

Snainton Woodturners' Club Newsletter

Issue

Vol. 01 No. 07

August 2010

Meeting held at Snainton Woodworking Supplies, Barkers Lane, Snainton,
North Yorkshire YO13 9BG

The Club AGM With Show-and-Tell



Snainton Woodturners' Club Committee [left to right]: Sue Harker RPT, Graham Harker (Chairman), Ron Robinson (Secretary), Bernard Moment (Treasurer), Philip Greenwood RPT, Wendy Greenwood

Highlights from AGM

The minutes of the 2009 AGM were read and accepted by some 30 members who attended the AGM.

Members had found that installation of a second video camera above the demonstration lathe and showing this picture on a third TV screen at the front of the room has been a great improvement.

Reports

The Chairman and Secretary presented their reports, and the Committee was re-elected for the coming year.

The Treasurer's report was presented by Terry Taylor, who had audited the accounts. The Club had about 60 members and the accounts showed only a small deficit in 2010, and by about the same amount as in 2009 (see Subscriptions, below).

The Club thanked Rob Thompson and family at Snainton Woodworking Supplies for allowing the Club to

use these premises for our meetings. Members were delighted that the Club has been invited to continue to meet at this most suitable venue.

Members were asked to suggest to the Secretary or Committee the names of possible demonstrators who might be invited to meetings.

Members were asked to note that Andy Lodge has to go into hospital and will be unable to demonstrate on 2 September. Sue Harker has kindly agreed to move her demonstration forward, and Tony Wilson will come to the October meeting.

Brian Wilkinson

The Chairman asked the meeting to stand and all applauded the memory of Brian Wilkinson, a founder member of the Club and its former Chairman until he retired in 2006. Brian was remembered with gratitude for his life, his invaluable contributions to the Club, and for being a 'true gentleman'.

Snainton Woodturners' Club

AGM Meeting at Snainton
Woodworking Supplies on

Thursday

5 August 2010

Snainton Woodturners' Club

**Meets on the first
Thursday of each
Month at 1930 hr:**

2 September 2010. Sue Harker, Back-to-Back Turning
(she replaces Andy Lodge who has a hospital appointment)

7 October 2010. Tony Wilson



Dave Lowe's Prize Exhibit at
Driffield Show, see page 4.

Subscriptions

The meeting agreed that the subscription, due in September, should be increased from:

£16 to **£18 for Single Membership;**
£22 to **£25 for a Couple;**
£3 to **£4 for Guests.**

Guests will be permitted to attend two meetings, after which they would be expected to join the Club. The subscription fee for those joining partway through the year would be reduced, *pro rata*.

Newsletter

Gordon Malan said he is happy to produce the monthly newsletter as a contribution to the Club, and comments, suggestions and contributions are welcome.

The meeting agreed that members could ask to be put on the mailing list to receive e-copies of the newsletter *free of charge*. Currently, about half the membership receives an e-copy each month.

Thirty printed copies of the previous month's meeting are provided at the next meeting, courtesy of Stephen Fearnley, at a small cost to the Club. Members who preferred hard copies would in future be asked to pay a minimum of 20 pence per copy. An honesty box for donations would be placed beside hard copies of the most recent issue at each Club meeting.

Raffle

The Club raffle included a brass duck-head walking stick handle, kindly donated by Irving Waterhouse.

Show-and-Tell

David Ireland: Dave built the traction engine (see next column) to 1/12th scale after he saw a friend's work. It is driven by compressed air, as lighting and cleaning out the miniature firebox afterwards would be too tedious. Nuts, with bolts thin as pins, are small – 10BA! Building the 1/16th inch diameter pump, for example, was intricate and took three weeks.

Next, when he gets hold of plans, he wants to make a threshing machine ... Dave told us that a similar scale
Page 2

tractor and thresher had been sold recently for £10,000, which concentrated a few minds!



Gordon Malan: When Albert Kitchen shows us his work, we ask him: 'Where is the screw thread in this piece?' This is treated as something of a joke, but the quality of Albert's thread chasing is **not** to be lightly dismissed as trivial.

