



YewTurn

The Monthly Magazine for Norwich Wood Turners
Affiliated to the Association of Wood Turners of Great Britain
Issue 99 - March 2015



The Chairman's Report

You are probably fed up with the older members of our club always saying that time passes ever faster the older that we get but it is hard to believe that it has been four months since I have seen some of you, this time does seem to have passed in the blink of an eye. It was really great to see you all again at the last meeting and I would like to thank all the members that have stood in for me during this period. Hopefully my run of bad luck is now over and I look forward to seeing you all on a regular basis.

A few days ago I received a phone call that should be of interest to many of you especially the beginners amongst us that are still building on their collection of turning tools. A turner of 25 years living close to our meeting hall is packing up due to health problems and has many Robert Sorby tools for sale. His words to me were that you can save yourselves a great deal of money. His name is Rod Dewing and his phone number is 01603 410203, he also said that Nick Arnall knows him well if you need any more information. Best of luck and let me know how you get on.

I am looking forward to the year ahead as we have six excellent professionals booked to demonstrate for us, so hopefully we can all learn some new techniques and possibly purchase some new toys from them at the same time. I have seen them all before and believe me they are all very good. So, please try not to miss any of them.

As a closing note may I remind you all that next month is our AGM and although some of you think that this can at times be a little boring, it is the main time that you can all make your feelings about the club clear to all and influence the way the club is run. As your Chairman I would like to remind you that it is your club and your money and that the committee is only there to look after the club to the best of its ability. Your comments are very important as we cannot get every thing right.

Keep Turing Safely, Ivan.

Issue 99 - Index

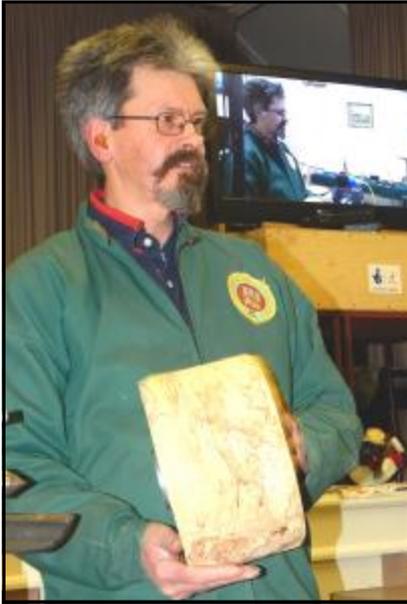
1. The Chairman's Report
2. Barry Mobbs
5. Table Critique
7. Wood Lamination
9. Jason and Karen go
scouting
11. Bandsaw For Sale
and club tools
12. And Finally,
The Back Page



Supported by
The National Lottery®
through Awards for All



The Barry Mobbs Demonstration 6th February, 2015



If you are hollowing out a large bowl, it is such a shame that normally, all of the material being removed ends up on the workshop floor as shavings. The prospect of being able to produce a nest of bowls from one blank is a very attractive option and by using the bowl saver this becomes a simple operation. Producing several bowls from a single block of wood is safe and easy with the Woodcut bowl saver. You get a predictable result every time along with the security of knowing that the bowl saver is attached to the lathe via the lathe tool post and is also supported by a Morse taper that fits into the tailstock of the lathe. This means that the bowl saver will fit almost all lathes, large and small, but, if you do

use (or buy) one you should ensure you get a tool post to suit the lathe you are using.

The main purpose of this demonstration was to show us how the Woodcut Bowl Saver can be used to save wood, enabling sections of it to be used for other projects. This tool is owned by the club, and is available for any member to use



“on loan”.



The Bowl Saver uses two blades to give a combination of cuts which will remove blanks from 75mm (3") up to 300mm (12") from the inside of the mother (outer) bowl. The depth that the blades will go into the wood can be adjusted from zero up to 130mm (5"). This in essence will remove a bowl 300mm (12") x 130mm (5") from the outer bowl.

The system works very

well on either seasoned, or unseasoned timber where the resulting bowl blanks can be put aside for seasoning and finishing at a later date.

Unfortunately, right from the start, Barry was beset by a catalogue of events, most of which would have been avoided had he used a better





piece of wood to demonstrate with. On the third attempt at getting the large Spalted Beech blank to stay on the lathe, we watched Barry remove the centre section, producing a large section on the lathe, and a smaller section which had been removed from the centre suitable for producing a small low bowl.

