



Turnings

from the Tudor Rose
Woodturners

£1

FREE TO MEMBERS

Issue 10

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JOB WELL DONE

Over the weekend of the 4th and 5th November, fifteen members of our club gave their time to carry out what is believed to be the first 'Turnathon'.



From an idea by John Johnson, and with the enthusiasm and help of the whole of the committee, the club joined the BBC's 'Children In Need' and spent 24 hours woodturning to raise much needed money for needy children in the UK and overseas. Over £100 was raised from sales during the day and much more is expected from sponsorship for the event. A few local businesses also gave their support and I think those involved can congratulate themselves on a job exceedingly well done - certainly the rest of the club applaud them for their contribution to the charity.

£1000 RAISED



PHOTOS FROM THE DEMONSTRATIONS & TURNATHON



The 2006 Children In Need TURNATHON

By Jan Manners



Hi everyone.

Have you ever agreed to do something and later asked yourself why? This is the predicament I find myself in writing this article. I am not a wood turner, I'm married to one! I do have an affinity to wood having made bobbin lace for more years than I care to remember. I pick my bobbins purely by the look and feel of the wood in my hands. Now about the Turnathon.

Planning started about two months ago at a committee meeting. A fund raising pack was obtained from Children In Need and an account to put the "money raised" opened. Phil's computer skills were put to test designing the sponsor forms and so began the task of recruiting volunteers to turn for 24 hours. Surprisingly, it was the evening and early morning shifts that everyone wanted to do! Finding a suitable date is always a problem, matching it to the hall availability another. Despite

all this 15 club members gave up most of their weekend to support the cause starting at midday on Saturday and working through until midday on Sunday with five lathes, a good supply of wood (some donated and some members bought along themselves) plus most importantly a supply of tea, coffee, biscuits and cake to keep everyone going!

I can only speak about what I saw on Sunday morning. There were four lathes in use and a splattering of general public looking at the work made during the event and talking to club members who were around. One couple came on Saturday and came back again on Sunday, another group of people from Northampton had heard about the event on the radio. A fantastic variety of items were turned. They were all so different I must list them all – it may give you ideas to try out yourself at home- bowls, candlesticks, light pulls, fruit (I commissioned Richard to make me a piece while I was there), whistles, bottle stop-

pers, walking ducks (watch out for chickens), mushrooms, goblets, string and scissors set (in one of the recent woodturning magazines – I do flick through them too!), puzzle bowls, bag handles, flower pot dibbers and tampers, female forms, clocks, wine coasters, 40 year calendar, spinning tops and miniature pots.

As to how successful the event was is up to you to decide as a club. As an outsider I would like to say well done to each and every one of you who was there this weekend. It was a dusty environment to work in but you did it, you made some fantastic items (some of which were sold raising over £100) and there is still sponsor money to be collected yet, some coming from Oban in Scotland.

There is still time to donate to Children In Need and support your club. See your treasurer Stan with your donation.

Happy turning and see all at next year's Turnathon.

Jan Manners

Pictures opposite: Left to right/Top to Bottom

Mark Baker with burnt and gilded bowl - Mark and the Moiré effect

Mark makes an unusual hollow form - Frank Barnstable walking sticks

Brian Froggatt at the Turnathon - the Tudor Rose display of completed items

Jane George raises money for Children in Need - As does Richard Findley

THANKS FROM YOUR SECRETARY

By Phil Manners

Following our very successful 1st Annual Children in Need 24hr "Turnathon" I would like to thank a few people. Although I have thanked them all personally I thought it would be nice for us all to know how much was involved in making it such a special weekend.

Firstly I would like to thank Maureen Proud of Daventry Community Centre who not only allowed us to have the hall at a very reduced rate, which would only just cover the electricity used, but she also had a whip round from the parents of children who attended the Arts for Kids dance classes on Saturday morning, this was a sum of £30.81.

Secondly I would like say a big Thank You to Mohammed Mead who donated a box of his African Blackwoods when he was with us last month. Also to Nigel Fleckney of Ged-dington Saw Mills who donated a sack full of bowl blanks, a sack of spindle blanks and a large number of Yew logs many of which were put to good use.

Next I would like to thank someone none of you will have heard of. Wayne Davies is a very good friend of mine. He is the manager of my local electrical wholesalers, City Electrical Factors. He gave the club not only a rather splendid 24V battery drill and drill bits, which were used throughout the weekend, but earlier in the year he donated

some Exhibition lighting for the display stand we use for Woodex. All of which should last for many years.

Someone you will all recognise, if not by name but to look at, is Dennis Stanbridge. Recently he has taken to loitering on the Kitchen serving tea & coffee and tidying up after Stan. This weekend things were very different. As Stan was on the night shift Dennis was on his own, not only all Saturday afternoon but a lot of Sunday Morning as well. And what a wonderful job he did. Thank you Dennis.

As most of us, myself included, live outside of Daventry, I asked Geoff Freeman if he could put up some posters around town. Not only did he do this but also went to the Daventry Express and spoke to a reporter about our event. An article was printed and a reporter even came to visit us on Sunday Morning to take some photos. Hopefully he will talk to them again in the follow up article about how much we raised. He is also trying to set up a small stall in town to try and sell some of the other items made over the 24 hours.

The initial idea to hold the Turnathon was John Johnson's. Thank You John. Not only did he turn from 10pm on Saturday right through the night into Sunday morning he also stayed on for an extra hour until I ar-

rived as one of our members could not make it and we didn't want to leave the event undermanned, and then returned after only 4 hours sleep to help clean up. Also he was on the radio on Saturday morning publicising the event. I hear next year he's going into television.

Lastly I would like to thank all the turners who attended the Turnathon, be it for a couple of hours or nearer to 10 or 12 every little helps. As well as those, along with their wives, who returned to help clear up.

Now I'm off to get some well earned rest. A special Thank You to Geoff Freeman, John Holtom, John Johnson, Stan Bird, Joan Whitehead, John Berkeley, Paul Miller, Albert Haughton, Martin Harper, Richard Findley, Bernard Jolley, Dennis Stanbridge, Jane George and Elaine Morrice - I couldn't have done it without you. And I hope to see you all again next year.

