



YewTurn

The Monthly Magazine for Norwich Wood Turners
Affiliated to the Association of Wood Turners of Great Britain
Issue 78 - June 2013



The Chairman's Report

The May meeting was a meeting of two halves and as chairman it falls to me to somehow make sense of them. Tony Walton, our professional demonstrator, showed us an amazing level of skill to produce a thin stemmed goblet and a thin walled cup from green wood. Jon will no doubt give us his detailed account of just how these were achieved. The other part of the evening, which went completely pear shaped involved the critique of the work brought in by you the members. As chairman, I must apologise for this, as somehow, I lost control of the situation that developed. I will try to explain. At the beginning of the evening I asked Tony if he would be kind enough to do the critique at some time during the evening. He did seem to be extremely reluctant, but said he would if he could find the time after his demonstration. After his demonstration he said that he had been asked to do the critique but then started to pack up his tools. This seems to have been taken as a sign that he had changed his mind, and the majority of the members started to stack chairs and leave. At this point I did not know how to handle the situation, and then noticed that Tony was doing the critique to Jon who was recording it, rather than Tony discussing the items with us. Subsequently, I have been assured by Jon that Tony's words have been put into the critique "verbatim", so I look forward to reading that bit of this newsletter. Needless to say, I was very disappointed in the way this played out and I still do not know how the lines of communication got so severely crossed. It is always helpful to get constructive criticism from a professional.

During the confusion a member of the committee told me that we could expect to get some serious flack from the members regarding the situation. I agree with his comments completely and therefore as your chairman, I must apologise again, as I still do not know how this part of the evening got so out of control, and as chairman, I must take my share of the blame for it.

Hopefully, I can prevent this from happening again.

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Keep turning safely, I van



The Tony Walton Demonstration, 3rd May 2013

It was at secondary modern school in Stratton (just outside Bude) where Tony was introduced to woodturning. Tony has had a number of jobs over the years including an injection moulder in a plastics factory, a fettler (they file the burrs off mouldings) in an aluminium foundry, sharpening band saw blades, and a wireman in the telecommunications industry working on telephone exchanges. In 2005 he was accepted onto the Register of Professional Turners supported by the Worshipful Company of Turners. Like many of our



demonstrators, this was a proud moment for him.

Tony enjoys all forms of turning. A pet hate is people who pick up a piece of wood and then decide to make something with it, rather than having a feel for what they want to make and then finding a suitable piece of wood. Also, an important point is to let the tool do the cutting, rather than applying pressure to force the cutting edge into the work piece.

The theme of the demonstration was going to be "THIN", and he started off with a thin stemmed goblet from a piece of WET

Sycamore. Having set up a log between centres, he explained the importance of making sure that the pith was well off centre. This would ensure that the stem had maximum strength.

The first task was to turn a spigot and mount it in the chuck, and then bring up the tail stock to add support until you are ready to hollow out the cup.



During his introduction, I van had said that until this night he had not had the pleasure of seeing Tony turn. This became more evident as soon as I van began to disappear under the shower of wet shavings that came his way.



A bowl gouge was used to remove the bulk of the waste timber, roughing down to a round section. When using branch wood, this method often gives a lot more tool stability than can be had from a traditional roughing gouge. Using a spindle gouge, Tony trimmed the top end of the goblet and then proceeded to rough out the external shape of the cup, taking care to leave a narrow external ring of



bark as a natural edge. Using a spindle gouge, Tony hollowed out the inside of the cup section and then mounted a bright light on the lathe, facing directly into the cup section. This gives a good indication of how thick or thin the cup section is as you work down the outside to the head of the stem using a spindle gouge, leaving a 1 to 2 mm thin-walled cup. It is good to remember that wet wood will not split if kept thin, but it will move out of shape as it dries.

