



TRENT VALLEY WOODTURNERS



LOTTERY FUNDED

WOODWORD



Demonstrations	Competitions
Gerry Marlow	Balm Pot
Richard Findley	Christmas Competitions

Winter 2019
Issue 101

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A MESSAGE FROM THE EDITOR

Well, the Christmas Social Evening was a nice end to our 25th year as a woodturning club, with an excellent buffet (shame I forgot to bring any drink, but the water was nice !), an interesting talk, and lots of excellent examples of our craft. Unfortunately I didn't get to see the 25 year memorabilia, but hopefully if I ask nicely there'll be another opportunity to see it.



Congratulations to David our treasurer on being awarded the shield for exceptional service to the club - very well deserved.

I'll end with grateful thanks to Stan Ethell for his article on how to make a paper knife and to Ian Ethell for his report on his course in the USA. More contributions please - these were a great start.

Happy Christmas, Happy New Year and of course Happy and Successful Turning

Bill

charnwood

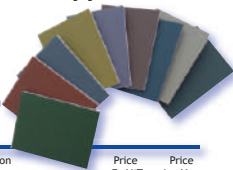
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TRENT VALLEY WOODTURNERS



Dates for your Diary 2020

	JANUARY	FEBRUARY	MARCH	APRIL
Mon				
Tues				
Wed	1			1
Thurs	2			2
Fri	3			3
Sat	4	1		4
Sun	5	2	1	5
Mon	6	3	2	6
Tues	7	4 Hands on - Day Learn to Turn	3 Hands on - Day Learn to Turn	7 Hands on - Day
Wed	8 Monthly Meeting	5 Learn to Turn	4 Learn to Turn	8 Monthly Meeting
Thurs	9	6 Hands on Evening	5 Hands on Evening	9
Fri	10	7 Learn to Turn	6 Learn to Turn	10 GOOD FRIDAY
Sat	11 Hands on - Day	8	7	11
Sun	12	9	8	12 EASTER SUNDAY
Mon	13	10	9	13 EASTER MONDAY
Tues	14	11	10	14
Wed	15 Open House	12 Monthly Meeting	11 Monthly Meeting	15 Open House
Thurs	16 Hands on Evening	13	12	16 Hands on Evening
Fri	17 Learn to Turn	14 Learn to Turn	13	17
Sat	18	15 Hands on - Day	14 Hands on - Day	18 Hands on - Day
Sun	19	16	15	19
Mon	20	17	16	20
Tues	21 Learn to Turn	18 Learn to Turn	17 Learn to Turn	21
Wed	22 Learn to Turn	19 Open House Learn to Turn	18 Open House Learn to Turn	22
Thurs	23 Hands on - Day	20 Hands On Evening	19 Hands on Evening	23 Hands on - Day
Fri	24 Learn to Turn	21 Learn to Turn	20	24
Sat	25	22	21	25
Sun	26	23	22	26
Mon	27	24	23	27
Tues	28 Learn to Turn	25 Learn to Turn	24	28
Wed	29 Learn to Turn	26 Learn to Turn	25 Learn to Turn	29
Thurs	30	27 Hands on - Day	26 Hands on - Day Learn to Turn	30
Fri	31 Learn to Turn	28 Learn to Turn	27	
Sat		29	28	
Sun			29	
Mon			30	
Tues			31	

