



WEST MIDLANDS WOODTURNERS

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Chairman's Comments

We have been treated to two good demonstrator days so far this year with Simon Hope on 21st April & Nick Agar back in February. I trust we will have some inspiration to get some shavings made and see some evidence on the Hands On Day display table. I like the idea from John of having a 'Casualty Corner' with pieces which didn't quite go to plan with hopefully offers of advice of how to overcome the problem.

Our energies as a club are being focused on Woodworks at Daventry for the 2nd weekend in May. Let's support the club by attending and offering to "man" the stand for a while to give the regulars a break. I always enjoy this weekend and congratulate Tudor Rose for all their efforts in organizing the event. They deserve our support and give us the opportunity to indulge in a woodturning event which are getting few and far between. See you at Daventry if you can make it and at Hands On in May.

WMWT Loan a Lathe opportunity.

You may remember we had a Lathe donated to WMWT and has until recently been out 'on loan' and has recently been returned. If anyone is without a lathe or would benefit from a loan period please speak to a member of the Committee to make arrangements.

PAT Testing of Equipment:

Arrangements have been made to have members electrical items PAT tested. If you are interested in having your kit tested bring it along on 19th May.

If you are giving demo's at public events it is increasingly required by the event's organizers to insist on equipment being currently tested. If you are promoting WMWT at the event we will pay the cost.

International Seminar at Loughborough University:

We are pleased to report that Adam Stevens has been awarded a grant by AWGB to attend this event. Adam intends to make his career in woodturning and will be able to make many contacts, both domestic and international, to help him develop his business and skills. Well done Adam.

◆ Programme:

- ◆ 11th & 12th May: Daventry
- ◆ 19th May: Hands on day
- ◆ 16th June: Demonstration day—Stuart Mortimer
- ◆ 21st July: Hands on day

Chairman's Challenge for May:

A Lidded Vessel with Lid made from a Composite of Materials.

Plea:
Please Have a Go !!

Notices:

PAT Testing on 19th May for your equipment. There will be a charge for this service.

Spend your money:
Nigel from English Hardwoods will be attending on 19th May to sell his hardwoods. Bring your wallet!!!



A report on Simon Hope's demonstration at West Midlands Woodturners' meeting on 21st. April 2013 by Malcolm Caine

(Photos by Brian Goodall and John Hooper)

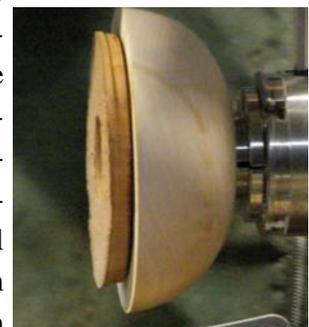
This was the first time that Simon Hope had demonstrated at one of our meetings and with the benefit of hindsight, we were in for a very interesting day. His first piece was to make a salt cellar in the form of a nautilus shell. He started by mounting a piece of sycamore approximately three inches square by eight inches long between centres and roughed it down to a cylinder. He then formed a spigot at each end and parted off at about one third of the way along. Using the spigot, Simon placed the short end in a chuck and turned a recess into which the other end would eventually fit. He then reverse chucked the piece and hollowed out what would be the bottom of the salt cellar.



When this was finished, he cut off a section of the hollowed out part at an angle of about forty-five degrees. After a short sanding with one of his rotary discs, this part was put on one side while he started work on the other. As before, he held the work in the chuck by compressing onto the previously turned spigot, and began shaping the outside. It was important at this point to make the outer end the correct size to fit inside the hollow of the other piece. He then hollowed out this part leaving a good thickness of material to allow for shaping the outside. He first formed a conical shape and then turned two large beads on it. A spigot was formed at the open end and carefully turned to be a tight fit in the part already completed. A groove was then cut in this spigot to accommodate a length of yellow waxed hemp thread. Simon then made a jam chuck from a scrap piece of wood, reversed the top part onto it, and completed the pointed end of the "shell". His final task was to drill a three millimetre diameter hole in the centre of the end, through to the inside, and to wind the waxed thread around the groove in the top piece. When the bottom was offered up, the thread provided a tight grip between the two pieces, thus preventing the salt cellar from falling apart during use.



Simon's second piece was to be a bowl within a bowl. For this he had a disc of maple measuring about eight inches diameter by two and a half inches thick with a previously drilled hole in the centre of one face, which he used to mount the blank on a chuck in expansion mode. He then shaped the outside using a variety of tools to demonstrate their various cutting actions and the finishes they produced. He next turned a small recess in the base of the bowl and after sanding through the grits from 120 to 600, he reversed the bowl onto the chuck to commence hollowing out. The internal diameter of the bowl was important, as it had to provide an exact fit for the second bowl. Once he had decided on this, he hollowed out the bowl in the usual way using one of his eight millimetre carbide cutters, even undercutting the rim slightly. He also stressed the importance of including a step or shelf in the rim



for the second bowl to sit on. The second, inner, bowl was made from a smaller blank of cherry. As before, the outside was shaped first and its outer diameter carefully reduced until it was a close fit in the first bowl, and firmly seated on the ledge. Simon then made a couple of grooves in both the inside rim of the large bowl and the outside rim of the small one. This was to provide an extra key for the adhesive and to strengthen the bond between the two bowls. They were then glued together with medium viscosity cyanoacrylate adhesive. When this had set (with the help of an accelerator), Simon mounted the combined blank in the chuck expanding the jaws into the recess previously turned in the base of the large bowl; and turned out the inside of the small bowl. When sanding, Simon recommended the use of a liquid paraffin/beeswax paste to keep down the dust. He used this on each of the grits from 120 to 600, again using his rotary sander. He finished the two-bowl piece with a coat of Danish oil, which really brought out the contrast between the two woods, maple and cherry.



