

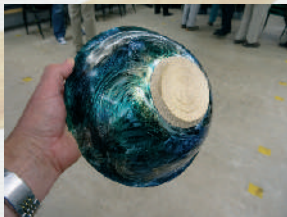


TRENT VALLEY WOODTURNERS



LOTTERY FUNDED

WOODWORD



Demonstrations	Competitions	& Much More
Robin Barlow	Sky Hook	
Paul Bellamy		
Mick Hanbury		

Autumn 2017
Issue 92

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A MESSAGE FROM THE EDITOR

First of all an apology for the error in the Summer edition that the eagle eyed amongst you spotted. Mark Baker is not coming to see us in both September and December, just in December.



Now, here's a plea for more entries to our regular competitions. It would be really nice to give our judges a harder time to select the winners, as at the moment we only seem to be getting about half a dozen entries each time. Why not have a go, after all only the winners are ever identified, so if you're not an expert your entry can sit alongside mine in the unplaced grouping.

We've had 3 demonstration evenings to report on in this edition, and for one of them - Robin Barlow's cocktail stick dispenser I have two separate write ups to include, so if you fancy having a go at making one, hopefully Ben's instructions will help clarify mine.

Bill Percival

FORTHCOMING EVENTS

Our club will be represented at the following shows this summer

1. Beacon Hill - August Bank Holiday Monday (28th)
2. Sutton Bonington Show - Sunday 3rd September
3. Elvaston Castle - 23rd & 24th September

DEMONSTRATIONS FURTHER AFIELD

Nothing that I've been told about ...

DATES FOR YOUR DIARY 2017

MONTHLY DEMONSTRATION DAYS 2017

Date	Demonstrator	Note
January 11th	Nicholas Hobbs	
February 8th	Steve Heeley	
March 8th	AGM / Members' Night	
April 12th	David Atkinson	
May 10th	Maggie Cooper	
June 14th	Robin Barlow	
July 12th	Paul Bellamy	
August 9th	Mick Hanbury	
August 19th	Emma Cook	Sat 10-4 All day
September 13th	Philip Greenwood	
October 7th	Tony Wilson	Sat 10-4 All day
October 11th	Peter Tree	
November 8th	"Last chance" night	
December 9th	Mark Baker	Sat 10-4 All day
December 12th	Nikos Siragas	Tues 10-4 All day

See Club Website for more details

DATES FOR YOUR DIARY 2017

HANDS ON DAYS 2017

TUESDAY 10am - 4pm	WEDNESDAY** 1.30pm - 4.30pm plus 5pm - 9pm	SATURDAY 9am - 3.30pm	THURSDAY 9am - 3.30pm
	January 18 th	January 14 th	January 26 th
February 7 th	February 15 th	February 11 th	February 23 rd
March 7 th	March 15 th	March 11 th	March 30 th
April 4 th	April 19 th	April 15 th	April 27 th
May 2 nd	May 17 th	May 13 th	May 25 th
June 6 th	June 21 st	June 17 th	June 29 th
July 4 th	July 19 th	July 15 th	July 27 th
August 1 st	August 16 th	August 12 th	August 31 st
September 5 th	September 20 th	September 16 th	September 28 th
October 3 rd	October 18 th	October 14 th	October 26 th
November 7 th	November 15 th	November 11 th	November 30 th
December 5 th	December 20 th	December 16 th	December 28 th

Daytime session attendance fee = £1.50

** Wednesday afternoon sessions are no turning days

However there is now a new Wednesday evening hands-on session, that is aimed at working members who cannot get to the other hands-on sessions. However as it is unlikely that all the lathes will be in use, some non-working members will be able to use any 'spare' lathes. The fee for attending the Wednesday evening sessions is just £1.00



Open House

Double Dutch

Jan Hovens & Ronald Kanne



Jan Hovens

Ronald Kanne

Saturday & Sunday June 3rd & 4th 2017
at The ToolPost 10h00 - 16h00 daily

We are proud to welcome back two of Europe's top turners, both hailing from the Netherlands. Jan will amaze you with the intricacies of his delicate threaded boxes - even inside an acorn - whilst Ronald represents the 'muscle' with his big bowl turning. Enjoy the informal setting of our Didcot shop and the opportunity to get 'up close and personal' with these highly skilled and fascinating demonstrators. Meet representatives from key suppliers, ready to answer your questions and demonstrate solutions.