Phil Manners

For sale: parachute. Only used once, never opened, small stain



John J. was a bit tired after the Turnathon

MARK BAKER DEMONSTRATES

Saturday 1st October 2006



family in Colchester.

Before ever the meeting started, Mark was surrounded by club members asking for advice. This wasn't a problem and was nice to see that so many valued his opinion even before the day started.

Some months ago, one of our evening demonstrators was asked 'Turn anything but please, not bowls'. Well, one of the things that we had in this demonstration, was Mark Baker demonstratingmaking bowls. Not just ordinary bowls though - bowls that left you thinking what else could be done along those lines. Mark based his days demonstration around colour, shape, form and decoration - something perhaps too few of us give thought to when we go into the garage to spend a few hours come out having made something.

For those who haven't heard of Mark, he is the Managing Director of Hegner UK.. In addition to that, he is the part-time joint editor of Woodturning magazine, a publication of which he was full time editor of that and three other woodworking magazines until a few months ago. He is a professional woodturner and a member of the RPT (Register of Professional Turners) and a woodturning demonstrator travelling worldwide. In his spare time, he has a wife and

When the demonstration did start, Mark said that his intentions were to spend the day making and showing the unusual and the creative: how with slight alterations, only the limitations of the mind, could stop us too, making beautiful things that we would never have thought of.

Apparently the best selling colours are black and white - the black shows the purity of form whilst the white puts the turnings in almost a porcelain class. You can however still see the grain of the timber and the beauty that adds to the piece. It seems that only certain other colours sell and at the end of the day, we would all like to sell our turnings if only to pay for the money to buy more timber. Blues and greens are not particularly liked but reds can be a hit with the ladies.

The first of the days turnings was to show us the Moiré effect of a shape within a shape. In this case, a 10 inch long cylinder of sycamore had 2mm veins cut to various depths along the

entire length. At that stage, it just looked like a pile of black cds, one on top of the other especially when 'they' had all been sprayed black.



The top had an inverted dome sunk into the body and this was embellished with a heavy acrylic paint that when subjected to brief heat, raised into a beautiful texture giving a real impact against the black on the top vein. The real beauty came when you held the piece at different angles and within the veins, was the perfect shape of a vase. Whichever way you looked at it and in the varying lights, you saw a different shape or form. Apparently Mark makes these up to 30 inches long and 10 inches in diameter - you can well imagine the fantastic shapes that can be made...perhaps the form could be hollowed too.

The colours used by Mark were heavy acrylic paints by Jo Sonja but he does also use Pearlescent and cheap nail-varnishes from Poundland - no doubt he and Andy Lodge buy them in quantity to get a good price!

Throughout the time that

available on the market and during the breaks, gave us the opportunity of using them - my personal favourite was the Rolly Munro mini hollowing tool but £120 for one tool - ouch! You have to be turning a few hollow forms to be able to justify one of those. Do you think that the Lottery Commission would.....?

Talking of the Lottery Commission, I think that this was the first successful day with the projector and cameras which were mostly provided by a grant from the Commission. A darker environment might have helped but the picture was excellent and it also gave Capt Kirk, Mr. Spock & co at the back, plenty of fun. I think they enjoyed that more than a day at Alton Towers. Seriously, it was excellent and to see a £1 coin perfectly clear and across the entire screen just goes to show the quality of the equipment bought.

Mark was able to see exactly what we could see and kindly commented that it was the best setup that he had seen.

Getting back to Mark, he continued with the making of a small lime hollow form - a small vase about 6" in height but with the opening sliced at an angle. This in itself went on to show us a new dimension, but then using his Proxon carver and Flexicut blades, he carved irregular lines of about an inch in length just below the opening.

The decorating theme con-



tinued by Mark showing us how we could put relief patterns on just a part of the turning, to give a totally different mental image. During each stage, he was showing us how we could adapt our tools or change our normal grind, to achieve beautifully clean cuts. Of particular interest was the way in which Mark ground the upper edge of his scraper slightly so that it could address the timber at 90 degrees. I have since done this with one of my own tools and the difference is tremendous and when using the tool, it is far more stable.

The demonstration continued with bowl shapes based on Japanese Rice bowls, decorating first with the Sorby Texturing Tool and then on a different piece, with just five rows of beads. On this, the wood to either side of the beads was removed leaving the decoration in relief. Again with both of these items, Mark demonstrated the various uses and cuts with whichever tool he was using.

After an excellent buffet produced by Stan Bird, Penny Loseby and Dennis Stan-

bridge (Thank you the three of you), Mark gave us his burnt offerings.

Taking a fairly large bowl blank, he turned the underneath into another bowl shape. After a brief sanding, the blowtorch came out and Mark showed us how a little heat can just pick out the patterns at the edge of the grain and how with more, the emphasis can be made on the shape but whilst still showing the grain pattern in relief. He put a spigot on the base for gripping while he turned the front of the piece.



Mark rolled the upper edges of the bowl in a large bead shape. This bead rolled down into the bowl for about 1" and was then separated from the inside of the form by a smaller bead. Mark then brought out the blow torch again and blackened what he had done so far. For the inner section, he turned a rounded hollow (almost a tennis ball shape) with the edges under the bead at the top. This was so that when eating food, it could be scooped up and into the hand without it going all over the floor (if it were to be used for eating).

The inner was again to be a decorative contrast to anything else he had shown us and out came the metallic leaf

Mark Bakercontinued

like gold leaf but much less expensive. After coating the area to be applied with 'size', the leaf, a little at a time, was added and pressed gently onto the surface. You can see the end product in the photographs but this again, was another stunning piece.

During the day's demonstrations, Mark had showed us how to take something 'ordinary' and with a little imagination, how to make it 'extraordinary'. We learn how even the smallest decoration on a plain wood can increase the value and charm, and that even with not such plain timbers, some decoration, if used wisely and limited, can enhance their beauty. It was an excellent day with great food for the mind and great food for the belly!

Paul Loseby

WOODTURNING DESIGN MAGAZINE:

Because of the difficulties in getting the magazine distributed each quarter, I've decided not to continue with my multiple subscriptions.

