



TRENT VALLEY WOODTURNERS



LOTTERY FUNDED

WOODWORD



Demonstrations	Competitions
Mark Baker	Christmas Competitions
Nikos Siragas	Goblet
Steve Heeley	
Stan Bryan	

Spring 2018
Issue 94

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A MESSAGE FROM THE EDITOR

Happy New Year everyone - yes I know its a bit late, but it is the first edition of the year. I'm still hoping for some feedback on the style, frequency and content of the magazine; does it need to be smaller and issued more often, how about some project suggestions ? Even better, guest articles from our membership - with 69 members there must be someone out there who could write something for inclusion !



The other thing I'd be happy to see would be more of you entering the bi-monthly competitions; its really nice when we see 10 or more entries and make Ian work harder to decide the winner (at least my entry doesn't tax him for long)

Happy Turning

Bill Percival

EVENING CLASSES - SPRING 2018

TUESDAY 7pm to 9pm	WEDNESDAY 7pm to 9pm	FRIDAY 9am to noon
January 16 th	January 17 th	January 19 th
January 23 rd	January 24 th	January 26 th
January 30 th	January 31 st	February 2 nd
February 6 th	February 7 th	February 9 th
	Monthly Club Meeting	February 16 th
February 20 th	February 21 st	February 23 rd
February 27 th	February 28 th	March 2 nd
March 6 th	March 7 th	March 9 th
	Monthly Club Meeting	
March 20 th	March 21 st	
<u>TUTORS</u> Ian Ethell John Hughes David Routledge	<u>TUTORS</u> John Spray Bill Turnbull Ben Wild Martin Stenlake	<u>TUTORS</u> Vic Taft Colin Oakhill Jim Preece Alex Mitchell

Dates for your Diary 2018

(HO - Hands on DAY, HO - Hands on EVENING, OH - Open House)

	January	February	March	April	May	June
Mon	1					
Tues	2				1 HO 10-4pm	
Wed	3				2	
Thurs	4	1 HO 6-9pm	1 HO 6-9pm		3 HO 6-9pm	
Fri	5	2	2		4	1
Sat	6	3	3		5	2
Sun	7	4	4	1	6	3
Mon	8	5	5	2	7	4
Tues	9	6 HO 10-4pm	6 HO 10-4pm	3 HO 10-4pm	8	5 HO 10-4pm
Wed	10 Meeting 6.30pm	7	7	4	9 Meeting 6.30pm	6
Thurs	11	8	8	5 HO 6-9pm	10	7 HO 6-9pm
Fri	12	9	9	6	11	8
Sat	13 HO 9-3.30pm	10	10	7	12 HO 9-3.30pm	9
Sun	14	11	11	8	13	10
Mon	15	12	12	9	14	11
Tues	16	13	13	10	15	12
Wed	17 OH 1.30-4.30pm	14 Meeting 6.30pm	14 AGM 6.30pm	11 Meeting 6.30pm	16 OH 1.30-4.30pm	13 Meeting 6.30 pm
Thurs	18 HO 6-9pm	15 HO 6-9pm	15 HO 6-9pm	12	17 HO 6-9pm	14
Fri	19	16	16	13	18	15
Sat	20	17 HO 9-3.30pm	17 HO 9-3.30pm	14 HO 9-3.30pm	19	16 HO 9-3.30pm
Sun	21	18	18	15	20	17
Mon	22	19	19	16	21	18
Tues	23	20	20	17	22	19
Wed	24	21 OH 1.30-4.30pm	21 OH 1.30-4.30pm	18 OH 1.30-4.30pm	23	20 OH 1.30-4.30pm
Thurs	25 HO 9-3.30pm	22 HO 9-3.30pm	22	19 HO 6-9pm	24	21 HO 6-9pm
Fri	26	23	23	20	25	22
Sat	27	24	24	21	26	23
Sun	28	25	25	22	27	24
Mon	29	26	26	23	28	25
Tues	30	27	27	24	29	26
Wed	31	28	28	25	30	27
Thurs			29 HO 9-3.30pm	26 HO 9-3.30pm	31 HO 9-3.30pm	28 HO 9-3.30pm
Fri			30	27		29
Sat			31	28		30
Sun				29		
Mon				30		