Gordon showed a small box in which the lid and base were threaded, but the two halves were too loose and not tightly threaded. As a challenge, Gordon turned an urn for his partner – and yes, Heather did ask him to make it for her! The lid screws onto the base, but once again, the threading is not as professional as that achieved routinely by Albert: more practice is certainly needed!



Gordon also showed how lack of attention ruins work. A finished domed lid was dropped and chipped. Then, the peril of not checking the thickness of the wings on a bowl by holding it up to the light resulted, when a pattern was pyrographed onto the wood, in the wrong sort of 'break through'.



© Brian Wigglesworth

Lynn Hodgson has been turning for less than two years. She explained how she had had to work out the intervals by hand (as she does not have a lathe with built-in indexing) before she carved the pattern on the rim of this bowl. Members were impressed by Lynn's work!



Stephen Fearnley, who has been turning for about a year, produced a wedding-pair cake decoration for his son's wedding, as he claims to be unable to bake.



The groom and bride, made of rosewood and yew on an ash base were styled on their couples' actual wedding attire. They are mounted on a base in which the holes were drilled then turned to remove drill-bit marks.



Keith Wagstaff said he had a speech impediment, and also a woodturning problem! Although only having turned for six months, he ambitiously tried some off-centre turning to make an oval box to match a smaller one he had made.

As most wood turners find in their careers, Keith subsequently had to re-design the piece to have a round-shaped lid – and which the audience found aesthetically to be quite acceptable.



© Brian Wigglesworth

Graham Harker: The Harkers had been at a symposium in Rippon to which Binh Pho had been invited as a demonstrator. He is a brilliant turner and artist, who designs and builds a story into his work, which is coloured and pierced.

For example, he had been commissioned to produce a piece to commemorate the 9/11 terrorist attack on the Twin Towers in New York. He had influenced Joey Richardson to develop her work when she was awarded a bursary and worked with him.

He took a piece of plywood, taped off areas, then colour sprayed and pierced the piece, after which he offered it as a prize. Participants put their registration badges into a hat for the draw.

The lady sitting next to Graham turned to him and said 'I want to have that!' And ... Sue did win the piece, which Binh Pho signed (see detail above), they had it framed and it is now a prized and treasured decoration in their home.



Andrew Morby-Smith: A new face at Club meetings, Andrew is a South African now living in Pickering with his wife and three children. His started turning (railway sleepers!) when a youngster, then his neighbour near Natal was a professional turner and they started a wood turning group that quickly expanded to about 30.

He usually works with wet timber. Having settled locally, he raids a neighbouring farmer's woodpile, with permission, for suitable pieces of wood, often with a rotten centre! He showed two natural-edge bowls, made out of a piece of cherry wood that had had a hollow centre. He also showed us a bowl with two 'natural' holes in the sides and one of ash that his friends call his 'potty'! Andrew said that he had been taught, and had found from experience, to spend less time turning and spend more time finishing, to achieve the best final product.





Tony Langthorne: The ubiquitous polythene bag was produced for us to guess the contents: what is it? A rat, perhaps? No, it was the earring stand that Alan Soulsby had made, but not finished. Tony had volunteered to complete it and also made two earrings to hang onto the tree.



Tony then showed us a laburnum knob with threaded rod inserted to screw onto a walking stick. He had been talking to a Duncombe Park wood turner who had had problems sharpening a three-sided chisel. Tony showed us a jig he had made of brass, soft-soldered to a flat scrap of steel to rest on the grinder's saddle. It has three indexed faces for sharpening such a chisel. Tony also showed another jig for sharpening a screwdriver or any other chisel (see next column).



© Brian Wrigglesworth

Show Successes

Malton Show, 18 July 2010: 1st Gordon Malan (a), 2nd Tony Hill, 3rd J Briggs.

Driffield Show, 21 July 2010: *Turned Item in Native Timber:* Best turned item & 1st, David Lowe (b), 2nd David Lowe (c), 3rd Ernie Freer (d). Highly Commended: Rob Thompson (e). *Any Other Handcraft:* 2nd Gordon Malan (a).

Thornton le Dale Show, 4 August 2010: *Turned Bowl:* 1st & 2nd Rob Thompson (e&f), 3rd Keith Nellis (g). *Spindle-work* (h): 1st Keith Nellis, 2nd Rob Thompson, 3rd M Robinson.



