



EREWASH VALLEY WOODTURNERS ASSOCIATION

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TURNING TIMES

No.66 September 2015

Chairman's Comments

Once again I have to commence my commentary with the sad news that Reg Beech died on Monday 24th August.

Reg was one of our founder members, and attended the first meeting, organised by Keith Rowley, way back in 1993.

Since then Reg was a regular, always seated alongside his friend of many years, Richard Dale.

Reg always had a characteristic and likeable sense of humour, and was always supportive and encouraging.

On behalf of all members, I express our condolences to his wife, Brenda, and to his family.

Our Hands On sessions, especially this year, have at times been somewhat lightweight in numbers, and consequently we have hardly broken even in our costs for the evening.

That said we have, nonetheless, produced some good and pleasing items for our 'charity basket'.

What are your needs for the evening? Please do let us know your thoughts.

The Charity fund raising event we attended in June - the Belper Steam Event – unfortunately was a very wet affair; in fact you could say it was a washout. Consequently the attendance was very low, and reflected markedly on the funds we raised.

As I write we have just returned from attending the National Forest Wood Fair, near Woodhouse Eaves, on the August Bank Holiday Monday 31st. It was yet another very wet affair, yet thankfully more successful in fund raising than earlier this year.

Please get out your diaries and mark up the date for our next full Saturday demonstration. NICK ARNULL will be our guest on Saturday, 31st October.

Recognising how time flies, are you yet preparing your entry for the Keith Rowley Competition and the Chambers Competition in November? Remember the Chambers Trophy Competition is primarily for those members whom have not yet won a prize in any competition. Both competitions are open competitions – so get your design hats on.

A number of us will be ‘charity fund raising’ at the West Hallam Ploughing match, on Sunday 20th September. The venue is: Stanley Grange Farm, Station Road, Stanley, DE7 6FT, from 09.00 – 15.30hrs. Fancy a day out? Pop along to see us.

Finally, Christmas seems a long way off, however, as we only have 6 meetings before our ‘infamous’ Christmas Social, we shall be selling tickets for the occasion from 9th September meeting. The ticket price will remain at £10 each. The entertainment this year will be ‘Yesteryear’.

Safe turning to you all.

Robin

EVWA PROGRAMME for 2015/2016

Wednesdays

Saturdays

2015

Sept. 9th Philip Greenwood

Sept. 23rd Hands On -Pat Murphy scoops and honey drizzles

Oct. 14th Gerry Marlow

Oct. 28th Hands On - Trevor - a Christmas theme

Oct. 31st Nick Arnall

Nov. 11th Keith Rowley & Chambers Competitions &
Bring & Buy

Dec.9th Christmas Social

2016

Jan.13th Margaret Garrard

Jan.27th Hands On - Robin tea light/candle holders

Feb.10th Terry Smart (Chestnut Products)

Feb.24th Hands On - Pat Murphy fruit

March 9th Annual General Meeting

March 23rd Hands On - Trevor boxes

April 23rd Richard Findley

REVIEWS

DAVID FRANCIS COMPETITION

The competition results were announced and presented at the meeting in June.

**1st prize and trophy winner was:
John Oliver for his very impressive and
large candlestick in oak**



....
**3rd prize to Brian Thornton for his
skeleton clock in bubinga**



**John being presented with the trophy by
Guy Ravine. (See the article 'A story
about a Candlestick' in this edition)**



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**2nd prize to 'yours truly' for my
sycamore vessel on stand**



**There were 17 entries in total – here is a
flavour of them – Thanks to you all.**





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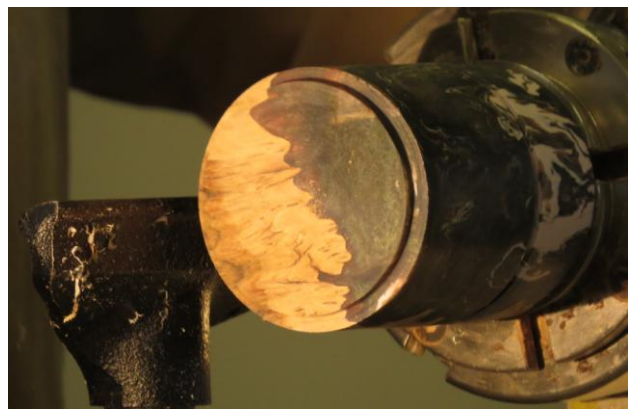
Guy Ravine 10th June 2015

Guy Ravine is the chair of the register of professional turners.

(<http://registerofprofessionalturners.co.uk/turners/guy-ravine/>)

His first item - called a hybrid box is a mixture of wood and resin.

