NORTH WARWICKSHIRE & HINCKLEY WOODTURNING CLUB

NEWSLETTER March 2023

www.hinckleywoodturners.org.uk

Notes from the Editor

The shows are back! Newark is this coming weekend 10th - 12th March and Daventry is 12th - 13th May. Newark costs £7 if pre-booked or £10 on the day. Daventry is free! The club will have a stand at Daventry so volunteers are needed to set up/clear down and man the stand over the two days. We also need your best work to display on the stand - so get turning.

We have already started on the club challenge for Daventry. This year it is a child-size rocking chair. Bill Bennett is leading the project. Each meeting leading up to the show we are turning the chair components.

Several members are also making their own version of the rocking chair. You can see my effort inside. I have also been making a River Table. They seem to be very popular at the moment. You can see how I made mine inside.

Inside you can also find the Axminster demonstrations by Martin Saban-Smith and Chris Brooks (sharpening & Easy Wood tools).

Our next meeting is Tuesday 7th March. It is a Hands-On session. Two lathes will be set up to make rocking chair components and we can set up one or two more if people want to do their own thing.

Regards
Rob Sheehan

Martin Saban-Smith

Demonstrating at Axminster, Nuneaton 21/01/2023

Martin is an internationally known professional woodturner with around 200 turning and business oriented videos on YouTube. He is the developer of the Hampshire Sheen range of products. Martin also runs the online woodturning club Woodturning360 (WT360 for short) where members can attend two online meetings each month using 'Zoom'.

Martin started his demo with a 10" x 3" round blank of Sycamore. This had already split and had been repaired with CA glue. Using an enormous 3D printed bowl gouge tip, Martin explained how to present the gouge to true up the edge of the blank and flatten the face. He then did it for real using a 55° swept back bowl gouge and a pull cut. Martin cut a chucking tenon and a slightly larger foot that was approximately 1/3 the diameter of the finished bowl. Swinging the gouge in an arc, Martin cut a cove from the foot to the base of the bowl and shaped a gentle curve up to the bowl rim. Martin uses an inertial sander to sand his bowls. This is faster and better than hand sanding while avoiding the "machine finish" from a drill powered sander. He pointed out the difference between tool marks (rings running round the piece) and sanding marks (shorter lines going diagonally across the piece). Knowing the difference ensures that you use the appropriate method to remove the marks. Starting with 120 grit and going through 180, 240 and 400 grit, Martin had been taught not to use sandpaper higher than twice the previous grit. Once sanded, the piece was quite bland so Martin decided to texture it. Using a 2" tungsten carbide tipped carving wheel fitted to an Arbortech, he textured a band around the circumference. The texturing was done at the bottom of the bowl, with the wood turning away from the cutter. Martin stressed the need to hold the grinder firmly with both hands and also resting against his side for stability. The finish needed cleaning up so he used a rubber-fingered sanding wheel held in a battery drill. Martin

defined the edges of the texture by cutting two shallow recesses, either side of the texture, with a parting tool. With the lathe stationary, Martin then applied two coats of cellulose sanding sealer from a spray can. This was done in an arc covering approximately 1/3 of the bowl at a time.
Martin applied green Frog Tape (high quality masking tape) to the upper un-textured area of the bowl. In the workshop, he would also have done the same to the bottom un-textured area but, for speed, he didn't. Martin sprayed the textured area with three light coats of gloss black lacquer. With the lathe running, he then applied Hampshire Sheen (HS for short) Gold Embellishing Wax to the textured area. This was applied using kitchen towel only to the tops of the texture, not filling the texture recesses. After removing the masking tape, Martin applied HS high gloss wax over the un-textured areas.
Martin then hollowed the inside of the bowl and sanded it to a 400 grit finish. For a fruit or salad bowl, Martin said he would use HS Danish Oil or HS Burnishing Oil as both are food safe. These leave a satin finish. He mounted the bowl back on the lathe using a home-made soft pad in the chuck and brought up the tail stock. Using only friction to drive the piece, Martin removed the chucking spigot.

