



# Woodworms

*Issue 100 Woodworms*

## WOW – Issue 100

– How good is that? For those of you who now think that the Club is around 9 years old, you couldn't be more wrong! In March 2023 the Club celebrated its 27<sup>th</sup> Birthday! I distinctly remember the 21<sup>st</sup> birthday as I made a wooden birthday cake

**£1 - 50**

Free to  
members

and won the March competition in 2017, but for me it's been downhill ever since!

The Club was originally conceived in 1996 as a woodturning club by our founder Everard Judge but at the inaugural meeting one of the prospective members explained he also used a scrollsaw to produce children's toys and proposed the club be termed a woodcraft club. Hence, as well as being predominantly a club for turners it also included carving, pyrography, scrollsawing and marquetry and I am pleased to say that ethos has remained in place, 27 years on. For sure things have changed and mostly for the better. Most significantly, we survived Covid and continue to thrive thanks to you, the membership. During my tenure as Secretary of the AWGB, I saw many clubs flounder and some disappear completely because of a lack of initiatives to keep members interested. I like to believe that DDWC had the financial strength and commitment by both Committee and membership to ride out the pandemic and in just over 12 months, return to full strength.

I'm almost pleased to say that if the membership continues to grow at the current pace, we may have to implement a waiting list, which whilst it's a nice problem to have, we hate turning people away. One of the things under review is either opening the club, say one additional evening in the month or possibly extending the opening hours on our normal meeting days to say 4pm. Your views will be most welcome.

One of the Club's great success stories is our Community Outreach Programme, where a group of members teaches woodturning to a number of Students from two special needs schools and also runs woodturning sessions at Wirksworth Heritage Centre. Between these two activities, the Outreach Programme has secured well over £1000 for our supported charities.

If you feel you would like to be part of the Outreach team, please contact myself or Graham Legg at the next meeting.

One additional item that the Committee is investigating, which will be almost transparent to the Membership, but at the same time, be a radical move for the Club, is the change of status from an Association to a Charity. Most significantly, it will mean that the Committee will be released from its current liabilities and will enable us to receive Gift Aid on our membership fees from all those who are eligible and willing to participate. Additional funds will mean additional benefits to members.

Finally, of the 100 editions of Woodworms, you will be surprised (or possibly not), that our editor, James Sharpe has been responsible for producing all 100 of them. On your behalf, I therefore wish to thank James for his tireless effort in meeting this historic milestone in the Club's history. I'm confident that there have been times when he has considered throwing in the towel, especially when content is a little thin and he has to cajole people into coming up with something and ON TIME. So when you see James at the next meeting, thank him for his sterling effort. I know he prefers money or a bottle of beer, but maybe he can have that for the 200<sup>th</sup> edition!

*Derek Puplett*

Thank you to the following people who contributed to this issue: Derek Puplett, David Waldron, Ben Klein, Brian Walker and Lisa Williams. All group leaders and individual members may contribute to the newsletter with any relevant monthly group report or items of interest to the club, include photos where appropriate.

Show and tell items and Sale items are welcome, with pictures if possible. - Editor



Important!!! Look for the quiz on page 12 - you could win a bottle of Prosecco



## Issue 100 and Counting!

It would be about fourteen years ago I was browsing the newsletter of a woodcraft club and it occurred to me that DDWC ought to have one also so that members could see photographs of their colleagues' work etc. I'd had a little experience in preparing such a publication when I was at work and even further back in the dark ages when I was at uni.! So, I put down a few ideas and went around to see John Oakes, the club chairman at the time. John had a quick glance at my proposals and said "Go for it!" and the rest, as they say, is history.

Below you will see Page 1 of Issue 1; there were 4 pages in total.



# Woodworms

Newsletter of the Derbyshire Dales Woodcraft Club Issue 1 Woodworms

March /April 2009

## Welcome!!

Welcome to the first edition of the club newsletter. It is hoped to produce a copy approximately every two months but we need your help. If you have any burning issue you wish to raise then drop a line/e-mail to the editor (anonymity observed if you so wish).

Perhaps you have a new project in your workshop, or maybe you approach a problem in a different manner than usual; then let us know about it and if possible supply some photos (a picture is "woth" a 1000 words, or something like that!) Many of us have some tools lying around that we no longer use so

here's a chance to turn them into hard cash. Send details and we can produce a "Small Ads" column which could net you a pound or two. Similarly you may want a special tool for a one off job—someone may be able to loan it to you avoiding the need to shell

out some of your "hard-earned" on a tool you may never use again. Most important, this is **YOUR** newsletter and to make it work **YOU** must contribute; the editor is certainly no poet laureate and can't be expected to write each issue himself!!

oooOooo

### Chairman's Message

*"Don't give up the day job!", "Ever thought about taking up a hobby?!, Why not buy a wood burning stove", "Which end of the chisel did you use?"*

When I first started to turn I had all the above and more thrown at me. I was just starting out and instead of constructive I was the recipient of destructive comments. However, with the help and advice of my mentor/tutor (Everard Judge) I persisted.

Bull headed or what?, but I kept on, not only turning but scroll work, bit of carving, bit of pyrography and the like.

So what is this first message I have for you? Simply this : Never, never be put off trying, only you can put your work on the show table and this is what I would urge. In all the months I have entered our monthly comp. I have only picked up one second place.

There are several

very good turners and producers of high quality workmanship in the club and I hope to persuade you all to have a go.

So please, whatever else you give up, don't give up trying—and what you don't know on a topic, be it choice of wood, how to sharpen a tool, finish or present a piece—raise it at our meetings, someone will put you wise. The message is **DON'T GIVE UP**, you can only get better with practice—at least I hope to do so and why not **YOU?**

**JEO**

### Reminders

- **April (4th.) Meeting**
- Demo—Nick Hobbs and Routing. Bring dust masks and ear defenders
- Comp.—Any item turned off-centre
- **May (2nd.) Meeting**
- Demo—Joan Given & David James (not the goalkeeper from Pompey!!) - Pyrography and Carving
- Comp—Decorative edged dish or bowl
- **June (6th.) Meeting**
- Demo—Inverted turning (until 4.00pm)
- Comp—something featuring pyrography

On the following pages was a report of our January demonstration when we were entertained by turner Martin Pidgen: -

*"Martin outlined how he had become a professional turner and decided to produce light pulls. We've all spent an hour or so producing these for home use or for family and friends but Martin produced 16,500 in his first year - and he still enjoys making them!! He produced one of his trademark acorn designs and explained how he now signs each one on the inside before gluing the parts together as in the past he has suffered from counterfeiters."*



FREE PROSECCO!!!! SEE PAGE 10!