Also featuring:-

Simon Clements, woodcarver, wood artist and wood sculptor

Bert Butterfield - pyrographer and woodturner

Les Thorne - woodturner, courtesy of Brimarc

Free Entry * Free Parking * Deals of the Day * Free Refreshments * Free Demonstrations

CuBoroN

With the release of the new R-series CBN wheels from The ToolPost, sharpening for woodturners enters a new phase. Produced to the same high standards as our renowned series of face and rim-coated CBN grinding wheels, the R-series brings the brilliance of CBN sharpening within the reach of most turners. By eliminating the CBN coating on the little-used side face of the wheel we have substantially reduced the price, coated wheels for those who prefer a choice. Not just a choice of wheel widths, grits and mounting bush a new name; CuboroN, superior

Of course, we still keep face and rim - this format of wheel, but now we offer styles, but a choice of wheel diameters, sizes. All of which seemed to warrant CBN wheels from The ToolPost.



The ToolPost

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sharing expertise

AUGUST 2017 - COMPETITION

RESULT

Sky Hook



1st - Martin Stenlake

2nd - Tony Haggis

3rd - Ben Wild



Some people brought along more than one attempt - here's everything that was brought



Here's an example of what the sky hook was supposed to do - a seemingly impossible balancing act !



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Robin Barlow Demonstration Evening 14-June-2017 (Bill's Version)



Robin has been a turner for the last 30 or so years, but has only really focussed on turning after taking early retirement from the power industry where he had worked for 38 years. He is currently the chairman of the Erewash Valley Woodturners Association who meet in Greasley, Nottingham.

Before starting his demonstration Robin outlined his thoughts on safety :-

- He always wears a smock when turning
- Please never turn in short sleeves or shorts
- Wear leather footwear, 'toetectors' are ideal
- He wears safety glasses. Prescription safety glasses can be bought from Direct Specs at very reasonable prices (but as they would say on the BBC, other suppliers are available)
- Some form of dust mask is important when sanding. Robin uses a pressurised mask in his workshop, but in the interest of the audience hearing what he had to say he elected not to wear a mask for this demonstration !

Robin's plan for the evening was to produce two very different pieces, covering a range of techniques and tools. In an attempt to limit the size of this article, I will only cover the main part of the demonstration, though I do have some notes on the second part, so should anyone want them please get in touch with me.

For tonight's main demonstration Robin was making a cocktail stick dispenser, something that I at least had never come across before, and judging by some of the comments, it was a new idea for many of the audience. This is how I believe it was achieved and to assist any of you who want to have a go at making one I have added a cross section diagram with the measurements shown at the end of this article...



Starting with a 60*60*170mm block of Sycamore Robin turned it down to a 55 mm diameter cylinder using a spindle roughing gouge, then cut a spindle on each end using a parting tool.

- Only ever use a (spindle) roughing gouge on spindle work, never on face plate work where the weak point of the gouge - the tang - becomes a hazard.
- Stand with feet apart to give you a nice balance and move the tool by turning your body, not with your arms.
- Always start away from the end of the wood and work towards the ends, this reduces the chance of digging in.
- Robin always runs the lathe at the highest speed consistent with safety as higher speed leads to much nicer cuts.

- When using a parting tool on a finished piece of work, always start with the tool horizontal as this minimises the raising of fibres.

The cylinder was then marked at 110mm and parted off.

- Always cut clearance when parting off to prevent the tool jamming.
- To avoid a nib/nub/pit Robin always completes the parting using a hand saw.
- When fitting a spigot into the chuck, push hard from the tail stock end of the piece against the chuck as you tighten the jaws; this helps ensure good centralisation.

A spigot was next cut on the recently parted end, with the required diameter roughly marked on the end first to give a guide to the amount of cut required. The centre of the spigot end was marked and a 10mm deep hole was drilled using a 35mm Forstner bit.

- It is useful to make some form of marking on the spigot held in the chuck jaws so that you will be able to replace it in the same orientation when that end is remounted in the chuck.

