



# West Midlands Woodturners

## Wood Turning and Wood Art

### March 2023 Newsletter

#### Programme of meetings 2023

26 March	Hands On	Goblets and captive rings
16 April	Demo	Les Thorne
21 May	Hands On	Box turning and threaded lids
25 June	Demo	Martin Saban-Smith
16 July	Hands On	Work holding and jam chucks
20 Aug	Demo	Mick Hanbury
17 Oct	Hands On	Christmas ornaments
15 Oct	Demo	Margaret Garrard
19 Nov	AGM and Hands On	Colour and stains
17 Dec	Demo	Rob Till

**Demonstration Days:** Start at 9.15 and conclude about 4.30pm

**Hands-on days** start at 9.30 and conclude around 4pm.

Venue: Kingsbury Sports and Community Centre, unless otherwise stated



West Midlands Woodturners is a "not for profit" company limited by guarantee.

Registered in England and Wales. Registration No: 9419165

# WMWT Committee

## Contents

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	Lathe still for sale; Acknowledgments;

### **Chairman's Comments:**

"February's demo was a reminder that COVID is still around as Malcolm, my understudy for operating the cameras, tested positive a few days before the meeting and asked if I could set them up and show someone else how to use them as I had originally sent my apologies for not being able to attend the meeting. Chris Jones did a good job during the start of the morning session before I had to leave so I hope all was well for the remainder of the day. If anyone else would like to learn how to setup and operate the cameras I will get them out during the March Hands-On day and give some basic instruction.

"A good piece of news from today's committee meeting is that the club is dropping the COVID procedure at entry to the club meetings. And that leads on to the subject for next month's Hands-On day: Goblets and Captive Rings. Get practising your techniques and come along and have a go."

Keith.

### **IMPORTANT REQUEST**

The club urgently needs items for the Pick-A-Peg which features at outside events such as at New Hall Mill and raises funds for the club. Small items are required, such as mice, hedgehogs, bud vases, door wedges, mushrooms, napkin rings. The club has sufficient light pulls at present! It would help greatly if everyone could turn one or two items and donate them to the club. Good lathe practice!

## **Woodworks at Daventry Friday 12th and Saturday 13th May 2023—a message from Phil Stevenson**

First of all, a huge thank you to everyone who has put their name forward to help out at Daventry. It's amazing what a little bit of positive persuasion can do! I'm happy we now have our bases covered for all the key roles.

I was hoping for a little more detail from Tudor Rose regarding competitions etc but they are still working on finalising things. I'll keep everyone posted. I do hope we can participate in the three inter-club competitions over the two days and I'll be looking for volunteers when I know what they are. They are proposing a project to be done in advance of the event - a child's rocking chair - but I honestly can't see us undertaking this. Let me know if you disagree and want to have a crack at it.

We urgently need your contribution to our display stand so PLEASE bring up to three pieces to our next meeting. We want a wide representation of our skill levels and something from as many members as possible. Malcolm Thorpe and Bob Rimmer are coordinating the stand so see them. Make sure your piece is clearly marked with your name and is wrapped suitably for transport. We can't promise every piece submitted will be displayed, but it will be a nice problem if we have more excellent work than we can display!

Times - we can have access from 7 am for set up and if you can help please come along. Always lifting and carrying to be done. Public access is from 9 am. We can leave our clobber in situ overnight.

There will be catering in the hall and Greggs is a short walk away (hooray!).

Up to 12 clubs are expected to attend, a record level of support. There will be trade stands and I expect several professional demonstrations. Plenty to keep us entertained and engaged. The event is at Daventry Leisure Centre NN11 4FP, easy and free parking but again I'll keep you updated.

We can demonstrate on our stand as well as taking part in the competitions but please be aware that the likely audience will include very experienced turners so "experimenting and teaching" might not be a good idea!

I'll keep feeding details out as I receive them but in the meantime, bring your display items!