The basic process used by Barry was to decide which face was to be used as the top face of the bowl set, and then with a faceplate ring screwed to the

front centre, a spigot was cut on the rear face and the basic outline of a bowl was cut on the outer edge of the blank. With the new spigot mounted in the chuck, Barry worked through the general setup of the equipment, and when all was ready, cutting with the bowl saver started.



Problem 1:

The batteries failed in the microphone.



Problem 2: When you are going to use a large blank, make sure your lathe is running in low gear, otherwise it will not have enough torque to overcome the tool pressure you are inventively going to apply.

Problem 3: Unfortunately, it was only a few seconds before the blank was on the lathe bed, having snapped off at the spigot. The consensus was that a recess would give more strength. A recess was cut on the back of the blank.

Problem 4: We got a bit further this time, with the bowl saver cutting a significant groove on the face of the blank but then, BANG, the blank was back on the lathe bed.

Problem 5: Not sure how long it lasted, but spigot 2 failed with very little effort being applied, and already it was tea break, during which time the faceplate ring was moved to the back of the blank to generate a good hold onto





what had turned out to be a really poor piece of timber.

After tea it was all progress. The bowl saver was put under pressure, and within a few minutes we saw the centre section pop out, leaving the main section of the blank on the lathe.

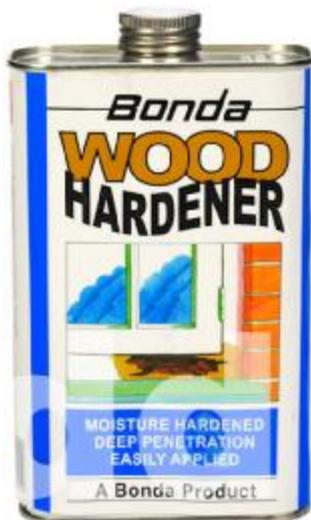
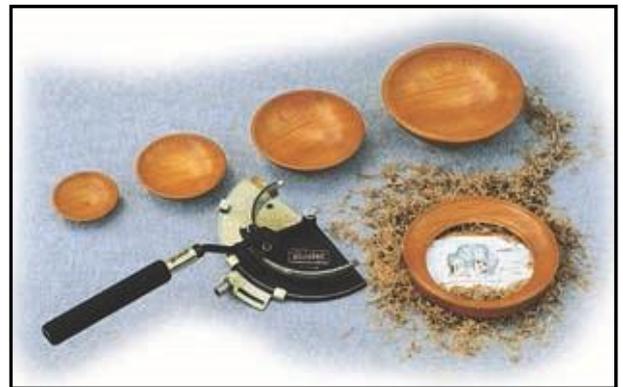
Having removed the centre, Barry proceeded to work in the normal way to produce a generic bowl

form both inside and out.

The outside surface was very soft so sanding sealer was applied to try and toughen it up.

While working on the inside, Barry mentioned that if you have trouble with your bowl gouge skating off the rim, try cutting a small groove in the rim to run the bowl gouge in which will offer a bit of bevel support.

An interesting demonstration, but, would I buy or even borrow a bowl saver, no, I don't think so? Too much effort for too little return, but then I don't make many bowls.



As an appendix to this report I add the following. Bonda Wood Hardener is a moisture hardened one component resin for hardening rotten and decaying wood.

Just think about it - all wood contains some moisture so a resin that actually uses moisture to harden has a distinct advantage over any system that does not. Wood Hardener is easily applied by brush, and penetrates deep into the fibres of the wood bonding them together to provide a solid matrix of wood fibres and resin.

When cured the surface will be tough and hard, sealing the surface from further water penetration. Bonda Wood Hardener is available in 500ml sized cans.

To re-surface the hardened wood you should use a two component wood filler such as WoodFill. This will enable the hardened wood to be filled level with the sound wood and permanently surface the rotted area. The WoodFill can be applied as soon as the surface of the Wood Hardener has become finger tacky. Alternatively it can be filled later.

Jon Simpson

The Table Display - 5th February 2015



Ivan Hare had made a lighthouse out of Yew and Ash. An unusual piece, which is well finished.

Ron Lansdell, a lidded pot from Tulipwood and Cherry. Nicely finished and all in good proportions. Maybe the finial could benefit from better shape, but very good.