The cylinder was reversed in the chuck, the spigot marked again as above then another 10mm deep hole was drilled in this end with the 35mm Forstner bit. Robin then changed to a 32mm Forstner bit and drilled to a final depth of 70mm.

The cylinder was reversed once more, making sure the mark on the spigot was aligned correctly in the jaws, then using a 28mm Forstner bit drilled all the way through. The centre hole was now sanded using abrasive wrapped round a stick (not a finger!), reversing the cylinder one more time to sand the other end of the centre hole.

At this point the drilled cylinder which will form the main body was set aside and the work moved on to the internal plunger. This started from another piece of Sycamore measuring 45*45*120mm. The plunger has to slide inside the wider section of the hole in the body so was turned down to the appropriate diameter (32mm).

- The tail stock is used to provide support for the work on this section as it will be turned down to a small diameter.
- Using the spindle gouge, cuts are usually made on the edges of the tool (at 11 o'clock & 1 o'clock) and very rarely on the tip (12 o'clock).
- Check that the plunger diameter is correct by offering up the cylinder barrel until a reasonably tight but sliding fit is achieved. The fit must not be too loose as the cocktail sticks will jam between the plunger and the cylinder.



Once the end of the plunger was just right, the shaft was then turned down to a diameter of 8mm - Robin used an 8mm spanner to measure the diameter, rather than callipers. The internal base of the plunger (ie. where the shaft meets the base) was then lightly

undercut/dished to encourage the bases of the cocktail sticks to sit near the shaft rather than near the outside edge. To get the correct length of shaft, Robin measured the length of the internal hole up to the lip before sawing it off.

So, now we had a body & a plunger, the next things required were a base plug and a top/lid. These were turned from the same piece that was parted off at the start of the process. A spigot was turned down to a nominal 35mm diameter to plug the hole in the base of the main body. Robin proceeded steadily, frequently stopping and checking the fit until it was just right and then extended the spigot to a length of c. 20mm (as it would also be used for the bottom of the lid) before marking it at 10mm and parting off the base plug.

The remaining spigot was then turned a little further as the lid fit needed to be looser to allow the lid to be taken off ! The spigot on the lid needs to be about 10mm long again to sit comfortably in the hole at the top of the body. In order to attach the plunger to the lid, an 8mm diameter hole was drilled 10mm into the lid spigot. Robin recommends using a spur bit rather than an engineering bit when drilling on the lathe (sorry, but I can't remember why !). The lid was then turned to shape and parted off.



Now, to fit everything together ... Robin checked the lie of the grain on the base of the body and the plug, marking them up to get the best alignment, then inserted the plunger into the main body. Super Glue was applied to the plug which was carefully aligned and tapped home, taking care not to get any glue onto the plunger. The body was then remounted in the chuck with the tail-stock brought up to support the base and the body was then turned to a more pleasing shape than the original plain cylinder with the base being

made a little concave to ensure that it would stand nicely. Robin likes to add decoration both to the base and the lid of his piece, and uses a special set of very small specialised tools he referred to as his "Little Elf" tools.

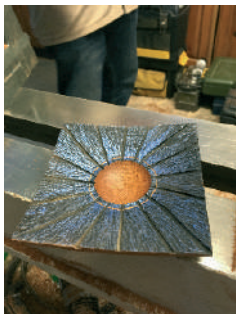
The base was now reversed in the chuck, protected by a band of leather or similar material to ensure a firm hold without damage to the wood. Now the end of the plunger shaft was super-glued into the lid and the tail-stock brought up to provide gentle support to the lid. Robin now made several very gentle cuts to blend the lid and the body using his smallest spindle gouge to avoid the lid spinning and relying on the friction between the lid and the body to hold the lid in place.





