

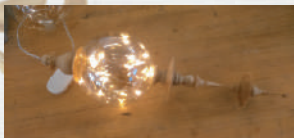


# TRENT VALLEY WOODTURNERS



LOTTERY FUNDED

# WOODWORD



Summer 2018  
Issue 95

Demonstrations	Competitions
Mick Hanbury	Coloured Pedestal Bowl
Robert Till	
Emma Cook	Egg
Richard Findley	

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### A MESSAGE FROM THE EDITOR

First of all a big thank you to Ben, Lynne and Barbara for taking notes and pictures on the occasions when I couldn't attend the demonstrations (Emma & Richard); that was a massive help.

More thanks now, this time to Barbara and Tony in particular for their work with the solicitor in developing an up to date constitution for the club which will be being presented to the membership for approval at about the same time this edition of Woodward is published.



Happy Turning

Bill Percival

# 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

27-August - Beacon Hill  
 2-September - Sutton Bonington  
 22-23 September - Elvaston Castle

### DEMONSTRATIONS FURTHER AFIELD

16-18 November - The North of England Woodworking & Power Tool Show HARROGATE

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## Mick Hanbury Demonstration Evening 11-April-2018



Mick spent many years as a cabinet maker before making the transition to woodturning about 25 years ago. These days Mick particularly enjoys texturing and colouring his work and creating artistic pieces rather than functional items, so his demonstration tonight again was to be more about the way he achieves a piece of art with the turning of the bowl being a means to an end rather than the main point of the demonstration. In order to turn well, confidence, competence and practice all contribute to a successful result. Listen to your

tools as they work on the wood, you can learn to hear when things are working well or not – when he's teaching, Mick uses his ears rather than his eyes to tell how his students are getting on !

Remember that 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 and, because both the chucking point and the jaws are circular, the work piece can be held firmly without crushing.

Having turned a flying saucer shaped bowl the figuring of the wood was sufficiently attractive to allow Mick to decide to leave the underside of the bowl with an unpainted finish, though he did apply a couple of bands of texturing. The foot of the bowl wasn't finished as Mick intended to take the bowl back to his workshop to finish it off.



Mick never sands dry, but always applies his own home-made paste first. This is a mixture of Danish Oil thickened with 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. He always sands bowls with a powered sander to avoid the lines inevitably caused by hand sanding. Then once the sanding is complete he burnishes with paper, refreshing the paper until no further trace of oily residue is left.



The design of the bowl was to be a flying saucer shape with a broad decorated and painted rim and a comparatively small natural finish bowl providing colour contrast with the dark rim. To ensure the contrast wasn't damaged only the rim was turned and smoothed at this stage.

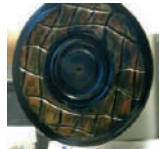
The first stage of the decoration comprised aggressive cuts with an Arbortech carver fitted with a chain saw cutter blade, necessitating the chuck to be locked in position using the indexing lock. Once

all the desired deep cuts had been made, Mick moved on to using a drill mounted wire brush to raise the surface fibres and create a fine texture overlaying the coarse one from the chainsaw blade cuts. What he wanted was the texture but not the raised fibres, so the next step was to burn them away using a standard blow torch; the singeing of the surface doesn't matter as the whole area will soon be painted black.



Now the preparation for colouring began. The first step was to remove the soot gently with a brass brush avoiding scratching the wood. Next, a coat of black was applied to the area to be coloured. This in itself was a multi-stage process with matt black, gloss black (cheap car paint is fine for the early coats) and ebonising lacquer and clear high-gloss lacquer being applied and dried with a hair-dryer one after another leaving a smooth impenetrable surface to which the paint can be applied. The hairdryer is held about 30cm (1 ft) away from the surface to avoid melting the lacquer by getting too hot.

Once the black base coat was fully dry, the metallic acrylic paints were applied in turn using a sponge. For this demonstration, Mick used gold, copper and silver colours. The amount of pressure applied to the sponge determined how much paint was transferred to the wood, less pressure results in less paint. Yet another coat of clear lacquer was applied and hair-dried after each colour until Mick was happy with the result.