Feel free to contact me with any questions - [phil@stvnsn.co.uk](mailto:phil@stvnsn.co.uk) or 07711 857261

## WMWT Chairman's Challenge 2023

Month

Novice

Intermediate

Advanced (artistic)

March

Apple or pear

Bowl with three pieces of fruit

Bowl with five pieces of fruit



April

A Hedgehog

A cat

An animal for a child's present



## Results of Chairman's Challenge January 2023

### Novice Group: Bud Vase (1 entry)

1st place: Sarah Norell



2nd place: xxx



3rd place: xxx



### Intermediate group: Small hollow form (2 entries)

1st place: Chris Chambers



2nd place: Dave Hobbs



3rd place: xxx



### Advanced group: Hollow form with lid (2 entries)

1st place: Ted Gill



2nd place: Kris Cietak



3rd place: Graham Hunt



FEBRUARY DISPLAY TABLE



Malcolm Thorpe



Malcolm Thorpe



Peter Hockley



Peter Hockley



Peter Hockley



Chris Jones



Chris Jones



Dave Hobbs

**FEBRUARY DISPLAY TABLE**



Darren Smith



Phil Stevenson



Peter Hockley



Dave Hobbs



Graham Hunt



## February Demonstration by Rick Dobney

Rick Dobney introduced himself as a Yorkshireman who has been living in Derbyshire for twenty years. He works 4 days a week as an IT Manager and three days a week are spent turning, teaching and demonstrating. He has plans to retire and spend more time turning. Currently he makes pieces on commission which can be very varied, for example light fittings, a stand for an African tribal mask and even a mould for sex toys!

Project 1: was a hollow form in three pieces incorporating a textured band.

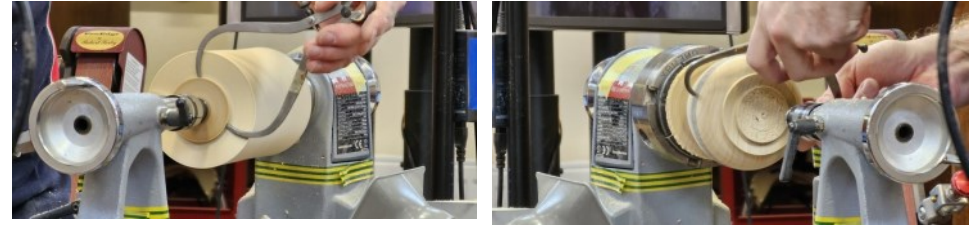
Rick used this first project to reinforce basic safety considerations as well as demonstrating holding and jointing techniques, using a basic 6-tool chisel set. There was some focus on different uses of the skew, starting with scraping the wax off the blank of tulip wood (American poplar). He explained why he was using a steb centre since this can act as a “clutch” if the cut is too heavy, unlike a 4-prong drive which can slip or split the wood.

He mounted the blank using a centre finder and marked a centre hole to engage the steb centre.

He reinforced the need for face and head protection, the need to check the rotation of the blank, standing to one side, the importance of gradually increasing the speed and the need to have the tool rest as close as possible without impeding the wood. He emphasised the importance of weight transfer from one foot to the other so that the chisel moves with the body.

When he had turned the blank to round with the spindle roughing gouge, he created a tenon at each end of the blank, checking the diame-

ter with calipers that were set to the appropriate size of the chosen jaws. He rounds off new calipers so that they rub rather than dig in. He emphasised that the tenon, whether straight or dove-tailed should fit the jaws exactly, aiming for a perfect circle.



With a bowl gouge, he shaped the outer side of the form ensuring that he didn't take it too narrow at either end. With a pencil, he marked where the textured band would go, approximately one-third of the way down the vessel.

He used a skew and a parting tool to create two tenons either side of the band so that the band could be removed from the main piece and be mounted into the jaws, ready for texturing.

He used a larger spiral texturing tool (Crown but other makes are available!) to texture the band by engaging the teeth and lifting the tool into the cut. Speed was about 500rpm. Rick was disappointed with his texturing and made a series of jokes about it—but we got the idea!



After brushing away any loose fibres, he sprayed the band black with light sprays into the grain. He emphasised that a wide range of decorative effects could be applied at this stage. The tenons on the band were reduced to the exact measurement required since these were to fit into the upper and lower parts of the form. His were 97mm. The diameter of the band was such that it sat below the level of the other two parts and therefore Rick emphasised that it was important to continue the flow of the two outer parts of the vessel across the band.

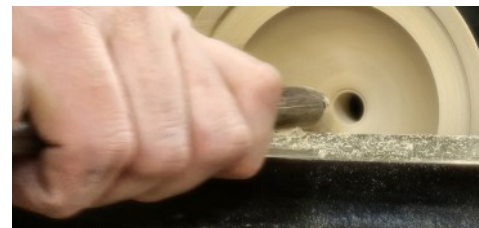


Next he separated the top of the form from the bottom and mounted the bottom in the jaws. Effectively he now had two small bowl shapes to hollow out and prepare to accept the tenon he had created on the band. First he cleaned up the face of the “bowl” as there was some tear-out and he cleaned up the top outer edge. Then he described how he approaches hollowing out using a 3/8th spindle gouge, starting in the centre and pulling back.



