



# Turnings

from the Tudor Rose Woodturners

£1

## SUMMER ISSUE

Issue 9

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### It could be you...



And for one lucky club it was! **Tudor Rose Woodturners** has been awarded **£3750** from **Awards for All**, East Midlands towards a new camera, projector and sound system set-up. From now on no-one should have any trouble seeing and hearing what's going on. Our set-up comprises 4 cameras, 2 wireless headset microphones 2 speakers, projector and screen and all the goodies needed to

connect it all together and make it work.

We will now have the ability to switch between cameras, zoom in, show picture in picture and show video from just about any device you care to imagine! Gone are the days of watching someone's back while they are hollowing; shouting "What?" all the time; and trying to work out if the demonstrator is showing his latest lace bobbin or pointing at something with his pencil! It'll be so good we're going to have to learn to turn properly!!! Special thanks go to **all the committee members**, **Bernard Jolley** our former Treasurer and of course **Awards for All**.

### BRILLIANT OR WHAT?

**W**e wanted quality and how we got it! Stuart Mortimer made one of his rare trips from Hampshire to visit us and give us a demonstration beyond belief - read Paul Miller's report - A day to remember - page 10



### CHANGE IN WEBSITE ADDRESS

The club website address has changed to:

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

## Photographs from Woodex06

*Courtesy of Cliff Webb*



*Yet another excellent Club stand*

*Phil Manners and Eric Meakins getting to grips with the club lathes*



*Geoff Freeman doing some face-plate work*

My friend drowned in a bowl of muesli. A strong currant pulled him in

## A Welcome From Your Secretary

Phil Manners

As your new secretary I thought I ought to write a few words telling you all about myself.

I'm a 35 year old Electrician. Born, bred and still living in Banbury. At home I have second wife Jan to whom I've been married to for nearly for 4 years. We have a collie cross called Waggy and Three Cavaliers King Charles Spaniels called Dylan, Willow and Luna. We also have a cockatiel called Sam who is about 21 but still looks the same as when he was bought at the age of three months.

I come from a small family. My Dad was an only child and my Mum only has one sister so along with parents and Auntie & Uncle I only have one older brother, who has been married for 16 years, and 2 cousins, one married for 2 years and the other to be wed in May.

I first started woodturning about three years ago when my godfather Geoff Freeman sold me his old lathe. It wasn't much, not much more than a motor and strong elastic band, but it got me started. I started small, as we all do, with wood out of the offcuts box at Good Timber at Nether Heyford. I was also given an old mahogany door frame from a friend of my wife's in Devon, so I started turning small bowls. Very basic to start with as I didn't have a chuck so it was done with a faceplate (there is still a bowl with screw holes in the bot-

tom down in Devon).

So I bought a Supernova chuck from Sorby, at the show which is now Woodex. Straight away I found things a lot easier, able to make things to a quality which I could give away as presents to family and friends. Only small things like pen & pencil sets, memo holders, small bowls and 40 year calendars, many of which are still being used today.

It was only when I turned a large fruit bowl for Jan, I realised that my lathe wasn't good enough to be a permanent fixture in my garage and I needed a more powerful one.

So Jan and I went to R. S. Paskins near Kidderminster, initially to look for a bandsaw, where I purchased a Draper WTL95 lathe.



It is variable speed and has a swivel head, about 6 ½ inches over the bed (able to turn around 13 inch bowls) and about three foot between centres.

Instantly I found turning a lot easier. I sold my old lathe back to Geoff (at a real bargain) and bought myself a larger bandsaw (coz the old one was too small as well) and was soon making bigger and better pieces of work.

I still make things mainly as presents for friends and family but occasionally get commissions from people. Unfortunately I only ever seem to get time to turn on Sunday afternoons so the things I make are quite often rushed to get them finished, but sometimes I get a result I'm actually quite proud of. The bowl I've just finished took about 4 weeks to complete but now has pride of place on top of my telly.

I try to attend most club meetings as well as a few Exhibitions around the country so feel free to stop me for a chat if you wish (I won't be offended if you don't). I hope you all enjoy coming to Tudor Rose as much as I do, if not to learn but just to socialise.

If you have any problems or queries feel free to ask, I may not be able to answer but I know a man who can.

Phil

A joke from Richard Findlay - don't you dare blame me. I think that he's spent too much time with John Berkeley!!

"A joke I spotted in an old woodworking magazine might fill a spare square in a future news letter..."

A man built a wooden car. It had wooden wheels, wooden seats and a wooden engine. The only problem with it... it wooden go!!!

See you soon, Richard"

## AWGB Display...

*Phil Manners*

Upon receiving a letter from David Buskell, Secretary of the AWGB, asking Tudor Rose Woodturners to provide an item of turned work to be displayed on the AWGB stand at woodworking shows around the country in 2006/2007 my initial thoughts were "what a good way to get the club known nationally". After reading further, and David suggesting a competition within the club to find a piece of work worthy of representing Tudor Rose Woodturners, I thought it would be a good way to get the members more involved than just turning up and watching the demo. But by the end of the letter I was a little worried as he requested all info to do with the piece to be displayed returned to him by June 30<sup>th</sup>. This gave me only a couple of weeks before the only available club meeting to sort out items to be judged by the club itself. So after a general e-mail to the members I had addresses for and phone calls to the ones I didn't I had to sit back and hope we would have enough pieces of work for a decent competition.

