

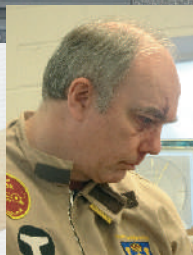
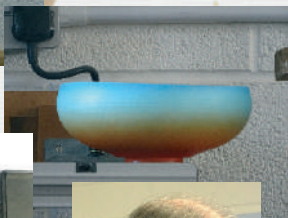


TRENT VALLEY WOODTURNERS



LOTTERY FUNDED

WOODWORD



25

Demonstrations	Competitions
Robert Till	Letter Opener
Joey Richardson	
Ian Ethell	
Paul Hannaby	

Autumn 2019
Issue 100

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A MESSAGE FROM THE EDITOR

Well, this is the 100th edition of Woodward and this time as well as our anniversary demonstration by the chairman of the AWGB Paul Hannaby we've got the second instalment of Ian Ethell's course in America covering days 2 & 3.

We only had two of our scheduled external demonstrators this quarter as Jonathon Hart was unable to attend because of a family illness - we all wish him well and hope to see him in the future. So, at very short notice Ian Ethell stood in to demonstrate some of the tips and techniques that he learnt on his course in the USA. Thanks again Ian.

Thanks were also offered to everyone who donated items for sale or raffle at the recent Sutton Bonington and Beacon Hill shows which were reported as being very successful.

Of course, 100 editions of Woodward means that the club has been going for 25 years, so if you haven't already told Barbara that you'll be joining in the celebration at the Christmas Social on 11th December, please let her know ASAP (it's all free).

Happy Turning

Bill



charnwood

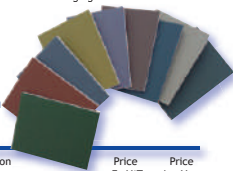
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TRENT VALLEY WOODTURNERS

Dates for your Diary 2019

HO - Hands on DAY- 9.30 to 3.30. HO - Hands on EVENING - 6-9pm,

OH - Open House, no turning - 1.30 -4.30,

L2T -Learn to Turn - Trainers & Trainees only - 7-9pm.

	September	October	November	December
Sun				1
Mon				2
Tues		1 HO		3 HO
Wed		2		4
Thurs		3 HO		5 HO
Fri		4	1	6
Sat		5	2	7
Sun	1 Sutton Bonington Show	6	3	8
Mon	2	7	4	9
Tues	3 HO	8	5 HO	10
Wed	4	9 Meeting	6	11 Meeting - Social
Thurs	5 HO	10	7 HO	12
Fri	6	11	8	13
Sat	7	12 HO	9	14 HO
Sun	8	13	10	15
Mon	9	14	11	16
Tues	10	15	12	17
Wed	11 Meeting	16 OH	13 Meeting	18
Thurs	12	17 HO	14	19
Fri	13	18	15	20
Sat	14 HO	19	16 HO	21
Sun	15	20	17	22
Mon	16	21	18	23
Tues	17	22	19	24
Wed	18 OH	23	20 OH	25 XMAS DAY
Thurs	19 HO	24	21 HO	26 BOXING DAY
Fri	20	25	22	27
Sat	21 Elvaston Castle	26	23	28
Sun	22 Elvaston Castle	27	24	29
Mon	23	28	25	30
Tues	24	29	26	31
Wed	25	30	27	
Thurs	26 HO	31 HO	28 HO	
Fri	27		29	
Sat	28		30	
Sun	29			
Mon	30			

Club Nights 2019

DATE	DEMONSTRATOR
Jan 9th	Brian Cockerill
Feb 13th	Rick Dobney
March 13th	AGM
April 10th	Steve Heeley
May 8th	Peter Hallam
June 12th	Emma Cook
July 10th	Robert Till
August 14th	Joey Richardson
September 11th	Ian Ethell
October 9th	Gerry Marlow
November 13th	Richard Findley
December 11th	Xmas social

FORTHCOMING LOCAL EVENTS

None that I'm aware of.

