

# Your Turn

## HAMPSHIRE WOODTURNERS ASSOCIATION NEWSLETTER



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Late Summer 2007

### About us

Hampshire Woodturners' Association meets at the Railway Institute, 2 Romsey Road Eastleigh (02380 612270) on the first Monday of each month (the second or third if the first is a bank holiday). Meetings start at 7.30 and finish around 10.00. Most meetings feature a talk or demonstration about a turning or related subject by a club member or an invited guest. Several times a year we have "turn-ins" with lathes being operated by members demonstrating various techniques. There is a club shop selling various turning sundries, and a library. Members can advertise things for sale or wanted. Every month members are invited to bring work for the gallery and there is usually a critique of selected items. There is also a monthly project for novices with the opportunity to discuss the problems encountered and overcome. Refreshments are served at a mid evening break when members can catch up with the latest gossip. A raffle rounds off the evening. Membership is £17 per year with a joining fee of £5 for new members. Potential new members are welcome to come along and visit us without obligation or charge. There's a Web Site too:-

[www.hants-woodturners-hwa.co.uk](http://www.hants-woodturners-hwa.co.uk)

### Contacts

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**Webmaster..... Jon Gibbs. 01962 774051**  
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### In this issue:-

#### EDITORIAL- Introduction to Angie

#### REVIEW OF EVENTS

- **April** – Alan Sturgess- Bowl turning demo
- **May - Phil** Irons – Turned hats
- **June-** Dave Regester – Trunion box
- **July** - Les Thorne – Solo demonstration
- **August** – Hilary Bowen – Silver Clay

#### COMING EVENTS – HWA MEETINGS

- 3<sup>rd</sup> September - Adrian Smith – Turning balls
- 1<sup>st</sup> October - Turn in
- 5<sup>th</sup> November – Daniel Garner- Wheelwright
- 3<sup>rd</sup> December -- Quiz

#### LETTERS & EMAILS

Dave Gibbard – ‘ Passing on the baton’

#### NEW MEMBERS

#### TRADING POST

# EDITORIAL

## An Introduction to the new Editor of 'Your Turn'

Greetings!

I am Angie Timms and I have been volunteered to be the new editor of 'Your turn'

A little bit about me - I returned to my house in Southampton in May this year after spending 3½ years in Barrow-in-Furness with my partner Robin. We are both very keen on Pottery and were considering taking it up professionally.

Earlier this year we decided to join Barrow Woodturners' association. The club meets every Monday and with permanent premises above an old church they have about ten lathes, bench drill, band saws and all the air filtration equipment. It is a very much more 'hands on' club with a separate room for woodcarving and then another for videos and discussions.

Having both been shown alternative methods of doing things by the older members, we decided to get professional tuition when we came back down South. We booked a day with John Davis at Worthy Down. It was a great day and we both came away very proud of the ash bowls we had turned in the afternoon. John even provided me with a platform for me to stand on (me being vertically challenged).

Our next task was to get some equipment for ourselves. We got a set of Sorby tools and a Draper lathe and set about making bowls. We seemed to get daily deliveries from Axminster tools as we got a vacuum extractor, band saw and lots of other useful kit. We decided that one lathe in a 6' x 8' shed was not going to 'do' so we moved that shed to the top of the garden and got a 16' x 10' workshop. Robin made cupboards, shelves and workbench then fixed some old kitchen cupboards up. This stage was fun and we were taking daily trips to Wickes in Portswood where we met Mr Clinton and his wife and discovered he was a member of Hampshire woodturners' association. We purchased chipboard flooring as the shed had got grooves across the flooring and I painted it with primer and non slip paint.

Earlier in July we had been to John Davis woodturning Fair and purchased another Lathe, a Nova XP (and of course some more blanks). We were impressed by work by Stuart Mortimer and Simon Hope and we watched Patterning and colouring displays. I bought the patterning tool set for Robin and we got some of the coloured graded pads and some more finishes (up until now we had only used wax polish finish). We then met Ian Woodford who told us about Hampshire woodturners' and how someone was required for editing the newsletter. So here we are. The first meeting on 6<sup>th</sup> August and the minute we introduced ourselves we received a very warm welcome and found that word had spread that I would be keen to edit 'Your Turn'

I am hoping that all the membership will be patient and tolerant of my efforts as I have never done this sort of thing before. It will be fun and I hope to get to know each and every member as time goes on.

