



TRENT VALLEY WOODTURNERS



LOTTERY FUNDED



**Volunteer needed urgently to take
on the role of Club Secretary**



Demonstrations	Competitions
Mick Hanbury Ian Ethel	Box Anything Goes

CONTENTS

PAGE No

2	Editor's Comments
2	TVWT Club Website Information
3-5	Provisional Clubhouse Diary 2021
6	Provisional Club Nights & Demonstrations 2021
6	Forthcoming Events
8-10	July Competition - Extended Edition
11	Trent Valley Trading & Photographs
12	Working with Corian - Bernard Mills
13	Classified Ads
14-18	A Chest of Drawers from a Log
20	My Workshop
21-22	August Demonstration - Mick Hanbury
23	Dawn's Bowl
24	August Competition - Anything Goes
26-27	September Demonstration - Ian Ethel
28	Rogues Gallery (Your 2020/2021 Committee)

SPONSORS

7	<u>Chestnut Products</u>
11	<u>Charnwood</u>
19	<u>Turners Retreat</u>
25	<u>Proops Brothers</u>



A MESSAGE FROM THE EDITOR

Happily, this summer/autumn we got back to the clubhouse with a couple of live demonstrations and a return to hands-on sessions, albeit with limited numbers.

Ian has found that many demonstrators are no longer offering in-person demonstrations, so we are pursuing getting broadband access to the clubhouse to allow us to book and run remote demonstrations from professional turners all over the world (time-zones permitting !)

A huge thankyou to Chris, Stan, Dawn and Bernard who have all contributed articles for this edition of the magazine. Lots of variety for you, and hopefully some inspiration to try something a little different and/or pen an article yourself.

Another big thankyou to Meena Ethel who took on the role of club secretary, despite not being a turner herself. The commitments of a new job mean that she no longer has the time to give the role the attention it deserves, This of course means that **we need a volunteer to take on the role. Please let Tony know if you're willing to have a go.** Until someone is appointed Tony will juggle both secretarial and chairman tasks.

The October competition is another "Anything Goes" - so lets have lots of entries this time - as long as the entry is mainly in wood, literally anything goes, there doesn't need to be any turning involved...

STOP PRESS - Just as I was about to publish, I have been told that our past chairman, Frank Wood has died. Frank was instrumental in the creation of and move to our current clubhouse. If anyone has any pictures or words about Frank, please let me know as I'd be happy to do an 'In Memoriam' piece in the next edition of Woodward

Thanks for your support. See you soon

Bill



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.



TRENT VALLEY WOODTURNERS 2021 Clubhouse Diary



	JANUARY	FEBRUARY	MARCH	APRIL
Mon		1	1	
Tue		2 Hands-on-Day	2 Hands-on-Day	
Wed		3	3	
Thur		4 Hands-on-Evening	4 Hands-on-Evening	1 Hands-on-Evening
Fri	1 New Year's Day	5	5	2 Good Friday
Sat	2	6	6	3
Sun	3	7	7	4 Easter Sunday
Mon	4	8	8	5 Easter Monday
Tue	5 Hands-on-Day	9	9	6 Hands-on-Day
Wed	6	10 Monthly Meeting	10 Monthly Meeting	7
Thur	7 Hands-on-Evening	11	11	8
Fri	8	12	12	9
Sat	9 Hands-on-Day	13 Hands-on-Day	13 Hands-on-Day	10 Zoom Meeting
Sun	10	14	14	11
Mon	11	15	15	12
Tue	12	16	16	13
Wed	13 Monthly Meeting	17 Open House	17 Open House	14
Thur	14	18 Hands-on-Evening	18 Hands-on-Evening	15 Hands-on-Evening
Fri	15	19	19	16
Sat	16	20	20	17
Sun	17	21	21	18
Mon	18	22	22	19
Tue	19	23	23	20
Wed	20 Open House	24	24	21 Open House
Thur	21 Hands-on-Evening	25 Hands-on-Day	25 Hands-on-Day	22 Hands-on-Day
Fri	22	26	26	23
Sat	23	27	27	24
Sun	24	28	28	25
Mon	25		29	26
Tue	26		30	27
Wed	27		31	28
Thur	28 Hands-on-Day			29
Fri	29			30
Sat	30			
Sun	31			

