



Woodworms

Issue 104 Woodworms

Hello all.

Plenty of images in this issue.
Remember If you have any information or articles to share, then please pass them on and I will include them in the newsletter.
Also if you have any woodworking humour then please pass it on for inclusion : We all know woodworking puns are plane awesome.
Thanks



Ken Rivers : Editor

Thanks to Kez and Phil Halliday for competition images, other images from members, quiz from James Sharpe, and marquetry article from David Waldron.

Newark Show 2024



This year it looks like the main thing on the menu for the Newark Midlands Woodworking show was the size of the breakfasts.

February 2024 Meeting

Another active day from all groups.

Carving



Pyrography



Scroll Saw



James assisting in some delicate cutting.



Turning





Else where

Library & resources : Plenty of available information for use by members.



Then there's those that naturally migrate to the kitchen.
This is your editor in his natural environment. Please catch up with me if you have any comments about the newsletter or ideas for the next issue :

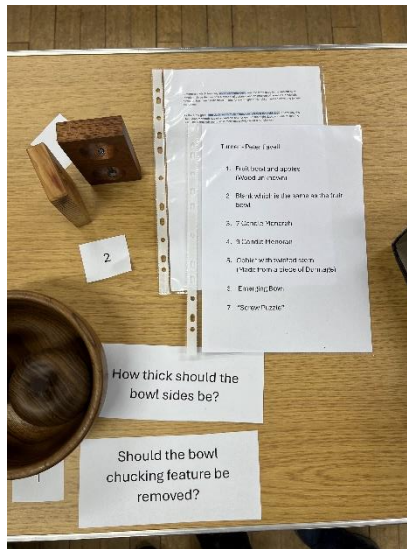
However, I am not trying to start a splinter group

Members Work at Hands On Meeting

At each hands on session; six people (taken in turn from the membership list) are invited to submit up to six pieces for display at the meeting.

Members are encouraged to display any work they have done. Those that are beginners should also bring along their work when invited (which can be work in progress) to possibly get guidance from other members and maybe inspire others in their work.

Peter Favell – Pieces on Show



Kez & Phil Halliday





Colin Fishwick



Members' Competition



Joint 1st Place

Richard Dallas : Car (Left image)

& Greg Holmes : (below)



Celtic Knot
Corner, of a
winged dragon
which was hand
carved in cherry
wood and
finished with wax
polish.

Joint 2nd Place

Pauline Linnel : Bowl with pyrography Tree

& Alex Walker Wine cups and serving tray



The bowl was turned using an unknown piece of wood. Pyrography was then used to create the tree design and the ground area was coloured with a medium oak wood stain. The bowl was then returned to the lathe and finished off with sanding sealer and wax. (Pauline Linnel)



Alex Walker : _STILL LIFE COMPOSITION: *A reinterpretation of classic still life compositions in the vein of Rosalind De Vire and Konstatin Javakhyan. The goblets were turned from Cherry and Walnut in the late January of this year, and both were finished with Shellac and Chestnut lacquer whilst the Walnut goblet was also coloured with ruby wood dye inside to give a faint illusion of holding red wine. Both will be part of the stock that will be taken to my second craft stall this coming April.*

On the subject of the original composition, alas setbacks occurred and my original plan of turning a matching bottle to go with them fell through and the platter I originally turned ended up shattering. Hence due to time constraints, I had to use an acacia cake stand and a genuine bottle of wine (which when displayed publicly opened up the risk of someone trying to cadge a free tipples). Despite

this, I felt it at least semi-succeeded in making up the sum of it's parts and that the main attraction of the two goblets weren't overshadowed by the sourced components.

3Rd Place (below): Graham Cope : Knitting Wool Bowl



The bowl is made from Ash with the rim made from a piece of wood from the wood burning store the scroll is to hold the wool in place and saves the wool ball rolling around.

Also entered :

Peter Favell :



A menorah, 9 candle branches made from mahogany.

