



# North London Woodturners

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## Issue No 4 September 2017



### Editors Comments

Well summer has almost gone and its been a quite peaceful few months, with not a lot to report turning wise I'm sure you all have your own special moments in the turning environment - lets hear about them Since the web site was established, we have had a minor surge of interest in membership, - happy to have "Oliver" on board a enthusiastic teenager who is undergoing tuition with Stuart-Mortimer and will I hope become a member

### Breaking News from the chairman

We have had an unexpected letter from the Community Hall Trustees advising us that we will not be able to hire the hall next year. The Committee have taken two courses of action: looking for another appropriate venue for our meetings and trying to negotiate a renewal of our hire.

So far the search for an alternative venue has revealed a hall in Arkley that would suit us However It would be most helpful if anyone who knows of a facility not far from our current venue that is willing to have us and our equipment in a secure store. Please help & advise

### Dates for your diary

#### 2017 Programme

Sept. 20th : Carlyn Lindsey - coloured Inlay

Oct. 18th : String Dispenser

Nov 15th : Paul Howard

Dec 20th : AGM & Exhibition of Work

Jan 2018 : Bursary Award - Full report by Ghenadi

Website :

[www.northlondonwoodturners.co.uk](http://www.northlondonwoodturners.co.uk)

up & running BUT we need more data to go on it

Please send me your images, ideas, experiences - good & bad, designs, tools bought & sold, wood locations anything that might interest members.

### Ghenadi Vasiliev Bursary update

July '17 Somerset : Training with Rod Page - lattice work turning} September '17 : Gillingham with Martk Sanger - famous for artistic design, training with high powered pyrography, texturing techniques rotary power carving, scorching, use of mixed media & gold leaf. Very privileged to work with Mark.

November 10-21 to USA to train with Steve Sinner & associate Meirhaeghe, world class turners in deep hollowing artistic vases

# Profile - Brian Tidmarsh



This summers Newsletter features one of the most important members of our club. Without Brian we may have a club, but it wouldn't be as organized and smooth running as it is today. Brian as club secretary, is as tidy and as organized as it is possible to get, much of which comes from his skill as a draftsman and engineer and his natural desire for order.

He worked with Lucas CAV through apprenticeship to retirement for 45 years. Finishing his apprenticeship in the drawings office as a draughtsman where he designed cutting tools, cams, jigs and fixtures and press tools for standard and special purpose machines for manufacturing Diesel fuel injection equipment and commercial vehicle electrical products. From the drawing office, he moved to the Service department as a process engineer where he designed and installed production lines for building and repairing injectors, pumps, starter motors, alternators and turbo chargers. Due to business reorganisation, the manufacture of low volume and obsolete parts for trucks & diesel engines was added to his responsibilities as a manufacturing and production engineer with a team of process planners and methods engineers. Brian progressed to the Corporate Headquarters where he used his experience to advise and help many of the factories to select and purchase their production machines & equipment. After periods as a Project Manager of an international project and a technical buyer he ended his career as a Value Engineer in the design office helping designers to design for manufacture  
I'm tempted to rename this Profile as I'll be jiggered , as Brian is a genius at making and dreaming up jigs for his turning.

At 62 [ 12 years ago ] he retired from Delphi (formerly CAV) and his work colleagues bought him a wood lathe. However that wasn't the end of his working career. He went on to train and qualify as an electrician mainly to be able to certify the re-wiring of his home, but also to give him a new interest and income.

**His friend at CAV, George Frankel, a member of the club introduced him 12 years ago and he has been an indispensable member ever since.**

**He has no favourite turning gurus. If he likes an object he'll make it come what-may with the help of his jigs. He has an engineering and precision approach to turning, works to drawings, and could make multiple identical pieces to a high degree of accuracy. His dedication to the Jacobean chair project is a good example of Brian's ability and skill.**

**Brian redesigned and installed, the heating and electrics for the whole house and extension. He has a daughter, who is an Architect and a son who is the Technology Manager for IT and broadcasting solutions for ITN. pieces to a high degree of accuracy.**



## I'll be Jiggered

**the simplest of all jigs, but it could save you from a nasty accident NEVER saw a log without a clamp. a Vee block or a piece of wood nailed across the end to prevent rotation**



**Turn your lathe into a belt and disc sanding machine**



**How about a 4ft long tool rest ?**

**Indexing head  
combined with jig for aligning drill at  
any angle and any position**

**Purpose built to make Jacobian  
chair**



**Jig for holding and  
drilling chair legs**



## **Chair Project**

The seat rails need to be routed for the seat to locate in, the top hand rails need to be designed and the length confirmed from the mock up, the angles of the rear spin-dles have been recalculated and the holes recut so that they assemble. Otherwise the mock up is finished!