Dates for your Diary 2018

(HO - Hands on DAY, HO - Hands on EVENING, OH - Open House)

	July	August	September	October	November	December
Mon				1		
Tues				2 HO 10-4pm		
Wed		1		3		
Thurs		2 HO 6-9pm		4 HO 6-9pm	1 HO 6-9pm	
Fri		3		5	2	
Sat		4	1	6	3	1
Sun	1	5	2	7	4	2
Mon	2	6	3	8	5	3
Tues	3 HO 10-4pm	7 HO 10-4pm	4 HO 10-4pm	9	6 HO 10-4pm	4 HO 10-4pm
Wed	4	8 Meeting 6.30 pm	5	10 Meeting 6.30 pm	7	5
Thurs	5 HO 6-9pm	9	6 HO 6-9pm	11	8	6 HO 6-9pm
Fri	6	10	7	12	9	7
Sat	7	11 HO 9-3.30pm	8	13 HO 9-3.30 pm	10	8
Sun	8	12	9	14	11	9
Mon	9	13	10	15	12	10
Tues	10	14	11	16	13	11
Wed	11 Meeting 6.30 pm	15 OH 1.30-4.30pm	12 Meeting 6.30pm	17 OH 1.30-4.30pm	14 Meeting 6.30pm	12 SOCIAL 6.30pm
Thurs	12	16 HO 6-9pm	13	18 HO 6-9pm	15 HO 6-9pm	13
Fri	13	17	14	19	16	14
Sat	14 HO 9-3.30pm	18	15 HO 9-3.30pm	20	17 HO 9-3.30pm	15 HO 9-3.30pm
Sun	15	19	16	21	18	16
Mon	16	20	17	22	19	17
Tues	17	21	18	23	20	18
Wed	18 OH 1.30-4.30pm	22	19 OH 1.30-4.30pm	24	21 OH 1.30-4.30pm	19
Thurs	19 HO 6-9pm	23	20 HO 6-9pm	25 HO 9-3.30pm	22	20
Fri	20	24	21	26	23	21
Sat	21	25	22	27	24	22
Sun	22	26	23	28	25	23
Mon	23	27	24	29	26	24
Tues	24	28	25	30	27	25
Wed	25	29	26	31	28	26
Thurs	26 HO 9-3.30 pm	30 HO 9-3.30pm	27 HO 9-3.30pm		29 HO 9-3.30 pm	27
Fri	27	31	28		30	28
Sat	28		29			29
Sun	29		30			30
Mon	30					31
Tues	31					

Club Nights 2018

DATE	DEMONSTRATOR
Jan 10th	Steve Heeley
Feb 14th	Stan Bryan
March 14th	AGM
April 11th	Mick Hanbury
May 9th	Robert Till
May 26th	Emma Cook (10-4 all day Sat)
June 13th	Richard Findley
July 11th	Paul Jones
August 8th	Joey Richardson
September 1st	Mick Hanbury (10-4 all day Sat)
September 12th	Gerry Marlow
October 10th	Mick Waldron (talk on woods and bringing wood to purchase)
November 10th	Steve Heeley (10-4 all day Sat)
November 14th	"last chance"
December 12th	Xmas social

FORTHCOMING EVENTS

23-24 March - Newark (stand 22)

27-August - Beacon Hill

2-September - Sutton Bonington

Mid September (date to be confirmed) - Elvaston Castle

DEMONSTRATIONS FURTHER AFIELD

11-12 May - Woodworks Daventry. Free parking, Free Entry.

2-3 June - The next Open House at The ToolPost with key demonstrations from Mark Baker (Editor of Woodturning Magazine) and Joe Laird (Past chairman of the Irish Woodturners Guild and popular demonstrator and teacher in the Emerald Isle).