## Ben's Bird Boxes - or Look Out Alan Sugar!!

*An interesting article from junior member Ben Klein.*

Another one of my hobbies along with the woodcraft club is attending Junior Rangers. This is a scheme run by Derbyshire Wildlife Trust and Severn Trent Water, and is aimed at young people aged 11-18 who are interested in Conservation. As part of our activities we have been making bird boxes. Unfortunately the company that provide the bird box kits were no longer able to make them, we originally started to cut them by hand, but realised it was taking too long and they weren't accurate enough. I offered to take the last bits of wood home and use the bandsaw to cut them up - they were very grateful! Just before Christmas, my mum got an email from the leader at Derbyshire Wildlife Trust asking if I would be interested in manufacturing the bird box kits for them - I said "Yes!". So far I have had three orders and have made over 50 kits, with more orders to come. I really enjoy doing this and the money I earn goes towards new woodworking tools. I have also learnt a lot about providing estimates, ordering supplies, sending invoices and keeping accounts



“Never tell a young person that anything cannot be done.” – G. M. Trevelyan.

(British Historian and Academic)

## More Puzzles for the Grandkids!

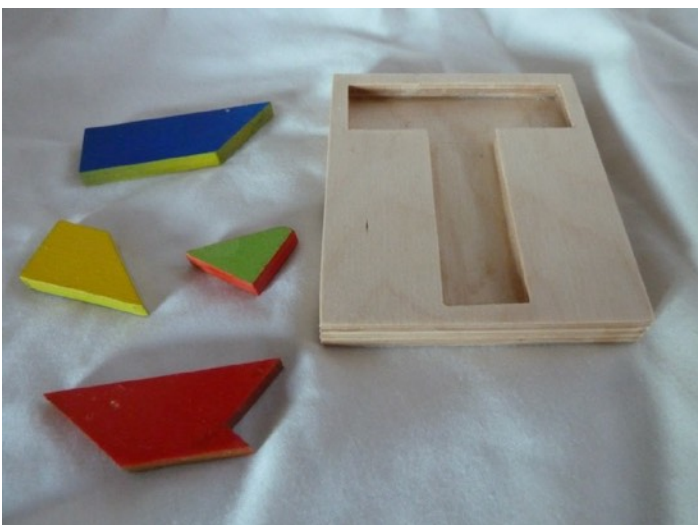
In the past I've made a Solitaire board on the lathe and used glass marbles as the playing pieces. I recently spotted these patterns by Steve Good and thought I'd give them a try; they were cut out using a scrollsaw and use golf tees for the playing pieces, I figured they would be safer than marbles in the hands of small children - less chance of them going through window!!

The aim of the triangular one is to finish with a peg in the centre of the bottom row and apparently can be completed in 13 moves. In the U.S. there is a chain of restaurants called Cracker Barrel and one of these puzzles is placed on each table. I suppose it's useful if your fast food turns out to be slow!



The T puzzle, although there may only be four pieces, isn't as easy as it first appears. Should keep a five year old quiet for a while!

*James Sharpe*



## A Challenge! Or How I Made a Mandolin by David Waldron

### The concluding part

#### Fretboard

A centre line was marked on the ebony fretboard after it was planned to 6mm thick. The scale length of the mandolin is 354mm, which is the distance from the inside edge of the nut to the contact point of the first string at the bridge. Fret spacing depends upon the scale length and is found by dividing the fretting distance by 17.817 to get the distance to the next fret. The next fret spacing is calculated from subtracting that distance from the remaining length, to come up with a new length for the next fret spacing. This process was repeated for all the 29 frets. After cutting the slots square to the centre line, the fretboard was cut to shape, making an allowance for the binding. Circular position markers were then installed after the 5, 7, 10, 12, and 15<sup>th</sup> frets.

The binding consisted of white/black fibre purfling with an outer plastic binding, which was bent and glued around the edge of the fretboard. After scraping the binding flush the frets were then cut to length and pressed into the fret slots. They were then filed flush with the binding to remove any sharp edges (Fig. 11).



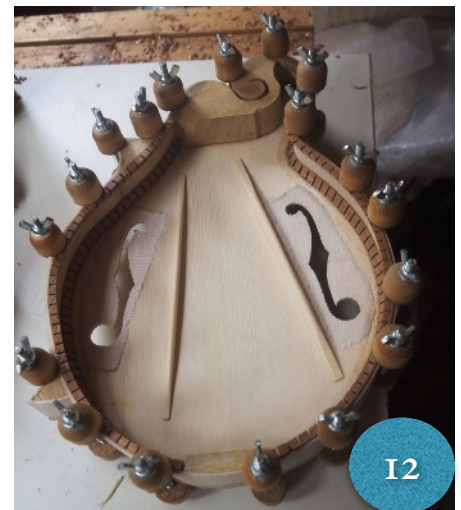
#### Assembly

Now all the main pieces have been made it was time to start the assembly. Initially the top is glued to the ribs (Fig. 12) and when dry the neck is then joined to the body. Before cutting the joint, the end of the neck is planed to the correct angle to give the correct relief. There are two methods for fitting the neck:

- Dovetail joint
- Slotted and pinned



In this case the second method was used, which involves cutting a V-shaped slot in the scroll block to match the sides of the neck. After cutting the slot on the inside of the lines, this is then chiselled to give a tight fit with the neck, ensuring it's at the correct angle, straight to the centre joint and level. Fig. 13 shows the neck clamped to the body during gluing. After the



glue had dried, two holes are drilled 25mm deep spanning the head block and neck heel. Two dowels were glued in and after filing flush, the back was glued to the ribs (Fig. 14) using violin maker's clamps.



The binding channel around the edge of the mandolin was marked and cut with chisels and knife. To protect the two lower point corners from damage, the corners were sanded flat, and pieces of Corin glued in place. When dry they were then shaped to match the contours of the ribs. The binding, as installed on the fretboard, was bent to shape to match the rib curves and glued into the binding slot. Fig. 15 shows the binding installed on



the back. The same procedure was also used on the soundboard and peghead.

Next the fretboard extender, which is used to support the end of the fretboard above the soundboard, was cut to shape and glued to the soundboard (Fig. 16). The fretboard was then glued to the neck and fretboard extender (Fig. 17). After this the whole instrument was given a final clean up (Fig. 18).



## Finishing

For the finish I decided on a sunburst finish between an amber and tobacco brown as I did on a previous guitar. The fretboard was masked before spraying an amber coloured lacquer all over (Figure 19). This was then followed by spraying a tobacco brown around the periphery and blended to the amber (Figure 20). Following this a number of coats of clear lacquer were sprayed over the whole instrument. After leaving the instrument for 2 weeks for the lacquer to harden off it was then sanded with wet/dry paper. Whilst wood turners usually stop at 400grit, the finishing process starts with 600grit, to initially flatten the surface. This was then followed by 800, 1000, 1200, 1500 and 2000grit! to remove any scratches from the previous grit. After this, it was then rubbed down with three grits of polishing compound to give a shine (Figure 21).

