



# YewTurn

*The Monthly Magazine for Norwich Wood Turners*  
*Affiliated to the Association of Wood Turners of Great Britain*  
Issue 98 - February 2015

## A Report From The Events Secretary



Why do we come along to our club regularly, once a month? One could say that the club brings together people from all backgrounds to enjoy and learn more about woodturning. The sharing of a common interest encourages us all to exchange ideas, skills and tips through our demonstrations, critiques, and hands on evenings, and, let's not forget also, during tea and chat. However I think it is more than just that. As Events Secretary I would like to say a thank you to all those who have taken things a step further by doing something for the club that is outside of their own comfort zone.

At Woodworks 2014, members took part in timed competitions for the first time which took grit and determination to do. These were not experienced woodturners but they had a go. My hat goes off to them. In August 2014 it was the blind leading the blind when we took part in Norjam 2014. I took on the challenge of organising the woodturning event whilst a few of you bravely tutored a never ending line of scouts and guides during the week, all of whom went home with a treasured artefact they had made. Other members took time to chat, demonstrate and talk about woodturning to them.

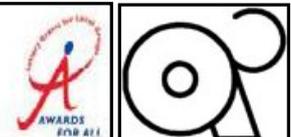
I have persuaded one or two of you to demonstrate at club for the first time or to take part in the critique. It takes courage to do these things and I can only admire and thank those who have stepped up to the mark and faced the challenge.

What will 2015 bring? I hope some more of you will be willing to give up your time and expertise so that the club goes from strength to strength. I am waiting to see who will take up the role of Event Secretary when I retire in April, and, those who will work towards a productive Woodworks 2015 in May. Whether you like to come along for a social evening, a learning experience or to take part in a project of some kind you are an important member of our woodturning club. A safe and industrious woodturning year to you all.

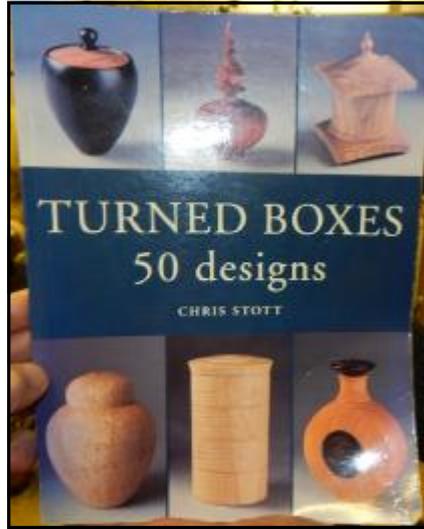
Bron Simpson

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## The ~~Darren Breeze~~ John Gilbert Demonstration - 2nd January, 2015



John Gilbert, known by his friends as 'Arkwright' because of the brown smock he wears, was a professional carpenter and joiner, but as far as woodturning is concerned, he rates himself as a keen amateur. When asked what his personal interests were, John gave me a reply that a) surprised me, and b) we could all take on board. It was "to do a better job, put

detail into my work, and to get a better finish".

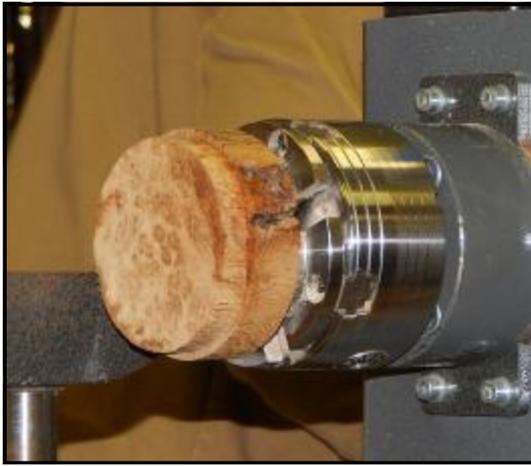
His main interest is burr's of Oak and Elm, and box making in general. A memorable moment was winning the Ralph Jones trophy a few years ago. A pet hate is mobile phones going off at an inappropriate time.

First off, John gave a vote of thanks to Darren Breeze, who, but for a back injury would have been our demonstrator. He then showed us many of the timber examples he had on the table, such as Walnut, Burr Elm, Plum, Lilac, Olive, Maple, Box, Mulberry, African Blackwood, Rosewood, Ironwood, Laburnum and Yew. Any of these could go into a small project, many were small and could quite easily be glued onto a sacrificial base ready for turning.