Colin Fishwick : Spalted Birch Jug



Richard Latos Ash plate



Mike Kelsall : Pens





Ged Bellamy A BOWL WITH LID

Voting in Members' Open Class

1	Richard Dallas Greg Holmes	10
2	Pauline Linnel Alex Walker	9
3	Graham Cope	4
4	Peter Favell	3
5	Colin Fishwick	2
6	Ged Bellamy Richard Latos	1
7	Mike Kelsall	0

Masters' Competition

1st Place (below) :John Williams : Walnut jewellery box.



I have always loved the tambour topped writing desks and when I saw the plans for the small jewellery box on the internet (Rockler website) I decided to have a go. My Daughter in law loves walnut so the project began knowing that if I was successful it would have a good home.

<https://www.rockler.com/learn/tambour-topped-box>

The most enjoyable part, for me, was seeing people pull the drawer to have the top rolling back. They would then proceed to do it a couple more times to make sure it wasn't a fluke.

Having the slats long enough so as they don't rack, but not so long that they foul the sides is key to smooth running. It is also useful that Walnut does not move significantly once sized.

2nd Place : (below) **David Reynolds** : Alder Bowl



3rd place : (Below) **Graham Legg**:



Banksia nut Pepper mill grinder

Also entered
Dick Potter (below) : Grinder stand



Peter Fantham (below) Ash Bowl



Derek Puplett Lacewood Bowl (below):



Initially meant to have square corners but an argument with the floor led to it having rounded corners.

James Sharpe (below) Birch Ply



A scroll sawn piece using a Steve Good pattern drastically altered to use the W.C. Fields quote. Wood used was chiefly Baltic Birch Ply plus a piece of mahogany.

Geoff Dalton Bowl (Cherry)



Voting in Masters' Open Class

1	John Williams	24
2	David Reynolds	8
3	Graham Legg	5
4	Peter Fantham Dick Potter	3
5	Derek Puplett James Sharpe	1
6	Geoff Dalton	0

Community Outreach Programme

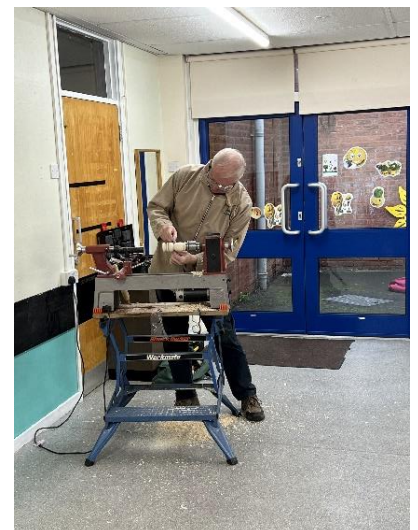
Pictures from the last teaching session



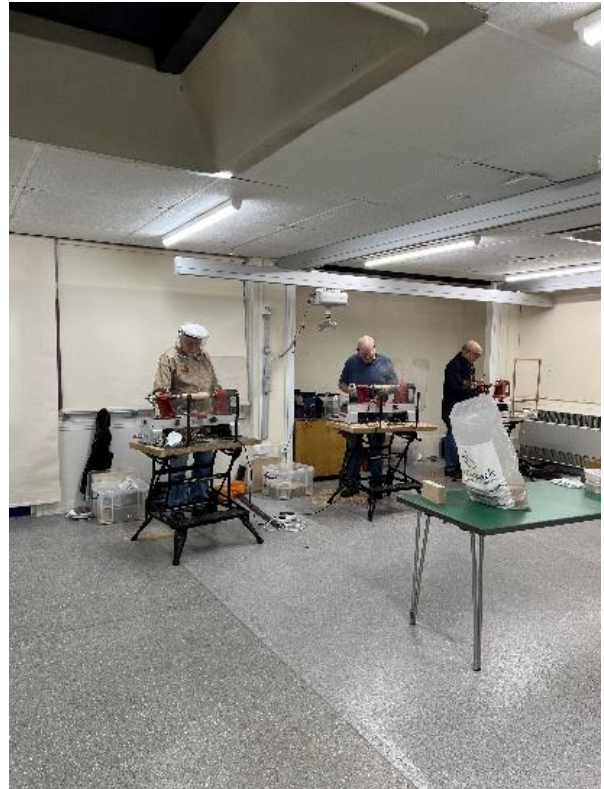
These photos show you where we work at Stanton Vale School on Tuesday mornings. We enjoy a large and very warm classroom / workspace. Our club equipment is stored in a cupboard within the classroom. By the time our students arrive, everything is ready for the lesson.



