



Woodworms

Issue 133 Woodworms

This month saw a bumper number of items in the Members competition with 15 entries. As my time as editor I think that must be a record. Possibly the previous month's 1940's toy theme was a bit of a challenge and members made up for it this month.

Please note that just because a competition has a theme, it should not deter members from entering any type of item; it's always good to join in. I hope as many members as possible enter September's "scrap Wood" challenge competition. I often get members commenting on my entries and they suggest it would be better in the scrap wood section or possibly a new firewood section. Cheers.....

Next months meeting will see a demonstration by Gary Rance. Gary is hoping to demonstrate up to about 8 to 10 different items including boxes, Pepper mill, Thread Chasing, Magic tricks and several other items.

Thanks to all those that provided such excellent descriptions of their competition entries.

Thanks to Andrew Gordon for the competition images and Pauline Linnell for the article on wood dyes.

Also on the thanks list is to those members who helped on the AWGB course and qualification. Because of them we have four new tutors: Pauline, Sheldon, Andrew and Simon. See below for details and mug shots.

Ken Rivers: Editor

AWGB Tutor Badge qualification

Congratulations to:- Pauline Linnell, Sheldon Davies, Andrew Gordon and Simon Groom. These club members have recently passed their AWGB Tutor Badge qualification, and will join our "Hands On" team of Woodturning tutors. We are delighted that we have a good number of Wood turners in our club who have shown an interest and a desire to secure a formal qualification.

If you might be interested in taking this important step forward, as a teacher of Woodturning, please contact Brian Walker or Graham Legg.

As a club we are more than happy to support your development, and to prepare you for the formal assessment that is required. Well done Pauline, Sheldon, Andrew and Simon.

Graham Legg Safeguarding Officer / Vice Chairperson..

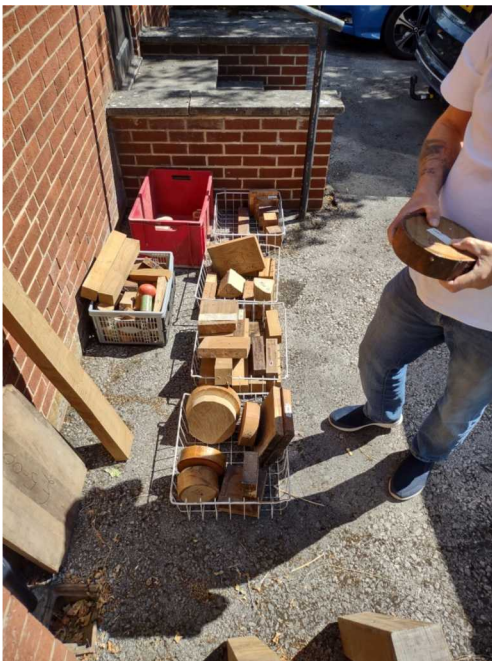


August 2026 Meeting

Before all the wood workers got down to a “hand’s On” day, Derek Puplett opened the meeting with a quick note on our charity status which seems to be going ahead.

Volunteers were requested for our stands for the Bakewell Stick Makers show and the Brailsford ploughing competition in October. Dan Beard will take the lead in organising a form for members to use for the proposed discount on Chestnut products.

Next stop was outside to check on some new items of blank wood for sale. I was tempted into 3 large oak posts: not sure whether they will be snowmen or something for October’s “symmetry” competition.



I was then able to leave Dick Potter a bag of my chisels with the hope he could get an edge on a couple of the bad ones. Thanks Dick.



Colin Fishwick was looking after the sale of a few tools. With a lot of quality items available it wasn't long before members moved in for a purchase.

Jacob knows a bargain and borrowed his mum's shopping trolley to stash full of bargains.



I must have spent too long chatting to Dick about my inadequacies of chisel sharpening as when I turned around I had missed Graham Legg's chat and tips on pen turning.



Pyrography



Meanwhile all groups were back to normal with the pyrography team doing their best to ignore Colin Fishwick's sales pitch from the back corner of the room.

It was also great to see a pyrography entry from Lisa Williams in this month's competition. Normally we only see an entry from Kez, who was no where to be found

Wood Turning



I take that back.... There's Kez manoeuvred her way across the hall floor and found a lathe to play with.

Derek had been helping Edward Back turning a tree from a piece of Teak wood.