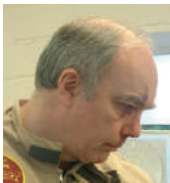
DEMONSTRATIONS FURTHER AFIELD

4-6 October - D&M Tools - 'THE' TOOL SHOW '19 - Kempton Park Racecourse

8-10 October - Timber Expo - NEC, Birmingham

15-17 November - North of England Woodworking & Power Tool Show 2019 - Harrogate

Paul Hannaby Demonstration Day 21-September-2019



Our 25th Anniversary celebration demonstration was given by Paul Hannaby who is the current chairman of the AWGB. The demonstration was designed to show us a variety of different colouring techniques, so he turned four bowls, two in sycamore, one in ash and one in oak as well as producing in good Blue Peter style a couple more that he had prepared earlier ! As he turned the bowls he made a lot of comments about technique, some of which I hope that I've captured here :-

- Ensuring that a screw chuck is done up tightly not only secures the blank on the lathe, but transfers much of the load back into the

headstock spindle improving stability.

- Since the decoration was only to be applied to the outside of the bowl, Paul turns the top of the bowl in to make more of the outside visible.
- A better finish can be achieved by dropping the handle to give more of a shearing/slicing cut.
- Paul uses a flexible 12" glue stick to check whether he has achieved a good smooth shape on his bowl. He holds one end of the glue stick at the rim and the other at the foot. It then naturally follows the curve of the bowl making any high or low spots visible as gaps between the glue stick and the wood.
- The object of sanding is to remove tool marks as well as achieving a smooth finish, so don't move on to the next grit until the marks you were working on have gone.
- Dampening the wood with a little water after sanding will raise the grain which can then be smoothed even further with the last grit used before the watering.
- The foot size of your bowl should be determined by your design and not by the size of your jaws.
- When selecting your next sanding grit, don't increase the grit by more than 50%, so for example 120 grit should be followed by no more than 180 grit & 240 by no more than 360.
- Use a soft paintbrush to remove sanding rather than blowing it away – it prevents you getting a face full of dust.



The first set of bowls were covered in Gesso, a paint mixture with the consistency of thick yoghurt, made from an acrylic binder mixed with chalk, gypsum and pigment, and applied liberally with a cheap stiff paintbrush. This is then textured before it dries, giving an eventual effect similar to a ceramic bowl. Paul showed us three different texturing techniques – brush marks from a stiff paint brush, parallel tooth marks from a comb, and random stipple effect by patting the surface with kitchen roll. Paul suggested experimenting with your own techniques to get an effect you like. The Gesso needs to left for at least an hour to dry properly before colour can be applied. This leaves plenty of time to clean the brushes (in water).



While the Gesso was drying, Paul moved on to the oak bowl. This one was to have the grain kept as a feature rather than be hidden as in the Gesso covered bowls. In order to darken the surface of the wood but leave the grain visible, he brushed on a solution of household vinegar and wire wool. The wire wool had been left in the vinegar for a length of time (weeks ?) until it eventually dissolved leaving an iron-rich solution that reacts with the tannin in wood. Sanding sealer was then applied to the stained wood and once dried, cut back with fine wire wool or abrasive to prepare the surface

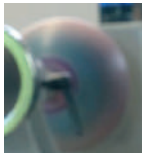


for the grain filling technique using a coloured wax which works particularly well on open grained woods like oak. Paul uses Liberon coloured waxes and Chestnut metallic waxes. For this

demonstration a bronze metallic wax was used. The wax is applied and fills the pores in the grain where it remains, but is removed from the rest of the surface by buffing, leaving the grain highlighted with the colour. If the wax won't go away from the surface it can be re-activated by applying a little ordinary finishing wax or oil and then re-buffing. You can use acrylic paint instead of wax, but as it dries much more quickly you need to work on small areas at a time, applying and removing before moving onto the next area. The contrasting effect of the darkened, waxed outside from the natural inside of the bowl can clearly be seen in this picture of the finished bowl ...



The next colouring technique was demonstrated on the rippled sycamore bowl using the Chestnut rainbow range of transparent meths based spirit dies applied in layers with an airbrush, building up to the desired effect. After each layer is applied (darkest colour first), it is sanded with the next grit up (eg. 240 for the first layer, then 300 for the second etc.) removing about 50% of the colour evenly. The colour will remain stronger in the figuring of the wood. After the final layer has been sanded, the bowl was sprayed with sanding sealer, cut back with fine wire wool or fibre abrasive, sprayed with multiple coats of lacquer with each one being gently cut back before the next coat was applied, and finally burnished with wax polish or T-Cut.