Kez Halliday sets up a very popular Pyrography and painting table, whilst the rest of us work 1-1 with the students.



It has been a real pleasure to see the group develop their Woodturning and Pyrography skills, as well as the important life skills of developing confidence, communication and caring for others.



Health and Safety is always our prime concern, followed by making as many shavings as we can. David Reynolds normally wins this, with Colin being a close second.



Since the start of the year, our voluntary teaching with the SEND students has raised over £500." Well done Julia, Kez, Colin, Brian, David, Derek.

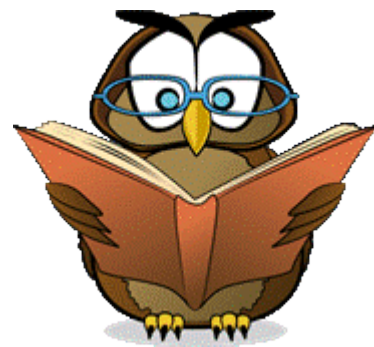


Woody's Derbyshire Quiz *(Courtesy of James Sharpe)*

1. What is Thorpe Cloud?
2. Which company with its headquarters in Alfreton, made the world's largest chocolate bar in 2011? (The weight of the bar was 5,792.50 kgs!)
3. What name does Derbyshire County Cricket Club's limited overs team play under? The name is a reference to the pair of birds nesting on Derby Cathedral's tower in a project by Derbyshire Wildlife Trust.
4. The home of Derby County Football Club from 1895 until 1997 was originally a stadium used for which sport?
5. In August 2005, the stretch of the A52 linking Nottingham and Derby was renamed after which person?
6. Which dark green, gelatinous, thixotropic substance made by a British company based in Denby, Derbyshire, was invented in 1947 by Audley Bowdler Williamson an industrial chemist from Heanor, Derbyshire?
7. John Flamsteed, born in Denby in 1646, was England's first what?
8. What is 'Titan' near Castleton in the Derbyshire Peak District?
9. Which famous Englishman who from 1990 until 2003 featured on five pound notes, died aged 67 in 1848, and was buried at Holy Trinity Church, Chesterfield?
10. What sort of marking was invented in 1876 by the Liberal Member of Parliament for Derby?
11. The national museum at Crich features over sixty examples of what form of transport?
12. What informal term is given to the succession of gritstones which are to be found in the Pennines and Peak District?

13. Which valley in the Peak District annually receives a million visitors with attractions such as Ilam Rock, Viator's Bridge, and the limestone feature Lovers' Leap?
14. Which scientist noted for his discovery of hydrogen is buried in the church that is now Derby Cathedral?
15. In what year was Derbyshire Dales Woodcraft Club founded?

Answers at the end of the news letter



BEGINNERS MARQUETRY

Introduction

There has been an interest in marquetry by some of the new members who have joined the club. So how is it done? Well, there are several methods that can be used to generate a picture from knife cutting through to having the veneers laser cut. For the beginner two knife cut methods can be used namely:

1. The “stick and go” process whereby the picture is built up on the baseboard. As each part of the picture is cut, it is used as a template to mark the outline on a veneer that has already been laid. This is then cut around and the surplus is prised off and discarded before sticking in the cut piece.
2. The “window” method where the picture is built up by cutting into a “waster” or background veneer. The process is to cut the required shape in the “waster” and the veneer to be inserted is then placed behind the resulting hole, or "window". It is then marked and cut to shape, using the edge of the "window" as a cutting guide. The insert piece is cut to shape and gently pressed into the "window". Glue is rubbed into the joints to fasten the insert in place. Each piece is added in this way, eventually ending up with the finished picture the thickness of a single sheet of veneer. This is then glued to a baseboard.

