



YewTurn

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The Chairman's Report

First of all I would like to thank Jon Simpson, Barry Mobbs and any other members of the committee that stood in for me at very short notice to cope with the last newsletter and also the chairman and cameraman's duties for the Richard Finley demonstration day. The last month has been very difficult due to my own illness and also my son requiring an urgent stay in a London Hospital that required Carol and I to spend some time down in Kent. It is good to know that I have good friends to help out on these occasions without even a moan. Well not to me anyway. Thanks again everyone.

Needless to say I was very sorry to miss the Saturday demonstration and it certainly seemed to go very well from the coverage in the newsletter. Anyway moving on to the July club night with Nick Arnull. As always Nick was very informative with many hints and tips for us all to remember. The only part of the evening that I may have an issue with was his comments regarding hardening and tempering and the effects of colouring when grinding carbon or High Speed Steel turning tools. I will grant you that it is many years since I covered this subject and it could well be that technology has changed somewhat over the years. I will have to find the time to re-address the subject as it may well be that he is right and I am wrong. It would not be the first time that I have been wrong.

I have not been able to find a great deal of time to spend in my workshop of late and you are forgiven if you think that I have stopped turning as I have not had anything on the table of late. This will still be the case at the August meeting as the candle holder that I am working on has to be delivered later in July.

Just a reminder that the competition night is not too far away now so like me you may well be considering what you will make for this years challenge. Best of luck to all of you and keep turning safely.

Ivan

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A Bow Lathe Turner From Marrakech

First of all, I need to give grateful thanks to Stuart King for letting me do this write up, and also for the selection of images he supplied to go with the article.

The subject is a guy named Mostopher Dnouch, a bow lathe turner working in the medina of old Marrakech. If you want to see a video presentation in full, go to www.youtube.co.uk and search for "Moroccan bow lathe". Alternatively, you can purchase "A History of Woodturning" on a dvd, available from www.stuartking.co.uk/dvd



With just one tool (a skew chisel) this artisan turns on a bow lathe which would have been a familiar sight to the ancient Greeks or the Pharaoh's of Egypt.



The equipment used clearly has its roots well and truly fixed in ancient times. The lathe bed consists of a couple of steel bars located in what would be loosely called the head and tail stock, the latter being made of wood. Laying across the top of the stocks is a third bar, this is the tool rest. Both the head and tail stock have a spike sticking out of them, they both act as live centres to mount a spindle blank between.



All adjustment is done via the tail stock (on the left). This is free to move left and right on the bed bars, and is kept in contact with the work piece with the left foot. Drive for the lathe is with a bow, manipulated back and forth with the right hand and arm.



So, that takes care of work holding and motive power. Now we come to the cleaver bit, tool control and cutting. This is all done with a skew chisel held in the left hand, and controlled on the tool rest with the right foot. I picked up on an interesting comment on the internet about Mostopher, "is he left handed or right footed".

This all sounds a bit far fetched, but as the pictures here (and the video if you can get to see it) will show, it all makes for a very interesting way of turning. Grumpy, can you get this guy in for a Saturday demo please.

First task is to knock the corners off part of a spindle with the skew and then mount it between centres having already wrapped the bow string around the blank. One or two strokes of the bow reveal that the blank is not quite centred, so a sharp tap at each end with the edge of the skew soon has everything running quite smooth and in balance. All this fannying round with live centres and quills really is a waste of time, lets get back to basics.



So, power is applied (the right arm) and with skew in left hand the right foot comes into play, controlling the chisel blade like you have never seen before, and within seconds, a whole section of the spindle has been rounded off. Parting 'V' cuts are made and in less time than it takes to write, a section has been reduced, opposing beads have been rolled, and all of a sudden, the section between them has been transformed into a captive ring.



The 'V' cutting and bead rolling continues until a section at the tailstock end is further reduced, leaving the piece with a domed top. Having now parted off a section of the spindle, some hand carving is done with the skew, and the domed top section is reduced to a flat on both sides leaving a thin flat section in the form of a cross.

All of a sudden you realise you have just watched a chess piece being made, it was in fact, a king.

All you bods out there that want a nice big new lathe and a huge range of turning tools, why don't you try this way first.

With Grateful Thanks To Stuart King

The Nick Arnall Demonstration - July 5th 2013



Nick has been a professional woodturner for in excess of 16 years now, and much can be read about him at www.nickarnallwoodturner.co.uk. The thing that excites Nick is having the chance to watch people develop as a beginner and continue on to be an advanced turner with new ideas and approaches. For Nick, a pet hate is people asking "how quick can you do a job, and how much can you sell it for."