John noted a very useful book called "Turned Boxes - 50 Designs", written by Chris Stott. It is a good source of inspiration, and is available from the library.

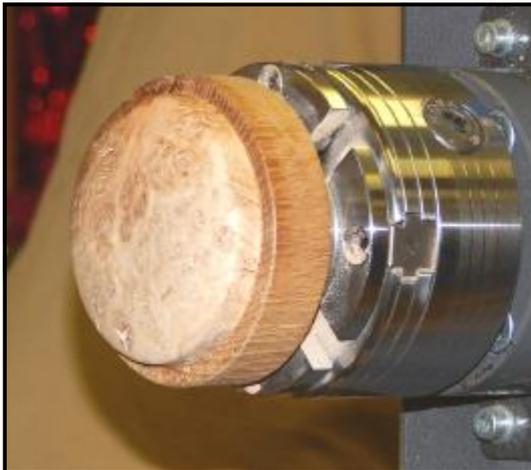
For the demonstration we were to be treated to a little of John's passion, that is, box making. Actually, this turned out to be quite a simple demonstration, but, it was also very educational, in both directions, so everybody had a chance to learn something. The project for the evening was going to be a finial made of Lilac, on a lid made of Burr Oak, on a box made of Sycamore.





With a Lilac blank pre-glued onto a scrap base, it was mounted in the chuck and rounded off. All the detail was added to the finial using a small spindle gouge. The parting off point was decided upon, and a small spigot was left ready for inserting the finial into the lid section. Sand, seal and polish using whatever materials you choose, and part off the final piece.

John's method of finishing is Shellac sanding sealer followed by the application of hard paste wax. If the blank is long, don't forget that you can use tailstock support, leaving only a pip at the sharp end to tidy up prior to parting off, a bit of methodology not needed this time.



We next saw a thin disc of Oak burr which had been pre-glued to a sacrificial base. Very simply, the burr was rounded off and was then given a convex face. This was sanded, sealed and polished, before cutting a recess in the centre of the lid to take the spigot on the bottom of the finial. The lid was then parted off and a suitable jam chuck was made to reverse the lid into. The inside of the lid was faced off and detailing was added. As always, sand, seal and polish before removing the lid from the jam chuck and gluing in the finial.



A lump of Sycamore was then mounted in the chuck. Having decided upon the box height, the waste was parted off, leaving the box blank in the chuck. It was rounded off leaving it about 10mm larger than the lid diameter. The outside face was trued up, and hollowing began with a round nose scraper, working from centre to rim. With an end grain box you should aim to leave at least 10mm in the bottom.



At the rim, the side wall was cut using a square end scraper leaving a thin step for the lid to sit on. Work continued in the bottom of the box and down the side wall until such time as the interior was complete, leaving a square corner in the bottom. This is John's preference, it allows a piece of felt to be inserted. Sand, seal and polish.



The exterior of the box was quickly completed by cutting in at the foot and defining the part off point, adding a small radius at the top and bottom of the side wall, adding texture to the side wall, and finally, defining the texture area with a pair of burn lines. When adding texture, seal the surface first, it will give better definition to the texture cuts. Also, texturing can be filled with a mix of polyfilla, acrylic paint and PVA glue, then sanded when dry. It will add colour and definition to the texturing.



When parting off the box, make sure you give your parting tool enough room to work without burning.

The final act was to reverse the box on the chuck to finish the bottom to the same high standard as the rest of the piece. Don't forget this, just because you don't see the bottom is not a reason to finish it to any lesser standard. If you can keep your hand steady, add burn lines to the bottom. Sand, seal, polish, go home.

