

2017

Cambium



Joys ear 'trumpet'



Archies 1 1/2" knitting needles

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Meetings & Events

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| 1 Aug | Turning a 3 legged chair, Turners, Denis |
| 5 Sep | King Country logging; and Bodgers Ball, Green fellows |
| 3 Oct | The Form of Chairs and their Design, Rowan Heap |
| 7 - 8 Oct | Woodcraft 2017 - Dowse Art Gallery |
| 7 Nov | Ideas & Practice in Carving, by Carvers |
| 5 Dec | Xmas Gathering & Gifts |
| 2018 | |
| 6 Feb | Presentation or Demo by Wood-turners Group |

Toy Making

With Xmas looming on the horizon again, we are appealing for toys and need to start thoughts on making them. A number of years back Hugh Mill appealed for groups of 5 members to get together to make toys for needy children for presentation to the Salvation Army at our last meeting of the year. Although the managed grouping idea didn't take on as such, it did encourage a number of members to make toys on their own or pair up with others to do so.

One example was Jim Pardoe helped by myself and Brian Hawkins, made 600 small cars, caravans and trailers of our own design. This was increased by other member's contributions. The Salvation Army thanked the Guild and told us there were over 400 needy families in the Wellington Region who would benefit from such donations.

From this first response to Hugh's appeal, members of the Guild have continued to donate toys such that there has always been a considerable amount of toys at our last meeting of the year.

At one point over the years, it was suggested that the toys were for boys and not much for girls. This was immediately remedied by members making doll's cots (with blankets made by the member's wives). There were also doll's high chairs, push carts and many other items for the much younger children.

The Menz Shed members set themselves up to make toys and joined with us for this enterprise so swelling the number of toy's presented at the December meeting..



This activity has continued to grow without the need for any individual being tasked with its management. All that has been required over the years is a gentle reminder a few months before the end of year that it is hoped members have been busy with their toy making.

Our Presentation of the Toys is at our last meeting of the year (the first Tuesday in December). If any new Members wish to be part of this worthwhile activity and are unsure what to make, Please get in touch with me (alan.robson@xtra.co.nz) where I can provide you with plans which will help to get you started. The past and present committee's of the Guild are grateful for our members and their wives also members of the Menz Shed for their continued involvement in this activity.

Alan Robson

Embellishment to Turned Work

The need to hide or disguise cracks and other blemishes in the wood we use for turning today, seems to be increasing and, I believe, will continue to increase as the sources of native timbers dwindle.. So much so that I decided to write a description of most of the embellishment techniques I have used in the past, so my students can make appropriate choices

when dealing with problems. In this issue I will describe three methods that have been in use for many years – in fact it is now difficult to find the materials used. However I still believe the effort is worthwhile as the results can be very attractive.

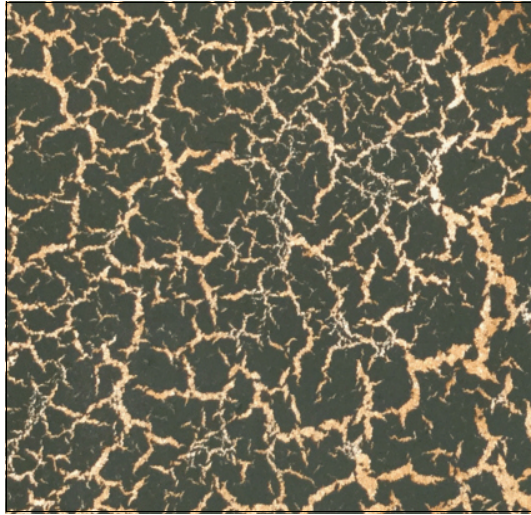


CRACKLE PAINT

The use of 'Crackle paint' to decorate the rim of a platter or shallow bowl used to be very common. This system requires the application of a base coat of a selected colour.

When this is dry the Crackle coat is sprayed on top. Follow the instructions on the spray can very carefully – the amount of paint sprayed onto the base coat determines the amount and degree of 'crackle' that will be achieved.

Crackle paint used to be widely available and sold by both Bunnings and Mitre 10, however both stores no longer stock the item. Other types of 'Crackle' paint can be bought from shops selling artists' supplies and also from Warehouse Stationary. Obviously the application of at least two coats of paint will effectively remove any cracks that are appearing on the rim of the platter or bowl you are creating.