The demonstration for the evening will explore tool sharpening techniques, grinder setup and how to get the best out of your tools, and also, how to identify poor quality tools. If time permits, we will also do a bit of turning and try to dispel a few myths about the skew chisel.

Before we launch into this demonstration report, a quick note from the editor: For the first time in my editorial career, I actually regret not asking for a volunteer to write the demonstration report. The only reason I say this is because I like to write a cohesive flowing report, and that is NOT going to happen this time. Nick gave us such a wealth of tips and advice, and it all flowed so quickly, the best I will achieve here is a long list of bullet points, and I have no doubt that many of you will be able to say "I missed the bit about".

So here we go, as noted, Nick was tackling a very difficult area - grinding and sharpening (those are not necessarily the same). Sharpening needs to be a quick action to avoid interrupting the workflow. Grinding is what you do when you are re-profiling a tool, and takes much longer. Keep your grind wheels in good order, and dress them with either a devil stone, or a diamond dressing tool. ALWAYS use lung and eye protection when you dress a wheel and I (ed.) always do it in the garden, NOT in the workshop. When you grind a tool, always make sure you are working above the centre line of the stone.

High Speed Steel is tempered at over 1000 degrees, and blueing occurs a loooooong way below that, hence, if you happen to get an HSS tool too hot and blueing occurs, don't panic, you are still a long way away from the temperature range where the tool temper will be affected. Carbon Steel is blued and tempered at much lower temperature ranges. Hence, if you happen to get a CS tool too hot and blueing occurs, you are working much closer to the temperature range





where the tool temper will be affected. The answer is simple, less pressure on the grinding wheel, and do it a bit quicker. Both of these will prevent heat build-up in the tool.

How do you tell the difference between HSS and CS tools:

On the grinder, a CS tool will produce yellow sparks which spit and cough all over the place, whereas an HSS tool will produce a smooth stream of orange / red sparks. Cheap carbon steel tools will often have names on the blade that have been printed on with ink, and also, may have been lacquered to help keep them shiny - avoid them if you can.

Many like them, and many hate them, but the best value item today is a grinding jig. Look at the Wolverine and the True-Grind systems, and try before you buy. They allow you to do a repeat grind on a tool time and time again. So long as your sharpening technique is consistent, your turning skills will be able to develop without blaming the tools (quite so much). Quite often your problems do NOT relate to your turning technique. Instead, regular problems are more often related to flawed sharpening techniques. If you can see an edge that will reflect light on the tip of your tool, it is not sharp. When you work with a jig, always make sure your tool projects a constant distance beyond the tool holder (normally about 2"). If it helps, do not be afraid to take the handle off a tool to make it easier to control.



When people talk about bevel support, they are actually referring to something like the first 1/32" of steel below the edge, that is less than 1mm. The rest of the steel below this area is only there to provide structural strength and to stop the sharpened edge flaking away. If it comes into contact with your work it will bruise or burnish the timber. This does of course lead on to the idea of cutting a second bevel at the heel of the tool to lessen the contact and to let you get into tighter areas. The main grind angle is always a point of discussion, and Nick starts most tools at about 45 degrees, and then adjusts as he feels the need.



To create a fingernail, grind the top face of the flute to reveal the true profile of the steel, then refine the bevel angle and side wings to achieve the external profile you want. With long grinds, make sure the top edges of the flute have convex edges on them, flat or concave edges will cause you huge problems when turning.



On a skew chisel, the bevel length (measured from the cutting edge towards the handle) should be no more than one and a half times the thickness of the blade. Going beyond this will always produce an edge that is difficult to keep sharp. A round skew with a short bevel will eliminate many of the problems experienced by a lot of turners. Parting tools and skews can all be sharpened with ease, simply by getting the heel of the tool on the stone and then raising the handle until full blade contact is achieved. Then work to and fro across the

blade to achieve a single facet on the ground face. Turn the tool over and repeat the process.

Captive ring tools should be dressed on the top face with a diamond hone, and nothing else.

The inside of a ring tool can be sharpened with a dome shaped carborundum stone in an electric drill and the outer surface can be done with a diamond hone.

Tear drop scrapers can be mounted upside down on the end of a steel rod and then sharpened, this will put the necessary burr on the top cutting face.



With scrapers, simply match the table angle to the tool angle and sharpen with long smooth movements across and round the tip of the blade.

Do not grind a long bevel on your skewchi-gouge, it will grab the wood with ease, a shorter bevel will be much more effective. As the strange-sounding name suggests, this hybrid tool blends the cutting qualities of a skew chisel and a spindle gouge, the two most common chisels used in spindle turning.



