



Editor's Comments

Once again the MWA Seminar was a most successful event. Over fifty people enjoyed the excellent presentation by Jimmy Clewes, and it was also an outstanding social occasion. Many people worked hard to ensure its success. In the next Newsletter there will be a full account with a selection of photographs. Unfortunately the event clashed with Turn Essex, but it should be said that Turn Essex organisers were notified of our Seminar date well before they decided upon the date of their event.

I was pleased to accept the offer by Eddie Morgan of an account of the time he and Mary spent at the Ripon Symposium, which appears in this edition of the newsletter. As always, I welcome contributions from members!

Don't forget! The exhibition in the Cow Byre begins next Sunday. Do try to drop in. There will be plenty of good turnery to be seen, and we will enjoy your company.

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Paul Nesbitt at MWA

Paul Nesbitt is an amateur turner, and enthusiast, ready to share his sense of fun with other turners. He wears the most colourful turners smock we have ever seen, and his specialism is multi centre and multi axis turning. Paul spends much time planning and drawing his ideas before putting them to the test.

He showed a variety of curiously shaped objects, and challenged us to say how they had been turned, and then a candlestick, which was faceted like a twisted banana. He did not make a complete candlestick, but showed us how turning on different axes produces the curved and faceted blank for the candlestick. The wood blank had six

centres marked out on each end. It was then a matter of knowing which centres at each end were used for each stage of the turning. Paul had a 'crib sheet' prepared to remind him of the sequence.

The variable speed lathe enabled suitable speeds to be chosen for each stage, remembering that each stage involved turning an unbalanced object. The work was done with a medium size roughing gouge, leaving a good finish, needing only light sanding. The work was driven and supported by a pair of "Stebcentres". Having finished the blank, Paul gave it to one of the members to complete

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Paul Nesbitt contd.

Paul then switched from multi-centre turning to multi-axis turning, using an Axminster chuck with C' jaws. Using square timber, Paul first put a similarly sized square of hardboard in the jaws, then the wood, gripped by the corners. Tightening produced clear jaw marks in the wood. A bold mark was drawn around the blank, and the wood re-chucked without the square of hardboard. After roughing to a cylinder, Paul turned the bowl of a goblet on the end of the blank. To save time this was not sanded and finished.

Masking tape was stuck to the tool rest and marked into equal spaces. To get the offset for each stage of the job, the chuck was slackened, the blank tilted, and the jaws closed again on the jaw impressions already on the blank. Using the marks on the tool rest, Paul used a detail gouge to turn the goblet stem to the marks on the rule. Again, to save time the sections were not fully



finished. As each section was turned, the chuck was loosened, the work tilted onto the next set of jaw marks, and the next section of the stem turned to the marks on the tool rest. The sequence was followed until he reached the base, when the goblet was gripped on its main axis. It is an attractive novelty item, which requires much skill and secure tool handling to produce.

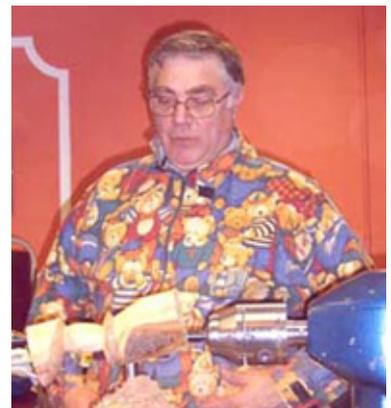
After the tea break, Paul introduced his garden candle holder. Made from any log of hardwood, and in almost any size, this item should be thought of as expendable. Paul turned it between centres on multiple axes. He had prepared a sequence of drawings, which showed well via the data projector, so that we

could see where the various cuts would be taken. Where possible he used the roughing gouge, but where finer detail was turned, he used a detail gouge with a very swept back grind to get into narrow angles. Working from his drawings, Paul methodically turned stage by stage, finishing by reverting to the normal axis to true up the base. As this was a garden ornament, it needed no sanding or other finishing.