Monthly Meeting - 2nd Wednesday - 1830 to 2100

Hands on DAY - 1st Tuesday, 4th Thursday, 2nd Saturday - 0930 to 1530

Hands on EVENING - 1st Thursday, 3rd Thursday - 1800 to 2100

Open House (no turning) - 3rd Wednesday - 1330 to 1630

Learn to Turn - Trainers & Trainees only - 1900 to 2100 - not yet scheduled



TRENT VALLEY WOODTURNERS 2021 Clubhouse Diary



	MAY	JUNE	JULY	AUGUST
Mon				
Tue		1 Hands on - Day		
Wed		2		
Thur		3 Hands on Evening	1	
Fri		4	2	
Sat	1	5	3	
Sun	2	6	4	1
Mon	3 May Day Hol	7	5	2
Tue	4 Hands on - Day	8	6	3
Wed	5	9 Monthly Meeting	7	4
Thur	6 Hands on Evening	10	8	5 Hands on Evening
Fri	7	11	9	6
Sat	8 Hands on - Day	12 Hands on - Day	10	7
Sun	9	13	11	8
Mon	10	14	12	9
Tue	11	15	13 Hands on - Day	10 Hands on - Day
Wed	12 Zoom Meeting	16 Open House	14	11 Monthly Meeting
Thur	13	17 Hands on Evening	15 Hands on Evening	12
Fri	14	18	16	13
Sat	15	19	17 Hands on - Day	14 Hands on - Day
Sun	16	20	18	15
Mon	17	21	19	16
Tue	18	22	20	17
Wed	19 Open House	23	21	18
Thur	20 Hands on Evening	24 Hands on - Day	22 Hands on - Day	19 Hands on Evening
Fri	21	25	23	20
Sat	22	26	24	21
Sun	23	27	25	22
Mon	24	28	26	23
Tue	25	29	27	24
Wed	26	30	28	25
Thur	27 Hands on - Day		29 Hands on Evening	26 Day & Evening
Fri	28		30	27
Sat	29		31	28
Sun	30			29
Mon	31 Spring Bank Hol			30 Summer Bank Hol
Tue				31



TRENT VALLEY WOODTURNERS

2021 Clubhouse Diary



	September	October	November	December
Mon			1	
Tues			2 Hands on Day	
Wed	1		3	1
Thurs	2 Hands on Evening		4 Hands on Evening	2 Hands on Evening
Fri	3	1	5	3
Sat	4	2	6	4
Sun	5	3	7	5
Mon	6	4	8	6
Tues	7 Hands on Day	5	9	7 Hands on Day
Wed	8 Monthly Meeting	6	10 Monthly Meeting	8 Christmas Social
Thurs	9	7 Hands on Evening	11	9
Fri	10	8	12	10
Sat	11 Hands on Day	9 Hands on Day	13 Hands on Day	11
Sun	12	10	14	12
Mon	13	11	15	13
Tues	14	12 Hands on Day	16	14
Wed	15 Open House	13 Monthly Meeting	17 Open House	15
Thurs	16 Hands on Evening	14	18 Hands on Day & Eve	16
Fri	17	15	19	17
Sat	18	16	20	18
Sun	19	17	21	19
Mon	20	18	22	20
Tues	21	19	23	21
Wed	22	20 Open House	24	22
Thurs	23 Hands on Evening	21 Hands on Day & Eve	25 Hands on Evening	23
Fri	24	22	26	24
Sat	25	23	27	25
Sun	26	24	28	26
Mon	27	25	29	27
Tues	28	26	30	28
Wed	29	27		29
Thurs	30 Hands on Evening	28 Hands on Evening		30
Fri		29		31
Sat		30		
Sun		31		