Robin's Little Elf Tools

Some pictures of Robin's second demonstration of a square decorated bowl



Robin Barlow – 14/07/2017 (Ben's version)

Captive cocktail stick dispenser

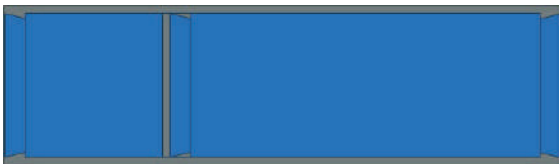
Equipment:

- Sycamore blank, 60x60x170mm
- Sycamore blank, 40x40x120mm
- 35mm forstner bit
- 28mm forstner bit

Method:

Main Body

- Mount the larger blank between centres, make round down to 55-50mm
- Make spigot/ tenon at both ends of the blank for holding in the chuck



- Mount in chuck and part off 120mm from the chuck
- Make a spigot/ tenon on the piece remaining in the chuck
- Using a 35mm forstner bit, drill a hole 6mm deep + the length of the spigot/ tenon
- Using a 32mm forstner bit, drill a hole 70mm deep.
- Reverse blank in the chuck
- Using a 35mm forstner bit, drill a hole 6mm deep + the length of the spigot/ tenon
- Using a 28mm forstner bit, drill through
- Remove internal tool marks with sand paper on a stick



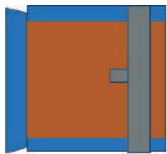
Piston

- Mount the smaller blank between centres, make round down to 32mm so that it will fit in the base. Don't make it too loose as cocktail sticks can get trapped between the walls and the piston.
- Now leaving a base of 5mm, thin down the remainder of the blank to 6-9mm and 95-100mm long.
- Dish out the top of the plunger to hold the cocktail sticks



Sand and finish Base plug and top

- Using the parted off top, mount in the chuck and reduce diameter to 35 mm
- Part off a plug for the base.
- Measure the diameter of piston rod and drill hole approx. 6mm deep.

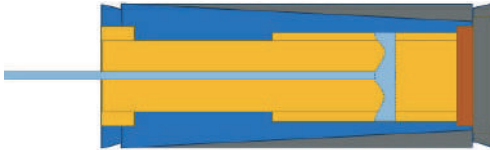


Assemble Main Body



Shaping main body

- Mount the body in the chuck with the piston rod through the centre of the chuck
- Remove the base chucking point and clean up the inserted base plug
- Apply texture to the plug to disguise the insert.
- Shape the outside of the body, making sure not to make the walls too thin.



Fitting and shaping the lid

- Using a strip of leather wrapped around the base of the body, re-mount in the chuck.
- Push piston all the way into the base and trim flush with the top of the spigot
- Insert piston rod into the hole drilled in top and then fit into the main body ensuring a neat fit.
- Using a low speed, shape and finish off the lid



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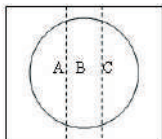
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Paul's demonstration this evening was a rugby ball shaped box with the demonstration being Blue Peter style with techniques being described and demonstrated but then moving on to the next step with "here's one I made earlier" since several of the stages required long glue setting times. The idea for the project stemmed from a discussion that he had had with a timber merchant who wondered whether such a thing was possible using standard tools and equipment. Paul considered different ways of achieving the end result, such as joining together two conical bowls but didn't like the idea of having a visible seam around the small diameter of the ball.



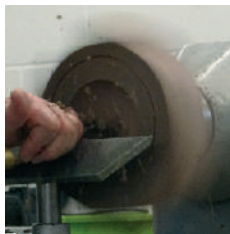
The solution that he settled on was to make a hemispherical bowl then cut it into 3 sections as shown in the diagram, then join together sections A and C to give a rugby ball shape. A number of iterations were required until he found the best proportions to use; A:40mm, B:60mm, C:40mm, border outside the circle:15mm, Depth of block:50mm.

The block that he used was made by gluing two 1 inch blocks together from some surplus timber he'd been given and had been happy to discover were black walnut ! Paul uses Gorilla Polyurethane glue for preference, feeling that it does a more permanent job than PVA. Once glued, one of the side faces was planed flat to give a reference face for future measurements.

Health and Safety messages were reinforced - wear a smock, tie back long hair, don't wear sandals and do wear eye protection, a full face mask is best if you wear glasses. Set the tool rest height such that the chosen tool cuts along the centre line of the work piece. Remember that if your tool appears to be struggling to cut nicely it needs sharpening; as a rule of thumb, give it a freshen up on the grinding wheel after every 10 minutes of cutting time.