The blanks he uses are purchased from George Watkins (<http://www.fromthetree.co.uk/>). This particular blank was a mixture of resin and Australian burr (eucalyptus) wood.



Between centres - turn a spigot on both ends. Use the two thirds / one third rule for sizing.

Thin parting tool to separate the lid from the box to preserve as much material as possible. Slow the speed right down to part through.



Lid first - Guy also liked to use a solid spindle gouge – a gouge without a flute, a lot like a skewgy gouge. A round ended scraper used for the internal dome. To finish the top of the lid, jam it carefully on to the base.

The box design shape was described as 'blobby'. If the colours in the wood and resin had been more defined / dominant then Guy would have gone for a more refined shape. Use the colours to influence the design. Mount the base and hollow out. Reverse the base onto a piece of scrap wood, jam chuck style. Bring up the tail stock for additional support.

Guy normally turns the boxes with a flat top and a sharp corner, but for a softer shape use a dome.

A question asked was 'how strong is the joint between the wood and the resin'? The advice given was to not go too thin, err on the side of caution.





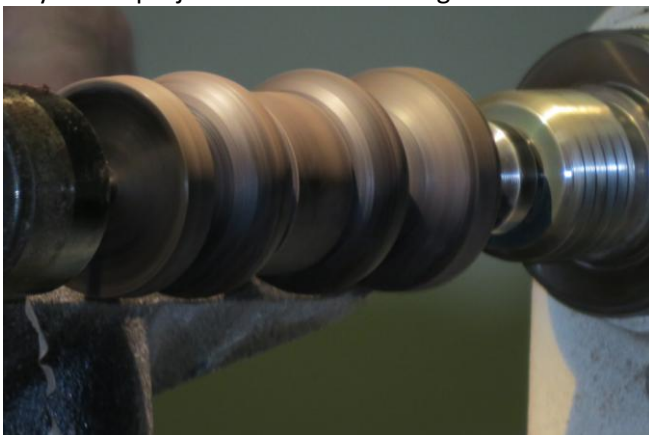
Another question was asked regarding the colours of the resin. The advice given was that Guy preferred blue, purple and green, but that if you intended selling the items remember that the customer might prefer something else.

Guy's normal finish for this style of box is a 'buffed' finish. On the tight spaces it can be difficult to get the buffer in so an alternative is to use micro crystalline wax, a very small amount and ideally leave 20 minutes between applying and polishing it off.

Resin is highly flammable, be very careful with where the fine shavings are going, e.g. air intakes on motors. Resin is also very stable so unlike wood it is unlikely to warp.

Guy brought along a vase with a distinctive shape. It was holly, turned wet and turned very thin. Microwave carefully to cause it to warp. Wall thickness about one eighth of an inch or 3mm. Microwave for about ten seconds four or five times.

Guy's next project was a blackwood gavel.



Blackwood is a rose wood that looks similar to ebony. Blackwood grows in the savannah where as ebony grows in the jungle.

Blackwood has a definite grain, but ebony is less so. Ebony however can be very dusty.

Guy mounted the bulbous part of the gavel in soft wood jaws so that the ends of the gavel could be refined and finished properly. Do this for both ends of the gavel.



Turn the handle to fit the hole.



Report by Heather Peake

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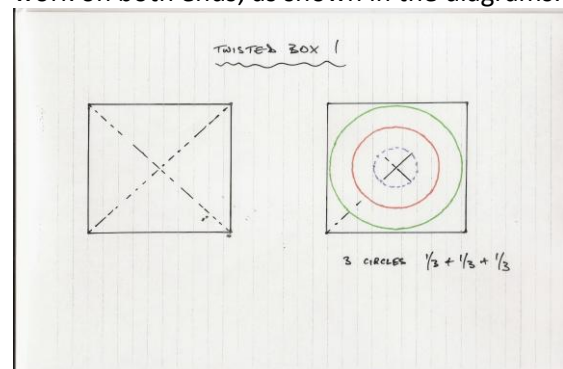
Robin Barlow Demo Wednesday 8th July