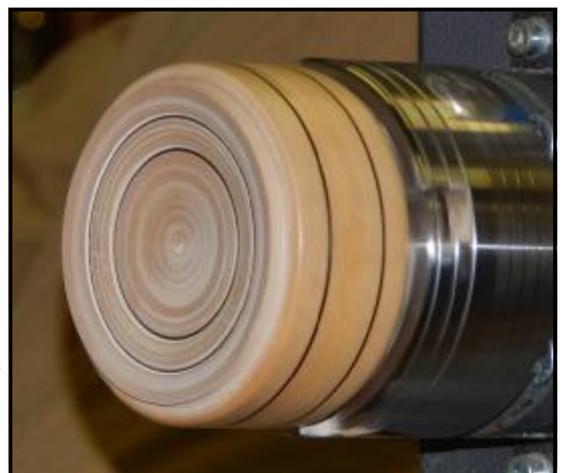
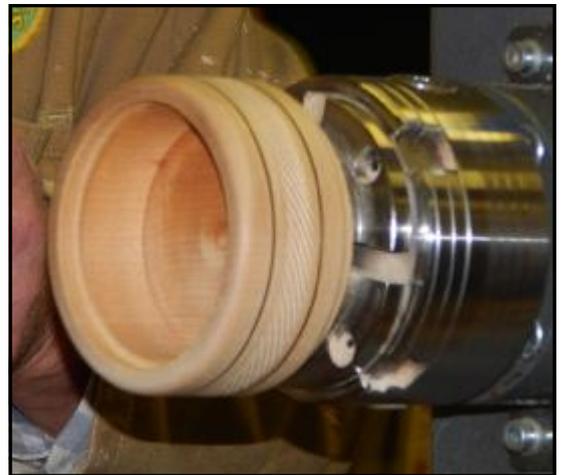


An interesting little tip that cropped up during the evening was that John happened to give a can of lacquer a good shake - NO.

If a can or bottle contains solids in suspension, then yes, you need to give them a good mix up before use.

Any form of clear lacquer should not be shaken, all you do is put bubbles into the liquid which can then be transferred onto the work piece.

Thanks John, an excellent evening, given the short notice that you had to prepare for it.



The Table Critique  
2nd January, 2015



Jon Simpson showed his first attempt at making a segmented bowl. A challenge, seeing as it is made of B&Q's best quality Spruce. A good shape and finished well. This is a work in progress, hence the chucking point is still in the bottom. See full article later in this newsletter.

A ladder back chair in Ash from Roger Groom, very nice. See full article later in this newsletter.



Maurice Hanchet had made a trio of decorative goblets from Wild Plum, good form and finish.



Paul Disdle had a small mouse on the table, made of Yew. Only issue was that the tail had not been cut straight.



A lidded pot from Mike Shoot made of Cherry. Very nice with a Danish oil finish. The top decoration has been done with a branding iron.



Norman Long had made a pot for shaving soap from Walnut. A good effort, but the wood had moved, a problem that can only get worse as and when the pot is used in a damp soapy atmosphere.



Roger Croome showed a lidded box, made of Cherry. Good form and finish which could have been enhanced with a small finial.



A small Beech box from Alan Fordham. Externally, a good finish, but more attention needed on the inside.

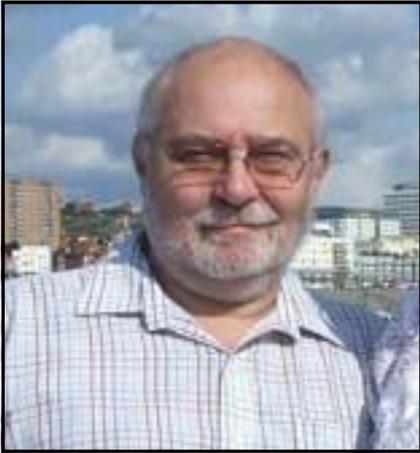


5 legged bowl made of Campher Laurel. Needless to say, this can only have been made by Roger Rout, an excellent effort.



Also from Roger Rout, a tall stool made of Ash with an Elm seat. Excellent workmanship, very nice, with a Danish oil finish.

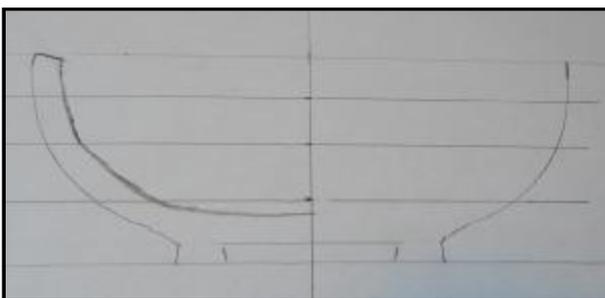
## The Segmented Bowl Made By Jon Simpson



In the words of Vic Cracknell, using Pine would have made this a challenge in more ways than one might at first think.

Having had my morning with Andrew Moore, I decided to have a try at making a segmented bowl, just to try out the tips and advice that Andrew had given me. I also wanted to keep in mind the fact that Andrew said something I have noted on many occasions, and that is, "this method is neither right nor wrong, it is my way, and it works for me".

