items hopefully of interest to all the various wood related interests of Guild members. (If your interests are not covered please feel free to advise me, or better still, send me a written contribution that would help remove the problem). I really appreciate the contributions of the three or four members who regularly send me items so feel free to join that little cadre.

This month's edition contains a letter from William Symons a year 12 Naenae College student who won the Wellington Woodworkers Guild prize, awarded to the top student studying senior Technical subjects. It is not often that we receive written thanks for our donation that accompanies the award so William's letter is much appreciated. This year the monetary amount that goes with the award was increased to \$400. I am somewhat biased, having taught at Naenae College for about 14 years, but I applaud this move as our donation can be seen as a 'thank you' for our continued use of the College Library for our meetings.

HDM

PRESIDENTIAL COMMENTS

Happy New Year to you all- and I wish you every success in your woodworking projects this year. Fortunately our activities were only slightly curtailed last year.

Yet again we had a fabulous array of wonderful diverse toys for children in need at our Christmas meeting. Many thanks to all those who used their effort and skill to make so many toys.

We also had a change to our end of year competition by introducing a Master Woodworker class. This is a chance to see the excellent work of experienced members; although the paucity of work on show from the rest of us was disappointing. Each project we do is to some degree an experiment; so do not be too worried about minor flaws in your work for

this show, as there is often someone to help with the best working technique to use- it is meant to be a bit of fun and it is a chance to share ideas.

We can look forward to events coming up this year. At the end of April we have Thistle Hall booked again, and we have a Pataka Exhibition lined up for the end of the year. We will of course need volunteers to help run these events.

On another note - it is often illuminating to consider the ideas we may draw upon when making something. This is whether we adapt an original artefact that someone has made to create an item that we can call ours, or coming up with an original design.

Recently a few Arts & Craft designs have appeared on pages or the screen. One article that stood out, showed the life and work of George Wurtzel, Woodworker and Craftsman. See his website <http://www.gmwurtzel.com/>. An example of his work is the Stand-up adjustable-height computer desk, which has interlocking joints that come apart making a demountable desk. The Fine Woodworking article says that he went blind when about 21- so he uses a ruler with a gauge that clicks at each 1/16". Someone to admire, especially when things you are doing may not be going so well ...imagine trying to do it with your eyes shut! (*Image of computer desk page 11*).

Nick

LETTERS TO THE EDITOR

19 November 2021

My name is William Symons and I have just completed Year 12 at Naenae College. We had our Senior Prize Giving yesterday where I was awarded the Woodworkers' Guild Award accompanied by \$400. I am writing you this letter to say thankyou very much for the money. I plan to put it straight into my savings account as I have just got my Learners' Licence and am saving up for a car. I have enclosed some photos of the projects we

completed this year, Next year I am enrolled in fulltime study: Level 3 Mechanics at Weltec. I hope to be able to move into an automotive apprenticeship.



Yours sincerely
William Symons

Hi There

After recently being diagnosed with cancer I had an appointment with Image Works for a wig. Although a subsidy is given for this, the wigs and other bits and pieces to go with the wigs add up very quickly and when faced with a loss of income alongside the cancer this can be a stretch. When asked to pick up a wig stand I cringed inside wondering how much this would add to my bill, especially as they are so beautiful – they look like they would cost a bit. I have to say, to find out these were donated made me cry – it really touched me, to be gifted the stand to hold my beautiful wig, and it reiterated that there is still plenty of compassion in the community. Thank you so much, I am truly grateful.

Jaquie

(This email was sent to Graeme McIntyre)

“SAFETY WARNING AFTER OILY RAG COMBUSTS”

This was the heading of an article in the Dominion Post on 13 January. The owner of a Garden Shed/Workshop had been reorganising and generally cleaning up his much used Shed. He had installed new shelving and had wiped them with linseed oil about midday. He then left the oil impregnated rag on another surface in the shed and took his family out for the rest of the day. Later that evening the whole shed went up in flames and Fire investigators attributed the cause of the fire to the spontaneous combustion of the oil impregnated rags.

I think we have all been made aware of the possibility of this happening and that we should be careful of what we do with said rags. But this incident raises a number of questions. Firstly does it matter what type of oil is being used? Is Linseed oil more prone to spontaneous combustion than Tung oil for instance? Does it matter how much oil we have left in the rags? This incident took place on a very hot day – is the outside temperature a consideration – does the internal heat build up in the shed help increase the possibility of fire?

If the answers to these questions all suggest a “Yes” then we must dispense with the rags. So what do we do with them? They are impregnated with oil – do we need to rinse them out? Can they be put in a rubbish bin and does that remove the likelihood of spontaneous combustion? At the Naenae MenzShed, as in, methinks, most home workshops, it is common practice for turners to apply a Tung oil mix to the finished surface of bowls or platters. What then happens to those rags is anybody’s guess but usually, eventually, they will end up in the large plastic rubbish bin destined for the dump. Over the last 10 years none of these has burst into flames. Why not? Have we just been lucky or is it the type of oil we are using?

