



WOODBITS

NEWSLETTER

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Welcome

SHAVINGS FROM THE CHAIRMAN

Hello!

Lets get straight to the point as regards our aim of restarting meetings at Adeyfield from next month. The government has decided to delay the easing of all Covid restrictions from 21st June until Monday 19th July (a week after our scheduled Adeyfield meeting on the 13th July).

This leaves us with three options:

1. Continue as planned to meet at Adeyfield on the 13th July. Current Government ruling is:

People can attend indoor and outdoor events, including live performances, sporting events and business events. Attendance at these events is capped according to venue type, and attendees should follow the COVID-secure measures set out by those venues.

We have contacted Scott (the Adeyfield community centre manager) and the ruling for Adeyfield is that attendances are strictly limited to 40. The administrative overheads to manage this plus additional rules regarding wearing of masks and social distancing are major disadvantages with this option.

2. The second option would be to defer the meeting to a Tuesday after the 19th July. Gary Rance who is booked to demonstrate for us on the 13th is available on the 27th July and this would seem to be the most viable option with no cap on numbers attending and minimal rules.
3. The third option would be to abandon the idea of a July Adeyfield meeting completely and have a Zoom meeting on the 13th July instead. The first Adeyfield meeting would then be the Les Thorne demo on the 10th August. Feedback I have received so far is that some members are experiencing "Zoom fatigue" and perhaps this is shown by the June meeting with 33 participants; a decline in attendance compared with previous meetings.

A final decision will be made after discussion by your committee and everyone notified. In the meantime we would welcome any feedback from members as to preferred options.

Zoom Meetings

I am most grateful to Adam for standing in to chair the 8th June Zoom meeting which I could not attend. Thanks also for two excellent presentations from Martin and Peter.

I thoroughly enjoyed watching the meeting video recording which is now available on our You Tube channel at <https://youtu.be/KL9I5O5-XVg>

Finally, here's an equipment tip! I've been doing some workshop maintenance and one task was to re-vamp my trusty Record Power RSDE2 dust extractor which after ten years heavy use had begun to display a veritable firework display of sparks when switched on. Some new carbon (electric motor) brushes sourced on Amazon (the identical Numatic Henry vacuum cleaner brushes are much cheaper than the Record Power ones), and it is now (hopefully) set for another ten years trouble free use.

That's all from me for this month but I am still hopeful that we can all meet face to face next month!

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Club News

Items for the Sale Table

Bearing in mind the proposed resumption at Adeyfield, Derek (Stephens) who is in charge of the Sales Table is looking for new donations from members. Start putting suitable items on one side from now on and bring them along for Derek when we next resume our meetings at Adeyfield.

Herts & Beds Woodturners on YouTube

<https://www.youtube.com/playlist?list=PLqMOhpzIhnqqgiQzvDqellkiAKBaT5q5A>

The club meeting on 8th June is now uploaded and joins the other videos from past meetings and the AGM

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Reports from June Zoom

Carving - Peter Hoare: Review by Tony Taylor

The first feature was by Peter Hoare on the subject of Carving on Turning. We cannot do better than to show his carefully prepared material as presented.

Peter is well known for his meticulous turning technique and he clearly shows the same attention to detail in his approach to carving. It became clear that an orderly approach to the work is very desirable together with plenty of patience.

However, from the lovely examples shown, it is certainly worth the effort. Peter also emphasised that there are many possibilities ranging from simple texturing to perforation and detailed figurative work. The audience was pretty quiet during the presentation, but the questions and discussion afterwards showed that members were really interested.

What follows is a summary of the Powerpoint presentation used by Peter on the night. You can see the full presentation by watching the video on Youtube. <https://www.youtube.com/watch?v=KL9l5O5-XVg>

GENERAL Comments:

- Carving a turned item should enhance it. The turning should be the best you can do – carving won't "save" a poorly turned item. Plan what you intend to do
- Practise on another piece of wood first, if necessary.

WOODS:

- Decide whether the wood should be figured or not – a carving can be visually "lost" in the grain or colour
- Fine detail requires fine grain
- Good starter woods are: Limewood, Fruit woods and Holly. You can also use Walnut, Oak, Sycamore, Mahogany or Teak

SHARPENING:

- Carving tools need very keen edges to cut effectively and impart a good finish to the work
- Don't sharpen carving tools on a grinder (unless you are very careful) as they are made from High Carbon Steel not High Speed Steel
- Use an oil stone or a diamond sharpener (inside surfaces as well), then use a leather strops and Jeweller's Rouge or other honing paste
- Store and use carving tools carefully, to protect the edges you have just spent a long time producing

TOOLS:

Many of your existing woodworking tools can be used in carving such as the skew, mallet, punches, files or microplanes but for best effect specialist carving tools are needed.

