



TRENT VALLEY WOODTURNERS



LOTTERY FUNDED

WOODWORD



**PLEASE REMEMBER THAT THE WORKSHOP IS
CLOSED UNTIL FURTHER NOTICE DURING THE
CORONA-VIRUS PANDEMIC**

Demonstrations	Competitions
None possible	Bowl with corners
	Members Choice

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A MESSAGE FROM THE EDITOR

I thought that this edition was going to be very sparse with no demonstrations to report and no competitions either, but how wrong I was.

I've received really excellent articles from Jim Hadfield, Stan Ethell and Melvyn Francks. Then, Ian and Meena Ethell with some help from Ben Wild have found a way for our monthly competitions to continue, even the alternate month's 'Anything Goes / Members' Choice' competitions.

Jim also suggested that we include an opportunity for members to tell us about 'My Workshop' and thanks to Dawn, Lynne, Dave & Stan we have our first of what I hope will be a regular feature.

Please note that the calendar on the following pages is now wrong since the workshop is closed until further notice. Keep safe and well, and send me some pictures or an article for the next edition please, The My Workshop feature is a nice and easy way to make a contribution.

Bill



charnwood

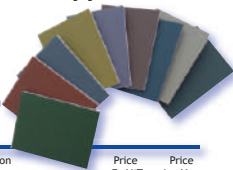
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TRENT VALLEY WOODTURNERS

Dates for your Diary 2020



	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	
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				

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

	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

All cancelled/postponed until further notice.

DEMONSTRATIONS FURTHER AFIELD

All cancelled/postponed until further notice.

Project Carousel 2020



I noticed in the February edition of Woodturning Magazine, that there was a photo of some items that had been made by the Surrey Association of Wood Turners, and amongst them was a pyramid carousel. Now, I was given one of these a few years ago, which had 3 levels, and it fascinates everyone. It is a particularly effective centrepiece for the family table at Christmas, where everyone can see it rotating. The article which accompanied the photo, referred to a previous edition of woodturning magazine, which outlined the processes involved in making a carousel. This had apparently been in 2 months' editions in 2017. Long before I had started subscribing to the magazine. However, I telephoned the publishers and tried to

purchase the old editions, but they didn't keep them going back 2.1/2 years, but, the lady who answered the telephone offered to go down to the archives and find the articles and photocopy them and send them to me. A couple of days later, a big envelope arrived with all the pages relevant to Colwin Way's article, for it was he who submitted it, and including the pictures. Photo 1 is my first attempt, a single level pyramid carousel.

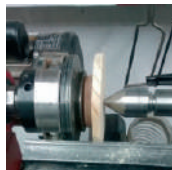
The next day, I started to make one. I reckon it took me about a month to make all the bits. Many of the bits had to be made twice, as there were a lot of dimensions left to the turner and there were also a few wrongly dimensioned. When it came to assembly, as Johnny Cash said, all the holes were wrong, ('one piece at a time').

But, they are only bits of wood and the second attempt went together much easier, and I was advised not to glue all the bits together until the end and it would be better if the thing could be taken apart for storage. No special wood was purchased. All the items were made from stuff under the workbench or in the shed. The assembly is built around a 3mm silver steel axle running in a pyramid bearing. Colwin says that these bearings are obtainable from Germany, and they are and they are relatively cheap, but the postage is astronomical. (£13 ea.). So, I did a bit of sleuthing and found that the part was virtually a glass or steel or ceramic button. So off to the wife's glory box and a selection of glass buttons brought forward a perfect one. Also, I found that a knitting needle, size 11, was 3 mm in diameter and long dead relatives had left us some of those. The drive is generated by the heat from tea lights acting on an impeller, causing them to rotate and drive the scene support table.

There were to be 4 tea lights, and I chose walnut for the holders, with a gold coloured tea light heatshield insert, obtained from Charnwood at £1.25 ea. The whole assembly sits on 4 feet which hold the tea light holders and attached them to the base. The feet were made from sycamore and were 70 mm x 25mm x 12mm thick. There is a pair of dowel holes, 20mm from one end and 13mm



from the other, both on the centre line x 6 mm deep. The main base, the scene support and the arch below the impeller were all made from pine drawer fronts from a bedside cabinet, (formerly in my son's bedroom) These were planed to the appropriate thickness and band sawn nearly round. I then trapped them between a jamb



chuck and a revolving centre, and turned them round. See photo.