Unusually the screw chuck was mounted on what would normally be the base of the bowl as the centre section (B) would be scrapped. Then, after a manual rotation to ensure that everything was free and clear the turning began. The internal diameter of the initial bowl was marked up using dividers and then a small groove cut to clearly show the limit of the cutting.

The key to making this design work is to make sure that the bowl being cut has a perfect quadrant profile. To achieve this Paul used a bowl gouge with a 70 degree

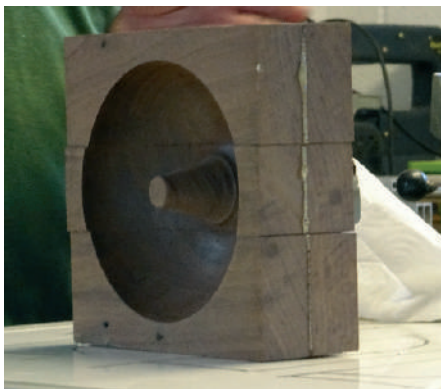


grind making a series of push cuts, pivoting on the tool rest with each cut starting just a little further out towards the limiting groove. This process left a pillar in the middle of section B which from time to time needed to be turned down a bit to avoid contact with the trailing edge of the bowl gouge at the end of each cut.

Paul regularly checked that the profile was still a pure quadrant by checking that the depth of the bowl was the same as the radius and adjusting if necessary. Once he was happy with the result the inside of the bowl was then sanded and finished, paying particular attention to leaving a nice crisp edge to the bowl as it will be glued to another piece later in the process.

Always start your sanding with the highest grit that you can get away with – if your cutting has left a nice finish there is no need to start with coarse grits; remember that each successive grit used is just removing the scratches produced by the previous one, so only a couple of passes with each grit are needed.

Paul likes to use a melamine lacquer thinned 50:50 with cellulose thinners as the base for his finishes. Unlike oils, this can only be used once and won't build up layer on layer as will oils. It is also food safe (even if it doesn't say so on the tin !) Always put a cloth on the bed of the lathe to mop any spillages and prevent the tool rest getting stuck ! Having applied the lacquer, buff up the bowl using a handful of shavings (as long as your workshop floor was clean before you started). The final finish was a few spirals of Karnuba wax polished using kitchen roll pulled in a continuous motion from the centre of the bowl to the edge, melting the wax and spreading it evenly over the surface, avoiding any build up of wax ridges which are notoriously difficult to remove. A temporary layer of paste wax was then spread thickly over the surface to protect it from any accidental glue leaking out as it will be simple just to peel off any that gets through.



To separate the bowl into the 3 sections, A, B and C, measure from the reference face established earlier, marking up on the base of the bowl so that the lump caused by the screw chuck doesn't interfere with the band saw table. The first cut must be the one furthest from the reference face.

Centre section (B) can now be set aside and the other two (A & C) aligned, glued together, clamped and left for 24 hours to ensure the glue has set. Finally rub the face of the block on a flat sheet of abrasive to ensure that it is flat ready for later gluing.

Now repeat the whole exercise to end up with a second identical block.



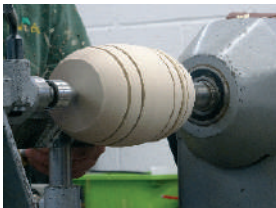
To join the two blocks together and end up with a perfect rugby ball shaped hole it is necessary to perfectly align the two halves, so cut a reference face on one block with the band saw; measure the distance to the hole, and cut the reference face on the second block at that measured distance. Join the two blocks together using a paper and glue joint as it will need to be split apart later.

Now to turn the outside of the ball. The centre point on each end is located on a cross of two glue joints, so to avoid splitting them open Paul used two cone centres to support the work. Steb centres are excellent, but expensive. The tail stock will need occasional tightening as the cone centres start to slip, and use light cuts for the same reason. Always start your cuts with the tool on the wood, working outwards towards an end, never from end to middle. This is where the delicate work begins - turn the block down to a cylinder using a spindle roughing gouge, keeping a careful eye on the diameter to ensure the centre cavity is not reached !