SPIDER WEB PAINT

This is similar to Crackle paint in that a dark basecoat is applied and the 'Spider Web' paint is sprayed on top. This piece is Kahikatea. The result is very effective but be aware that the process can be a bit messy. The area to receive the 'web'



needs to be carefully masked and then the 'web' is sprayed from a distance of about a metre. I suggest that a few practice sprays are made to ensure accuracy of direction and to give an indication of the effects that can be achieved. The piece being sprayed needs to be placed on newspaper or a large piece of cardboard to protect the surrounding surface. As with the Crackle paint the Spider web paint may be hard to find but its worth the hunt because the effect can be quite spectacular. The other point to note is it comes in just two colours, gold and silver, so the basecoat colour needs to be chosen with care.



CREATING RAISED 'PIMPLES'

Having raised 'Pimples' on an otherwise flat finished surface, often evoke 'How do you do that' queries. The answer is reasonably simple. First create your finished surface. Then use an automatic, spring loaded punch to create a pattern of depressions, or dimples, of equal depth. For harder timbers a suitably rounded punch can be used with a small hammer.



Then place on the lathe and carefully turn off wood to the exact depth of the depressions. Take to a good level of finish. Then remove the piece from the lathe and use a boiling kettle to steam the punched area. The memory of the wood will be revealed as the depressions return to their original state and will appear as raised pimples. The piece can now be returned to the lathe and colour, finishing oils or lacquer applied. This is a Kauri piece coloured with Indian ink pens. Hugh



An image from the Past



Doug Bailey, who was always making interesting things, built this Pole

lathe from bits and pieces. The lathe was displayed at many of the Woodcraft Shows where Doug demonstrated it to our visitors at the show and persuaded many children and women to have a go. When Doug sold his house and moved to Sevenoaks Retirement Village he donated his pole lathe to the guild under the care of Jack Fry who carried on the good work, and hard peddling, started by Doug. The pole lathe has now been retired. Jack

Wood in The Balkans

We have just returned from a tour of Croatia, Montenegro, Bosnia, and Slovenia with day trips to Italy and Austria. We stopped over in Singapore on the way there. The countries were amazingly beautiful, the food great and the people friendly and welcoming. A Kiwi dollar goes a long way in this region. As always I particularly look out for wood working examples and any other traditional crafts of the area. While there was a lot of architectural wood carving on the medieval buildings very little rustic country work or contemporary wood art seemed to be in the areas where I was. Stone carving was everywhere on notable public buildings, castles and churches. Much of the work was stunning with the most delicate detail included on it. Wrought iron was also prevalent on doors and graves in cemeteries. It would easily be amongst the very best I have ever seen.



My visit to Mostar in Bosnia provided one of the highlights of the tour. A visit to the old medieval bridge linking the two parts of the town had always been on my "must do" list. I knew the bridge had been destroyed during the recent war and suspected it had been rebuilt using modern concrete techniques. In fact it has been rebuilt using exactly the same materials and methods as the original and is identical in every respect. The re-builders wanted to use the original stones that had fallen into the river but the artillery damage was too great. Most of the town was in ruins 20 years ago but is now almost completely restored. The few abandoned buildings left in their damaged condition show the fighting must have been very fierce at the time.



A day at the huge indoor gardens at Singapore also produced another unexpected delight. The amazing layout with the giant waterfall and the prolific vegetation are supplemented by driftwood sculptures of mainly eagles and dragons. I found the technique of fitting each piece of wood precisely to the next to be different to what we do here in NZ. We place the



pieces together as they come rather than cut and shape to fit as the Singaporeans do. They also carve the heads and feet to enhance the fearsome appearance. All of the wood is bleached to an even light gray colour. Yes I did manage to find some tools at the occasional stall in the markets. I came home with a good broad axe, a bowl carver's adze and a lovely little German plane. My suitcase had a special sticker added somewhere on the journey back that said it was OK to go in the hold on the plane. Somebody must have had a good close look at my bits and pieces.

