



# YewTurn

*The Monthly Magazine for Norwich Wood Turners*  
*Affiliated to the Association of Wood Turners of Great Britain*



## Chairman's Report - March 2013

As always, Barry's demo showing how to make a table lamp was very instructive and I found it inspired me to have a go at making one. It seemed like a good idea at the time until I set about this project only to find that the way that I had positioned my lathe had put the tailstock too close to the wall. This prevented me from getting the long auger into the tailstock unless it was a very short lamp, hardly worth the bother. I will have to rethink this one as the lathe is bolted down and there is not a lot of room to move it. I will have to see if I can re-commission my old lathe and see if it will cope with the job.

As it goes, one silly thing seems to follow another. I am always banging on about health and safety and taking extra care when working. It is a pity that I did not take enough notice of my own advice.

I have been preparing a number of carving gouges ready for my visit to Brian Elmar's workshop to get guidance on carving; this is something I have no real knowledge of. I am hoping to use carving to further enhance my woodturning. After honing and polishing one gouge to what I considered to be a very sharp edge with a mirror finish, I decided to try it out on a piece of wood. I bet you can guess what is coming next. It did cut very well when pushed away from me along the piece of wood. For some stupid reason I then turned it round and cut towards me needless to say it slipped and cut my hand much better than it had cut the wood. During the next few days it turned very nasty indeed and has taken over two weeks to heal properly.

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So, not only will I remind you all to take extra care, I think I should make some big notices for my workshop to remind myself not to be so stupid and to take extra care in the future. This last one of mine was a very lucky escape as it could easily have been very much worse.

I will let you all know how my tutorial at Brian's goes next month; I am really looking forward to it.

We should all make the most of the knowledge that other club members are so willing to give.

Please TRY to keep turning safely, Ivan.



## Bill Hudson Describes His Earring Holder / Box Combination



Having displayed the earring holder / box combination on the January table, I was asked how I made them, or to be more precise, how each part was held in the lathe.

After the meeting I thought it would be useful to commit the steps to paper and offer the result to Jon as an article for the news letter. Why don't you try the same with some of your projects, it can only be of benefit to us all (Ed.).

Select a piece of wood which you can rough down to approx 10cm diameter by more than 17cm in length. I prefer fruit wood for the colour, pattern and hardness combination. Cut a spigot at both ends to suit the jaws of your chuck and re-mount. Bring the tailstock up for support and if you prefer, mark lines for the position of the ring holder, the box joint and the finial. I tend to aim for approx 7cm from the base to what will be the top of the box, a further 4-5cm to what will be the finished rim of the earring holder and the remainder for the finial. Shape the earring section, removing waste from each side. Removing waste equally tends to reduce flexing and hence vibration. This will always help to produce a cleaner finish prior to sanding. Keeping your tools sharp also helps. I always attack this section first as if it goes wrong there is not too much room for recovery.

Mark and drill the holes to take the earring stems, 3mm drill is as big as I go. To do this is I use the index system on my lathe and a rough and ready drill guide made up from a length of hard wood rounded to the size of my tool rest spindle. To this I have attached a small piece of alloy bar with holes drilled to suit.

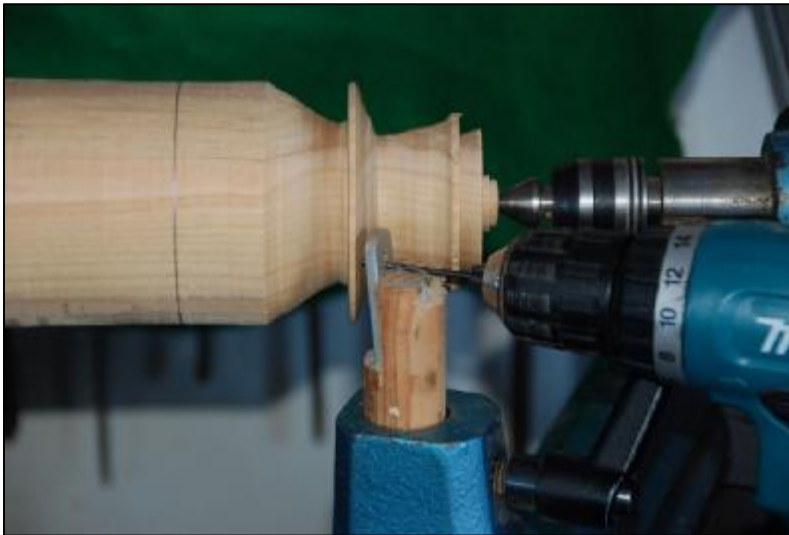


Lock the guide in the tool rest support and bring it up as close to the work as you can, then carefully, drill the holes 5mm in from the edge, more if your lady has a selection of larger earrings. I find using this method helps to ensure the drill bit goes through at the same angle and thus produces a neater finish. Also, if any of the holes are out of alignment they stand out like a sore thumb, so take care with this operation.