When it was time for Derek to continue with the tutor assessments, Kez was able to take over and help Edward finish his tree.

His project was at the point where the tree had to be parted off, so Kez was giving him some assistance with this as he had not done it before.

David Reynolds starts off Simon Simcox on a bowl. David says that previously Simon had only turned a pen and made a really good job of his first bowl.



Simon assists new member Sue Yates. Sue joined us after visiting our open day.

Sue had contacted Peter to ask if she could enter one of her carved items in the competition and have a go at wood turning. Sue said she is unable to stand for long periods of time so Simon was able to set up a “dropped down” lathe on a work mate.

Simon said that Sue’s first lesson went extremely well. It was clear however the dropped lathe was not ideal and made it more difficult for Sue but she was determined to persevere!

The club is due to acquire a height adjustable work bench with funds supplied by the Worshipful Company of Turners.





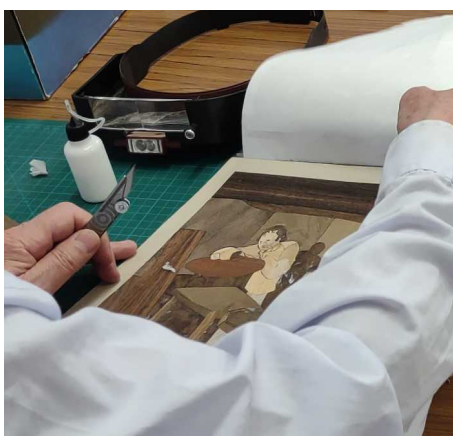
This addition should make life much easier for some of our members. By the end of the lesson Sue proudly displayed her first turned item, a very elegant egg cup in Ash wood. Sue did indeed also enter one of her carvings for which she deservedly took joint 1st place.

Scroll Saws and Marquetry



James and Jan were beavering away on one side of the hall.

Whilst on the other side of the hall, David Waldron worked quietly on his next project.





Carving



Not one to miss a photo opportunity, Peter discusses the dolphin carving in progress while the rest of the carvers whittle away their worries.

Most carvers tell me the best way to carve is whittle by whittle.



Members Competition

Joint 1st: Sue Yates: Mandarin Duck carved as a Japanese Netsuke:
(Cherry, Holly, Yew, Blackwood)



The traditional kimono had no pockets so everyday items such as money, tobacco and medicine were therefore carried in small containers which were hung by a cord from the sash of the kimono.

A Netsuke acted as a simple toggle to prevent the cord connected to the container from being pulled through the sash of the kimono.

On this mandarin duck that there is a hole between the upright wings for the cord.

I carved the duck in cherry with holly for the inlaid eye flashes. The upright wing feathers are yew with holly along the edge. I inlaid the side panels with black wood and I inlaid holly within the blackwood for the white stripes. The inlays were the most challenging part as I had to keep adjusting the spaces for the inlaid wood and the pieces of wood I was inlaying until they fit, whilst also trying to maintain symmetry.

Ivory would have traditionally been used for the white parts so I could have used imitation ivory but preferred to use holly as it is a natural material.

I carved the green feathers from paua shell and used glass beads for the eyes. I could have inlaid blackwood for the eyes but I decided that might be too challenging and would risk ruining the whole project. Besides, I already had some tiny black glass beads.[SY]

Pāua is the [Māori](#) name given to four New Zealand [species](#) of large edible [sea snails](#). It is known in Australia and the United States as [abalone](#), and in the United Kingdom as [ormer shells](#). (Ref: en.wikipedia.org/wiki/P%C4%81ua)

Joint 1st : Ken Rivers: “One Blank, Bowl & Plate” (Sapele & resin and ISS module)

Piece of sapele from the club helped me make use of some resin left over from last year. Cut a shape out of the blank and used one piece for a bowl and the other for a shallow plate. They both should have been bowls but I didn't fill one mould with enough resin so lost a bit of depth. My experiments with a resin finish are failing miserably. Need to keep practicing. So this one was finished with 600 grit and some fine paste. I think I also need a finer grit to finish. The small log pieces are from last years "space: ISS" entry. Nothing wasted. [KR]

2nd Lisa Williams: Owl (Lime)

I'm not sure what inspired me to do the Owl, I just liked the picture so thought I would do it. I'm not really confident with my work but halfway through a club visitor said she would like me to do the same commission for her.

