



YewTurn

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The Chairman's Report



Last month I promised to let you all know how my tutorial went at Brian's workshop to show me how to sharpen my carving tools properly. A few hours with him certainly helped a great deal and I headed home with renewed vigour to address the task. We are never too old to learn and as I have said before there are many people within our club who are only too willing to pass on their knowledge. Thanks very much Brian it was a great help. All I have to do now is to learn how to use them, Brian did send me home with a couple of pieces of lime to practice on, so watch this space.

At our last meeting Roger Rout showed me the demonstrators list for the Waveney club at Mutford, as some of our members also go to this venue. After seeing this impressive list I thought that I should give the Mutford club a try. Like all things in life it pays to see if others are doing things in a way that you can learn from. Professional demonstrators are expensive especially if it is for only an evening demonstration and I was wondering how they managed such an impressive list. They make a charge of three pounds for each professional evening visit on top of the normal annual subs, in this way it goes towards covering the demo fees. I cannot make my mind up how I feel about this although in many ways it does seem like a good idea. Feedback from you all would be appreciated so that the committee can give it further consideration. We cannot always do professional demos free of charge.

As it now seems to be getting a little warmer I am hoping to get back in my workshop as I have just been advised by my wife that we have an Art Exhibition coming up in the village and I am hoping to be able to display some of my work again. You never know I may even be able to sell some. Hope to see you all at the AGM, and as always, keep turning safely,

I van.

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Nick Agar Demonstration At Tudor Rose - 16th February, 2013



Darren, Roger, Brian and I made the trip up to Daventry to watch an all day demonstration by Nick Agar, one of the country's top artistic turners. We were given an absolutely superb days entertainment.

Nick Agar's large-scale, multi-textured turned wood sculptures have earned him a reputation for producing highly individual, beautifully crafted art. Nick has inspired many wood turners with his work and has travelled across the world to demon-

strate his skills. With more than 23 years experience He has a great understanding of his medium. Choosing burrs and intriguing windblown or dead timber for the majority of his work, he exposes nature's treasures beneath the bark. Inspired by organic forms, pottery, and his natural surroundings, he specialises in hollow forms, large diameter work, and surface enhancement. He is renowned for his wall sculptures in particular. His award-winning work



often incorporates carving, weaving and metalwork. In addition to exhibiting widely and appearing at international conferences both as a demonstrator and a judge, Nick is in constant demand for commissions from collectors, his wide range of clients includes HRH Prince of Wales, Dukes, Duchesses and the Royal jewellers, Aspreys. He and his work have also featured on BBC and I TV lifestyle television programmes.

For the demonstration, Nick started off with a part turned small hollow form which was to be part of the final demonstration in the afternoon. After a short spell with a Hunter type hollowing tool, he sanded and then painted a coat of Milk Paint onto the surface. Milk paint is a traditional surface medium from the days of the shakers and Victorians. He was to give this article a further two coats of the paint following drying and sanding during the day.

Next, Nick made one of the Viking Sunset Bowls which was an article in last month's Woodturning magazine. The outside was quickly turned and sanded (how he made it look so simple!!!!) and then was textured with several tools starting with the Sorby tool. This part of the demo was fascinating as he used various pieces of metal, punches, screwdriver bits and a burr from the Decorating Elf to produce a myriad of patterns on the bowl,





which although all different, blended in superbly. The final tool he used was the brass boss on the end of his Sorby bowl gouge to burnish the surface and actually managed to play a tune with the tool at the same time. The outside was then sprayed with and airbrush using black spirit stain and when dry was lightly covered with silver gilt cream being careful not to rub the cream into the texturing. The bowl was reversed and the inside quickly turned out with a raised boss in the bottom which after sanding was textured once again with the Sorby tool, airbrushed and then had gilt cream rubbed over it, just like the outside. The effect is to make it look like metal. The rest of the

inside or the bowl was then completed and airbrushed with yellow, orange and red each colour being graduated into the next, stunning.

The next project was a bud vase, but once again not your average bud vase. Nick shaped the form and then



textured, pyrographed, and airbrushed it in various colours, again graduated into each other. Lunch followed which was a wonderful sit down buffet with every type of meat, salads, pies, etc. that you could possibly want, followed by various different puddings. Good sleeping material for the afternoon!!!! You had to be careful about falling asleep with Nick as he had a squirty bottle full of water, which you get right in the mush.