Angela Timms

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## REVIEW OF EVENTS

### March's Meeting -- Simon Hope: Pewter Embellishment of an African Blackwood

#### Hollow form

I first saw Simon Hope give this demonstration at John Davis' wood fair in the summer and it was just as fascinating this time around.

The mainstay of Simon's business (Hopepipes) is making bagpipes and chanters from African blackwood. He decorates his chanters with pewter too.

Simon started with a blackwood clarinet-bell blank. Simon says that those bells with knots and wavy grain are less suitable for musical instruments, and so are often sold off cheap.

He turned the blank between centres and formed two spigots relatively close together in the narrow part of the blank. He then parted off the smaller end of the blank to leave the main "meat" for the hollow form with one of the spigots attached. This main part was then remounted on the lathe for the main shaping and hollowing.

Simon started by roughly shaping the outside with a straight ground bowl gouge. He then moved on to the hollowing which was performed in two stages; firstly with a 3/8<sup>th</sup> finger nail ground spindle gouge held at about 7-8 o'clock with the flute partially open – this was moved in and out of the form. When the gouge's chattering became unbearable he switched to the second stage; a small Sorby Hollowmaster which he also presented with a slightly trailing edge. He said he was aiming for a wall thickness of approximately 3-5mm but the inside finish was unimportant since the finished opening would be too small to feel inside.

Once hollowing was complete, Simon went back to the outside. Final shaping was with spindle gouge, followed by an asymmetrically ground skew, used as a sheer scraper. This gave a good finish which he said was time well-spent since it cut-down on the sanding. For sanding Simon used a Sorby Hollowmaster; beginning with 240 grit. He finished with 0000 grade wire wool; which gives a fantastic burnished finish.

Simon then moved to the pewter. He started by preparing a mould from bone-dry pine mounted in the chuck. Dryness is important, since moisture can cause molten pewter to be ejected from the mould when it is poured! He turned an annulus shaped groove in the face of the squared-off piece of pine 12-15mm deep. The annulus was somewhat larger in outside diameter and somewhat smaller in inside diameter than the hole in the blackwood hollow form. He did not drill any spew holes in the base of the annulus. During the tea break Simon melted the pewter and poured it into the mould, off the lathe. He used a small butane camping stove and milk-pan to melt the pewter and tapped the mould as it cooled in an attempt to eject any trapped air.



Once cool, the pewter was held in the mould with medium super-glue, cured with accelerator. He then turned the underside to fit into the neck of the hollow form and while sitting flush over a reasonably wide area of the outside edge. Simon then removed the pewter from the pine mould and glued the pewter in-place onto the hollow form before remounting it on the lathe. Pewter shavings were captured and kept ready for the next melt.

With tailstock support the pewter was shaped to form a pleasing tapered shape before removing the tailstock. Simon then decorated the pewter with a chatter tool, demarking the edges of the chatterwork with the point of a skew. He then shaped the inside of the pewter collar, hollowing it with his spindle gouge and using the same gouge to impart a chattered texture on the inside surface. He then shaped the lower part of the hollow form at the headstock end, blending in the curve. He then almost parted it off; but left a small section of a few mm to make centre finding easy and sawed through. The centre of the hollow form base was marked with a bradawl.

To reverse chuck the base, Simon mounted the smaller piece of blackwood in the chuck and turned a taper with a step to fit inside the pewter neck. He then brought up the tailstock into the indent made with the bradawl. He then completed the detailing of the base leaving a small part to be cleaned up off the lathe. Final sanding and wirewooling was performed at this stage too.

The finish was Organoil Danish oil applied over the blackwood and pewter.

Jon

These notes and pictures are courtesy of Dave Gibbard and Jon



### April's Meeting --- Alan Sturgess: Bowl Turning Demo



This month's demo was provided by our own Alan Sturgess. Unfortunately, I missed both the AGM and Alan's demo due to another work commitment, but here he is sanding the outside of a bowl – a photo courtesy of Dave Gibbard – Thanks Dave.