I really didn't think my work was good enough for a commission so said I would do it her for free as it's just a hobby to which she said that she owned a spa in Mayfield and would I like a free spa day. Of course I said yes! I thought it was a great swap. It give me a little confidence to place it on the competition table. [LW]

Joint 3rd Greg Holmes: Ivy Walking Stick (Ivy)



I bought the resin handle from a collectors fair. I searched my stick store and found an ivy stem that had been drying and hardening for a couple of years which was appropriate for the handle because the handle was decorated with ivy leaves.

I attempted to straighten the stick but it broke after several attempts, therefore I left it as it was.

I coated it with 2 coats of sanding sealer to stabilise the surface.

I burnt some ivy spiraling around the stick.

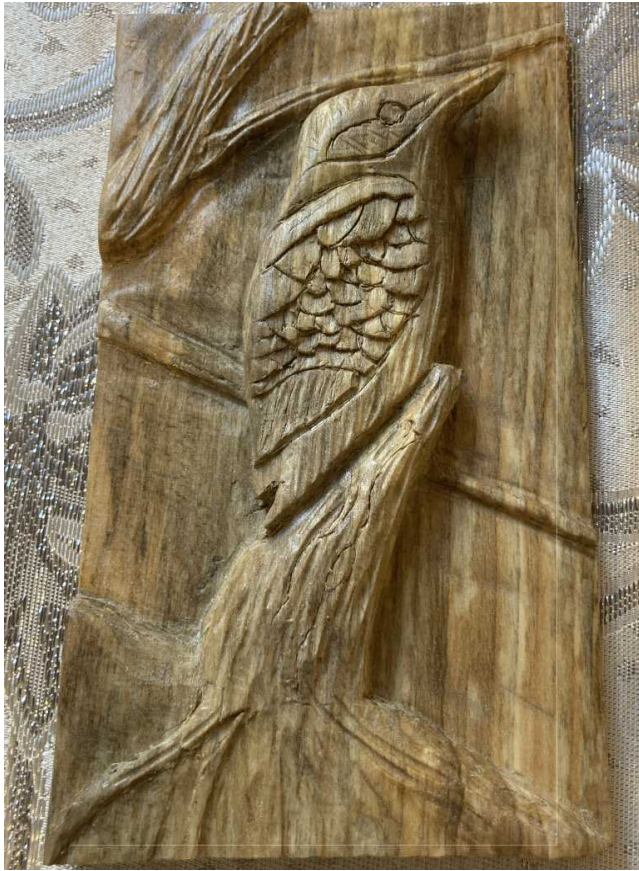
Two more coats of sanding sealer and finished with a wax polish.[GH]

Joint 3rd Brian Walker: Bowl (Beech)

I bought a couple of cheap ash bowl blanks at Derwentside Mill in Belper, something to practice on. Started on this one, it was a bit of a surprise, hard as iron and grain in all directions. Eventually got the outside finished and turned it round, that's when the fun really started. I needed superman to hold the gouge down. After lots of tips from the clever ones on Turners Chat I did eventually get there. Sanded better than it cut! Finished in a natural oil and resin courtesy of a German friend; I was well pleased! Took it with me to a course with Colwin Way couple of weekends ago, I think he liked it.

Packed it safely wrapped in my fleece on the back seat. Got home grabbed the fleece and headed to the back door, forgot about the bowl until I heard it bounce on the tarmac, a tinny sound, twice, before it stopped. I used a few engineering descriptors as I picked it up expecting the worst.

Only two tiny marks, hard wood and German resin had protected it well! A little rub with 600 Abranet and a top up of the finish and would you believe it joint third in the monthly competition! I know the secret now so watch out on the Masters table and to all my friends no I did not use 80 grit although Colwin did let me use some on the course!

Joint 3rd Ian Wheatley: Kingfisher (Lime)

Like most people who join the club I had a go at most of the disciplines to begin with but then started to drift towards one of them, in my case carving.

Peter started me off with the obligatory Oak Leaf and I then decided to have a go at the Kingfisher. The wing feathers were a bit tricky but otherwise it went OK. Trying a pair of leaping Dolphins next. [IW]

Also entered**Andrew Gordon: Vase with Resin Dots: (Spalted Beech)**

I made the vase from spalted beech (with thanks to Graham Legg for the loan of his hollowing tools) but then wondered what I could do to make it look more interesting.

