



# West Midlands Wood Turners

**JULY 2015**

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## PROGRAMME AND DIARY DATES

Date	Event
19th July	Hands On
7th - 9th August	AWGB Loughborough
16th August	<b>Les Thorne</b> Demonstration
31st August	New Hall Mill Demo - Malcolm Caine
12th & 13th September	Coombe Abbey "Festival of Crafts"
20th September	Hands On
4th October	Castle Bromwich Hall Gardens-Apple Day
18th October	<b>Jennie Starbuck</b> Demonstration
15th November	AGM and Hands On
29th November	Castle Bromwich Hall Gardens-Christmas Event
6th December	<b>Mick Hanbury</b> Demonstration and Christmas Lunch

## EXHIBITIONS AND SHOWS

Date	Event
4th & 5th September	Yandles Show
4th & 5th September	Jason Breach and Ben Beddows at Axminster, Nuneaton
2nd & 3rd October	Colwyn Way at Axminster, Nuneaton
30th & 31st October	Paskins Autumn Show, Kidderminster
20th & 21st November	Harrogate Show
28th November	Rob Sheehan at Axminster, Nuneaton
3rd to 6th December	Cannock Chase Woodturners at Innovation Centre

### Coaches to Yandles and Harrogate Shows

If there is a sufficient number of members interested, we can arrange a bus outing. Please let the Chairman know and pay the deposit (£5.00) to secure a seat.

**Demonstration days start at 9.15 am and conclude around 4.30 pm. (Setting up from 8.30 am)**

**Hands On days start at 9.30 am and conclude about 4.00 pm.**

## WMWT WEBSITE

Brian Goodall continues to make improvements to the site, in particular the "front page", which is the first thing that "surfers" see when they find us.

There is a slideshow of work, now based on individual members. We would like members to send Brian photos of their pieces that they would like displayed - whether previously exhibited at club meetings or not, to show the wide range of turnings that we all produce.

There is no doubt that the quality of the website is significant in helping us to recruit new members, adding to the skills bank and capabilities of the club overall.

Please send your photos to Brian, and also look in the gallery to check that your work is attributed to you.

Due to holidays and other commitments attendance at the June 2015 demonstration by David Lowe was well below the levels that we have come to expect. There were 34 members and 1 visitor present. The average attendance at this years other demonstrations has been 42. I am sure that future meetings will see us back at these numbers and above. There is a report on David Lowes demo elsewhere in this newsletter so the only comment that I will make is that I thoroughly enjoyed it.

The Chairman's Challenge had twelve total entries over the three groups with some really impressive pieces.

The raffle raised £50 so thanks to everyone for your generosity.

There are only two club meetings, 19<sup>th</sup> July and 16<sup>th</sup> August, before we attend the Coombe Abbey Festival of Crafts weekend. I will be asking for volunteers at our July meeting so please check your availability for Saturday 12<sup>th</sup> and or Sunday 13<sup>th</sup> September 2015. As this is a two day event we will need to know which days you will be available. I will also be asking where you can help, transporting equipment setting up, demonstrating, sales table, pick a peg etc.

Don't forget we also need donations of turned items for the sales table and pick a peg. I can't stress enough that the proceeds from club sales and pick a peg form an important part of WMWT income and, therefore help to keep membership fees down for all of us.

I hope you have had a go at making a Train Whistle and look forward to seeing and hearing, your results at the July meeting

On the 20th June I had a look at Water Orton Carnival. Although there had been a fair amount of rain on the day there were still good crowds in attendance and there was a good atmosphere. I was anxious to see if there would be any benefit to WMWT in having a stall at next year's carnival. I feel sure that we would benefit from being part of this annual event but I am aware that it would mean extra commitment from club members.

