



West Midlands Woodturners

Wood Turning and Wood Art

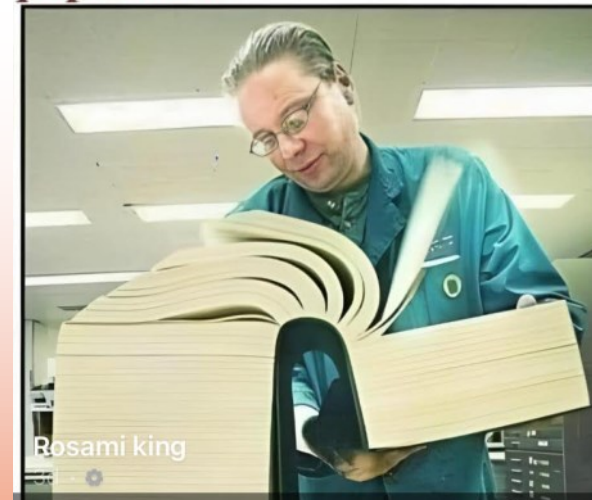
August 2024 Newsletter

Programme of meetings 2024

September 15th	Hands-on: Turning finials
October 20th	Demo: Darren Breeze
November 17th	AGM; Hands-on: Using a Buffing system
December 15th	Demo: Steve Heeley

A little levity.... taking a chance....

Just letting you know that the book, "Understanding Women" is now out in paperback



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

Page No

Chairman	Keith Lanchester	Chair@wmwoodturners.org.uk
Vice Chair	Vacant	Vice@wmwoodturners.org.uk
Directors	John Hooper Chris Jones Rob Huxley	director@wmwoodturners.org.uk
Secretary Deputy Secretary	Chris Jones Peter Flint	Secretary@wmwoodturners.org.uk
Treasurer Deputy Treasurer	Chris Chambers Vacant	Treasurer@wmwoodturners.org.uk
Programme and Events Manager	Malcolm Thorpe	Events@wmwoodturners.org.uk
Equipment Man- ager	Malcolm Edwards	Equipment@wmwoodturners.org.uk
Membership Sec- retary	David Campbell	Member- ship@wmwoodturners.org.uk
Newsletter Editor	Mary Dunne	Editor@wmwoodturners.org.uk

3	Chairman’s comments; Pick-a-Peg
4	Notes on turning a pig and hedgehog
5	Pictures from New Hall Mill Open Day
6	Chairman’s Challenges for September and October
7	Chairman’s Challenge results August 2024
8	August 2024 display table
9—13	Report on Jason Breach’s August demonstration
13	Acknowledgements

Chairman's Comments:

The club attended two open days at New Hall Water Mill in August and it was really good to see so many club members both helping on the stand and also attending and supporting a worthy cause. A big thank you to every one who helped in any way as your efforts helped make for two successful days.

And on that subject the last open day on Bank Holiday Monday saw a record attendance of 1,512 visitors which kept us busy all day.

The Hands On day in September has the theme of 'Finials' so if you have any questions or problems associated with this often delicate subject make sure to ask one of the club members manning the lathes for help.

And finally for this month's chat, we are nearing this year's AGM and there are several vacancies for both committee members and officers so if you can help fill any of these vacancies please talk to either the person currently in the role you are interested in or one of the committee.

Reminder:

Please let Keith know what topics you might like to see covered on the hands-on days.