Paul then returned to the Gesso covered bowls to apply different combinations of colour using opaque and iridescent acrylic paints with a dual action airbrush which gives greater control over blending the colours. Once he had achieved the desired colour effect, the bowl was then sprayed with satin lacquer to protect the surface without making it shiny.



On the bowl with the stippled effect texture, Paul used a fine abrasive to take off the colour from the top of the texture allowing the white Gesso to show through the colour.



For the final colouring example, Paul turned a bud vase from a piece of ash. This was to have a 16mm diameter plastic tube inserted, so Paul drilled the hole to 17mm just in case the wood moved after turning. Once the blank had been turned to round and the hole drilled for the tube the blank cylinder was marked up with lines to show the location of the rim, base, middle and mid-cove. Shaping started at the top end and proceeded towards the chuck to retain as much support as possible throughout the process. The top of the vase was dished with pull cuts from the hole towards the edge. The cove was cut from its centre outwards, alternating cuts from the left and right sides downwards towards the centre of the cove. The bead was cut away from its centre, blending into the cove. The bottom of the bead needed extra space to make the required cuts, so a parting tool was used to remove surplus wood below the base line marked out earlier. This time the piece was coloured using spirit dyes again, followed by a coating of sanding sealer and Chestnut gold gilt cream (a wax grain filler) to emphasise the grain pattern.



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Woodturning with Stuart Batty (episode 2) - Ian Ethell

Day 2 was the start of bowl turning. We each had 8-10 blanks to get started with.

We started by mounting the blanks between centres, with what would become the top of the bowl toward the tail-stock, levelling off the top face of the blank with the wing of the gouge, cutting a recess for the chuck with the gouge and creating the dovetail with a Bedan ground with an 80-degree angle (not bevel). We prepared all our blanks like this, then bagged them up to prevent them drying out too quickly. Stage two was to mount the blanks on a chuck, using the tail-stock for additional support, then levelling the bottom face with the wing of the gouge. This is not a particularly clean cut, as it is basically the same as peeling away side grain from a spindle blank with a roughing gouge. As all the blanks were hexagonal, the next job was to get them to round. The stance and body movement here was the same as the roughing cut we had done with the spindle blocks on day one, but with the bevel travelling parallel to the bed bars, towards the head-stock, with the flute between closed and 40 degrees open, the tool handle slightly below horizontal. This allowed us to get the blanks to round with just a couple of heavy cuts, but again, with virtually no torn grain. With the blanks now round, we were able to remove the tail-stock, and use a couple of angle cuts to remove the bottom corner of the blanks. These are just waste removal cuts to allow the tool rest to be positioned more closely to the blank to allow the shaping cuts.



These next shaping cuts are the more challenging ones. The position of the tool rest and feet are critical, as you need to be able to be balanced, with the tool handle in contact with your body at the end of the cut and lean forward on your right foot swinging the tool handle away from your body to start the cut. After a couple of cuts to remove waste material



and roughly shape, the last cut should be one continuous motion and curve from the bottom to top of the bowl. The position of the left hand is absolutely critical in this cut. The thumb and fingers should provide equally balanced lateral pressure, and just add weight to stabilise the front of the tool. With the 40-degree bevel, this allows the bevel to glide or float over the wood, with the tip of the gouge slicing through the fibres. I know many of us will have been taught to "rub the bevel". Rubbing implies putting pressure on the bevel, but this pressure will result in a bounce as the bevel reacts differently to the side grain and end grain it is pushed against. As the bevel then rubs over the ridge the tip has cut, the bounce is amplified, until the cut is no longer controllable. The fingers of the left hand are used to counteract the pressure from the thumb pushing the bevel into the wood. It does take some getting used to and being able to relax the left hand to balance the pressure on the bevel without putting too much downward pressure, so the tool would slide on the rest is quite taxing. Add to this that the left hand must not touch the tool rest so that it does not impede the travel of the bevel and cutting edge, and it explains why if Monday's sphere cut was the most complex cut, cutting the outside shape of a bowl in one continuous push-cut without any torn grain is probably the most difficult cut in woodturning. With the assistance of Stuart, and his two assistants, Christian, the owner of Woodworkers Emporium, whose home workshop we were using, (workshop envy does not come close to explaining it), and Ron, a trainer at Craft Supplies USA in his own right, and, as it happens, by day, a world authority on composite helicopter blades, we were almost all able to make a pretty good attempt, whilst constantly listening out for the dreaded bevel bounce.