After dinner Nick carried out a demo on airbrushing techniques on the back of an already prepared platter. He first used Frisket to cut out a leaf shape, stuck it on the platter and sprayed and blended various autumn colours, followed by spraying the veins to give a fabulous pattern. He then used the negative of the leaf, held it against the platter and airbrushed around the outside of it to give a leaf shape. He then overlaid this one, sprayed round the outside again and repeated this several times. The effect was great. Next to be used was a bicycle sprocket held on and sprayed round, very effective. What Nick was trying to get over here was the vast amount of different materials which can be used





to good effect. A superb demonstration.

Next was, I think one of Nicks favourite bits, a bowl made to look very old and bronzed by texturing with a mini chainsaw, burning, colouring and adding verdigris wax and buffing. Once again, very effective. I feel sure that Darren will be having a go at this.

Tea break, and then the final piece, back to the milk painted hollow form which by now had had three coats of milk paint and had been lightly sanded. Nick now made this piece look like marble, or porcelain, by airbrushing with black acrylic paint followed by a buffing with a soft cloth

on the lathe, brilliant. The demo was now coming to an end and he brought out a cardboard box from under the bench and took out a massive hollow form made out of poplar, milk painted and airbrushed to look like porcelain. It must have been about 18" high and about 15" diameter. It was for sale on his website for £5600.00.

Make no mistake, this was a master class in artistic techniques, not to everybody's taste to be quite fair, but for us it was just FAB-U-LOUS. A brilliant day out, it was well worth the trip, and grateful thanks go to those at Tudor Rose for the splendid hospitality.



Words courtesy of Roger Groom (Norwich Woodturners)
Pictures courtesy of Brian Elmar (Norwich Woodturners)
and Paul Loseby (Tudor Rose)

The Ultimate Response to a Dear John Letter

A soldier was deployed to Afghanistan. While he was there he received a letter from his girlfriend. In the letter she explained that she had slept with two guys while he had been gone, she wanted to break up, and she wanted the pictures of herself back.

So the soldier does what any squared away soldier would do. He went around to his buddies and collected all the unwanted photos of women that he could find. He then mailed about 25 pictures to his girlfriend with the following note:

Sorry, I can't remember your face, but please, take the picture(s) that belong to you and send the rest back. Thank you.

The Tom Kittle Demonstration - March 1st, 2013



Tom is a professional turner with about 17 years experience behind him, and is a member of the Norfolk club. His main interest is pursuing "good" design. Amongst his favourite moments is his early training, and finding out what a lathe was all about. He hates designs which are over-detailed, and carry absolute dimensions. If you fail to achieve the dimensions, the implication is that you have failed, whereas if you do achieve them, all you have done is copy someone else's work. Tonight, the project is loosely called "double ended hollowing".

An interesting idea, make a tall hollow form by working in from both ends.

As is normal, rough down the blank with a spindle roughing gouge and add a dovetail spigot at what will become the top of your tall, slender hollow form.

Mount the piece in your chuck and true up as necessary, and then add some basic shape.

Reduce the last 20mm of the piece to about 50mm diameter (the bottom end). Make sure you leave a centre mark in the



middle of the bottom end. Part in, and remove the end section of the piece. Keep this bit safe, it will eventually become a plug to close off the bottom end of your hollow form. When you do part this bit off, make sure you leave a witness mark on the main body of the piece. Ensure that the new tail end of the piece has a

suitable recess on it for mounting in the chuck later.

Drill into the bottom of the piece as far as you can using any combination of twist bits, saw tooth or forstner bits. Whatever you can remove now all helps to reduce the hollowing you need to do. If at this stage you use MT taper drill bits take care as you extract them from the work, they may detach from the tail-



stock and stay inside the work.

Continue to hollow with your favoured hollowing tool, a good spindle gouge, or a heavy scraper. If you use a spindle gouge, work with the flute pointing at the 10 o'clock position and make pull cuts, working out from the centre of the piece. Cut a recess at the bottom end to allow the plug to be re-fitted.



Turn the piece round so that the bottom end is now in the chuck. Use a spindle gouge to hollow out the throat of the neck section. Keep hollowing until you break through into the main section of the form. Sand and finish the internal surfaces of the neck.

Glue in the bottom plug, making

sure that the grain patterns match as best they can. Mount the bottom of the form in the chuck and support the neck with



a large diameter live centre. Tom did this using an Axminster multi-tip live centre (p/n 718221/718222). The kit contains a small diameter face plate onto which you can mount many variations of a wooden support. With the form supported at both ends work on the outside of the

neck section and the outer shape in general. Refine the shape with a bowl gouge, spindle gouge or skew.