Inside -
HS Burnishing Oil

Outside -
HS Black Gloss Lacquer
HS Gold Embellishing Wax
HS Gloss Finishing Wax

Martin's second project was a vase. Mounting a 10" x 3" square piece of Sycamore between centres, he turned it to round using a spindle roughing gouge. Using both a round skew and a parting tool (Martin prefers the round skew), he cut a chucking tenon. Then, holding the tenon in a chuck, Martin trued up the end face with a spindle gouge. He marked the length of the vase at 8". Martin said proportions matter so it is better to have the right length for the vase based on it's diameter, than using all of the timber. Starting approximately half-way down the vase, Martin gently tapered the diameter and started to round over the base. He said it is important not to make the base too thin at this time as the vase still needs to be hollowed. Martin hollowed out the centre using a 1" forstner bit held in a Jacobs chuck. He then hollowed out further with a spindle gouge (never a bowl gouge). When the gouge started to vibrate (too much overhang), he switched to a hollowing tool. This was a 6mm solid carbide dished cutter on a 10mm bar. When this started to vibrate, he switched again to a negative rake French curve scraper (as used by Benoît Averly). Using a rubber cone (https://www.rubberchucky.com/#/) in the tail stock to hold the hollowed out end, Martin finished shaping the bottom of the vase. He then sanded from 120g to 400g using Abranet before spraying the outside with HS gloss black lacquer (no sealer). After the lacquer was dry, Martin sanded off most of the black using 180g before going through the grits again to 400g. Using HS Intrinsic (water based) colours, Martin applied Plum colour with a kitchen towel, leaving a large area bare. The bare area was filled with Ruby which also overlapped onto the Plum to blend the edges. A second coat of both colours was then applied. Still not satisfied, Martin applied a coat of Midnight Blue all over. Finally satisfied, he sprayed two coats of HS clear satin lacquer.

two coats of HS clear satin lacquer. A member of the audience suggested some decoration so Martin cut three v-cuts near the top of the vase, with the point of a skew on its side. After parting off, Martin used a sanding pad held in the chuck to smooth off the bottom of the vase.

Martin's third project was an idea for the lid of a box. Using the left-over piece from the Sycamore vase, he used a spindle gouge to cut a gentle curve shape as might be used on a box lid. This was sanded to 400g but left un-sealed. Using HS Intrinsic colours Flame and Burnt Orange, Martin coloured the top. He then applied a coat of wipe-on sanding sealer. Using a wheeled texturing tool, Martin applied several different textures in bands on the top. He said to keep the tool more upright near the centre, when using this texturing tool. Holding the tool at different angles produces different textures. Martin delimited each texture by cutting a narrow groove with a point tool. Although the texture could be seen, Martin made it stand out by applying a coat of HS White Embellishing Wax. When wiped off, the wax remained in the grooves of the texture. Martin finished the lid with a coat of HS Gloss Finishing Wax.

Martin’s final project of the day was a demonstration of his Hampshire Sheen High Gloss Finishing Wax. Using a goblet that he had already turned, Martin re-turned the outside and sanded down to 400g before sealing with cellulose sanding sealer. The wax was applied sparingly using a kitchen towel and buffed up. He applied a second coat - again just enough to take off the shine on the first coat and buffed it up again. The shine was very good and was still shiny when members of the audience had handled it.

River Table

By Rob Sheehan

River tables seem to be the “in thing” to have these days. This is my take on the idea. At the Harrogate show, I saw a waney-edged plank of Yew about 5’ long and 20” wide. The figuring and colour was amazing so I had to have it. It cost £53. I left it there while I went round the rest of the show. On another stand selling resin, was a small river table. The resin colour was just what I wanted, so I bought a gallon of their epoxy resin for £75 and a little bottle of blue-green pearlescent dye. When I went back to collect my plank, there was another amazing plank of Yew 4’ long and 18” wide for £35, so I bought that too! The Yew planks were cut in half lengthways and the bark removed. I routed two slots in the underside of each half and inserted stainless steel rods to hold the two halves about 3” apart, waney edges facing each other. I then applied a roll of glass fibre mat to the underside to form a mould to hold the resin. Pouring 250ml of resin into a measuring cup (my resin and hardener are mixed equal measures by volume), I added a level teaspoon of dye. This was trial and error as there were no instructions as to how much dye to use. I then added 250ml of hardener and mixed them well. The colour looked perfect so I poured the resin into the mould. Three pours later (this resin can’t be poured too deep) I ran out of resin! I still had about 2mm of the “river” depth to fill so I have bought another gallon of resin. Prices had gone up and it now cost £100! I poured a thin coat of clear resin over the whole table. The planks were sanded and waxed, bringing out their wonderful colour.