Club Nights 2021 - Provisional

DATE	DEMONSTRATOR
January	
February	
March	
April 10th	Rebecca DeGroot - Zoom
May 12th	Greg Gallegos - Zoom
June 9th	
July 14th	
August 11th	Mick Hanbury
September 8th	Ian Ethel
October 13th	Shaun Clifford
November 10th	<i>TBA</i>
December 8th	Christmas Social

FORTHCOMING LOCAL EVENTS

Saturday October 23rd, TVWT will be hosting an AWGB-led training/hands-on experience for children with Special Educational Needs.

DEMONSTRATIONS FURTHER AFIELD

All cancelled/postponed until further notice.

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July 2021 Competition – make a box from two different woods and a non-wooden item.

This month each of the competition entries is shown along with a description and pictures of the process used.

First place went to **Stan Ethel**.



My first problem was what to make with what materials. I finally decided to go along the lines of a previous competition piece using two different woods. The earlier piece was just an open vessel of segmented design, so I decided to go along similar lines using American Black Walnut segments with Sycamore in-fills and make a lid for the new piece using some white nylon for a knob.



I have a sled for cutting 'cake slice' segments on my band saw. This was already set up for 16 segments, so I decided to stick with 16 for the lid. The segments for the body of the vessel could not, of course, be cut using the sled but required some very accurate adjustment of the bandsaw table. I have a digital readout angle device which has a magnetic base which is very useful in setting the table & blade angles. The best I could manage on the bandsaw with the Sycamore infill was a little less than a millimetre thick. My original idea was to make a slender box and lid, but soon realised that using 16 segments plus the Sycamore infill, the result was too big. I then decided to make two short boxes about 65/70 mm high and 105 diameter. (lids extra). There was nothing very interesting that I could do with the nylon knob which was simply super glued in place before final shaping. I got a nasty 'dig in' while turning the knob, but the lid being firmly held in the chuck, I managed to recover with a slightly different shape than intended. The base was just a simple segmented disc without infills.

Second place went to **Bill Percival**



I had recently had an unsuccessful attempt at making a small barrel pot and although it didn't work out I liked the shape so that experience formed the basis of my design. I found a nice short plank of an unknown pale wood with distinct grain and a nice contrasting piece of what I think is sapele. The non-wood item is a fused glass disk that I made – the picture shows a couple of examples as I hadn't decided which one to use...



As both blocks were already planed I was able to cut them to matching squares and glue them together with PVA glue without having to improve the mating surfaces.

Sadly I only took one in-process photo showing the point at which the external shape had been turned and a tenon added for the hollowing process which went OK as far as I remember without too many excitements.



The barrel lid was turned to fit from another piece of the original sapele plank and a recess turned to take the chosen glass disk. Everything was finished with Woodwax 22 (medium brown - which seems to work nicely with darker wood but just makes pale wood look dirty to me !) Finally the glass disk was glued in place again with PVA glue.

The unusual aspect of this entry is the glass disk. I have now been to a couple of fused glass workshops where most people make jewellery – earrings, pendant necklaces etc. So the tutor was interested in my idea to make disks for decorating wood turned items. The process involves cutting a circle of plain glass then gluing tiny fragments of coloured glass to it to create the desired pattern. This is then taken away and fired in a kiln to produce the end result. If anyone is interested I'll happily put you in touch with the girl who runs the workshops (was in Derby but now in Wirksworth). Here are a few others I've made...

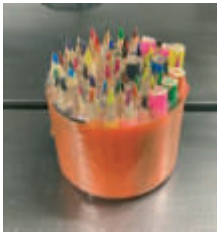


Third Place went to **Chris Ford** with his Pencil Lid Pot



I was struggling to find anything non-metallic for the challenge so ended up with coloured pencils cast in resin.