You should never try to return to working on the cup in any way after you start working on the stem, it WILL break. With a piece of folded tissue in the goblet cup, hold it in place with a "used" live centre at all times and do not stop the lathe, re-starting it will snap the stem, and if you use a new live centre, it will be



too tight to revolve freely which will also twist the stem off. Work on the stem in very small stages working down to a final diameter of about 2mm using the side wing of a spindle gouge in the same fashion as you would a skew. Continue to work back along the stem in 1/2" stages with the spindle gouge, and then a skew as soon as there is enough room to get the

tool into the wood. Support the stem with your fingers at all times. By the time that Tony had cut about half of the stem down to size, it was quite clearly whipping, and I think that most of the audience were expecting it to break at any moment. Having reached the base, part off, working in with a skew, making progressively deeper 'V' cuts on each stroke. You need to create a cone of wood in the chuck which comes to a point in the centre of the hollowed goblet base. In this way, the goblet finishes up supported by a point at both ends, and does not



drop off the lathe when the final cut breaks through. When finally parted off, the goblet stood on its base, and moved around in the air currents in the room.

A simple comment to Tony in the form of "what are you going to make with the waste piece left in the chuck" spurred Tony to turn a small (1" tall) goblet with a barley twist stem in something less than 3 minutes.

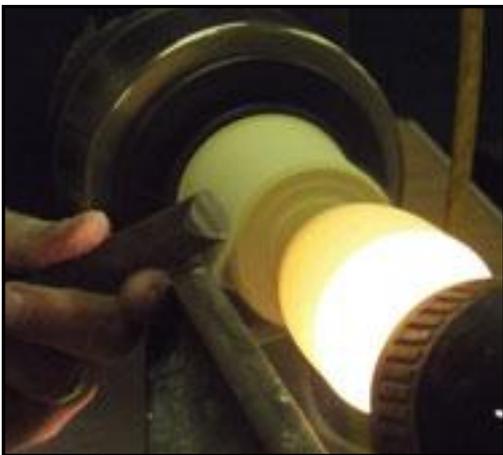
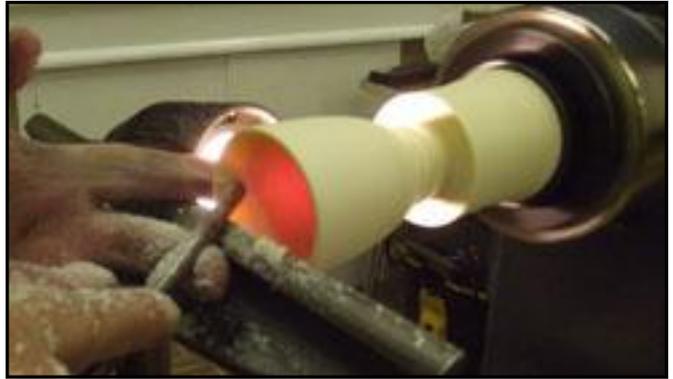




Next, a thin walled cup from WET Holly. This demonstration was aimed at showing how to create work suitable for piercing. As always, mount the log between centres, turn a spigot, reverse, mount it in the chuck, and use the tail stock to add support until you are ready to hollow out the cup. Turn the log down to get rid of all sap wood, leaving the firmer interior grain.

Using

'V' cuts with the skew to form the general outer profile, you can then refine the surface with a spindle gouge and the skew. Cut out the bulk of the interior with a spindle gouge. Don't drill too deep with the spindle gouge at any one time, it will then stay a lot cooler.



With a light on

the outside of the form, continue to work on the interior of the cup. A good tool for this is a round nosed scraper which has been ground well up the side of the blade. Tilt the tool over to avoid too aggressive cuts, and don't be put off by comments like "DON'T



USE A SCRAPER", you should use whatever tool you have

which will give you the finish you need. Work down the interior of the cup an inch at a time, leaving a wall thickness of between 1 and 2 mm. Leave the bottom of the base section at about 10mm to give the cup some weight, and blend it into the thin wall section. Gradually work your way round and through the exterior base section with a spindle gouge using the



light on the inside of the cup to help maintain a correctly graduated thickness as you go, and make the final parting cuts with the skew. Having created a thin-walled cup, it can be pierced straight away, but may well be easier to work and sand to a nice finish if left to dry out first (which does not take long with this type of work).