Finally, they were held in a set of extended bowl jaws and the various central bores and counter bores, for the glass button were turned in situ. (Whilst in the bowl jaws, I marked out the hole centres for the dowels which fix the feet and the spindles which support the arch.) A top tip is to measure the diameter of the 2 blind 10 mm holes, as my 2 drills produced holes varying from 9.50 mm to 10.70 dia. Then make the location diameters on the support spindles a tight fit in these holes.



The walnut tea light holders, were turned using a 42 mm dia forstner bit, and then using a jamb chuck in the hole to turn the outside features. There is a dowel hole in the end to locate on the feet...

(Photo available)



The spindles were made from Ash, with a 10 mm tenon at one end and a 7 mm tenon diameter at the other end that supports the arch. The contours of the spindles are left to the turner's discretion, but the distance between the shoulders must be the same, otherwise the arch will not sit flat and

influence the axle's free rotation. When the spindles have been fitted, you can measure the distance between them, and you can determine the diameter of the scene support. Leave a bit of clearance to allow for a degree of eccentricity of the axle. The scene support is a round disc which is fixed to the centre spindle,

which in turn is fixed to the axle. The centre spindle has a 3 mm hole through, which is difficult to drill straight, so I set up the Jacobs chuck in the headstock with a special 150mm long 3mm



drill bit. I then used the revolving

centre in the tailstock, to advance the blank into the drill. I found that if I held the blank and pushed it into the drill, I could hold it better and straighter. Don't forget to relieve the sawdust from the drill, otherwise it may seize. I finished with a total run off of about 3 mm which was acceptable. I was then able to drive the blank between centres, using a step centre and a revolving centre and turn the features.



I did glue the scene support to the central spindle but the axle was such a tight fit in the centre spindle, that it didn't need any adhesive. The centre spindle is about 20 mm longer than the support spindles and fits into but not up against the arch.



The arch itself was made from pine, which was planed to 15 mm thick. I laid out the design on a piece of A4 and the dimensions transferred to the pine. The design is up to you but remember that you require 2 feet on the bottom to accept the 7 mm location diameters of the spindles. There will also need to have a hole through the centre of the arch. I made mine 4 mm, hence clearance for the axle. I left the arch as a rectangle until I had drilled the holes and then

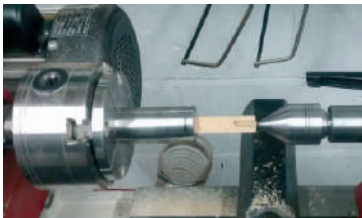
formed the profile. I created the shape of the arch on the band saw and smoothed the periphery on the linisher or sanding using a holder in the lathe chuck. I then radiused the upper faces with a router. A couple of coats of Danish or Tung oil, finishes it off quite nicely.

All the dowels that connect the feet to the candle holders and to the feet to the main base were made from 7/32" sticks that florists use on displays. They are not really accurate enough, but a bit of sanding in the drill chuck will make them the right size and a decent finish. Not only that, they are free with bouquets etc. They don't need to be very long, approx. 3/4" ea. (You can purchase hardwood dowelling on eBay in 5 or 6mm dias., but they are no better quality than the florist's sticks)

Now we get to the impeller and the fun starts.

I made the blades from 1/8 thick ply. Again, I drew a pattern on some A4 paper before transferring onto the sheet of ply. I used the band saw to cut out the shape, and finished it off on the sanding disc. Having made one, I was then able to use it as a pattern and draw round it another 11 times. I experimented quite a bit with the thickness and composition of the blades. A prototype was made from sapele which weighed 10gms and another made from 3/16" ply which turned the scales at 13 gms. The final ones weighed 7 gms. There are 12 of them, so the energy required to overcome inertia is appreciable. The blades are fixed to the centre hub,





by means of blade holders which I made from 12 mm sq. beech. See photos.