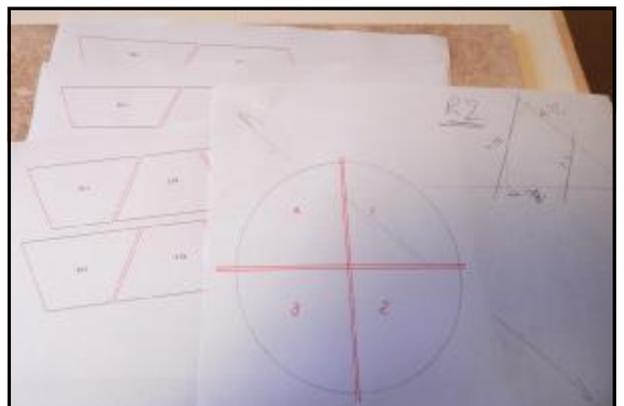
The first challenge was to try and think through the entire project, so as to assemble the full range of bits and pieces I was going to need. I do not have a planer / thicknesser to prepare wood with, so I decided to solve that problem the way that all good men do. I went to B&Q and bought a board of planed Spruce, about 3" wide by 6 feet long and a packet of 120 abrasive sheets (other hardware outlets are available). On the way home I went into a well known tile supplier on the ring road and acquired a couple of floor tiles to use as VERY FLAT base boards. One had a chipped corner, so I offered to take it off their hands for free, the offer was accepted. My final acquisition was a bottle of 'Evo-Stick Resin W'.



I knew I could use 'Publisher' to create the templates and I had spray adhesive to apply them to the wood and the scroll saw was set ready to cut the parts out. Next bit of the challenge was to be able to accurately sand the edges. Some months ago I made a sanding table

to fit on the lathe, but it never got used because in spite of setting the table at right angles to the disc I could never sand 2 edges and get them to fit correctly. The simple tip passed on by Andrew regarding 'the use of a pair of reference blocks and adjust the table until the fit is correct' solved the problem completely.

So, now, all the bits were in place. I selected a bowl I had made some years ago and made a template to match its external shape. I then drew out both halves of the bowl and added a





foot recess. Next action was to give the simple profile some thickness, about 10mm looked about right. Next, a bit I had not planned, but it worked out just right. I measured the thickness of the plank as 21mm and the height of the bowl profile was about 80mm, just right to make a 4 layer construction. I added 4 layer lines to my diagram, and this allowed me to measure the major and minor diameters of each layer. These measurements were transferred into Publisher drawings, and very quickly I had a full set of templates that I could apply to the wood. At this

stage I also used Publisher to mark all of the templates with layer and segment numbers to help keep all the orientations correct.

First stage was to cut out and sand 4 pieces to build the base. I glued up 2 pairs of segments to make half circles, and when dry, the halves were sanded until I achieved a good fit between them and then glued together. Twenty four hours later the base section was 'hot melt' glued onto a sacrificial base and then turned into the round, and a chucking recess was added. I cannot remember if SWMBO was consulted or not, but the scrap base was removed by putting the complete base section in the microwave for 30 seconds, whereupon the scrap base peeled off leaving a clean section to mount in the chuck.



Second stage now, I cut a length of plank and applied the templates for layer 2 and then moved over to the scroll saw to cut all 8 of them out. Having laid out segments 1, 2, 3 and 4 in order, I established which edges I wanted to sand free-hand first (2, 3, 5, 7) and marked them with a felt tip pen. Edges 4 and 6 would be sanded using the mitre fence. All this marking and sanding was then repeated for the second half of ring 2. The two ring halves were then glued up and laid out on my stone tile. At this point I decided to deviate slightly from Andrew's method, in that I chose to remove the paper templates prior to leaving the ring halves to set, which I thought would greatly ease the clean up process to be carried out later. The only precaution I had to take was to lay a straight edge across the free ends of segments 1 and 4, and score a line with a sharp knife to give me a sanding target line when the half rings were set.

Third stage. Rings 3 and 4 followed quite quickly, having decided to add a contrasting veneer layer above and below ring 3. This was achieved by cutting some 1.5mm dark spruce to match the plank dimensions which was then applied as an extra layer to the bottom of each of the ring planks. This was held in a press until dry. After this I was able to proceed in exactly the same way as I did for ring 2.