*We are now into the BBQ season; therefore it is important to refresh your memory on the etiquette of this outdoor cooking ritual.*

*When a man volunteers to do the BBQ, the following chain of events is put into motion.*

*The woman buys the food*

*The woman makes the salad, prepares the vegetables, and makes the dessert.*

*The woman prepares the meat for cooking, places it on a tray along with the necessary cooking utensils and sauces, and takes it to the man who is lounging beside the grill – beer in hand.*

*Here comes the important part.*

**THE MAN PLACES THE MEAT ON THE GRILL.**

*The woman goes inside to organise the plates and cutlery.*

*The woman comes out to tell the man that the meat is burning. He thanks her and asks if she will bring another beer while he deals with it.*

**THE MAN TAKES THE MEAT OFF THE GRILL AND HANDS IT TO THE WOMAN.**

*The woman brings the plates, salad, bread, utensils, napkins and sauces to the table.*

*After eating, the woman clears the table and does the dishes.*

*Everyone PRAISES THE MAN and THANKS HIM for his cooking efforts.*

*The man asks the woman how she enjoyed "her night off" – and upon seeing her annoyed reaction, concludes that there's no pleasing some women.*

**DEMONSTRATION REVIEW:****BY WOLFGANG SCHULZE-ZACHAU**

Our demonstrator was David Lowe, who hails from Scarborough. By his own admission, David is ambidextrous, which helps enormously when having to cut in situations that would be difficult to impossible with only a right handed approach. He has only been a professional wood turner for 5 years, but clearly acquired considerable skills in that period.



His first project was a Vase with a Zip, one of David's hallmark pieces, and he says that he must have made about 500 of them by now. The attraction of the piece comes from the combination of two things that don't normally go together: a vase and a zip. Other variations of this theme are vases with laces or buttons.

The vase started out as a sycamore spindle blank, roughly 5" square and 9" long, which he turned round, between centres, with the usual spindle roughing gouge, and formed a chucking tenon. David explained in quite some detail the importance of getting the size and shape of this tenon to be a perfect match for the chuck. The important bit here is to remember that the jaws form a perfect circle when there is still some space between them, generally about 3-4mm, and in order to achieve maximum grip, this must be the diameter of the tenon.



Once chucked up and trued up again, he then divided the cylinder into equal sections, two for a large cove, forming the neck of the vase, one for the bottom of the vase, and finally one designated as a waste section.



He then shaped the top of the vase with a bowl gouge. Once he was satisfied with the shape, he removed quite a lot of material from the waste section and then formed the bottom of the vase into an essentially hemispherical form. From there he then worked his way up towards the neck until he could blend the top of the sphere shape into the neck. The neck was turned down to 50mm, which left 5mm wall thickness once the core has been taken out with a 40mm Forstner bit.



Before starting the drilling operation, he removed the dimple created by the drive centre, so that the drill bit would not wobble. The drilling operation only went to the length of the drill bit, and David then shaped the inside of the top of the vase. As this caused quite some rattling, due to the long distance from the chuck, he resorted to using a spindle gouge, which caused a lot less noise. Once the top of the vase was shaped to an even thickness of 5mm, he then used an extension on the Forstner bit for the remainder of the drilling process.

David then started to hollow the vase, first with a Robert Sorby Sovereign, and then with an articulated arm jig (similar to the Simon Hope tool). This jig had a laser guide, which he adjusted so that the laser was exactly 5mm off the tool tip, thereby giving him excellent guidance: as soon as the laser spot disappeared from the work piece, he knew he had the desired wall thickness. This worked impressively well.



Sanding the inside of the vase was achieved with a metal rod with a hook pad attached to the front, allowing various Velcro backed sand papers to be fitted. An alternative to that would be a flapper disk mounted on a drill extension. Once happy with the finish, he sealed the piece with acrylic sanding sealer.



David uses normal household zips, about 6" long. He removed the fabric with a sharp knife, and then used a small gas flame to melt the remaining fabric (which is usually plastic based) into a flexible strip that isn't visible, but still holds all the pieces in place. He then opened the zip about half way, found the bottom position along the neck, and marked this and also the position where the zipper was with a pencil. A straight line was drawn between these two marks, and then two curved lines upwards towards the rim of the vase, following the grain of the wood. He then applied some masking tape on the outside, to prevent the wood from splintering, and used a small jig saw to cut out the curved V shape.



This can be done with any kind of saw, but obviously care must be taken not to break any pieces of wood off. He then used an engraving tool to carve a slot down towards the bottom of the zip, just deep enough so that the zip will only stick out a little. A rounded widening of the slot was done to hold the zipper, and finally the rough edges smoothed out by sanding.