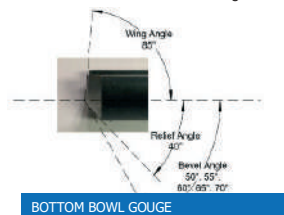
As one of the more experienced trainees on the course, Stuart set about both challenging me and slowing me down with the largest, deepest, blanks with the most difficult grain. With some invaluable pointers from Stuart and his team I was soon able to get great results. I cannot stress enough the importance of correct chucking, correct stance, and a correctly sharpened gouge in creating the cut. I should also mention that trying to take too fine a cut does not work particularly well with this style of cut. Once the outside shape is created, the tenon is cut. This is where the 80-degree included angle if the 40/40 gouge comes in to play. Cutting toward the head-stock allowing the wing of the gouge to peel away the side grain, whilst the tip slices through the end grain, allows the shoulders of the tenon to be slightly under cut, while creating a near perfect dovetail angle.

With dozen or so blanks completed to this stage bagged up to keep from drying out and it was time to call it a day.

Day 3 - Bowl hollowing day.

Whilst the volume of shavings created was much greater, turning the inside of the bowls was generally much easier than the outside.

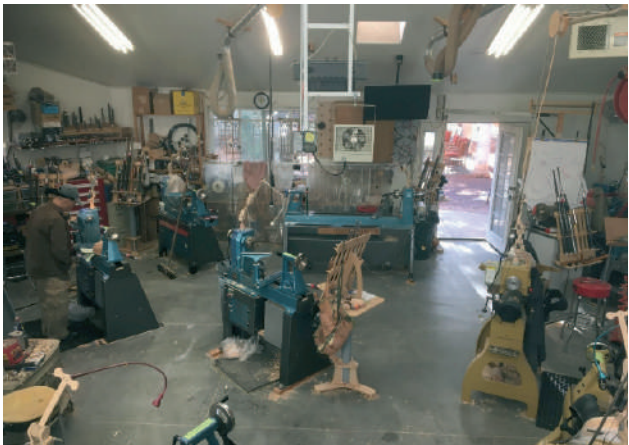
Again, we repeated the peeling cut with the gouge wing to true up the top surface, then using the oblique cut learned earlier in the week to cut a cone out of the centre of the bowl. The important factors here were that the tip of the gouge had to be exactly on centre height, and the flute had to be at 45 degrees towards the centre of the bowl to prevent the top wing catching. Most of the rest of the hollowing was done with the tool handle right over the bed, pushing straight toward the



head-stock to peel away the side grain with the wing of the gouge. As with the perpendicular and oblique cuts on day one, the left thumb is used on the tool rest to prevent the tool skidding on entry. Once the bevel is supported, the left hand is slid back along the tool towards the handle. Only on the last couple of cuts did we swing the handle to make the inside shape match the outside curve. This technique got us $\frac{2}{3}$ of the way down the bowl. (strangely, the $\frac{2}{3}$ rule works regardless of bowl shape). The 40/40 gouge is then useless for cutting the remaining bottom $\frac{1}{3}$ of the bowl. For this we changed to a "bottom bowl gouge". This is a "U" shaped gouge with a short bevel ground at typically 60 degrees and the heel ground back all the way round at 40. The wings of the gouge are angle back at 5-10 degrees.

The positioning of the left hand is again critical with this cut, as the tool requires only downward pressure with the palm on top of the gouge. The thumb must not be placed behind the tool as it is likely to act as a fulcrum, influencing the path of the tool and flattening off the bottom of the bowl.

It was surprising how quickly we all hollowed out our stock of bowls, leaving them at an even thickness of $\frac{3}{8}$ to $\frac{1}{2}$ inch depending on size so that they dried out evenly. We all marked our bowls with name and date and covered them inside and out with Anchorseal - a water based wax emulsion to prevent them drying too quickly and splitting in the thirty-degree heat. There was still plenty of wood for us to keep practising on more bowls and refining our skills for the rest of the day.



