



WEST SUSSEX WOODTURNERS

AUGUST 2018 NEWSLETTER

In the absence of our beloved chairman Ray Burton stepped up to the mark (no pun intended).

There were a couple of announcements to make:

1. If you haven't done so please complete the GDPR forms now or we won't send you any information.
2. There are still some clocks for sale.
3. Surrey Association of Turners have an open day in October. Entrance is £4.
4. Raffle prizes are always needed so bring in anything you've got.
5. Club shirts can be obtained from Keith Greenfield. It does help the Chairman to identify you if you have a club shirt.

Without further ado Ray handed over to our demonstrator for the day, Mark Baker, the editor of Woodturning magazine. Ray commented that Mark had recently returned from demonstrating at the AAW Symposium in Portland, Oregon so might be a little tired.



Mark started off by asking how many people had turned 20 items in the last 12 months, how many don't own a lathe and how many haven't turned in the last 6 months. From our responses he said we are a typical club on a worldwide scale. (And there was me thinking we were a unique bunch of idiots).

Mark was going to turn a natural edge item or 2 as for the October competition. (More about that later). He had a half log. He then roughly found the centre of the log on the flat side. He was using a Steb centre rather than drill a hole and put a spur centre in it. He likes using ring centres as you can exert a pressure, which will help prevent catches. It also means that you have more opportunity to change the position on the lathe than you would using a faceplate or drilling a hole.

Start the lathe slowly as the piece will almost certainly be unbalanced. (No comments please.) He was using a swept back wing gouge. Pressure should be down on the tool rest not on the wood. With natural edge work it is important to keep extremities well away from the work piece and **NEVER** move the tool rest whilst the work is moving.

He made a cut of around 45 degrees on the wing. On the edge he was using a 1/2inch gouge or maybe bigger. He then switched to a push cut working back to where he would form a spigot. He reverted to a pull cut and worked back towards the wings. He then used a Negative rake scraper. It will not always give you a better cut than a standard scraper. If you do power sanding usually do not do it whilst a piece such as this is moving. Mark has a Velcro backed block which will take any backed abrasive (such as we sell in the shop).



The major rule in this sort of piece is to protect the corners and the natural edge. Mark then reversed the piece and put the spigot in the chuck. He then took out most of the centre of the piece working from part way in rather than working from the edge as you would with a normal bowl. Wet timber tends to be more problematic than dry because the wings will begin to flex. Mark then used a French curve scraper to smooth the surface. Using a scrap piece of timber he made a domed shape so that he could reverse chuck the piece. He put a piece of tissue inside the piece to protect it. **(HOT TIP: don't use kitchen towel especially if it has a pattern on it as the pattern and colour can leech into the piece.)** Using a scraper he made a slightly domed foot to the bowl.



The next item was to be a Yew bowl. Mark had a rather nice Yew log, which had been donated by Keith Greenfield. (Ray announced at the end that it had been decided to raffle the finished piece in aid of a young lady who is disabled and needs a walker.)

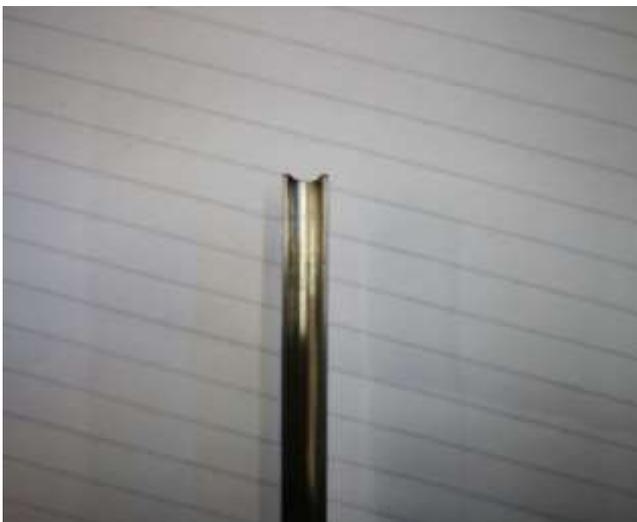
Mark asked (he should know better) whether we wanted an ordinary bowl or a lidded vessel. No prizes for guessing (if you weren't there) which item got the vote. Because of the size of the log Mark had to ask cameraman Colin for some help in getting it positioned on the lathe. Again partly because of the size start the lathe slowly. The piece was clearly rather unbalanced (we've done that joke already). Mark usually uses a tenon but with this particular blank he felt a recess would be better. Function often dictates form. Mark started off shaping the bowl. He switched to a scraper. Starting with the blade low he gradually raised the handle until it was almost flat. An important point to remember is to take gentle cuts with a scraper it is not intended to remove lots of waste material. Reverting to his bowl gouge he used what is known as a drop sheer scrape. This means you start with your handle nearer your thigh than on your waist. Production turners often wear gloves to save their hands but bear in mind they should be tight fitting leather gloves not your standard ones with floppy fingers.