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With a parting tool cut in at what will be the box joint to form a spigot. Aim for the size of your chuck jaws if possible as this will avoid the need for a jam chuck to be made. I aim for this spigot to be 45mm diameter by 5mm long. Shape the underside of the ring holder, including the pot profile, not removing too much waste at this stage. On completion you need to finish with a 3 to 4mm shoulder on the spigot you have just cut. Separate the two with either a saw or a thin parting tool, the cut being at the chuck end of the spigot you have just cut. This will be the male joint of the box lid.



Proceed to make the box section, hollowing and sanding the inside to a finish, ensure the top is a close but not tight fit. The top must be able to be lifted off easily so as not to spill the earrings when in place. Refit the top onto the box and blend the outer profile of the box to the earring holder section. Cut decorative rings to disguise the joint, and optionally, burn with a wire or Formica. Sand and finish the box pot section, you

may need a jam chuck to reverse and finish the base as you have to remove the chucking point you have used to date.

Reverse the top section into the chuck (this is the reason why we began with spigots at both ends), shape as you feel fit, and finish the base of the top section (normally hidden in the box), then shape and finish as much of the top section as possible.

Reverse the top section in the chuck onto the small spigot made earlier, and with delicate cuts, remove the top chucking point. Complete and finish the tip of the finial. Care must be taken here as you have weak points in both the finial and the underside of the ring holder.

The end result should be an Earring stand with a concealed box for rings or whatever.

I am sure the experienced turners in our club will be able to spin these out in very quick time, simplifying the method I use and or expanding on the project with the use of contrasting woods for the different components. Any feedback on the above would be welcome especially any suggestions on how to simplify the process. For me it is a useful project to practice spindle turning and mini hollowing whilst experimenting with different woods and finishes. To date I have made them in Cherry, Apple, Plum (very attractive) Laburnum, Rhododendron and the more common woods. All have been claimed more or less as soon as they come off the Lathe, that's the drawback of having lots of female relatives.

Bill Hudson



## Barry Makes A Table Lamp - February 1st, 2013



Barry is an amateur wood turner with about 9 year's experience, and is an engineer by profession. He enjoys anything new, be it made in spindle or bowl format. His most memorable moment came at a Charles Sharp demonstration, where the simple idea of pointing the tool bevel in the direction of the intended cut was explained to good effect. Thanks for that hint Barry. It is a simple thought that many of us can benefit from. Barry's pet hate is seeing the chucking recess in the bottom of a piece.

The major part of this demonstration was converting a 4" diameter by 14" long piece of Robinia into a table lamp. The first stage as ever, mount the lump between centres. Whenever you mount a piece in the lathe for the first time always ensure it will rotate without hitting anything before you apply power. Round off with a spindle



roughing gouge and add a dovetail spigot at one end. A spindle roughing gouge is no different to any other tool, with a firm but relaxed grip, and with the tool on the tool rest, make bevel contact and raise the handle until the cut starts.



For this demonstration the spigot end is to be the top of the lamp; mount it in your chuck. Cut a double recess in the bottom of the piece, the first will take a cover plate to conceal the bottom bits, and the second will be where the

cable enters the lamp and will contain the cable restraint. Using the point of a skew, make a centre mark in the bottom of the second recess, this will help to keep the drill on centre a little later in the process. These recesses can be cut in any fashion you choose, using forstner bits, skews, bowl or spindle gouges etc., it is your choice, use whatever method you are comfortable with. Ensure the bottom surface is clean cut, and is either flat or concave (better) so that the finished lamp will sit on a flat surface without a problem when finished.







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Drill a hole for the cable entry from the side of the lamp into the second recess in the bottom. Using an 8mm bit, drill as far into the base of the lamp as you can. The centre mark you created when cutting the recess will help stop the drill bit wandering off centre.



Having drilled as far as you can put a mark on the outside of the piece to show how far you need to drill in from the top end. At this point Barry put a 4 prong drive centre with a steel bar through the middle into the lathe headstock. I deal for this type of work where the bar will go into the pre-drilled hole and the prongs will grip into the surrounding wood. At the tailstock end Barry made use of a ring centre with removable point. With

the ring and point in place, the work was re-mounted and the tailstock was brought up until the ring centre left its tell tale witness mark on the end of the wood. Then the point was removed, and the work was mounted so that all support was carried out by the now "pointless" ring centre. In this configuration, the major part of the core drilling can be carried out through what is now a hollow tailstock.