This is where the discarded section Bs come in useful, initially to give guidance on the maximum target diameter of the cylinder, then once this is reached, a series of measurements can be taken of the internal diameter at different points along the ball. These measurements can be transferred to the cylinder, and using callipers and a parting tool, a series of cuts can be made, remembering to add the required thickness of the box walls (Robin likes to use about 10mm for his, but if you're feeling confident thinner walls can be achieved).

At this point, the cylinder looks a bit like a toast rack with several varying depth cuts along its length, but if you look carefully you can see the profile of the rugby ball appearing. Now it is a case of joining up the dots - using spindle gouges turn away the excess wood to make a smooth curve joining up the bottom of the cuts.



Once the shape is as desired, sand and finish as above for the inside of the ball.

Remove from the lathe and tidy up the ends before splitting the paper and glue joint with a knife or chisel (carefully) then remove the excess glue and paper by rubbing the faces on a flat sheet of abrasive, and peeling off any leaked glue from the inside before polishing away the layer of paste wax.



The two halves of Robin's box were held together by little button magnets. To ensure that these are aligned correctly, place a pin on one half of the box with the head lying where the centre of the magnet will go, then press the two halves of the box together creating a small dent in each face which can then be used to align a spur drill to make the holes into which the magnets can be glued.

Other possibilities were discussed but not performed;

- You could use the surplus section Bs to make a stand for the box, as of course it doesn't sit flat.
- By careful use of two (or more) different types of wood you could construct the ball to have different coloured quarters like a real rugby ball.

The possibilities are only limited by your imagination! Have fun trying.



TRENT VALLEY TRADING

Lots of woodturning accessories are available to purchase at discounted prices from the shop. The list and price of equipment is available on request. Typical items include, clock inserts, polishes, super glue, wood etc

Also available is a range of clothing adorned with the TVWT club logo.

In addition to the above there is a library of books and DVDs which are available for hire at £1 per week. All proceeds going to the Club Funds.

PHOTOGRAPHS

High definition photographs in this publication or on Club website are available for digital download free of charge.

Photographs are sent via email in JPEG format which can be processed at most high street shops with printing facilities i.e. Asda, Boots etc.

Anyone wanting photograph files should email bill.percival@hotmail.co.uk

TVWT WEBSITE

The Club's Website address is
<http://www.trentvalleywoodturners.co.uk>
Members are advised to look at the Website on a regular basis for any special or breaking news items.



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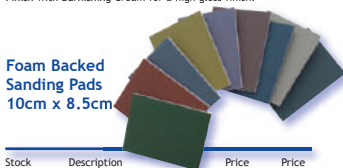
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PENER	Black Rollerball Refill - Pack of 2	£2.08	£2.50
PENET	Spare Tubes - Upper & Lower	£2.08	£2.50
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Mick spent many years as a cabinet maker, manufacturing fireplaces and balustrades (and maybe cabinets too ?) before making the transition to woodturning about 25 years ago. He was taught by Keith Rowley, and highly recommends Keith's book - "the Keith Rowley Foundation Course" for anyone new to turning as it provides an excellent introduction to the fundamentals of the craft. Mick refers to it as his bible ! Mick always dries his own wood, mainly using beech, birch, ash, maple and sycamore

These days Mick particularly enjoys colouring his work, so his demonstration tonight was to be more about the way he colours things with the turning of the bowl being a means to an end rather than the main point of the demonstration. Nevertheless, there are still plenty of hints and tips to be had during the turning, including making sure that you select the right materials for the job and that your tools are sharp. Interestingly Mick drew a distinction between the sharpness required for a cabinet maker's tools and those for a turner. A cabinet maker needs needle-sharp tools, where the tools we use need to be "nearly sharp" and in general have a very slightly serrated edge. This does not



mean that you can turn with tools that are not sharp; as soon as they don't appear to be cutting as well as they were then give them a visit to the grindstone paying particular attention to the gouge wings - most cutting is done at 10 o'clock and 2 o'clock (no, not just before and after lunch, but viewing the gouge tip as 12 o'clock on a clock face). Sharp tools make turning much easier.