On Thursday 8<sup>th</sup> June I arrived a little early to set up tables and chairs. I had brought my wife along, for the first time, as she was interested in seeing Sonia Hawes' pyrography demo. So together we set out the chairs and tables in preparation for

the meeting. The table I set to one side for the competition looked very empty with my One bowl on its own, but soon started to fill up with items from other people. I had decided to hold a secret ballot so opinions would be based on the workmanship and not on members views about other members in the club and also so people wouldn't be as shy about their own efforts. During the tea break I asked members to judge the items on the table and choose which piece they thought should represent the club on the AWGB stand. All together we had a choice of eighteen items which included many bowls, my own included, clocks boxes and goblets. All of them were worthy of representing the club at the AWGB. Unfortunately they didn't want 18 they asked for 1.

After the break, while Sonia was showing some members how to use the pyrograph and some were having a go themselves, I had the task of counting votes and the results were interesting. Although most entrants received 1 or 2 votes there were two that were getting more votes than the others, which wasn't surprising as they were the pieces that I had voted for myself. After the final count I had a small dilemma. I had two pieces that had ten votes each. So I phoned David Buskell at home, apologising for the lateness of the call, and asked if we could submit two items

for the stand. Luckily he was overjoyed at the prospect of having 2 additional pieces for his display and said to send them both in. I was very pleased that I didn't have to have a re-vote to decide who won as I had already dreaded standing in front of the club before break.

The first piece of work that had been chosen was a lovely hollow form with twisted finial made of yew and Holly made by Tim Lees. The hollow form was about 7" tall and 4" wide at its largest point. I was very impressed with the workmanship. Usually you find hollow forms are not finished as well as you may like on the interiors it is awkward to sand that deep but Tim had managed to do it superbly. The finial was to a standard that Stuart Mortimer would be proud of. All in all a very nice piece of work.

*(Photograph on page 21)*

The second winner was a super little goblet by Maurice Medhurst. It was made of African Olive and stood about 7" tall, with 2 captive rings on the stem. We were lucky to have Maurice attend that evening because when I spoke to him, the previous week, he had said that he wasn't driving at the moment. So I spoke to Richard Findley who arranged not just pick up some of Maurice's work but to bring along Maurice as well.

*(Photograph on page 21)*

All in all I was very please with the turnout for the competition. Next year I'll try and give a bit more notice so more members have the chance to submit something. Although we do have the Christmas competition coming up which should be exiting.

Keep up the good work everyone just remember to have fun.....

Phil

**FOX LATHES AND CHUCKS**

From Paul Loseby

I managed to persuade Penny to let me buy a second lathe for turning whilst the other turnings were 'in progress'. Anyway I plumbed for a new Fox lathe which turned out to be a Delta in disguise. I also needed a chuck for the 1" x 8tpi spindle. I couldn't afford another Vicmarc or Record 4000 but wanted to use the jaws from those chucks.

I saw that Poolewood were selling Fox FX4000 chucks and they looked the same on

the website. Terry Davis at Poolewood believed that the jaws would interchange so I bought one.

*The Fox FX4000 is an exact copy of the Vicmarc and Record 4000.*

The difference is that the Fox, which seems just as solidly built, is £85.10 - a considerable amount less.

*Rutlands also do an identical chuck called the Dakota*

**IMPORTANT NOTE**

*You may remember that when Bob Walder gave his talk and demonstration on veneering and how to look after your tools like he does (I wish), he mentioned work he does for a Charity. Bob has provided us with more details so that hopefully, you can help too.*

**TOOLS FOR SELF RELIANCE ( NORTHAMPTON )**

Bob Walder

Tools for Self Reliance ( Northampton ) is a registered charity and is affiliated to one of a similar name in Southampton. Basically its objectives are to collect old tools and refurbish them to provide tool kits for third world counties. In doing so it fulfills three basic functions:-

- a.It recycles unwanted tools – these include tools for carpenters, cabinetmakers, bricklayers, plumbers, gardeners etc. but not old power tools
- b.It provides work for the disabled. All refurbishing is carried out by disabled people under the supervision of volunteers.
- c. It provides tool kits for craftsmen and potential craftsmen (or craftswomen ) to

give them the opportunity to become self sufficient become useful members of their communities.

Tools that are given but not used in tool kits are sold to raise money to help with running costs. If you have any tools (or money ) that you would like to donate you can either; give them to Bob Walder on a Club evening, or make arrangements with him to have them collected or, take them to the workshop at 28B Clare Street, Northampton.

The workshop is open 10 am. Until 1 pm. on Mondays and 4 pm. on Wednesdays and Thursdays. Visitors to the workshop are welcome but please ring first on 01604 604954

## Upgrading the Nova DVR3000 to XP function...

*By Paul Miller*

When I started wood-turning, nearly a couple of years ago, I had no idea what I wanted to do. This made me choose a lathe that would be big enough to do large stuff but controllable enough to do delicate work. My choice was the Nova DVR 3000.

What I liked about it was the simplicity of the controls, the sturdiness, the upgradeability and the variable speed.

After a few months turning I noticed that the acceleration of the lathe was slower than I would like. Because I was experimenting I was changing speeds a lot and the time taken to increase the speed significantly was substantial.

I did a course at Good Timber and I noticed that their lathe seemed quicker at speeding up and slowing down than mine. This led me to thinking – as this was an all electronic lathe would it be possible to reprogramme the lathe to accelerate more quickly.

After a lot of internet searching it appeared not, so I decided to contact Teknatool.