TVWT - Social December 2017

The annual social event of Trent Valley Woodturners took place in the Kegworth Village Hall Community Room on a wintery Wednesday evening in mid December. Club members, friends and family gathered together to celebrate another good year in the club's calendar, and by 7pm over fifty people had arrived for the get-together. Everyone brought a donation to the buffet table, which was overloaded with lots of festive goodies, something for everyone, savoury, or sweet!



Just to keep everyone on their toes we had a general knowledge quiz, and after we had all enjoyed our supper Douglas (Brewer) gave an after dinner talk on the "History of the Bowl" which was informative and enjoyable.

As usual at the social we invite members to enter one or more of our five competitions. This year it was pleasing to see so many entries for each category. We ended the evening with the presentations for the winners of the competition pieces.

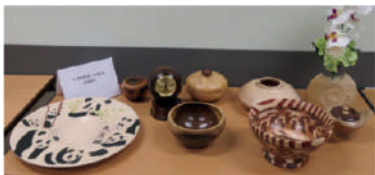
Winners -

1. Turning between Centres - 1st Derek Henderson, 2nd Pat Crowley



2. Turning using a chuck - 1st Pat Crowley,

2nd Derek Henderson



3. 'Anything Goes' -

1st Derek Henderson

2nd Nick Winfield



4. Chairman's Challenge -

1st Melvyn Francks

2nd Lynne Stubbins



5. 'Charnwood Challenge' -

1st Lynne Stubbins

2nd Alex Mitchell



The John Coleman Trophy was awarded to Tony Stubbins for all the work he has done for the club throughout 2017.

The overall winners of the Bi-Monthly Competitions through the year were 1st Stan Ethell, 2nd Martin Stenlake and joint 3rd Derek Henderson & Ben Wild

Finally Vic presented Ian Ethell with a new workshop coat as a thank you for his November demonstration.

It was then time for Vic to thank everyone for attending and wish us all a very Happy Christmas.



BR February 2018

CLASSIFIED ADS

For Sale

I have a limited quantity of exotic hardwood pen blanks, approx 25x25x150mm.

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Myrtle, Olivewood, Tambuti, Bubinga, Amazaque, Leadwood, Hornbeam, Tanga,
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Items Wanted

'Tools for Africa' - if you have any surplus usable tools, please contact

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If any Companies are interested in placing advertisements in this magazine then they should contact the Treasurer.

Contact details are shown on the Club Website.

trentvalleywoodturners.co.uk



Open House

Saturday & Sunday, June 2nd & 3rd 2018
10am - 4pm daily at ToolPost, Didcot, OX11 7HR



Our demonstrators include woodturners Mark Baker, Editor of Woodturning Magazine and Joe Laird, past chairman of the Irish Woodturner's Guild who teaches and demonstrates around the world. Carver and furniture-maker Nick Speakman will be demonstrating both power and hand carving whilst Bert Butterfield will be at the pyrograph. Many of our suppliers will be represented and will welcome the chance to chat to you and share information and experiences. We will of course continue to offer **FREE** entry, **FREE** parking & **FREE** refreshments as well as our **FREE** demonstrations

Sharp Turners need Sharp Tools

If you're going to make the grade as a woodturner then you are certainly going to need to master the 'art' of sharpening. That means that you are going to be needing the best grinding wheels and the best sharpening jig too. For very good reason, many folk get more than a little anxious when it comes to sharpening their turning tools. They have seen experts and heard them extolling their own ability to sharpen "freehand" and are frequently left with the impression that this is the 'proper' way to sharpen. Nonsense! The 'correct' way to sharpen is the one that enables you to get the best edge, quickly, accurately and repeatably.

That way, there's nothing to fear and nothing to discourage you from sharpening as often as necessary to keep your tools turning-sharp - and that can mean as frequently as every few minutes. Without sharp tools, you can never be a sharp turner, so it is important to get this particular little trick under your belt as soon as possible.