These were turned 2 at a time from 4 inch lengths, with the slot for the blade at each end. I cut the slot with several saw cuts on the band saw. Holding the beech in small chuck jaws, that were used for drilling the brass tube holes in pen making, and supporting the slotted end with a false piece of packing with a centre hole in it, in the

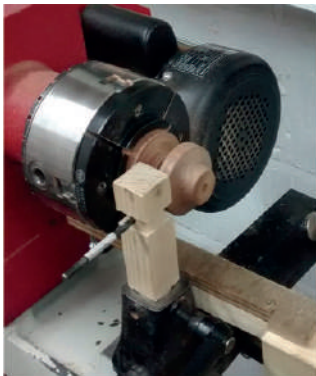


slot.



The shank for the holders is 5mm, but I found that if I tapered them from 4.95 to 5.05mm, the fit into the centre hub was much better. This made the manufacture of the 12 blade holders fairly easy. I then glued the blades into the holders with titebond, finishing them with 2 coats of clear interior varnish.

The centre hub for the impeller, is 50 mm in diameter and made from sapele, with the contours very much as you like. It must however have a plain portion in the middle to allow for the location holes which carry the blades and holders. I have a 24 station indexing plate at the rear of my Axminster Evolution chuck, so I used this to hold the turned blank and indexing every other hole, allowed me to drill 12 equispaced 5 mm dia holes for the blades. I will enclose a photo of my arrangement for achieving this.



It's a bit 'Heath Robinson' but it works. I actually centre drill the holes using my pistol drill, before making a 2nd pass with a slightly undersize drill and then a 5 mm reamer on the last pass round. This is possibly overkill, but the fit between the hub and the blade holders needs to be finger tight.





The centre hole is oversize to the axle, I made mine 5 mm, but the little knob on the top will be a tight fit on the hub and on the axle.

So when it is all assembled, the knob is tight on the axle and rotates when the heat energy from the candles rises and rotates the impeller. The angle of the blades can be altered to increase the speed of rotation.

Traditionally, there is usually a religious or Christmas scene on the scene support, (Christmas trees and snowmen, angels etc), but I chose to make a couple of 3" high Viking warriors and something that vaguely resembles a pig. So as it spins round you have 2 Vikings being chased by a pig or a pig being chased by 2 Vikings. You can superglue them to the scene support if you like, which stops them being accidentally knocked off. A word of caution, it is essential that the axle (knitting needle) is not bent, as it is 10-12 inches long and anything fixed to it will have an exaggerated eccentricity and wobble a bit when it is rotating.

I am currently making a triple level carousel with 3 rotating scenes, and as I have no crib sheet, it is being designed on a 'suck it and see basis'. Some of the photos were taken of the parts for this, so if there are a few extra holes on view, that is the reason.

M H Francks 04/04/20

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



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April 2020 - COMPETITION RESULT

"A Bowl with Corners"

There were 10 competition entries this month, either emailed direct to Ian or posted on the Google page that Ben has created.



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THE ANCIENT BRANCH

A friend and neighbour Caroline, asked me to make some coasters in memory of her late husband Derek. She wanted something tangible for her immediate family to remember their Dad and become an heirloom.

She came with an old branch that Derek had dug up from a beach on a family holiday five years before and which she said was thousands of years old.

Now I would have been sceptical about the age of this timber except that Derek was a geologist and palaeontologist and senior staff member of the University of Wolverhampton so I took this claim seriously.

The branch was about 80 cm long by 8-10 cm diameter and was in a very delicate state. My friend requested that they were to be rustic so I cut a trial section which revealed that the bark was breaking off and there were many typical cracks. So I resolved to stabilise the wood with PVA.

Naturally, sod's law dictated that my own PVA had started to go off just when I was not allowed out of the house due to lockdown, so I had to order some from eBay as "new and unused". When it arrived it certainly was unused but not quite new. The date on the tin said 25/2/2008! It had just started to go off but as needs must I made a paint stirrer and worked away with my drill until a nice smooth consistency had been achieved. (I did get 70% of my money back for the unused PVA).