When turning a bowl, Mick suggests that the "Golden

Rule/Ratio" says that the foot should be about $\frac{1}{3}$ of the bowl diameter and usually makes it about $\frac{5}{8}$ " tall, giving plenty for the chuck jaws to grip. Every chuck makes a perfect circle with the jaws slightly open, so you should determine this circle diameter for your chuck and aim for that to be the diameter of your chucking points to ensure that your work runs true. In the early stages of the turning Mick isn't interested in the finish, just

in getting the shape to look right, with the curves flowing from one to the next. Keep control by keeping your armpits close to your body - when teaching Mick suggests that his pupils hold a £20 note under their arms and he gets to keep it if they drop it by moving their arms out !



When you're doing finishing cuts, make sure the tool rest is just below centre height, but never tell yourself that this is the final finishing cut - that's a guarantee that something will go wrong; so plan on a series of finishing cuts and quit while you're ahead. Also, never touch a bowl with a scraper, always use a gouge which will cut whatever the direction of the grain whereas a scraper will lift fibres roughening the finish. When working on the outside of the bowl,

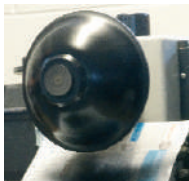
cut towards the outside (ie. away from the centre) and when working on the inside, cut towards the inside (ie. towards the centre), and as you cut near the centre of a bowl, slow down the speed of your cut as the peripheral speed will be slower nearer the centre.

Once your bowl is nicely shaped, unless you are a master turner it will need some amount of sanding. Mick never sands dry, but always applies his own home-made paste first. This is a mixture of Danish Oil thickened with 20% beeswax. When this is rubbed in it makes the sanding dust much heavier so it falls rather than floats in the air - much better for your health. The paste also lubricates the abrasive resulting in a much nicer finish with the grain having been filled by the paste. David Senior acted as tester and confirmed that there was no difference in feel between the end grain and side grain after the bowl had been sanded with his paste and just a 240 grit abrasive. He then burnished the surface with paper (never cloth as it can catch).

Now the preparation for colouring begins; apologies if this makes even less sense than what has gone before as it is all new to me. The first step is to apply a coat of black to the area to be coloured. This in itself is a multi-stage process with matt black, ebonising lacquer and another lacquer being applied and dried with a hair-dryer one after another leaving a smooth slippery surface. Now the iridescent colours can be applied. The ones selected (by the audience) for this piece of work were green, turquoise and gold; however, all the different colours appear white in the pot, making it important to use the pot lids to indicate which pot of white paint is which.



Before application, the paint is thinned by the addition of around 40% flow medium by volume. This changes the viscosity of the paint but has no effect on the colour.



The paint is now applied randomly by brush, usually applying the darker colour first and working up to the lighter ones. Once the paint is liberally applied it is then covered by pallet wrap (cling film) which mixes the different colours together and adds texture and pattern via the creases in the



wrapping material. Next the wrap is removed, crumpled up and used as a paint brush to add swirls and patterns to the wet paint - a unique result every time. Once the paint effects are as desired the paint has to dry (this can be speeded up a bit by the use of a hair dryer) and then sprayed several times in coats of lacquer to protect the finish.



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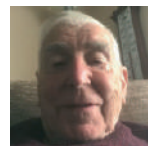
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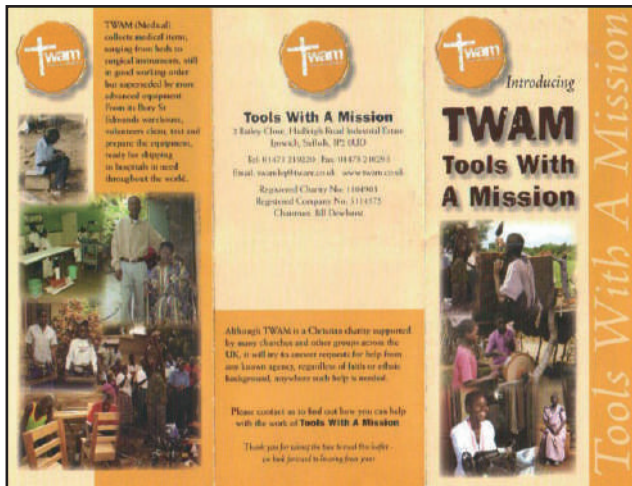


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