The bridge is not glued to the soundboard, as in a guitar, but held by the string tension and sits between the centre of the f-holes. Its underside needs to match the contours of the soundboard. This is achieved by placing a piece of wet/dry on the soundboard, rough side up, and the underside of the bridge rubbed until it matched the contour.

Next the bushes for the tuning machines were inserted into the peghead and tuners attached. A finger rest was made and screwed on. The tailpiece was then fitted to the bottom of the mandolin. Other pieces that needed making and fitting, were the truss rod cover, and nut. The finished



Adam & Eve were the first ones to ignore the Apple terms and conditions.



mandolin with the strings fitted and all the hardware installed is shown in Figure 22.

### Lessons Learnt / Conclusions

So overall I've managed the challenge in making an instrument within a 12 month period. It's taken around 350 hours to make over a period of 9 months.

With a project like this you learn a lot as there are different techniques being used at various stages. The Siminoff book gives a good insight into the making of the mandolin and there are full sized plans within the book. However, there are a number of areas where I would do things differently, such as:

- Reducing the rib thickness from 3.2mm to make the bending easier.
- Violins do not have gauze glued to the inside of the soundboard where the f- holes are and so would not include on a future mandolin.
- Only include 20 frets on the fretboard rather than 29 as the distance between the latter frets is small.
- Spraying the instrument after the fretboard was installed makes it difficult to clean up the area below the fretboard, so it may be better to do a temporary fit first before finishing and then refit the fingerboard.



Would I do another challenge? The jury is still out on that one but in the mean time, NO suggestions on a postcard !!!!

### References

Siminoff Roger H, 2004, The Ultimate Bluegrass Mandolin Construction Manual

*Thank you David for a splendid article - Editor*

Most people are shocked when they find out how bad I am as an electrician.

## DDWC Programme

<b>Date</b>	<b>Activity</b>	<b>Presenter</b>	<b>Turning</b>	<b>Carving</b>	<b>Pyrography</b>	<b>Scroll saw</b>
13 May	Open Day preparation	None	Hands on/ prep.	Hands on/ prep.	Hands on/ prep.	Hands on/ prep.
18 May	Turners chat hour on Zoom					
3 June	OPEN DAY	None	OPEN DAY	OPEN DAY	OPEN DAY	OPEN DAY
15 June	Turners chat hour on Zoom					
1 July	Pyrography workshop	Steve Fearnley	Hands-on	Hands-on	Workshop	Hands-on
5 Aug.	Hands-on	None	Hands-on	Hands-on	Hands-on	Hands-on
2 Sept.	The Blind Woodturner at Wyaston	Chris Fisher	Provisional	Hands-on	Hands-on	NONE
14 Sept.	Turners chat hour on Zoom					
7 Oct.	Hands-on	None	Xmas trees	Hands-on	Hands-on	Xmas tree decorations
19 Oct.	Turners chat hour on Zoom					
4 Nov.	Toy vehicle production line	Steven Cartledge	Demo.	Hands-on	Hands-on	NONE
16 Nov.	Turners chat hour on Zoom					
2 Dec.	A.G.M. and Fuddle	NONE	No activity	No activity	No activity	No activity

I had my patience tested. I'm negative.

## Turners' Chat Hour via Zoom - February 16th.

by Brian Walker

Ten of us passed the hour this week.

In show and tell David Reynolds shared a lovely little bowl from an unknown timber and was looking for help in identifying it. Guided by John Williams who sold it to him at the club we reached a consensus it was wood!! We were treated to some lovely shaped snowmen and a very elegant Christmas tree where people were having a go at the Turners Chat Hour Challenge. Identities remain top secret!



A short chat about the extended hands-on hours at February club meeting suggested they went down well and presented a viable alternative to an extra monthly session.

I reminded everyone that we have Colwin Way on Zoom for the March meeting which will cover key aspects of bowl and spindle turning as he makes a Tazza!

Phil Halliday and David Reynolds shared with us "Rubio Monocoat Oil". David had bought a small bottle on spec in a recent Axminster Tools visit and Phil was able to share an Ash bowl he had used it on. A black pre-coat and a 5% white topcoat which highlighted the grain. I suspect this will feature again in our chats.

I shared briefly a *360 Club* being run by Les Thorne and Martin Saban-Smith and promised to investigate further and report back.

John Williams and David Reynolds shared there different experiences at Rowan Wood sale last weekend, 11/12 Feb. Sounds like there was some nice timber around. John asked for members with any specific requirements to get in touch as it helps him select what he purchases for the club at such events.

We got to around an hour and pulled the plug!

## Quiz for All

To celebrate the 100th. edition of our newsletter I am offering a bottle of Prosecco to one lucky person (sorry, but you must be over 18!) who can provide the answers to the following quiz. Simply mail your answers to me at [jsharp208@gmail.com](mailto:jsharp208@gmail.com) to arrive by 18:00 hrs. April 21st. The person with the highest number of correct answers will win the Prosecco; should there be a tie then all relevant entries will be put into the hat and a draw for the winner held at the May meeting. Good luck!

1. The Øresund Bridge links which two Scandinavian countries?
2. Which Humphrey Bogart film has the famous final line "Louis, I think this is the beginning of a beautiful friendship."?
3. A 'Mackem' is a nickname for a resident of which English city?
4. Which 1975 film, based on a 1972 play of the same name by Neil Simon, sees Walter Matthau and George Burns play legendary comics?
5. Florence Welch is the lead vocalist for which group?
6. Blondie was the name of the dog belonging to which dictator?
7. Which animal lives in a Formicary?
8. Which statesman is quoted as saying "From Stettin in the Baltic to Trieste in the Adriatic, an iron curtain has descended across the continent".
9. Parigots is a slang term for people from which European capital city?
10. Which English poet was known for his works The Tyger and London?
11. Chroma is the measure of purity of what?
12. In what decade did Page 3 girls appear in the Sun newspaper?
13. Who were the first winners of the First Division of the Football League in 1889?
14. Who became Prime Minister after Alexander Douglas-Home?
15. What was Said Aouita the first man to do in under 13 minutes?
16. The fashion designer Kath Kidston is the cousin of which property TV presenter?
17. 'Devil in the Kitchen' is an autobiography by which chef?
18. During World War II the 617 Squadron became better known as what?
19. What did Colonel Von Stauffenberg fail to do in 1944?
20. What stage name did actor and dancer Frederick Austerlitz adopt to make himself sound less foreign even though he was born in the USA?