I decided to add some coloured resin so drilled a number of holes, inserted a balloon inside the vase and then added coloured resin in the holes. I used masking tape to hold the resin in place. (See photo).

On about half of the dots this worked well but on the other half it resulted in an air bubble in the resin which needed to be filled with more resin.

The vase was then turned to the finished shape, sanded and waxed.



Balloon inside the vase to assist with shaping resin.

Carole Snell: Mayan Culture: (Lime)

This month I entered a carving.

I enjoy designing and telling a story. The carving was made of lime, a wood I rarely use. I thought this time I would focus on the Mayan culture.

Each symbol around the outside of the carving represents a challenge for anyone who wanted to be welcomed into the Mayan community. The symbols were originally found on Mayan buildings, each representing a trial. Surviving the jaguar room, the bat room and so on.

I put the mask of a god in the middle and stepped down the symbols finally reaching the entrance to the underworld where the gods lived. The last symbol fortunately provided a torch to help survive the underworld.



Ben Parry: Octopus: (Thuya)

Richard Dallas: Pen: (Ash & Padauk)**Peter Favell: “Sill” Bowls (Sapele)**

My entry to the competition was to demonstrate that scrap wood from an old door sill replacement could be “up-cycled”.

The piece of scrap wood, when rescued from the skip was approx. 2m long from which I have managed to make a number of bowls from it. Clearly, this piece of scrap wood could have gone with the rest of it for landfill / fire wood!!

I was able to turn 8 bowls from this one piece of sill.

I am becoming one of those turners who can’t pass a skip without a look in, you never know what you might find!!!

**Graham Cope: Bowl :
Laminated (Mahogany)**

Jonathan Helliwell: Leaping Fish (Lime)

My entry was the fish leaping out of the water to catch a fly, it's title is "Catch of the Day".



It started from a strange little metal lapel badge, in the shape of a fly, which I found when clearing my late mother's things, a couple of years ago. I don't know why I kept it, but knew I would do something with it, at some point in the future.

I bought a block of lime, at the last DDWC session, and then had the idea of the fish. This was my just my fifth attempt at carving, and there were several challenges:

The first was trying to carve a 3 dimensional shape, that was realistic. The last thing I carved was the slightly abstract owl, which still ended up being a bit "square". This time I wanted to try and get a little more realism. I decided that a trout would be interesting, to

try. In the end it wasn't totally accurate, but wasn't too far off (?)

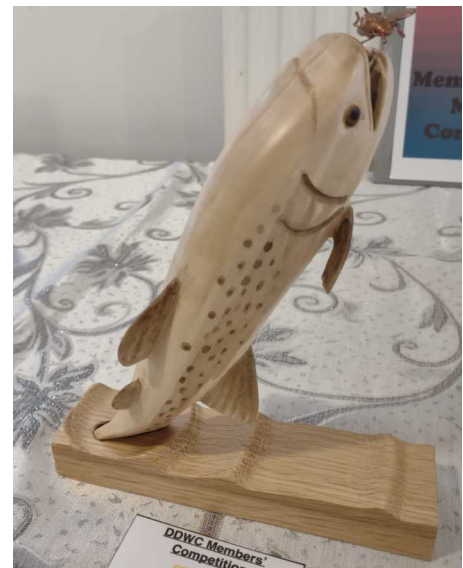
Along with that, I had to try to get a feeling of movement. I decided the fish would be slightly twisting, as it jumped, in order to try to represent this motion.

Along with the fish twisting, one of the challenges was trying to get it coming out of the bottom block of wood (oak, I think) at the right angle, and to try to get the ripples in the "water" to be stylised (as it was a bit beyond my skill set to get a realistic "splash" effect) but have a level of realism, which meant the ripples getting progressively smaller, as they went away from the fish.

One of the final challenges was trying to get the fins as thin as possible without them

breaking, especially while I was trying to sand the fish, as they were flexing quite a bit, and I had to exercise patience...not exactly a strong point of mine!

When I had finished sanding (using Abranet in passes from 80 grit through to 600 grit) I decided to just add a little embellishment, again to try to add a little realism. For this, I found a very old tin of water based walnut coloured varnish, which I watered down to



various dilutions, to add a little detail, with feint washes down the sides, slightly thicker spots along the sides, and details on the fins, and behind the gills. Lastly thicker again, for the eyes.