You may remember I won a SuperNova2 chuck off them the November before last (quite a bit before Sorby ever had any for sale!) They were very helpful but said this couldn't be done, but they

were working on something interesting along those lines...  
...interesting – then after a while the Nova DVR XP appeared.

As you may know the XP has 5, what they call "Favourite speeds". What this means is that you can set 5 speeds, just like a belt-change lathe, but still have the facility to increase and decrease speed using the control buttons.

So as soon as I saw one of these I asked Teknatool if they were going to sell upgrades so that people with the DVR3000 could get the same functionality as the XP. It appeared that they might, but it wouldn't be before the XP was for sale in each area – so I had to wait.

However, it turned out that the XP appeared in all sales areas fairly quickly and they said I could have a board as soon as they could free one up and they would be in touch. Well it took a while but they finally contacted me and after handing over the cash one was duly shipped out.

I'd seen some documentation on the internet where people had replaced boards and the like in their Novas and I was a bit apprehensive. I needn't have worried. What arrived was a jiffy bag with a whole replacement control panel – but no instructions – so I decided to worry again.

Looking at the panel it appeared that there was a single cable connection to attach and only four screws to deal with. Well as you know I like a challenge so I thought I'd have a go. Two minutes later I was stood looking at the lathe with its new control panel in place! The only thing that slowed me at all was the blob of silicone like glue on the plug to hold the cable in place.

I turned the lathe on. Well it was different. The first thing I noticed was the extra screens that come up after its little tune

**TEKNATOOL PROMOTES  
SAFEY FIRST  
ALWAYS WEAR FACE  
SHIELD  
ENSURE CORRECT  
SPEED SELECTED**

Well it was hardly life changing and the extra couple of seconds delay only occur at initial start-up so I wasn't that bothered. (it turns out you can press the "0-Off" key to cancel this).

When it came up it showed:  
**Set 500rpm=#2D  
Ready to run >>**  
The "#2D" was the new bit. This meant that "Favourite" setting #2 was set to 500 and the "D" meant it was the default start up speed (which cannot be set above 500rpm.) The factory preset speeds are

250, 500, 750, 1020, 1250.

Now as there were no instructions I was a bit stuck, but a couple of minutes on the internet found an appropriate document on the Teknatool web-site (although I didn't find anything specific about setting the speeds in the XP manual I found...)

To change between "Favourite" speeds you press, and hold, the "Mode-M" button and then press "Up RPM" or "Down RPM". If the speed you are going to is over 500rpm you get a message:

**Go to 1020rpm  
P-confirm, E-Esc**

Which you have to confirm by pressing the "Program-P" key.

The change is extremely rapid so be warned – they put this extra step in for good reason.

To program these "Favourites" you merely need to select the appropriate "Favourite" number and then use the "Up RPM" and "Down RPM" keys to get to the right speed. Then you press the "Selector-E" key followed by the "Program-P" key and the speed is set.

To set the speeds you need to select the appropriate "Favourite" speed and then using "Up" or "Down" go to the required speed. Once there pressing the "Selector" key and then the "Program" key will set the speed to the new value.

It is important to remember that #2 cannot be set above

500rpm.

So depending on your turning you can set a nice range of speeds that allow quick change between them, such as 350, 500, 750, 1250, 2000, or you can set the speeds your old belt-change lathe used to have so you are familiar with the speeds – you just don't have to mess about with any belts any more!

The numbers above might be useful for small box making where you would be thread-chasing at 350, final shaping at 2000 and finishing at 500, or whatever you want.

Overall the changes make the DVR much more usable.

If you have a DVR3000 this might be a worthwhile investment. If not then the DVR XP would be a fine machine with lots of capacity and plenty of features.



*Paul Miller*

Our ice cream man was found lying on the floor of his van covered with hundreds and thousands. Police say that he topped himself

### Subject: An Australian love story

An elderly man lay dying in his bed.

While suffering the agonies of impending death, he suddenly smelled the aroma of his favourite chocolate chip cookies wafting up the stairs.

He gathered his remaining strength, and lifted himself from the bed.

Leaning on the wall, he slowly made his way out of the bedroom, and with even greater effort, gripping the railing with both hands, he crawled downstairs. With laboured breath, he leaned against the door-frame, gazing into the kitchen.

Were it not for death's agony, he would have thought himself already in heaven, for there, spread out upon waxed paper on the kitchen table were literally hundreds of his favourite chocolate chip cookies.

Was it heaven? Or was it one final act of love from his Devoted Aussie wife of sixty years, seeing to it that he left this world a happy man?

Mustering one great final effort, he threw himself towards the table, landing on his knees in rumped posture.

His aged and withered hand trembled towards a cookie at the edge of the table, when it was suddenly smacked by his wife with a spatula.

"Beggan off" she said,  
"They're for the funeral."

## SONIA HAWES DEMONSTRATION

(8th June 2006)

Nick Godwin

Sonia Hawes gave a talk on and demonstration of the basics of Pyrography. Before the break she discussed the history, tools and methods of the craft. After the break Sonia demonstrated an example, producing a picture on a disc blank. Following this club members were invited to have a try with one of the tools she had brought along.

We were told that the craft had a long history, the Victorians were particularly keen on the it. The technology used in those days (heated needles), however, made it a slow process. More recently the availability of electrical equipment has given the craft periods of wide popularity.

