



NEWSLETTER

INSIDE SUMMER 2019 ISSUE

May

Chestnut Products with Terry Smart

June

Members' pen turning tuition evening

July

Clem Ansell turns a small barrel and a hedgehog

August

Brian Partridge talks about tool use and antique replicas



Above: Tulip wood lidded box with acrylic decoration by Mike Harding



FINISHING, PENS, HEDGEHOGS AND ANTIQUES

Hello and welcome to the redesigned August 2019 edition of the Woodpecker. I hope you like the new style – please comment, good or bad, and I'll try to cater for any alterations or suggestions. It's YOUR newsletter after all. I plan to feature a member's piece on the cover of every new issue going forward – perhaps this will encourage the more bashful of you to contribute. There are some great up-and-coming turners in the Guild and it would be lovely to showcase some of their work. This issue covers 4 months' worth of news, but some of it is sketchy as I was on holiday for some of it and my sub editors are still finding their feet...

May

 41 members

The Chair, Clive Baker, started by commenting on the Hands-On Day's success in April, stating that, although the turnout was lower this year, more hands-on training occurred. Simon Taggart was thanked for organising it.

Clive also reminded members that Art in Wood was on from 17th – 26th August this year and he sent round the usual clipboards for vendor, exhibitor and steward sign-ups.

The issue of safeguarding was raised; this relates to minors (under 18s) and vulnerable adults. We have agreed to adopt the Ely Cathedral Centre's policy and anyone under 18 will have to be accompanied by a responsible adult during their visit to Art in Wood. We would assume that vulnerable adults would be accompanied anyway.

On 19th October Colin Smith will be our All-Day Demonstrator. He's the chair of Cambridge Woodturners and the former South East rep for AWGB. His main interest is off centre turning, which should be interesting.

COMPETITIONS

SENIOR – BOWL & SPOON



1st	• 1. Clive Baker (8)
2nd	• 5. Chris Horne (7)
3rd	• 2. Stephen Franklin (5)
4th	• 3. John Last (4) • 4. Alan Haine (4)

NOVICE – PESTLE & MORTAR



1st	• E. Simon Taggart
2nd	• A. Danny Burns
3rd	• C. Malcolm Lister
4th	• B. Mark Williams



CHESTNUT PRODUCTS WITH TERRY SMART

Always a useful demonstration by Terry Smart from Chestnut Products and this was no exception. For the newer turners among us, he gave some sage advice:

- Don't spend all your time finishing – it should be easy
- Think about the finish when you start a project
- Think about what the item will be used for and apply the appropriate finish
- Most finishes work on most woods
- Sand with the grain where possible

Terry also handed out brochures with a handy finishing lookup chart in it and some flyers for his Woodturning Weekender on 3rd and 4th August. He has an Instagram account, website with newsletter and Facebook group that you can join, Conkers, but it's a closed group so you'll have to get in touch with him to be added to it.



As usual, Terry brought along a full range of Chestnut products for members to purchase. He mentioned the Nyweb pads and suggested an acronym for the order of use (GROW):

- **Green** (600 grit)
- **Red** (800 grit)
- **Orange** (1000 grit)
- **White** (non-abrasive)

Several other tips were:

- Try not to touch the sanded wood as it will affect the finish
- Use a tack cloth after sanding to remove dust and sanding grit (I use it between grits and it works well for me)
- Seal the wood with sanding sealer (shake the tin first!). It fills the pores in the wood, so don't use it with an oil finish
- Wipe the neck of the sealer tin afterwards or you won't get it open again without pliers!
- Have a pair of pliers handy, just in case!



CRYING OVER SPILLED POLISH

“Remember to
put the lid back

on...”

CHESTNUT
P R O D U C T S

Terry mentioned a story about Reg Slack who bought some friction polish, only to come back the next day for more – he forgot to put the lid on the tin and knocked it over, covering his trousers with polish. Lesson learned.

Terry demonstrated waxes and lacquers, with his usual tips on use:

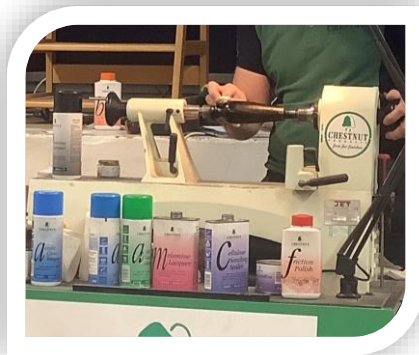
Wood Wax 22 (toy safe) may have some solvent in the tin; this is normal and keeps it soft and usable. Microcrystalline wax (toy & food safe) is more hard-wearing but takes longer to dry off.