On the previous page, you can see the original Yew planks.

Below, you can see the planks cut in half. Waney edges have been spaced apart by steel rods and glass fibre mat forms a mould for the resin.

Below - the completed table. Dyed resin forms the “river”. Hairpin legs have been added to make a coffee table.

Child's Rocking Chair

By Rob Sheehan

The club competition at this year's Woodworks At Daventry show is a child's rocking chair. The club is collaborating to make one but I thought it would be a good challenge to make my own.

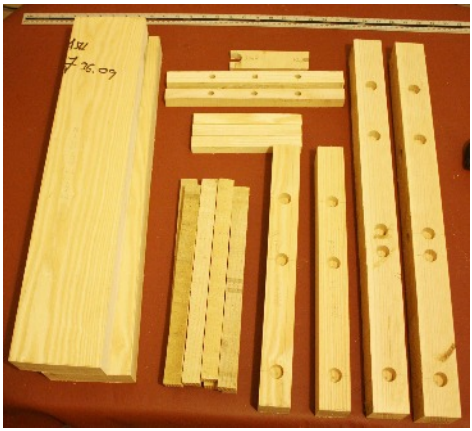
Ash roughly cut to size. Bought at the Yandles show this year. 50mm thick, 8" wide and 6' long. Cost £36

Drilling holes #1

The pen centering vice once set up ensures the holes will be in the centre of the timber.

Drilling holes #2

The larger pieces are drilled directly as they are too big to fit in the pen centering jig



All holes drilled. I changed the design to raise the seat height. The change meant I had to add two extra spindles.

Turning complete. Three beads added to the spindles. My design for the rockers has “stops” to prevent the chair rocking too far. This meant that I needed an extra block of wood.

Trial fit to make sure holes have been drilled in the correct place and all spindles fit inside the mating hole. Some tweaking was necessary.

All turned pieces ebonised using Chestnut ebonising lacquer and the grain enhanced with Chestnut gilt cream.

Chair finished. It is 26” high. The seat webbing is 1” wide red and yellow nylon. I tried several patterns but a simple chess board pattern looked best. The rockers have sockets to hold the chair legs. They are screwed in place and may be removed so that the chair can be used as a normal chair.

Axminster's Sharpening Demo

By Chris Brooks 18/2/2023

Chris demonstrated three of Axminster's sharpening systems. The Tormek T8, the Axminster Professional Slow Running Grinder and the Axminster Ultimate Edge. Starting with a deliberately very badly ground bowl gouge, Chris soon had it sharp again.

Tormek T8.
Water-cooled stone sharpens at 240 or 1000 grit. Leather honing wheel. Jigs for sharpening just about everything.
New diamond / hard black and super fine Japanese stones available

Slow Running Grinder. Shown fitted with optional CBN wheel and Tormek jig arm. Allows the use of most Tormek jigs.
Also shown with optional Tru-Grind sharpening system.

Axminster's Ultimate Edge Sharpening System. Uses abrasive belts to produce a "flat" grind. Forward or reverse running with variable speed. Different abrasive belts available as well as an optional buffing wheel adaptor.

Easy Wood Tool Demo at Axminster

By Chris Brooks 4/3/2023

Chris demonstrated the “Easy Wood” range of tools. Solid tungsten carbide tips last a long time and never need sharpening. One extra grit of sandpaper will be necessary as the finish is not quite as good as a normal gouge.

Easy Wood tool range

Spindle turning example

Hollowing example

Solid tungsten carbide tip

Bead forming range

NORTH WARWICKSHIRE & HINCKLEY WOODTURNING CLUB EVENTS 2023

March	7th	Hands-On Child's Rocking Chair
	21st	Hands-On Child's Rocking Chair
April	4th	Hands-On Child's Rocking Chair
	18th	Hands-On Child's Rocking Chair
May	2nd	Hands-On Child's Rocking Chair
	12-13	Woodworks at Daventry
	16th	TBD

Axminster Nuneaton

Saturday 25th March Pen Turning with Rob Sheehan

Events at Other Clubs

Please contact the club to check times/dates/locations before attending

Coombe Abbey (Walsgrave Baptist Church 10am - 4pm)
Saturday March 18th demo by Les Thorne