After five days and 3 coats of PVA at 10:1 (Water:PVA) and then another 2 at 5:1, the bark appeared to be stabilised and so I fitted a new 6 tpi blade to the bandsaw and easily cut off 18 angled segments as requested with the bark firmly attached.



Some coasters needed superglue to strengthen the cracks in the middle etc and because I couldn't put them on the lathe, they all then needed a lot of careful sanding and 2 coats of antique pine varnish to disguise the superglue marks followed by acrylic spray-on for ultimate shine and protection.



They looked great and Caroline was very pleased, especially when I showed her how I'd marked the bottom of each piece so that each group of 6 can be put together to resemble the log from which they were sawn; a puzzle as well as coasters. I could not make a holder for them but when each set of six are assembled as a log they look interesting features on the coffee table.

We became fascinated to discover more about the age of the branch so my friend set about researching the sunken forest where they came from at Draymer Bay in North Cornwall and produced scientific papers by eminent palaeontologists and geologists showing that the sunken

forest is carbon dated to 2470-2290 BC. So the wood is about 4500 yrs old and the sunken forest contained Birch, Oak, Hazel and Yew. We also wanted to know what sort of wood it was so, taking a small off-cut branch section; I screwed in a rusty old slotted screw from an old tin that I keep for restoration work and flooded the area several times with water. After a week there was no sign of tannin in oak reacting with the iron oxide in the screw so I was fairly sure the branch was not oak.



At this point Caroline agreed to me making three pen pots for her family from the remainder, leaving 75% natural rough bark and with an attractive polished top section. Once again the timber was sufficiently stable but very hard, allowing me to produce the pen pots out of the remaining branch. This time finishing with sanding sealer plus a carnauba wax buff just on the smooth outside sections. The sanding and polishing revealed an occasional faint purple trace beneath the bark which leads me to believe that the wood is Yew. Yew that was growing before the time of Abraham in the Old Testament and some (but not all) biblical scholars even say that the flood occurred at around the same time the forest was submerged!! (i.e. c.2500 BC). Who knows?

I've just enough left to make a few coasters for myself.

Jim Hadfield – April 2020

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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My WORKSHOP Feature

This is intended to be a new regular feature in each issue of Woodward, giving the members the opportunity to tell us a bit about where and how they turn.

Jim Hadfield made the suggestion having got the idea from a feature in The Woodworker magazine, and proposed that we create a set of standard questions about your 'workshop' which you answer as fully as you choose, possibly adding pictures, and additional questions and answers if you like !

No IT skills are required other than to be able to type the words, The editor will look after the formatting, massaging your responses into shape and include some in each issue of Woodward as a new regular feature.

The initial starter set of questions is :-

1. Where and what is your workshop ?
2. What are the best and worst things about it ?
3. What are your main bits of wood working equipment ?
4. What is your favourite bit of equipment ?
5. What is missing, ie. what would you really like to add to the workshop ?
6. If it caught fire, what is the one thing that you would rescue ?
7. What is the best piece of advice that you've received (and do you follow it) ?
8. Do you do any woodworking other than turning ?
9. Do you have any plans to try something new ?

This list can be changed at any time if suitable suggestions are received

So please give it a go - our first offerings follow on the next pages

- Thank you Dawn, Lynne, Stan & Dave

MY WORKSHOP – Dawn

Where and what is your workshop ?

My workshop is in my garden, it is a wooden shed 12' x 10', insulated with Kingspan and boarded. I have a tiled floor with under floor heating



What are the best and worst things about it ?

The best thing is it's nice and big, lots of light and I have everything in there. The worst thing is that instead of having a nice big bench to work on I have 2 old chest of drawers that were being thrown out. They are of different heights, one too high and one too low! I don't have a flat space to work on. Things are getting rather cluttered! Also I have been joined by the 2 tortoises on their table which is occupying valuable space!

What are your main bits of wood working equipment ?

My main equipment is: Charnwood W813 lathe, Charnwood dust extractor, Robert Sorby pro-edge, lumberjack bandsaw with circle cutter.

What is your favourite bit of equipment ?

My lathe of course!

What is missing, ie. what would you really like to add to the workshop ?

I would really like a little pillar drill next.