## March Meeting - Demonstration by Colwin Way via Zoom

Our March meeting saw members gather to witness a demonstration by top woodturner Colwin Way beamed from his Devon workshop by courtesy of Zoom. For those who don't know Colwin, he started woodturning about 36 years ago taking an apprenticeship and following that became a self employed turner supplying galleries, local shops etc. and demonstrating/teaching turning. Fast forward ten years and he was approached by Axminster Tools and Machinery becoming a trainer for them, teaching courses and demonstrating. Within a year he was visiting other countries demonstrating on behalf of Axminster and his journeys included the first woodturning cruise to Norway.

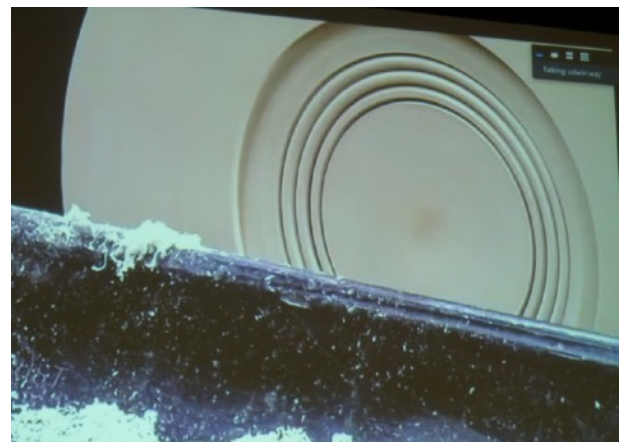


He explained to us that he would be making a fruit bowl tazza which comes in three stages involving the use of several different tools. The wood chosen for the tazza was Ash.

He started by mounting the base blank on a screw chuck whilst emphasising that safety during the whole operation is paramount. Spin the piece by hand before switching on the power to the lathe, be sure to wear face protection in the form of a visor and be sure that you have adequate facilities for dust extraction. The lathe was turned on and set to about 1400rpm and the edge roughly cleaned up with a gouge. He then switched to cleaning the face of the wood using a 3/8" bowl gouge before marking it up to show the position for chuck mounting. The base was



cut to take the chuck jaws and the centre recessed followed by using the skew chisel to smooth the surface so as to minimise the amount of sanding later in the process. In the recess a beading tool was used to create decoration and a thread chaser used to decorate the apron. Sanding was then carried out using both hand sanding up to 320 grit and a rotary tool, the latter being very good for removing any lines created during the hand sanding process. The thread chaser was used to "reinstate" the lines produced on the apron. Colwin then completed the base with an oil finish (Liberon Finishing Oil) which is preferred as the bowl will be used for fruit and the oil will resist any acidic juices; also the oil



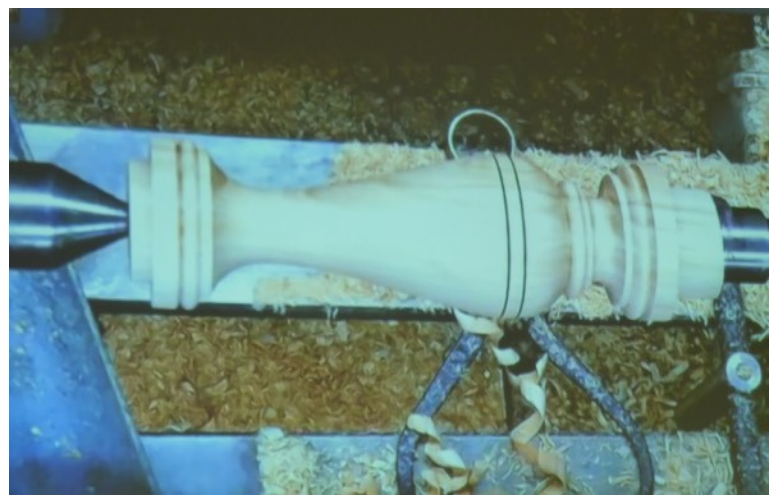
penetrates whereas wax stays on the surface and is easily worn away. He brushed on the oil then applied a 600 grit abrasive to produce a silky finish. A tissue was used to remove excess oil with the lathe slowly turning and the heat produced from this action helped the oil to penetrate and then dry.

The base was then reversed and mounted on a chuck after which a socket was bored using a Forstner bit. A flat area was marked to show the location of the stem and then the base shaped using a pull cut with a bowl gouge .



Again the base was sanded using both “hand” and rotary methods before brushing on the oil as for the bottom side.

Colin then marked up the centres of the stem blank (2” square Ash though he said 3” would have been preferred), mounted it on the lathe and took off the corners using a spindle roughing gouge. The start of the tenon was cut at the head stock end and on testing was found to be too loose (Happens to the best of us!!!). The calipers were adjusted and a fresh piece cut this time



achieving a snug fit: he then continued to cut the tenon to the required length for the depth of the base. A 6mm. tenon was cut at the opposite end for the bowl. The surface of the stem was cleaned up using a skew and then positions of beads marked which were rough turned with a parting tool and finished with a rolling action of a spindle gouge. The body of the stem was then shaped and a couple of lines made near the bottom which were emphasised using a friction wire to char the wood. The same sanding and oiling process was then carried out as previous.



The next step was for Colwin to mount the bowl blank. Both edge and face were cleaned up using a pull cut for the latter. A shallow socket for the stem tenon was cut using a Forstner bit and enlarged very slightly with a skew chisel.

The base was shaped to a smooth curve then sanded and oiled as before making sure that the oil penetrates all grooves/ texturing.



The bowl was reversed on the chuck creating first the rim then moving to the centre and working to the outside. The area was cleaned



up taking note of the depth at all times - we don't want a random piercing!! Sanding and oiling was then carried out using a piece of 600 grit abrasive to burnish the wood; the excess oil was wiped off and speed increased to facilitate burnishing. It is possible though not essential to add a second coat of oil at this stage.

The final result was a splendid looking fruit bowl fit to grace any table.



La tazza è finita!!

### Turners' Chat Hour - 16th. March 2023

Well the first thing to say is it wasn't an hour, but an hour and a half and we had a good attendance of fourteen members.

Thanks to our Chair we were entertained by Jim Duxbury who kept us on the edge of our seats with the stories of his work..

From his home town of Graham in North Carolina Jim showed us a multitude of pieces, many based around his love of Geometry.

Joined occasionally by his wife Rita who also turns, he demonstrated his engineering skills in making his own tools, fixtures and gadgets. The bowls he turns and then machines in symmetrical grooves both internally and externally without managing to cut it in half





were quite magic. All he used was a Dremel mounted in his home made reciprocating copy



jig. By changing the copy former he could alter how many lobes he cut. I could mutter on for hours about his model boats, and all the other pieces he showed us, suffice to say it was enthralling.



