

2022

Cambium



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Meetings & Events 2022/23

6 Dec	Christmas Meeting & competitions
10 Dec	(Sat) Demonstration Day. Naenae MenzShed
7 Feb	Guild meeting Green group
7 March	Guild Meeting Marquetry, and Scroll saw work
4 April	Guild Meeting Turners Group
2 May	AGM plus woodwork topic
8 May	Thistle Hall

EDITORIAL

So the time has come for me to hand over the reins of Cambium Editor to someone else who wishes to write a record of Guild activities and relevant points of interest every second month. It is not a particularly arduous undertaking but it does require you to keep abreast of Guild activities and have an awareness of Guild achievements and concerns. I have just reread Issue 102 of Cambium which was printed in June 2002.

This was my first Cambium as Editor (yes, 20 years ago) and in the editorial I extended the plea that you, the readers, would ensure that this is YOUR magazine by contributing copy, by telling the editor what you would like to read, by keeping him/her informed of activities and by writing a letter to the Editor if you have a grievance of any kind with the Guild or have a reason to give praise or simply to make a point of interest. This has not happened in recent years and that is a pity.

But I have been fortunate in that the likes of Michael Harrison have been consistent contributors and others like Bryan Hawkins, Alan Berry, Jack Fry, John Spittal and Jim Howell have also chipped in with contributions of interest and provided photographs. I am confident that whoever decides to take on the role of Editor of Cambium will have that sort of continual support and I will be happy to show that kind of support whenever I can.

I would like to recognize the passing of my good friend Denis Newton. He and I attended the same introductory Woodturning course, run by Tairongo Amoamo, in Petone, about 40 years ago, and have helped each other develop our woodturning skills ever since. He has always been a positive contributor to the Wellington Guild and his influence and presence will be sorely missed by many. Until quite recently Denis helped me teach woodturning skills to the Naenae Shed Wednesday morning group. It always amazed me that his “shakes” of recent years always disappeared as soon as he started to apply his skew chisel to the revolving wood. We will miss him.

And finally I would like to wish you all a safe and enjoyable Christmas and a happy and successful 2023.

HDM

President's Corner

Now that it is this time of the year we wish you all a peaceful Christmas break. Before you go off to other events or travels we have our end of year gathering and competition.

Whilst going to print, our exhibition is ongoing at Pataka, after a three year break. It is wonderful to see all the high quality items that you have put forward to show. Together with the Saturday activities in the concourse that managed to involve visitors and the community, we've received very positive feedback about our presence at Pataka. Many thanks to all those who helped bring this to fruition

Next year we have the shows at Thistle planned and Odlins around the end of August. Woodwork classes are also planned to restart in the New year, and we hope to have a collaboration with one or two other Wood Guilds. Mark and John are also now doing turning sessions on two Saturdays. Let us know if you have ideas on topics you want covered.

Our Guild is approaching its 40 year anniversary, an event that is worthy of a celebration towards the end of 2023. We plan to put together some sort of review or history of the Guild so we may be prodding you for your memories of events, activities and people.

At our end of year competition in 2012 we included a Master Woodworker section with a new Tiki trophy which Michael Harrison won. Glen Hauraki, the carver of the Trophy described the Tiki as a treasure worn by high rank people. For the award it will symbolise high calibre work, craftsmanship and skill. The base and carving are from the same slab of wood. It gives a connection from the work to the foundations, once mounted back to mother earth, papatuanuku. The wood is Totara from Erua. It is finished with cherry stain and Briwax Danish oil. The paua is from Pencarrow heads.



At the end of October some of us gathered at the Manor Park Golf Club to mark the passing and celebrate the life of Denis Newton. He was one of our cheerful and helpful members who ran sessions to pass on his woodturning wisdom over many years. His family were giving away some of the items he had made- so we asked them for a vessel with a finial lid. This will become the Denis Newton Turning Trophy.



Next year we need volunteers to help put Cambium together: we have someone keen to take on part of it, so if you can help in this you would not be doing it on your own. These Cambium issues have come to you thanks to Hugh Mill, who has been putting them together since Feb 2019 (he had been editor some years before). He has also done a lot more for the Guild over the years...so a big thank you, Hugh.