If it caught fire, what is the one thing that you would rescue ?

The tortoises! Everything else can be easily replaced. I can't lift any of my equipment! I would rescue my hand tools.

What is the best piece of advice that you've received (and do you follow it) ?

Best piece of advice I have had for turning is to rub the bevel! I try my best to follow that.

Piece of advice from my brother for my workshop is to ditch the chest of drawers and get a big proper bench with cupboards. I might follow that advice soon!

Do you do any woodworking other than turning ?

No, although I am fascinated by all woodwork.

Do you have any plans to try something new ?

Not at the moment, there are so many things I wish to learn in woodturning first.

MY WORKSHOP – Lynne

Where and what is your workshop ?

"Lynne's studio" in my back garden for turning and carving.



What are the best and worst things about it ?

Best - overlooking my garden and in the sunshine.

Worst - I always clean it up fully before finishing which seems to take forever

What are your main bits of wood working equipment ?

I have a Delta 48" bed lathe with swing head and variable speed which is fixed to the floor, and also a bench for carving with a variety of tools, chisels, a scroll saw and a reciprocating chisel which is great for hard wood as well as safety equipment ie dust extraction and access to Tony's garage and his tools I have a key haha. .

What is your favourite bit of equipment ?

Big mug of tea and chocolate bar to refresh the mind!!

What is missing, ie. what would you really like to add to the workshop ?

Nothing so far; you can always find a different way to do things

If it caught fire, what is the one thing that you would rescue ?

Save Myself and have good insurance!!

What is the best piece of advice that you've received (and do you follow it) ?

"Rub the bevel" everyone's favourite tip and the best

Do you do any woodworking other than turning ?

I love wood carving it is so different from turning; taking a lot longer to do but very satisfying

Do you have any plans to try something new ?

I'm very craft driven and do lots of different things painting, baking, gardening to name a few.

MY WORKSHOP – Stan

Where and what is your workshop ?

My workshop is brick built (garage size) and is attached to the end of my garage. I can get to it without going outside. No heating, but I have a fan heater mounted above the lathe pointing down.

What are the best and worst things about it ?

I don't think there are any best or worse things about it. The best thing of all is that I have got a good sized workshop with a good sized window and a door to the garden should I need it. Often the envy of male visitors.

What are your main bits of wood working equipment ?

Record CL4, and band saw, Record RSBS12. My band saw gets very well used, not necessarily for rounds or curves but just as a quick access saw. I also have a belt/disc sander, 8" grinder, planer thicknesser, pillar drill etc. plus numerous portable machines. I also have a small metal-work lathe.

What is your favourite bit of equipment ?

My favourite is my lathe of course.

What is missing, ie. what would you really like to add to the workshop ?

I can't think of anything that is missing. Apart from that, I haven't the space. I do have a Erbauer sliding mitre saw but had to mount it on my old bench in the garage.

If it caught fire, what is the one thing that you would rescue ?

If the workshop caught fire it would depend on what I could get hold of safely; probably one or more portables. I had a powder fire extinguisher mounted in the workshop for years but realised recently that it was way out of date. There was no pressure left at all. I haven't got around to replacing it yet.

What is the best piece of advice that you've received (and do you follow it) ?

I can't think of any one piece of advice, just numerous bits of advice and tips gained over the years since I started turning.

Do you do any woodworking other than turning ?

Other than woodturning it's just jobs around the house that need attention. From time to time I am asked to make or repair something for one of our friends, but nothing major.

About Me and My Workshop

My name is Dave Clay and I have been a member of Trent Valley Woodturners since 2001. I was initially taught how to turn by Vic in those early days when we were in the 'shed', and have always really enjoyed making things in wood. Both Vic's teaching and that of other kind people in the club spurred me on to do other things with wood, as you will see.