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magazine then they should contact the Treasurer.**

Contact details are shown on the Club Website.

trentvalleywoodturners.co.uk

June 2019 - COMPETITION RESULT

This month saw another *Members' Choice Competition* :- Bring along anything you've made from wood. The winners were selected by an anonymous vote by the members present on the evening. :-

1st - Nick Winfield - laminated vase

2nd - Lynne Stubbins - large bowl with inset metal spots

3rd - Colin Henderson - cup and saucer



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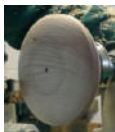
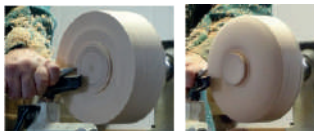
Robert Till Demonstration Evening 10-July-2019



For his demonstration this evening Robert wanted to show us firstly how he ebonises pieces of work and then his way of colouring. The vehicle for the demonstrations was his trademark rocking disc bowl. He prefers to use ash and oak and similar open grained woods which take colour well.



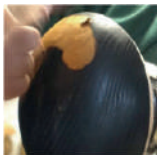
He started with an ash blank about 8" diameter and 3" thick mounted on a screw chuck. His standard screw chuck is about 1.25" long which is too long for the bowl he was making so he uses a set of home-made spacers (wooden washers) so that only about 0.5" of the screw goes into the wood. The tail stock is brought up to provide extra support (and confidence) and to mark the centre point for use later on in the process. The edge and face were trued up using a long grind bowl gouge and a tenon turned to the appropriate size for the jaws in use. A centre line was marked around the edge of the blank so that the bottom half of the bowl could be turned using both pull and push cuts with the same bowl gouge, working back from the tenon to the centre line. Once the shape is right, to get a really good finish Robert drops the tool rest as far as possible and with the handle of the bowl gouge also very low, shear scrapes the surface with the lathe speed as high as safely possible for the best result. Robert's tip when sanding a stubborn patch of tool marks is to spray with a little water to lift the grain a little which will then sand better.



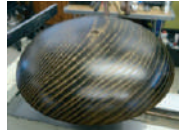
The blank was reversed and mounted on the tenon with the positioning being adjusted until the blank was running as smoothly as possible. The face was trued up and then the top of the bowl was shaped with the aim of making the top and bottom shapes as symmetrical as possible. The shaping was done from the centre even though that section would eventually be turned out to form the bowl. Robert suggests that to see how well the wood will take the ebonising/colour it is worthwhile having a practice run by applying a bit of the colour before the shape is completed. This can then be turned off as the shape is finished.

With the discus shape complete (apart from the tenon on the base) the ebonising can start...

1. After sanding, spray the black ebonising lacquer onto the bare timber. Robert uses Chestnut Ebonising Lacquer, but says that acrylic car lacquer isn't bad, just not as good as the Chestnut one.
2. When the lacquer is dry apply the Chestnut Gold Gilt cream (or similar) with your finger



3. Once the area is covered, wipe away any excess cream using the finishing oil on a tissue or a cloth then leave the oil to dry overnight.
4. Apply another coat of oil and again leave overnight to dry.
5. In between the coats of oil, lightly rub over with Webwrx or 0000 wire wool. Repeat this process until the desired result is achieved.



The small centre bowl is then turned out using a standard grind bowl gouge working outwards from the centre in a series of concentric cuts, each one being a practice for the final cut. The cut angle changes as the gouge moves towards the centre to give a sweeping shape that isn't too deep. Robert likes to turn a very slight undercut on the rim of the bowl to give an even crisper appearance to the edge of the ebonised area.



The final action is to remove the tenon to make it into a rocking bowl. Robert uses a homemade block with a layer of felt attached to protect the inside of the bowl which is held in place with a revolving steb centre in the tailstock. Gentle pull cuts are made on the old tenon, blending it into the curved shape of the bowl base, proceeding as far as you dare then removing the bowl from the lathe and finishing the removal of the tenon by hand.

The second part of Robert's demonstration covered colouring a bowl. For this Robert followed the Blue Peter routine of "here's one I made earlier" with a pre-turned discus bowl. For a coloured bowl he had turned out the bowl section before starting the colouring unlike the ebonised one where it was turned out after the colouring.