So make it easy: always sharpen using a jig - and use the best jig available for bench grinders: the Oneway Wolverine. This

is a jig developed by turners for the benefit of turners and produced by one of the most respected engineering companies in the business. The basic system satisfies all standard turning sharpening needs but accessories are also available to complement the system and to meet virtually any turning tool sharpening requirement - including really precise wheel dressing. Standard system with long arm and platform (left), including setup and operation DVD: £85.67. Varigrind jig accessory for Celtic profiles (right): £51.18.



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January 2018 - COMPETITION
RESULT
Goblet



3rd

Martin Stenlake
Alex Mitchell



1st

Ben Wild



2nd

Stan Ethell

Here's a view of all the entries for this competition



Mark Baker Demonstration Day 9-December-2017

Mark's demonstration was much more about the different techniques that can be used rather than producing a finished piece. His key message was that in any turning project you will be removing waste wood, so during that phase practice the various types of cut you may need later on. He planned to produce work from faceplate, between centres and chuck mounted, and demonstrate all sorts of techniques in each instance.

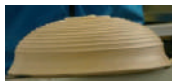


Some of the pointers that Mark gave were :-

- Planning a project must consider the 3 Fs – Function (what it is for), Form (what shape it is) and Finish (which must be appropriate for the planned Function).
- A ring centre spreads the load much better than a point centre and doesn't dig into the work piece so far.
- If you can, rough turn a piece and then set it aside for days/weeks/months to allow the wood to relax after its centre has been removed. The shape can then be refined and completed once the wood has settled down.
- Mark's personal preference for a base is to use a spigot rather than a recess. As a rule of thumb, the base should be at least one third of the overall diameter of the piece.
- Holding a gouge with the flute at 9 o'clock gives a scraping cut, 10 o'clock is ideal for a good pull cut, 11 o'clock results in a much more aggressive cut – never go to 12 o'clock !
- When using a scraper on the outside of a bowl, the tool should make contact just below the centre line, whereas it should be above centre when working on the inside.
- Always provide tail stock support until it gets in the way.
- Sharpen and hone your tools more often than you do !

Mark then looked at different decorative effects

- Close, shallow parallel V grooves can be made using a thread chasing gouge.
- Small decorative beads can be made with a bead forming tool, basically a twin edged parting tool with a hemispherical flute. The beads are linked by starting the left hand edge of the tool into the right hand edge of the previous bead. When the tool was new, its long edges were too long making cuts that were too deep, so Mark reduced the length with a 45 degree grind which has the effect of creating a micro flat on each side of the bead.
- A broken bead effect is achieved by using a thin parting tool to remove alternate beads down to the level of the micro-flats.



The first project that Mark made was a lidded bowl where the lid was produced by extracting the core from the base, saving a lot of waste. Key things to remember when coring are

- Use a slow rotational speed
- Never let the coring tool drop below the centre line
- Cut a spigot on the face of the piece to be cored out to make subsequent mounting easier.



- Coring results in a very rough surface, but produces a piece of wood suitable for a lid or a smaller bowl.

If you give the lid handle a concave top then the lid can be turned upside down and used as another bowl with the handle now acting as the base.



The second project demonstrated was the turning of a tri-point bowl. This started with a 5 inch cube and results in a lot of wasted wood. Key points were

- In order to mount the cube between centres, flats need to be cut on opposite vertexes of the cube, easily achieved using a rasp.
- For the outside of the bowl cut away from the high points towards the tail stock.
- Protect the wings at all costs – if damaged they can't be recovered.
- To protect your hands sand using a hard pad to support the abrasive.
- Turn a spigot on the base so that it can be chuck mounted to work on the inside of the bowl.
- When thinning the inside of the wing areas, turn the flute to 3 o'clock inside the bowl, scrape very gently until no noise is heard then move in very slightly towards the centre and gently start cutting in towards the centre of the bowl.