The evening's finale, a bit of spindle turning to demonstrate 'V' cutting with the skew (long point down) to create a pummel. The first cut was on the waste side, and don't forget that



the cut will follow the line of the bevel. This was followed by waste removal with the spindle roughing gouge, you can use the side wings for a cleaner cut. The skew was then used with an ultra smooth planing cut and the point tool was used to help define the ends of the cut section. At this point we were treated to an (almost) heated discussion between Ivan and Nick as to whether or not the planed section was straight. Alan Calver sorted them both out by pronouncing it to be "proper straight".

The demonstration closed with the creation of three beads. They were cut with a) a round skew, b) a point tool, and c) a spindle gouge. After a light sanding with what appeared to be 80 grit paper, you couldn't tell the difference between them.

An excellent evening, thanks Nick.

G'day Members, And This Message Now Goes Out To Many New Friends

This month I can report an interesting story, one which may have untold links and interest over the coming months. On the 4th July this year, Grumpy was contacted by a gent by the name of Alan Arnup, he is a member of the Northern Woodturners Club. The message started "Just introducing myself as a fellow wood turner, a relative novice, but just as importantly, a relative of Norwich. My great great grandfather was born in Norwich and I have completed a family tree which shows many members of the Arnup family living in various parts of Norwich. A quick check of the name via Google will show that the name continues there, particularly in pottery and sculpting, but to my knowledge, not in woodturning".



Alan went on to ask if he and others in his club would be allowed to benefit from our newsletter. Grumpy passed the request on to me, and naturally I replied, saying "Good to hear from you Alan, and it is good to know that our club message has spread well outside the boundaries of Norwich. With pleasure, I will add you to the circulation list, and please feel free to forward it on to whoever you want, the more the better."

Now, to many, this will all sound quite normal, and to say the least, un-remarkable. Well, maybe so, except that Alan Arnup is the vice president of the Northern Woodturners Club which is a little north of Melbourne, Victoria in Australia. At the speed of an Auzzie wicket, my mind went into action, and I thought of the possibility of some form of twinning action between our two clubs. Why not have a free and open interchange of ideas and thoughts,

and maybe, we can think of the possibility of us all being an 'honorary member' of each others club. So, Norwich members, what do you think of the idea, and lets have a few ideas about what we feel would be interesting to say to our "down under" woodturning friends.

One comment that came from Alan was that they have had a spate of frosts followed by nice sunny days. It gets a little hard to rise from the warm blankets, wash the windscreen of the vehicle and drive for 40 minutes to the club on Wednesday mornings. Tuesday nights are ok but driving home in the fog can be hazardous as kangaroos can be a problem. They have no road sense at all.

By way of a contrast, we in the Norwich area find ourselves needing to cope with 30 degree heat, and a council that feels the best time to re-tarmac our roads is the hottest day of the year.

I know that a couple of weeks ago the Northern Club had their Annual AGM, and the idea of some sort of club link and an information interchange was discussed, and Alan reports that his other club members were overjoyed at the idea of having some form of arrangement operating between the two clubs, and the following is the first of those interchanges.



As the newly elected President of the Northern Woodturners Club, located in Kingsbury, a suburb of Melbourne, I look forward to a very successful joint arrangement between our clubs. Hopefully we can exchange many ideas, send some photographs and spin a few yarns as we learn more of each others activities. My personal details are that I have

been a woodturner for 25 years, and am a member of Northern Woodturners and the Eltham Woodworking Clubs. My favourite wood is Red Gum. My other interests include caravanning during the summer and spending time with two grandchildren. In this photo you can see me with a Camphor Laurel platter, a mug comprised of Sugar Gum, Blackwood, Jarrah, Blue Gum and Osage Orange. The old telephone is made from Blackheart Sassafras, the keg is made of Cedar, and the clock is from Red Gum. Contact should be through our Club Co-ordinator alanarnup@bigpond.com or through me, I an Berry, at i.berry@bigpond.com

I have been asked to do a post script to my usual "front page" report, in view of a major surprise that was sprung on me by Jon when he turned up at my house on Sunday afternoon a week ago. We had been contacted by a club of Northern Wood turners. There I was

thinking that they must be somewhere north of Manchester. You can imagine my surprise to find out that north meant North of Melbourne in Australia. I was asked to respond to the piece sent to us by their president Ian Berry so that we can start an on going dialogue with them. Jon has asked me to say something about myself and the club, so here goes:-



My name is Ivan Tatnell and I am now in my second year as chairman of the Norwich Wood Turners' club which started in 2007. I moved to Norfolk nine years ago and retired in 2008 after spending my working life in engineering, originally as a precision tool maker. My wood turning has since become something of a passion and at the club we are fortunate to have some very skilled turners to inspire us all into pushing the boundaries as far as we can. Some of my inspiration comes from the works of Bin Phoe and Joey Richardson. Also, we are fortunate to have excellent professional turners demonstrate

at the club, including Nick Arnall, Gary Rance, and many others.