Hands on DAY - 9.30 to 3.30

Hands on EVENING - 6-9pm

Open House, no turning - 1.30 -4.30

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

	MAY	JUNE	JULY	AUGUST
Mon		1		
Tues		2 Hands on - Day		
Wed		3	1	
Thurs		4 Hands on Evening	2 Hands on Evening	
Fri	1	5	3	
Sat	2	6	4	1
Sun	3	7	5	2
Mon	4	8	6	3
Tues	5 Hands on - Day	9	7 Hands on - Day?	4 Hands on - Day
Wed	6	10 Monthly Meeting	8 Monthly Meeting	5
Thurs	7 Hands on Evening	11	9	6 Hands on Evening
Fri	8	12	10	7
Sat	9	13 Hands on - Day	11 Hands on - Day	8
Sun	10	14	12	9
Mon	11	15	13	10
Tues	12	16	14	11
Wed	13 Monthly Meeting	17 Open House	15 Open House	12 Monthly Meeting
Thurs	14	18 Hands on Evening	16 Hands on Evening	13
Fri	15	19	17	14
Sat	16 Hands on - Day	20	18	15 Hands on - Day
Sun	17	21	19	16
Mon	18	22	20	17
Tues	19	23	21	18
Wed	20 Open House	24	22	19 Open House
Thurs	21 Hands on Evening	25 Hands on - Day	23 Hands on - Day	20 Hands on Evening
Fri	22	26	24	21
Sat	23	27	25	22
Sun	24	28	26	23
Mon	25 BANK HOLIDAY	29	27	24
Tues	26	30	28	25
Wed	27		29	26
Thurs	28 Hands on - Day		30	27 Hands on - Day
Fri	29		31	28
Sat	30			29
Sun	31			30
Mon				31 BANK HOLIDAY
Tues				

	SEPTEMBER	OCTOBER	NOVEMBER	DECEMBER
Mon				
Tues	1 Hands on - Day			1 Hands on - Day
Wed	2			2
Thurs	3 Hands on Evening	1 Hands on Evening		3 Hands on Evening
Fri	4	2		4
Sat	5	3		5
Sun	6	4	1	6
Mon	7	5	2	7
Tues	8	6 Hands on - Day	3 Hands on - Day	8
Wed	9 Monthly Meeting	7	4	9 SOCIAL
Thurs	10	8	5 Hands on Evening	10
Fri	11	9	6	11
Sat	12 Hands on - Day	10	7	12
Sun	13	11	8	13
Mon	14	12	9	14
Tues	15	13	10	15
Wed	16 Open House	14 Monthly Meeting	11 Monthly Meeting	16
Thurs	17 Hands on Evening	15 Hands on Evening	12	17
Fri	18	16	13	18
Sat	19	17 Hands on - Day	14 Hands on - Day	19
Sun	20	18	15	20
Mon	21	19	16	21
Tues	22	20	17	22
Wed	23	21 Open House	18 Open House	23
Thurs	24 Hands on - Day	22 Hands on - Day	19 Hands on Evening	24 XMAS DAY
Fri	25	23	20	25 BOXING DAY
Sat	26	24	21	26
Sun	27	25	22	27
Mon	28	26	23	28
Tues	29	27	24	29
Wed	30	28	25	30
Thurs		29	26 Hands on - Day	31
Fri		30	27	
Sat		31	28	
Sun			29	
Mon			30	
Tues				

Club Nights 2020

DATE	DEMONSTRATOR
Jan 8th	Andy Rounthwaite
Feb 12th	David Lowe
March 11th	AGM
April 8th	Paul Bellamy
May 13th	Gary Rance
June 10th	Mick Hanbury
July 8th	Shaun Clifford
August 12th	David Atkinson
September 9th	Sue Harker
October 10th	FULL DAY – Andrew Hall
October 14th	Peter Tree
November 13th	Emma Cook
December 9th	Christmas social

FORTHCOMING LOCAL EVENTS

None that I'm aware of.

DEMONSTRATIONS FURTHER AFIELD

27-28 March - The Midlands Woodworking Show - Newark Showground

Gerry Marlow Demonstration 9-October-2019



This demonstration is the last but one that Gerry is doing before he retires, so is the last time that he would be demonstrating to us. His view of this type of event is to give us ideas rather than show us exactly how to do things, so he started by showing us a couple of different ways of presenting our work, using a wave-form base and a curved stand. These were both made by laminating thin strips of wood (veneers) and bending them around pre-made formers.



Gerry's main demonstration tonight was to produce a decorative turned top for a small box. First of all he turned the box itself, demonstrating a couple of techniques that I've not seen before.

- To achieve a roughly spherical shape on the box he used a piece of steel pipe (actually part of a bicycle handlebar post) set into a normal tool handle. This was arced gently to and fro across the wood and magically produced the required shape !
- The box was hollowed using a spindle gouge laid flat on its back (flute upwards) and cleaned up with a wheel scraper which he also used to remove the central pip, but that was done with the lathe stationary.