Moving on to a lidded box for the next part of the demonstration, Mark suggested that one of the problems of a tight fitting lid is that if the wood moves after the box is complete the lid will not remain a tight fit. This is avoided by using a lid that lays on top of a locator ring instead of using a spigot and recess – it is easier to take off as well once in use. Some of the possibilities discussed were

- If using ring tool, make the initial cut with the flat side then hollow using the bevelled side working from inside to outside.
- If using a bowl or spindle gouge, go in with the flute at 9 o'clock, then rotate to 10 o'clock and cut out from centre.
- You can use a scraper horizontally to hollow.
- If using a locator ring on the top of the box, it can be rounded off as there is no need for tight fitting edges. Traditionally this allowed the box to be used to drink from.

The box made was a traditional calabash shape prompting a discussion that many classical bowl and box shapes are derived from the vegetable shapes that were particular to different cultures and regions.



The final piece created in the demonstration was classic Oriental eating and drinking bowl with a tri-foot base. This was created by turning a normal ring base, marking three lines at 120 degrees apart on the base, making saw cuts through the base down to the body of the bowl then removing the unwanted wood using a rasp or a powered carving tool.



Trent Valley Woodturners AGM March 2018

The twenty fourth AGM of Trent Valley Woodturners took place on the 14th March 2018. Thirty- seven members attended the meeting to learn that the club had been very successful throughout 2017. Increases had been seen in membership, 'Learn to Turn' classes, entries to club competitions, and to attendances at 'Hands on' sessions throughout the year. The introduction of two extra evening 'Hands on' sessions was also proving to be a successful addition to the diary of events offered by the club. As well as providing a varied programme of demonstrations and opportunities for members the club had hosted the AWGB's 'Let's Teach Turning' assessments in March, an evening for Explorer Scouts in May and had provided a First Aid course in October.

The newly elected committee is shown on page 27



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Nikos Siragas Demonstration Day 12-December-2017



Nikos is the only professional artistic woodturner in Crete. He is self-taught and has demonstrated in many countries, but always demonstrates in English !

For today's demonstration Nikos made 4 separate pieces demonstrating different techniques both of turning and carving to produce interesting and artistic pieces rather than purely functional ones. His projects today were a winged bowl, a lady with a hat, a carved vase and a bottle stopper.

Winged Bowl

Nikos turned the outside of the bowl working from the base up the side with progressive gentle pull cuts using his long bevel gouge. After reversing and mounting in the chuck a pencil line was drawn around the belly of the bowl and another across the diameter of the top of the bowl and continued down to meet the belly line to act as guide lines for the later carving operation.



The bowl is then hollowed out. When the hollowing process leaves a thicker/raised area in the middle of the bowl after working down the sides, withdraw the gouge and re-present to the work on the top of the raised section and cut back in a series of more gentle localised cuts. When starting a cut on the outer part on the inside of the bowl, ie. the inner wall, start with the point of the gouge moving very gently until you feel

the bevel make contact then continue maintaining that angle of the tool. Always keep the working end of the tool as close to the tool rest as possible to minimise vibration.



Nikos finished the interior shaping, including the undercutting of the rim, with an adjustable scraper which he angled downwards at 8 o'clock when working near the edge then angled at 4 o'clock when working near the centre to minimise the chances of the tool catching on the

work. The wall thickness progresses from very thin at the edge to much thicker where the cuts will be made and then thinner again for the main wall of the bowl. This allows the correct curve to be carved.

The bowl is then sanded before the carving is started for safety reasons. Nikos clamps his arm to his body with his other hand and then moves his body rather than his sand to maintain much better control. He feels that the finish using a rotary tool with a velcro sanding disk is better than a hand-sanded finish. Another tip offered is always remember to leave room for the next tool to be used, so don't turn exactly to size, but allow for the material removed by sanding, or similarly when making a saw cut, aim to cut c.2mm away from the line.