Just as a taster a few of his workpieces are shown here but search him out on the internet, there is plenty to see on his website and Youtube channel.

*Brian Walker*



Right: Jim's doctor asked for a stool sample, this is what he provided!!



## Members' Open Competition - March 2023



First place went to **Graham Cope's** bowl in Ash.



Above: Second place taken by **Bronagh Cassidy** for her laser cut board game in ply.



Above: Third place taken by **Cath Broome** with her spoon carved from Lime.

Right: Also entered, coaster in ply pyrographed and coloured by **Greg Holmes**.



## Masters' Class Competition - March 2023



First place went to **Geoff Dalton** for his hollow form in Laburnum.



There was tie for second place between, (left) **John Williams** with his chess piece storage box using Walnut, Wenge, Ash and Maple and (below) this rather menacing looking reptile carved from Lime by **Peter Branson**.





**Graham Legg** took third place with this platter in Cherry.

Also entered was (right) painted and textured bowl in Ash from **Derek Puplett**.

Below: Bowl in Sycamore from **David Reynolds**



Right: **Dick Potter's** weed pot in Burr Oak.



## Competition Voting - March 2023

### Members' Open Class

1	Graham Cope	22
2	Bronagh Cassidy	6
3	Cath Broome	4
	Greg Holmes	1

### Masters' Class

1	Geoff Dalton	11
2=	John Williams	8
2=	Peter Branson	8
3	Graham Legg	5
	Derek Puplett	0
	David Reynolds	2
	Dick Potter	1



During and after the demo the carvers carried on quietly doing their thing! Same with the pyrographers but when our photographer went to see them they appeared to have done a runner!! (Bottom left) Tea time??



After the demo the turners swung into action. Here we see AWGB tutor Graham Legg giving a potential new member her first lesson.



## MORSE TAPERS by Brian Walker

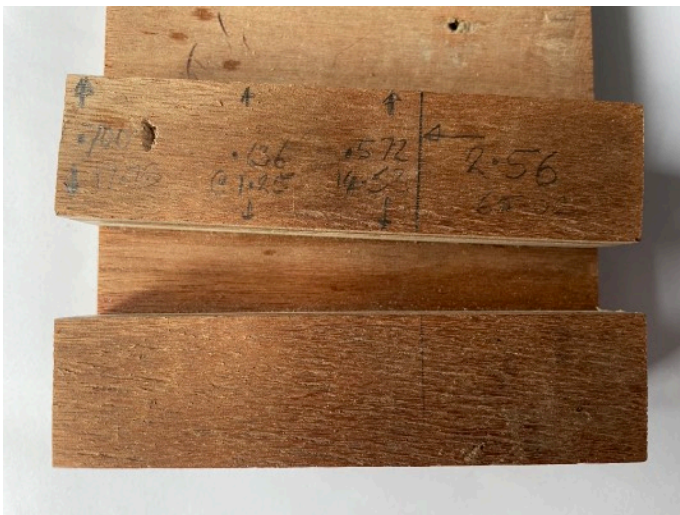
Every month the Woodturning Magazine pops through the letter box and gives me an excuse to stop what I am doing and peruse it! Way back in issue 374, we are currently at 380, there was an article on Morse Tapers that caught my eye. It made me recall the Morse taper protectors and cleaners we used on our high accuracy jig boring machines in my engineering days all those years ago.... Then I thought of the ability of the morse tapers on my woodturning lathe and how they are a magnet for dust and shavings....

Hey presto problem and solution! The detailed info in the article gave all the necessary facts to make them so I thought Yep!, I am going to do it.

So first I needed a piece of decent plywood to make the jig, step one of the process. I nearly rang John Williams thinking he must have some offcuts that would do from all those boxes he makes!

Luckily a local chippy came to the rescue and saved me from embarrassing myself!

Bandsaw quickly created the base platform and two short pieces to set the taper dimensions. Sanding on a flat board gave the square edges needed and we were ready for assembly. The first short length was glued to one end of the base board with quick setting wood glue and using an existing two morse taper tailstock centre as my guide the second short piece was glued and positioned. I clamped both and left them to fully cure.



What to make them from? I had a Sycamore blank about twelve inches long and somewhere around two inches diameter that would make a pair...ideal. It was soon cut in half and one piece centred up on the lathe. I marked the mid shoulder position and set about the handle end. It looks like a round wooden door handle, not aesthetically very attractive, but functional in big hands. Then the tricky bit, using the standard sizes for a No2 Morse taper I gently

shaped the wood and ensured it was nice and flat along its length and that it fitted the jig correctly.

As I intended to attach green self adhesive felt to the taper I worked undersize by about a sixteenth of an inch. I was ever so pleased with myself and set to and made the second.

Popped in Hobbycraft and got the felt, less than a quid for a piece about A4 size. Worked out the size and shape, carefully cut it out, peeled off the backing and attached it.

It was spot on, met together at the seam and no bulges etc. I was even more pleased with myself!

Rushed out to the workshop and stuck them in the lathe tapers..... hmmm.... both protruded by a good half inch more than expected and didn't go anywhere near deep enough into the lathe tapers!

I wondered what Mr McGregor, Mr Fox and Peter Rabbit would make of my predicament! After using a few engineering expletives I took them out, threw them on the bench and retired for a cup of tea!!

Needless to say I had to take off the green felt and resize the tapers, fortunately centre points had not been removed so it didn't take long and I was soon ready for new felt, luckily I had plenty left!

Once again I worked out the sizes, carefully cut it to size and attached it.

For crying out loud, it didn't meet at the seam and looked quite naff! Mr McGregor and co had struck again!!

As it happened they did fit nicely in the lathe tapers so that's how they stayed. Those two are now defined as my cleaners and I will make two much more carefully to be my protectors.

I also plan to make a pair of similar ones to ease the pen assembly process on the lathe, perhaps I'll share them in another article.

If anyone is crazy enough to want to make some and

doesn't have issue 374 let me know and I will help you out.

Finally my thanks to Jim (James) Duxbury, who entertained us so well on our last Turners chat hour, for the article and inspiration.

I finally got eight hours of sleep. It took me three days, but whatever.

## Attention Puzzle Fans!!

Now that you've hopefully completed the quiz on page 12 and submitted your answers, here's a wood based WordSearch for you. Answers on Page 40.