If you would like to order the magazine yourselves, if you go to www.woodturningdesign.com/ if you subscribe for 2 years (8 issues), it works out at \$55.94 which is about £29.70 (£3.71 an issue including p&p).

Any problems, friend Loretta of the magazine is on e-mail: readersvc@allamericancrafts.com

Paul Loseby

From the Ed.

You may have noticed that we have only had three newsletters instead of four this year. The reason has been lack of a sufficient number of articles to produce further editions.

We do need to have articles for the newsletter and a stock supply (hints & tips - tool reviews - letters to the editor etc., etc) so that we can fill in spaces in editions which are a bit sparse. Photographs for the gallery are also always welcome but because of the costs of producing the newsletter, the pages with colour photographs will be limited, so it may be that they are in a later issue than when submitted.

Can each of you please give it some thought to writing an article, preferably of about one page in length. Tool or lathe reviews would also be welcomed.

You will see that Australian Professional Turner, Carol Rix has given us permission to use a series of articles from her new book and previously published articles in the newsletter over the coming months. Thank you Carol - we do really appreciate your help.

Regards to all

Paul Loseby

The British Shorthair is the only type of cat that can be taught how to play the harmonica.

Definition of the word 'Adult': *A person who has stopped growing at both ends and is now growing in the middle.*

This month, Australian turner, **Carol Rix** has given us permission to use extracts from her newly released book:

"Woodturning Tips and Techniques - What Woodturners Want to Know" published by GMC

I think that once you start reading the tips, you will realise that the book is certainly worth having. It is published by the GMC Group and is very reasonable priced at: £16.95 plus p & p

You can order directly by calling GMC on:

01273 488005

ARTICLES & PHOTOGRAPHS FOR THE NEWSLETTER

Please forward any articles (if possible by e-mail) to pal@loseby.co.uk

Documents would be preferred in .doc format and pictures in .jpeg no more than 600 pixels wide.

If sending by normal post, please send to Paul Loseby, 3, Farm Close, Littlethorpe, Leicester LE19 2JD

RICHARD FINDLEY MAKES A WOK STIRRER

14th September 2006

By Nick Godwin

Richard Findley gave us a very well organised demonstration of the production of a Wok Stirrer. The starting point was a paddle shape that could be gripped by the chuck as shown in the picture. It is frequently possible to complete the turning and finishing operations without removing the wood from the chuck. But if for some reason the piece must be removed and re-chucked, take great care in marking the position of the blade (the chuck grip marks may not be enough). The wood used was sapele, Richard said that sycamore or beech would also be reasonable choices.

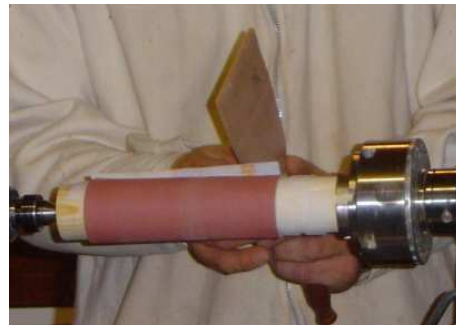


The first step is to rough out the handle leaving the paddle for distinct treatment later. The handle was shaped, including a cove near the shoulder using skew chisels and spindle gouges. A cove near the top of the handle was added as a context for the later inlay decoration. The final element of the handle was the addition of V-grooves to the upper cove to be used for the metallic inlay.



The handle needs to be sanded.

The metallic inlay is produced using Glass Fibre Resin (with a Hardener) mixed with metal powder. Turner's Retreat provide these three ingredients. Richard used brass as his metal powder but aluminium and copper alternatives are also available from Turner's Retreat. Once mixed the paste was added round the upper cove to cover the V-grooves. This needs about 15 minutes to set before it can be shaved down.



While the resin was hardening Richard shaped and sanded the paddle end of the Wok stirrer. He first cut the corner of the paddle with a coping saw. To finish the shaping he made a sander from a square block of pine. This was roughed down and then planed with a skew. The sander block needs to be a bit longer than the width of the abrasive roll. The block was spirally wrapped using self adhesive hook Velcro (Dunelm supply this for curtains) Velcro backed abrasive can then be cut to length required and wrapped round the cylindrical block to make a drum sander. This was ef-

fective for sanding the surfaces of the paddle and for refining the shape of the paddle (rounding the corners asymmetrically, as shown in the final picture).

Once the metallic paste had hardened it was possible to replace the Wok stirrer in the chuck (Getting it back to the same position can be difficult.). The excess hardened paste was shaved off to expose the V-grooves as metallic decorative rings. Some care is required since the paste softens with the heat generated by the cutting process.

The piece is finished with Food Safe Oil. This will prevent premature damage before the stirrer is put to work. In operation the finish will work off in the dish-washer. The resulting piece is shown in the picture. An extra picture shows the metallic rings.



HANDS ON EVENING REPORT *by Tim Lees.*

Firstly I couldn't help but notice how few members attended the hands on evening. I don't understand that myself as I am a practical person and just assume that most of the members must be to be involved in this hobby we all share. This is our chance to have greater contact with other members that we would not normally have time during the breaks to chat to, with Tea and Coffee almost on tap all night I found myself talking to members I had seen before but never said more than hello in passing.

Anyway down to business, I arrived a little later than usual and lathes were buzzing away and people were turning, I took some of my tools to check my sharpening technique and see if this could be improved, Richard was manning the grinder with very sharp tools of his own, this is the bit I always worry about as I don't want people to laugh at my hacked about chisels but to be honest they were not that bad. Richard checked the angles and showed me how he sharpens his own using an angled platform I then wanted to test them on some wood. Phil had some pen blanks made up for us to have ago at making them. They kindly supplied the pen kits free of charge (well I didn't pay for mine anyway) once the lathe was free Phil showed us how to mount the blanks onto the

pen mandrel and then handed over so that we could make our own designs. I have never done any pens before but I was impressed with the way they were made. Easiest turning I have ever done and the results were very good, I think everyone I spoke to about making the pens was very happy with the nights work, I for one will be buying a pen making kit as these would make ideal gifts rather than the usual bowls etc. We also had ago at making some light pulls on the other club lathe, wood also was kindly supplied and the results could be taken home, I did have ago but the results of mine were not very pretty so I left mine for someone else to reuse the wood and make a better job of it.