# Segmented Bowl Jig

This technique can be used with different thicknesses of timber. The thickness of 1" as demonstrated gives a good area of glued surface for strength and allows for some error of alignment of the rings both for out of round (the inbuilt stresses of the timber are released when the rings are cut and may not form a true circle when joined) and centralising. If you have only thinner stock or you wish to be adventurous you just space the rings equal to the thickness of the stock. Beware the thinner the stock the less room for error in gluing them together. The jig illustrated below was made to make the cutting safer (your hands are well away from the blade) and for different thicknesses of material. If you look closely you will see 3 sets of holes for the pivot pin location, the front is for 18mm material, the centre for 1" and the third for 20mm. When using this jig the line through the holes in use must be set to the front edge of the blade otherwise it doesn't cut true.



Bandsaw jig clamped to saw



Tennons fixed to board located in guide slots



Pivot pin located in holes in board through a plate. The first cut.



Job Done - Lovely

# On How to treat green wood

## by Terry Vaughan

Our club recently had an offer of some yew and cedar logs. Some members went along to see what was available - turners rarely turn down free timber!

The cedar turned out to be huge, about three feet in diameter. This wood was quite plain, and the logs in the main too big to handle. I don't usually work with cedar, but took away one piece. The yew was much more manageable, short sections of about nine inches in diameter. Often a tree surgeon cuts the log into short lengths, which limits their use, but these logs were longer than their diameter, which is what we need. I take along a board to use as a ramp on occasions like this, it helps to get the logs into the back of the car. A sack trolley can be useful too. And a short length of rope tied in a loop can make it easier to carry short logs.

Any freshly felled log needs processing promptly to reduce the risk of splits starting or getting worse. If I'm not able to do that, I cover the ends with plastic to slow drying. But this time I started work straight away. I began by cutting each log down the middle with my band saw. That relieves stresses in the wood. It's worth checking garden trees with a metal detector before cutting. I then cut the logs across to make square bowl blanks.

There are two ways to cut them round. It's easy to mark a circle on the flat side. But it's not so easy to saw it out, because with the flat side up, the wood under the cut is not well supported. If the log moves during the cut, it can damage the blade and can be risky. Sometimes I stand the blank on end and saw off the opposite side, so there is a flat surface to go on the table. This time, I just put a wooden wedge under the point of cut. A safer method is to pin a thin MDF or plywood disc on the bark side and use that as a sawing guide. But that makes it harder to get the cut in the best position.

This gave me a pile of eleven yew and two cedar blanks, completely unseasoned and ready to rough out. Most I turned with the bark at the bottom, for maximum size, but I still have some left that I may turn with a natural bark edge. The rule of thumb is to make the wall thickness about 10% of the diameter. When I make rough-outs I always write the species and date on each one. I sometimes coat the rough-out with sealer or put it in a paper bag to slow drying, but I don't worry about a few losses unless the timber is really special. Whatever I do there will be a few that split or distort too badly to finish. I expect the smaller bowls in this batch to be ready to finish in the early summer next year.

I leave them in a ventilated shed, out of the sun, rain and drying winds. Slow, even drying is the aim. When they are ready, they come into the workshop for a few weeks to acclimatise. To be sure it's dry, I might weigh a blank once a week, writing the result on it, until the weight stops changing.

One problem that arises is how to hold the dried and distorted rough-out for finish turning. My usual method for larger bowls is to make a chucking tenon inside the rough-out. The tenon distorts, but a chuck will still grip it quite well. Smaller bowls usually need long reach jaws. But years ago, before such things came into use, I would leave the tenon full depth and just put the bowl back on the original screw chuck. Although it is a little more trouble to do it this way, I can finish-turn the bottom of the bowl all over without tailstock support.

An alternative method for rough-outs without the internal tenon is to hold it by its base and turn a recess on the inside for the chuck jaws to expand into. Then reverse on the chuck to turn the underside. This is what I do with smaller bowls. Or, more simply, it can be pressed over the chuck body with the tailstock - most of the outer surface can be finish turned, all except for the centre. I don't like this method because the tailstock restricts access. It makes it difficult to turn a recess, too.