The whole piece was then waxed with Antiquax, to give protection and bring out the colours slightly more. I think that, in the future, I may oil the oak base piece, to make it a bit darker, to contrast better with the fish.

Kevin Shaw: Container: (Oak)



Jacob Dixon : Bowl: (Sapele)



Competition Votes, places & Leader Board

1	Sue Yates	8
1	Ken Rivers	8
2	Lisa Williams	6
3	Greg Holmes	4
3	Brian Walker	4
3	Ian Wheatley	4
4	Andrew Gordon	2
4	Carole Snell	2
4	Ben Parry	2
5	Richard Dallas	1
5	Peter Favell	1
5	Graham Cope	1
5	Jonathan Helliwell	1
5	Kevin Shaw	1
5	Jacob Dixon	1

Andrew	Gordon	29
Ken	Rivers	26
Richard	Dallas	16
Richard	Latos	10
Graham	Cope	8
Gregory	Holmes	6
Hyacinth	Dixon	6
JONATHAN	Helliwell	6
Alan	Lamb	5
Val	Branson	4
Colin	Fishwick	4
Kes	Halliday	4
Sue	Yates	4
Carole	Snell	3
Lisa	Williams	3
Philip	Jones	2
Michael	Kelsall	2
Alex	Walker	2
Brian	Walker	2
Ian	Wheatley	2
Kevin	Shaw	1
Jacob	Dixon	1
Ben	Parry	1
PETER	Favell	1

Masters Competition

1st John Williams: Boxes (Bacote & Walnut)



Following my recent box making course it was time to give it a go in my own workshop.

I had a lovely piece of Bocote floorboard that I had purchased from Martyn Pidgen (sadly missed by many) and thought "I may finally be good enough to use that."

Of course, being me, I thought I could improve on the design of the box and that's where my first problem arose. I had been taught to use lap joints but had decided to mitre and spline them instead. I used Maple to make the dovetail splines, thinking the contrast would look good, but once they were in, they looked awful and showed every little mistake. They also ruined the grain continuation around the corners, which I had been at pains to achieve when preparing the lumber.

Even sanding them flush was a nightmare as Bocote is open grained and this grain was now full of white Maple dust.

I ended up using a card scraper to achieve the finish, hence no dust in the grain, I then decided to stain the dovetails with a spirit stain which, I thought, made them look a little better. A couple of coats of hard wax oil and a quick buff with bees wax and it was done.

Lessons now learned, I decided to make a second box, this time following the steps as I had been taught them. I measured what Bocote I had left and as a happy accident it worked out that the new box could be made to fit inside the first. Once this was complete, I again measured what I had left and realised I had enough Bocote to make a final box that would fit inside the second. "A Russian Doll box" I thought.

I have since realised that a box within a box is only as useful as the smallest box and so think I should make trays for each of them and give them away separately. However, making the three of them, one after the other, did give me some good practice, with the smallest of the three probably being the closest in quality to the one from my course.



2nd: Simon Groom: Butterfly Box: (Spalted & Maple)



I have a log supplier who was very interested to hear about DDWC. He said he would keep his eye out for some "interesting" wood when processing his logs.

About a week later a large Cherry log and 2 lovely spalted beech logs arrived on my drive. They had some lovely spalting but also a lot of splits and a bit soft in places.



Graham kindly halted the splits with some judicious cutting and sealing (Thanks Graham). I was keen to use these and decided inlays may be the best use.

Phil and Kes kindly cut a few slices around 25-50 mm thick. I then set too working out how to inlay these into a lidded bowl.

The beech slice was glued to a backing and turned to round. I turned out the Maple bowl conventionally but cut a recess in the bottom of the bowl to take the slice of the spalted beech.

The recess was then increased to allow slivers of veneer to be inserted around the beech slice to centre it. This was then all glued together along with

the inserted veneer all the way round.

Once all dried I continued to turn the inside of the bowl. Howeverit all went Pear shaped! A schoolboy error (the spalted beech collapsed as it was not dead flat in the recess) meant the internal inlay was abandoned. I will try again!



I then moved onto the lid. Determined to get an inlay in the lid I turned the outside first along with a rough turned "handle". I again turned a slightly larger recess for the beech insert leaving room for the veneer.

The insert was then bonded in along with the veneer.