Ivan Tatnell, a Sycamore "Sunset Bowl" inspired by Nick Agar. Well textured and coloured. An excellent piece of turning.



Andrew Moore, a segmented lamp base from Ash. Another excellent piece, well finished. Finished with spray lacquer.



An occasional / display table from Roger Rout made of Elm. Nice shape and form, a flat top, all very good.



A similar pair of bowls from Maurice Hanchet, made of Zebrano and Bubinga. Perfect shape and a lovely finish on both.



A Yew pomander from Vic Cracknell. Very good finish, and very saleable on a craft stall.

Also from Vic, a pair of Oak Candlesticks. A lovely finish which is not easy to achieve on Oak. Very good form.



Brian Balaam showed a small Beech bowl, his first attempt at texturing. A pretty good first attempt with the large Sorby tool. Colouring with felt tip pens, very good, a nice piece of work.

A segmented bowl from Ash with an Oak swirl from Jon Simpson. Well finished throughout, nice finish on the bottom, and all segments meet in the centre. A lovely bowl with a continuous curve from top to bottom.



Timber Lamination

A View From Across The Pond



Whilst browsing the internet one evening I came across a web site that many will find interesting. The address is www.phinds.com/bowls, where there is an extensive archive of information relating to lamination projects and exotic wood usage. Grateful thanks go to the site owner for granting permission to reproduce a selection of his words and pictures here.

A note about the woods used:

I maintain a web site for information about exotic wood, and to obtain woods for that site, I buy a large variety of wood from many different sources, sometimes even mixed lots that contain some woods I cannot identify. So, it is quite possible that the identification of woods in a particular bowl will be incomplete.

In terms of how I list the woods - the notes on my web site may well seem cryptic, but I do attempt to maintain some consistency.

A note about mixing woods of different characteristics:

There are two characteristics of wood that are particularly relevant when mixing woods of different species in the same project. These are hardness and "movement in service". Many craftsmen argue that one should not combine woods of radically different hardness's in the same project and particularly not in the same area of a project. This is because it seriously complicates sanding operations, as a given amount of pressure can cause heavy sanding in a really soft wood and have absolutely no effect at all on a really hard wood, hence sanding a mixed-wood area can be a real problem.



"Movement in service" means the amount of size change (expansion and contraction) a given species of wood exhibits when it gains and loses moisture as the air around it gains and loses moisture during the seasons of the year. Woods that have radically different movement in service, if glued next to each other, can develop stress fractures because one wood changes shape much more than the other. Although I recognize full well the problems inherent in using mixed woods, as explain above, I mix woods anyway because I



want my selection process to be based primarily on how the wood looks (that is, colour and grain), not on its technical characteristics. I get away with this pretty well because the sections of wood in the bowls are so small that stress fractures are rare.

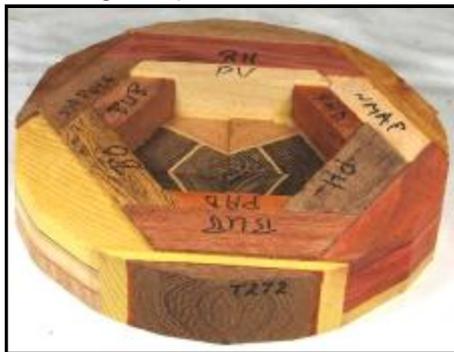
On rare occasions, I am able to feel a slight change in the surface of a bowl that has a hard wood next to a soft wood, but this is while it's on the lathe and moving rapidly from one section to another. With the bowl off the lathe, these changes are not noticeable.

A note about making the bowls, or "how do you DO that?":

The time spent on these bowls, when you add in ALL of the activity that I perform which I would not do if I were not making the bowls ranges from 5 or 6 hours for the smallest ones to between 10 and 15 hours for the larger ones, broken down something like this:



a) Time spent going to timber yards and buying wood on the internet etc., getting and unpacking the wood and cutting it up for use amounts to about a 1/2 hour per bowl.



b) The bowls are built up using a process something like: Take two pieces of wood and sand one surface of each, then glue the sanded faces together. Cut one face off of the result and sand that, along with one face of another piece of wood, and glue it to the other two. Repeat this process for what seems like forever.