These notes and pictures are courtesy of

Dave Gibbard and Jon

## May's Meeting — Phil Irons: Turned Hats



This month's demo was provided by Phil Irons, who was demonstrating how to turn wooden hats. Unfortunately, I missed this meeting too due to a work commitment, but the photos are courtesy of Dave Gibbard – Thanks Dave.



The picture on the left shows Phil shaping the brim of one of his hats and on the right are a few of Phil's hats and bowls.

These notes and pictures are courtesy of Dave Gibbard and Jon

## June's Meeting – Dave Register ; Trunnion Box



of 50mm O'Donnell jaws in an Axminster S-P Chuck. A series of skew incisions were then marked along the hemisphere to aid alignment.

With the tailstock in-place to begin with, he remounted the blank in the chuck (in-line) and turned the very top of the piece, complete with the top scooped section and a tiny captive ring. As a production turner he emphasised obtaining as clean a finish as possible straight from the tool and employed minimal sanding; starting at 240 or 320 grit. His chosen finish was Mylands friction polish which he applied to the top section with a brush and then rubbed in with paper towel without using much friction.



This month's demo was provided by Dave Regester, who was demonstrating his signature piece; a trunnion box (top right).

Dave started off by warming up his skew – roughing out and spindle turning a captive ring within a shallow cove. This was carried out with great aplomb. Dave prefers a longer point on his skew than Gary Rance, that other skew officianado, and prefers to keep the point down, rather than cutting close to the short point.

He roughed-out two pieces of 3x3 pseudo-acacia robenia, which he said that he specifically chose for its cross-grain strength, for the main event. His roughing technique, which he said was quicker than moving backwards and forwards along the length of the blank, was to attack the blank down to round starting at one end and then work gradually back along the blank.

On the chuck end of each piece he shaped a half-bead (away from the chuck) in the form of hemisphere with outside diameter to fit into a set

He suffered a “catch” with his skew during shaping this first part of the piece, which threw the piece out of alignment and scored a rift around one of the section. Unruffled, Dave remounted the piece back on-axis, removed the rift and carried on as if nothing had happened. This, he said, was the result of experience – being able to recover from any mishap. Although I did note that he had his second roughed-out blank in case the worst really did happen - but again, that too could be put down to experience. The next tier of the box was then turned slightly off centre. The underneath of the upper scoop was shaped, along with the lower scoop for this tier and a small bead at the intersection of the two (see above picture). In place of the skew, he used a spindle gouge when cutting without full support for better control and safety. Again finish was applied after sanding.

Dave then moved the chucking axis again; this time to the maximum deviation. You can just make out the ghosting on the above left image. Variable speed was pretty handy for this with the speed set for minimum vibration. At this offset, he shaped the bottom of the second scoop, a small bead and started the spindle before forming the upper surface of the box lid complete with bead at the rim. In order to hollow the box lid he used several custom-made cranked scrapers (picture below right) which he said were ground from old carving chisels. This was the most time consuming part, as scrapers were introduced into the underside of the lid, removing more and more material, and forming the spindle at the same time. He was careful to form the inner lip of the lid to take the spigot of the box for a suction fit (narrower at the mouth than further in). He finally parted the lid from the spindle by cutting with his scrapers from the top and bottom.

Beneath the free lid Dave formed five (!) concentric captive rings (see picture top left) and formed the lower part of the box. A matching bead was placed at the rim of the lower part and the spindle was refined. He hollowed the box and formed a small scoop below it, complete with matching bead at the intersection with the bottom of the box. He sanded and applied finish to all of this section before repositioning the chuck to realign the piece on-axis.

In this alignment he formed the very base of the box and a final larger captive ring. A few moments later, sanding and finish applied Dave parted the completed trunnion box with a skew, turning the lathe by hand for the final few wood fibres.

This was a real *tour de force* and a master-class with the skew (and a few shop-made scrapers ;-).