Well it is probably a bit of both. Further investigation on Google suggests the oily rag will heat up as the oil oxidises. If this is left unfolded and lying flat the oil will dry and not attain the heat needed for it to begin to burn. If a pile of rags is left the heat generated in the rags at the bottom of the pile will increase until inflammation is possible. We have probably been lucky in the Shed – the amount of oil used in woodturning is minimal, the rags are usually put back in the cupboard already dry, so the risk of inflammation is very small. To answer a question asked above, if the rags are saturated in oil they should be placed in water or placed in an old paint tin, with water in it, and the lid put on so inflammation is not possible.

*The oil finishes most commonly used are Linseed oil, usually boiled, and made from the flax plant, and Tung oil, sometimes referred to as China wood oil, which is natural, nontoxic, and one of the most resilient finishes known. Three popular Tung oil based products are “Liberon” Finishing oil, “Rustins” Danish oil and “Supreme” Tung oil which is produced by a Napier company. Here the Tung oil is mixed with Vegetable Turpentine which is extracted from pine trees. The vegetable turps is said to act as a carrier to enable the oil to go further into the wood. Another factor about oil use I read recently is that sanding beyond 320 grit will in fact close the surface pores of the wood and restrict the entry of the oil and therefore restrict the level of finish we are trying to achieve. I am not sure how true that is but it would appear likely. The drying times of the oils is another factor to consider. **HDM***

CHRISTMAS COMPETITION RESULTS



The number of items in the Guild Christmas competition was better than the previous year but there were still many gaps in some categories. For instance in the newbies category there was just one entry which was a disappointment. No doubt the Committee will continue to discuss just how Guild members can be persuaded to take part.

For the records the supreme award, the Jack Gibson Trophy, by popular vote, went to Alan Berry for his outstanding rocking horse pictured above

Other awards were:-

Masterpiece:	Michael Harrison
Carving :	Alan Berry. Doug Bailey Trophy
Fine wood Trophy :	Nick Crocker
Turned piece:	John Piper
Novice:	Roy Slack. Chessboard. Mark Wilkins Trophy

MICHAEL'S FILE

Where do you start?

The MC Escher print that I used to create a 3D model, which you may have seen at the Christmas Meeting is possibly the only architectural print that can be faithfully reproduced, <https://en.wikipedia.org/wiki/Relativity> (M. C. Escher). Before you read further work out where you would start! Only by careful scrutiny does the complexity become apparent. To get to grips with the structure I decided to create a very crude model using scrap plywood, MDF, and cardboard using hot glue. Starting with two walls the various layers of 'floor' and recesses required multiple modifications and extensions. I could not see a good-looking finish using this approach. The second effort was to create an architectural drawing using Sketchup, a free, computer aided, design program, www.sketchup.com, if for personal use. It takes a little work to become familiar with it but it was useful. It became apparent that the stairways had to be able to be climbed on both sides and so the depth and the rise of the steps had to be the same, not only that but the accuracy of drawing was such that the number of steps between levels, made it easier to locate the floors...the steps, it turned out, were the key element.

For accuracy when making the steps I bought a couple of metres of 20x10mm pine. This assured me of consistent step rise and by overlapping the steps by 10mm, a consistent depth. So, this is where I started.

The above backbone was good but making the floors needed thought as they continue beyond the walls, one going into a patio area, one going into a rural scene with a large tree, and so on. It was truly mind -bending. The height of the steps determined the height of the figures and therefore the height of the railings.

Escher was a brilliant draughtsman and now that I know this print inside-out I really appreciate his skill.

By the way, the 3D model is a bit like a stage set – it looks good from the auditorium, but don't go behind the scenes...it can be a bit rough. Does that matter?

Yesterday someone challenged me to make a Salvador Dali replica...maybe, maybe not.

MICHAEL

(Correction: In the last Cambium item re Michaels Escher house please read 'diagonal' not 'diagnosis'.)

“UNIVERSAL TRUTHS OF WOODTURNING”

As indicated in the last issue of Cambium Russ Fairfield, writing in the November AAW Magazine described his 40 Universal truths of woodturning. Here are three more:-

- There are only 3 ways to become an accomplished woodturner and they are practice, practice and more practice. *(I am not entirely happy with this belief because it very much depends on what you are practising. I have seen some rather strange methods of woodturning on You Tube and you could practice until the proverbial cows come home and you would not be making any progress. What needs to be practised is correct methodology learnt from an established teacher, by attending Symposia, and by reading suitable “How to” texts.)*
- Woodturning is both an art and a craft. The craft is in how the wood is cut, the tools we use, and how we use them. The shape of the finished piece is the art – learning about other art forms

(pottery, glass, sculpture etc) will improve the art of our woodturning. *Observing shape, form , colour and texture in nature and adapting to our turning will have the same effect.*

- Continue to be challenged to learn new things. One year's experience repeated 10 times is not the same as having 10 years of experience.

And I read another supposed "truth" the other day which I will share with you...

"There are three kinds of men...

One kind that learns by reading and listening

A few that learn by observation

The rest have to pee on the electric fence to find out for themselves"

HDM



SUB-GROUPS

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: Mark Wilkins (2nd Tues)

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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Hugh Mill, Archie Kerr, Jack Fry, Eric Cairns, Sam Hillis

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