I missed Guy showing us how to make the chatter box lids as the noise was too much for the meeting that was taking place in the next hall and he had to stop in the end, but all in all it was an excellent chance to have a real social night and also include some turning of our own. I for one will be asking for other hands on nights and urge for more of



our members to attend a great night out.

Another project I wanted to

try.

After seeing the pyrography demo I really wanted to try some, I am far from an artist so I took the tracing method. Firstly I prepared my very cheap pyrography tool by sanding the tip to a ball point pen type end. I had a spalted beech slab I had previously turned for a cheese board but never used so this was a great start, after browsing through some books I found the perfect image to try, it is a Barn owl I then also decided to add some foliage around the edges to fill the space, all this was traced from the picture and then onto the wood. I then heated up the iron and started to burn the shapes, Once it was on the wood I then decided I would like some colour so I used some old Humbrol model paints as this was all I had at the time. For my first try I was very impressed. For anyone who has not yet tried this it is well worth the effort and I am sure you could combine other hobbies like wood turning and photography or what ever pleases your eye really. I have just completed my third item and the pictures below are in the order they were done. The third item is a thank you for a donation of wood from the school I work at. They are currently refitting a science lab out and all the old wood and stools were being scrapped, I had 20 stools and 9 of the teak worktops. I thought it would be a good gesture to give something back, I gave it to the head-

master today and he was thrilled, So was I as I have a further 19 stool tops left.



Spalted Beech hanging plate. Note the owl coming into land on the spalted markings.



Not very bright pictures but this is the second item. Purple Heart with a Beech dome shaped centre, the pattern is from the spare bedroom wall-paper and now hangs above the be in an alcove that is not wall papered it makes a nice feature above the be and now matches the walls to ether side. My wife thought of the idea and it really does work in the room.



Tim Lees.

WHO HAS BEEN DOING WHAT?

Members Activities

John Berkeley:

By the time you read this, John's first **dvd** should be available and in the shops. It is called **SCREWPLES** and is about thread chasing. This is just the first of a series of dvds that he has signed up to film. At the time of writing, it seems that the dvd will be either a 2 or 3 box set and is likely to retail at £19.99 plus postage.

The others in the series will be on John's various puzzles. There is likely to be more than one on each dvd so you will be getting remarkable value for money.

John has also had his website revamped and included his online shop. There are some great offers particularly on Hegner abrasives and Hamlet tools. Have a look at what you think

www.johnberkeley.co.uk

His other shop is still at

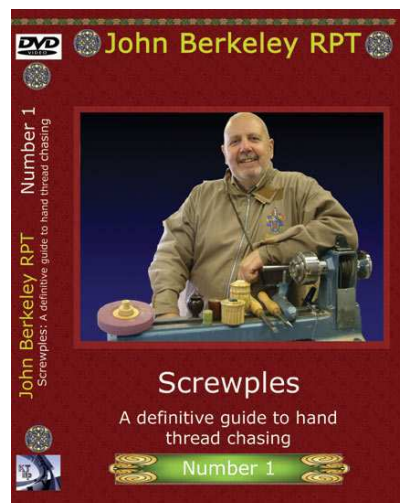
www.jaybeeze.com

John Johnson

Also due out in the very near future is John Johnson's new dvd for which he has had his own music especially composed for him. In the DVD John's projects include a Pear in Sheoak; a box with an inlaid lid and Ebony finial and an Ash bowl with a stained and limed rim. We are just waiting for the final music and then the DVD will be released. We are told that the discs are recorded with High Definition quality.

Paul Loseby

Not wanting to be outdone by JB and JJ, Paul was asked to make a dvd on pen-making. This was filmed over a weekend in October (starting on Friday 13th). More about it later in this newsletter but it should be out in early 2007. As far as we know it is being called 'Simple Methods For Superior Turned Pens' and the 2 dvd set should be about £19.



YOUR DVD COULD
GO IN THIS SPACE

There are 3 kinds of people: those who can count and those who can't

WOODTURNING TIPS

Reproduced with the kind permission of author Carol Rix. From her new book

"Woodturning Tips and Techniques - What Woodturners Want to Know"

Hello everyone,

Welcome to Woodturning Tips

I'm planning a few more series of tips on a range of topics – on colouring wood, texturing, carving on turning, turning burls, looking at oils etc. These are just a few ideas.

If you have any bright ideas that you would like to share with everyone else, e-mail me and I'll post them up. Also, if you have any questions you want answered in the tips, let me know. I'm open to requests.

Keep the bevel rubbing.

Regards,

Carol

COLOURING WOOD – Part A: What to Use:

There are many different materials you can use to colour wood – the commercial spirit stains, water-based dyes, inks, iron filings and vinegar, fabric dyes and food colours. All have their uses.

My favourites are the water-based dyes, inks and food colours as they tend to soak into the wood, but don't camouflage the grain like some of the commercial spirit-based stains.

They can be diluted as much as you like, or, to get a deeper colour, you can simply apply a second or third layer of dye. If you don't like the colour, it is

easy enough to wipe it off - just so long as the dye is still wet. You can play at mixing small amounts of these dyes to get the colour you want.

To use the water-based dyes, sand the piece to at least 400 grit, then wet the wood all over to raise the grain, and sand lightly again. Wet the wood again and then start applying the dye. Keep the wood wet as you work around the piece, otherwise you will get uneven drying lines which are hard to get out. While ever the wood is wet, you can keep working the colour, adding for more depth or wiping away parts with a cloth to reduce the colour, until you are satisfied.

Then, either leave the piece to dry, use a hot air gun, or simply turn the lathe on and buff with a dry cloth till it is dry. The buffing is the quickest, but you do tend to take away some of the colour that way.

You can use oils, waxes or lacquers over water-based colours. However, oils will tend to darken and change the colour of dyes. You may get something you weren't expecting – sometimes a pleasant surprise.

COLOURING WOOD – Part B. When and How Much to Colour

Mostly turners will use colour to 'lift' a pale or bland piece of timber, which is fair enough.