(a)



(b)

(c)



(d)



(e)



(g)

(f)



(h)

Snainton Woodworking Supplies, Tel 01723 859545
<http://snaintonwoodworking.com>

Free Admission Demonstrations 1000 to 1600 hr:

Sat 25 Sep 2010: **Simon Whitehead**

Current Deals: Ask at the shop or see the web site. Register first, and get access to downloadable copies of the Club Newsletter from this web site.

Newsletter Edited by Gordon Malan © 2010

Comments, copy, and suggestions or additions to the e-mail list to:
 mobile: 07809605969, tel: 01944 758287; pgmalan@biotech-is.co.uk

Thanks to Stephen Fearnley for kindly arranging the printing of this newsletter and to Brian Wrigglesworth for his video recording of the meeting; Brian's images used here are labelled.

**Pages 5 & 6 are for e-mail
subscribers only**

Hints & Tips

Stabilising highly spalted wood

by Irving Waterhouse

Some time ago, 'The Boss' (ie Rob Thompson at Snainton Woodworking Supplies) gave me several pieces of spalted alder to try. It was difficult to get an acceptable finish as the spalting (a fungal decay process) had made the wood soft and somewhat friable.

So I decided to try a method that I have used for many years while producing wooden fishing baits. I had made many thousands and the aim was to make the baits waterproof.

After turning, sanding and finishing the item to the best of my ability, the fishing baits were liberally coated in Cascamite® (a powdered wood resin glue, see <http://www.my-tool-shed.co.uk/m69/Cascamite>, also known as Extramite® see <http://www.tooled-up.com> or Trymite®) as follows:

1. Mix a small amount of the Cascamite glue in a plastic container (as it says on the tin). A tablespoonful is enough for quite a large project. If it curdles, add a bit more powder.

2. Liberally paint this onto your job and leave it to soak in and dry to a sticky finish when touched.

3. Sand with a fairly rough paper, eg 100 grit.

4. Brush on another coat of glue and leave to dry completely, which may take two days.

5. Wash out brushes and mixing pot immediately, *but do **not** put the washings down the drain, as the glue has been found to set and block drainpipes.*

6. Return the job to the lathe and sand through the usual grits, eg 100 to 400. ***Do not breathe in the dust, as it contains urea formaldehyde, which is used in embalming fluids!***

7. Use a three-mop buffing system (eg the Beall® system is available from Snainton Woodworking Supplies) to polish to an acceptable finish.



Two Cascamite-treated bowls



A Judges' View

Judges Suggestions was published in *Turning Talk*, February 2010, the e-newsletter of the South Auckland Woodturners' Group in New Zealand (www.sawg.org.nz).

Rex Haslip offered the following specific suggestions for enhancing chances of success when entering competitions.

There are a few things that people should take care about if entering competitions, in no particular order of importance:

- Plan before you start. Make sure a piece doesn't look as though it is 'work in progress', or it 'happened' along the way. Know what you want to end up with before you start, draw it out, and don't go 'on a voyage of discovery'. This applies to all aspects of the piece, from form to finish.

- Pay attention to form, ie shape or lines, no matter how much effort you put into finishing a piece, if the form is bad the piece will suffer in the judges' eyes.

- The piece should 'feel as it looks'. Your mind, based on its perception of a piece, makes a call as to how heavy a piece should be and what it will feel like when picked up. If the actual experience doesn't match the perception, a person can be put off – and that person could be the judge. If it has a delicate base, is light coloured and has lots of lift, it will look light, and so it should be. On the other hand, if it looks as though it has a good grip on the shelf, is dark coloured and squat, then you will expect it to be heavy.

- Ensure you have a 'fair form'. This means that there should be no sudden transitions on curves, and any transitions should be smooth or gradual. Remove the piece (still mounted in the chuck) and hold it: does it feel 'right'? Your hands and fingers will tell you where there are problem points.

- Pay attention to the inside of bowls. Over sanding is an enemy, resulting in heat cracks. Dimples or hollows in the middle, interior of bowls are common and many turners aren't too careful about removing these blemishes. Use your fingers to feel for uneven surfaces; don't trust artificial light to provide shadows, etc, to pick these out. If you want to examine the piece, take it outside into bright, natural light.