Here I have included a couple of photographs of my pieces to give you an idea of the type of work that I enjoy. On the left of the first photo is a Dragon Pot, inspired by (but not copied from) Bin Phoe. Next is one of four pieces I made as a table centre for the wedding of my youngest daughter. The winged dish and candle holder are in Sycamore and finished with gold leaf and acrylic paint. On the right you see a Mahogany Dish with gold leaf and blue infill.



On the right you see a Mahogany Dish with gold leaf and blue infill.

The second photo shows a large diamond pierced candle holder in Sycamore and finished with Acrylic paint. Gary Rance really liked this one and boy was I pleased! Next is a Tazza in Olive Ash and Rosewood. To the right is a roll topped Bowl, again in Olive Ash. I find the deep undercutting difficult and am still practicing to get this area better. Finally, in the front you see small lidded pots in Yew with Ebonised stem and finial. As Chairman I am hoping that you will find our newsletter of continued interest and look forward to hearing from you in the future.

Thanks for all that Ivan, Alan and Ian. It looks to me as if some of my future articles are going to feature a few woods we have never heard of.

Jon Simpson

Table Critique By Nick Arnall, July 5th, 2013



Maurice Hanchet displayed a very attractive table lamp made of Sapele. A classical form with flowing lines. This is one of the few things we make that requires a green baize bottom. A very nice piece which is finished well, but could be improved by adding a little more definition to the beads.

As would be expected from Andrew Moore, another stunning piece of segmentation, the wood is unknown. Excellent form and finish, and it sits well on the table, probably fruit wood.



John Gilbert exhibited a spider box made of Lilac, Ash and Oak. Again, nice form and finish, but may be improved by having more of a fluid line round the bottom of the box section and a more elegant finial. This is going to be the demonstration subject at our August meeting.

This earring box is from Bill Hudson. It was an experiment using Rhododendron from a local shrub clearance. Excellent form and finish, with nice burn line decoration.



A Sycamore bowl finished in foodsafe oil, displayed by Barry Mobbs. An "oh dear", good functional bowl which had been rescued by putting a plug in the base.



Alan Calver has produced this splendid piece from Sapele and Sycamore. An excellent piece, and nice to see that the external detail runs right through to the inside. Finial points need to be refined a little, and not quite sure about the form of the columns, but it is still a very good piece.

Alan Drake's bowl is from an Ash blank. A very nice piece, but a little too much shine, especially for Ash. Bead definition could be improved, possibly by putting a burn line between them.



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burn line between them.



Roger Rout has created another in his series of offset pieces. A large heavy piece that needs counterweights to allow it to be turned. Roger has been turning for less than 4 years, and to produce a piece like this is quite amazing.

An Elm bowl from Barry Mobbs, finished in foodsafe oil. A nice simple bowl, but maybe the foot is too heavy.



An Ash bowl from Barry Mobbs, finished in foodsafe oil. Outstanding form and finish, possibly the best piece on the table.

Roger Rout again, this five sided piece is made from Indian Rosewood (Sonokeling, a tough timber to work). Could be improved with some hand finishing, but the form is quite amazing, well done Roger.



Forthcoming Events For Your 2013 Diary

Friday 2nd August	John Gilbert - A Spider Box - see table display.
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.

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And Finally - This Is How Fights Can Start

One year a husband decided to buy his mother-in-law a cemetery plot as a Christmas gift. The following year, when she had no gift, and asked why, he replied 'You still haven't used the gift I bought you last year!' - and that's how the fight started.

I asked my wife, 'Where do you want to go for our anniversary?'. It warmed my heart to see her face melt in sweet appreciation. 'Somewhere I haven't been in a long time!' she said. So I suggested, 'How about the kitchen?' - and that's how the fight started.

My wife and I were watching Who Wants To Be A Millionaire while we were in bed. I turned to her and said, 'Do you want to have sex?'. 'No,' she answered. I then said, 'Is that your final answer?'. She didn't even look at me this time, simply saying 'Yes.' So I said, 'I'll phone a friend' - and that's how the fight started.

I tried to talk my wife into buying a case of beer for £7.95. Instead, she bought a jar of cold cream for £9.95. I said 'the beer was cheaper and would make her look better at night' - and that's how the fight started.

My wife was hinting about what she wanted for our upcoming anniversary. She said, 'I want something shiny that goes from 0 to 200 in about 3 seconds.' I bought her some bathroom scales - and that's how the fight started.

My wife sat down on the couch next to me as I was flipping through the channels. She asked, 'What's on TV?' I said 'Dust' - and that's how the fight started.