I cast these in an old spray can lid... This was then chopped into slices on the bandsaw...



This is not the same lid as the previous picture – when we received the challenge this one was already sliced up !



I then took a 4" diameter lump of Bubinga I had lying around for

some time and proceeded to turn the main body of the pot...



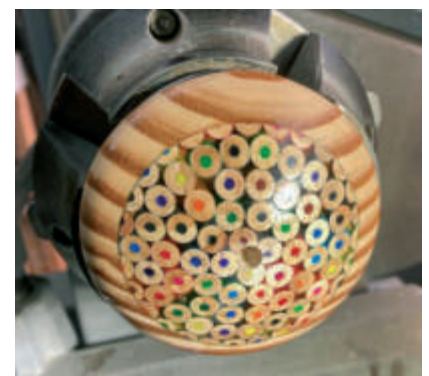
A small section of it when turned gave me the body with a dowel hole in the base...



I then went on to make the foot for the base from a piece of an old pallet I had lying around...And when turned it was simply parted off and the base sanded and finished. The dowel hole in this matches the dowel hole in the base of the main body...I then turned a small dowel (sorry no pictures of this) and glued the two together.



I then moved onto the lid and turned the bottom first to give me a good fit into the main body, then reversed it chucking on the spigot which fitted the main body and turned a recess for the pencil cast...The pencil cast was chucked and a section of the OD turned to suit the recess in the lid and the bottom flatted. Epoxy glue was then used to stick the two together as can be seen above. The assembled lid, when dry, was then re-chucked and the top turned and finished with another smaller dowel hole for the finial... I had a small piece of bocote remaining in my workshop which I then used to make the finial. The final result was my pencil pot finished throughout with Liberon sanding sealer and Woodwax 22.

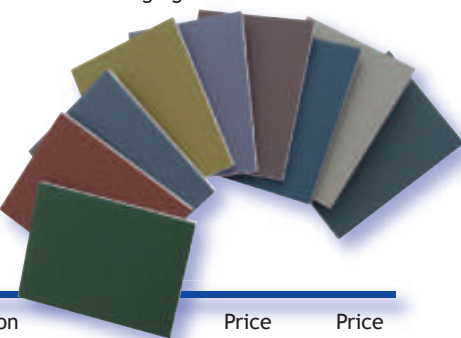


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PENER	Black Rollerball Refill - Pack of 2	£2.08	£2.50
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TRENT VALLEY TRADING

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.

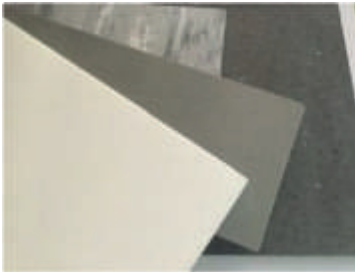
Photographs are sent via email in JPEG format which can be processed at most high street shops with printing facilities i.e. Asda, Boots etc.

Anyone wanting photograph files should email bill.percival@hotmail.co.uk

The Pleasures of Working with Corian – Bernard Mills

What is Corian?

Corian is an acrylic polymer, available in a rainbow of colours. It is used mainly for kitchen work surfaces.



Corian can be made into pens, light pulleys and bowls. Every pen I turn with Corian is unique.



Working with Corian

Corian comes in different thicknesses, from 12mm upwards. It can be cut easily into workable pieces using a power saw. The different colours may be glued together - use sand or emery paper to roughen the surfaces ready for gluing. Gorilla Glue is ideal. Clamp the pieces together for 24 hours.

Turning Corian is similar to turning wood, so as for woodturning, when working with Corian the work space should be well ventilated. Corian is very brittle - be aware of small particles and always wear a face shield. It also gets very hot and can stick to the drill. Use a low speed and clean the flutes of the drill bit regularly. You will need very sharp tools and wet and dry paper for sanding. Polishing with any abrasive car polish (or I use Brasso) produces a high gloss finish with seamless joints.