## **Yew for You**



**Yew Log**



**Cut to a billet**



**Rough Turned and stored damp in shavings**



**Finished vase hollowed out**



**Start to finish yew log**



### **Need Green Wood :**

Tree Surgeons you might contact : Barlett Tree Experts

Coursers Farm : Coursers Road , Colney Heath, St Albans AL4 0PG

01727 825090; radlett@bartlettuk.com

and a selection of tree surgeons

Mike - Tree Surgeon / : 07913 881329 / 01923 883560

Bensons Tree Service /: 01923 884820

Herts Tree Services : 01923 883 867

Herts Tree Specialists 01707 872 637

Simon - Oaks Tree services : 07973 478433

### **Need help with a chain saw**

Call Paul Castignetti - will cut any size up to 4' diameter !

# Demonstrations

Wed 21 st June - Richard Findlay

Richard Findlay is an extremely well known professional turner. We were delighted to have him demonstrate how to make a box with a pewter inlay in the lid. He also brought along a bowl with a pewter rim which he had made previously



Pewter Rim in bowl & preparing moulten pewter



Making box & turning Pewter inlay

If you want to try this you can obtain Pewter from Alec Tiranti Limited

I attempted to make a bowl from elm burr with holes in it. I poured molten solder from solder sticks into the holes, but the solder ran straight through the burr holes and the heat cracked it open. Interesting experiment which failed, but I plan to make the pewter rim bowl as I found the idea exciting



# Demonstrations

Wed 20 st September - Carlyn Lindsay



Carlyn started by explaining how she sourced her wood and prepared it for gluing up into blocks. The body of which is sycamore, a light wood to create a contrast with the layers of coloured veneer, of which are always an odd number in order to get the symmetry of the resultant pattern after turning. The thicknessing of the blocks has to be accurate. The demonstration was to make a pepper mill, the prepared blank was mounted and turned to a cylinder with register diameters on each end. The centre was bored out with Forstner bits to the correct diameters and depths. The spectacular bit was the turning of the outside to a curved taper and the effect of the interference of cuts with the layers of veneer. The final dome, which is the rotating bit to grind the peppers, was made from a sycamore square and painted to again to give a contrast with the body of the grinder.



Brian has fathomed out how she makes her blanks . If you want to have a go at making some of the laminated pieces that she displayed and want the stained veneer a source is Freed Veneers in Leighton Buzzard. I [ Brian ] shall be going there on Friday and if you would like me to get some me know before and I shall see what I can do. Have a look at their website and select your shopping list.

## Members News - Jeff Hymans Ornamental Lathe



Last year (2016) in Woodturning there was an 4 part series on how you can adapt your lathe for Ornamental turning. There was quite a bit of out-lay, but was costed and Chronos Engineering had most of the gear so after a think, I decided I was interested enough . I had been to a few meetings of the Society of Ornamental Turners (SOT) and in fact I joined them in January this year, but a little more on that later.

Essentially in ornamental turning (OT) the decorated item is static and its position is altered slightly and the tool does the moving.

So you need some equipment. I had to buy an

adjustable boring head which is capable of holding small cutting tools with an off centre facility ,a rotary table, to which your chuck is mounted on which then is fixed to a compound table which is in turn mounted on to your lathe bed.

The boring head is off the peg , as are the rotary table and the compound table but you have to be able to mount your chuck on to the rotary table with your item still in it. Because concentric accuracy is vital , once you remove your piece it is very difficult to put it back exactly in the same position into the chuck.

One major problem I discovered was that my lathe is 1 morse taper and 1 MT boring heads are very expensive, but I found a small engineering shop who made a threaded taper to fit. The rotary table didn't need anything to do to it . I turned a mount for the chuck so that it could be fitted onto the rotary table, but it has a very slight wobble , not noticeable by eye but the patterns I was producing were irregular so I am going to have to make another mount, before I do anything else. This is a whole new mind set for me ,

The SOT have quarterly meetings in Hillingdon and after seeing 3 very interesting presentations I decided to join, not expensive , £27 a year half the members are wood turners most are engineers as well ,so like-minded souls They are members all over the world and they publish a magazine which is worth the £27 alone.

Have a look at their website [www.the-sot.com](http://www.the-sot.com)



Ben Russell and Juliet Tabor contemplate the restoration.

Rose Lathe 1740-86 owned by Frederick the great in Science Museum for restoration



Antique ornamental lathe - Victorian



Minilathe bought for £60 on website "preloved"  
How could one resist this little beauty !