There is a choice of equipment that can be used. At the cheaper end a 15watt soldering iron can be used. It is however limited, only being useful for such jobs as burning initials on garden forks. There is a range of specialist tools that can be purchased, the two categories being: solid metal point, and, hot wire. The both types of machine can have exchangeable heads. Sonia recommended the ball-point-pen-like solid metal point as being a good place to start. The hot wire tools allow the heating element to be moulded to a variety of profiles to suit particular applications. Both kinds of tool can have a temperature control which adds to the expense while improving the effectiveness in a number of applications. A good source of information about equipment is <http://www.janik.co.uk>.

The process of producing a picture is similar to drawing with a pencil but has the complication that darker marks are produced by moving the point more slowly not by pressing harder. One aspect of the generation of a pattern or picture is the choice of wood. Hard surfaced woods normally need higher



temperatures (temperature controlled machines can be an advantage). Lighter coloured woods will give scope for more contrast. (Note, however, lime wood is often too soft.) With pine the resin can be a problem. It is also possible to work on leather or cork.

The pattern or picture can be enhanced using colouring. Coloured dyes can be used and acrylic paints are suitable and can be bought fairly cheaply. Cheap brushes can be used with acrylic paints provided they are washed regularly. Results can be varnished and will last in an acceptable state for many years.

As with other media for pictures it is useful to keep a sketchbook and try to draw from life. There are also copyright free books of embroidery patterns and celtic patterns that can be a useful source of inspiration. [e.g. Susan Gaber "Treasury of Flower Designs" Dover: Courtney Davis "A Treasury of Celtic Design" Constable] With tracing there is the standard reversing problem. For pyrography carbon paper is not recommended and pencil tracing can press into the wood.

Sonia showed that with a talent for drawing

it is easy to produce very effective plaques in a short space of time. with pyrography.



For more examples of Sonia's work try [www.geocities.com/soniahawes](http://www.geocities.com/soniahawes)



Nick Godwin

An interesting evening was rounded off with club members trying out the solid point tool that Sonia had used. Some members showed a talent for using the medium. They also managed to avoid burning the plastic on the leads which is apparently a common problem



**Professional Tutors /Demonstrators**

**involved with the club:-**



Guy Ravine - Tel: 01327-340410

John Berkeley - Tel: 01455-557398

John Johnson - Tel: 01327-857032

## A TURN WITH A TWIST - A TREMENDOUS DAY WITH STUART MORTIMER



To be honest I spent more time watching Stuart than making notes so some areas of this report are going to be a little sketchy! So if you missed it I can only tell you that you missed a treat and nothing short of an amputation was keeping me away from this demonstration...

To warm us up Stuart regaled us with stories of his police days and how he originally got into woodturning.

Then, some 12 years ago he decided that his tooling wasn't as good as it could be. He wasn't sure what was wrong but after looking long and hard he decided that simplicity was the key. He found there were only 3 basic cuts: A straight cut into the wood where no wood was removed.

A convex cut.

A concave cut.

He also found there were only 4 ways of removing wood with the tool - cutting, shear cutting, scraping and shear scraping.

So after much practise making these basic cuts he found

his tooling to be improved. Well it certainly looked OK from the quality of the pieces on show at the demonstration!



Variety!!

To make his trademark twisted hollow forms he uses one of many methods of cutting and hollowing to form the bines of the twist. These include drilling, grinding with an Arbortech wood carving wheel, cutting away with a chisel and more! The centres of the hollow forms are normally started with a spindle gouge to drill to depth in a similar manner to other turners.

To demonstrate how to mark and cut basic twists he took a piece of Russian pine and with the skew shaped it to a cylinder. Marking is the most important part of creating even twists.



On the cylinder he drew 4 "start lines" along the outside parallel to the axis of the lathe at 4 points spaced 90deg around the form. This works well for a traditional twist. If you do not have a dividing head or indexing system you can line up the four jaws of the chuck and draw using the rest as a ruler.

As ever woodturners are a resourceful lot! Once he marked the start lines are marked he set the lathe going and drew lines at intervals roughly equal to the diameter. These lines form the pitch of the twist. These sections were further broken down into 2 or 4 depending on the nature of the twist to be created.

To mark a single pitch twist a line is drawn from the intersection of start line one and the first line to the intersection of the quarter line and line 2. This continues until the piece is marked at the end of the first section you should be back at start line 1.

Further marking is carried out to show the thickness of the bines although as you get more experienced these lines can be dispensed with.

To start the groove Stuart sawed to the required depth along one of these twist lines from one end of the wood to the other. He then used a

barley twist gouge and, turning the lathe by hand, cut away the sides and then bottom of the groove. At this stage the bines were complete and merely required some further shaping with rasps, files and abrasive.

A quicker way of removing the material is to use a mini grinder with an Arbortech wheel.



Again the twist line is followed. The advantage with the Arbortech is that it cuts a curved bottom on the groove and doesn't require the initial sawing. This increases the speed with which the twists can be created. It also greatly increases the risk of injury and this form of shaping should be approached with caution. Further shaping can be carried out with high speed rotary rasps.

To form an open twist a drill is used to drill through to the middle and then high speed rotary rasps or the Arbortech could be used to join the holes up and form the inner curves of the bines.

Stuart sells specialist tools for this and when he does a demonstration he often sells the

lot. He reckons that people like the idea of creating twists but are put off by the time required.



Finished open twist!

### Hollow Form

To make a hollow form he picked a piece of spalted beech. This can be quite soft in areas so care is required if using a ring type hollowing tool as it is likely to catch and explode the piece.

The softer woods can be hardened using super-glue or, more effectively, window frame hardener.