Thanks to contacts and friends I have made since working with Corian I have a good supply, however bright colours are harder to come by!

CLASSIFIED ADS

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Martin Gladders, Age UK - Men in Sheds, Oaks Industrial Estate,
Loughborough, LE11 5XN. Tel: 01509 211603

A Chest of Drawers from a Log

This all came about when I saw a picture of a bandsaw box and, as many woodturners do, I have a bandsaw so thought why not give one a go. This is an example of one of the many I have now made.

It started with an oak log. I then chopped the ends roughly square on the bandsaw...



The next step is to cut off the back. This needs to be a straight a cut as possible...

I then sanded both cut faces flat to ensure a good joint when stuck back together...



The bandsaw was then set up with the thinnest blade possible – 1/4" on mine (Record Power BS400)...

I then carefully planned the route of my cut so as to be as invisible as possible when re-glued back together...



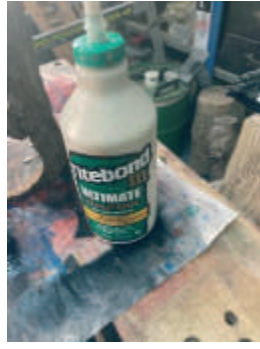
And from the back...



Below is the box with the drawers removed...



Apologies for the burning from the blade but it was getting towards the end of its life when I made this one. It will sand out later though.



The next stage is to glue the box back together...

I always use Titebond 3 and find it an excellent glue.



Some imaginative clamping comes into play sometimes. It is usually best to have a trial run with the clamping before putting the glue on, and clean up the glue as much as possible with a damp cloth...

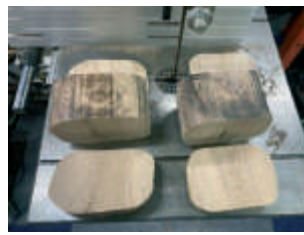
While the box is drying, I turn my attention to the drawers.

These are sanded flat on the back...



And then the backs cut off...

Then the fronts cut off...



I then sand flat all mating faces, but forgot to photograph this step ! And then sketch on the cut outs I want to make in the drawers.



On the bandsaw I then clamp a small piece of plywood with a saw cut as a "zero clearance mini table". This ensures there is no dipping of the small drawers into the slight hollow where the blade cover goes...



And start cutting out the inside of the drawers...

And continue the process...



In this case, because I have made the drawers quite deep, I decided to make an internal drop in tray for each drawer; hence the stepped inside of the drawer. Also, this means the bottom cut out can be discarded but the top one must be retained.

I then move onto the inner trays and cut off the front and backs after sanding the outer faces flat...



These are then cut out as before...



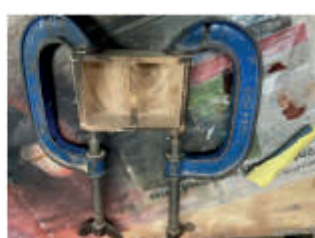
I then sand flat the inside faces...And draw on the cut outs I want...



And then we can progress to an enormous amount of sanding starting with the inside of the trays first followed by the insides of the drawers...



We can then glue the front and back onto the trays and clamp till dry...Again, cleaning up any excess glue as much as possible paying particular attention to the insides as these cannot be sanded again...If the clamps cause any compression damage on the bark, it is easily removed by dropping some water on there to expand the fibres and waiting for it to soak in and dry...



Once dry, the outsides of the drawers can be sanded...



And so on with both drawers and trays...



We can then move on to sanding the inside of the box...

The drawers need to be trial fitted to ensure a nice smooth action and sanded until this is achieved.



And glue the back on....



I then needed some drawer pulls so found some old bits of Yew I had kicking around the workshop and turned them to suit... The drawers were then drilled to fit...



Because of the bark, I chose an oil finish liberally applied all over...



And so we have the finished box...