The second method is described in more detail below as the key advantages of the "window" method are two-fold. Firstly, the insert veneer can be moved behind the window to show the exact effect, thus allowing the best use of the grain, colour, and figure of the veneer. Secondly the window is used as the template, therefore the insert must fit perfectly into the window.

Before starting you will need a suitable surface to cut the veneer, such as a self-healing mat, a sharp knife, carbon paper, sharp pencil, PVA glue and some veneers.

Leaf Test Case

To learn a few cutting techniques, a leaf design is typically used as a test piece (see figure). A summary of the method is described below with more details being given in reference 1. The test piece comprises a simple leaf made from two contrasting pieces of veneer - one striped for the leaf and twig, and one for the background which is plain and known as the ‘waster’. The arrows on the drawing indicate the direction of the wood grain. Sycamore is ideal for the background veneer as it is light in colour. Both the twig and leaf sections are cut from a darker veneer with a pronounced grain, such as walnut.

Begin by attaching the drawing to the top edge of the background veneer with a piece of tape to form a hinge. This allows the drawing to be moved out of the way while cutting takes place, but to be swung back over the veneer in perfect register when required for tracing the next part.

Trace the design carefully onto the waster using carbon paper and a sharp pencil.

Cutting and fixing the Leaf

Start by cutting out the top half of the leaf, to leave a hole where the top left portion of the leaf is in the "waster". This is achieved by making a small stab with the blade almost vertically, by the twig. Having made this cut, turn the work round so that the leaf is pointing away from you. Gradually extend the cut along the outer edge of the leaf by moving about 5 mm along the edge and then cutting back towards the existing cut. Do not try to cut right through the veneer in one go but work smoothly and continue to the outer point of the leaf. It's better to use several light cuts rather than one heavy cut.

For the "vein" side of the top half of the leaf cut below the line, around the bottom half of the leaf - as shown by the dotted line in a continuous sweep. The excess will be cut away when the window for the second part of the leaf is made.

Once the top half of the leaf has been cut around, the piece should drop out. If it is being held in by fibres which have not been completely cut, carefully ease it up and cut through the fibres until the piece comes out cleanly. The aim is to produce a neat window with vertical sides and no stray whiskers around the edge.

For the insert take the piece of walnut veneer and position it so the grain direction is as shown on the arrow on the drawing to get the 'leaf' effect. Temporarily tape in to position with masking tape to avoid movement during marking and cutting. This is the advantage of the window method - you can see exactly what you are going to get and allows several veneers to be tried without wastage.

Mark the shape of the hole accurately on the surface of the dark veneer by running the knife point around the edge of the hole. Don't try to cut right through but concentrate on marking a line. Once marked out, separate the veneers. To avoid the veneer splitting at the top of the leaf, due to cross grain, simply stick paper tape on the back before cutting through the veneer. This will hold the pieces together if they break and they will stay attached to the tape. Cut out the insert by carefully following the marks. Again, the object is to achieve a piece with clean, vertical sides.

If the insert doesn't fit into the hole, trim it to make a good fit. Glue around the edge of the insert and press it in carefully, easing it gently with the knife if necessary. Place a piece of tape over the insert on the front of the work and then gently remove any tape from the back of the insert and background.

Rub the glue with your finger until it is no longer wet, then remove any excess glue by gently scraping with a blade held across the surface so that the back of the work is kept clean. Allow the glue to set for a few minutes more and then remove the tape from the face taking care not to pull out any small pieces.