Fourth stage. Applying the rings to the stack was a very simple process. First I sanded the



top surface of the base and the bottom surface of ring 2. Having worked out an average internal diameter of the ring to be applied, a location circle was then drawn on the base whilst turning in the lathe. Glue was applied to the top surface of the base, but only to the area outside the circle. With the chuck and base laying face up on the bench, the ring was applied to a good average fit within the pre-drawn circle. After a few minutes, I felt safe to pick up the

assembly and turn it over, to let it dry with some weight applied. Again, this same process was used to apply rings 3 and 4.

As in my previous article, this is not going to be a description of how to turn a bowl. I thought it would be interesting to lay down a few facts about how easy it is to make a basic segmented form. This should take nothing away from the wonderful and complex task of creating something like the decorative vessels and platters that we have come to expect from Andrew. I was pleased and impressed with my first effort, which at the time of writing this article is still a 'work in progress'. I am not 100% sure about the line of the base, and until that is decided, I cannot make the final cuts inside the bowl (which is too thick) because I do not know how much spare wood I have in the base. Even allowing for all this, the piece is far enough on for me to put it on the table so that you can all see what can be learned from another member of the club, thanks Andrew, I and many others have learned a lot from this. I am sure I will come back to the subject of segmenting again in the future.

Jon Simpson



### Child's Post and Rung Chair - Roger Groom

Recently, I came to the conclusion that you can only make so many bowls, platters, hollow forms etc. before everyone in the family has one of everything and the shelves are full and H I T H is complaining about the dusting etc. So following the recent spate of chair repairs and chair making, I decided to make a Child's Post and Rung chair in the

Shaker style for my granddaughter. The design is not my own, it came from a book called Chair Making and Design by Jeff Miller. The Shakers were a religious sect in America and were fantastic craftsmen (and women). Their work was very plain with no embellishments.

This chair is an exercise in thin spindle turning. The 4 legs are 1¼" in diameter with the front legs being 12" high and the rear legs 26" high. All the rungs are 5/8" diameter. The slats on the





back are 3/8" thick. The front legs are at an angle of 9 degrees to the back legs. The whole chair was turned from Green Ash which had not been cut down very long, so was quite wet.

The first thing to do was to make all the rungs. I split a log with an axe into sections roughly 1" square and cut them to the correct length (see appendix at end of article for measurements). They were then turned (but not sanded) to just over the

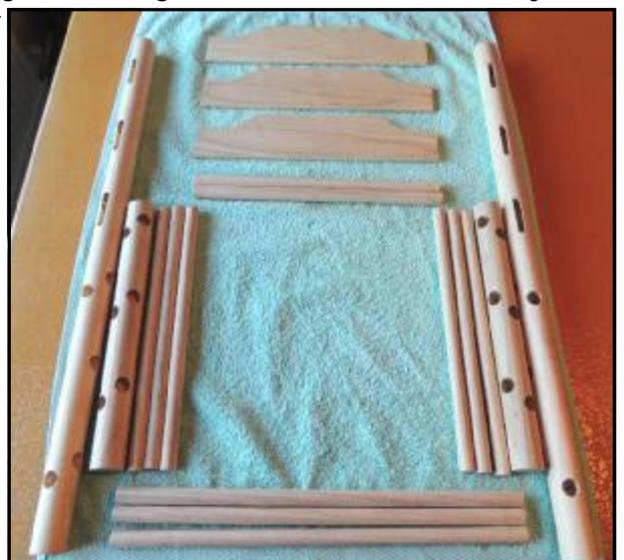
final diameter. There are eleven of these altogether. They were then taken indoors to thoroughly dry. The secret with turning thin spindles is to use your other hand to support the spindle whilst taking thin cuts with a spindle roughing gouge. I first made sizing cuts at approximately 3" intervals and turned the high bits down to the sizing cuts. If you have trouble with this try making a steady, even a string one, to support the spindle during turning.



The legs are next and the same procedure is used, except that they are turned down to 1 1/4", the final diameter. Now we have to make a couple of jigs to assist drilling the holes and the mortises for the slats. They are simple and for the drilling you could just use a V block, however I made a jig approx. 24" long. It has a 5/8" groove in the middle of it and two side rails. The idea being that you place a leg on the groove, clamp it down, and drill the 5/8" holes

at marked positions. There are three rungs on the front and sides, but only two rungs on the back. You have to be very careful when drilling the 9 degree holes, to make sure you get them in the right plane. Once the first set of holes is drilled you modify the jig by placing a couple of 9 degree wedges under the base the jig. You then place a short length of dowel in one of the first holes drilled and turn the leg until the dowel hits the side rail. This is where care must be taken as depending upon which leg you are drilling, the leg can be twisted either way (difficult to explain but the photos might help).