Paul exuded enthusiasm. Even some of his tool handles were turned on multiple axes!

He constantly stressed his view that turning should be FUN!! and clearly enjoyed what he did. Tips on correct tool usage were given, especially on how to avoid *bevel rubbing*, while still maintaining the lightest of *bevel contact*. To achieve this, pressure on the tools should always be in the direction of the intended cut.



This was an evening of unusual turning. The principles of multi axis and multi centre turning could be applied to many jobs.

Ripon Woodturning Symposium May 05. by Eddie Morgan

On Friday 6th May, Mary and I set off for North Yorkshire, heading for the annual Ripon Symposium. Next day, we arrived at the Ripon Leisure Centre at 8.10 am for registration and a look at the trade stand, and to place our three items in the instant Gallery. At 8.30 am, Allan Batty made his opening comments, and introduced the four demonstrators for the weekend. They were: Julie Heryet, for the U.K., Eli Avisera from Israel, and Cindy Drozda and her partner, David Nittmann from Boulder, Colorado, U.S.A. The delegates were split in two groups in the two lecture theatres

Our first two hour sessions were with Cindy Drozda. Cindy makes hollow forms and natural edges boxes from beautiful burrs, and decorative boxes from Banksia Pods. For the first session she turned a finial box with an inlay, and talked about design and material selection. Her second session was Banksia Pod inspiration, and all you ever wanted to know about Banksia Pods. Cindy made a delicate box with a Blackwood finial.

Ripon Symposium contd.

After Lunch, the afternoon started with a slide presentation by David Nittman, who is an artistic turner, and an architectural turner who turns large columns for local buildings. He also turns large platters and hollow forms up to 22 inches across. They are beaded with quarter inch beads over the whole item. He then draws fine radial lines to make quarter inch sections all the way round, which are then coloured in various colours and shapes to form beautiful spirals. One piece, if very complicated can take up over 300 hours to complete. Sometimes David and Cindy will make a collaborative piece, which Cindy turns, and David decorates.

After the coffee break, Julie Heryet gave a very professional demonstration of some very nice wet turning, using British timbers. After that, there was a cooked evening meal, followed by a slide show and clinic, which involved all of the demonstrators. This lasted until 8.00 pm.

Sunday started at 9.am, when Eli Avisera joined the other demonstrators. (His religion means that he could not work on the Saturday.) Eli began with spindle work, making a candle stick from his beautiful segmented timber blanks. He also made a box with a spinning top lid, decorated with spiral and chatter work which was then coloured with felt tip pens. For his second session, Eli made a hollow form from segmented timber He also showed us how he makes up his segmented timbers, and also showed us the special grinds on his tools. We enjoyed his demonstrations so much that we spent the two afternoon sessions with him.

The demonstrations finished at 5.30 pm., and it was over to Allan Batty for closing comments and thanks to the demonstrators. Allan also gave prizes for the three best pieces in the Instant Gallery. Nick Arnall won the first prize for his carved and coloured forms.

Black & white photos do not really do justice to the work of the demonstrators, so I recommend looking at their web sites: Cindy Droza on www.cindydroza.com David Nittman on www.davidnittman.com and Elli Avisera on www.avisera.com

All Screwed Up!

This is the title of John Berkeley's first book. John makes puzzles, mostly incorporating hand chased screw threads. When he visited MWA in May he outlined some of his personal history, which led to his interest, in hand chased screw thread, and the making of puzzles which now earn him his living. John began by displaying some of his collection of beautifully made boxes and puzzles, and good naturedly baffled his audience with some of them. Then it was time to talk about hand chased screw threads. Suitable woods are mostly close grained tropical hardwoods, but include Boxwood, and the heartwood of Yew. Other woods can sometimes be chased following the application of superglue, but usually boxwood or other suitable wood inserts must be fitted to take the threads.