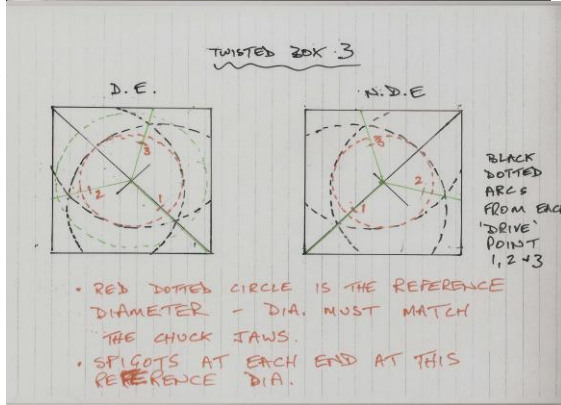
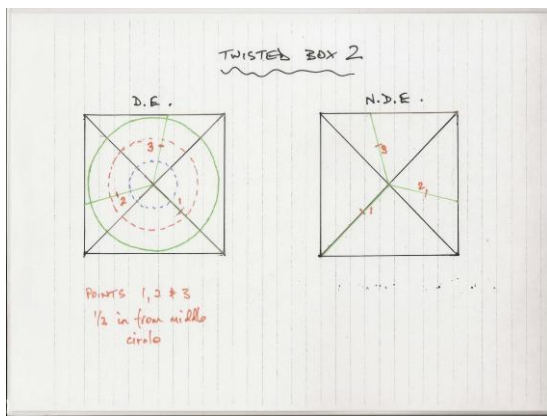
Our very own chairman was demonstrating for us tonight. Two pieces to be turned, a box with a twist and a bowl with a coloured and textured rim.

The box with a twist. Robin had a large version, but was demonstrating a much more manageable sized piece.

There was lots of emphasis on safety throughout the demonstration, turn off to move the rest, eye protection etc.

The box with a twist is formed by using off centre turning. Onto the blank Robin had done some set up work on both ends, as shown in the diagrams.





Turn the blank to round. The spigots must match the chuck for correct support, but are primarily the guides for the limit of the spiral cuts. Mount in the chuck and use tailstock for support. Divide into two thirds one third for box and lid and part off.

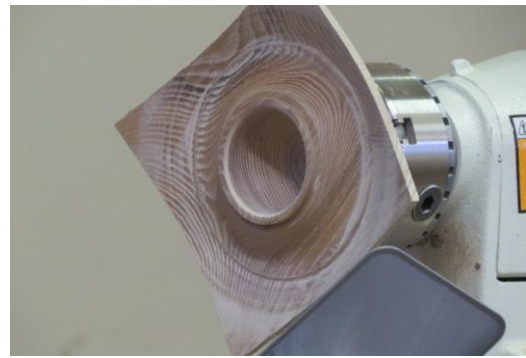
Drill into the lid with a forstner bit. Make sure the lid rim is perfectly flat. Do not undercut it as it will stop the lid from fitting properly when the box is finished. Tidy up the inside of the lid and decorate. Align the grain between lid and base. With steb centre in the head stock and a rotating steb or cup centre in the tailstock. Use the clockwise numbering as the drive end. From the drive end align 1 to 2 in the tailstock. Start on slowest speed, and wind up to the fastest speed for shaping. Work from the centre out. Repeat aligning 2 to 3. Repeat aligning 3 to 1. Sand with the twists maintaining a sharp edge. Mount the base to hollow out. Drill using a forstner bit. Tidy up the bottom. The lid can be jammed on the base to remove the spigot. Use a piece of soft scrapwood as a jam chuck to remove the spigot from the base of the box. Apply a finish.

BOWL TEXTURED/COLOURED RIM.

Mount the blank on screw chuck. Turn a spigot for the chuck jaws. This finished bowl will have a foot, so the spigot will remain on the completed bowl. However if the spigot was to be removed then mark the centre of the spigot for aligning of the tailstock later in the process. Form an ogee curve for the underside of the bowl. Shape the foot slightly concave. Sand and seal the back of the bowl. Reverse the bowl onto the chuck. Angle the rim down towards the edge so that as much of the bowl depth as possible can be kept. The rim is about one third of the diameter of the bowl. Turn and sand the rim Use a proxon tool to texture the rim. Different speeds will make different patterns. Next Robin used a small blow torch to burn off the fibres and then a brass brush to remove carbon. Spray the rim with ebonising paint. When dry use 240 grit and sand the rim to remove the black from the high points. Sand through the grits up to 400. Brush off the dust. Using red, blue and yellow spirit dye and safety cloth to apply. Start with the red and splodge on the rim randomly, then the blue and finally the yellow. Ensure all the wood is covered. Allow to dry. Finish the edge of the bowl first, then hollow out the centre of the bowl. Power sand through the grits. Finally spray with sanding sealer (acrylic). Allow to dry and de-nib. Gloss coat with acrylic spray, 3 coats. Use a cutting compound such as burnishing cream to bring up the shine. Microcrystalline wax in the centre of the bowl.



Report by Heather Peake



Now the lid was commenced using ash 100 square x50mm thick this was turned between centres to avoid holes in the finished lid and the wings formed to match the curve of the base. A spigot was formed on the top of the lid which was again reverse chucked to allow the inside of the lid to be formed and finished, this again was turned on the chuck and the top of the box formed with the wings curved to match the base, the knob was formed and tidied up with the tail stock removed.