He formed a spigot and mounted it VERY firmly in the lathe and stressed that this needs to be checked for tightness regularly as the wood compresses fairly easily.

To get the best cut Stuart recommends turning at as high a speed as possible. This seems to be a common statement from the pros and that we hobby turners often use too slow a speed.

Stuart was aiming for a squat

egg shape and once he'd formed this he marked the wood with 8 start lines. He changed this to 12 as the bines looked thick. The twist lines were drawn and to take into account the narrowing of the vessel at neck and base the angle of the twist was straightened. This ensures that the bines remain strong at the ends.

To simplify hollowing one groove is cut deep and the next one or two shallow and so on in an even pattern. This allows you to gauge the hollowing better and reduces the overall tension in the hollowing process.



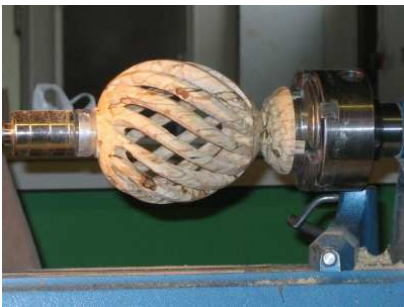
The depth of the vessel was drilled with a spindle gouge and then the piece was hollowed until all 12 bines were separated. Using a long flute gouge the inside was smoothed. At this point the strength of the bines can be judged from the amount of flex.

Because the grooves between the bines can be different lengths it is important to find the longest and cut all the rest to match.

If the bines are moving too

much it is possible to tape them together.

The insides of the bins require a lot of sanding. Once the insides were complete the outsides were shaped again using rotary rasps and abrasive. Abrasive alone can be used although the time taken to create the form would increase.



Unfortunately the photo of the finished piece went the way of the dodo – but you get the idea from this stage...

### Goblet

The next piece was to be a goblet with a triple twist. Once the bowl was created and finished the stem could be marked and the twist formed.

Due to the narrow grooves required the cutting was done with a thin round file, such as a chainsaw file. This twist forming is nothing if not exciting in its use of many varied tools!

As lunch was approaching Stuart decided to show around a few laminated twists showing what was pos-

sible. It is possible using these methods to create a left hand twist inside a right hand one and vice versa.

Everyone had a lovely lunch and we were quickly back into it.



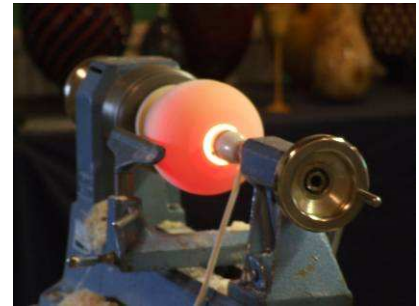
With the tailstock brought up for support, the bowl was protected with tissue and the foot was completed.

It is also possible to create stems separately and then affix then to the bowl and foot by first creating a stemless goblet then separating the two halves and adding in a completed stem. This can save a lot of valuable exotic wood. When doing laminated twists it is especially important to be careful about transferring the dusts from darker wood to lighter.

### Hollow Form 2

To produce another hollow form Stuart uses wood cut when the sap is low. The wood he was using today had been cut approximately 1 month before.

The piece was turned to 3/4" initially then refined using a lamp to gauge the thickness.



Stuart favoured a Stewart handle with a Nikos scraper to get a fine shear cut finish on the inside and remove any high spots. Once the inside was complete it was lacquered. The piece was spun and lacquer was seen on the outside, coming through the wood. The outside was finished until the shape was perfect and a skew was used to get a fine finish around the neck area.



To make a pigtail lid, another Mortimer trademark, Stuart started with a tapered blank. This was marked for a single pitch twist going in to a double pitch twist to get the relevant pigtail shape. After the waste areas were carefully marked – with only a single part of the twist remaining it is important to do this as it is possible to work on two different parts without realising until you try to join them up!



The wood was cut away using the Arbortech and finishing was done with the rotary rasps. The end of the pigtail is turned concentrically and a little care is needed to make sure this looks right. The end of the tail **MUST** be in line with the centre of the blank, otherwise the piece looks lop-sided.



When most of the shaping was complete a bead was added and the whole piece was sanded to a fine finish.

**Lace Edge**

For the last piece Stuart decided to do a lace edge – that is not frilly lace but one suitable to actually lace up.

The piece was turned in the form of a vase and 24 holes were drilled near the top of the neck. A small gouge was passed through the hole to

provide a fulcrum for the file and this was used to create a groove from the top and into a hole such that you could imagine it had been laced up and the lace recently removed.

Unfortunately I didn't get a picture of this but the effect was good.

The whole piece was sanded and the holes and grooves were sanded with a thin piece of abrasive twisted to perform like abrasive string.



Overall the pieces created were very effective if a little daunting to new woodturners. However these paled into insignificance compared to the exquisite items on show that Stuart was due to take to the states with him just a week or two later.



A great day was had by all but I haven't yet seen anyone make a Stuart Mortimer type hollow form and I'm probably not going to be the first to have a go!

Paul M

A couple of Tim Lees' turnings



*Top Hat in Oak*



*Threaded pot in Light Oak Burr & Ebony*

## Turned in the Dark at the Three Counties Show

By John Munday

We recently went to Malvern with our caravan for a holiday, one of the items on the agenda was the excellent Three Counties show. For anyone who hasn't been to this showground, it is in a most delightful setting with the majestic Malvern Hills as a backdrop. It was nice to see as well, an increase in the livestock there after some fairly bleak years on the farming front.