Finally the centre bowl plus a fine v-cut near the rim were turned, sanded and oiled to provide the required contrast on the finished piece.





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## Robert Till Demonstration Evening 9-May-2018

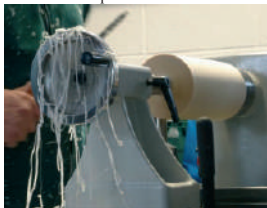


Robert comes from Stafford where he has recently been sourcing much of his timber from local motorway embankment clearance with the help of a co-operative foreman ! His demonstration tonight was to be one of his trademark bird boxes made from wet/green timber. Robert suggested that this is a good project to try hollowing for the first time as you would be turning an open form which ought to be much easier than a closed one.

The wood had been pre-prepared by turning off the bark and cambium layer, drilling a hole down the centre (most, but not all, of the way through the log) to reduce warping and cracking, then wrapping it in cling film to draw out some of the wetness. After unwrapping the cling film, the log was mounted between centres and a tenon turned to suit the set of chuck jaws to be used. For his demonstration, Robert used a set of large jaws to provide good support for the length of wood to be turned and hollowed (about 9"/230mm) which would be too much for a smaller set of jaws. His advice was to tighten just enough to hold firmly, not enough to crush the wet timber.



The initial turning down to the required diameter (4 1/4"/110 mm) was done with the wing of a spindle roughing gouge. A smooth finish is not required as the work is not for show, but for use by the



birds (who don't mind if it isn't finished in high gloss).

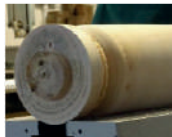
Wet wood blunts the tools even faster than dry wood, so it is important to keep a good edge on the tools. Robert used a diamond pen sharpener which he drew across the edges of his tools to keep the edge sharp. He says that you can buy a good one from B&Q at a fraction of the price the wood-turning suppliers charge.

Pencil marks are made at the point where the curve of the base begins and ends, and the start of the curved part of the box base is turned. At this stage, only a very small part is turned such that the strength of the piece is not reduced but the point where the hollowing changes direction is nice and clearly defined. A large hole is drilled through the centre to provide a starting point for the hollowing. Robert emphasised that this should be a steady process, just a little at a time, withdrawing the drill regularly to clear out the waste wood stuck in the drill bit. He prefers to drill a little then hollow to that depth then drill some more, hollow again etc. The hollowing was done with a large hollowing tool, working out



from the drilled hole towards the edge with the final wall thickness being left as 7mm. The hollowing cuts should be very gentle, particularly early on as the tool is working so far from the chuck there will be a lot of vibration and it would be easy to push the work off the chuck.

After the initial bit of hollowing, a step was cut to take the tenon on the lid (roof), this was 15mm deep and 3.5 mm wide. Robert used a square section skew to cut the step, finishing it off with a round section skew which allowed him to get right up to the edge with a nice neat cut. Once the hollowing had reached the point where the curved base of the box begins it was necessary to alternately turn a bit more of the external shape and hollow inside, iterating towards matching curves keeping the wall thickness at the desired 7mm (checked with large figure of eight callipers).



The finial at the bottom of the box cannot be turned as it will be certain to split, so if a fancy finial is required, turn it separately from dry wood and glue it to the base of the box. Robert was happy to turn a chunky finial for the demonstration. To allow the box to be turned round and mounted for work on the finial he would have turned a jam chuck but the large jaws in use did the job perfectly in expansion mode. The finial was turned with gentle push cuts towards the chuck – helping to keep the box on the chuck !

The lid (roof) was then turned from a fatter piece of wood, starting with the tenon to fit into the box with a loosish fit – turn a little, try for fit, turn a little more, try fit again etc. – you can't put back what you've turned off so take it slowly ! The bottom edge/rim of the roof was undercut to give the right look and proportion. This was done using a round section skew with the edge presented parallel to the centre line :-



Finally, just like the bottom of the box, the lid/roof is shaped working alternately on the outside and the inside until the desired thickness is achieved. A hollow lid is necessary to prevent splitting. Since Robert ran out of time the entrance hole for the birds wasn't drilled, nor the hook attached to the top of the lid. The RSPB website gives the appropriate size of the hole for attracting different species of birds.