Lacquers are of generally 3 types:

Acrylic – not so hard-wearing

Cellulose – two part acidic, but with tricky drying times

Melamine – hard-wearing and easy to apply



Above: Result of buffing

Terry also covered the use of oils, ebonising lacquer and gilt cream and demonstrated this by decorating a small vessel (pictured below).

He used food safe finish on this piece as it's quicker to dry and removes the surface gilt cream, leaving the gilt in the grain for a nice look.

He finished the demonstration with a buffing kit which comes with full instructions (and there are YouTube videos online).

Buffing tends to work on a finish and not on bare wood. Always apply the compound with the flat face and not on a corner as you'll create an edge or point.



June 39 members



Some disruption at the June meeting as there were hall repairs going on meaning that a third of the hall was unavailable. Also, I wasn't there to take notes or photos as I was on holiday in Scotland, so this month's report is going to be rather brief, I'm afraid.

Art in Wood has some sign-ups – now we need to put names against specific dates and stewarding duties. 180 slots need to be filled (20 volunteers would mean 9 shifts each).

For the exhibition, Clive mentioned that, even though we're not world class turners, it would be good to see some nice pieces in the exhibition with a brief bio alongside the work.

Please ensure that you check your email spam folders in case you're missing EGW emails.

COMPETITIONS

SENIOR – SPHERICAL FORM BOWL



1st	• 3. Ray Dellow (10)
2nd	• 7. Gerry Lawrence (7)
3rd	• 4. John Last (5)
4th	• 1. Clive Baker (4)

NOVICE – MULTIMEDIA ITEM



1st	• B. Duncan Cawthorne
2nd	• A. Malcolm Lister
3rd	• C. Simon Taggart
4th	• D. Bob Sheppard



MEMBER PEN TURNING PRESENTATIONS

Four members volunteered to discuss pen turning, but, as the hall was cramped, no lathe was used. Instead, Clive Baker, Alan Haine, David Ife and Adrian Moore all gave talks on aspects of pen turning.

Clive spoke about how he makes his own blanks and embeds graphics into the resin molds. This technique involves producing silicon rubber molds into which the suitably decorated brass tube is encased in clear resin.

Alan Haine talked about the wooden pens that he makes that can be made without any specialised equipment other than homemade bushings. He handed out a very useful set of instructions on how to make a wooden pen in this way (see following page).

Adrian Moore gave a PowerPoint presentation about the acrylic pens that he makes and sells. He showed us an acrylic pen made from a faulty blank that had fine bubbles in it. The resulting pen has turned out to be attractive in that it is very unusual.



PEN TURNING

1)



20 x 20 x 160 BLANK

2)



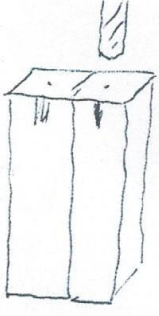
PENCIL MARK TO MATCH GRAIN

3)

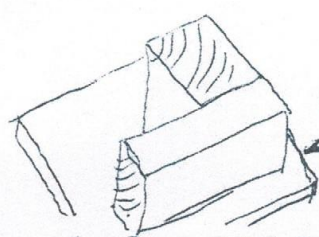


CUT IN HALF

4)

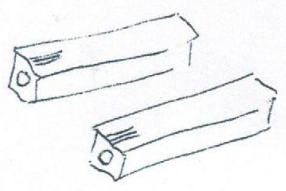


CENTRE PUNCH &
DRILL 7mm (or 10mm FOR CIGAR PEN)



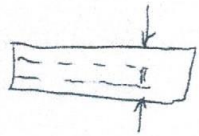
JIG FOR DRILLING BLANKS

5)



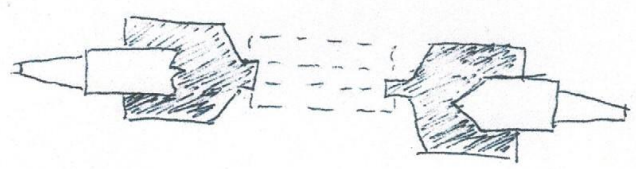
GLUE IN BRASS TUBES FLUSH WITH MARKED ENDS
(CA glue or epoxy)

6)