The outside shape of the lid along with the inserted beech was turned and the lid parted off

I then turned the lid around and held the “handle” in a jam chuck (my first ever proper jam chuck!) and I completed the inside of the lid with a tight fit into the bowl to use as a jam chuck if needed when finishing. I used another jam chuck to refine the foot and remove any chucking marks



The lid needed refining to obtain a nice fit. 24 hours later I had to do it again as everything had “moved”. Always surprising how much wood moves once all the finishing was complete.

A really interesting project with lots to keep the grey matter occupied and a few more skills attempted, albeit with some trepidation!

3rd David Reynolds: Mini Bowls: (Cedar)



These mini bowls turned from a newly felled cedar trunk. Five different oils were used to finish with the first coat being applied when each bowl was freshly turned.

No	Date (2026)	Turned Weight	Weight now	Finish Used (Oil)
1	20 July	94	74	Chestnut
2	21 July	78	61	Orange
3	22 July	65	47	Oddies
4	24 July	123	89	Osmo
5	30 July	80	64	Tru & Gunstock



As of August 12th these bowls have lost between another 1 and 4 grams. Bowl no 4 was turned from a piece of trunk which had turned back on itself and joined back together whilst continuing to grow, the joint line can be seen. Some of the finished bowls have struggled to dry on the hard wood part of the timber.

Also Entered:

Pauline Linnell: Bowl: (Sycamore)

This month's entry was turned from a piece of sycamore and followed the same process as my Viking Sunset Bowl last November.

The outside of the bowl was turned incorporating various levels and decorated using a texturing tool. It was then sprayed with black wood dye and sealed with clear wood dye before building up very thin layers of silver gilt so as not to fill in the textured details.

This was sealed with a polyurethane sealer. The bowl was hollowed out and a recess cut in the middle to



inset a medallion. The medallion was turned, dyed and finished in the same way as the bowl. Initially I used an airbrush to colour the inside of the bowl in shades of green merging to yellow but I didn't like the effect (below) and possibly should have diluted the green dye so that it wasn't so strong (any thoughts on the green appreciated).

Anyway, I sanded it back and applied iridescent green paint, which I much preferred, sealed that area with wax and inserted the medallion. [PL]



Derek Puplett: Round and Pointy: (Black-wood)

Graham Legg: Bowl: (Oak)



David Waldron: Pen: (Zebrano)



David is well into making this years Christmas presents. This one is from Zebrano, turned on a mandril and finished with friction polish.

Competition Votes & places

1	John Williams	11
2	Simon Groom	10
3	David Reynolds	8
4	Derek Puplett	5
5	Pauline Linnell	3
5	Graham Legg	3
6	David Waldron	1

Leader Table

Simon	Groom	28
John	Williams	26
Pauline	Linnell	23
Graham	Legg	14
Peter	Branson	8
Derek	Puplett	7
David	Waldron	7
David	Reynolds	5
James	Sharpe	4

Lathe Maintenance day

The “Usual Suspects” engage in a spot of lathe maintenance on behalf of the club. The absence of Keyser Soze (AKA DP) was made up by Simon Groom joining up to help the team.



Members items : Elaine Massey



Editor's corner

Bits and bobs this month as again (not complaining of course) it's been a bit warm and the project manager has had me doing relaxing items like tiling the yard in 26 deg C.



Not a lot of woodwork, but it's made of wood so it qualifies for a mention.

Reclaimed a piece of "pitched pine" as a local farmer continues to dismantle an old barn. Chopped out to take a few stone legs and now sitting the front garden.



Squeezed in another bit of routing to do a few logs that a neighbour asked me to 'make a hole in' so she could put plants in.

A teaser from **David Waldron**. Who recognises this tool and what would it be used for?

No prizes, just the glory of being "one of the few".

I did have a similar one but it had a straight shaft until I used it to open a tin of paint!



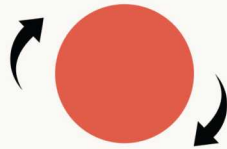
Septembers competition piece is wrapped and ready to go as I turn (pun always intended) my thoughts to October and the topic of symmetry. Struggling with this one even more than the 1940's toy theme.

I typically think of symmetry as 'reflectional'. e.g. An object has reflectional symmetry if it can be divided into two identical halves that are mirror images of each other.

However there is also 'rotational symmetry: if it looks the same after being rotated around a central point by a certain angle'; would qualify every bowl. (easy one for the turners).