When the turning is complete, the lid should be placed on the box and the whole piece kept in the workshop for a couple of weeks to allow it to dry out gently and reduce the risk of splitting caused by sunshine and hot weather. The lid should remain in place so that any movement in the wood as it dries doesn't result in the lid no longer fitting.

Here are some examples of Robert's other work :-



## May 2018 - COMPETITION RESULT

### Egg

We had 11 entries and  
the winners are

1st Ben Wild  
2nd Derek Henderson  
3rd Martin Stenlake



### CLASSIFIED ADS

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# March 2018 - COMPETITION RESULT Coloured Pedestal Bowl



1<sup>st</sup>  
Ben Wild



2<sup>nd</sup>  
Jim Hadfield



3<sup>rd</sup>  
Derek  
Henderson

Here's a view of the underside of all the bowls







#### Spindle light-up glass bauble finial for Xmas decoration

- Wood - 8" x 11/2" square close grain weathered ash - oily wood is good but expensive. Check wood for any weak spots when designing finial shapes and work around them if needed. Avoid branch wood.
  - Lights - 1 x metre string LED lights (20) with small battery pack available online
  - Glass bauble (with hole in the top to fit lights through).
- 
- Turn round between steb centres using a roughing gouge leaving a run-in at each end to avoid coming off tool rest.
  - Use 1/3 of wood for top section and 2/3 for the bottom section.
  - Using beading parting tool, skew and small bowl chisels and working approx 1" at a time work bottom section design, sanding each section as you go mixing larger and smaller designs and very detailed with plainer sections to make an attractive finished design. Sand any thin pieces to reduce any sharpness. Keep the tool rest behind detailed work completed to avoid catches.
  - Do not be tempted to turn uphill, always change your position to ensure you turn downhill, treating each cut of the finial shaping as a practice cut.
  - Leave a chunky end to sit the glass bauble on then turn off.
  - Now work top section; begin by drilling a 3mm hole through (check light unit will fit through, and if not then use 3.5mm drill)
  - Begin with a larger design to fit onto top of bauble and then shape a recess for bauble placement using a slight cove (do not fit too close as the baubles are handmade so may vary).
  - Now design top section to reflect bottom section bearing in mind the hole drilled through for the wire.
  - Finish with a rounded shape not a point as there is no wood at the middle (hole for cable)
  - Part off.
  - Place lights in the bauble.
  - Glue together to assemble using Evo Stik serious glue, Bostik all purpose or Clear Silicon but NOT Superglue as this dries cloudy.





## **Dragon Egg box**

Wood - Lime 5" square x 6"

Top 2/3rds base 1/3rd

- Turn wood to round putting a spigot on each end then turn to an egg shape.
- Cut a bevel on the top (larger section) then part off.
- Tidy up front edge then hollow out.
- Return to smaller bottom section making it slightly concave leaving a small edge for joining to the other piece.
- Cut recess for joining the 2 pieces together to a good tight fit, sand and finish.
- Part off

To carve dragon scales

- "stab in" using a No. 3 fish tail gouge to make 1st scale turning chisel to form the shape working from the joint of the box to get a straight line work a layer of scales around the egg
- Work 2nd row above this using sides of 1st row as a starting point, where the scales meet the underneath scale can be under-cut on the curve to define the layers. Scales can also be worked downwards from 1st row in the same way. Repeat until all scales completed.
- Finish by painting or burning scales with a pyrography tool or blow torch for effect.

Lynne Stubbins

Ben Wild

## **Triangular twisted box**

Wood – Beech

Unfortunately I was not able to interpret the notes made sufficiently to write a sensible article without speaking to Ben or Lynne first, and the publishing deadline arrived before the discussion could take place. I'll endeavour to include the description of the process in the next issue of the magazine !