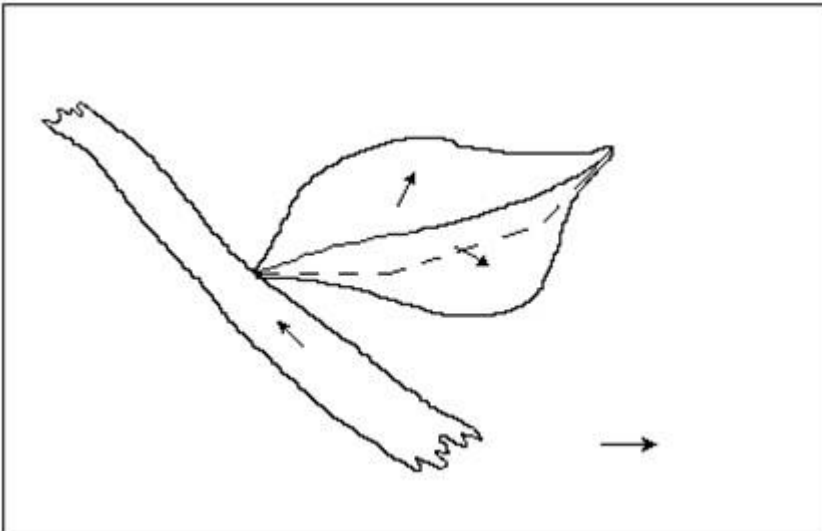
Completing the Picture

Trace the line of the leaf vein onto the first insert and then cut out the second part of the leaf - this piece must be a good fit all round as no over-cutting is possible. Cut in the second leaf piece as above.

The twig is also cut in the same way, but this time it is the background, and not the insert, which has small cross-grain pieces which may break away. To prevent this happening tape the back of the work before cutting the window. The shape is cut out by pricking with the sharp point of the blade, holding the knife almost vertically. With each stroke the knife point is pressed through the veneer, withdrawn, moved $\frac{1}{2}$ - 1mm along the line and pressed through again, thus a continuous cut is produced from a series of overlapping small cuts.

When completed the picture can be glued to a ply or MDF baseboard. To finish scrape the surface flat and coat with sanding sealer.

Happy cutting.



References

1. <http://www.staffordshiremarquetry.org.uk/guide/guide2.htm#windowmethod>

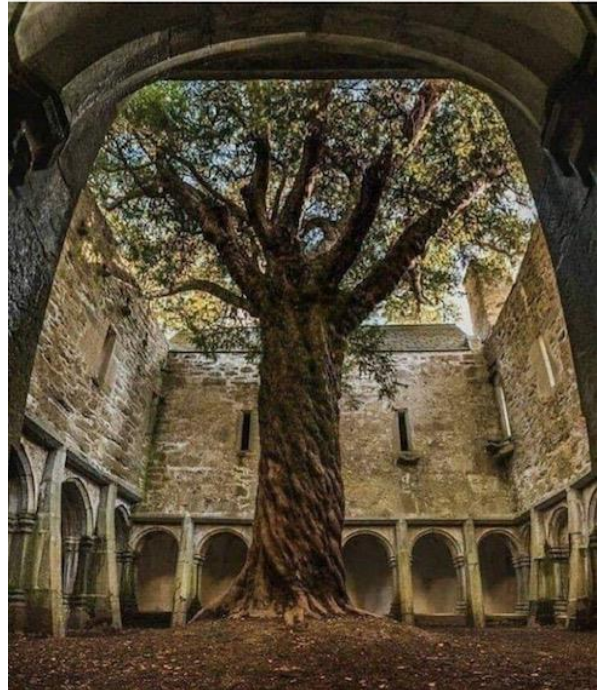
Article provided by David Waldron.