Do visit Croatia etc if you ever get the chance. It was thoroughly enjoyable, very safe, no deli belly (you can drink the tap water) and ATMs are everywhere. Most people speak English as it is taught in schools. The temperatures were in the mid 30s most days so you constantly need to drink fluids. Coming back from 36 degrees to 3 was a bit of a shock to the system though. John S

Honey Locust

For this month's local timber/tree, we look at Honey Locust (*Gleditsia tricanthos*), which is a North American species, usually with large thorns and large sweet seed pods similar to carob pods. The common cultivars in NZ are mostly thorn-free (var *inermis*). Some named cultivars are available in NZ, with potential use either as amenity trees or of their seed pods for livestock fodder.



Fierce spines on Honey Locust Trunk

In June I had access to a forty something year old Honey Locust (probably cultivar Sunburst, being male, thornless and having yellowish leaves). The trunk was straight in parts and had good diameter. The species is rated as ground durable (15-25 years) by Mortimer. The site contractors at the old AgResearch site at Wallaceville clearly wanted the tree for firewood (as a perk for staff), so were not happy and rather disbelieving when I managed to secure the log for Menzshed uses.

Honey locust in large size is not exactly a common species here in NZ, so other than literature reputation, I was not exactly sure what was going to be useful. The butt log was about 50 cm diameter, of which perhaps 2/3 was heart wood. As is common with many hardwood trees, the central (defect) core of about 120 mm was full of knots and shakes (cracks), so was not much use except for garden stakes.

More on this tree / topic, to be completed in next issue

Denis's Tip

Looking after your carving mallets

- a. The handle of a mallet is an individual part of the tool, depending on the user's hand size. When striking the carving chisel the handle needs to be held loosely in the hand, this prevents shock along the muscles and joints of the arm.
- b. The head of the mallet should be round and tapered from the flat end (to stand up on the workbench) to the handle and concaved, this reduces flake-out. Where the handle fits to the head, the head should be under cut which brings the weight of the mallet closer to your hand.
- c. Oil the head only, this helps to cushion the shock on impact and also protects the wood from breaking up (flake-out). White paraffin oil, olive oil & walnut oil are best as these are non setting oils.
- d. Leave the handle untreated as the natural wood absorbs the sweat from hands and remains pleasant to handle. It also takes on a good patina. Sam

And

Smoothing all the little nooks and crannies on a carving can be fiddly, frustrating and take a long time. I use the small grinding bits for the Dremel or similar to sand into and around them. The grinding bits are made for metal but will do a good job smoothing wood provided the speed is kept down. They will burn and clog if run too fast. John S

Also

When drilling a 'clean' hole into timber with a brad point drill bit; to take an insert or decorative item start off by drilling backwards a little to scribe the top surface fibres.

New Committee

With recent changes to our Committee, we asked new members to give a little of their background - this time Allan Berry.

Growing up in Taita, attending the local schools, I finished as Head Prefect at Taita College. Then I then joined General Motors Trentham as an Engineering Cadet doing NZCE, in Production and Mechanical Engineering. GM at that time operated their own University in Flint Michigan and I was fortunate enough to attend their 2 year graduate program with a scholarship.

On my return to NZ, I decided that work with a large manufacturing company in production was not what I wanted to do for my career. An opportunity arose when I was approached to manage a sheet metal company in Petone specialising in office cabinetry, mainly for banking and government. This position grew into me entering the Contracting Business of General Management for small to medium size companies. Later for 15 years my wife Anne and I owned and operated the local Vistalte Windows and Doors company.

We sold this business in Jan 2015, to allow ourselves more time to enjoy our travels and retirement. Anne enjoys painting and drawing in all mediums with a real interest in portraiture. I have always had a keen interest in sport, particularly rugby. I enjoy all forms of woodworking and maintain a reasonable comprehensive workshop.

Guild Contacts

SUB-GROUPS

CARVERS - Coordinator: Sam Hillis, 529 7105

Meeting at Naenae Mens' Shed - (3rd Tuesday 7-9 pm)

HUTT TURNERS - Coordinator: Denis Newton 977 5650

Meet Naenae Mens' Shed, 1st Saturday after Guild meeting 10 am –12 noon

GREEN WOODWORKERS - Coordinator: Eric Cairns 526 7929

FURNITURE GROUP - Coordinator: Lew Skinner (2nd Tuesday) 475 7613

Remember - these groups are for you

They provide us with an opportunity for more a like-minded fellowship; and a chance to further develop those skills that you have so far gleaned.

Guild Committee

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Secretary Peter Whitehead 476 7227

Vice President Alan Berry 560 3661

Membership Sec Warwick Smith 233 8042

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