Now, using the pencilled guidelines marked out earlier, he rough cut away the gaps using a handsaw or a powered carving tool (quicker). Next the shapes were refined using micro-plane rasps, (flat and cylindrical) to give a smooth flowing shape before sanding to the





final shape. His homemade sanding stick looked a very useful tool, a simple turned cylinder with a piece cut away and velcro glued to the resulting semi-circular section piece for holding the abrasive.



Lady in a Hat

This is a purely non-functional, decorative piece with the body made from a branch (c. 300mm * 60mm) so that the bark can be retained at the bottom of the dress. The hat is made from a contrasting piece of wood. The branch was mounted between centres and turned to give the shape of head, torso, hips and flowing dress, leaving the bark on at the base of the dress to give an irregular shape.



Remember when sanding to use slow rotational speed and always keep the abrasive moving and if you static sand then work with the grain rather than across it. Aim to finish with a fine grit (≥ 600) to produce a ice finish, then apply sanding sealer with a brush, wipe dry with a paper towel followed by one more pass with your finest grit abrasive. Then repeat the sanding sealer, wiping and sanding before applying a finishing coat of wax.

The hat was made from a cube (c. 60mm) of a darker contrasting wood, eg. mahogany, again mounted between centres and turned to a cylinder. A spigot was turned and then mounted in the chuck. The end of the cylinder was lightly dished and then the centre was hollowed out to the size of the lady's head. This is a cut, stop & try for size iterative process until the correct fit is obtained. The crown of the hat was turned as far a possible and a hat band was added by burning with a piece of harder wood, or a piece of Formica. Finally a jam chuck for the hat head hole was turned allowing the hat to be held while the crown was finished off.



Carved Vase

Nikos used a piece of Sycamore (c. 80mm * 80mm * 160mm) for this demonstration, mounted between centres, turned to a cylinder with a spigot and remounted in the

chuck. Once re-mounted, to make sure that it was properly centred and running true, Nikos offered up a pencil held on the tool rest towards the wood, making contact only at the high points, leaving faint pencil marks. Then, at the mid point between two marks, tap the wood gently and repeat until no further high points are identified.



The outside of the vase was then turned to have a



rounded base and a conical top before lines were drawn spiralling down the outside of the vase to mark where the carving would take place. Next came the hollowing out of the vase, pushing the tool in at the centre and drawing back out towards the edge.

The rough shape of the cut-away section was removed using a powered cutting/carving tool (though a saw could have been used), then refined with rasps and sandpaper to achieve the desired shape. The decorative spiral grooves were then carved freehand using a cylindrical micro-plane rasp – it looked very easy, but I bet it isn't !



Bottle Stopper

This was produced as a demonstration of off-centre turning and the use of Wagner and Elf texturing tools. Differently angled cuts are made by changing the angle of the piece in the chuck jaws, and remembering to finish sanding at each stage before changing the angle.

Don't worry about using the 'correct' tool for any job, always use the one that you are comfortable with and works best for you – try out different ways of doing things until you find the method/tool that suits you best.

To add further interest to texturing, you could use coloured waxes (eg. show polish). Always varnish (sanding sealer) first, then texture and then apply the wax, that way the wax only goes into the texturing as any on the areas protected by the sanding sealer can be polished away.



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Steve Heeley Demonstration Evening 10-January-2018



Tonight's demonstration was scheduled to be given by Martin Pidgen, but unfortunately Martin was too ill to attend, so we are very grateful that Steve Heeley was able to stand in at short notice and give us an excellent demonstration of a textured and coloured box.

He started with a Ash blank measuring about 60*60*200 mm that he described variously as dirty, unattractive or scruffy and which would not make anything worth having until textured and coloured which would transform an otherwise useless piece of timber.

The blank was turned to round, the end cleaned up and a chucking point cut for the base. The piece was then reversed, another chucking spigot added for the lid and a slight taper turned along the whole length. Pencil marks were added 70mm from the base and 20mm from the top (for the finial).