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STEVE HEELEY - Aug. 12th

The evening commenced with Steve giving us a choice of projects to demonstrate, the majority chose a square to round lidded box. This was started with a 150 square x50mm thick dry piece of ash mounted on a screw chuck, Steve brought up the tail stock for safety reasons.



He commenced to turn the base spigot for later reverse chucking then drew an arc on one of the square faces to follow for the curve on the underside.



This was finished and sanded, now the piece was re-mounted on the chuck and the top turning commenced. He followed the underside curve leaving about 6mm thickness on the wings blending them in to the hollow box middle which was undercut to provide a larger useable box size; a rebate was formed again for use later to tidy up the foot. All was sanded leaving the box almost complete.

After sanding, no finish was applied but Steve informed us that most of his pieces are generally finished with oil. The evening was well received and enjoyed by all and there were plenty of fine wood

turning examples made by Steve to inspire us all.

Report by David Woodward

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A Story about a Candlestick.

During the Christmas festivities, my daughter-in-law's mother asked me very nicely if I could possibly turn a candlestick for her church. They had asked around and could not find any woodturners, prepared to donate their time for them. At this point, late in the day stuffed full of turkey and plied with wine and port, I agreed that I would offer my services for free and would be delighted to turn them a candlestick. (Thinking, how difficult can that be?) I asked if they would like a pair of candlesticks or would one be sufficient, and I was assured that one would be just fine.

It turned out that the church was in Wellingborough and they did have a candlestick already but this was suffering from wood rot. A visit to Wellingborough would be necessary in order to copy their design. On arrival it became clear why they wanted a new candlestick, the finish was painted and peeling off; rotting base; and generally scruffy. Not to mention a very strange design and one that was seven feet tall!! They agreed that this candlestick was actually too tall and did not dispute my comment about hideous design. They agreed that a candlestick that was only six feet tall would be more suitable, and that they could allow me some lee-way on the design. Since the candlestick would reside in the church permanently I suggested that Oak would be the most appropriate wood to use.

So the challenge was on - to design a candlestick, and turn it from Oak.

Turning to my trusted Classic Forms by Stuart E. Dyas, (a past member of our club), I discover that there are quite a few different traditional designs and combinations to choose from. After multiple freehand drawings were produced I decided that it would be good to turn a one quarter scale model candlestick, and then spray it black in order to concentrate of the shape and proportions. (Yes - that was a Richard Findley idea.) A quarter scale proper drawing was produced and the model candlestick turned from

leftover 4 by 2 building timber. (Good job it was to be painted black.)

Fortunately they liked the scale model. So the next step was to find suitable Oak. The advice from Gerry was that the Oak must not be thicker than 4 inches because it will eventually warp, even if it is kiln dried. 4 by 4 Oak also turns out to be exceedingly expensive. So a number of laminations would be required. Quite a few full scale drawings were produced for the different cross-sections showing a variety of different thicknesses of laminations. Trying to envisage the eventual grain formation when turned to the final dimensions proved both interesting and time consuming. Once this was reasonably clear, it was back to the drawing board for full scale drawings for each section of the candlestick. Getting paper large enough involved multiple sheets and reels of cellotape.

A spreadsheet was needed to compile the detailed cutting list. A variety of 1 inch, 1.5 inch and 2 inch kiln dried sawn Oak planks were purchased and initially cut to a length that would fit into our Nissan Micra while also representing multiples of the individual lengths required. Very little waste could be afforded at this stage, after all there would be a lot wasted in shavings later.



Accurate planing, thicknessing and cutting were needed before laminating could begin. I chose Wudcare Fast Grab 5 minute PU Wood Adhesive to do the lamination gluing. The reason for this choice was partly because of its claim for unbeatable strength and partly because of its strong "grab" after 30 minutes. 24 hours between each stage of clamping would have taken for ever

to build up the required profiles. It has proven to be an excellent choice.

There were 4 main sections of candlestick to be turned in spindle turning orientation, and six pieces in faceplate orientation. All the square profiles were cut to octagonal on the bandsaw to make the spindle roughing gouge stages a little less challenging.



After 4 weeks of thinking, designing, cutting, and gluing I was glad to take our planned holiday. Too much thinking can be quite tiring. Returning from holiday revitalised, the turning began.



Turning the big pieces proved very satisfying. Much tool sharpening was required. The finishing was firstly part sanded, and then sanding sealer, followed by sanding down to 600 grit. Three coats of oil followed, with light de-nibbing between coats. The chestnut buffing wheels were used handheld while the candlestick was spinning slowly on the lathe. A final coat of wood wax finished the job.

John Oliver

GET YOUR ENGLISH HARD WOODS
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