A	T	H	E	A	T	I	V	M	U	N	G	I	L
E	N	O	I	A	J	E	L	U	T	O	N	G	O
A	T	D	B	C	M	A	K	O	R	E	R	A	M
R	C	U	I	U	K	E	L	M	A	E	A	I	S
M	R	O	N	R	O	O	R	D	E	J	R	S	N
A	O	O	C	T	O	A	R	N	E	A	A	O	A
N	B	M	Y	O	S	B	H	Y	L	R	B	M	I
S	G	A	H	N	B	E	A	R	R	R	M	R	R
O	I	E	L	O	A	O	H	F	A	A	A	O	U
N	D	B	H	R	B	G	L	C	Z	H	C	R	D
I	I	N	T	G	A	B	O	O	N	E	U	F	H
A	S	R	A	S	L	A	B	H	A	P	L	A	O
D	O	O	W	X	O	B	B	D	A	A	A	I	T
O	B	H	H	C	E	E	B	K	I	M	B	S	A

- ABURA
- COCOBOLO
- KAPUR
- GABOON
- DURIAN
- ALDER
- HICKORY
- GREENHEART
- AFZELIA
- HORNBEAM
- LIGNUMVITAE
- CAMBARA
- JELUTONG
- AFRORMOSIA
- BOXWOOD
- CHESTNUT
- MANSONIA
- BEECH
- ANDIROBA
- BALSA
- MAHOGANY
- JARRAH
- MAKORE
- IDIGBO



Who knew that trees could be so affectionate? A Palm tree and Oak tree happily growing together in Edgewater, Florida.



## Colwin's Tazza

It was last Saturday afternoon and I was telling my Helen about Colwin Way's demonstration of how to turn a raised dish. Helen, who knows about these things, informed me that a dish on a stand is known as a tazza. A form that has been around for ages. Not many people know that.



The thing that occurred to me as I watched the demonstration was that the combination of spindle and bowl turning would make an ideal project for a student woodturner and there were some beginners at the presentation on Saturday who must have been inspired by Colwin's skills. There were also a number of experienced turners, who maybe didn't learn too much. However, from my point of view, I had never before considered using a thread chaser as a texturing tool. Colwin's combination of push and pull cuts with his bowl gouge that helped him not to go through the bottom of a shallow dish, especially when there was a mortice cut on the underside was a good tip. Using oil and 600 grit sanding paper to produce a fine finish is something I have not done before and is worth a try.

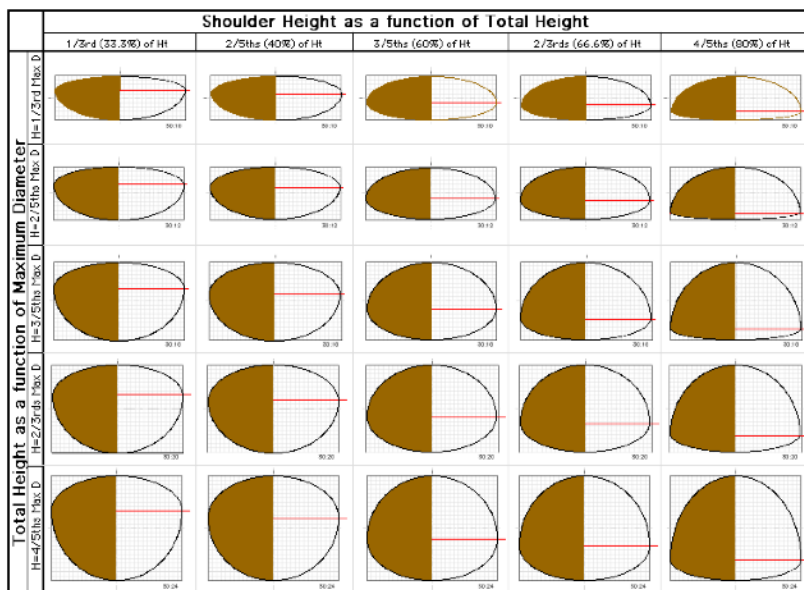
An interesting thing, almost like an afterthought, came near the end of the demonstration when Colwin gave us the dimensions of the piece. The dish, as I remember, was 10" in diameter and the stem was 6" long. Most people watching Colwin at work would agree that his finished project was pleasing to look at, not only in terms of its dimensions but also in the shape of the curves, in particular the ogee form of the base. The detailing too on the spindle, the base and the dish all worked well. These were points Colwin was either too modest to mention or considered to be not worthy of comment. It is, however, something I think is key to the whole art of woodturning.

Over the last year or so, I have had the pleasure of having had people coming up to my workshop in Winster for woodturning tuition. I have found that teaching woodturning skills, staying safe and all the rest of it to be one thing. Teaching the concept of form, at least a pleasing form, like Colwin's tazza, is something quite different. Some people get it and some people don't.

I have, for example, one student who has been coming up to my workshop for some time, long enough in fact to have become quite proficient with the tools. But to complete a project that people other than himself would find pleasing to look at seems to be more of a challenge. On the other hand, my star pupils are brothers, Etienne and Milo, who come to stay in Winster mainly during school holidays.



For them, apart from the fun of bartling up (verb: to make a right mess of) the floor of my workshop with piles of wood shavings, the shape and form of what they want to make is in their heads to start with. That is what it's all about. Mastery of the tools and equipment is more of a means to an end.



So where does this idea of form come from? Mark Sanger, who has been to demonstrate woodturning techniques at Wyaston writes about this in some depth in his book "Turning Hollow Forms", where the concept of the rule of thirds is explained. The rule of thirds is only one example of the concept of forms, but it will do as an example.

What do you think? To some people this is just a picture of 25 assorted shapes. But I am sure that Mark, among others, would find the shapes in the first column, where the shoulder height is one third of the overall height, looks better on the eye than the rest. So in a sense, you can teach form by marking out a grid on a blank of timber and working from there.

Maybe it's more complicated than that. Maybe we are all hardwired in some way - some more than others - to recognise something that looks right and something that doesn't look right. Or to some people, something that looks fine doesn't look fine to anyone else. Who knows, don't ask me, I'm just a woodturner who thought that Colwin's tazza looked okay to me. It's something I will have a go at. Who knows how it will turn out!

Geoff Dalton

## A Round of Applause Please!!!



When you join one of our meetings and then go for a cup of tea/coffee, do you ever wonder who puts out all the chairs/tables and who washes up the dirty crockery? No, there aren't any village hall fairies who do it all, it's a few of your fellow members.

I appeal to everyone, please give a few minutes of your time either setting out the hall, clearing away or even washing a few pots. It doesn't take long if everyone chipped in, after all, many hands make light work!

On this occasion thanks go to David Reynolds, Nigel Wright and Greg Holmes (not sure what DR is doing with that knife!!)

To me, "drink responsibly" means don't spill it.

## AWGB Spindle Turning Course by Brian Walker

Back in January I sat reading *Revolutions*, the AWGB magazine, and spotted an advertisement for some of their training courses. There was one that really caught my eye, a day spindle turning with Gary Rance. I knew he was a recognised expert on the topic so it had all the signs of being a good day. I also knew from the Thread Chasing course I did with Mick Hanbury several years back that the AWGB laid on a good course.