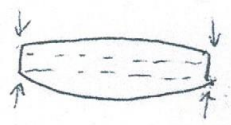
SAW CUT SURPLUS FLUSH WITH END OF TUBES

7)



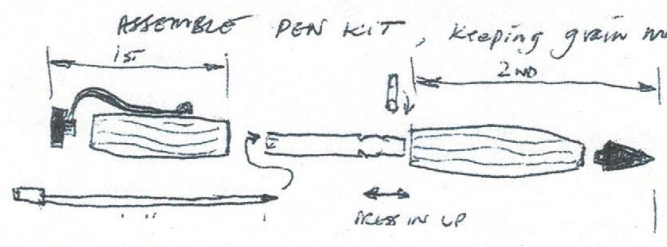
MOUNT BETWEEN CENTRES

8)



TURN TO SHAPE, ENDS TO DIA OF KIT
SAND & POLISH BOTH PARTS
(SAND ALONG THE GRAIN)

9)



ASSEMBLE PEN KIT, Keeping grain matched

July

 53 members

The Chair, Clive Baker, mentioned Art in Wood and the All-Day Demo again as a reminder. He announced that Tom Shepherd from Chatteris was looking for a carver to decorate a gypsy caravan; Ray Dellow said he was interested. Hugh Castle did a show and tell from last month's competition and showed a spherical bowl he'd made – he wanted to know if anyone knew what wood it was.

COMPETITIONS

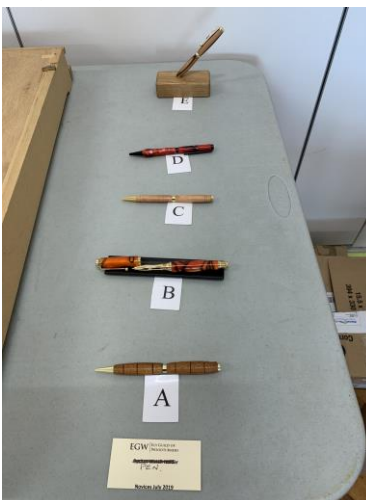
SENIOR – TOY



- 1st • 2. Clive Baker (15)
- 2nd • 5. Chris Horne (10)
- 3rd • 4. Roger Haverson (8)
- 4th • 3. John Last (7)



NOVICE – PEN



- 1st • E. Ivan Macer
- 2nd • C. Duncan Cawthorne
- 3rd • B. Mark Williams
- 4th • D. Mary Ward
• A. Brandon Forster



Clem has demonstrated at the Guild before and has now become a member – that's putting your money where your mouth is!

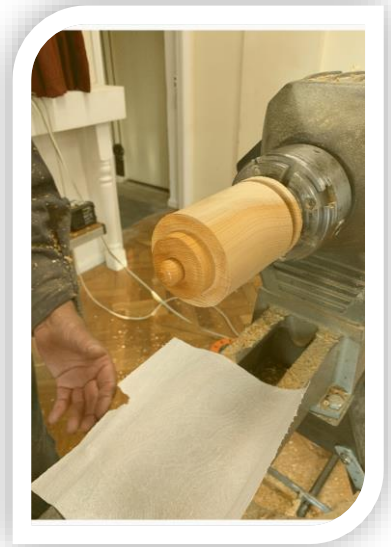
He started the demonstration by showing a clever wooden hanger made from a single plank of wood that allows you to hang a couple of plant pots, and offered to leave it aside for members to take measurements.

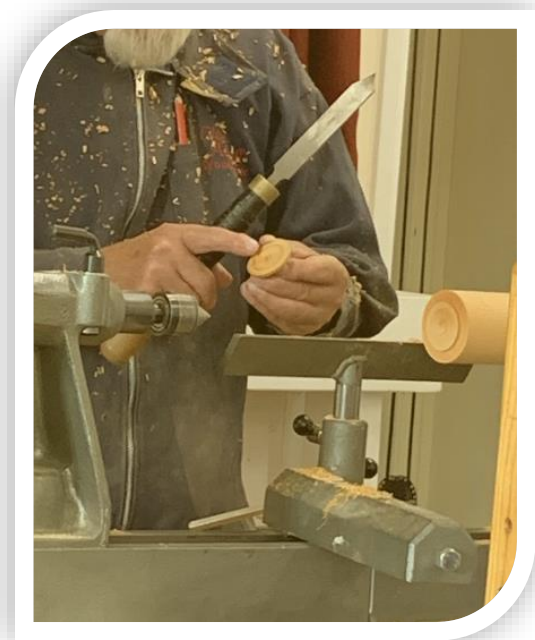


He then turned a piece of yew square to round with a spindle roughing gouge and created a spigot with a parting tool to hold the piece in the chuck.