Transferring an image onto the piece for piercing was all very straight forward. Using a computer generated image which had been printed on a laser printer (or photocopier), it was cut to size and stuck on the cup with masking tape, ink side to the wood. Use a PO Blender Pen, as used by graphic artists (see note at the end of this article) to transfer the image



onto the wood. Use a hard edge on the back of the paper to help with the transfer process. Use a tungsten carbide dental burr for the piercing operations, not forgetting to leave some wood in the outline sections. If you don't, the whole of the image falls out. You can use a ball cutter to add texture. If the vessel changes shape while drying, the effect can often be hidden by creating an indented rim., as was done in this demonstration.

All in all, an excellent demonstration enjoyed by everybody, thanks very much Tony.

Note: PO Blender Pens are available from Tiger Pens (www.tigerpens.co.uk) for £3.80 and from Utrecht Art Supplies (www.utrechtart.com) for £2.12

A Piece From Last Year



On 13th October last year we were treated to an all day demonstration by Les Thorne. The final part of that demonstration was a tall, 3 part fruit bowl. All three pieces were done (without sanding or finishing) in about half an hour and they were handed over to Barry to finish off. The first picture here shows the original bowl, and the second shows what Barry has made of it.



Tony Waltons comments were: "Very nicely done, nice shape."

The Table Critique By Tony Walton, 3rd May, 2013

A pair of universal candlesticks from Ron Lansdell, made of Oak, they can be used with either candles or tee-lights. A very good effort, a few little runs on the finish, but overall, excellent.



David Fisher showed a flower pot made of semi-dry Oak. Nicely done, and good sculpture work on the foot.





A copy of a Nick Agar Viking bowl from Darren Breeze, made of Cherry and coloured with Chestnut stains and silver gilt cream. Nice texturing, well done.

Nicely coloured. Something to watch out for is if you colour in this way, you must make sure you have got all the sanding marks out otherwise they WILL show.

Maurice Hanchett showed a pair of pepper mills made of Mulberry and Plum. Well turned and well finished. They could grace any table.



A slanting stave bowl of Sapele and Ash from Andrew Moore. Joints well done and very even. A good finish.

An Ash pot with a hinged lid from Ron Lansdell. Nicely textured and coloured.



An open segment bowl from Vic Cracknell. Made of Maple and Walnut, the bottom was replaced after the segmented base split. Tony admires people who do this type of work, his only criticism was the glue which had not been cleaned out of the joints.

A carved and turned Sycamore bowl from Alan Calver. Nicely turned and nicely carved out.





A Sycamore bowl from Ivan Tatnell, Ebonised black with gold and red. A sponged finish on the top. Good turning and finish, even thicknesses, an excellent job.



Again from Ivan Tatnell, a rolled top bowl in Sycamore and Ash. Pierced and finished with copper acrylic. Again, good turning and finish, even thicknesses, another excellent job.



The third piece from Ivan, a rolled top bowl from Sycamore, finished in purple and gold. Once more, excellent turning and finishing, a minor issue on the bottom with sanding marks which had been left behind. These could have been got rid of with just a few more minutes effort.

An Ash bowl from Barry Mobbs, finished with foodsafe oil. Nice finish and curve. A very good, functional bowl.



A technically competent piece from Subhash Davda, a Longworth Chuck. Well made, very well done. Originally designed by Leslie Douglas Longworth, it was developed to reverse chuck bowls etc., allowing the removal of chucking points and the like.

A collection of offset bangles from Barry Mobbs, made of Yew, Beech and Acacia. Well turned and well finished.



Mini-Kiln



A few years ago we used to brew wine and as a method of doing so, I constructed an insulated box which held two demi-johns of wine, in a controlled environment. It proved to be very successful. However, times change, and we gave up the hobby. I was then left with the box, taking up space in my workshop, until I decided that it would make an

ideal mini kiln for drying part turned boxes, bowls etc.

The box is made of plywood with an inch thick layer of polystyrene inside for insulation. The heat source is a light bulb (60 watt) linked in with a thermostat from a central heating system. I had to modify it a bit to make airflow

possible, and to place racks to lay the turned items on.