Jon

These notes and pictures are courtesy of Dave Gibbard and Jon



## July's Meeting—Les Thorne:

### **Solo Turn-In – Command Performance**

This month's demo was a solo turn-in provided by our own Les Thorne, who was letting members of the club suggest embellishments for a bowl. Here he is with his trusty blowtorch adding some much needed charcoal decoration!

I am really sorry that I missed Les' demo because I have heard nothing but good reports - I received the following from a very reliable source (i.e. Dave Gibbard ;-)...

"The demo was designed to be guided by the audience whom he kept asking what they would like to see on the bowl.

The result was an outer ogee shape but with a bead half way. It was textured, burnt and stained in different areas, with a carved and burnt rim.

It was obviously a bit of an experiment and an attempt to get the audience participating. In that it succeeded and I think most people learned something. The resulting bowl was frankly a bit of a dog's breakfast or maybe a curate's egg - good in parts, but the evening was most entertaining."

Thank you Dave (& obviously Les too)

Jon

## August 2007 – Hilary Bowen

This evening was very well attended and although the topic was not woodturning it was very interesting and informative. Dave Foote introduced Hilary but as a former woodturner with the club she needed little introduction.

I never knew there was anything like Precious Metal Clay – or that it would fire to produce real silver! The demonstration using the overhead camera projection was very good. Hilary showed us moulds that she makes using rubber using even the soles of her shoes pattern as inspirational textures.

Using the mould and taking a mere 10g of the clay she then rolled it between two Perspex strips to ensure even depth of the material. Then she placed the clay into the mould and pressed it firmly. She trimmed the excess clay away and placed the spare bits into her 'paste' pot.

The moulded silver clay was then left to dry flat. At this stage it could be moulded carefully across a curve to produce a concave shape. Once it was thoroughly dry Hilary then used sanding sponges to tidy and clean up the edges as any nail or finger mark would appear in the finished silver article. Using increasing size grit to improve the finish. It is at this stage that paying attention to the finish is paramount. .

Once satisfied with the finish Hilary then fired the clay using a gas torch. The firing can also be done using a kiln but takes longer. Using a gas torch takes approx 2 minutes for 10 g of clay. The clay needs to reach 165 degrees. Using the gas torch she demonstrated that by keeping the clay 'glowing pink' for two minutes achieved a good firing temperature for the piece.





Once again following the firing Hilary polished the piece using the different grade sponges and the piece changed from an opaque white colour to lovely shiny silver. Using a solution of 'Liver Sulphur' (which requires to be kept in the dark) Hilary demonstrated that dipping the piece into this solution could produce a black finish. Different patina's can be achieved depending how strong the solution is.

These patinas would need to be lacquered to remain as they are on completion The selection of items which Hilary had displayed was very impressive. I know I would like to try my hand using this clay and it would make very nice inlays for box lids or even pot pourri lids.... that is of course if I could afford the cost.... being about £1.00 for each gram of the clay.

The clay can be purchased in 10g, 25g, and 50g quantities in Silver, gold and I believe platinum

Angie Timms  
Editor

## **COMING EVENTS**

- **3<sup>rd</sup> September..... Adrian Smith – Turning balls**
- **1<sup>st</sup> October.. ..... Turn in – Members of HWA**
- **5<sup>th</sup> November..... Wheelwright-- Daniel Garner (& Chris West)**
- **3<sup>rd</sup> December..... - Quiz**

## **NEW MEMBERS**

**Welcome to new members:**

Robin Macmillan – Shirley 02380787850  
Angie Timms -- Shirley 02380787850

## LETTERS AND E-MAILS

Dear Angie

I am pleased to be able to "pass the baton" of editing Your Turn to you. Your enthusiasm and new ideas were obvious to me when we met which is exactly what I hoped for when I reluctantly decided to let go.

It is a shame that none of our existing members were willing to have a go but maybe someone entirely new to the club will not feel so constrained by how things have been done in the past.

In the few months that the club has been without a Newsletter it has become clear to many members just how important the communication and (dare I say) the entertainment value of receiving Your Turn is. Of course the website goes from strength to strength thanks to Jon's efforts but it is still only a fraction of our members who can and do visit it, leaving the majority relying on the printed word.