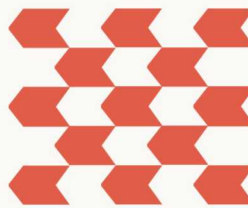
Finally 'translational symmetry' where an object has translational symmetry if it can be moved (translated) in a certain direction without changing its overall appearance.

Good luck to any member who has a go at representing 'time symmetry'.



ROTATIONAL SYMMETRY

Imagine a circle. If you rotate it by any angle around its center, it still looks the same. This is an example of a system with rotational symmetry.



TRANSLATION SYMMETRY

Imagine a repeating pattern, like a checkerboard or a row of identical trees evenly spaced. If you shift the pattern to the left or right, it still looks the same.



MIRROR SYMMETRY

Think about a symmetrical object like a snowflake. If you look at it in a mirror, it looks the same. Mirror symmetry corresponds to a reflection transformation.

TIME SYMMETRY

In physics, we often consider systems where the laws of nature don't change over time or if we reverse time. Think about a video recording of two billiard balls hitting each other. If we were to reverse that video, our scientific description of the forces governing their collision would remain the same.



A sad farewell

Black and Decker Jigsaw DN538SE: 350W

I have had this for at least 20 years and I am tempted to say well over 30. As the only power tool in my box as a young DIYer, it had a received a fair amount of use. Since getting a circular saw it had subsequently been relegated to a box and hardly saw the light of day. Recently I had to cut a "roundish" hole in some ply and it only just struggled to complete this as I heard it quietly giving up the ghost.

Farewell old tool, you did me proud.

Next up T'Internet search for a new one. Nothing fancy as I doubt it would get much use.

Hello Rutlands tools (<https://www.rutlands.com/>) of Bakewell. Getting to be a bit of a favourite stop for tools and accessories. This 650W variable speed model was my choice especially as it was on offer for £26.



P.S. Bakewell is a reasonable distance from the club's Ashbourne HQ. Should anyone consider using Rutland (they do daily discounts which you can monitor if you sign up for their emails) and not wanting to pay a delivery charge then as I pass Bakewell every few weeks I would certainly consider picking up any (moderately sized) items (that you have already paid for).

The new jigsaw fits nicely into my new tool cabinets that I have been promising to build myself for a while and have recently just put in. Somewhere I can keep them all (OK then most) hand power tools together instead of spread over a series of dusty shelves.

Mounted top and bottom on Screwfix zinc-plated ball bearing drawer slides 350mm 2 pack (1590r).



Turnings to Dye For

(title 'borrowed' from a 2013 article 😊)

Pauline Linnell

I was inspired by a piece produced by David Reynolds that he showed recently during Turners Hour. David said that the technique was one used by Phil Irons <http://www.philirons.com/>, whereby several colours of wood dye were applied to a piece and sanded back between each application. Martin Saban-Smith also uses this technique. These are the steps I took to try out this technique.

I have the sample set of wood dyes, Intrinsic Colour Collection by Hampshire Sheen. These are water-based allowing me to easily dilute them whereas alcohol based dyes should be diluted with denatured alcohol/methylated spirits. The extent to which the dye is diluted is a matter of trial and error. For my piece, I used equal amounts of dye and water, knowing that I could always apply a second coat of dye to the work piece if the first coat looks too washed out.

The alignment of the wood fibres to the surface determines the extent to which a dye will penetrate wood. There will be the greatest penetration where they are at 90 degrees to the surface, and the least penetration where they are parallel to the surface. In crotch or burl material, the grain fibres do not run in a consistent fashion and Phil Irons uses this feature. I purchased a piece of unknown wood from club, which looked interesting and decided to give it a try!



I turned my hollow form and sanded using 80 grit before applying black wood dye with a brush. You can use a cloth but there is less wastage with a brush and I think it sinks in better.

Once dry, the piece was sanded at 120 grit until much of the dye had been sanded off save for those areas of the workpiece where the grain runs at or about 90 degrees to the surface.

A further colour (purple) was then applied over the black and the surface sanded at 180 grit.

As the sanding was at a higher grit, less of this second colour was removed from the overall surface. I then applied red wood dye in selected areas and sanded back using 240 grit.



There should be no 'bands' of colour and I had to remind myself that the application of dye to a work piece, which has sanding marks, will only enhance those sanding marks.

I decided that I liked the effect and did not use the yellow in selected areas as originally planned.