I sent off my application, not expecting to be lucky as I was quite late in applying, and the return email explained I would be in a draw for places. Lucky me, the next mail confirmed my place for a day's course at Gary's workshop in Wendover, Bucks. on 24th February. I quickly found a reasonable priced hotel in Aston Clinton and hey presto we were all set!

On arrival at Gary's I met my three fellow attendees and of course Gary and over a coffee we got acquainted and shared our turning experience.

It wasn't long before we were in Gary's workshop, pine blanks in hand and lathe in front of us. We watched as Gary quickly turned his to round and set about it with his skew chisel. I noted the four of us were all a tad quiet, and then it was our turn!

We all got to round with a Spindle roughing gouge, and then the real fun started. Our task was planing cuts, v-cuts, beads and shallow coves with a skew..... Gary did his round robin spending time with each of us, and freely sharing his knowledge. Under his guidance I tried several styles of skew and in due course managed to produce shavings and odd half decent shapes.

Very quickly it was break time and we had lunch together in Gary's kitchen. He was as good at brewing as he was at spindle turning. He also shared with us lots about how he works and the type of products he makes. Surprisingly his top product wasn't spindles but Apples and Pears in quite large quantities for which there is a good market. We four students of course reviewed our morning's work and surprisingly we had all got on rather well.

Gary dragged us back to the workshop and hit us with the afternoon challenge. He showed us three identical spindles. They were suitable as legs for a small stool. Our task should we accept it was to produce one identical to his three, as if we had any choice!

Back to our lathes with a fresh blank and a spindle as our example, it was very quiet! Gary continued to pay each of us visits imparting more tips and guidance and we just got on with it. I still can't believe I had only two small catches which did not affect the finished part. The coves were very small and tight, a spindle gouge was the order of the day for those rather than the skew, safer for us amateurs!



Our intrepid correspondent second from left!

Over an hour and a half later Gary got us all together and there were four new spindles, all remarkably close to Gary's three....hence the silly grin on my face in the picture. Just after that was taken Gary revealed how quickly he could make one, that wiped the smile off a bit!

If anyone had told me at nine o'clock that morning what I was expected to make they would have got a very short answer.

So too sum up, an excellent days tuition from one of the UK's best spindle turners, a chance to meet and chat with other turners from different parts of the UK, and all for the cost of AWGB membership...

Thank you AWGB and Gary Rance.

*Brian Walker*

## Letter to The Editor

The following letter was recently received from a member who wishes to remain anonymous. What are your thoughts on the subject?

*Sir,*

*When I joined DDWC as a novice Woodturner I was delighted to meet so many skilled people and what's more there were other traditional crafts available for me to try. I feel that the club performs a valuable service in promoting traditional crafts and keeping them alive when in so many fields the computer seems to have taken over.*

*It was therefore with some dismay that a few months ago I saw an entry on the competition table that had been made using a laser cutter. Subsequent meetings have shown other examples produced in this way and although I have to say they were very attractive pieces showing intricate work, I have to ask, should they be on the table? Every method has its place but I don't feel an electronic machine belongs in traditional crafting. We have laser cutters, 3-D printers, how long will it be before we have an automatic electronic carving machine and then our carvers will be redundant!*

*Personally I feel that all entries on the competition tables should have been made using traditional crafting methods, what do other people think?*

### **The committee has responded thus:**

*In response to the above letter from a member, The Committee makes the following observations. Firstly, we are a woodcraft club and have always embraced ALL aspects of woodcraft that members wish to participate in. The use of mechanical/electronic devices to produce competition pieces is not*

*prohibited. Certainly, over the years, competition entries have been enhanced/produced using mechanical/electronic devices and I'm sure will continue to be the case.*

*But where do we draw the line? We believe this is down to personal choice and the way in which you can decide is by using your vote. If you feel that an entry does not meet your personal expectations as a piece of woodcraft, then you can vote accordingly.*

If you wish to make any comment on the subject then please email me - Editor

## **It Could Be YOU!!!!**

**Over the past few years members Graham Legg and Brian Walker have successfully put together a varied programme to entertain us all at our monthly meetings.**

**They feel the time has come to step back and let someone else take the reins.**

**Please give this position your serious consideration; you would not be cast adrift and left to flounder, the aforementioned gentlemen will give you all the support you need in the early days.**

**You will be required to source suitable demonstrators for the club meetings; the programme is already filled up to the end of 2024 so you will be seeking out demonstrators for 2025.**

**Hopefully you will be interested in this important position and I urge you to have a chat with either Graham or Brian, sooner rather than later.**

## April 2023 Meeting

For the April meeting our very own R.P.T. (Registered Professional Turner) Colin Fishwick demonstrated how to produce a pewter rim for a bowl. Unfortunately for Colin, in his haste to pack his car on the previous evening he had omitted to include a bowl he had prepared for the session and so he had to quickly (from club wood stock) part turn a bowl for the occasion (left).



Colin explained that there were two types of metal casting, centrifugal in which the mould is enclosed and the action applied to the mould removes any bubbles. This is used for aluminium or steel. The second method is gravity fed which he would be using. It is possible to have moulds that are made from a material enabling them to be re-used but he would be using one turned from MDF.

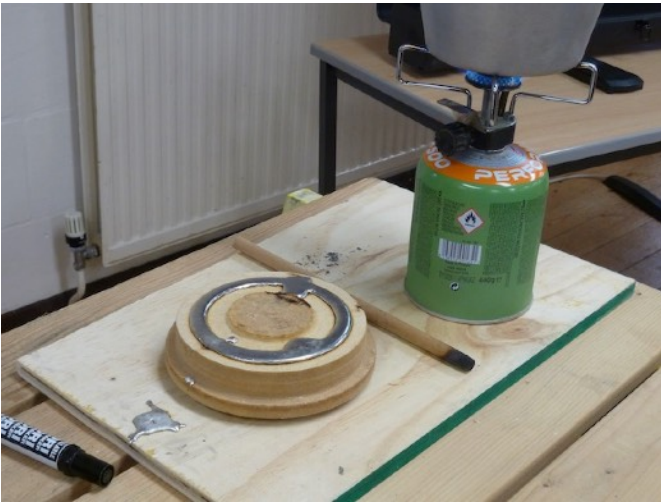
He warned his audience about using pewter and explained that any made pre-1968 contained a proportion of lead which made it very dangerous to use especially during the melting process. Modern pewter is at least 98% Tin and safe to use but on the downside it is expensive - a 1kg. bar costs £66 and the price continues to rise!!