Amongst the many things to see was a very good craft display and the one that took our breath away - was a blind woodturner and furniture restorer! He also makes stool and chair frames with cane seats.

His name is Peter Bentley and he lost his sight in the early seventies and started to learn chair caning, stool seating and basketry at Malvern college together with a range of skills.

With the help of his wife and three sons he started his own woodturning business in 1989.

It was a pleasure to have time for a chat with him and his wife, one felt very humble and inadequate when you think of the mountains he had to climb to overcome his adver-

sity, it certainly made you count your blessings.

Here are a few examples of Peter's work



## 09/02/06 – Doug Johnson

### Splitting the atom...



Doug is a member of West Northants Woodturners and has been turning for 8 years and likes to demonstrate things anyone could make with a basic lathe set-up.

Tonight Doug was to demonstrate Split Turned shelves made using wood joined, for turning, using paper joints. To stop the block splitting you should use a ring centre in the tail-stock and a step-centre or similar at the head-stock. Alternatively you can just glue a sacrificial block across each end. When using split wood it is vital to ensure that the joint is central to ensure each piece ends up the same size.

PVA glue, clamps and newspaper are all that's needed to join the wood – although apparently the Racing Post gives a better finish (boom, boom!).

Doug demonstrated a simple method of turning plastic washers from a piece of milk carton held to a block using tape – very quick and effective – useful if your chuck has a habit of sticking on the lathe.

The shelf was to be turned first from 2 pieces with a third added to provide a chucking point.

Once mounted the underside of the shelf and a chucking spigot was turned. Do not attempt to use a socket as the expansion of the chuck will split the wood.



Once a good shape and finish was achieved the piece was reverse mounted and the top of the shelf was created, starting with removing the sacrificial chucking block. A lip was formed and the flat top of the shelf was finished with a scraper, which Bernard particularly enjoyed. A through hole was formed smaller than the spigot but large enough to provide a good gluing surface for the support.

When finished the pieces were split using a knife and hammer leaving the paper edges to require minor sanding.

A spindle was roughed from 2 glue jointed pieces with an area to fit the half circle in the shelf approximately 1/3 of the way from the top.



The diameter was carefully sized with numerous dry fits checking that the shelf reached the glue-joint on both sides.

The support was then finished using various spindle forms ensuring enough wood was left in the upper finial to fit a mounting bracket. Doug showed us a split turned vase and explained it. I'm not even going to try to recreate his explanation - if you really need to know contact him via West Northants Woodturners!

### Newsflash

UPDATE -Saddam Hussein has been found guilty!

By Ross Colvin

BAGHDAD, July 04 (Reuters) - Saddam Hussein has been found guilty of war crimes and has been sentenced to death by firing squad. The Court has granted his last request which was to name his own firing squad.

Mr. Hussein chose Frank Lampard, Steven Gerrard and Jamie Carragher from 12 yards

## ANN HAYES - CHAIR MAKER

*By Martin Harper*

**I**t was with a little less trepidation I prepared for Anne Hayes demo than I had for Andy Lodge. That was the first mistake. After watching Anne ply her craft, my first instinct was B\*\*\*\*\* hell how am I going to write that down. Speaking to Geoff later the consensus was after many demonstrations we could go away and try to replicate what we had been shown.

This was different; to try this one would need considerable patience skill and get some prior tuition. If any one fancies building a high back Ladder back rush seat chair you are braver than me Gunga Din. I believe we all at heart would like to leave something we have created for posterity, but fear my efforts at chair making would produce I suspect carefully drilled but misaligned firewood Anne's business will not readily find competition.

Anne has her shop and workshop in Malvern. The shop is only open a couple of days per week as she get distracted by visitors and can not get her work done .She likes to give time to her visitors so she divides her time up to achieve both objectives.

I swanned into Daventry a little late and realised Anne must be here as the floor was covered in jigs G cramps and a box which I recognised as a

steamer no sign of Anne.

Sitting comfortably I saw Malcolm Hill strolling down the passage way with what appeared to be a carpet over his shoulders. I thought if Anne is in there, its going to be a hell of an entrance (a la Cleopatra.) Alas no, the carpet was a curtain (never did find out what it was for) and it was unceremoniously dumped in a corner. Anne then appeared carrying bit and pieces. Back to reality

Anne has been chair making for 8 to 10 years after being given a chair making course from her husband as a wedding anniversary present. "What a man!!" I thought - great idea so I suggested to my wife that perhaps she would like a chair making course for our Anniversary. She smiled and to my amazement she agreed. Quickly demonstrating my recently acquired knowledge I asked which she fancied Ladder back?, Windsor?, or Bow Back . Again a smile "No electric" she said "I had just been watching the Green Mile and could already hear "ROLL ON TWO" So it's back to perfume and flowers I don't fancy the dry sponge.