- Make sure you go through each of the grades of sandpaper. Each is designed to remove the scratches from the one before. So skipping a grade will give you later problems.

Sandpaper is relatively cheap, and like your gouges, it gets blunt, but you can't sharpen it. As with your gouges, you get what you pay for – cheap paper gives poor performance, which is a fairly safe rule to sand by.

- Use light-pressure sanding. Heat is a big issue on the wood surface, and too much pressure generates heat. Poor quality paper will also cause you to press harder and load up the grains with dust, with the same outcome.

- Finish the undersides of your piece properly. Nothing puts a judge off quicker than a piece that looks great until it is turned over to discover that it is not finished (or at least it looks that way). There should be no screw holes, no chuck marks, no torn grain. It should be sanded to the same grit as the rest of the piece and finished with the same finish. You should be putting the same effort into finishing the bottom as went into the rest of the piece.

- The finish that you apply must be well done and suit the piece. It must be evenly applied, it must have even lustre with no shiny or dull spots, and it must be dry. Judges hate picking up sticky pieces, where the oil hasn't dried or the wax is applied too thickly and heavily.

Terry Scott's Tips

by Diana Shum

From Creative Wood, NZ, Dec 2008, with permission of Terry Scott

General tips

- Don't buy a cheap (£200) lathe off the internet. You will use it once and never turn again. Make a commitment and get a quality lathe which will work for you and not against you. You will work hard to justify your purchase, and have a more positive frame of mind.

- A variable speed motor on your lathe will enable you to do more versatile work. You can crank it up and get rid of the vibrations. Remember always to rotate a full revolution by hand to check the wood doesn't strike anything before starting up.

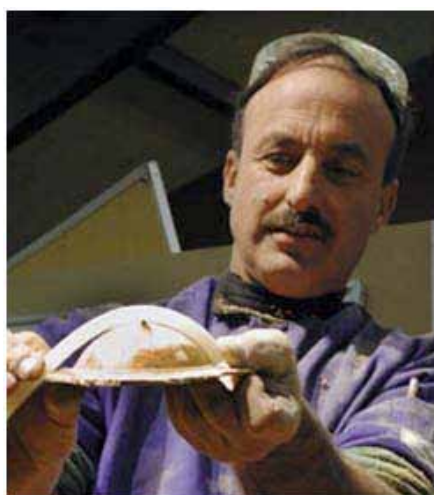
Page 6

- Get a load of green wood, and turn, say, 200 bowls to get used to the tools and turning. You can guarantee your technique between the first and last bowl will be very different.

- When beginning a bowl, drill a guide the depth of your bowl in the centre, allowing for the foot, and when turning it will aid you avoiding going right through your work.

- To check how the curve of the inside of the bowl matches the outside, use a contour gauge.

- One way of checking the curve of your bowl is to bend a glue-stick over it and see if any gaps are showing.



More of Terry's Tips

- Add an outline to 'picture frame' the edge of the bowl.

- Try using any of your workshop tools, eg a hammer, to add texture.

- To mark out the decoration segments evenly around the rim of the bowl, use the lathe index as a guide.

- Add a bit of button-sized disc of paua decoration (the New Zealand name for an edible shellfish with a richly coloured blue-shaded mother-of-pearl shell, obtainable from Southern Shell <http://www.paua.com/>); this adds \$NZ10-\$NZ20 to the price. [In the UK, add a small ceramic disc.]

- Add a bit of carving, and add at least \$NZ10-\$NZ20 to the price!

- Pyrography – different heads are available, just experiment by making patterns.

- Vary the foot – a favourite is making three feet instead of a rim, using a hedgehog to add character to your work, eg making ribs extending from the rim to those 3 feet. Anything out of the ordinary adds value to your work.

- If you are not satisfied with what you have done so far:

- use it to experiment with other decorative techniques or colouring;

- put it aside and view it again with fresh eyes in a year or so;

- (broken) pieces can be used to enhance other sculptural works.



Three of Terry Scott's pieces with paua inlays