Bill

## 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](mailto: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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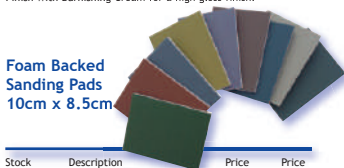
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## Richard Findley Demonstration Evening 13-June-2018

Richard demonstrated the turning of a small box with a pewter insert in the lid. The demonstration has evolved from the article Richard wrote for Woodturning magazine where he created a bowl with a pewter rim.

### Preparation of the pewter mould

1. Use a sacrificial block of wood at least 50 \* 50 \* 50mm.
  - a. should be dry wood
  - b. Pine used for demonstration
2. Mount between centres and make round.
3. Add a chucking tenon to one end (diameter and depth of tenon to suit the chuck jaws).
4. Mount the block into the chuck.
5. Using 18mm lip & spur / brad point bit, drill to at least 35mm but not all the way through.
6. True up the face and then cut a 40 mm diameter recess to a depth of 5mm.

### Smelting the pewter




Equipment required:

- Full face shield
- Camping stove (~£15 Halfords)
- Small non stick pan (~£2 Wilkos)
- Lead free pewter (~£30 per Kg online from Tiranti)

1. Place some Pewter into pan and apply to heat.
2. Don't allow to sit on heat too long once melted as bubbles can form. If this happens, allow to cool and then re-heat.
3. Pour molten pewter into mould and allow to cool and set.
4. Once set and cool, drill a hole from the back of the mould and use knock-out bar to remove.



### Turn the box

1. Using a blank of sapele, approx. 65 \* 65 \* 130mm.
2. Mount between centres and make round.
3. Add a chucking tenon to both ends (diameter and depth of tenon to suit the chuck jaws).
4. Mark out the box design on the blank.
  - a. Design taken from "Turned Boxes, 50 designs" by Chris Stott ([Amazon](#))
  - b. ISBN-13: 978-186108203
5. Part off the lid and mount in chuck.
  6. Hollow out the inside of the lid using spindle gouge. Using the wing of the spindle gouge, moving from the centre up and left.
  7. Still addressing the inside of the lid, use a negative rake scraper to clean up the face of the lid.
  8. Make a recess to receive the base.
9. Sand the inside of the lid and crisp up the edge using a ruler to ensure the recess edge is straight (parallel to the lathe bed).
10. Mount the base in the chuck.
11. Cut an oversized approximate tenon for the lid (come back to this later)
  - a. Taper tenon in slightly.
  - b. DON'T fit the lid at this stage
12. Put the rough shape into the outside of the blank



13. Hollow out the box

- a. As with lid, use spindle gouge wing moving from the centre, up and out to the left.
- b. The wood will move so ideally, leave the blank to settle after hollowing

14. Now we fit the lid by making the tenon slightly domed

- a. Tenon should be approx. 8mm long
- b. The tenon should create a jam chuck fit.
- c. Use a piece of tissue if the joint is too loose



15. With the lid fitted, turn the final shape

- a. Can use the tailstock for support if required as the indentation will be hidden

16. Once shape correct, flatten off the top ready for the pewter insert

17. Cut a recess approx. 3mm deep and clean up the finish (negative rake scraper).

18. Cut a recess on the join of the lid to the base to



emphasise the joint

19. Remove the lid from the box and part off the base.

20. Create recess in remaining wood for a jam chuck for cleaning up the base.

- a. Remember to make a slight undercut so that the box sits nicely



**Cut the pewter insert**

1. Change the chuck jaws for 18 mm F Jaws to hold the pewter plug
2. Clean up front face of plug
  - a. The pewter is soft and will not damage the tools
  - b. Try different tools to get the finish required. Scrapping works well
  - c. Texture could be applied at this stage if required

3. Reduce the diameter to fit the lid recess

- a. Stop the lathe and offer up the lid to check

4. Remove plug from chuck and buff to high shine using buffing wheel.

5. Mount back in chuck and reduce the plug thickness until it matches the recess depth in the lid

- a. Use the back end of the callipers to measure this.

6. Part off the plug and fit into lid

- a. Use epoxy or CA glue for permanent fix



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**Tony Stubbins**



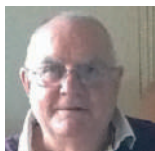
**Vice-Chair**  
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