However, there are times we can overdo it and colour too much – covering a vase or a bowl all over when a coloured bead or rim of a bowl or colouring on just the top third of a vase or vessel would have looked much nicer. This is especially the case when the colour used is a non-woody colour e.g. blue or green.

Next time you choose to colour a piece of turning, think about how much of it to colour. Often it's the contrast between the coloured and natural timber that makes the piece attractive.

COLOURING WOOD – Part C: Blending colours

When using water-based dyes, you can get attractive effects by blending more than one colour on the piece – brushing colours alongside each other and blending the edges together with a bit of extra water. However, you do need to be aware of which colours look good alongside and blended into each other.

In most cases, you are safest working with analogous colours – those that are alongside each other on the colour wheel. If you aren't familiar with the artists' colour wheel, get hold of an introductory art book from the local library or get a colour wheel from a local art supplier. There is also one in Chapter 10 of "Woodturning Tips and Techniques: What Woodturners

Want to Know". Some good combinations for blending are: violet, blue and green; green, lime and yellow; violet and mauve; mauve and orange.

JAM CHUCKS WITH A MORSE TAPER (Thanks to Ted for This One)

If you need to hold a small piece without getting chuck marks on it, chances are that you will be making a wooden jam-fit chuck for the piece. You can hold this jam-fit chuck in your normal four-jaw chuck. Alternately, you can turn a morse taper on it and push it straight into the taper in the headstock without the need for the jaws.

This would come in handy when you are doing a small bowl or lidded box.

SPINDLE WORK (This tip is courtesy of Ted)

When marking out spindle work, you can use a cheap screwdriver ground like a parting tool to mark out the important features.

For repetition work, you can make up a marking jig with a strip of wood with nails hammered through at the strategic points. Draw the profile on the piece of wood and then hammer the nails in. You do have to make sure the nails are all level once hammered in.

Hold it on a flat surface to check this.

Another method of marking out repetition spindle work is to place masking tape at strategic points on the tool rest.

With this one, you would have to keep the tool rest in position while changing blanks

Ted also uses a range of measuring sticks to mark out items that he does a number of. You can store them on a shelf (labelled) or drill a hole through the end and hang them on a nail.

NON-SLIP RUBBER MATTING

This stuff – often sold cheaply as placemats or in one-metre rolls from variety stores is useful for all sorts of things.

Place some of it on the bench if you want to hold a piece of timber lightly for routing or planing.

Cut a square or circle of it and glue it to a faceplate. You can then hold a small bowl blank against the faceplate with the tailstock (friction chucking) to cut a spigot or recess in preparation for later gripping. The matting prevents the blank slipping.

A piece of the matting can also be placed over a wooden support disc or dome when you are reversing a bowl to clean up the foot.

A layer of this on the surface of any holding jig you make for cutting finished pieces will help secure the piece.

You can also use a little square of it in your hand when opening that tight jar of jam.

TEXTURING TURNING: Part A:

There are a number of commercially available tools to

use to create textures on finished turning, the most readily available ones being the spiralling tool which consists of a handle and three or four cog-shaped cutters; the chatter tool made with a piece of spring steel, and the texturing tool which also has a cog-shaped cutter, ground differently from the spiralling tool. The angle and the speed at which you drag the tool across the spinning work will determine the textured pattern that is created.

Because they are tools for a special purpose, they tend to be fairly expensive in relation to the amount of work that the average turner would get out of them. I have seen some interesting home-made versions of these tools produced by enterprising turners with some metal working skills. For those of us who don't have the finances or the metal working skills, there are a number of other tools we can call on to produce a range of textures. More to come in the following weeks.

HARDENED STEEL FOR HOME-MADE TOOLS

(Thanks to Ted for this one)

If you are into making your own tools, a cheap source of round hardened steel is the center of a shock absorber. Have a word to your mechanic next time you have the car serviced.

It takes a bit of mucking around to get the knuckles off the ends of the shock absorber. A power hacksaw won't do it. It just flattens the

teeth. Ted grinds a groove on one side of, or around each end, then, holding the shaft in the bench vice, knocks it off with a hammer, cowboy-style. Ted's claim for this bit of advice is that you need to take "all due care"; he takes "no responsibility".

BUFFING FINISHED WORK

A common practice after sanding a piece has been to pick up a handful of shavings off the floor and rub them across the finished, spinning turning. The purpose of this is to burnish the piece. This practice is not without it's problems. If you happen to have a hard or sharp piece of shaving in your hand, all you will be doing is adding new scratches to the piece you have so carefully sanded. A better option is to use a piece of kitchen paper towel to do the buffing.

Regards,
Carol



This is the first of a series of articles by Carol that she has allowed the club to use. To see examples of her expertise, visit her website at www.carolrixwoodturner.com

Thank you Carol for allowing us to reproduce your work

John Munday ...cont'd from Issue 9

John Munday's report in the last issue was cut down because of time left and space available. Omitted was the following:

We also visited Hay on Wye which as some of you may know is the 'Town of Books'

Book selling started when the owner of Hay Castle (Richard Booth) opened the first secondhand bookshop in 1961

and it now holds the claim to be the largest in the world.

Hay's narrow streets have around 30 bookshops with over a million books for sale on every conceivable subject.

Among all these shops one of interest to woodturners is 'From the Wood' they have a web site

www.fromthewood.co.uk and its worth a look

Photos from the shop:-



Amendment to the last article by John - this last photograph is the work of blind woodturner Peter Bentley:



FRANK BARNSTABLE DEMONSTRATION

By Nick Godwin



After straightening, the shanks must be kept near the oven for some time. Take care with Blackthorn, the thorns are poisonous.



Frank Barnstable gave a talk describing the main processes involved in producing distinctive walking sticks. We were told about the construction of the shank, the handle and the ferrule.

Shanks

As far as this description is concerned the shank is made of wood. The main sources are appropriate diameter straight-ish branches. The wood can blackthorn, hazel, or, other hard woods. Frank said he collected suitable raw material in December-January. One of his sources (by permission) is Badby Woods hazel. Having been collected and kept in the shed until September-October (10 months for sap to partially dry out) Frank then used dry heat to straighten the shanks. The heat was provided by an oven and no particular jigs were used in straightening, just counter bending against existing shape by hand, the shape being checked by eye.