All Anne's work is made to order on a commission basis, so many of the dimensions are to suit customers individual requirements. There are

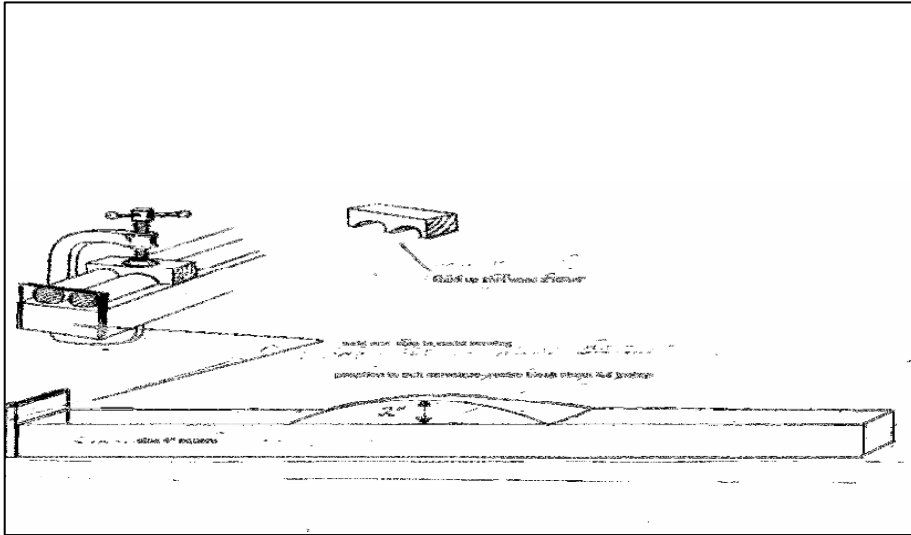
no hard and fast sizes but all mitres and joints need to be meticulously measured .Anne uses a Starrett tool for drilling at the correct angles.

It takes up to 4 weeks to make a chair so much of the work is done in blocks - the steaming is done first. (after rounding) All the parts bent ensuring identical profiling Anne recommends doing a couple more in case of a problem. Be generous in the sizes of the rails or ladders as they will need final adjustment and tapering to ensure tight joints.

The steamer is home made comprising of a box circa 1.5 metres long 0.25 square it is held off the ground and covered with old towels bedspreads etc to retain the heat. Anne used a wall paper steamer to produce the steam

A ladder back is produced by bending the rear legs which need circa one hr steaming and are bent in pairs using a jig as per diagram and picture. The back slats are easier and need steaming for around 15mins.before putting onto the former as per diagram. All the slats per chair are bent together. The formers are specific for the number of slats as the central material is removed from the jig and discarded

When constructing the rear leg bender it is advisable to



over bend bay about 2% to allow spring back leave in the former for about one week although opinions seems to vary on this several days is often quoted.

Selection of the wood for the rear legs is important picking a straight grain. Ash is best for bending followed by beech which is less resilient but used exclusively by many chair makers. Anne does not turn the legs but uses rounders. I believe these are only available from Ashem Crafts 2, Oakleigh Av, Hallow Worcester. Worcester 640070 and the latest info I have, they also supply a gearbox rounding machine to make your own rounding machine..

If making a set, it would seem logical to have a number of bending jigs (both for ladders and rear legs available to speed up the process.

It is recommended to work quickly with the cramps - have them all to hand and use stout gloves as it will make you heart go faster if you get hold of the hot steaming wood

and it is vitally important that if you wear specs you take them off so you can see what your are doing, otherwise it will suddenly get foggy in front of your eyes

After drying, the fun starts - drilling the holes and mortises to detail (the method exactly would take more space than available save to say that most is done with a sliding v cradle v cradle, a sloping platform and an angle finder for repetition). It is interesting to note that this was all done by eye using spoon bits and hand brace. Needless to say this was a highly skilled process. Fortunately we now have good drill presses, forstner bits, routers and mortising machine, none of which will stop cock ups, but at least they will happen quicker. Insertion of dowling in the process will help ensuring the angles are the same on opposite legs. This will



make drilling the hole for the rails at right angles quick ac-

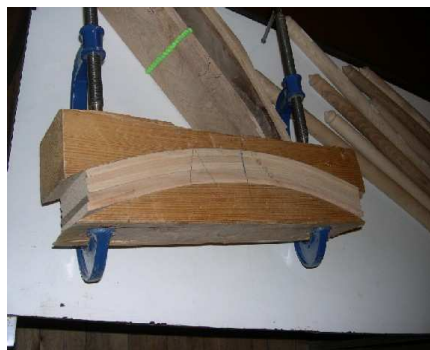
curate and easy. Anne stressed the need to mark the components as it is say to get it wrong, and a chair assembled the wrong way round is uncomfortable. This is without doubt accurate as seeing Sharon Stone on a poster sitting on a chair the wrong way certainly made me feel uncomfortable.

The chairs are pre assembled (marking the components) using the rails - this allows the centre line to be established for the ladders and the two centre points of the rear legs can then be used to establish the angle of the mortises which are about 1.5 inches long. These should have rounded shoulders to allow the shaped tapering ladder to be inserted snugly. The ladders are shaped and tapered using a spoke shave. The whole chair will need to be assembled at least three times so it needs a lot of patience.

The completed chair is finished with the seat being woven with rushes Anne gets these imported. The whole seat takes Anne one week per chair so this task is not to be underestimated. The rushes are joined together using reef knots and the weaving with half hitches. During the process, two rushes are coiled together. The rush coils need to be even and pulled across the frame

That is very simply how Anne told it but those of us there were well aware she undersold her own talent. She

told us she still has the first chair she attempted to make in her workshop to remind her of the mistakes. Mind she did say there were mistakes on the chairs she brought along to the demonstration. You would need to have a vernier to tell I am sure any differences were in thousands of an inch.



After all the time since the demonstration I still would not attempt to make a chair without the course on chair making an associated course on weaving seats .