The decoration on the top of the box lid was to be done with a custom made jig that held the lid in an indexing chuck. To get the pattern he required, the lid had to be turned flat not domed, as this would have produced a different pattern. Once the lid had been turned it needed to be sprayed with ebonising lacquer to provide the black base for the decorative turning to be applied. In order to have a sharp join between the black top and the pale colour of the rest of the piece, Gerry wrapped masking tape around the edge of the lid, and then removed everything above the edge by sanding the tape until the excess could be peeled away. The lid was then mounted in the jig and an engineering boring head with a 3 point cutter was mounted in the headstock and the lathe speed turned down to dead slow. Using a lever on the jig, the lid was brought up to the cutter which cut away a small circle through the black paint with the depth of the cut being controlled by depth stop on the jig. The lid was then pulled back and

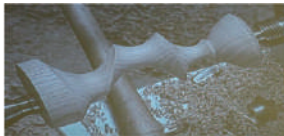


the indexing chuck moved round to the next position. This process was then repeated all the way around the lid to produce the final design...



In the middle of the above project we had to wait for the black paint to dry and for the temperature of the lid and the base of the box to equalize (to ensure that the lid didn't get permanently stuck to the base because one was warmer than the other). So, during the wait Gerry demonstrated some off-centre turning using a 3" x 3" x 8" (approx) blank that had been pre-drilled with a hole to take a tea-light holder – Gerry recommends that you never place a tea-light directly into the top of a candlestick without the use of a cup/holder to minimise the risk of burning the wood.

The blank was mounted on steb centres, turned round and the top section (headstock end) shaped. The tailstock steb was then moved as close to the edge as Gerry dared, and a cove was carefully turned in relation to the new centres and hence eccentric to the original axis of the blank. Much stopping and checking was required to ensure that the intersection of the coves on the two axes was clean and sharp. The tailstock steb was then moved to the opposite edge of the base and the process repeated before it was returned to the original centre to allow the base to be turned (parallel to the top !) Finally the tailstock steb was replaced by a standard cone centre to enable the base to be dished and cleaned up, with the central cone being carved off by hand.



The last piece that Gerry demonstrated was an off-centre ladle made from lemon wood. The handle was a simple spindle turned with a slight taper at one end using a skew. The ladle bowl was turned off centre to leave one edge fatter than the other to accommodate a hole for the handle. This was done using a 4 independent jaw chuck which enables the centre of rotation to differ from the centre of the blank. A hole was drilled in the fat edge of the bowl and the taper of the handle was cut at the point where its diameter fitted into the hole.

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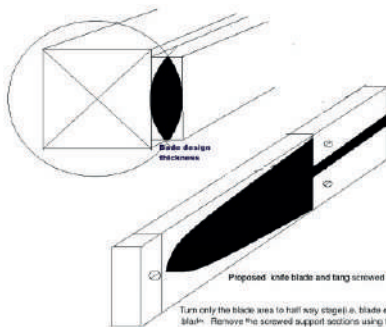
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After our recent "Paper Knife" competition I was asked by a couple of members how the blade was turned. I did demonstrate this on a club night some years ago but we obviously have a lot of new members since then who may be interested in the method. This method was demonstrated at the club more years previously still, by our then Vice Chairman Bob Tanner (Now departed)

Regards Stan Ethell



Turn only the blade area to half way stage (i.e. blade edge) then unscrew and reverse to turn the other side of the blade. Remove the screwed support sections using the band saw to leave the blade with a tang to fit into a handle. The mounting screws should be accurately placed so that the blade is still central when turned over. I normally use my large skew to shape the blade but there is still the chance of a dig in. The problem can be eased a little by fixing a block to all four sides to give a nearly continuous cut.