Simon Hope is well known for using pewter in his turnings, and for his third piece he demonstrated the use of this technique in making and decorating a lidded box. He mounted a three inches square by four inches long blank of spalted beech between centres, turned it to a cylinder and formed a spigot at one end. This was then mounted in the chuck in compression mode and the outside shaped to resemble a teacup. There then followed a discussion on the relative merits of the various manufacturer's beading tools and which way up they should be used. Simon then cut a series of continuous beads on the outside of the box, starting at the top and working towards the base at the chuck



Hollowing proceeded in the usual manner with one of his carbide cutters, again, with a slight undercut near the rim. He then formed a ledge on the rim of the box some ten to twelve millimetres down so that the lid would sit inside the box rather than on top of it. To finish the inside, Simon used the various grades of paper held on a specially shaped homemade tool with a piece of Velcro stapled to one end; again in conjunction with his wax paste to minimise the release of dust. For the lid he chose a piece of elm with a pre-drilled hole in one face to mount on the chuck in expansion mode. After bringing it to the round, he reduced the diameter until it was a fairly loose fit in the box. He then formed a spigot in the centre surrounded by a wide groove. This would eventually take an annulus of pewter. The work was then reversed on the chuck and the original hole opened out to provide a concave shape to the underside of the lid. Using a piece of scrap pine, Simon made a duplicate of the spigot and groove previously turned on the lid of the box; this was to be the mould for the metal. Pewter is a tin rich alloy of copper and antimony with a melting point below three hundred degrees Celsius. He was thus able to melt some in a saucepan over a small portable gas stove. When the metal had just turned to liquid, he poured it into the mould and left it to aside to cool, which would take about half an hour. To save time and in best Blue Peter tradition he took one he had cast earlier and mounted the mould in the chuck to turn the pewter to size. This was easily done, as pewter is very soft and behaved like a hardwood, the shavings coming off in long spirals, which were kept for future use. The finish from the tool was smooth and shiny and the metal was capable of being polished to a high degree.





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Simon, however, chose to texture the surface using a small powered rotary carver. When the pewter was a snug fit in the recess in the lid, he applied some cyanoacrylate adhesive to keep it in place. The final step was to produce a finial from blackwood, cut it off at an angle and glue it into a hole previously drilled in the centre of the lid. The completed box, and lid with pewter insert, made a very attractive piece.



For his fourth piece, Simon made a bowl from sycamore and inserted an annulus of sapele in the rim. The outside of the bowl was turned and finished in the usual way, and then reversed onto the chuck. He then produced a pantograph like instrument, which could be used to divide a given length into two parts in accordance with the Golden Mean. He used this to gauge the position on the surface of the blank at which to turn a groove about ten millimetres wide and eight millimetres deep. This blank was then removed from the lathe and a piece of sapele mounted in its place.



This was faced up and reduced to the right diameter to fit the groove in the sycamore. Using a thin parting tool, a cut was made in the face about ten millimetres in from the edge, and about ten millimetres deep. Another cut in from the edge towards the centre produced an annulus of wood, which was to fit in the groove in the sycamore. The latter was placed back on the lathe and the groove adjusted to make a close fit for the sapele ring, which was then glued in place. The sycamore bowl was then hollowed out, sanded and oiled as before. The sapele ring, which stood a little proud, was carefully reduced until it blended in perfectly with the rim of the bowl.



With only about twenty minutes left, Simon concluded the day by making a whistle. For this he took a cylinder of unspecified wood and held it in the chuck in compression mode. Using a saw tooth bit, he bored a fifteen millimetre diameter hole down the centre to a depth of about two inches. At some distance in from the end, he used a saw to make a cut straight into the hole and then another saw cut at forty five degrees to meet the first cut. He had previously turned a length of contrasting timber to be a sliding fit in the hole and had planed or



cut a flat on it, which was about ten millimetres wide. He inserted this into the end as far as the first saw cut and glued it in place. When the glue had set, he cut the insert off flush with the end of the whistle and made another slanting saw cut to form the mouthpiece of the whistle. The wall thickness was then reduced to about four millimetres by turning and shaping the outside before finally parting it off. The whistle was very effective giving out a high shrill note.

Thus ended a very interesting day with plenty to think about and new ideas to try. Let us hope it won't be too long before Simon Hope makes a return visit.

Hands on day : 19th May 2013

We propose to set up a table which the Chairman has named "Calamity Corner". Please bring any piece that you are not satisfied with or which has a "defect" that you are not sure how to correct, or even how it happened.

At some point during the day the Chairman will invite comments from members as to how they might address the problem. If you would prefer not to stand up say what the problem is for your piece, perhaps you could just make a note of the issue and tape it to the work.

Requests from members:

Requests for demonstrations (by members) have been made and include the following:

- 1) Use of a chain saw (we had a demo a few months ago, and several members have asked that it be repeated).
- 2) Sharpening and honing
- 3) Basic cuts
- 4) Using different tools (skew—the scary one, bowl vs spindle gouge etc)

If any member is willing to conduct a demo of any (or all!) of the above, please liaise with the Chairman and Secretary (the two Brians).

If you have any topic which you would like a demo for, please let a committee member know, so that it can be set up.