Because this kiln does not have a dehumidifier, airflow has to be controlled by leaving the lid very slightly ajar. Holes were drilled at either end, low down to induce the airflow to pass through the lid opening. "Hot air rises!!"



This kiln could be made a lot simpler by just taping together pieces of Kingspan and placing a light inside, but

beware, if you do not have a thermostat fitted, it can get very hot and could well ruin all your hard work. Items left, say $\frac{3}{4}$ to 1 inch thick, will dry in less than two weeks. A lot quicker than the paper bag method (not as quick as the microwave). I have had great success with this unit and so far have not lost a single item. I set the thermostat at 20-23 degrees. I also have a full sized kiln for drying furniture wood which runs at 35 degrees, but it does have a dehumidifier.

The photos show the mini-kiln and my Arrowsmith dehumidifier kiln with approximately 30 cubic feet of Oak for furniture ready to go.

I weigh the pieces regularly until the weight stays constant, at which time they are re-turned on the lathe, without the warping and twisting which often happens.



If you decide to make one, ensure that you are confident you can do the electrics, and if not, get a qualified sparky to do it for you. Happy days.

Roger Groom

Ludham Art And Craft Event - 4th to 6th May, 2013



Each year, on the first bank holiday weekend in May, you can visit the Ludham Art and Craft event, held in St. Catherine's Church in Ludham. This is a very popular event where the displays and demonstrations are put on by crafters from both the village and the surrounding area.

As always, the event had hundreds of visitors, and a good time was had by all. Visitors were treated to demonstrations of sheep shearing, the potter at his wheel, the spinners and weavers, the beaders, silk and bag products, cards and related crafts, preserves, cakes, photography, art displays, the Ludham Community Archive and a Meccano display. I am sure there was something else. Oh yes!, me doing wood turning demonstrations along with a sales table.

As you would expect, the noise of a lathe operating in a fairly quiet environment was an instant attraction. People were often seen looking round for the source of the noise, and when they found it, they were a little surprised to see shavings being showered everywhere as I tried to emulate the work of Tony Walton, as seen on the Friday night.



Many visitors wanted to stand and chat about all sorts of things, and many were fascinated by the turning process. One young girl was agog at the scene of a wet log spinning at about 800 rpm, and appeared to be transfixed as I made a decent attempt at making a tall thin goblet. I told her that if she was willing to stand and watch till it was completed, she could take it home with her. She stood, and went away very happy.

One lady who I had seen a couple of years earlier noticed that I had some lace bobbins on the table. She asked how much they were, and when told, she very quickly said "I'll have six please, but I want them in a dark wood, and a bit longer". The challenge was on, she had asked on Sunday afternoon, and we were off on holiday on Tuesday morning. I knew that I had plenty of Indian Rosewood at home to do the job with, and I made the bobbins on the Monday morning, during the show. At 5 o'clock she returned, and was very pleased with her set of new lace bobbins.





One of the things that wood turners often say is "you only have to ask, and I will help / teach / show / whatever". Several times during the weekend this was the case with me. Last year I made a Singapore Ball for a young lad and during the show this year he repeatedly asked me "what was the secret of how the pins got into the ball". I decided to take pity on him, and give him (and

him alone) a demonstration of how the pins are fitted, on condition that he told nobody the secret. So, with an old hardwood spigot in the chuck, I a) rounded off the open face to simulate the surface of a ball, b), drilled a 9.5mm hole in the centre to a

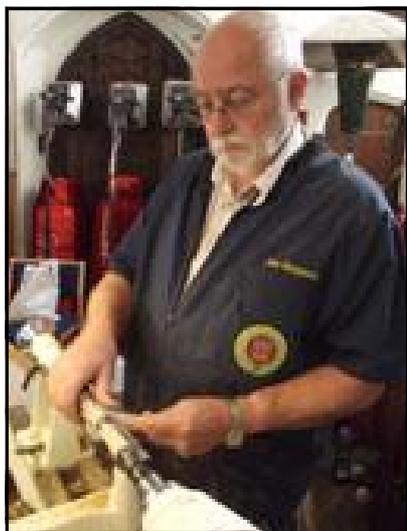


depth of 16mm, c) hollowed the interior of the hole leaving the rim intact, d) turned an Ash teardrop to a maximum diameter of



9.55 mm, and e) inserted it into the prepared hole with a sharp but satisfying 'click'. The boy watched the entire process with great interest, and went away with the demonstration sample cupped in his hands and a huge

smile on his face. He is only 7 years old, we need to catch 'em young.