I then used sanding sealer and Hampshire sheen to finish and Danish oil inside.



Whilst turning the piece, I left it on the lathe and in the extreme temperatures inside my work room, several cracks appeared. I deliberated on whether to apply gold leaf and make them a feature when a suggestion was put forward (thanks Ken! 😊) to do some texturing with a rotary tool. I applied Danish oil to this so that the original wood could still be seen.



Next time I will definitely use the technique again using some different colours..

Upcoming Woodworking events

2026 Festival of Woodturning

[Crowne Plaza Hotel in Stratford upon Avon](#) on 10th and 11th October 2026.

<https://awgb.co.uk/festival-2026/>



September 12th, 2026, Doors Open 9.30am
Plumley Village Hall Plumley Knutsford
WA16 0TR

**All Day Demonstration with Simon Hope
and
Emma Cook with Paints and Things**

Tool Sales Free Parking Timber sales

£20 Early Bird Ticket Price Till 31/7/2026 then £25 includes
free buffet lunch and refreshments during the day

Contact cheshire.guild.of.woodturners@gmail.com for
tickets

On the **12th September** the Cheshire guild of wood workers have **SIMON HOPE** at their club for an all day demonstration of his talents on a lathe.

They have also arranged for the Tiny Turner **Emma Cook** to be in attendance with her Paints and Things shop. Also we are arranging for a local timber supplier to be with us so anyone needing new tools, accessories or timber blanks for projects should be well catered for.

Tickets are on a first come first served basis available at an early bird price of **£20** until 31/7/2026 they will then be £25.

This does though include complimentary refreshments during the day together with a **free buffet lunch**. Free car parking will also be available.

Doors will be open from 9.30am. Those wishing to purchase tickets please contact us by e-mail cheshire.guild.of.woodturners@gmail.com

DDWC Programme 2026

Competition themes

September	- Scrap wood challenge
October	- Symmetry
November	- Remembrance
December	- Christmas Around the World

Demonstrations for 2026 :

September we have a turning demonstration with Gary Rance

<https://www.garyrance.co.uk/>





November we have a carving demonstration with Michelle Bolton

(<https://www.mbwoodcarver.co.uk/>)

<https://www.facebook.com/MichelleBoltonWoodcarver/>

Competition Rules for the Challenges/ Collaborations 2026

Scrap wood Challenge- September 2026

- The entry must use a minimum of 3 different pieces of wood.
- (*Carvers and pyrographers; That means be really creative or glue scraps together*).
- Each single piece of wood used can be no bigger than A5 size
- 148 * 210 mm: that's 5.8 * 8.3 inches
- If a single piece is big enough to make an item such as a bowl, then it can't be regarded as scrap.
- The **exception** to this, is if you are making something from a pallet. Pallets are officially regarded as scrap wood. Longer than A5 sized lengths from a pallet, ripped, planed and sanded to provide sections of wood that can be used as it or glued / laminated to create boards of larger pieces.
- In order prevent a plethora of miniature items being presented as entries, the entry must **not** be that small that it would fit inside a 3" * 3" box (76*76mm).

Christmas Around the World- December 2026



Each member creates an ornament inspired by a different country's holiday traditions.

- Must be made primarily from wood.
- Any woodcraft discipline allowed (mixing is encouraged).
- Piece must relate clearly to a cultural winter/Christmas tradition.
- Provide a short note (a paragraph or two) about the country/tradition that inspired it.

Eg: In Hawaii, Santa Claus doesn't ride a sleigh with reindeer. Instead, he often arrives on an outrigger canoe, sometimes accompanied by hula dancers and musicians. The boat is usually pulled by dolphins



**NEXT ISSUE COPY DEADLINE**

27 September 2026

Find us on 

Club Positions	
Chair	Derek Puplett
Vice-Chair(s)	Kez Halliday Brian Walker Graham Legg
Secretary	Peter Branson
Treasurer	Graham Burke
Librarian	Val Branson
Demo. Co-ordinator	Philip Halliday
Safeguarding Officer	Graham Legg
Competitions Co-ordinators	Andrew Gordon Dan Beard
Tool Co-ordinators	Brian Walker Val Branson
Members Representatives	Colin Fishwick Sheldon Davies Dan Beard
Woodworms Editor	Ken Rivers

<https://www.facebook.com/derbyshiredaleswoodcraft>**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.

Editor/publisher: Ken Rivers

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