This is where the bulk of the time is in making the bowls. Some of the bowls have many dozens of pieces of wood, including paper-thin pieces of veneer and every joint has to be glued onto edge of the growing blank. The process is repeated until the blank is the size of a bowl.

c) In between all the cutting, sanding and gluing, the selection of wood pieces and some thought about how I want the blank to grow takes a fair amount of time. I sit surrounded by boxes of exotic wood and a partial blank in hand and think about what wood I want to add next. The selection process averages a couple of minutes per joint and since most bowls have many dozens of joints, that adds up to a lot of time.





d) Once the blank is fully built up to the size of a bowl, I attach a base which also takes time to make. The bases for the low "candy dish" bowls are generally simple and made of the same wood throughout (red aromatic cedar, walnut, and mahogany are the normal choices because they turn very nicely and look great). These are glued up in a way that avoids any part of them having to turn cross-grain, which can cause tear out.

e) The actual time on the lathe is only 1 to 3 hours depending on the size of the bowl, the degree of care which, for numerous reasons, may be required in the turning (soft woods next to hard woods, end grain pointing into the turn, etc.), and the amount of on-lathe sanding that is required.



f) Once a bowl is complete and fresh off the lathe, I coat it with natural stain to protect against moisture absorption, and then apply further chemical finishing agents, generally some form of polyurethane. This requires several coats and some buffing/sanding between coats. This all takes about 20 to 30 minutes per bowl counting all of the coats plus the sanding and buffing.



g) I organize and manipulate the pictures (cropping, correcting the colours, etc.) to put on the web site. Typically, I have about 50 photo's of each bowl. The combination of taking and manipulating the large number of pictures averages about an hour per bowl.

h) The last step is typing up notes about the bowl --- what woods are used, what flaws or issues exist if any, the dimensions, and any other comments I have. The creation of the notes plus the creation of the web page for a bowl can easily add up to another hour or more. There are other, somewhat incidental, activities that are required as well (cleaning up the mess I make, etc.) that may be incidental to the bowls, but DO require time that would not be needed if I did not make the bowls. So, again, it takes 5 to 15 hours per bowl, with VERY few down in the 5 hour range, most in the 10 or so hour range, and a few up to 15 or so. I was shocked when I first did that calculation. These bowls are clearly non-trivial to make, but even so, an average of 10 hours seems like a LOT. Still ... that's what it is, and of course, there's the cost of materials, which runs about \$15 per bowl.



Jason and Karen Harvey Go Scouting



Jason was invited to the East Harling scouts to give them a taste of woodturning, and after his experience at Norjam, he jumped at the chance.

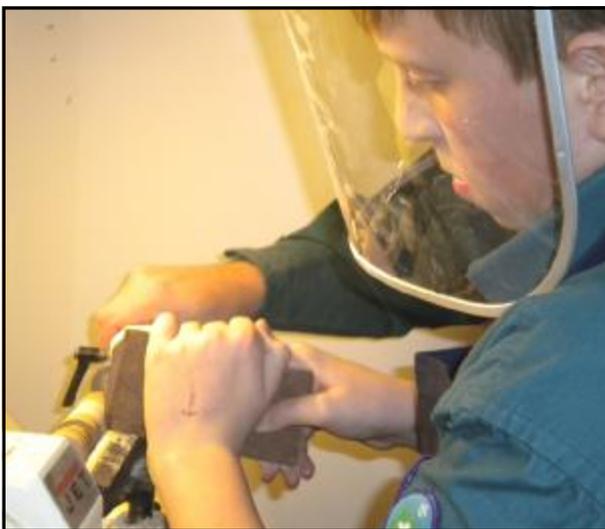
He only had ten minutes per scout so he had to come up with something they could finish in that time. We decided upon a woggle which they could turn on a pen mandrel. He needed a guinea pig who hadn't turned before, so now, I have turned my first piece.

We turned up at the venue and set up all the equipment



we had taken with us. The group was split into two groups of 7. The scouts seemed keen, and all wanted to be in the first week's group. The first group had their safety talk and they started to

turn.



They had a choice of Oak, Tulip, Sycamore and Zebrano. Tulip was the most popular on the first week.

Once their wood was chosen they turned it down using a spindle roughing gouge, and sanded using an inertia sander. They added grooves with a point tool and burn lines, how many, or if any, was up to them, so every

piece was unique. They then finished off with sanding sealer and melamine lacquer.