Miscellaneous Trees

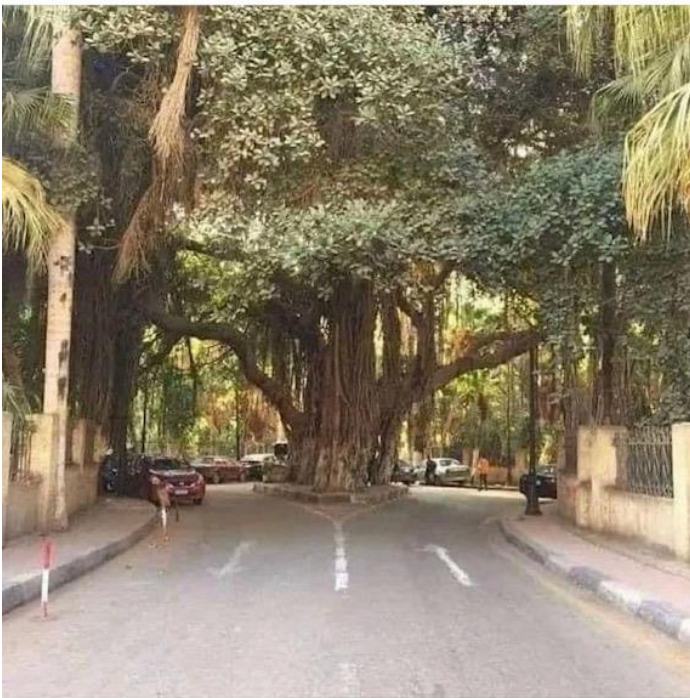


Thanks to Lisa Williams for providing these interesting images.

400 Years old yew tree in Muckross Abbey, Ireland



Because the tree came first. 🌳





What tree is this?

While we are on the topic of 'interesting trees' can I call on the Club's members to assist me in identifying this wood? Recently a few trees were felled on our local green and I was able to snag a few pieces. Does anyone recognize the type with the darker inner core?

The other type shows some reasonable signs of spalting but it's quite punky and not sure how workable it will be.

Both types are extremely wet



Wirksworth Heritage Centre

Our Woodturning team have recently spent a whole day at Wirksworth Heritage Centre, teaching the basics of turning to a number of participants. Most folks managed to take home a pen, or a Christmas tree or a small bowl, or all of them! The photos show some very happy customers, including our eldest student, aged 88! Many thanks go to Derek, David and Brian. Graham Legg P.S. - take a careful look at the volume of shavings that Brian created, just using Abranet!





In Training

The Club Chairman, in training for the next Winter Olympics! The new sledge has been kindly created, constructed and donated by Mr David Reynolds. (Derek said that he preferred to use the Tesco one's!)

Turners Chat March 14 (Zoom Meeting)

This month about 10 members were able to "Log In" and Julia Banbury provided a horror story relating to a broken roughing gouge.

Whilst the main topic of discussion was focused on the question of "Should there be a standard kit for the demo lathes" including finishes , polishes, sealers etc.

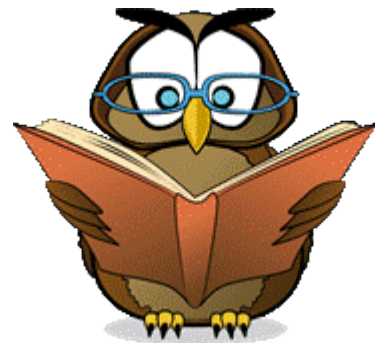
And finally the mystery of the missing AXMINSTER WOODTURNING CLUBMAN SK100 CHUCK PACKAGE remains unresolved.

Answers to Derbyshire Quiz

1. A hill (an isolated limestone hill popular with walkers and tourists. Thus



2. Thorntons plc.
3. Derbyshire Falcons.
4. Baseball (It was called the Baseball Ground)
5. Brian Clough (Brian Clough Way)
6. Swarfega
7. Astronomer Royal.
8. Titan is a natural cavern and the deepest shaft of any known cave in the UK.
9. George Stephenson
10. The Plimsoll Line.
11. Trams (National Tramway Museum)
12. Millstone Grit
13. Dovedale.
14. Henry Cavendish
15. 1996 by Everard Judge



NEXT ISSUE COPY DEADLINE

27 April 2024

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DATA PROTECTION

Your personal details are held on computer for the use of DDWC. We only use this information to run the organisation. If you would like to know what information we hold and how we use it, please contact the Secretary.

Woodworms - newsletter of Derbyshire Dales Woodcraft Club.

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Tools Co-ordinator - Val Branson

Librarian - Digby Owen/Carole Snell

Competitions Co-ordinators - Kez Halliday/Bronagh Cassidy