NICK

MICHAEL'S File

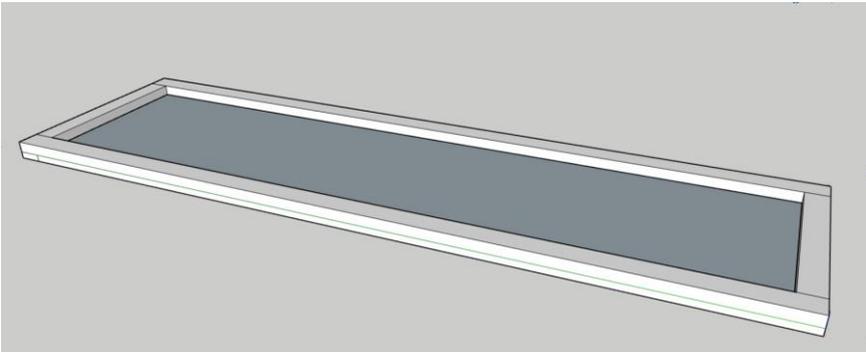
Casket Making

A little while ago I, with the help of some MenzShed colleagues, made a

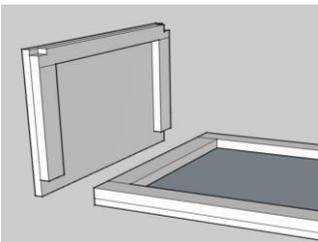
coffin, well, we made a casket, which is rectangular rather than 'kite' shaped. Subsequently I was encouraged to construct one for myself and my wife.

Here is the story. A cutting list was made, the basic requirements being some sheets of ply and lengths of '2x1'. Mitre 10 at Crofton Downs has a large 'table' saw that cuts ply and so the 1.2 x 2.4m sheets were cut so that the major components, bottom, sides, ends and top were all ready to go. The 2x1 was also cut into appropriate lengths so they all fitted in the car.

The Bottom



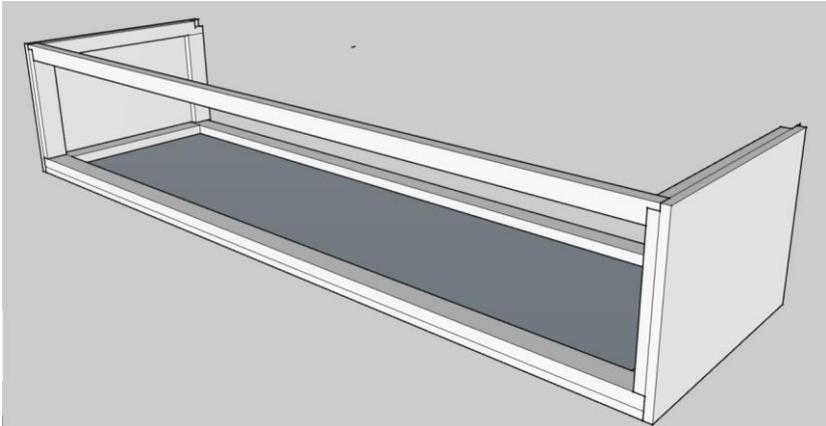
Lengths of 2x1 were glued and screwed to the edge of the bottom ply. Ferrous screws were used.



The ends

The end ply was firstly screwed to the base. This ensured that the lower edge of the ply covered the end grain of the bottom ply and was square. The 2x1 was then glued to the end ply – I did not screw them; they do not need extra structural strength. Strength is needed where the sides join the base.