The zip is held in place with medium viscosity CA glue. David first glued in the bottom (closed) half, then went halfway up the V shape, and then glued the final bit. The zip needs to sit right at the front edge of the wood to look natural. The final bit is a few drops of glue at the back of the zipper, to ensure it doesn't work itself or any other part of the zip loose.



David's second piece was a "moon flask" vase. He started with a round blank, approx. 2" thick and about 10" diameter (although this can be done with just about any dimensions). The blank already had a hole for a screw chuck on one side, and David had also prepared a 28 mm hole coming in on one side and stopping about 1" from the centre. The opposing side of the round blank had been sawed off, sanded and glued back on with paper in the joint (thereby allowing easy removal right at the end).



This blank was mounted on the screw chuck, trued up around the circumference and on the flat face. David then used a parting tool to take out the centre until he reached the top of the screw chuck. At the edge of this opening he made a small shoulder, to allow the lid to sit without protruding too much. He then shaped and sanded the outside of the body.



He then changed over to Cole jaws, mounted the body, trued up the face and sanded it, before taking out the rest of the centre. In other words, he now had a ring with two shoulders on both sides of the inside edge and a hole through the side into the inner opening.



On the entire piece David demonstrated the use of cutting wax from Mylands, applied with the roughest grade of Nypad, and smoothed and polished with increasingly finer Nypads and finally with an application cloth, achieving a soft shine (not a high gloss).



The two inserts to cover the opening in the centre were made from spalted beech. The first step was between centres, to create a tenon on one side. He then chucked it onto the tenon and shaped the outside to fit into the shoulder, and then created a chucking point with a parting tool. This can be compression or expansion fit.



The lid, was reverse chucked to remove the tenon, and shaped into a slight dome. It was sanded to about 120grit and finished with cutting wax. This was repeated for the other lid and both were glued into place with medium CA.



The neck of the vase was also made from spalted beech, from a spindle blank about 2" square and 4" long, rounded off with a roughing gouge. Callipers were used to set the diameter of the hole in the top of the body, and a parting tool used to get to that diameter. He then turned the entire piece into a curved cone from the full diameter (at the tailstock end) to the small diameter.

David drilled a hole down the centre. He used wax to prevent loud drill noises, and a spindle gouge to shape the inside to follow the outside curve. Again, this was sanded to 120grit and finished with cutting wax. Finally the finished neck was parted off and fitted to the main body of the vase. The final step is then to remove the piece that was glued to the bottom, and sand the base.



The third piece was an off-centre sloping rim bowl, made from horse chestnut. Since this wood is too soft for a screw chuck, a different method was used. Dimensions were approx. 8" diameter and 2.5" thick. David turned this between centres. He made a bead shaped tenon

with a spindle gouge and then shaped the bottom of the bowl as usual. Since this bowl cannot be reversed again once the top side has been turned, the bottom must be completely finished before moving on, i.e. sanding, sealer and finish.

Once done, it was chucked on the bead tenon, but with one side further out, to the point where the chuck has very little grip. Due to the bead shape, this still provides enough grip on the entire piece, provided the tenon has the correct diameter. This way of chucking results in the sloping rim once the face is turned flat. It also provides a centre offset for the inside of the bowl.



David also put a bead on the rim, about 1/2" from the edge, and then sanded the rim with the lathe stopped. Due to the eccentricity of the bowl, sanding with the lathe running is not recommended and can be dangerous.



He then shaped the bowl, running at relatively low speed, as the piece is now severely unbalanced, and this worsened as more material was taken from the centre. The wide part of the rim is ideal for further decoration, e.g. pyrography or carving. The tenon at the bottom of the bowl has to be sanded off, as the bowl cannot be mounted the other way (the inside of the bowl is off centre and will prevent any proper mounting).



With his 4th piece, David demonstrated some nice finish on a tea light in ash. He had brought a 6" blank, about 2" thick, with curved, dense grain. This was trued up, and then a line was drawn about 10mm from the top edge. He then shaped the bottom to that line and formed a recess in the bottom. He sanded the underside to 400 grit, sealed it and de-nibbed with a Nypad. The finish on this part of the tea light was a quick rub with a carnauba wax stick. This hard plant wax will heat up from the friction and form a soft sheen.