The next jig is for the mortises in the back legs. These are evenly spaced up the back. The jig



consists of length of wood about 8" x 3" (can be laminated) and 24" long. Take a piece of wood approx. 4" x 2" x 1" and drill a hole 1¼" right through it. Cut the wood in half lengthwise and then trim a piece off one end, these will make the clamps to hold the legs. Place a leg in the clamps, place the short dowel in one of the sockets and check with a square that it is at 90 degrees to the top of the jig. I then used a router with a fence and a 3/8" bit to make the slots. If you don't have a router then they can be drilled out and cleaned up with a sharp chisel. The slats are made out of Ash, 2 1/2" x 3/8" and shaped to your own design.

Now comes the interesting part, putting it all together. Firstly all the rungs are placed back on the lathe and sized to fit the sockets in the legs, number them at this stage. A small V groove is cut in the middle of the tenon. A good fit is required, not sloppy, and then sanded to a finish. Take the front two legs and put glue in the front sockets, not too much or you could get a hydraulic lock. Tap in the rungs. Do the same with the back, but this time you have the slats to contend with as well. It is now just a matter of joining back to front with the side rails and if your drilling was accurate they should go together easily. If they don't, try putting back and front in at the same time and tap it all together gradually. If all your joints were tight there is no need to use clamps. I use the green PVA glue and have never had a problem (touch wood). All that remains now is to apply a finish, which is up to you, I use Danish Oil, and then weave the seat. Job done.

If you do not fancy all the thin turnings you can cheat. Go onto G & S Timber website and you will find that they sell ready prepared dowels in a variety Of English hardwoods. All you have to do then is drill the holes. This is not a difficult project and can be completed in a couple of days. The reason the rungs are turned first and then dried is that when you place a dry tenon in a wet socket, as the chair dries out the socket changes shape and really grips the tenon, (the reason for the V cut).

At the end of this project you will have what might become a family heirloom, and can be used. Happy Days, and if you have any queries, you only need to ask.

**Rung Socket Measurements (from the floor):**

Front:	2 1/2",	6 3/8",	10 1/4"
Sides:	3 1/4" ,	7 1/8",	11"
Back:	2 1/3",	10 1/4"	

**Rung Lengths:**

Front:	14" between legs	+ socket depths
Sides:	10 1/2" between legs	+ socket depths
Back:	10 7/8" between legs	+ socket depths

Roger Groom



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## Forthcoming Events In The 2015 Diary

Friday 6th February	Barry Mobbs
Friday 6th March	Nick Arnall
Friday 10th April	<b><u>2015 AGM - Please note - the date has changed</u></b>
Friday 1st May	Carlyn Lindsay
<b>Fri. 15th/Sat. 16th May</b>	<b><u>WoodWorks @ Daventry - WE NEED YOUR SUPPORT</u></b>
Friday 5th June	Hands On and Mini Demonstrations
Friday 3rd July	Simon Hope
Friday 7th August	Club Demonstrations by 2 members
Friday 4th September	Mick Hanbury
Friday 2nd October	The Ralph Jones Trophy - Competition Night
<b>Saturday 3rd October</b>	<b>Sue Harker - An All Day Event</b>
Friday 6th November	Andy Coates
Friday 5th December	Hands On Night & Membership Subscriptions

## And Finally - It Is Only A State Of Mind

After being married for 44 years, I took a careful look at my wife one day and said:

"Honey, 44 years ago we had a cheap apartment and a cheap car, we slept on a sofa bed and watched a 10 inch black and white TV, and I got to sleep with a real hot girl every night. Now, I have a £500,000 home, a £45,000 car, a nice big bed and plasma screen but I am now sleeping with a 65 year old woman. It seems to me that you are not holding up your side of things".

My wife is a very reasonable sort of person. She told me to go out and find a 25 year old hot girl. She would then make sure that once again, I lived in a cheap apartment, had a cheap car, slept on a sofa bed and watched a 10 inch black and white TV.

Aren't older women great  
They really know how to solve a mid-life crisis.