A Dremel or similar with flexi-drive are very handy but also Power Carving Tools or Arbortech can save a lot of time. Some professionals use Dentist drills which have much higher rpm.

A Carver's Vice is also very useful as it provides 3 dimensional adjustment.



Example - Sycamore plate, turned and pierced in the style of Jennie Starbuck



Footprint No.36 Palm Carving Tools



Marples No. 153 Carving Tools.

With this style of handle a mallet can be used, if required



Flexcut Micro Palm Carving Tools supplied with plasters! That's forward planning.



Ramelson (USA) Palm Carving Tools



Individually bought tools – Alongee style 2in (50mm) no. 6 sweep and a ¾in (19mm) no. 5 sweep (both "London Pattern")

TYPES OF CARVING:

- In the Round
- Relief – "Low" or "High"
- Lettering
- Decorative marks
- Chip

PROCESS:

- Leave additional wood where necessary on your turned item
- Mark out the design
- Rough carve
- Mark out details and consider depths
- Work towards the final design. You can always take more off!
- Be aware of the grain direction and be prepared to change the direction of cut.
- Cutting across the grain may be better

SAFETY:

- Keep both hands behind the cutting edge (i.e. keep both hands on the tool. One on the handle and one guiding the tool)
- Don't carve towards yourself
- Keep the tools sharp
- Wear sturdy shoes



Carver's Vice – Provides 3 dimensional adjustment. Supplied with mounting plate and chuck attachment

- Don't try to catch falling tools
- If carving on the lathe, make sure the spindle is locked and the power is off
- If you use power tools wear eye protection and have dust extraction or a mask

Examples of turned items that have been “enhanced”:



Watching paint dry can be REALLY interesting... Martin Gomme Review by Tony Taylor

The second feature was the presentation on Finishes in Woodturning, entitled "Watching paint dry can be REALLY interesting". Martin explained how his career as a chemist in the industry of coatings and finishes had led to his later concern in printing media. This has naturally made him very interested in all aspects of finishes in woodturning.

Again, it is probably best to present his notes, rather than to try to summarise further.

Points that are worth emphasizing are that, although there are sensible rules regarding compatibility of different materials, we can sometimes break them quite successfully. Indeed, experimentation is the order of the day and Martin showed some most attractive examples of his work with colouring.

What follows is a summary of the Powerpoint presentation used by Martin on the night. You can see the full presentation by watching the video on Youtube. <https://www.youtube.com/watch?v=KL9l5O5-XVg>

Why have finishes?

- Modify or enhance appearance or tactile properties of the surface
- Protect surface (and bulk) from Abrasion, UV, Water or Chemicals (including food substances)

What's in a coating?

- Resin/vehicle/binder – the 'gloop' that will form the final coating film
- Solvents (usually several) – to reduce viscosity and cost and to aid application and wetting
- Dyes – impart transparent colour without obscuring the surface
- Pigments – suspended particles of solid matter that help provide barrier properties and opacity
- Additives – other resins, flow aids, anti-foaming agents, driers, lubricants, matting agents

Drying and curing

- Drying – loss/release of solvents
 - residual solvent may affect the film-forming, adhesion and appearance of subsequent layers of coating
- Curing – chemical reaction as coating components bond together
 - May occur throughout the coating film or may start from the surface
 - Important that solvent is not trapped beneath a cured surface

Main types of coating

- Sanding sealers
- Lacquers and varnishes
- Paints
- Stains
- Oils
- Waxes

Sanding sealer

- Have good penetration and adhesion to bare wood and provide a base or primer for subsequent layers of coating

- Cellulose (Solvent-based)
- Acrylic (Water-based)
- Shellac (Alcohol-based)

Lacquers, varnishes and paints

- Definitions tend to be industry-specific
- Lacquers and varnishes transparent (but maybe tinted), paints are opaque
- Often part of a multi-layer system
- Acrylics generally compatible across ranges

Stains

- Colour comes mainly from dyes (though may be a smaller amount of pigment)
- Low viscosity to aid penetration into bare wood
- Solvent (alcohol)-based such as Chestnut Spirit Stains, or water-based such as Hampshire Sheen Intrinsic Colours