1. Spray the areas you don't want coloured with Acrylic Sanding Sealer and let it dry.
2. Using tissue, apply the first colour (Robert uses Chestnut Spirit Stains). This is a base colour applied all over the chosen area. Leave to dry and then sand back using 400 grit.
3. Apply other colours as desired, blending the colours together with methylated spirits on a tissue.
4. When dry, spray the coloured area with Acrylic Sanding Sealer to create a barrier between the colour and the finishing oil which is applied last of all. If you apply oil straight onto the colouring it will lift and run the colour.
5. Once the sealer is dry sand the areas which have not been coloured to get a nice clean edge between the coloured and bare timber. Finally apply finishing oil all over, leave to dry then follow the process as used for the ebonised piece (points 4 & 5 above).





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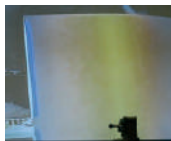
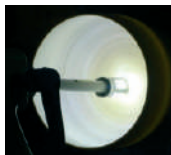
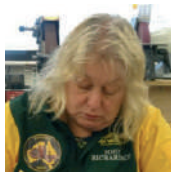
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Joey Richardson Demonstration Evening 14-August-2019

Joey's demonstration tonight was very similar to the one that she did for us on 8th August 2018, so for some of the detail I refer you to my report in Woodward Issue #96 Autumn 2018 which you can get from the club website <http://www.trentvalleywoodturners.co.uk/> Instead in this report I'll try to pick out some of the particular hints and tips that Joey gave.

- Joey's preferred medium is sycamore as the wood is very white, tight grained and drills and pierces very easily.
- Before turning she puts the wood in the freezer which makes it even easier to work and keeps it whiter.
- End-grain thin walled bowls are much stronger than equivalent side grain bowls.
- Treat every cut as though it will be the final cut – this reduces pressure on you when you really are making the final cut.
- Hollowing starts by drilling out to the required depth. Joey uses a Morse taper drill bit to save having to use a Jacob's chuck. The hole is then widened from centre towards the outer edge, initially using a spindle gouge, followed by a Simon Hope square section end-grain carbide hollowing tool. Once the shape is complete it is just sanded smooth but with no finish applied.
- Consistent thinness of the wall is achieved using a light shining onto the inside and/or outside of the work and turned to achieve a consistent colour rather than measuring the actual thickness, so the thinner the wall the lighter yellow the light becomes.
- When sanding a thin walled bowl, sand both inside and outside at the same time as this provides support.
- A narrow base lifts the piece up making it look more elegant.



You can find detailed images on the internet suitable for piercing and colouring– search for free outline images - then print your chosen image (in reverse) on either a laser printer or a photocopier – using an ink-jet printer won't work. The paper is taped onto the wood face down and brushed with cellulose thinners transferring the toner to the wood; the brush should be barely damp at all.

- Piercing is done with your preferred tool, always keeping the tool vertical, cutting clockwise and starting in a corner.
- See <http://www.joeyrichardson.com/demo.html> for the tools that Joey uses herself.
- For the demonstration she used both a Dremel type and a compressed air driven tool; the latter is way more expensive, but much faster and cuts like a knife through butter !
- Once the piercing has been done, any rough edges should be cleaned up with a Dremel type wire brush.

For a very simple colour effect, the edges of the piercings can be coloured, leaving the surface of the bowl natural. This is done using “interference colour” paint which only adheres to the black surfaces caused by the piercing tool burning as it cuts.

Another simple and striking effect with piercings is a stained glass effect using 3D Crystal Lacquer Neon Colour. This fills small holes by clinging to itself, being applied from the edge of the hole towards the middle until the hole is filled. This should be done last of all to ensure that no dust gets into the paint and spoils the clear effect.

Joey used the example of a free-standing butterfly to demonstrate some of her pyrography and airbrushing decorating techniques. The basic 3D curved wing shape can be cut from a scrap bowl or in her case from a piece cut and discarded from a carved bowl. The butterfly's body would be formed from a piece of dowel, carved and textured.

- It is very important to ensure that all tool marks are sanded out as paint will really highlight any that are left.
- Marking fine pyrography lines requires a sharp blade/stylus and the heat to be turned down – high heat or a broader blade will result in a wider, darker line.
- Ensure that your hand is moving before the stylus touches the wood. Failure to do this results in a blob at the start of the line.
- Fine airbrushing lines are achieved by holding the 'brush' close to the wood, moving it further away makes for fuzzier lines.
- Clean out the airbrush at each change of colour – diluted window cleaner works perfectly well.