Pick-A-Peg

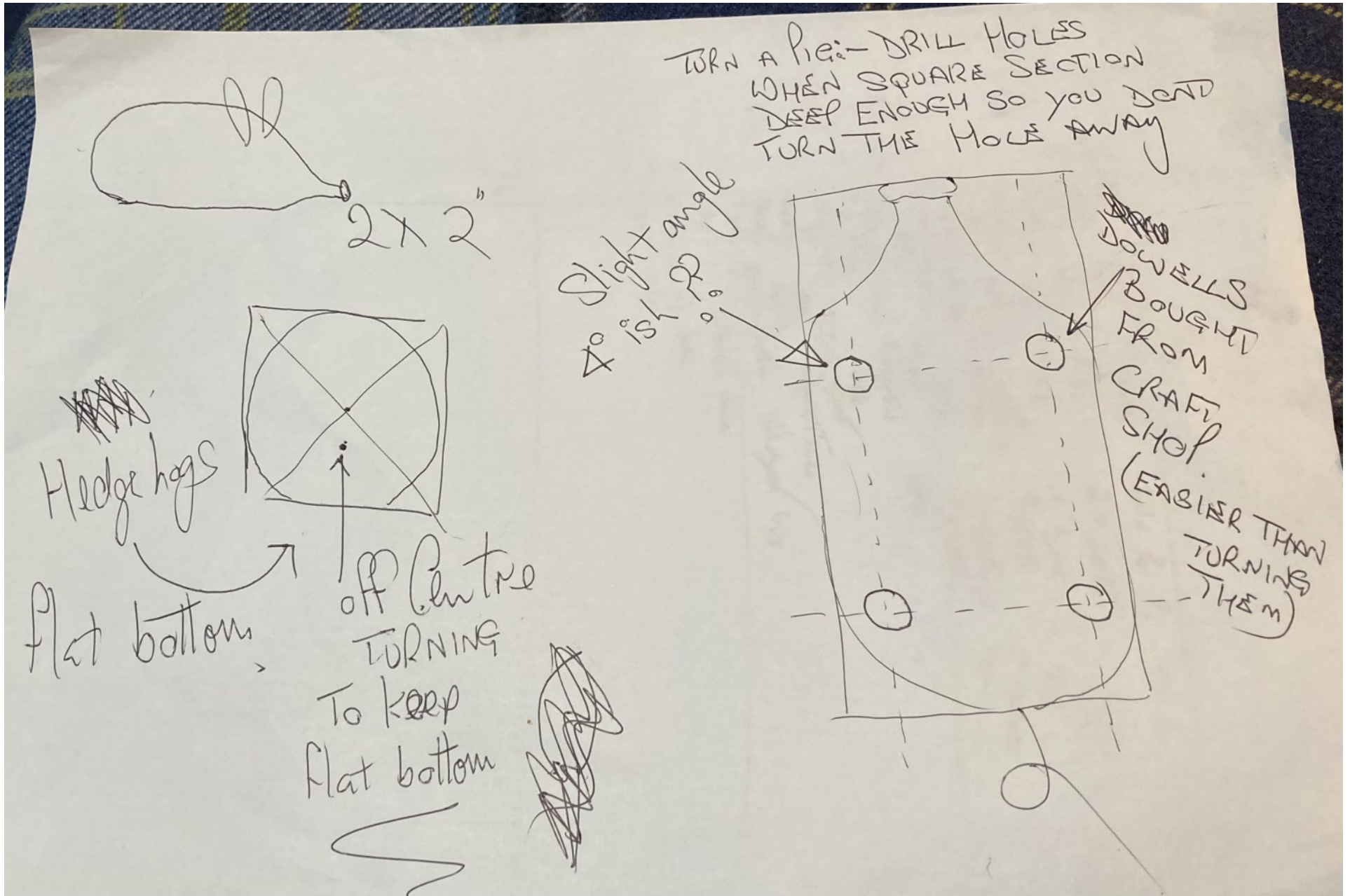
MANY thanks to those who generously donated a number of items for Pick-a-Peg this summer, including Peter Hockley, Cliff, Malcolm Edwards, Malcolm Thorpe, Chris Jones, Dave Nash, Peter Flint. Apologies if I have missed anyone out.

The two Pick-a-Peg events in August at New Hall Mill made the club around £462 after the 10% donation to the Mill— so you can see that it is a sizeable boost to club funds and helps towards equipment, refreshments and the (increasing) cost of demonstrators. In addition to the money raised, the excitement and admiration the prizes generate is good publicity for the club. It is heart-warming when people thank us profusely when they carry away their little wooden treasure!

However, the amount raised means that over a hundred prizes were given out and these need to be replenished for next year's events. If each member contributed two or three pieces, we will be in a position to run Pick-a-Peg again next year. We particularly need: mice, funny cats and dogs, chickens, birds, ducks, spinners, hedgehogs, pigs, sheep, fruit since these tend to be the items that are chosen first. We don't need any mushrooms or bud vases thanks.



Some notes from Malcolm about turning pigs and hedgehogs.



Pictures from New Hall Mill Open Day on 26th August



Join in next year!