Oils

- Different types of oil, simply put drying and non-drying
- Applied directly onto wood
- Multiple coats can increase protection and gloss level
- May be overcoated with waxes

Waxes

- Add slip and some gloss
- Usually dispersed in solvent for easier application
- Range of hardnesses and melting points – can be blended then applied.
- May be mixed with pigments or powders (e.g. liming wax, verdigris wax)
- Multiple coats possible
- Can be applied to bare wood or over any other finish

Some 'Rules'

- Give coatings time to dry/cure
- Don't mix systems:
- if using a water-based acrylic sanding sealer, follow with a water-based acrylic lacquer – a solvent based lacquer (such as Melamine) will attack a water-based sanding sealer.
- Use multiple coats of an oil if required but use the same one throughout
- Don't apply oil over a sanding sealer – oils need to penetrate bare wood
- Wax can be applied over most finishes but not finish over wax
- Follow the manufacturers' recommendations (see Chestnut Products compatibility chart)

Breaking the rules??

'Whatever works for you' is a good guide, particularly if long-term durability is not a priority

Examples of coloured projects



Members Projects

Thread chased hollow form – Terania Hird

I started this piece as a practice piece for my thread chasing but I really liked it so I've added a foot, which IMO has given it some extra oomph.

I chased the threads with my Ashley Iles 16tpi Unichaser using Corian for the inserts. Also a shout out to Sam Angelo The Wyoming Woodturner & Mike Peace Woodturning for their excellent YouTube videos on thread chasing which showed me how.

The gorgeous Cherry Plum blank came from Jason Wilkins of Old Forge Crafts. He asked me at the time if I minded cracked wood which I took as a challenge & filled multiple cracks with CA and wood dust from the turn.



Medieval Helmet with visor – Keith Goddard

I have been celebrating my new Coronet Envoy lathe by turning more helmets. As with the Royal Greek Corinthian Helmet seen in earlier newsletters, this one is also made with Huon Pine. The design is not true to form but fun to make. Again made from Huon Pine.

It is smaller than the Royal Greek Corinthian Helmet which I made earlier. The helmet is sanded as smooth as possible then coated in sanding sealer and then given two coats of a brilliant metallic spray paint



Burr and Resin bowl - Allen Kaye



My wife gave me a burr for my birthday and I have kept it looking for a suitable project. For her birthday I decided to return it to her in the form of a resin and burr bowl.

I found an old CD holder that just fitted the burr and filled it slowly with coloured GlassCast 10/50 resin. I choose this resin because it has a very slow curing time (2 days) and this means any bubbles have a good chance of coming to the surface and disappearing without the need for a vacuum chamber or pressure pot. This was not totally successful and the base of the bowl still shows some small bubble holes.

The bowl was drilled and mounted in a screwchuck in the usual way and the base turned and a mortise formed. I did this very slowly and sharpened my gouge a number of times. Once I had a catch and the resin splintered but the rim was still fairly thick at that point and I could turn it away. Once remounted in the mortise I turned the inside of the bowl with a bowl gouge and Sorby scraper.



I finished by running through the grits up to 1200 and then use finer grit wet sanding pads up to 12000. Instead of remounting again to remove the signs of the mortise, I planned the depth of the mortise to accommodate a laser cut and engraved wood disk.



Finishing Notes

Back to some extracts from the Chestnut Newsletter although it is worth reminding people about Martins excellent introduction to finishes in an earlier part of this newsletter. The full video of the club night is now loaded into the Herts and Beds Youtube section.

A finish that is both hardwearing and easy to maintain

One example might be a handrail and two callers to the Chestnut helpline wanted to know the best way to go about it.

There are lots of options here, but the important elements as far as can be seen is to have something that is either hard wearing or easy to maintain, and that is definitely easy to apply over a long run.

Our two favourite options here would be a combo of sealer and wax or the Hard Wax Oil. A sealer and wax would look good and be easy to apply, and would be fairly hard wearing and easy to maintain when required. In most cases a buff up with a soft cloth would be enough to bring it back to its original condition, and if the damage was more serious than that, a fresh coat of wax applied with a fine abrasive (ie Orange NyWeb) followed by a buff would do the job very well.

If you'd prefer to avoid maintenance as much as possible, then Hard Wax Oil would be the choice. It'll stay looking good for a very long time, and the slower drying time makes it easy to apply over a larger (longer) surface.