A few more slightly better photos...



And a variation or two on the theme



The variety of these is limited only by your imagination. I hope I have inspired one or two of to have a go ?

If anyone needs any help or advice with these, please feel free to get in touch.

Chris Ford

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My WORKSHOP Feature

Here's our new regular feature, giving members the opportunity to tell us a bit about where and how they turn.

No IT skills are required other than to be able to type the words, The editor looks after the formatting, massaging your responses into shape and including some in each issue of Woodward.

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

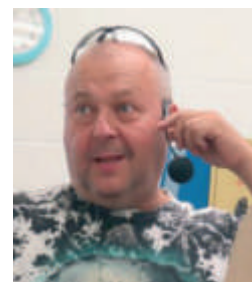
Sadly no entries this edition

please give it a go for the next edition

Mick Hanbury Demonstration Evening 11-August-2021

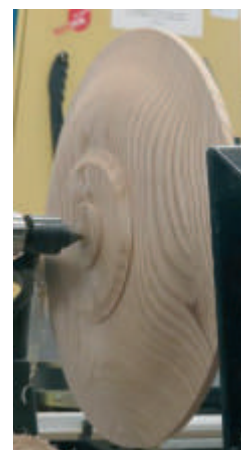


Our first post-lockdown live demonstration in person was given by our old friend Mick Hanbury, giving only his second live demonstration in 15 months. As usual Mick's demonstration was more about colouring and decorating techniques than about



the actual turning, though there is still plenty to learn from watching his techniques and listening to his commentary and advice.

His work blank for tonight was a 14" ash blank with attractive grain pattern running straight across the blank; even Mick thought it was a bit of a shame to colour such a nice piece, but consoled himself that the grain would still be visible on the underside of the finished platter as well as showing through the colouring. Preparation is vital – you must turn and sand well so that the grain is filled allowing the paint to sit on the surface; failing to prepare the surface well would be much the same as trying to paint the surface of a sponge !



The edge and face of the base were cleaned up with a pull cut before marking out a spigot and base for the platter. Practice your cuts as you shape the base of the platter. In fact you could practice your colouring as you go, turning off the practice runs until you get to the final shape. Finishing fine shear cuts were made with the wing of the gouge. If your gouge starts to get hot it is a sure sign that it needs sharpening. A nice touch was the addition of a couple of decoration lines, one round the foot and one near the rim, blackened by burning with a narrow piece of Formica.

To ensure that the grain really is filled and as smooth as possible, Mick applies his own mixture of liquid paraffin (75-80%) and beeswax (20-25%), sands through the grits and finally denibs with kitchen paper until no evidence of the wax is left on the paper.

These processes are repeated to prepare the top surface of the platter, but the centre dished section is not turned at this stage but left solid for now.



Because this technique is using paint rather than stain, the colour is being applied to a lacquered surface and not the wood. This means that it is easy to remove by turning off the top 1mm and starting again ! To avoid having to do this, it is a good idea to practice your design on paper first, and always use good quality brushes as they leave fewer bristles behind !

To provide the base for the paint, the platter was sprayed with two coats of Chestnut Ebonising Lacquer and two coats of clear car lacquer, each dried with a hair drier held in a homemade jig mounted on the banjo.



Once the lacquer is fully dry, paint was mixed with medium viscosity flow medium such that after mixing it will form a blob on the mixing stick, but doesn't drip.

The blue paint was applied using a fan shaped brush with figure of 8 movements, then green paint was applied using a round brush to form leaf shapes. These were then enhanced by yellow lines applied with a long thin brush. The yellow paint was not diluted with flow medium, so was much thicker. The paint is encouraged to dry with the hair drier again, but ensure the lathe speed is no more than 200 rpm so that you don't get paint everywhere and avoid runs spoiling your pattern; as it dries, the colour and pattern magically slowly appear. Finally, apply another coat of clear lacquer to make the colours really pop.