The blank was then chucked onto the recess in the bottom, and the face was trued up. He then shaped the top to a gentle curve falling to the 10mm line on the outside. This was again sanded to 400 grit. He then used a wire brush to remove the loose bits from the open grain (this technique works similarly well on other open grained woods, such as oak or elm).



This was now sealed with spray sanding sealer, taking care to not fill the open grain, and covered with ebonising lacquer. David sprayed at about a 60 degree angle to avoid getting any on the underside of the tea light. The lacquer was then dried with a hair drier.

The final effect was achieved with a product called Buff-It, which is a coloured wax with glitter effect (available from a number of outlets, and in many different colours). This wax fills the open grain with colour. The excess is then taken off with citrus oil (from Mylands).



David uses the glass inserts that are available from a well know Swedish furniture company. He now shaped a recess for this insert in the top, so that the glass insert is flush with the wood (or protruding slightly, for safety reasons), and slightly wider than the insert, to give the wood a chance to move without breaking the insert.



The entire piece was finished with one coat of HVLP spray lacquer and dried. And I must say, the effect of the coloured wax was simply stunning. It showed the grain beautifully and gave the whole piece a proper WOW effect.



Dave's final piece was a short demonstration of wood stains. He explained that they are best applied with application cloth, which carries the stain instead of absorbing it. Stain should be applied in small amounts, and the edges of different coloured areas can be feathered with the cloth. When a final, light colour is applied on top at the end, this will then blend together all the other colours.



He demonstrated this on a pre-turned laburnum vase. It should be noted that the stained piece should not be sealed prior to staining, and care must be taken to use a sealer that uses a different thinner than the stain, otherwise the colours will get all messed up (i.e. spirit based stains should be sealed with acrylic sealer).



All in all, a very instructive day, and, although attendance was a little lower due to date being so close to the Tudor Rose workshop, well received by all present. I certainly have taken away some ideas from it, and I believe so did others.



Four Examples of David's pieces



**CHAIRMAN'S CHALLENGE RESULTS FOR JUNE 2015**

Novice Group: Spinning Top (4 entries)

1st Place: Dave Reynolds



2nd Place: Malcolm Robinson



3rd Place: Les Wilkes



Intermediate Group: Candlestick with spiral or twist. (3 entries)

1st Place: Wolfgang Schulze-Zachau



2nd Place: Brian Bateman



3rd Place: Malcolm Edwards



Advanced Group: Candlestick with spiral or twist (5 entries)

1st Place: Ted Gill



2nd Place: Malcolm Thorpe



3rd Place: Tim Davies



**CHAIRMAN'S CHALLENGE FOR JULY**

Novice Group: Mushroom



Intermediate and Advanced Groups: Tazza



Three leg tazza by Sue Harker

**DISPLAY TABLE:**

**WEST MIDLANDS WOODTURNERS**



**HANDS ON DAY 19TH JULY**

David Winter will be attending this meeting. As you will recall, David supplies a wide range of blanks, including bowls, spindles and specialist items, mostly in locally produced species.

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What would you like to see and/or do at hands on days?

We recently experimented with our projection equipment during hands on days, which allowed club members to do short demos on specific things.

If there is any technique that you would like to learn, please let Phil Stevenson, Malcolm Thorpe or any committee member know and we will set it up.

We hope to be able to set up sessions on the following topics soon:

Pen making, Hollowing', Piercing, Pyrography, Colouring, Alternative materials and mixed media.

Hands on days are your opportunity to "have a go" and get some advice and support. If there is anything else that you would like, let us know and we will try to meet your needs.

**ARTICLES AND REPORTS FOR THE NEWSLETTER.**

If you have seen something that might be of interest or have made something unusual, send a paragraph or two, with a photo or two, and it will go into the newsletter.

I recently made this perch for an Eagle. The eagle in the photo is a "baby", and the perch is 12" high! Wouldn't want to get too close to a fully grown one.



Please send materials for the newsletter to :  
*Secretary@wmwoodturners.org.uk*

If you want to send paper based materials, give me a ring on 0121 354 8464 to make arrangements.