One particular form of wooden shank can be formed by training honeysuckle to spiral round a growing hazel branch. The honeysuckle will become an embedded spiral which can be removed to provide a spiralling hazel shank. One of the key decisions in this process is the timing. If the honeysuckle becomes too hard or too deeply embedded the results will not be easily usable. Get the right combination and an appealing shape can be produced. It can be noted that the spiralling effect can also be achieved by using a small hazel wrapped round a larger hazel during the growing process.

Another wooden variant is



the use of segments of different woods with a metal threaded bar as the core. Each segment is drilled and added to the threaded bar. There are considerable opportunities for design choices of the woods, the segment lengths, the segment diameters and the profile of the joints. Frank brought an example using two contrasting woods using slanting joints.

Shanks and wooden handles must be finished to be waterproof. This is usually done with turps and varnish; alternatively linseed oil and varnish can be used.

Handles



Handles can be made in a very large variety of ways using a range of materials. Frank discussed the use of antlers, ram's horns and interesting bits of wood. He brought with him some examples of the raw materials he used. He described in more detail the processing required for ram's horn since it is not just a matter of cutting off bits of the initial form. A

ram's horn initially will have an inner core and an outer case and not have the most convenient shape. The inner core is removed and if necessary the horn is cut to length. Then it is boiled and shaped into a suitable form. Shaping may be flattening to a circular arc between two flat surfaces. Experience is required to get this right. (Note that further heating can return it towards its original shape.)

A late colleague of Frank's did a lot of wood carving, producing a wide range of results (see pic bottom right).



Joining the handle to the shank is normally straightforward. A threaded bar of suitable length can be screwed between the handle and the shank. The join is completed with PVA glue. There are some cases in which a spacer between the handle and the shank is required. This will disguise any mismatch between the diameters of the handle and

the shank. However in some cases the wood is such that the handle is already made.

Ferrules

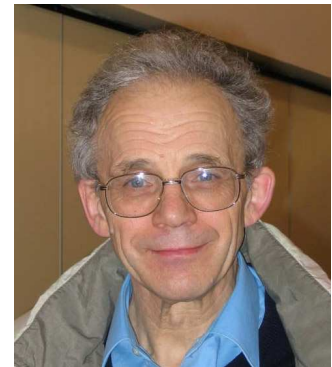
To finish off the walking stick some form of ferrule is required. Frank's method started with getting some suitable diameter copper piping from the council tip. A short length of the piping (cut with a pipe cutter) is then heated and hammered onto the lower end of the shank. After some shaping, the open end is finished with a galvanised thumb nail.

be discovered that there are Classes A to M in their competitions. These include the many of the types that Frank makes e.g. Plain Walking Stick Horn (Rams horn, buffalo, cow horn, but not stag); Staghorn Plain, and, Plain Thumb Stick ,Wood.



Varieties of Walking Stick

Frank introduced us to a variety of walking sticks and discussed briefly competition stick making. Frank makes both waist length sticks and longer thumbs which can be one piece or have a separate handle. Looking at the British Stickmakers Guild website <http://www.your-adviser.com/bsg/membership.html> it can



Nick Godwin



FILMING WITH KT MEDIA PRODUCTIONS (KTMP)

Paul Loseby

A couple of years ago, it reached the stage where my garage could no longer accommodate some of my wood-working machinery, now that woodturning had just about taken over my life. I had a table saw which I decided I would sell on ebay to pay for a new lathe and a few 'extras'.

A chap called Karl Tickle bought the saw and said how he was interested in taking up woodturning.

You will soon read about Karl from an article that is being written by Carol Rix for the Woodturning Magazine. In brief, besides his day job, he has set up a Media Production company specialising in making instructional films on crafts but particularly woodturning.

A few months ago whilst searching the internet, he found my wife's website and had one of the snakeskin fountain pens that I had made.

When he started KTMP (Karl Tickle Media Productions), Karl got in touch asking if I would make a dvd on pen making. I refused outright. I feel that there are thousands of far better turners than me out there and in any case, I really don't like talking in front of people.

Karl kept in touch and gave me the job of unpaid reviewer for his dvds which up to that point included Andy Lodge and Mick Hanbury. He wanted more competent turn-

ers to make films and knowing that John Berkeley wanted to make a dvd, I put the two in touch with each other. That has resulted in the start of a series of dvds being filmed by John, the first of which should be on sale through Craft Supplies, John directly and other outlets, about the time that this newsletter is printed.

To cut a long story short, John and Karl both kept asking until I eventually agreed to make a dvd on pen-making.

On Friday 13th October, lathe, tools, dogs and wife in the car, we drove up to KTMP studios which is about 5 miles from Mablethorpe in Lincolnshire. I'd had two months to wind myself up by then and by the day of reckoning, I was spending most days and sleepless nights worrying what I was going to say.

It was a particularly bad day for travelling but after 4 hours, we reached our destination - it seemed miles from anywhere but when we were filming, it was amazing how many kids, tractors, helicopters and RAF planes were in the area causing a number of retakes - and outtakes.

Karl and Jill's house is lovely with a long welcoming drive and a row of outbuildings on the site has been made into a self contained cottage with all it's own facilities with a vast computerised editing studio at the other end of the block.

The workshop is almost

straight out of New Yankee Workshop on Sky with just about all of the tools you could want. Having said that, he prefers clients to use their own equipment where possible.

Everything is neatly laid out in the workshop with filming in mind. There is a gantry above 'the' position and this has the overhead camera from which extreme close-ups can be taken. There is a camera to the front and then another which takes various positions depending of what Karl is trying to film.

Once we had been shown the layout, it was over to the house where Jill had made us the biggest meal I had seen for years. At the end of that, I knew that my 10 stone had been exceeded! All of the time, Karl was trying to reassure and calm me in readiness for the filming the next morning.

We got to bed about midnight and was then ready to go about 10am the next morning. Having had my Shreddies, I certainly didn't expect breakfast but it was far too nice to refuse - 10st 2lbs!

Filming started about mid-day. With just talking to one of the cameras and with Karl's calming influence, it wasn't quite as bad as I thought although every few minutes, I needed a drink to keep the ever-drying mouth moist.