WMWT Chairman's Challenge September and October

Basic

Intermediate

Advanced/Artistic

Cup or Goblet max 150mm high

Decorative Goblet min 150mm high

Goblet with twisted or spiral stem min
150mm high

September 15th



Christmas tree

Hanging Christmas ornament

Inverted Christmas decoration

October 20th



Results of Chairman's Challenge August 2024

Novice Group: A Kitchen roll holder (3 entries)

1st place: Rob Marlow



2nd place: Steve Hough (incorporating a French rolling-pin)



3rd place: John Outhwaite (his first ever piece)



Intermediate group: Thin turned and pierced piece (0 entries)

1st place: xxx



2nd place: xxx



3rd place: xxx



Advanced/Artistic group: A wall plaque decorated and coloured (3 entries)

Joint 1st place: Chris Chambers and Keith Lanchester



3rd place: Graham Hunt



AUGUST DISPLAY TABLE - ALL THE ITEMS THIS MONTH WERE PROVIDED BY SATNAM SINGH, A VISITOR TO THE CLUB



Report on August Demonstration by Jason Breach

Jason began his demonstration by explaining that Nuneaton Axminster closed because the rent tripled. Axminster have cut all their face-to-face courses in favour of online tuition about which there was general agreement that online tuition is not a substitute for face-to-face teaching where the tutor can correct body movement, tool placement, technique etc. Jason is still offering face-to-face teaching in his own workshop. (I can personally recommend his courses as I have been on several). He gave us an overview of his career via a furniture making degree then seven years in furniture making before specialising in turning, working at Axminster for 25 years.



His demonstration focused on box-making, his speciality, showing us how to make three different styles of boxes with increasingly challenging techniques. As a final bit of fun, he turned a rabbit (Hint: the kind of thing that would be welcome for Pick-a-Peg!)

Project One

Jason started this project by commenting on the soaring price of wood, particularly exotics, eg £120 for a piece 3" square by 12" out of which he can make only 3 boxes.

He explained that dry, seasoned wood is best for boxes to minimise warping. This project was to emphasise basic techniques for boxes. He used a piece of acacia burr 3" square for his first box. He marked the centre and then mounted it between a steb centre (pro-drive) in the headstock and a ring drive in the



tailstock.

Working at 1700rpm, he reduced the blank to circular, using a bowl gouge, flute initially upright then turned to 2-3pm. He supported the tool with his forefinger along the tool rest. He checked for any flaws in the blank that he would have to allow for, then turned a tenon at each end with a 3/8th beading- and- parting tool, ensuring that the shoulders were square. He put the blank into the chuck, pointing out that a perfect circle can be established by putting a pencil between the jaws. Using a ratio of 1/3rd and 2/3rd, he parted off the lid using a 1/16th parting tool to ensure as little waste as possible and to support grain matching. He used a piece of white paper towel on the lathe bed so that the cut showed up better and didn't bring the tailstock up in order to minimise the chance of "grabbing" and to reduce the heat generated which can cause heat cracks, especially on wood like yew.

Next he started to hollow the lid with a spindle gouge to drill the initial hole. He used a depth gauge to establish how deep he would have to hollow. He made some comments about various ways of holding the tool



while hollowing. Holding with finger and thumb towards the end of the gouge can pinch on the hand, limits movements and the elbow can hit the ribs and result in neck pain. The overhand grip can turn into a "white knuckle ride" with limited movement. The turner can't see the sight line and the body becomes locked up. He prefers to have his hand around the tool rest. Inserting the tool into the hole, he completed the hollowing of the lid, with the flute at 9—10pm and using his left hand as a pivot. Then he worked from the outside towards the centre with the flute at 2pm, which takes longer but produces much finer shavings for a finer finish. He finished the inside of the lid with his signature scraper, hollow ground on top and sharpened on the bevel with a diamond card. The

tool is used level with the centre with a slight up and down movement to remove any “pip” before moving round to the sides. He said that it is better to test for smoothness with the fingertips rather than eyes. He sanded the hollow of the lid using paper folded into three which he feels is easier to hold. He then cut a recess to fit onto the base of the box, using his signature unhandled skew which is flat down one edge. After sealing, he used NyWeb to deburr, before applying wax and buffing. Using a jam chuck onto the recess he had cut, he refined the lid of the box