I hope to make contributions from time to time and will be here if you need any help or advice but otherwise I'll keep out of your hair. After all, it's Your Turn now and I look forward to seeing the fruits of your efforts.

So come on the rest of you, get writing those projects, reports from your travels, hints and tips, jokes even. However keen the editor is, the production is not a one man (or even a one woman) operation

Yours Sincerely  
Dave Gibbard

## FOR SALE

Ian Goozee in the Flooring and Fencing part of White Dog construction, in Common Road Chandlers Ford has contacted Dave Foote. They have quite a few off cuts of mahogany, oak and other hardwoods, some of which are a reasonable size and at the moment they are either thrown into a skip or burnt. If anyone would like to contact him about obtaining off cuts for turning or joinery at a nominal cost then please call 02380 253184.

TORMEK SuperGrind 2000 for sale – As new. 250 mm (10 inch) x 50 mm ( 2 inch) grinding wheel and 210 mm x 30 mm honing wheel. Complete with spanners manuals and following attachments; WM-200 Pro Angle Master, SVH-60 Straight edge jig, SVX-150 Scissor & portable electric hand planer blades jig, SVD-110 Tool rest with torlock, SVA-170 Axe jig, PA-70 honing paste (1/2 tube). £175 ono. Please contact Steve Marlow on 01794 517751 or 07809 629657.

Brian Hannam has a Viceroy lathe for sale. He says that these lathes are rarely available and highly desirable. Rather like a short bed Graduate but better. A wonderful solid heavy cast iron machine. The machine in question has a 3-phase motor, which is exactly what's needed to fit an electronic variable speed kit. He also has an 80mm diameter combined faceplate/screw chuck, threaded 1 1/2 inch x 6tpi for Graduate etc for sale. For more info, contact Brian on 01256 811911 during workshop hours, or 01256 325621 at other times.

Harry Butler has a heavy-duty One-Way laser-hollowing jig for sale. It's as new and comes complete with chisels. £150 (Cost £350 new). Contact Harry on 01730 890463 or email him on [harryb@treenet.co.uk](mailto:harryb@treenet.co.uk)

Nick Bowden has a Lennartsfors S1200V copy lathe for sale. Bought in about 1995. It'll copy turn anything up to 1050mm long by 150mm diameter. All-welded construction it weighs-in at just over 200kg. £350. For further details contact Nick on 01256 771132 or 07899 840057

D Harker has an Axminster Perform CCBL Variable speed Lathe for sale. 18 months old. Hardly used. £125. Contact him on 02380 613043.

**The Trading Post enables members to advertise items for sale or items you wish to purchase/swap.**

**Please contact the  
Webmaster with details  
of items you wish to  
buy or sell.**

## **A final note from the Editor :**

- Please can members send me any anecdotes or stories about their experiences with their woodturning?
- It is possible that the newsletter will be produced every two months (with the agreement of the committee at their next meeting). To reduce costs however, members will be asked to collect their copy of the newsletter at the monthly meetings. Members who are unable to attend will then have their copy posted to them.
- I have been looking at sorting smaller groups within the club according to their post codes. It would appear that in most cases smaller groups of about 5-6 members live locally to one another. I will certainly be inviting the Shirley/ Millbrook members to meet perhaps once a fortnight at my/ their workshops.
- Do you have any special expertise in any particular turning/ finishing? If so would you be willing to have small groups visit your workshop?
- Do you know of any schools who would like a demonstration of woodturning?
- Do you know of any groups holding a Craft fair/ Fete where members can sell their pieces with perhaps a small percentage of sales going to the group?

I hope that in the future we can provide members with a more 'hands on' and proactive club where everyone is keen to participate in more frequent, smaller meetings/groups.

Once again I would like to say I hope to meet everyone and get to know what each and every member would like to see in their newsletter..... For it is called '**YOUR TURN**'

**I can be contacted on 02380787850  
Or [angie\\_timms@hotmail.com](mailto:angie_timms@hotmail.com)**

Thank you

Angie Timms