With the colouring complete, the edges were tidied up, feature lines added and the centre of the bowl turned out to the depth of the old screw chuck hole. (this had been checked earlier to ensure there was sufficient wood for the foot and spigot ! A final coat of clear lacquer is applied horizontally with the platter off the lathe to ensure even coverage with no runs.

The piece should be left for 24 hours to thoroughly dry before having the spigot removed and the foot tidied up.



Dawn's Coloured Bowl

After seeing Mick Hanbury's demonstration the other evening, I took inspiration and had a go with a piece of ash I had in my shed. It is only 14cm diameter but it was fun to have a go. I really enjoyed the demo. Encouraged me to stop doing pens for a bit and do something different!

Dawn Jennings



ANYTHING GOES COMPETITION – August 2021



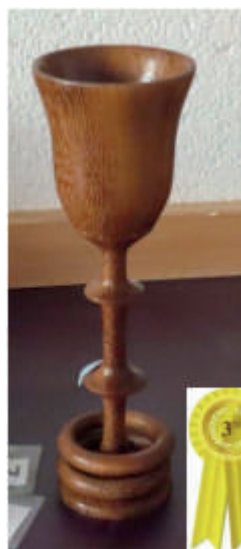
Colin Oakhill



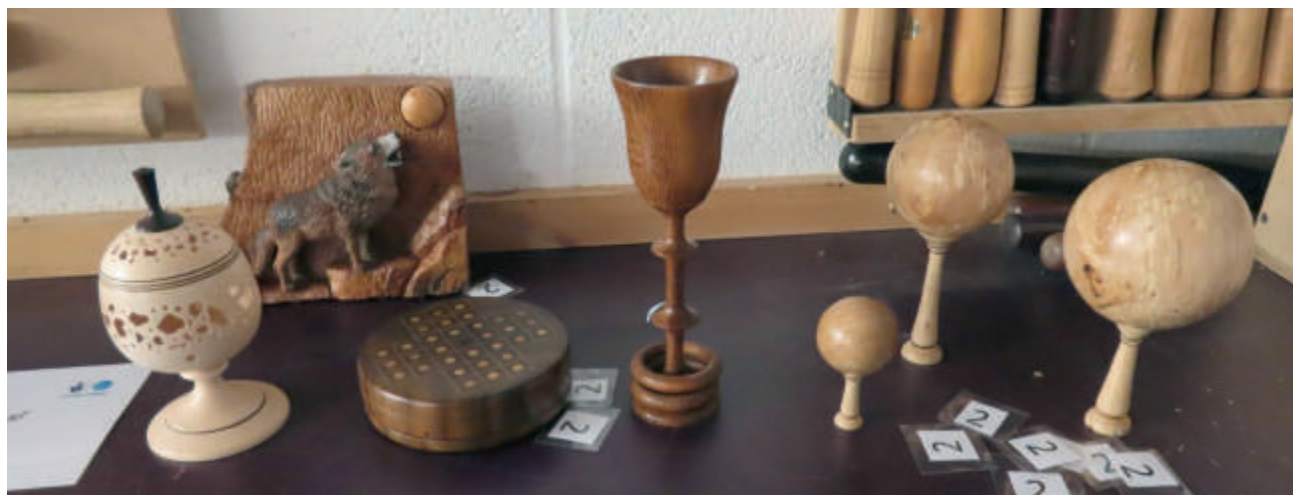
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Ian Ethell Demonstration Evening 8-September-2021

Tonight, Ian's demonstrations were to be based around the traditional way of turning a box without the need to re-chuck. This technique was how he was originally taught back in the days before scrolling chucks (I didn't know he was that old !) This method forces you to think and plan effectively as all the steps have to be done in the correct order.