John emphasised the dangers of dust from all hardwoods, and advocated taking extensive precautions when turning and sanding them. He himself has become sensitised to some wood dusts, and normally never



turns without using his powered respirator and other precautions against dust.

He made a neat screwed lid box from a nice piece of boxwood in order to demonstrate hand thread chasing. He made the lid first, boring out the cavity and undercutting it for the run out of the thread. Setting the lathe speed to 200 to 250 rpm, he cut the thread with an internal chaser supported on a Bill Jones arm rest. He waxed the finished thread and cleaned out the surplus wax.

John uses a simple way of matching male and female threads. The spigot was turned by eye, a little oversize, and its leading corner chamfered... The waxed cover was pressed against it as it revolved, leaving a wax mark on the chamfer showing exactly the diameter required. John reduced the spigot to the mark, and began the chasing, this time without the arm rest. John is a disciple of Bill Jones, and like him, practises curious circular movements of the chaser before actually contacting the wood. This establishes how fast to traverse the chaser, and rehearses the movement of the chaser to avoid its striking the shoulder at the end of the thread. The chaser is

All Screwed Up contd.

not held firmly as it has to follow the thread while being supported by the turner. Should the fit of the top be too tight, the diameter of the spigot must be reduced by conventional tools. Using the chaser to do so will simply crumble the thread.



Grain matching will require very small amounts to be removed from the shoulder of the male thread until the grain matches. The outside of the lid was then shaped while it was screwed on the body part of the box. John decorated the lid with a chatter tool and coloured markers before finishing with a light sanding and wax.

Next, the body of the box was shaped and hollowed, then lightly sanded and waxed before parting off. John likes to decorate the underside of his boxes, so a female thread was chased into the stub of boxwood in the chuck to act as a holder for the box while he dealt with its underside. Finally, in true Bill Jones fashion., John buffed the box with Carnuba wax on a soft cotton mop to a silky finish. He very kindly gave the finished box to us to raffle.

As an extra, John made a mustard spoon out of a scrap of blackwood, just to show us that even small pieces of valuable wood can be used for something.

John gave us innumerable hints and tips which were not available elsewhere, and which made thread chasing much less of a black art. Your reporter suspects that some members will buy chasers soon! On lathe speed for chasing, John said that the usual lowest speed of about 450 rpm was a bit fast, but could be used. Obviously a variable speed lathe would be ideal. A pair of 20 tpi chasers would be a good size to start with.



Thread chasing needs to be seen in close up, and our video camera operator made sure that this was so. Thank you Adrian yet again.

This was an excellent demonstration, and John was able to sell copies of his book (published by Stobart Davies) at a discount. You will need this book if you intend to learn and practise chasing threads by hand.

Diary Dates

12th to 25th June. Exhibition in the Cow Byre Gallery, Bury Street, Ruislip.

14th July. Mark Baker Former Editor of Woodturning Magazine.

16th & 17th July. The Chiltern Show at Great Missenden, Bucks. (Awaiting details.)

11th August. Club Night and 'Hands On'

8th September. Jason Breach. Resident wood turner for Axminster Power Tool Company.

13th October. Simon Hope. Turning Outback timber and wood sale.

10th November. AGM Plus a short presentation.

8th December. Christmas Club Night & 'Hands On' Bring & Buy, Mince Pies!

An Opportunity

An opportunity has arisen for woodturning enthusiasts. St. Mary the Virgin Church in Perivale runs an annual Arts & Crafts event, early in October on two consecutive weekend days. Artists and Crafts persons are invited to display and demonstrate their work. Work may be sold, but the emphasis is on the skills involved. It seems that at previous events, most of the displays have been art and soft materials based, so perhaps it is time that one of our members demonstrated that turned wood has its place too. If you are interested, contact Helen Zach on 0208 998 7409 for more information.

Words of Wisdom

"Life and turning are an endless process of self discovery" Jaques Vesery at the Loughborough Seminar in 2003.

"You can take wood off, but you can't put it back on". Jimmy Clewes.