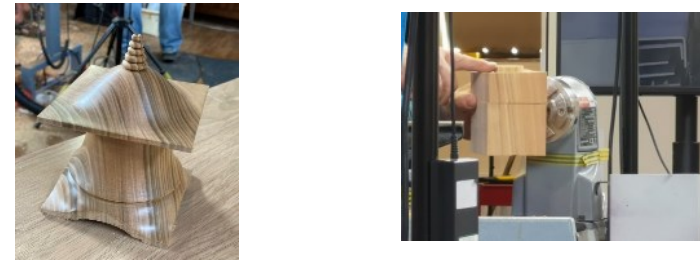
into the mushroomy shape and sanded, sealed and waxed it. He then mounted the base into the chuck and shaped the outside. He hollowed the box using the techniques he had used for the lid and shaped a tenon for the lid to fit onto before sanding to 400 and sealing and waxing. He put the body of the box onto a jam chuck to turn off the tenon and finish the underside. He refined the outside shape with his signature skew and created a little bead on the underneath of the foot for decoration.



He then fitted the lid onto the box.

Project two

For the second box, Jason produced one of the pagoda boxes for which he is known, a more complicated box with squared edges.

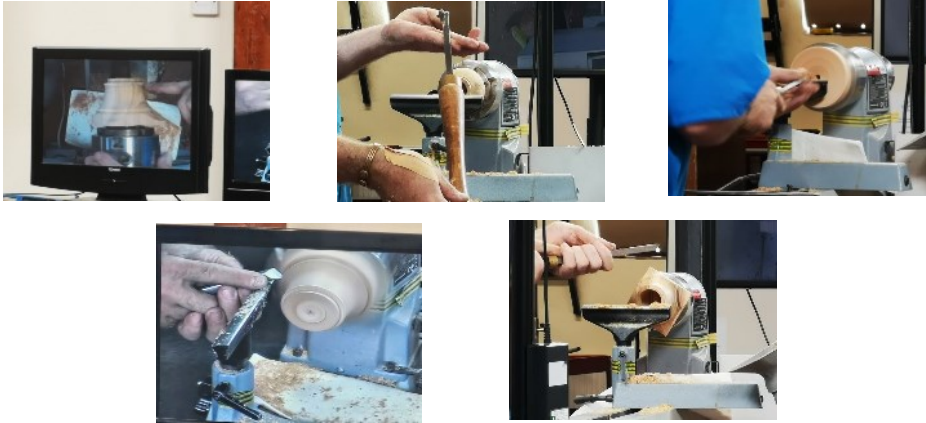


He started with a 4” square blank of cherry that he had cut on the band-saw at 2/5ths for the lid and 3/5ths for the base. He tackled the lid first warning how much care the corners needed so that they didn’t chip and didn’t injure the turner! He recommended putting a piece of tape or mark on the tool rest to indicate the outer edges of the blank as these would appear as “ghosts” and therefore it is more difficult to engage the tool. Once the bevel was engaged, he pushed with his thumb. Having cut a pommel for the lid, he began to shape the outside before hollowing, using the techniques used on box 1.



He removed the bulk quickly with a middle outwards cut then from the edge in to refine, finishing with a scraper. He then sanded—carefully because of the rotating square edges - sealed and waxed. He sanded the square edges by hand by rubbing them along a flat block backed with abrasive.

Jason then mounted the block for the base of the box, making sure that he was working over the stem of the tool rest for maximum support. He shaped the outside, cutting in to leave a pommel and square edge then rounding the body of the box. He scribed a mark where the box lid would fit before hollowing using his preferred tool which allows him to undercut the rim.

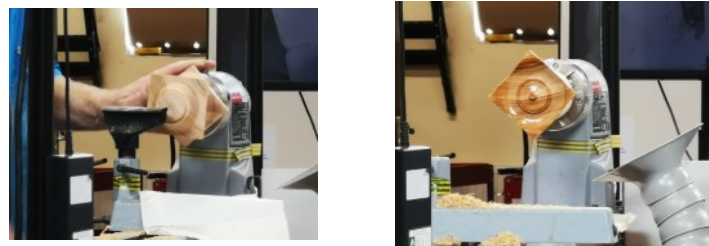


Using a beading-and-parting tool he created a tenon with a taper by rolling the tool. He tested the lid for fit. Next he shaped an ogee on the square section then refined the body adding a bead using an Ashley Isles small fluted beading tool, V cuts with a skew and decorative features as shown in the pictures. Then using the box as a jam chuck he shaped the lid adding a beaded finial.