Bring on the long auger. Mark the length you need to drill to using the mark on the outside of your piece as a guide, and start drilling through the centre of the tailstock. Make sure you withdraw the auger frequently to clear the flute, and work your way right through until the 2 holes meet somewhere near the middle. On one occasion Barry did not clear the flute regularly, the auger jammed, and he had to split the



wood open to get the auger out. As I type this report it has just occurred to me that when Barry had this problem, the auger would have been through the tailstock with the table lamp stuck on the end of it, so it would not have been an easy task to split the wood etc. (Ed).



Now, with the work between centres in the normal way, turn the outer profile of your lamp. Most of this can be done with your trusty spindle roughing gouge, and always try to remember, cut downhill rather than against the grain. If the lamp is tall, keep the upper parts slim to maintain a heavy base section. This will always add to stability.

The lamp fittings need to be attached using either a spigot bush which screws directly into the cable hole in the top, or better, a screw plate which is screwed directly onto the top of the lamp. By preference, choose brass lamp fittings with a cut out switch in the



centre. This cuts power to the contacts when the bulb is not inserted. With metal fittings of this type it is essential that you use a 3 core cable and a 13 amp plug fitted with a 3 amp fuse. With all the top section assembled, install a cable restraint in the recess at the bottom, and bring the cable out through the side hole. The final act is to make a cover plate to close in the bottom of the base - job done, thanks Barry.



To finish off the evening, Barry did a bit of eccentric turning. With a small block of wood mounted between centres, it was rounded off, a small spigot was cut at one end (about 10mm diameter), and the remainder was cut into the general shape of a coat peg.



Then, with a perforated wooden disc mounted on a screw chuck, the coat peg was re-mounted with the small spigot in one of the disc perforations and a live centre in the tailstock. In this configuration, the tail end of the coat peg was trimmed to create an offset spigot. This would allow you to make and mount a line of coat pegs on a backing board - how simple.

Jon Simpson

## Table Critique by Ivan Tatnell and Vic Cracknell, 1st February, 2013



A segmented hollow form from Pete Mahoney. Constructed from Wenge, Maple, Sapele and Pau Amarello, it has a nice shape and amazing patterns. With no gaps to be seen, this was the result of about 4 days

work, a really lovely piece.

Next on the table was a pierced Spalted Beech bowl from Ivan. It needs to be re-worked due to movement, but even so, it was a good piece with a good finish.







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Mick Meakins provided an amazing display of dolls house miniatures made of Acrylic, Corian and wood. Beautiful colours and quality. In the foreground is a 10 pence piece to help appreciate the scale involved.

Roger Rout displayed a down-turned winged bowl made of Indian Rosewood. It stood even on all 4 feet, has a very nice finish, and was up to his usual standard.

The first piece from Andrew Moore was a straight sided segmented bowl with a difference, made of Oak, Ash, Sapele, Walnut, Mahogany, and possibly other timbers as well.



The strips had been laid in a random pattern to build up the layers, then the rings were stacked in the normal way prior to turning. This represented 15 to 20 hours of work spread over several days. A good finish. Andrews second piece was a



curved sided bowl. Again segmented, but this time in a more formal way. Mathematically brilliant, and made of Tulip Tree and Parana Pine.



A small bowl from Maurice Hanchet, made of Yew. Very nice shape and lines. The raised foot gives the effect of lifting the piece off the table, creating a better impression. We next see a Lignum Vitae bowling ball converted into a pot by Keith Watts. The trim was "Oncore", a material which is similar to Corian. A good finish, and an interesting design.



Paul Disdle showed a lamp made from reclaimed Beech, very nice form and finish.

Dennis Cobbold showed a rustic vase made of Greengage. The abstract form had been cut from a tree which had been grown from a fruit stone. The additional picture shows the vase in a more natural location, unique and quirky.





## Brian Elmar Makes a Board Game



Looking through an old turning magazine I came across an article about Board Games. The one that caught my eye was Nine Man Morris. This is a very old game dating back to the middle ages and possibly earlier. Having decided to make one I selected a piece of maple, I turned it to approximately 8" diameter and 1" thick. The 24 holes were then drilled, if

anyone is interested in the layout, just 'Google' nine man morris for the rules etc., or see me during a club night.