Create a lid with a knob using a spindle gouge and finish with Record's Speed 'n' Ease finish. He puts a cloth on the lathe bed to prevent the finish spoiling it.





Left: He then parted off with two cuts to avoid creating a line in the cut. The raised piece left denotes the size of the lid. He then used his parting tool to start the initial hollowing.



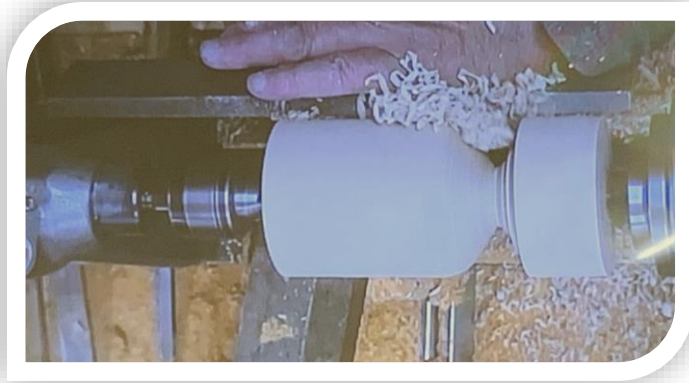
Right: He marked off in thirds and then shaped each end of the barrel. He cut 'V' grooves at the barrel shoulders and burned with a wire.



You can hollow with a spindle gouge or a fixed angle ring tool (FART) from Ashley Iles. Keep the tool level with the bed bars. Use a scraper to flatten the inside base. Now part it off and check for lid fit.



HEDGEHOG PEN TIDY



Create a cylinder and then start to turn the main shape (left). Once done, sand the piece.

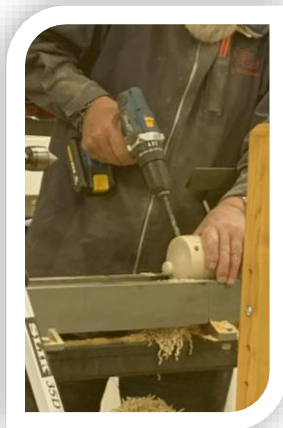
Now set the piece slightly off centre (move the tail stock a couple of millimetres from the centre) and take a cut along the full length – this will give you a flat base on which to stand the piece.

Next, move the tail stock further from centre, making the cut more off centre, and shape one end for the hedgehog's nose.



TIPS:

- Sand before you turn off centre
- Don't forget to off centre a small amount initially to create the flat base
- Keep tools sharp to prevent vibration



Drill holes for the “hedgehog quills” or pens... oh, and remember that there's a Mrs Hedgehog too!



August 43 members



Clive started by welcoming new members Brandon Forster, Jeff Parker, Clem Ansell and Steve Clark. John Last, the Guild President, presented them with their membership packs.

Clive then provided an update about Art In Wood, outlining the publicity that been organised, the arrangements for setting up on the Thursday before and a final plea for more stewards and people to distribute the flyers for the event.

Tickets for the All-Day demo by Colin Smith on 19 October are now available from Mick Saul for £10.

Stephen Franklin, with his usual style of wit, explained how the previous month's competition for a spherical bowl had inspired him to challenge the concept of such an item by producing three bowls which he brought in to show us, each using different interpretations of the brief.

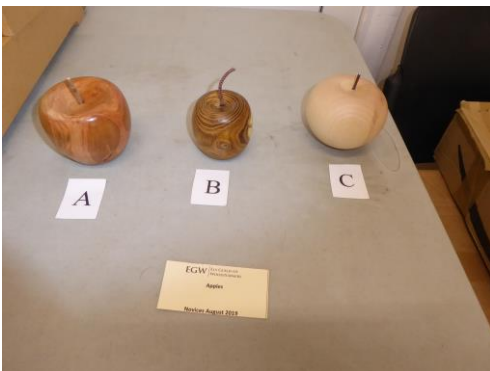
COMPETITIONS

SENIOR – SET OF 4 COASTERS



1st	• 1. Clive Baker (10)
2nd	• 2. John Last (9) • 3. Chris Horne (9)
4th	• 4. David Ife (4)