As we were filming, Karl was

either moving around the workshop like a well built Ninja with the 3rd camera in hand. When he wasn't doing that, he was making various hand signals - look up - speak up or whatever. On the occasions where I was missing points, having gone through my intended agenda and having my cue cards out of sight, Mr. Scorcese was able to prompt me.

I am the first to admit that I was nervous but Karl's attitude and behaviour was mostly successful in calming the nerves (apart from the morning of the second day when I was trying to show the camera, one of the pens I had made but just couldn't hold it still).

Despite a few lathe problems, we were able to get through the making of three ballpoint pens on the first day and introduce the boiled linseed oil and superglue finish. One pen - a beautiful Designer pen made in fiddleback pink Tasmanian Myrtle turned out fantastic and then during the final assembly, it cracked. Fortunately the hard part had been done and the photographs don't show the problem. The making of the pen had gone so right until this very last procedure.

I had been very lucky in that approaches to Craft Supplies, Hamlet and Hegner had all resulted in tremendous support and sponsorship so the filming costs were minimal.

We finished filming at about 8pm on the first day having used about 15 films - I am

just pleased that I don't have to edit them. More food and fantastic hospitality and we eventually got to bed about midnight.

The next morning, neither Karl nor myself could move - our backs had both seized. I would point out that this was due to the work and nothing else. After 'treatment' we were able to start filming at about 10am.

At this point I was more nervous than I had been throughout but whilst I'm sure this will show on the dvd, we soon managed to get over that and start on the 'serious' stuff.

Firstly a gold Baron fountain pen was made out of snake-skin which Texan friend Don Ward has agreed to supply to anyone wanting to give it a go at a reasonable price (\$20 plus p&p). That pen turned out really well and placed in one of the sponsored wooden pen boxes from Craft Supplies, this is to be the prize in a draw in 2007 for those who have bought the dvd.

We then made a Junior Statesman fountain pen with rhodium fittings and made out of walnut. That again went well and by this time, the nerves were beginning to ease a little.

Filming had been relatively straight forward but it was amazing how, despite the quiet location, various sounds could interrupt the proceedings. We had children playing in the next garden (how dare they?) - tractors going down the country lanes - our dogs barking from time to

time. Nevertheless this was easily 'fixable' and it was actually turning out to be quite enjoyable.

Throughout the experience, my behaviour on screen was coaxed and a friendly and relaxing manner. Certainly without that, I wouldn't have been able to carry out any kind of filming.

We finally finished by making an off-centre ladypen and then credits and photographs - followed by yet another meal.

We finally left KTMP at about 8pm on the Sunday night (when it turned out a far better time to travel).

The weekend was very hard work - shattering - but despite that, it was an extremely enjoyable experience which was made even better by the hospitality of Karl and his wife Jill. I am just hoping that the final results justify Karl's efforts and belief in me. It is all over to him now but if the other films are anything to go by, I should get an Oscar at next years awards.

KTMP are still looking for competent turners who make something 'different' or in a different way. If you think you come into that category, why not contact Karl through his website

www.ktmp.co.uk

He never did get me to look like Brad Pitt though!

Paul Loseby

A NIGHT TO REMEMBER — THE 10th OF NOVEMBER

A Legend Came to Demonstrate

It was seriously, really nice to see so many turn out on a cold night to see resident comedian woodturner, **John Johnson** who gave us his demonstration - **Scrap Box Specials.**



All but John could hear his excellent demonstration accompanied by 'Is This The Way To Amarillo' from the ladies next door. His mother in law certainly wasn't one of them as the strange light in the top corner of the room seemed to be shaped like someone sticking pins in an effigy of John himself. Wherever she is, she was turning more than John.

We all have odd pieces of wood stored in our workshops and John tried to give us some of his too - as if we hadn't got enough. He didn't offer to part with any of his abrasives or finishes though - I suppose even the offer of single segments of wood from a Yorkshire man is something!

John's ability to turn something out of nothing must inspire all of us who would like to sell our turnings from time to time. It was easy to see that those interested in Craft Fairs could do far worse than

make some of the things John does e.g. Light Pulls, Key-rings, 40 year calculator bases, Bottle Tops, Carrier Bag handles, Fruit etc., etc. It was really good to see him get a shape from the pieces of wood that he was turning and that contrary to what BJ says, John Johnson doesn't only use a scraper!

Starting with a light pull, John showed us some of the things that could be made on a normal pen mandrel (as sold at the club shop). Most would use a bought drive to turn the wood on the lathe but the old skinflint used an broken drill bit which was chisel shaped at the end. Actually it wasn't bad when he'd made it and he then went on to make a bottle top and cork out of a piece of yew. He didn't go to the expense of a mandrel for this but used an old plywood offcut to show him where to cut. It didn't look too bad but would have looked better with a bottle of wine so that we could have each tested to see if there was any aftertaste from the glue. Still I'll give him 5 for trying.

Carrier bag handles were next and I'm sure that many ladies would find these useful for carrying the heavy bags for their husbands - if we each made three for our wives, they would certainly know that we love them (actually four might be better to even the weight out). I have seen much more complicated handles but these were

perfect in their simplicity and I understand, make much more comfortable grips.

Honey Dippers were next and again, not wanting to use a tool that cost money, John used an old machine hacksaw. Cutting thin slices into the wood, he made sure that not too much honey could be collected in one go - he probably worked for Arkwright years ago!

An oak letter opener handle was next and again, this was made on one of the pen mandrels with the bushes (metal bushes) to ensure that the right dimensions were adhered to, rightly pointing out that if you drop one, you'll never find it again!

A lovely magnifying glass handle out of yew was made next, again on the mandrel - we weren't allowed to touch this one and he passed it round in a bag. These kits are about £8 from Craft Supplies and such stores and with John's standard of finish, sell for £13.50 - with John's ability to turn fast, if people bought them, again, these could be a nice little earner.

John then went on to make a ballpoint pen - it wasn't bad for a beginner although in all honesty, I wasn't sure about the satin finish but we all have our own tastes.