The 18 playing pieces were turned on the lathe, nine from boxwood and nine from rosewood. It is nice to have the contrasting colours of the timbers. Each of the playing pieces has a spigot slightly smaller than the holes in the surface of the playing area. It's nice to have a box to keep the playing pieces in, so after selecting a piece of timber that I considered would be ok it was turned about 2" in diameter and a spigot was turned on each end. The best way I find to do this is to use a pair of callipers. Now this is just fine, I know we should stop the lathe to do this but I guess we don't always do as we are



meant to do, so with the lathe turning the spigots were formed. Unfortunately the nice piece of wood I had chosen was Banksia nut. If any of you have not used this wood before be careful as it has very nice shaped seed voids (holes) all round the surface, as luck would have it the callipers did catch but no damage was done, but do be careful when turning these nuts, it's a quite hard wood so a very good finish can be made.

Brian Elmar





## Ron Lansdell Describes His Lathe Mounted Disc Sander



I have for some time wanted a disc sander but looking round my workshop I decided I had nowhere to hide one, so the only course was to mount one on my lathe.

I had a piece of 18mm thick multiply left over from another job plus the

remainder of a sheet of 12mm thick MDF from setting up my dust extractor system. I cut two 12.25" discs of MDF and a 7" disc of 18mm ply on the band saw. I then mounted the ply disc on a 6" faceplate which I bought from Machine Mart (half the price of a Record or Axminster version) and trued up the outside edge. I then glued the MDF discs to the ply. Once the glue was dry I then mounted the assembly onto the lathe and trued up the outside to 12" and sealed the edge of the MDF. The ply disc is used as a spacer as the face plate is not long enough to allow the large diameter disc to clear the drive motor. I then used a 12" diameter self adhesive sanding disc to stick to the MDF. I did try machining a recess in the back of the disc and mounting it on the chuck but I could not get the face of the disc to run true. I have also made an 8" version with a self adhesive Velcro disc applied but the Velcro does not stick very well to its self adhesive film, so I finish up stripping the film off and using contact adhesive. It is obviously easier to change sanding discs but 8" was the largest Velcro disc I have found.



For the bed I used the 18mm ply, making the table about 13" square and the height to match the centre height of the lathe. The base is about 13" x 10" with the height spacers inboard by about 1.1/2" to allow me to

mount my dust extractor hose. A central web between the height spacers keeps the whole thing square. On the underside I glued an MDF strip wide enough to fit snug between the rails of the lathe bed. All pieces are screwed together. The whole thing is held in place with an M10 bolt and wing nut. The sanding process does produce a lot of dust obviously, and the dust extraction may be modified at some later date. I may also make some angle guides up but that is all for another day.

Ron Lansdell



## The Workshop Wizard Makes A Wooden Whistle



Clearly, the news of Barry's lamps has spread far and wide. It looks to me like the wizard has been having a go. A while ago he told me the following.

My interest in musical instrument making started about 25 years ago when I made a violin for my daughter who was learning to play at school. I was disappointed when, having completed the instrument, she decided not to carry on playing. As a result, I taught myself to play, and for a couple of years, I was a member of a country dance band. I also played tin whistle, and this project came about as I wanted to find out how a wooden instrument would sound, and what follows is how I set about making it. Should you be interested and want to know the finer and more precise details, please get in touch with me through Jon, I will be more than happy to advise.

You can use any close grained hardwood, Apple, Pear, or any other fruitwood. Cut a blank 12" x 1 1/4", and turn down each end to fit inside the "steady bearing" described a little later in this newsletter. With the blank held at one end in a chuck and the other in the steady, mount a Jacobs chuck in the tailstock and insert a 1/2" drill. Advance the drill into the blank about 3/4" at a time, withdrawing regularly to clear the waste. A short drill bit is necessary for the initial drilling as it is completely rigid and will provide a guide for the beam drill which measures about 16" overall. The drilling is then continued with the long drill bit as before, advancing slowly and clearing the waste regularly until the required depth is reached. The lathe speed needs to be slow, around 400 to 500 r.p.m. to avoid overheating. Work slowly and do not attempt to rush, this will result in the hole going off-centre. Take your time drilling, and you will be rewarded with a clean straight bore, which is paramount for a wind instrument. The smoother the internal surface is, the better the sound will be.