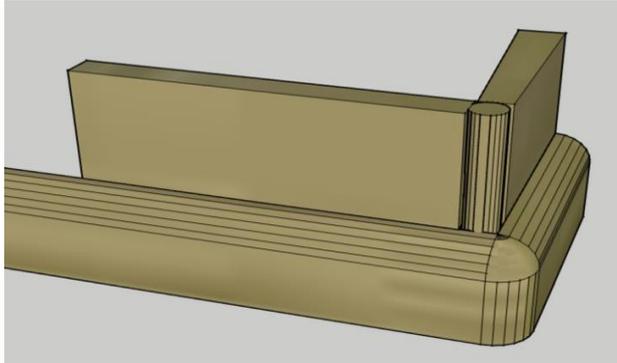
The sides



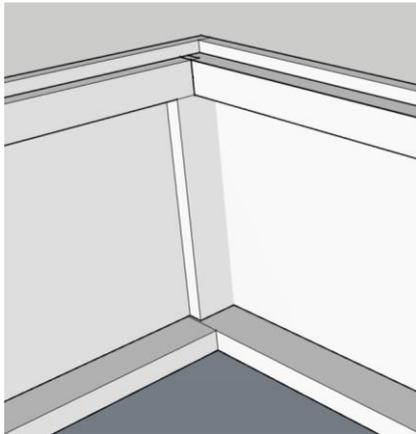
Simple, I placed a 2x1 along the top and glue and screwed the side panel to the bottom 2x1, the rest was just glued. I used longer screws for extra strength. The casket now had a clean looking exterior with screws only visible along the lower edge.

Lower trim

As you can see from the following picture the ends and sides do not overlap, this was done to avoid the end grain of the ply being visible. A dowel was glued in the recess and some edging pine was used to cover the screw heads.



Upper trim



Lengths of 10mm x 10mm pine were glued and pinned to the outer edge of the casket, again hiding the end grain of the ply, and providing a recess for the top. I suggest that only two edges are fitted so that the top ply can be adjusted to fit. Unless you are meticulous the recess may not be exactly square.

Once the top panel is cut to fit, screw positions were marked and drilled. I used screw cups just to add a little neatness.

Not knowing how long the casket will be in storage, the interior and exterior were sealed with water-based polyurethane. A sheet of plastic was stapled to the inside of the casket up to about 50mm on the sides. This is a requirement, as are the ferrous screws, magnets can then be

used to remove them from ashes.

Handles can be fitted to the sides, but these must be really secure, I decided not to. All dimensions are obviously personal.

A project not to everybody's taste but it was a rewarding exercise.

Michael Harrison

PATAKA FESTIVAL OF WOOD

I was, and still am, very impressed with, and proud of, the quality of work by Guild members on display in the Bottle Creek Gallery at Pataka. In particular I was attracted to the beautiful table created by David Firth and asked him for any information he could give explaining its creation. Here is his response:-



Oyster veneered table.

In the past I have aimed to create numerous treasured taonga items for family members and close friends. When our granddaughter was born, I suggested that I would make

her a special piece and I asked my daughter if she had any suggestions. She thought a low table would be good, that our grand -daughter could use as a child, that was not too fancy, that she could use to paint on etc. The designs I use tend to be based on classic European designs of fine furniture made in the last 400 years. I chose designs of furniture made in the 1700's for ideas for the table and then adapted the design for more modern requirements. Every piece I make tends to have some form of technique I have never done before. A classic design feature for very high - end furniture in the 1700's was oyster veneering. This is a process I had never done before and was one of the major challenges for the project.

The overall design was aimed to make a table that could be used as a coffee table, gaming table, desk or occasional table. Other key design features were to incorporate:

- Available timber that had also an association with the family and friends this included: plum from our (the grandparents) garden in Normandale (note some of the plum was spalted) ,elm from the garden of the great great grandparent's house in Yorkshire, a branch, possibly black maire, found on the beach at Smoke House Bay on Great Barrier Island during a family holiday (the first holiday with our granddaughter on my daughter's boat), reclaimed rimu (some from our house), Tasmanian blackwood (thanks to Eric Cairns), holly (thanks to John Spittal), black maire (thanks to Bruce Winter) and off cuts of 18mm plywood.
- Double fronted.
- Four draws that are double fronted with very fine half blind dovetails, accurate length to match the frame, veneered fronts with cock beaded edges.
- A curved skirt design with steam bent beading, matching the beading on the drawers. The skirt to appear as being continuous round the legs.
- Cross banded edging on top, with a hand planed molding.
- A frame with a mixture of dovetails, mortise and tenon and dowled joints.
- A carving of a Wellington green gecko, matching one that I did on the leg of our massive kitchen bench that has become a feature in our house.

- Adequate strength to ensure a large child cannot cause serious damage. This resulted in the use of a steel/ wood laminated beam across the relatively thin central section.
- Relatively high accuracy in construction. This required the careful use of a marking knife, the use of a sledge set up on the saw bench to ensure very good perpendicular corners and accurate lengths. In addition, jigs were required to steam bend the edging and then to clamp the edging in place.
- Turned legs made in two pieces with metal screw connections. This then allows the table to either be the height of a coffee table or a desk.