Wall thickness was 10mm to allow the band to be inserted in a recess that he created using light cuts and checking against the band's tenon until he ensured a good fit. There was some banter along the “too tight, too tight, too loose” lines! Removing the dust first, he glued the band in place with a medium superglue.

He then put the top section into the jaws ready for hollowing out and repeating the process above to prepare it for the other edge of the band but this time he demonstrated using a ring tool which few members seem to have used before. He drilled through into the neck of the top section so that he could shape an opening into the vessel. This would be refined on the outside when the piece was glued together.

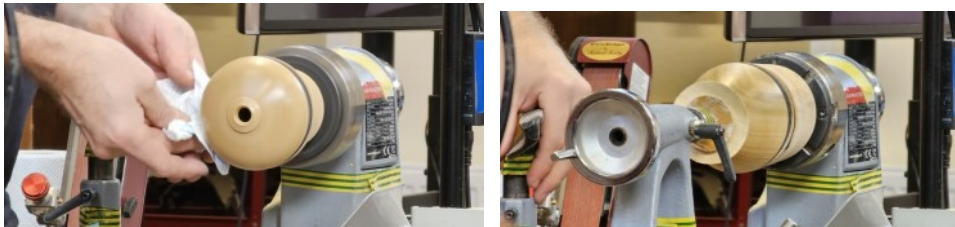


He remounted the base with the band glued in and hollowed out further through the band., blending the wall of the base with the band. He used a ring tool but commented that a scraper could be used to refine the inside. Next he glued the band into the upper section so that the form was assembled.

Next he refined the shape, using masking tape to protect the band. He removed the tenon with some undercutting on the base.



The piece could then be sanded holding the paper flat when crossing the band so that it didn't catch the texturing. He said that he would finish the piece with cellulose sanding sealer and Wood Wax 22. A bit of silver gilt could be rubbed into the band and lightly buffed.



Lastly, he reversed the piece into a home-made friction drive and refined the foot with gentle cuts to cut it away from the vessel. He sawed off the nub and sanded the bit remaining with a portable sanding arbor and a 2" diameter abrasive used on the edge.

## **Project 2**

For this, Rick completed a bowl as a guide/revision piece aimed at less experienced turners. He urged members to consider size, form and function with careful consideration of matching these to the wood available. He gave the example that a Japanese bowl with a small foot would be no good for a bunch of bananas. For practical use, he suggested that

if a foot is the form chosen, then it should be no less than one-third of the diameter. He discussed how the available or chosen holding technique determines whether there is a foot, a recess or a sacrificial glue chuck depending on the depth of the blank in relation to how much of the blank might be wasted.

He recommended that a bowl blank of 8" diameter or else be mounted on a screw chuck with a faceplate mounting if it were over 8". It is important to ensure the correct drill size for the screw chuck. He recommended measuring the shaft size of the screw chuck then the outer size. The correct drill size would be the shaft size plus 1mm.

Next he advised checking both faces of the blank and assess any "features" to determine the shape of the bowl. Using a centre point to mark the centre, he marked the drill for appropriate depth, reminding members not to drill too deep for a platter. He pointed out that a spacer could be used on the screw chuck to allow extra depth. After drilling the hole, he brought up the tail stock for support. Initially he turned the speed down, standing to the side until he was sure all was secure. He tried up the face, using his forefinger and thumb to control the tool and using a planing cut. Either a push or pull cut could be used and he demonstrated both. For this bowl he created a recess, using dividers to mark the recess and creating it with a parting tool to 3mm depth which would give plenty of grip in the chuck. Next he used the parting tool to mark the foot's outside edge before beginning to shape the outside of the bowl.





Next he created a series of “blocks” or steps followed by a series of push cuts from base to rim to “round out” these steps. He softened the edges of the bowl to prevent a cut if caught. Then on the rim of the bowl he created a series of beads with a beading and parting tool. Then he completed the hollowing. He discussed the cut that starts at the rim and ends up near the centre as quite a difficult cut that needs practice.



He recommended softening the heel of the gouge to avoid bruising the fibres during the cut.

At this point he would sand and apply finish to the inside of the bowl. To finish the underside of the bowl, he inverted the bowl against an MDF disc lined with non-slip matting. Then he would sand and apply a finish to the underside.