As it happens, the boy's teenage sister also shows great interest, she will stand for ages, just watching, listening and learning. She watched intently as I made several lace bobbins, and looked on with awe as I turned the stem of a wet goblet down to about 2mm. When people like this are genuine, it is a pleasure to be demonstrating to them.



If you missed the show this year, be sure to put it in the diary for next year.

Jon Simpson

Woodworks @ Daventry - 11th and 12th May, 2013



On Sunday 12th May we made a very pleasurable visit to the WoodWorks show, meeting up with many old friends and acquaintances. This show started off in 2010 when the local "Woodex" show came to an end. The ethos of WoodWorks has always been "a free to enter", "club based show", supported by traders and professionals. This is of course completely the opposite of the traditional trade show where you pay quite a high price at the door, and traders are charged a kings



ransom to appear. At an event of that type you may well have a few professionals and clubs appearing in a supporting role. I have to say, you can most definitely tell the difference.

Attendee's were numerous. The clubs were Tudor Rose as hosts, Coombe Abbey, Heart of England, Middlesex, North Bucks., North Warwickshire, Offchurch, Trent Valley, Village Turners, West Midlands, West Northants and Warwick Woodcarvers. All the clubs had a display stand showing the best of the best from all in the club, in addition to a lathe where members were busy taking part in show competitions and general demonstrating. The competitions were "Best stand", "Best piece in show", "Make a babies rattle", "Make a rimmed bowl", and "Make a candle stick".

The professional demonstrators were Andrew Hall, David Lowe, David Springett, Gary Rance, Gerry Marlow, Guy Ravine, Jennie Starbuck, John Berkeley, John Johnson, Les Thorne, Mick



Hanbury and Steve Heeley.



Close on 20 traders were also in attendance, including Ashley Iles, Axminster, Chestnut, Mark and Lisa Raby, Phil Irons, Proops, Simon Hope, The Toolpost, etc., etc.

When you add to all that, an AWGB display, an RPT display, a second hand sales table, the local Townswomens Guild supplying tea, coffee and cakes, and finally, FREE PARKING, what more could you ask for on a day out.



Les Thorne says:

A fantastic show, I love the way that all the clubs are pulled together. It's a good way forward. These days the traders often find it very expensive to attend the normal sort of show, and it is a great environment, very "clubby", a bit like a woodturning jamboree. The competitive side is fantastic, I have just spoken to one of the winners, and he was over the moon, and the loser's think in terms of "must try harder next year". "It's a really good event".

Andrew Hall says (and you need to read this bit in a really broad Geordie accent):

Excellent, I have had a lovely time, the hospitality has been really good, and the friendliness of the show is brilliant.



Yesterday was heaving, today is the same, and I have really enjoyed myself. When you see the quality of the turnings on display from each club, it is inspiring for the people that walk around to get the tools out when they get back home.

Gary Rance says:

So far so good, it's been really good, everyone I have spoken to has really enjoyed it and they have had a good day. I like the way it has been set up with all the lathes down the side of the room and all the display stands blocked in the centre. I am pleased to see my club (Middlesex) here, it is their first visit to the show and they are really enjoying it. Les and I have been busy doing 'hands on' and that is good for all. There was a couple of guys here yesterday who had made the trip all the way up from Cornwall which is a long way to come, so yes, it is all very impressive and very successful.