He then went on to make some fruit. We asked for bananas and he gave us lemons - shiny ones like

ASDA have not the nice dimpled Sainsbury's ones. He then got us excited with talk of six and seven core pomegranates but gave us a Granny Smith instead but you could almost eat it. Made out of a beautiful wood called Afzelia, this took a fabulous finish which needed to be seen to be believed -



Here John has to shield his eyes from the reflection



Bottle top with no bottle



The lemon left a bitter taste

Much as we all take the mickey, I really do think that John's demonstrations are amongst the very best and are always enjoyable even if he does have to raid the attic for jokes. Not only that, he does turn some remarkable pieces, many not seen by us mere mortals.

This demonstration was no exception and I'm sure, was thoroughly enjoyed by all who attended.

Many thanks John and let's hope that the mediums aren't in contact (or any larger ones too).

Name and Address withheld for fear of reprisals

A Religious couple were arguing about who should make the tea each morning. The wife said that it was in the Bible that the man should. When asked to prove it, she fetched the family Bible and she enough, there is a whole chapter on HE BREWS!

John Berkeley is always saying that there is nothing you can't do if you try hard enough - well.....



Police Station toilet stolen....Cops have nothing to go on

Everyone has a photographic memory, some just don't have film

Feedback Required.....

As some of you may be aware it is getting harder and harder to find new and original Demonstrators to come to our club. So if anyone has any ideas who they would like to see on a Thursday evening please let one of the committee know. Also if you have a favourite Demonstrator you like to see again I'm sure we can accommodate you.

On another note we currently have three hands-on evenings planned for the next twelve months. So if you have any ideas what you would like to try out be it thread chasing or something with a bowl gouge give me or one of the other officers a shout and we'll see what we can do.

Lastly on February 8th 2007 we will be holding our AGM. Immediately afterwards we are having an auction of unwanted woodturning items. To do this we need things to auction off, so if you have any unwanted tools, pieces of wood you've never used etc. please contact me. All items for sale must be submitted by January 4th 2007 to give us time to put together a booklet so you can choose what you want to bid on before the auction.

Phil Manners

I want to die peacefully, in my sleep, like my grandfather, not screaming and terrified, like his passengers

Forthcoming Events

Thursday 9th November

John Johnson RPT

Scrap Box Special

Saturday 18th November

Mick Hanbury RPT

**Specialist in decorative platters, boxes,
spirals etc**

Thursday 23rd November

Chris Barker RPT

Young & Exciting turner who normally brings
some exotic woods for sale

24th - 26th November 2006 North of England Woodworking Show, Harrogate

Thursday 14th December

John Berkeley RPT- Something for Christmas
possibly with a screw thread.

Christmas Competition

2007

Thursday 11th January

David Springett RPT

Thursday 25th January

Mark Hancock RPT

Thursday 8th February

AGM - Auction + **Guy Ravine RPT**

Sunday 18th February

Ray Jones RPT

Thursday 22nd February

Stuart King RPT

German Turning

Thursday 8th March

Richard Findley

Thursday 22nd March	Hands On Evening
Thursday 12th April	Brian Froggatt
Thursday 26th April	Bill Tingey Japanese Turning
Thursday 10th May	John Brunt
Saturday 19th May	Margaret Garrard
Thursday 24th May	Gregory Moreton RPT
Thursday 14th June	John Johnson RPT
Thursday 12th July	Hands On Evening
Thursday 9th August	To Be Arranged
Thursday 13th September	To Be Arranged
Saturday 22nd September	Colin Simpson RPT
Thursday 11th October	To Be Arranged
Thursday 25th October	To Be Arranged
Thursday 8th November	Hands On Evening
Saturday 17th November	Tracy Owen RPT
Thursday 22nd November	John Berkeley RPT
Thursday 13th December	NICOS SIRAGAS Fantastic Cretian Turner

MEMBERS' GALLERY



*Beautiful Wenge bowl from
Dennis Standbridge*



Tina required a bird feeder that was large, covered and that would not get blown over in the wind, it also had to be portable. I made the stand from some metal left over from my gates, also made some 6" spikes on the bottom of the stand so that it would not make a cross on the lawn when it stood for a while. It also makes it very sturdy in the wind. The top was made all out of a plank of Mahogany and turned where possible, and all finished in Danish oil to preserve it.

Tim Lees



Beech plate and beech plate stand made from an old stool heading for the skip. The picture was traced and is not exact as the paper kept moving but very close, the lettering was done on the computer, then traced and retraced onto the wood.



12" platter in Burr Chestnut from the Ed



Natural edge bowl in Burr Yew

Photograph of Dennis Standbridge's bowl at top of page, taken by Bernard Jolley.

MORE FROM THE TURNATHON



Right hand column shows:

*Joan Whitehead with
John Johnson's white head*

Phil Manners

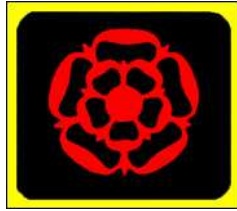
The fully equipped room

Geoff Freeman



Before you criticise someone, walk a mile in their shoes. That way you'll be a mile from them, and you'll have their shoes.

Tudor Rose Woodturners' Club



We are on the
Internet and can be
found at

[www.tudor-rose-
turners.co.uk/](http://www.tudor-rose-turners.co.uk/)

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The club was formed by a steering committee in the summer of 2002, as it was felt that there was a need for an AWGB branch in Northamptonshire. The first meetings were held in Willoughby, but the club soon moved on to Braunston and then on to our current venue, Daventry Community Centre. The club is fortunate to have several professional turners in its ranks, all of whom are regular demonstrators.

At present meetings are held on the 2nd and 4th Thursday of each month, the doors opening at 7pm for a 7.15 start. The programme is based on demonstrations and lectures, and we hope that there will be something worth learning at each meeting. There is always time for socialising at the meetings, and the club is trying to build a strong and friendly identity. There is usually some wood, and some woodturning supplies on sale at meetings.

Our full day demonstration programme is intended to present the leading contemporary turners to both club members and a wider audience. An excellent quality buffet lunch is always on offer at these demonstrations, and is included in the price.

It is hoped that the club will continue to grow, and that it will accumulate its own equipment, and present an ever-improving programme for its members.

Guy Ravine - Founder member