Anne earns every penny of the Money she gets and in the process creates works of beauty which I for one envy



*Martin Harper*

**WARNING ON PACKS OF NYTOL**



*"Warning: May cause drowsiness."*

*(..Why do you take it again?.....)*

**CHANGE OF WEBSITE ADDRESS**

You will have noticed that the website address has changed slightly. The annual funds for the website name became due and we were offered unlimited space with a different webspace provider. For some time, we had been unable to add many things to the club site so this was seen as an opportunity. For the time being, should anyone go to the old website, they will be automatically redirected to the new one at [www.tudor-rose-turners.co.uk](http://www.tudor-rose-turners.co.uk)

If you would like photographs of your turnings added to the gallery of the club website, could you e-mail them to Paul at [pal@loseby.co.uk](mailto:pal@loseby.co.uk)?

Could you send them in jpeg format and no more than 640 pixels wide otherwise there is a great deal of work to do re-sizing them for the internet.

Could you also put a brief description of the item to go with it?

To get the idea, go to the website and click on MEMBERS and then Tim Lees, and that will give you an idea of what to do.

*Paul L*

## Forthcoming Events

Thursday 13th July

**'Hands On'** evening with three lathes and free advice from the professionals

Thursday 10th August

**Roy Sharpe and Bernard Jolley**

Ornamental Turning for Beginners

Thursday 14th September

**Frank Barnstable** makes Walking Sticks

**Richard Findley** makes a wok stirrer with brass inlay

**Nigel Fleckney** will be at the club with plenty of timber

(Nigel's mobile number is 07979-251497. He is happy to accept telephone calls and will bring anything to the club that you would like to look at or buy)

**Saturday**

**30th September 2006**

**Mark Baker**

Former Editor of Woodturner, expert demonstrator and now Managing Director of Hegner UK will be demonstration something unusual and will have goods from the Hegner range of consumables for sale. Should be a great day out with buffet included

Thursday 12th October

**Viv Harvey** makes a miniature bird box

**Mo Mead** attending with lots of exotic timbers

Thursday 26th October

**Jim Steele** makes his wonderful Windsor Chairs which have a waiting list of 4 - 5 seasons

Thursday 9th November

**John Johnson** - Scrap Box special

**Saturday**

**18th November 2006**

**Mick Hanbury**

Details of the programme will follow but Mick is one of the top demonstrators in the Country.

Thursday 23rd November

**Chris Barker** - a young turner with great skill. He normally brings some nice exotic timbers for sale

**Nigel Fleckney** will be at the club with plenty of timber

(Nigel's mobile number is 07979-251497. He is happy to accept telephone calls and will bring anything to the club that you would like to

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

Thursday 14th December

**John Holthom** - Off-centre turning

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

## FOR SALE

**RECORD DML 24** with round bars which can be converted to 36". It has quick release levers and works fine. £80 o.n.o.

Barry Coles is the person selling it and he can be contacted on [bcoles@tesco.net](mailto:bcoles@tesco.net)

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### QUICK JOKE

*A man came round in hospital after a serious accident. He shouted, "Doctor, doctor, I can't feel my legs!"*

*The doctor replied, "I know you can't, I've cut your arms off".*

*Tommy Cooper*

### ARTICLES FOR NEWSLETTER OR WEBSITE

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

Documents would be preferred in .doc format and pictures in .jpeg

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

Being "over the hill" is much better than being under it!

#### Meetings:-

The club currently meets at 7.15pm on the 2nd and 4th Thursdays of each month at the Daventry community Centre on Ashby Road, Daventry. Visitors and New Members are always welcome

AWGB DISPLAY WINNERS



Hollow form with open spiral finial from Tim Lees



Goblet from Maurice Medhurst

Inside Out ornament from Albert Haughton

Bob Walder's Fantastic Veneering



## 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/)

### Committee Members:

**Chairman**... Paul Miller 4 Wheatens Close, Brixworth, Northampton NN6 9UP Tel: 07710 018259 or e-mail: [chairman@tudor-rose-turners.co.uk](mailto:chairman@tudor-rose-turners.co.uk)

**Secretary**.... Phil Manners 67 Brinkburn Grove, Banbury, Oxon OX16 3WX Tel: 01295-264539 e-mail: [secretary@tudor-rose-turners.co.uk](mailto:secretary@tudor-rose-turners.co.uk)

**Treasurer**... Stan Bird 94 Tennyson Ave, Rugby, CV22 6JF. E-mail [treasurer@tudor-rose-turners.co.uk](mailto:treasurer@tudor-rose-turners.co.uk)

**Librarian - Committee** Albert Houghton 21 Townsend Lane, Long Lawford, Rugby Tel: 01788-541373 e-mail: [alberthaughton@tiscali.co.uk](mailto:alberthaughton@tiscali.co.uk)

**Committee** Guy Ravine Tel: 01327-340410 e-mail: [guy@guyravines.com](mailto:guy@guyravines.com)

**Committee:** John Johnson  
Tel: 01327-857032 e-mail: [john@](mailto:john@johnjohnsonwoodturning.co.uk)

[johnjohnsonwoodturning.co.uk](http://johnjohnsonwoodturning.co.uk)

**Committee**... Geoff Freeman  
2, Gleneagles Close, Daventry  
Tel: 01327-705205  
e-mail:

[geoff@daventry52.freemove.co.uk](mailto:geoff@daventry52.freemove.co.uk)

**Committee** Richard Findley 9, Grosvenor Close, Glen Parva, Leicester LE2 9UG  
e-mail: [rickandvanesa2005@yahoo.co.uk](mailto:rickandvanesa2005@yahoo.co.uk)

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