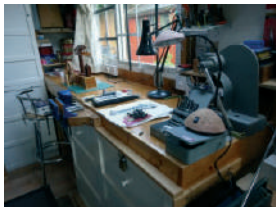
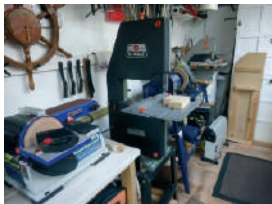
I first constructed my workshop in 2004 and since then I have spent a lot of time both in it and working on it! It is approximately 6m x 3m and I constructed the workshop to give me maximum light during the daytime, hence I have large roof windows, as well as windows on two sides. The walls are wooden construction, with a layer of insulation and a plasterboard finish on the inside. I find that the problem with insulation like this is that it keeps the cold in during winter, as well as the heat in during summer! I have an electric heater that I use in the colder months, and fortunately, due to the insulation, I don't need to use it for long.

I am an instrument engineer by trade and have, for the last 40 years, designed and manufactured many medical and laboratory instruments. I manage mechanical and electrical/electronic engineering workshops for Nottingham University Hospitals NHS Trust, in the Department of Medical Physics and Clinical Engineering.

Recently, I have been unable to do much woodturning due to the Covid-19 pandemic. I have been working constantly throughout and have either been too busy working for the Trust, or too tired at the end of the day to start in my workshop. I am hoping, as I'm sure we all are, that the situation begins to ease and we can go back to more normal times.

My workshop consists of various machines and areas for doing different types of work. I have a Draper woodturning lathe, several bandsaws, linisher, pillar drill, wood planer, and a wealth of hand and power tools. I also have an Axminster circular saw table. I have separate facilities for doing metalwork and have welding facilities, as well as a large range of garage type tools as I enjoy working on my cars.

I have air extraction throughout my workshop, having various take-off points throughout the room connecting to an Axminster extraction unit. I intend siting this in a separate outside addition to my workshop, in order to keep the filtered air away from the insides of the workshop. I am very aware of the damage that wood dust can do to a person's lungs.



Example of turned fruit and platter. Just visible is a leaf that I carved from wood.

I have done many of the usual woodturning projects, such as turned bowls, goblets etc. A project that I have been working on for the last couple of years is a replica of a Watt beam engine in wood and brass. This is a stand-off scale model of several that are in the Science museum in London and I have yet to complete the bearings and some of the linkages. Hopefully I'll get time soon!

I am always looking for new projects and, once I have completed the beam engine, will be looking to do a similar thing with a locomotive, again, mainly in wood and brass.



Replica beam engine, as yet unfinished.



Unfinished cylinder assembly and steam chest

I must say that I am missing the usual Wednesday evening per month at the club. I would like to pay tribute to all of the people who work hard to make the club into a first class teaching facility in such friendly surroundings. I hope all of you are keeping well and I look forward to seeing you at some stage.

Dave Clay

Some Thoughts on a Bandsaw - Stan Ethell

Over the years I have realised that with a well used blade, the saw does not cut square to the table and the fence. The fence on my machine is a rigid home made construction with very little play for angle adjustment. I made it so that I can cut from either side without having to alter anything as I had to with the fence supplied. Because I enjoy segmented work, I frequently require a fair amount of parallel pieces, which, if sawn with a good finish I can use without planing, but just a light sanding. Of course if the blade veers, this requires more work to produce parallel pieces. When I bought the saw, the dealer advised me to make sure that the blade teeth were clear of the upper wheel tyre as this tended to cause the problem being experienced. I set my saw up as suggested but still got the problem of the blade veering, always toward the fence. Of course, I now know that this happens as my blades wear, even though the blade is otherwise cutting satisfactorily. One or two magazine articles describe setting up the fence by cutting halfway along a longish board to determine the actual angle the blade is cutting, to which the fence can be adjusted. This doesn't apply to my home made fence setup. The answer to my particular problem is to use a brand new blade when I need strictly parallel pieces and remove it when finished. It is then stowed away until I need it again. A bit of a chore changing blades, but well worth the effort.



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May 2020 - COMPETITION RESULT

This month saw another Members' Choice Competition :- Of course with the workshop being closed the judging had to be done from pictures this time thanks to a lot of clever IT work by Meena. We had 5 entries and the winners were:-

			
Stan Ethell			
			
Melvyn Francks			
			
Chris Ford			



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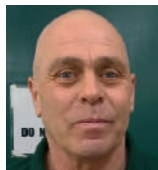
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