Full size copy of a Commando knife in ebony 12" total length

September 2019 - COMPETITION

Balm Pot

We had 5 entries and the
Winners were :-

- 1st Jim Hadfield
- 2nd Stan Ethell
- 3rd Melvyn Franks



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



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sharing expertise

Woodturning with Stuart Batty – Days 4 & 5 – Ian Ethell

On Day 4 we moved on to natural (or live) edge bowls as the sequence of cuts is slightly different to that of a standard bowl. Blanks are again mounted between centres to start, but the drive centre is mounted in a hole drilled through the bark into solid wood, for safety. The tail stock is then positioned for the best balance of the piece, and the bottom face flattened off with the wing of the 40/40 gouge. The blank is then roughed to round between centres unlike the standard bowls. This allows the high and low points of the bark to be levelled up by adjusting the position of the revolving tail centre. The bark levelled, the bottom is levelled off again, and the sides roughed back to round. A temporary chucking recess is then made in the base allowing the blank to be held on a chuck. With the bottom of the bowl held in a chuck, the centre of the bark is cleared away and a chucking recess made in solid wood in the top of the bowl. Once this is done, the bowl can be reversed on the chuck jaws, and the outside shaped and a proper tenon cut as per a standard bowl. Once the outside is shaped the bowl can be held on the tenon for hollowing. The only differences here were that the entry cuts were not made with the thumb on the tool rest to prevent skidding, as the tool cannot skid on the broken surface caused by the bark. It was more a case of gauging where the bevel was and just going for it until you were cutting into solid wood for the whole revolution and needing to be careful when hollowing the bottom of the bowl, that the shaft of the tool did not catch on the uneven rim. With the first one out of the way, we were then free to carry on making as many more natural edge or standard bowls as we could.

We continued into the evening, first with a trip to Woodworkers Emporium, opened specially for us, followed by a meal at a local Thai restaurant, where for the first time ever, everyone attending the course came, several bringing wives and partners, so we ended up with a group of 18. Great food, great company, and a chance to unwind and learn a little more about each other.

Day 5 started with finishing off bowls for those who needed to, whilst I was thrown a few honey locust spindle blanks to prepare, so that Stuart could demonstrate end grain hollowing. I must admit to going a little "off-piste" at this point and trying some pommel cuts. Those of you who attempted the door wedge competition will recall the convex and concave pommels that were the differential between the two wedges. I also had a go at angled and square pommels. Stuart



picked up on my deviation and decided to add a quick session on pommels into the day. The key points it raised were that in production turning, angled pommel cuts are almost always used, and that the flute angle must remain constant throughout the cut. The reasons are, even as an experienced production turner, getting a true square cut pommel is difficult and stands out if not exactly square, and concave and convex are too difficult to cut consistently so they all look the same. The reasoning behind the consistency of flute angle, is that pommels are not sanded, and therefore varying the flute angle will alter the quality of the cut, so some parts will appear shinier than others. Add to this that in production turning, the turner is responsible for the cost of replacing any blanks they mess up, and you can easily see why the angled pommel, which still creates a nice ogee edge on the flat faces is favoured.

STUART CUTTING POMMELS

This expertise imparted, we got back onto end grain hollowing with the 40/40 gouge. As an alternative to drilling out the centre, the starting point we were shown was to cut a cone out of the centre. Trying to start this cut directly into end-grain would result in the tool skidding. To overcome this, we started with a slicing cut across the end grain, with the bowl gouge, angling the cut inward once it was established and the bevel supported.

The gouge could then be rotated so the flute faced towards us and the exposed side grain peeled away with the wing of the gouge. With the addition of some negative rake scraping, it took just a few minutes to hollow out, and clean up a couple of large honey locust box blanks.

Following lunch, Stuart demonstrated how to re-mount a rough turned bowl for finishing and jam chucking. The bottom third of the first bowl ended up too thin, causing way too much flex and vibration to cut the rest of the bowl. It was nice to see that even a professional of Stuart's experience still gets it wrong sometimes. The second attempt was much more successful, fitting the jam chuck perfectly, and finishing up at an even 3/16 inch throughout, and absolutely no torn grain.

After some finishing off, boxing up of our blanks for shipping (I shared all but one of mine between the two attendees who had driven), it was time for a final and thorough clean-up of the workshop. Based on the ridiculous number of black bags that we put out for Saturday's collection, Christian calculated that we had averaged about 200 gallons of shavings each throughout the week, even with some wood blanks left over. We said our goodbyes (having finally reached the point where I could remember everyone's names) and went our separate ways.