With something like a nylon cone fitted in the chuck, mount the piece between the cone and a live centre (hollow form head at the chuck end) and a live centre in the tailstock (located in the centre mark created before the plug was cut off). This is the final turning operation. Use this opportunity to refine the shape until you are completely happy with it. Take it out of the lathe and stand it on a flat surface, it is the best way to judge how the shape actually works. Final operation is to hollow the base slightly to ensure it stands on the edge only. At all stages, sand and finish to your own satisfaction.

A pleasant and busy evening, thanks Tom.

Table Critique By Tom Kittle

Tonight's table critique was quite a swift affair as Tom still had quite a lot of turning to do. For that reason, very little comment came through regarding shape, form, finish etc., so the following report has been cut back to a simplified list of names and basic descriptions.



Andrew Moore, a bowl constructed from laminated rings of Ash and Iroco



Eric Harvey, a small bowl from Afromosa.



Subhash Davda, a linked chain carved from a cruciform shaped length of Pine.

Brian Elmar, a Burr Elm textured bowl.



Ron Lansdell, an Oak and Mahogany segmented bowl.

Eric Harvey, an Elm bowl, pierced, and with 4 dropped wings.



Roger Rout, an Elm bowl with 3 dropped wings.



Maurice Hanchet, an ornamental Walnut carving on a turned stand.



Vic Cracknell, a Maple segmented bowl.



Darren Breeze, a turned, pierced and coloured Sycamore bowl on an ornamental stand.



Paul Disdle, a Robinia lamp.

AWGB International Woodturning Seminar 2013

Between August 9th & 11th Loughborough University is once again the venue for the AWGB biennial International Woodturning Seminar. The 14th International Seminar promises yet again to better previous seminars with a glittering array of World-class UK and International presenters.



The UK turners will be known to many as the cream of the UK demonstrators. With presentations from Stuart Mortimer, Mark Baker from Woodturning Magazine, Phil Irons and Jason Breach there will be something for every taste catered for. The International presenters offer the opportunity to see turners from around the world demonstrating their particular skills and techniques. From the USA we have segmented turner Curt Theobald, and hollow form specialist John Jordan, from France we have Pascal Oudet, from Switzerland we have Jerome Blanc, and from Ireland Seamus Cassidy.

Along with the main presenters there will be three one-slot presentations from Andy Coates, Richard Findley and Mark Sanger. The seminar offers an unparalleled opportunity to see World-Class turners passing on their knowledge at close quarters, and is the highlight of the UK woodturning calendar.

As usual there will be a well supported Traders Area where you can stock up on all you consumables, tools, wood and equipment. There will be an Instant Gallery of work from delegates, often exceeding three hundred pieces of the best work you can see in one place in the UK at any one time.

There will be a raffle offering some fantastic prizes, the Saturday banquet with a live auction of woodturning, and our by now world renown Live Friday night Internet Auction of work by World-class turners, which is the source of all our member development funds.

Combined with superb food, great accommodation, and the relaxed and friendly atmosphere it offers the best weekend option for woodturners anywhere. There are options for half days, full days, and full weekend attendance.

The Instant Gallery and Traders Hall can be visited by anybody free of charge throughout Saturday and Sunday morning. For details of all the booking options please see: www.awgb.co.uk and click the SEMINAR link from the menu bar.

Go along and be inspired, educated and entertained. If you love woodturning there's no better place to be.

Andy Coates, A.W.G.B.

Forthcoming Events For Your 2013 Diary

Friday 5th April	2013 AGM.
Friday 3rd May	Tony Walton - Green Turning
Sat/Sun 11th/12th May	Woodworks at Daventry hosted by Tudor Tose
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 Annull On Sharpening And The Use Of The Skew.
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/Sept meetings are TBA.

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Still For Sale - Vic Cracknell says: All I have left of Steve's tools is the Marples set of carving chisels + 2 others and a mallet, also the ticket (I don't know if I have spelt it right). I'm open to offers on these to get them cleared up for his wife.

And Finally, The Next Life by Woody Allen

In my next life I want to live my life backwards. You start out dead and get it out of the way. Then you wake up in an old people's home feeling better by the day. You get kicked out for being too healthy, and go and collect your pension.

When you start work, you get a gold watch and a party on your first day, and work for 40 years, until you're young enough to enjoy your retirement. You party, drink alcohol, and you are generally promiscuous. Eventually, you are ready for high school.

You go to primary school, you become a kid, and you play. You have no responsibilities; you become a baby, and then you are born. You spend your final 9 months floating in a luxurious spa, you have central heating and room service on tap, and larger living quarters every day.

Finally, 'voila' - You complete your life with an orgasm!