The top was parted from the base at the 70mm mark. Steve recommends not parting all the way through with the tail stock providing support, but when nearly through, remove the tail stock and support the work by hand for the final cut. The piece left in the chuck was the base of the box, so a tenon was cut for the lid with a very slightly convex profile before a hole was drilled down the centre of the base and the inside of the box

hollowed out. Steve demonstrated a number of ways of hollowing a box including using a dovetail or straight scraper working from outside to in, and using a spindle gouge working from inside to out. The final cut is done with the long point of a skew straight down the inside of the side wall, and the bottom of the inside of the box is cleaned up either with a square end scraper or the nose of a spindle gouge working from the centre outwards.



The inside of the box base was then sanded with the last grit being applied after a coating of wax or oil had been applied; this forms a slurry which fills any remaining imperfections very effectively. Then Steve applied one more coat of wax paste, buffed it with paper (NOT cloth) and finally applied some stick wax near the top which was heated by pressure (paper again) and pushed down the length of the inside wall.

The base was then set aside and the lid mounted in the chuck. Steve cleaned the face using a spindle gouge as it produces a much smoother finish than a parting tool. The diameter of the base tenon was marked on the face, and the mortice to fit this tenon was hollowed out again using the spindle gouge working from the centre out to the marked line and then straightened out with the long point of the skew. Steve emphasised that these cuts are made deliberately undersized to begin with and then

followed by very gentle widening cuts so that he could “sneak up” on the correct diameter, testing the fit every time until a tight fit was obtained. Once the mortice was the right size Steve proceeded to hollow out the inside of the lid and shape the outside up to the finial line marked out earlier. The inside of the lid was then sanded and waxed as above, trying to avoid any sanding or wax on the joint area.



The base was then re-mounted in the chuck and checked to ensure that it was still running true, before the knuckle of the joint tenon was very gently trimmed to adjust the fit of the lid such that it was tight enough to hold in place, but easy to lever off with his thumb. The grain of the base and lid were then aligned and the two parts blended together using spindle gouge or skew. The final bit of turning was to create the finial; this provides the opportunity to practice coves and beads as the waste wood was removed down to the desired

shape. At this stage the external shape of the box is complete and was sanded through the range of grits, but not waxed as the piece was to be decorated.

Guide lines to delineate the extent of the texturing were then added using the long point of the skew. Steve added one line near the base one near the finial and 3 around the joint between base and lid; these were then highlighted by burning with a piece of Formica. The finial support was then parted off and the finial sanding completed. Steve didn't get around to removing the chucking spigot on the base, but would have used a jam chuck to hold the base and turn it off.



All of the decoration was added freehand, not on the lathe, though the use of a Lazy Susan turntable would make the process easier than continually turning the box by hand. The design was to have areas of texture and areas of colour, so to start with freehand wiggly lines were drawn around the base and the lid to mark the areas to be textured. The texturing was done using a piercing bit on a powered rotary tool, always carving from left to right between the Formica and wiggly lines.

Colour was added in stages using a small airbrush with Chestnut spirit stains layering red, blue and finally yellow freehand to give a artistic mixture of shades and colours. All of the textured areas were sprayed in black. Once the painting was completed to Steve's satisfaction he sprayed on one coat of meths to soften the edge of the colours, then one coat of acrylic sanding sealer and finally multiple coats of gloss laquer.

The final result...



Some of Steve's other work ...



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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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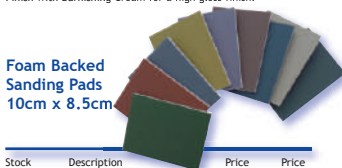
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Stan Bryan Demonstration Evening 14-February-2018



This evening's presentation was designed to be more of a tutorial than a demonstration, with Stan showing us how to perform the steps needed for open bind work rather than producing a finished piece of work. For those of us not familiar with the term 'open bind', think of a twisted lattice work effect on a hollowed vessel.

It is important to use straight even grained timber to ensure that the binds remain strong. The number of binds created is a matter of personal preference, the

more you have the thinner and weaker they are, but the effect is more delicate. Stan suggests that 8 binds usually works well.