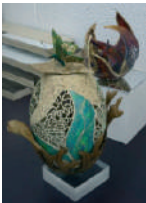
The magic of the colouring comes from the way the work is masked and uncovered in stages.

- You can use masking tape, but as this absorbs paint, it will get progressively harder to see the lines through the tape and know which bit to remove next. Joey used "Frisket" a clear low-tack film that doesn't absorb paint.
- The whole piece is covered and a sharp craft knife is used to score along the burnt lines so that individual sections can be removed when required leaving the other areas protected.
- Joey likes to use transparent colours, working from dark to light colours.
- Once the paint job is complete, fix it by spraying with a coat of lacquer and once dry, de-nib with fine wet and dry polishing paper.



A final tip for anyone showing their work is to give the display variable height. Joey uses home-made display stands made from MDF and painted white with a mirror tile stuck to the top. Hers are made in different heights and widths (eg. 12", 10", 8", 6" etc.) such that they will stack inside each like Russian Dolls making transport very easy.

Some examples of Joey's work (on the stands) ...



July 2019 - COMPETITION

Letter Opener

We had 5 entries and the
Winners were :-

1st Stan Ethell

2nd Bill Percival

3rd Frank Duncombe



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 should visit the Website on a regular basis for any special or breaking news items.

Ian Ethell Demonstration Evening 11-September-2019



As mentioned earlier in this edition of Woodward, our scheduled demonstrator was unable to attend so our own vice Chairman Ian Ethell offered to stand in and demonstrate some of the hints and techniques he learned on his course with Stuart Batty in America. Much of what Ian told and showed us is covered by the article he wrote and which is being serialised in Woodward, so I will only document a few key points.

On his return from the USA, Ian re-arranged his workshop to allow him a better stance at his lathe and assist in getting rid of bad habits, turn faster and cleaning with the consequent need for much less sanding.

Much of the course focussed on Stuart's Seven Fundamentals of Woodturning :-

1. Grain – you peel side grain and slice end grain; never cut uphill into end grain.
2. Chucking – must be secure. Stuart prefers a broad spigot rather than the usual recommendation of the size that fits the perfect circle of your chuck.
3. Sharp – Ian recommends a 20 degree grind on skewers and scrapers, but a 40-40 grind on his gouges. This gives a 40 degree bevel and a 40 degree straight edge resulting in less force driving the gouge into the wood and more across the surface with fewer grabs and a better finish.
4. Tool Rest – unless you're using a particularly thick tool, the rest should be set a pencil thickness below centre.
5. Lathe Speed – the recommendation is that the peripheral speed should be less than 40mph ! This translates into about 1000rpm for a small bowl and less for a large one.
6. Stance – there are 3 stances (descriptions assume a right handed turner)
 - If making a parallel cut then stand parallel to the lathe with the tool handle in contact with your body
 - For a square or sloping cut stand with your left foot forward
 - For a curved cut stand with your right foot forward. Depending on the cut, the tool handle will either start or end against your body, ending or starting far away in a fairly unnatural position !
7. Technique – don't rub the bevel, glide it over the surface – avoids burnishing.

When roughing a blank start near one end, cutting towards that end then progressively work along the blank always cutting towards the same end. This ensures that you never cut uphill into end grain.

When parting, or cutting with a parting tool, to avoid feathering of the edge, start straight for a couple of mm then change to a bevel-rubbing cut; this gives a much cleaner edge.

Tidying up and removing end-grain is best done with a bowl gouge; it gives a much cleaner result than with a parting tool and is much quicker than with a skew.

When turning a bowl, try starting between centres rather than using a screw chuck or face plate. Clean up the face with a bowl gouge and cut a recess chucking point in the face that will be the inside of the bowl. Mounting this in a chuck allows the outside of the bowl to be shaped and a small spigot turned on the base for turning the inside of the bowl. This spigot can be turned off later using a jam chuck.

Your Committee 2019



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Tony Stubbins



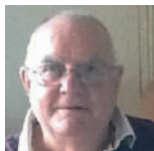
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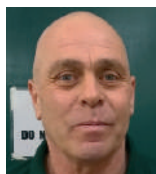
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