Mark started working from the headstock towards the base. The reason for doing this is that by doing a push cut from the base he would risk losing the top of the bowl.

On large items such as this the base will often be 40% of the width rather than the standard $\frac{1}{3}$ rd. This gives the piece more stability. Again function dictates form.

Mark said he intended to put some decoration on the bowl and added quickly he did not mean colouring. The 3 traditional types of decoration are V cuts, beads and coves. Using a beading tool made a bead on top rim.



Mark puts a small micro flat on the tool. This means that the beads are slightly wider than using the standard tool. He then added beads all the way down the bowl. Using a narrow parting tool he removed every other bead. He cleaned up between the beads with a Brick cleaning wheel.

You could use a bronze bristle brush. If you do a lot of texturing use a sanding wheel. He then made a recess in the base using a parting tool.

He turned the bowl round and cleaned up the face. As the intention was to make the centre a lid he cut a spigot in the centre. Using a Kel McNaughton small straight coring blade he proceeded to core the centre out of the bowl. On this size Mark says use the small or micro blade. Having cored the bowl he switched to finishing off the inside of the bowl. Using his Beading parting tool he cut a small ledge to take the lid. He refined the ledge using a small scraper and a wide parting tool. He had to take accurate measurements so he knew how big to make the lid. He hollowed out the bowl, leaving an undercut under the ledge. Using a Teardrop scraper he cleaned up the under cut.

He took the piece he had cored out and placed it in the chuck to make the lid.

There are basically 3 types of top, the minaret type, the ball or squashed bowl and the round inverted pyramid. The minaret style is rarely used as the point can be a little sharp.

He put a tenon on the top. Having cleaned up around the tenon he then reversed back onto the original tenon. He cut back the edge to give it an upsweep as you would often find on a similar style ceramic bowl. He added some beads to the inside of the lid as it was not going to be used for food. Using the scrap piece of timber from earlier to help hold it whilst he finished off the top of the lid.



The afternoon session was to be making a box with 4 different lids.

The fundamentals of scraping: most people make the mistake of being too aggressive with the cut. The old production turners would find the cut and the gradually lower the handle thus lifting the blade.

Mark usually hones his gouges using diamond files you can use either the credit card style or one with a handle. The best way is to rest the handle of the tool on something whilst honing. Holding it in the air makes it much harder to sharpen.

RULE NUMBER ONE :

If doing a form with an undercut the rule is **DO NOT** put your fingers in to remove the shavings or you may remove the odd finger as well.

He placed a square spindle on the lathe and turned a spigot using his spindle gouge. He reversed the piece and turned a spigot on the other end.

Mark then shaped the body of the box. He parted off the box from the main part of the timber. He placed the body of the box back in the chuck.

At this point you need to hollow out the box. Mark started off the hollowing by drilling a hole with his spindle gouge. If using a spindle gouge present it straight on and turn the flute to 10 o'clock. You could drill it using a Forstner bit. He switched to one of his many hollowing tools and used a scraper to clean up the bottom of the box.



Having turned the box Mark put the remainder of the timber back in the lathe to turn the lids. He hollowed the lid out slightly and carefully ensured that the lid fitted the box. This was an overfit lid. The 2nd lid would fit inside the box and was a coolie hat design. For this mark needed to leave a tenon on to fit the box. The 3rd lid was to be the shape that you would normally expect to see on a ginger jar. And lastly it was another fit in the box lid but looked like a pagoda.



Our thanks to Mark for a great demonstration and also to Colin Willetts for his camera work.

FROM THE SHOW AND TELL TABLE:



A piece copied from Woodturning magazine by Jim Harris. The copper work is by Terry Hooper.

ADVANCE WARNING:

Keith Greenfield has asked me to remind everyone that the competition piece for October must contain **PART** of a natural edge, not a complete natural edge as this will be disqualified. A part natural edge is anything that has evidence that it had bark on it or still retains the bark, but not a complete natural edge bowl.

NEXT MONTH:

The September meeting will be dealing with using small off cuts.

FOR SALE:



Tool rest for a Record lathe £25

2 9" tool rests for a Record £10 each or make me an offer.

Details etc from Martin Shephard email me at wswtclub@gmail.com