You start by turning your piece to the required external shape, remembering to check and true it up again if it gets removed from the chuck, particularly if it is mounted on a different lathe as they are all slightly different.

Now, decide how tall you want the binds to be and with a pencil mark the top and bottom extent of the binds, remembering that you need a solid base and top section. Mark more lines mid way between the each pair of lines drawn until you have 9 rings marked around the piece.

Align the top of the tool rest with the centre of the vessel, then using the lathe's indexing capability (or your home-made version if your lathe doesn't support indexing), mark more equally spaced pencil lines between the top & bottom rings parallel to the tool rest. The number of lines marked is twice the number of binds to be created. You now have a grid pattern pencilled around the body of the vessel, ready to be used as guides for marking out the binds. Choose and mark which line is to be number 1.



Next comes the marking of the binds themselves. Draw freehand curves with a marker pen, using the grid pattern as a guide, taking the lines through the grid vertexes to get the spiral shape that you want. There's no right and wrong about this it's all a matter of personal preference. Just ensure that every bind line that you draw is exactly the same so that you end up with a set of parallel spiral curves.



Traditionally, the binds are cut using a handsaw and chisel, but Stan recommends the use of a powered Arbortec tool with Sabretooth blades. Cut down alternate guide lines keeping the blade at 90 degrees to the wood at all times. The depth of the cut defines the eventual dimensions of the bind.



The next stage is to hollow out the vessel.

Stan's personal preference is to use spindle gouges for this task, running the lathe at a fairly sedate speed (c. 750 rpm). Present the gouge almost horizontally to the centre of the wood, rotate anticlockwise gently until you find the cutting edge and then pull out towards the outer edge of the piece slightly rotating the flute towards you and finishing with the flute pointing to about 10 o'clock. Once the hollowing cuts meet the bind cuts and daylight appears, don't make the vessel walls any thinner. This process can of course be carried out in different ways using your preferred hollowing tools and techniques. If you prefer to drill to start your hollowing, Stan suggests that you proceed in stages, so drill an inch, hollow that inch, drill another inch, hollow again etc. This technique retains the maximum strength in the piece which is becoming more fragile at the neck end (away from the chuck) with each cut.

Before removing any more wood from the binds and hence while the piece is still at its strongest, finish off the neck inside and out, and the inside of the base where all the binds start, using abrasive on a stick for safety.

To visually define the required width of the binds, apply some tape along the centre of



each one. These show how much each of the gaps between the binds needs to be widened. Stan uses automotive strip tape which is available in many widths. The advantage of tape over more marker lines is that the tape stays in place and doesn't disappear if you are slightly over enthusiastic with your shaping of the binds. Now, using the Arbortec again widen the gaps between the binds up to the edge of the tape.

Once all the gaps have been widened, the binds need to be tidied up. **NEVER put anything inside the vessel unless the lathe is stationary. If you do, the best outcome is that you'll destroy your piece of work, more likely is that you'll injure yourself.**

Sand the inside of the binds using strips of flexible cloth backed abrasive. With the lathe locked, feed a strip between two gaps, so behind one bind and sand across the bind, not pulling outwards, remember everything is rather fragile now. For the outside, firstly shape the top and bottom of each bind using a powered Dremel tool with Sabretooth bits endeavouring to get each one looking





the same. The main part of the binds can now be gently shaped using a small file or rasp and abrasive. Finally remove the stripe tape and sand the outside using abrasive wrapped around a broad flat file, applying minimal pressure to remove the construction lines.

Again, another reminder that the piece is quite delicate and fragile, so when parting the base and parting off, do not put anything in the neck to provide support. So work very gently, taking very light cuts, and apply spray finishes before parting off. Lightly supporting the work with the palm of your hand when parting off will be safe and prevent damage to the open binds.

Here are some examples of Stan's work that he brought along to show us...



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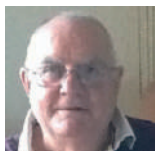
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