While at the show I had a good look at the products being offered by Mark Raby. A couple of things caught my eye. First was a wooden goblet, which had been standing for a couple of days with black coffee in it. It was un-marked, and not leaking. It had been coated with two coats of a finish named "Treatex", a traditional



hardwax oil. I bought a bottle to try it out and will let you know how it goes. I also talked to Mark about Abranet, and how I felt it was not as good as it use to be. Mark showed me, and gave me some samples of an alternative product. He claims it is better than Abranet, so again, I will report my findings in a later issue of this newsletter.

The venue used by Tudor Rose for this show is excellent. The leisure centre has its own café where you can get hot food and drinks (they need to cook the bacon for longer) and a large FREE car park just across the road.

A final word from Paul Loseby at Tudor Rose:

Woodworks@Daventry2013 has been the most successful show yet. From the original foundations, the show now attracts well over 1500 visitors. We had new professional turners demonstrating and now have more wanting to join us in the future. This year, Proops and Trend joined the list of traders all of whom seemed to be very happy in how the weekend went for them – without exception they have all asked to come back next year. 11 woodturning clubs were present and enjoyed the friendly rivalry in the club competitions. For the second year in succession, West Midlands Woodturners came out on top although new club Middlesex turners gave them a good run for their money, winning quite a few prizes and certificates.



We are intent on keeping this a non profit-making event. Our biggest problem is now where to fit everyone. We certainly have more traders, clubs and professionals wanting to join us so ideally it would be nice to have more space but we want to remain loyal to the Leisure centre who have been a great help and support over the years.

All in all, it was an excellent weekend, hopefully, enjoyed by all. One lucky visitor won the first prize in the raffle – an Axminster lathe. At the end of the weekend, there were lots of weary participants making their way home, many of them penniless, having spent it all on new tools, and cakes from the Townswomen's Guild. Planning has now started for Woodworks@Daventry2014.

For those more local, if you ever think of putting on a show like this, you need to make sure that the venue is capable of supplying enough power. You have to reckon on 20 or 30 lathes running at the same time, and then at least this number of display tables, etc. Often, power cables need to be run across the floor, so need to be protected and safely marked. Anybody operating outside the bounds of the AWGB cover needs to carry personal liability insurance. You need to work out a good layout to allow decent walkways and access in general. Try to get a bit of seating in place for us oldies. Advertising is important, both local and national, on flyers and in the woodturning press. If someone wants to have a go in our area, don't be fooled, it takes over a year to organise an event like this.

Jon Simpson

Forthcoming Events For Your 2013 Diary

Friday 7th June	Hands on night - show us what you are made of.
Saturday 22nd June	An All Day Demonstration From Richard Findley.
Friday 5th July	Nick Arnull On Sharpening And The Use Of The Skew.
Friday 6th September	Andy Coates - Program TBA.
Friday 4th October	The Ralph Jones Trophy - Competition Night.
Friday 1st November	Mick Hanbury - Program TBA.
Friday 6th December	Simon Hope - Program TBA.
A Demonstration Date for Mark Baker is awaited, Aug. meeting TBA.	

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And Finally - Its All In The Game

A Catholic Priest, an Indian Doctor, a Chinese Businessman and an HR Manager were waiting for a slow group of golfers in front of them. The HR Manager fumed, 'What's taking the time? We must have been waiting for fifteen minutes!' The Indian Doctor chimed in, 'I've never seen such poor golf!' The Chinese Businessman called out 'Hully up, time is money'. The Catholic Priest said, 'Here comes George the greenkeeper, let's have a word with him.' 'Morning George', said the Catholic Priest, 'what's wrong with the group ahead of us, they're rather slow, aren't they?'

George replied, 'Oh, yes. That's a group of blind fire fighters. They lost their sight saving our clubhouse from a fire last year, so we always let them play for free anytime.'

The Catholic Priest said, 'That's so sad. I will say a special prayer for them tonight.'

The Indian Doctor said, 'Good idea. I'm going to contact an ophthalmologist colleague and see if there's anything he can do for them.'

The Chinese Businessman replied, 'I think I donate money to the Fire Brigade Benevolent Fund in honour of these men'

And the HR Manager said: 'Why can't they play at night?'