- This technique uses more wood than the usual re-chucking way of working, so it isn't recommended for expensive blanks.
- When making a box always make the tenon on the body not the lid. This maximises the capacity of the box and will score better in a competition.
- Mount the blank on a screw chuck (or face plate), and there it stays until the box is complete.
- Rough to round.
- Turn a tenon on the end. This must be smaller than the final diameter of the box and must be parallel sided to make an effective chuck to turning the box lid.
- Part off the section of form the lid.
- Clean the face. To avoid an undesirable skating across the surface start the cut by taking a tiny cut from the edge before continuing across the face.
- Turn a mortice (hollow) to take the previously cut tenon. Again, this must be straight/parallel and needs to be a tight fit.
- Jam the lid piece back onto the blank and hollow the inside of the lid. This stage defines the internal diameter of the box as you are making the mortice to fit the box's internal tenon. Again, this needs to be straight/parallel. Ian used a small box scraper for this step. Sand and finish the inside of the lid.
- Remove the lid section (if you've made a really tight jam this may prove trickier than it sounds).
- Measure and mark the diameter of the lid mortice onto the end of the blank.
- Hollow out the inside of the box. Ian sanded his using a LIDL/ALDI Dremel equivalent fitted with a sanding arbor and a 2" disk with the edges cut (like petals) so that they folded over to sand the sides.
- Cut the tenon on the box about 1mm shorter than the lid mortice shoulder depth. Initially this will be used as a jam chuck to finish the lid, and will need easing later on for the finished box.
- Jam the lid back onto the box body, aligning the grain, and refine the outside shape of box and lid together.
- True up the shape the body and lid together.
- Shape the top of the lid and finial, sand and finish.
- Remove the lid and gently ease the tenon until it is a comfortable fit into the lid.



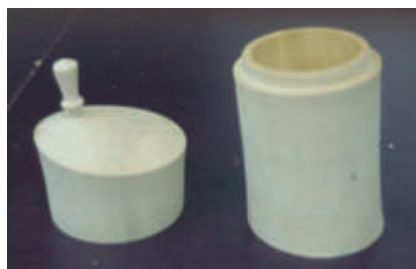
- Part off the body of the box.
- Turn a tenon on the remaining part of the blank to fit (tight again) the internal diameter of the box. This will be used as a jam chuck on the body of the box to allow the base to be finished.



Ian's second demonstration was to turn another box using the same technique, but this time with off-centre turning. Ian is proud of his Yorkshire roots so prefers to avoid expensive fancy gadgets; so to mount the blank for off-centre work he just clamped it in the chuck jaws at a bit of an angle – "That'll do" as the advert says !

Turning a piece like this looks pretty scary; very important to watch the horizon rather than the tool. Ian recommends using a bowl gouge, carefully but positively, making full length cuts rather than lots of short bursts.

At the final stage when cutting the base to sit nicely on a flat surface, remember that the base is actually elliptical so the dishing/undercut needs to be very slight; if you cut it too deep you will end up with a wobbly box sitting on two high points.



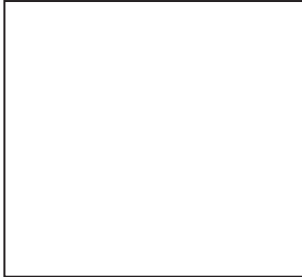
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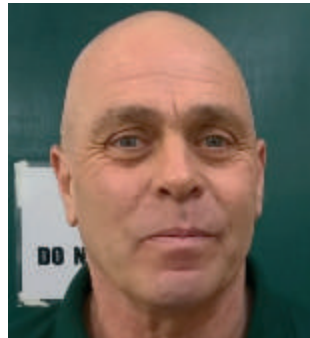
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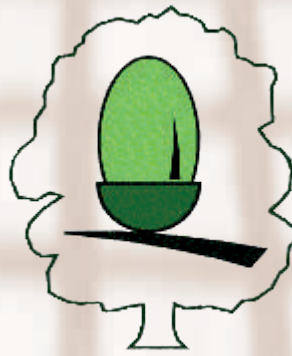
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