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Next, turn a short stub in the chuck. This needs to be 1/2" diameter, and slightly tapered to form a jam chuck on which the drilled blank can be fitted, with the free end supported by the tailstock centre. Turn the blank to make a straight cylinder with a wall about 1/8" thick where the finger holes are to be placed. Next, the mouthpiece is marked 1" down from the top. From here, mark a rectangular section by measuring a further 5/32" down with a width of 5/16". This area is now drilled out carefully, making sure you stay within the marked guidelines. Small needle files will be ideal for final cleaning up to the outline. A small chisel can then be used to carefully pare away small amounts of wood to gradually shape a tapered edge which is required to split the airflow, see the picture on the previous page.

Turn a rosewood plug to fit in the mouth piece. It needs to be 1" long to fit in the bore without closing the whistle vent, and long enough to protrude from the mouth piece to be able to remove and re-fit. Cut a flat on top of the plug along its length. The size of the flat is best found by using a very technical procedure best described as 'Trial and Error'. You need to aim for a clear un-muffled sound. When it sounds about right, glue the plug in place and set it aside to dry. When the glue is set you need to seal the bore, this is best done with kitchen paper towel wrapped around and taped onto a long thin dowel and dipped in Danish oil. Make sure the whole of the bore is coated with the oil, which can then be left to dry out. The bore needs to be oiled 3 or more times and allowed to dry between each application.



The next step is to start tuning the instrument. The stub left on the top end of the rosewood plug will allow the base note of the instrument to be tuned. Some wood may need to be turned off the open end of the instrument. An electronic tuner is used for the





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tuning. They are available for less than £10 on eBay or from most music shops. This instrument is intended to be in the key of 'D', so that is the fundamental or base note which needs to be achieved during the initial tuning operation. Switch the tuner on and while blowing into the mouthpiece, watch the needle on the tuner, it will read plus or minus on the scale. If the reading is "plus", you must have cut your original blank too short, and you have now made some hollow firewood. If the reading is "minus", mount the instrument back in the lathe, and turn away a small amount of wood from the bottom end in order to raise the pitch slightly. This must be done in small amounts until the required note is reached. The finger holes need to be drilled and tuned, giving the notes D, E, #F, G, A, B, and #C. This sequence is completed working up from the bottom of the instrument, marking each of the holes at 1 3/4", 2 11/16", 3 5/16", 4 1/4", 5 3/16", and 5 7/8" distance. For those who prefer metric, go for 45mm, 68mm, 84mm, 108mm, 132mm, and 150mm. Start each hole with a 1/8" drill, and gradually open it up using a small carbide burr to tune each note.

When all of the tuning is correct (remember to re-check the base note) cut off the protruding spigot and shape the mouthpiece on the curved end of your belt sander (see profile above).

The instrument can now be finished with a couple of coats of Danish oil and stood on end to dry. Now all you need to do is to learn to play it.

Happy Whistling

## Special Tools



When we turn items, it is often the case that special tools or jigs need to be created to allow the work piece to be held, or worked on in some way. This is a description of the centre steady used to hold the flute blank for drilling.

Cut 2 large diameter rings from marine grade 18mm ply, one having a tongue at the bottom edge to fit between the bed rails (the ring facing the headstock). Screw the 2 rings face to face, mark up and cut the three 2" wide slots spaced 120 degrees apart for the sliders. Make the sliders, ensuring a good (but not tight) fit, and at the inboard end of each, mount a wheel running in twin bearings. These were purchased from a skate board shop for the grand sum of £6 for a set of 4 wheels and 8 bearings. Mount the whole thing on a strong base which can be clamped onto the lathe bed.



WoW



## Forthcoming Events For Your 2013 Diary

Friday 1st March	Tom Kittle - Program TBA.
Friday 5th April	2013 AGM.
Friday 3rd May	Tony Walton - Green Turning
Friday 7th June	Hands on night - show us what you are made of.
<b>Saturday 22nd June</b>	<b>An All Day Demonstration From Richard Findley.</b>
Friday 5th July	Nick Arnall On Sharpening And The Use Of The Skew.
Friday 4th October	The Ralph Jones Trophy - Competition Night.
Friday 6th December	Simon Hope - Program TBA.

A Demonstration Date for Mark Baker is awaited. Aug/Sept/Nov meetings all TBA.

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## And Finally, Take A Different View

Two Irishmen were standing at the base of a flagpole, looking it up and down, with bemused and quizzical looks on their face.

A blonde walks by and asks them what they were doing. Paddy replied, "We're supposed to be working out the height of this flagpole, but we don't have a ladder."

The blonde took an adjustable spanner from her bag, loosened a few bolts and laid the flagpole down. She then got a tape measure out of her pocket, took a few measurements, and announced that it was 18 feet 6 inches, and walked off.

Mick said to Paddy, "Isn't that just like a blonde! We need the height and she gives us the length."