### Project 3: Multi-axis candlestick (off-centre vase in sycamore)



This piece was a bud vase with a glass (test tube) insert. Rick explained that with off-centre turning, an offset of +/- 10mm is usual but for this project he was using a bigger offset. The issue was how to hold the piece in order to provide the hole for the glass tube. Starting with two sizes of blank, he rounded the smaller of the two pieces and created a “post” that was 13mm in diameter.



This would be used to hold the larger piece (50mm square rounded to 45mm) from which the vase would be made. A small tenon was added at the chuck end and the tailstock end was flattened and a register mark made on the face with the long point of the skew.



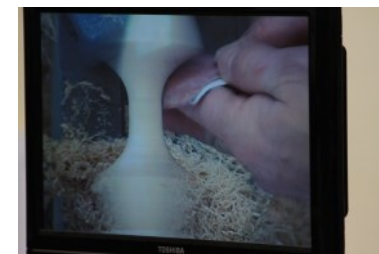
Next a hole was drilled at around 400rpm for the test tube, allowing for a slight dishing on the face. The hole was the length of the test tube plus a few millimetres. The piece was then inserted into the chuck and the post of the first piece was inserted into the drilled hole, supported by the tailstock.



He then marked up where the “cut out” would be through which the glass tube would be visible, with the bottom of the test tube remaining visible. He fleshed out the main features at the top and base of the piece, ensuring that a flowing curve was maintained. He switched to a skew to refine the shapes.

The maximum diameter of the piece was 50mm so he needed to work out how much offset was needed in order to expose the tube in the middle. The tube was 13mm in diameter so he decided on 12.5 mm for the offset. He made two holes on the same side of the centre and mounted the piece on these holes between centres. He increased the speed from 400rpm through 500 to 1100 since increasing the speed reduced the amount of vibration. He placed a piece of card behind the piece to assist with the “ghosting” produced by the off-centre. The solid core was visible between the ghosting and the two pencil marks guided which part needed removing to expose where the tube would go. Tight

tool control was needed and he explained that off-centre turning can be physically demanding. The eye needs to be on the ghosting and the weight of the tool needs to be maintained on the tool rest. The line-up of the bevel needs to be maintained and he emphasised the need to let the wood come round into the tool, rather than letting the toll bounce on and off the wood. He sanded to 180 then reversed the support post into the headstock end, making some v-cuts before remounting the off-centre section. He refined the other end and sanded, reminding members to present the abrasive flat to the face to avoid softening the edges.



## **FOR SALE**

Jan Jones, formerly a member of the club, has been forced to give up her woodwork and woodturning because of health issues. She has sent a list of items that she has for sale. Pictures on the following two pages.

1. Foredom SR Carving Tool and various bits as in photo. New piece £291,12. Selling for £150.
2. Arbotech £80
3. Metabo Sander (Orbital Square) £15 (£39.99 new)
4. Proxon Mini Bench Drill. £60
5. Proxon Mini Jigsaw . Never used or unpacked. £110 new. Selling for £70
6. Foredpm K1070 Micromotor Set . Never used—still in packaging. £476.86 new. Selling for £300 plus package of bits.
7. Tritan Sander TSPST450 £230.98 new. Selling for £100
8. Axminster Professional Scroll Saw (AP406SS ) 230V Plus a good selection of blades. Saw cost £798.98 new. Selling for £500 or VNO.
9. Axminster Lathe (details available via John Hooper)
10. A selection of chisels (details available via John Hooper)
11. A selection of jaws (details available via John Hooper)

Also:

Lumberjack AG 820 Angle Grinder—never used. New price £29.99. Selling for £20. (no picture)



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## **Malcolm Caine still has a lathe for sale:**

Record Power DML36SH-MK2

Swivel Head.

36" between centres.

Max. dia. Over bed 9"

Max. Spindle dia. 6"

Motor: Power 430W.

Speed 1425 rpm.

Spindle speeds via belt change:450, 950, 1500, 2000 rpm.

Headstock and tailstock bored No. 1 MT.

Headstock spindle thread 3/4" x 16 tpi.

Includes faceplates, drive centres and live centre etc.

Also includes: DML24S Leg Set.

DMLBR External Bowl Rest.

RP 4000 4 Jaw self centring chuck.

Come and see it and make me an offer.

Please contact: Malcolm Caine on 0121 353 1104

## **Acknowledgements**

Many thanks to everyone who has contributed to the newsletter, particularly Chris Chambers and Brian Goodall for the photographs, and Phil Stevenson for the Daventry information.