Overall, I would highly recommend this course and style of turning. The way the course introduced the 7 fundamentals, and led from basic cuts, stances and sharpening through lots of repetition and guidance to the more difficult techniques meant that even those with little or no turning experience were achieving pretty good results by the end. Those of us who were more experienced, were able to push ahead, correct bad habits and develop our skills, without making anyone feel like they were being either held back or holding others back, a true testament to Stuart and his assistants. I personally had a few revelatory moments when certain techniques, positions or stances suddenly clicked and started to become natural. This was not a course where you go home at the end of the week with a number of finished projects, as this was not the objective, but in creating huge volumes of shavings through practising and perfecting the correct cuts, we all left happy in the knowledge that we had become much better turners, with the skills to turn almost anything, rather than just reproducing the tutor's signature designs.

CLASSIFIED ADS

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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

October 2019 - COMPETITION

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 - Colin Henderson - Goblet with tall spiral stem

2nd - Melvyn Francks - Train

3rd - Ben Wild - Blue bowl with water droplet decoration



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Richard Findley Demonstration 13-November-2019

Richard started the evening's entertainment by performing a couple of variations on a magic trick using a magic cup and ball and then told us that he would show us how to make a cup and the secret of the magic.



He started with a walnut blank about 65mm * 65mm * 80mm. This blank had the remnants of a knot, but he was confident that most of it would be turned away and what was left would add interest to the cup. A knot is just a bit harder than the wood around it, and effectively is just a bit of end-grain in an unexpected place. The blank was turned to round between centres and a chucking



point added with a small mark made at the centre of the tenon for use later on. The shape of the cup isn't important, Richard favours a double cove shape, but you can make it any shape you like as long as the inside is smooth and wide enough to accommodate the ball; 55mm tall is about the right size. The outside is turned to shape and sanded before being re-mounted in a chuck for hollowing the inside.



Richard hollowed the cup using a bowl gouge presented dead centre with the flute at about 10 o'clock. This was then pushed straight in (acting like a drill) to make a central hole 40mm deep. This hole is then widened out using the wing of the bowl gouge, still with the flute at about 10 o'clock until a nice smooth inside shape is achieved with a wall thickness of c.5mm. The wall near the lip can then be further thinned to make it look lighter. A scraper can be used to complete the desired shape. Richard recommends using a negative rake scraper rather than a conventional one; they are much more forgiving and can be presented with the blade pointing slightly up which feels more natural. This is because of the design which has a bevel ground on both the top and bottom of the blade (Richard's are each 35 degrees) and the top bevel acts as the top edge of a conventional scraper, so as long as this doesn't reach the horizontal there is a much lower chance of getting a catch. Make your own negative rake scraper by grinding a tool that you don't use.



The cup was parted off and the excess wood left in the chuck kept safe for use in a minute ! Now we had a cup but not a magic one, so now was the time for the magic secret to be revealed ... The base of the cup has to be hollowed out (remember the cup is 55mm tall but the inside is only 40mm deep) a magnet glued in and a plug turned and inserted to cover it over and cleverly look like it isn't there ! This then attracts the ball which has a little metal inside it.



The cup is reversed into the chuck wrapped in kitchen roll to protect it and the base hollowed out to leave about 4mm of wood between the magnet and the ball in the bottom of the cup. This is critical to the trick as it must be close enough to hold the ball when turned upside down, but release it when gently tapped. Consequently, remove and check frequently until the hold is just right then glue the magnet in place.

The left over piece of the blank saved earlier is now remounted in the chuck and a plug turned. The depth should be less than the depth of the hollowed base such that a lip of 1-1.5mm is left; this is what makes it look as though the base is solid as long as the major grain feature(s) are lined up on the cup and the plug. The plug is then glued in place and the base sanded. If any dents are left in the cup rim from the chuck they can usually be persuaded to disappear by dunking the affected area in boiling water causing the wood to swell back to its turned shape.