He commented that if the lid doesn't fit tightly enough, try "tung" (tongue oil—get it?) or paper. He advised that when pushing the lid on, this should be done from the centre to ensure flatness. He explained that his interest in

the pagoda shape came from research and travel. He sanded, sealed and waxed before reversing the box section to finish the base which he described as the hardest part. The gouge needs to be very sharp and the piece needs to fit very tightly in the jam chuck. He undercut the bottom to clean it up and to ensure that the box would sit flat. He created a bead in the middle of the base. This was a tight operation because of the square base.



Project three - a box with an inlayed lid using an eccentric chuck



Jason used a similar process to the one he used for the previous two boxes, although initially he placed a blank of cherry against the chuck jaws, using it as a friction drive with the tailstock brought up to the cen-

He created a tenon at the tailstock end, mounted it in the chuck and formed a large diameter tenon on the end. In a ratio of 1/3rd to 2/3rds, he then parted the lid from the body of the box using a parting tool to cut partway through and then finished the cut with a handsaw. He used a piece of white paper on the bed bars to aid visibility. He left the design of the box simple as he was focusing on the lid decoration. He hollowed the middle of the lid working from the centre out before sanding and forming a recess to fit the box lid to the body. He then applied sanding sealer followed by a coat of wax. He then hollowed the body of the box refining the outside and forming a tenon to fit the lid's recess.



He then explained the mechanism of the eccentric chuck (he used the Axminster one but there are other makes). The fixing plate sits in C jaws (65 degrees). He mounted the lid onto a jam chuck which was screwed onto the fixing plate of the eccentric chuck. He taped the lid to the jam chuck for additional security. He skimmed the top to ensure flatness.



He marked the start point on the chuck and matched this to the scribe line on the larger disc. Working at 620 rpm, he scribed the first circle with a parting tool, moving a hole at a time on the chuck to scribe five more circles. He filled these with epoxy resin and ebony dust by spreading the mixture over the recessed circles and then skimming the surface clean when it had dried. Milliput or powder paint could be used as an alternative or

epoxy and metal powders. He then attached the lid to the body and refined the shapes before sanding and sealing then using a buffing system to polish the box.

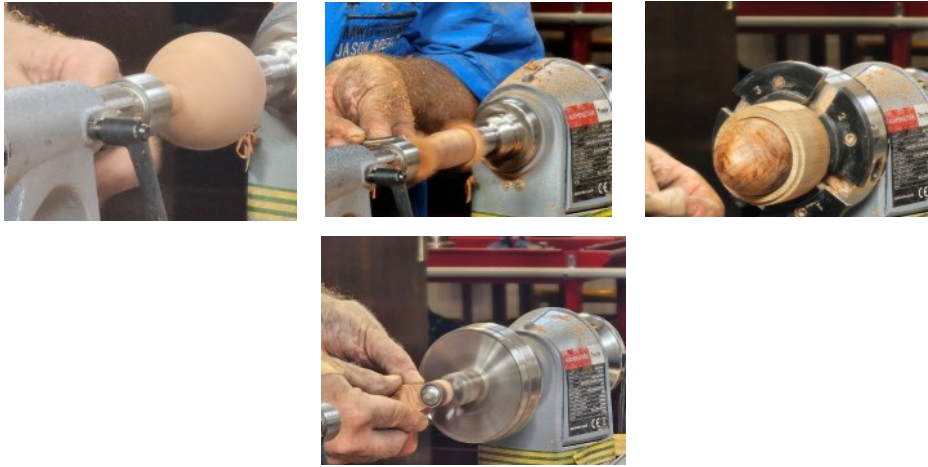


Fourth project—a rabbit!

A little time remained so Jason speedily turned two egg shapes for the body and the head, using a hollow jam chuck (tapered at each end to grip securely) to hold the “eggs” in order to round off each end. For the ears, he used two small blocks joined with a paper glue joint that could be separated after turning into an elongated oval. The base is sanded to a flat so that the rabbit will sit. The ears can be hollowed on the inside on a bobbin sander or chiselled out and sanded. The bottom of the ears are curved to the shape of the head and stuck on with a rubbed PVA glue joint. Head and body are joined with dowels.

Don't seal where they join together.





Jason gave members a good insight into the fundamentals of box-making and his demonstration was very well-received with something for all levels.

Acknowledgements

Thanks to Chris for the photographs and Keith for Chairman's Comments, as well as to the judges of Chairman's Challenge. Thanks also to Cliff, Dave and any helpers for keeping us supplied with refreshments.