Colin then turned a mould from MDF, it was simply a groove the same width and diameter as the rim of the bowl he planned to embellish. He melted the pewter in a pan dragging to one side any slag that was resting on top of the molten metal; this was mainly debris from previous use e.g.

sawdust and other workshop impurities! Wearing suitable protective gloves, Colin poured the molten pewter into the mould leaving it for about half an hour to cool while the audience took a tea/coffee break. When the pewter had cooled



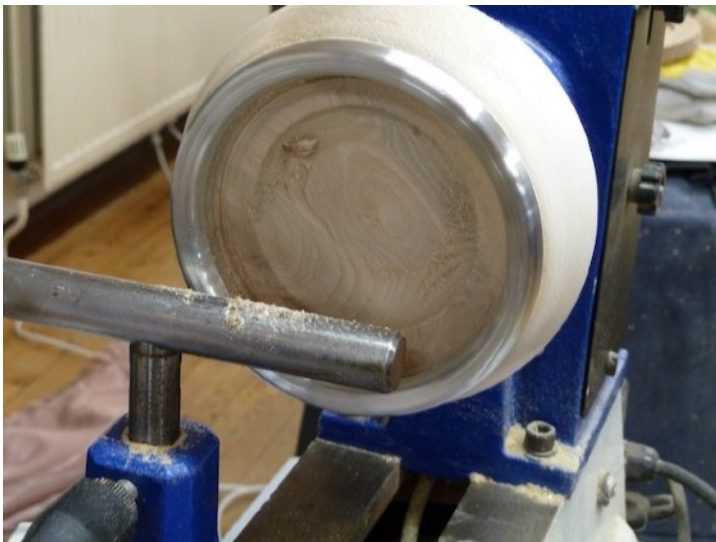
to about room temperature, the mould was remounted on the lathe and the newly cast rim removed from its MDF surroundings. It was then glued to the rim of the bowl prepared earlier using CA glue and the bowl then mounted on the lathe. Colin was then able to turn away any rough pieces of the pewter using his regular turning tools; also the shape of the bowl rim was blended in with the pewter addition. When he was satisfied with the result it was “sanded” as normal with Abranet up to 600 grit.



Molten pewter poured into mould and allowed to set.



The pewter rim was released from the MDF mould.



Pewter rim attached to bowl and then shaped as required using regular turning tools.

Sometimes, someone unexpected comes into your life out of nowhere, makes your heart race, and changes you forever. We call those people..... cops .



Meanwhile, back at the ranch, the pyrographers and carvers were quietly getting on with their latest creations:



Lisa Williams and Kez Halliday turn wood burning into an art form.



Another splendid piece of work from Kez's fair hand!

\*\*\*\*\*

Well. There were more carvers than you could shake a stick at – as long as it was a stick made from lime! It was quite a squeeze on Saturday trying to fit everyone in and I was correct in suggesting to James that we might need a bigger space for the Open Day!

There were nine of us at one time all busying away with various on-going projects – spoons, flowers, letter-openers and violin scrolls to name a few – and even a couple of starters working on their first project – an oak leaf. There was plenty of very quiet conversation and advice sharing – there was a club demonstration going on at the time!

Later on two further new club attendees turned up and tried their hand at this first oak leaf project as well - and I think we've attracted two more members to our group. Both commented on the calming effect of the carving process and the concentration needed – sometimes it's good just to slow down in this busy fast-moving world.

*Peter Branson*



I saw a sign that said, "Watch for children," and I thought, That sounds like a fair trade.

## Members' Open Competition - April 2023



First place went to **Carole Snell** for her carving in Lime. Carole netted 22 votes out of the 50 that were cast.

Below left: **Graham Cope** has found a very effective way of using up those odd pieces of wood that we are often left with!

Below: **Kez Halliday** took third place with this stunning piece of pyrography art.



When one door closes and another door opens, you are probably in prison.

Also entered (in no particular order!!) :



Left: Easter Bunny in Birch Ply from **Bronagh Cassidy**

Below: Mallet in Ash and Beech from **Lucy Dentith**



Left: Box in Beech from **Richard Dallas**.

Below: Bud vase in Ash from **Brian Walker**.



Above: Bowl in Beech from **Julia Banbury**



Left: Bowl in Sycamore from **Mike Kelsall**



## Masters' Competition - April 2023



In first place was **Derek Puplett** with his apple shaped box turned from Thuya Burr.

Second place went to **James Sharpe** with his scroll sawn compound cut piece in American Basswood.



Third place went to **Dick Potter** for his bowl in Yew



When you do squats, are your knees supposed to sound like a goat chewing on an aluminium can stuffed with celery?

Also entered (in no particular order!!) :



Left: Musical box in Sandal Wood from **John Williams**.



Right: Bandsaw box in Ash by **Graham Legg**.

Below : Segmented dish by **David Reynolds**



Below: Bowl by **Peter Fantham** in Ash.



## April Competition Votes

### Members' Open Class

1	Carole Snell	22
2	Graham Cope	11
3	Kez Halliday	7
	Bronagh Cassidy	1
	Lucy Dentith	2
	Richard Dallas	1
	Brian Walker	4
	Julia Banbury	1
	Mike Kelsall	1

### Masters' Class

1	Derek Puplett	19
2	James Sharpe	10
3	Dick Potter	5
	Graham Legg	1
	John Williams	3
	David Reynolds	3
	Peter Fantham	4

## DDWC collaboration competition

This year we will be organising a collaboration competition on the lines of the one held in 2019.

A wooden blank – 150mm x 50mm (6" x 2") of Sycamore will be provided to the entrants. This must constitute the majority of the material used to complete the project. (Additional materials can be added to the project but only as enhancements. No more than 15% of the total.)

Each project must be the work of 2 or more members.

Each project is to be entered to be judged at the October meeting by the members who attend that meeting.

In the case of a tie, or for any other adjudications required, a senior, longstanding member who has not entered, will be found. Their decision will be final.

There will be no prize money or trophies, although the winners will be immortalised in the following issue of Woodworms and Facebook, they will also have bragging rights for the rest of the year.

The cost for entry is £8 per team. (This will go toward the cost of the blanks etc and is subsidised by the club.)

If interested, please notify John or Lisa Williams (or Woodworm editor) asap.. All monies are to be paid at time of entry.

**Entries must be in by: 13 May 2023 for distribution of material in June. This will allow for 3 meetings to exchange ideas and material before October.**

**NEXT ISSUE COPY  
DEADLINE  
7th. June**

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Facebook



**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.

**Club Contacts**

**Chairman** - Derek Puplett

**Vice-Chairman** - Tony Rawcliffe/ Digby Owen

**Secretary** - Peter Branson

**Treasurer** - Graham Burke

**Demonstration Co-ordinators** - Graham Legg/  
Brian Walker

**Tools Co-ordinator** - Val Branson

**Librarian** - Digby Owen/Carole Snell

**Competitions Co-ordinators** - Lisa/John Williams

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