Oyster veneering is done by cutting across branches to produce discs that show the growth rings of the tree. These discs can be cut perpendicularly to a branch to produce near round growth rings on the surface or at an angle to produce oval rings. The pieces can then either be cut into squares or octagons so that they can be readily applied to a surface or, on really fancy work, they can be individuals cut to shape to match the adjacent pieces. The latter was used for the table as it allows more freedom in creating patterns. However, this process is extremely time consuming. As a result if you were to purchase an oyster veered antique from the 1700's, where all the pieces were individually cut, there is a high possibility it was originally made for a rich lord and you will need a few tens of thousands of dollars!

Cutting the oyster rings was done on a saw bench by hand holding each branch so that the previously cut end was vertical. As branches are not often straight this required a bit of practice to master the process. The chess board was made from squares of holly and black maire. All the other pieces of veneer were shaped by first cutting a paper template, transferring the shape onto the piece after choosing the best grain pattern and then cutting the piece by hand with a coping saw, finally shaping the piece using a carbide wood spindle grinder bit in a drill press. Some of the pieces in the rosettes were cut from adjacent blanks similar to book matching veneers. No filler was used in any of the joints, however epoxy was used to repair some minor imperfections and cracks that formed in the larger pieces of plum veneer. Note, even though the plum was extremely dry before use it still moved. Plum is notoriously bad for this occurring!! After the veneers were glued to the surface the surface was flattened by sanding. Tung

oil was then applied to help enhance the appearance, then the surface was french polished and waxed.

To complete the project I will now hand forge brass handles and then finally make another plain top that can be used to protect the polished veneer so that the table can be used, as requested, for my granddaughter's art work. My granddaughter is now 4 and I started this project a couple of months after she was born. The top alone has over 250 pieces and took at least 4 months of intensive work to complete.

David Firth



MORE ABOUT FINISHING

In the September issue of "Creative Wood" Dick Veitch runs a test on the water resistance and finish quality of the most commonly used Finishes. His test found that Liberon Finishing Oil was one of the best and Tung oil one of the most unacceptable (although Tung oil forms the base of many other oil finishes). For many years I have used Supreme Tung Oil which also contains vegetable turpentine to aid penetration of the oil into the wood and I have no qualms about it's use. I have always applied Sanding sealer first, Mirotone, polished with a soft cloth and then applied steel wool (0000) to smooth the surface and polished again. On top of that I then applied the oil and again polished that to achieve a nice level of shine over the piece. Dick advocates three coats waiting a day between coats. In recent years however I have dispensed with the oil and sprayed the piece with two light coats of Mirotone lacquer, polishing between application of coats. I have found that I achieve a pleasant level of gloss and a very dependable and long lasting finish for bowls and platters intended for food use.

Sanding is another finishing process that has numerous variations. When I have completed the turning process to my satisfaction I start the sanding process with 100 grit and proceed with 180,240, and 320grits. If there is any end grain tear that can be difficult to remove with ordinary sanding I apply oil to the area and sand again. The oil will help to take the dust into the tear area and leave a much smoother surface to enable an acceptable finished surface. I do not reduce the lathe speed from the 900 revs I usually turn with and I use an electric drill with suitable turning attachments for the sanding.

Finishing effectively is a must and careful examination of the 'Finished" piece is essential to ensure there are no scratches or visible sanding marks left for the purchaser to find. "Near enough" is just not good enough!

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

Meeting at Naenae Menz Shed – (10:00am 2nd Sat post 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

President	Nick Crocker	4790404
Vice President	Mark Wilkins	021428187
Secretary	Phil King	0212506467
Treasurer	David Firth	021398241
Membership Sec	Warwick Smith	0274853770
Webmaster	Paul Dudding	0211882656
	Dave Winthrop	0274420167
	Bruce Christenson	5277300
	Grant Miles	021483868
Library	Gordon Crichton	02102475290
	John Piper	0274538950

Cambium Editor Hugh Mill 5692236

Life Members : Neil Gandy, Ken Cox, John Spittal, Hugh Mill, Archie Kerr, Jack Fry, Eric Cairns, Sam Hillis

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