For the second project of the evening Richard continued with the theme of entertainment with a piece that will attract the attention of guests, particularly the younger ones who will just have a go! It is a puzzle bowl where the idea is to get a marble to stop in a depression in the centre of the bowl. Tonight's piece was to be made from a round blank, 150mm * 40mm, walnut again, mounted on a shallow screw chuck (no more than 10mm) to ensure the hole left wasn't too deep. The blank was trued up

and a shallow chucking tenon turned, again with a mark made in the centre of the tenon. 2-3mm is fine as long as it is surrounded by a flat area to bear on the chuck jaws. Richard prefers a tenon rather than a recess as it allows him to make the bowl look lighter by turning away much of the tenon to make a small foot.

The initial shaping of the outside of the bowl was done with a draw (pull) cut, but the finish can be improved with a smoooooth push cut. This isn't easy to achieve without practice; grip the handle with a sporting grip, (firm & flexible, but not tight), the left hand then only provides downward pressure keeping the tool on the tool rest. An easier option that achieves nearly as good a finish is a shear cut; low handle, flute closed with just the bottom wing cutting, no level support so the cut can be made in either direction (pull or push).

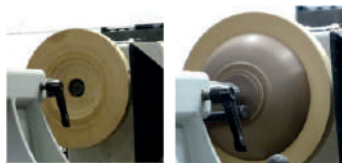


Once the outside of the bowl was complete it was remounted on the tenon for hollowing the top. The face was cleaned up and marked (with the point of a skew) for a wide rim which would be needed to accommodate the undercut that prevents the marble from falling out of the bowl. Hollowing was done in steps about 20mm at a time working in from the rim mark, only removing wood from the middle when/if it got in the way. Once the outer groove was OK and comfortably retained the marble the central dome was turned from the centre outwards to blend with the bottom of the groove as smoothly as possible. Finally the central dimple was turned in the dome. Its depth was defined by the hole left by the screw chuck (that's why a shallow one was needed).



A useful tip when sanding is to wipe the surface with kitchen roll between each sanding grit; this will remove excess sand particles and reduce the likelihood of scratches being introduced by the next grit, leading to a much better finish.

To tidy up the base of the bowl and turn the chucking tenon into a foot Richard mounts a disk of MDF attached to a faceplate, offers up the bowl and secures it in place with the tailstock centred on the mark made in the centre of the tenon which ensures that the bowl has been mounted centrally. This gentle pressure is adequate to hold the bowl for the finishing work on the base.





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TVWT Christmas Social

The TVWT Christmas Social and 25th Anniversary celebration was held in the Kegworth Village Hall on the evening of Wednesday 11th December 2019. This year the club funded an excellent array of food from an external caterer. The meal was followed by an interesting talk from John Elliot entitled "Breaking the Unbreakable" on the subject of Leicestershire's part in WWII code breaking.

As always, many very impressive turned items were on display as entries into the various competitions, pictured below along with the prize winners. The results of the competitions were as follows :-

Competition	1 st Place	2 nd Place	3 rd Place
Turning Between Centres	Felix Wint	Colin Oakhill	Mike Forrester
Anything Goes	Ben Wild	Tony Stubbins	Ian Ethell
Turning Using a Chuck	Ian Ethell	Ben Wild	Richard Thorpe
Chairman's Challenge	Ian Ethell	Bill Percival	Tony Stubbins
Cumulative Monthly Results	Stan Ethell	Melvin Francks	Martin Stenlake & Bill Percival
Bi-Monthly Members' Choice	Colin Oakhill	Lynne Stubbins	Tony Stubbins & Melvin Francks
Special Award for Exceptional Service	David Routledge		





A special prize draw was held to celebrate our 25th anniversary, with the three lucky winners getting free membership of the club for 2020. The winners were Hugh Philip (one of the original members from 1994), David Smith and Barry Morley.

Your Committee 2019



Chair
Tony Stubbins



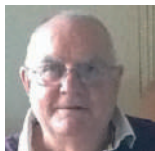
Vice-Chair
Ian Ethell



Secretary
Barbara Rundle



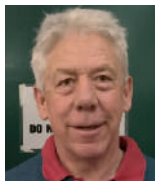
Treasurer
David Routledge



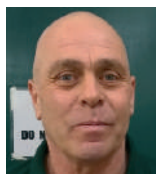
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