NOVICE – APPLE



1st	• B. Martin Moore
2nd	• C. Ian Hickman
3rd	• A. Brandon Forster



Special thanks to Mary Ward and Terry Lincoln for the August content

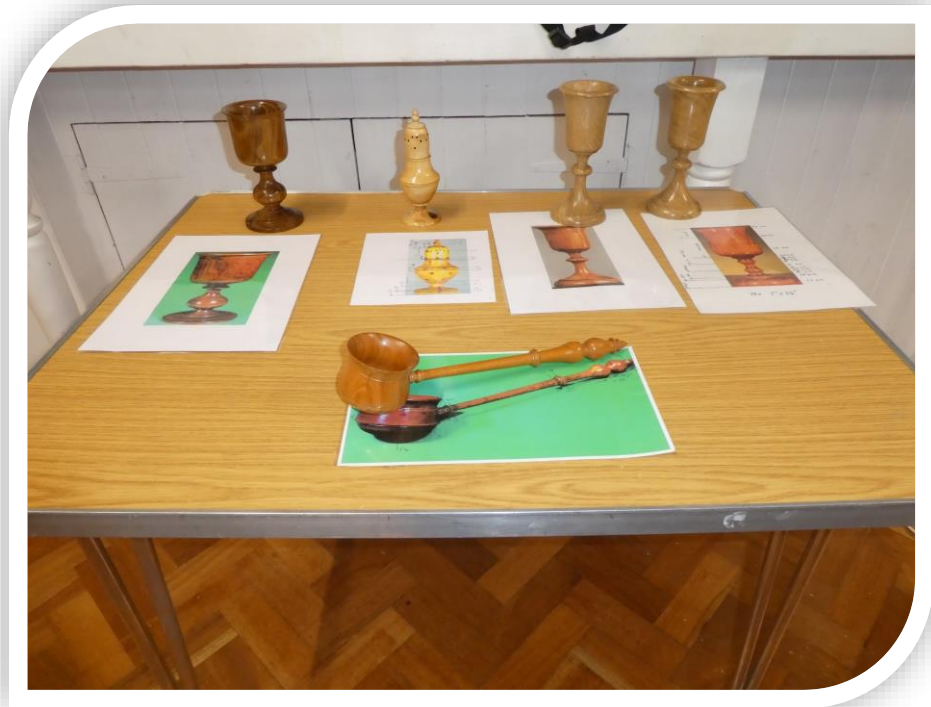
Brian started with a mini masterclass for new turners on the use of the skew chisel and demonstrated use of the long point to rough down small blanks and how to use it to make beads.



- Become competent with the spindle gouge before using the skew chisel
- Don't grip the chisel tightly as this can lead to a bigger catch
- Take small light cuts
- Take any sharp edges off the side of the skew chisel to stop it marking the tool rest

His main demonstration was making a replica of a cherry ladle made in 1690, the original of which is on display in the Victoria and Albert Museum.

He brought along some of the drawings and replicas he'd made: a shaker for herbs and pair of goblets originally made in the 1700s or 1800s from sycamore and laburnum.



His inspiration for this was from a book of treen dating back to the 1500s. The book contained pictures with dimensions from which he had created full size drawings.

PART ONE: THE CUP

He started with the cup part of the ladle using a block of wood in which he had pre-drilled a hole for the handle and made a spigot. Shaping the outside first, he stressed that, when turning replicas, detail is paramount and every bit is measured exactly.

Tip for beginners: keep your arms in by your sides and move the tool by moving your body.

Brian used a “9-in-1” tool (although he confessed he didn’t know what the “9” were). It had a square shaft ground down to a single point. When the piece was turned round for hollowing he used a set of plastic jaws to avoid marking the cup.

He also used a spindle gouge to bore down the centre and scoop outwards and a Hope hollowing tool used as a sheer scraper.

PART TWO: THE HANDLE



A nice demonstration of precision spindle turning to shape the handle with bead and cove detail using careful, light cuts and accurate measurements. The blank was positioned in a chuck with tailstock for support.



- Start shaping so that the narrow part of the handle (that connects to the cup) is at the far end and heavier bulky part at the chuck end to provide stability
- When cutting a cove with the spindle gouge point the tool down slightly to reduce the likelihood of the tool jumping back onto the bit you’ve just done and spoiling it

With the shaping done he started to part off the handle but, before completing the cut, he checked that the other end would fit the hole in the cup, which of course it did - perfectly! The final parting cut left just a small imperfection, quickly sanded off.

All made to look easy in such a calm and gentle fashion – if only it were!