The process was the same for the second week except this time, the Zebrano flew off the table and one Boy Scout chose not to add any burn lines.





I laid out a display of turned items for their interest. The scouts enjoyed looking at them and asked a lot of questions on how they were turned and what the woods were. They were most interested in the Banksia nut I had and the bud vase Jason had turned out of one.

The scouts were a very polite and welcoming group of boys and girls, and all said thank you for coming and how much they enjoyed it, making us both feel very, very appreciated.

Karen Harvey

For Sale - Clarke Table Top Bandsaw
Model CBS 190

An ideal machine for DIY and hobby use, this two wheel bandsaw allows accurate cutting in all types of wood. A tilting table, a mitre gauge and rip fence provide the facility to do accurate straight, cross, rip, mitre and bevel cutting.

Power: 350 Watt 230v motor.

Throat: 190mm (7.5"), Max. Thickness: 80mm.

Fully tilting table with graduated scale.

Professional type quick release rip fence.

Dust extraction outlet.

In "as new" condition (used once). Cost new over £130 will accept £60, comes with a free spare blade. For further information, contact



Contact Jason Harvey on 01953 604133 or Email jasonjhrvy@aol.com

Club Tools Available For Loan

- | | |
|---|-------------------|
| Record DML305 Lathe | } See Roger Rout |
| Robert Sorby Eccentric Chuck | } |
| Record 6" grinder and Axminster sharpening system | } See Roger Groom |
| Record DX1000 Dust Extractor | } |
| Woodcut Bowl Saver | } |
| Ashley Isles Unichaser | } |
| Robert Sorby Texturing Tool | } |
| Axminster Reciprocal Carver | } |
| Robert Sorby Eccentric Chuck | } |

Norwich Woodturners - Committee Contact List

Chairman:	Ivan Tatnell	01692 630287	chairman@norwichwoodturners.co.uk
Vice Chairman:	Barry Mobbs	01692 581321	stalhamwoodturner@btinternet.com
Secretary:	Phil Cooper	01493 780023	secretary@norwichwoodturners.co.uk
Treasurer:	Andrew Moore	01603 714638	treasurer@norwichwoodturners.co.uk
Membership:	Jason Harvey	01953 604133	membership@norwichwoodturners.co.uk
News Editor:	Jon Simpson	01692 678959	editor@norwichwoodturners.co.uk
Webmaster:	Paul Disdle	07736 284963	webmaster@norwichwoodturners.co.uk
Events Sec.:	Bron Simpson	01692 678959	events@norwichwoodturners.co.uk
Member:	Darren Breeze	01502 476508	darrenb68@hotmail.co.uk
Member:	Roger Lowry	01603 451902	rfl1@btinternet.com
Web Site:			www.norwichwoodturners.co.uk

Forthcoming Events In The 2015 Diary

Friday 6th March	Nick Arnull
Friday 10th April	<u>2015 AGM - Please note - the date has changed</u>
Friday 1st May	Carlyn Lindsay
Fri. 15th/Sat. 16th May	<u>WoodWorks @ Daventry - WE NEED YOUR SUPPORT</u>
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
Saturday 3rd October	Sue Harker - An All Day Event
Friday 6th November	Andy Coates
Friday 5th December	Hands On Night & Membership Subscriptions

And Finally - Age Is A Wonderful Thing

ROMANCE: An older couple were lying in bed one night. The husband was falling asleep but the wife was in a romantic mood and wanted to talk. She said: "You used to hold my hand when we were courting." Warily he reached across, held her hand for a second and tried to get back to sleep. A few moments later she said: "Then you used to kiss me." Mildly irritated, he reached across, gave her a peck on the cheek and settled down to sleep. Thirty seconds later she said: "Then you used to bite my Neck." Angrily, he threw back the bed clothes and got out of bed. "Where are you going?" she asked. "I'm Going To Get My Teeth!"

OLD FRIENDS: Two elderly ladies had been friends for many decades. Over the years, they had shared all kinds of activities and adventures. Lately, their activities had been limited to meeting a few times a week to play cards. One day, they were playing cards when one looked at the other and said, "Now don't get mad at me... I know we've been friends for a long time, but I just can't think of your name. I've thought and thought, but I can't remember it. Please tell me what your name is."

Her friend glared at her. For at least three minutes she just stared and glared at her.

Finally she said,

"How Soon Do You Need To Know?"