Wet Sanding with Oil

Oils work beautifully for wet sanding. They are slower drying to begin with, so act as lubrication and dust collector for a long time, and sanding with oil gives an exceptionally smooth surface, can create a slurry which fills the pores of the wood, and will be applying fine coats of oil as you work.

The sanding dust usually forms into clumps which fall away, rather than being circulated in the workshop. Once you've finished sanding simply apply more of the oil to get the finish you want.

An option on this is to use the Food Safe Finish very sparingly, applying a thin coat to the work before sanding. Because this is a very slow drying, thick oil, by the time you've worked through all the grits you'll have removed all of the oil, leaving a clean surface which can be finished with pretty much any product you want to use. You'll know if you've removed all the oil and are safe to use a different finish as dust will start coming off when you sand.

Woodturning sessions on-line

Apart from our own Zoom sessions there are others that members might want to participate in. If you do come across any others one that look useful please let me know and I will include the details in next month's Woodbits. There are many turners and also clubs offering Zoom and youtube sessions now. I will try to keep track of recommended ones here in the newsletter and by email but you may want to register with some of these directly to ensure you get reminders and details delivered straight into your inbox.

Chestnut Products CONKERS sessions

Dates already published for these free sessions

- 14 July 2021
- 2 August 2021
- 26 August 2021

Check out their website and sign up if you want reminders and updates

<https://chestnutproducts.co.uk/conkers-live/>

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AWGB Talking Turning Online Sessions

The sessions have changed focus and AWGB will be talking about various turning subjects and having Q&A during the sessions. These are all free of charge to anyone wanting to participate and you can connect from almost any internet enabled device. Check out the link below.

<https://www.awgb.co.uk/talking-turning-zoom-sessions/>

After registering, you will receive a confirmation email containing information about joining the meeting. Please register in advance to ensure you receive the email with meeting details.

The meetings are at 7:30pm GMT every Tuesday and Friday evening. They will open the meeting at 7:15pm to allow everyone time to get connected before the meeting.

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Record Power free interactive demonstrations

It is difficult to keep up with their new demos here when this newsletter is published only once per month.

Record Power are arranging many demonstrations and the best way to keep up is to register yourself directly with them to receive your invites and up to date lists of what is happening. Don't forget to check the time in our own time zone as some of these are international,

Simply send an email with RSVP in the subject line to miked@recordpower.co.uk – and they will reserve a spot for you. Your log in details will be sent in return.

For sale and wanted

Hollow, hollow all delight!

Thus shrilled the ghost of Gawain in Tennyson's *The Passing of Arthur*. Was this the first account of the thrill of the woodturner achieving a perfectly hollowed form? True or not, it certainly is the desire of many woodturners to complete a deeply hollowed piece. However, although the full-time professional may seem to do this with smooth efficiency, the amateur is often discouraged by the fear of the dreaded catch and the shear hard labour of deep hollowing. Many devices have been described which help to overcome the difficulties and they are generally of the 'captive bar' type. The principle is that in addition to the tool rest there is some other means of restraining the tool, either a horizontal slot or a pivoting arm. The best-known system in the UK is the Hope Easy Arm. This is beautifully constructed, but is heavy and bulky and costs more than most amateurs are able to pay.

An alternative, which I have developed under my brand name of Lion Wood Art combines the tool rest and horizontal restraining bars in one welded steel jig that fits simply into the tool post socket. The kit includes a hollowing bar, which being of 16 mm square section steel is restrained from twisting as well as from vertical deviation. The cutter is an HSS scraper, though this can be replaced by a carbide cup if desired. To take the guesswork out of getting the right wall thickness a laser pointer is provided, which is easy to set up. Hollowing to a depth of at least 8 inches is remarkably quick and stress-free with this device. It is about one third the cost of the Easy Arm.



The first model used square section restraining bars and was made of welded mild steel. Two of these are still available at the reduced price of £95 plus postage. In the later model the jig is made of welded stainless steel and has round bars. Five of these are available at £120 plus postage. Full instructions are provided.



Robert Sorby have also recently introduced a hollowing jig of similar principle, but this has only a single restraining bar. It does not include the hollowing tool itself and has no provision for a laser thickness guide.

Contact me on t.taylor29@googlemail.com

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Poetry Corner

The peregrine's return.

The peregrine is a wondrous creature
The fastest world's dive from its swept back wing feature
Seeking its supper today, just to stay
Was a species near lost but now in recovery's way
Sees the prey, needs to climb up on high
Brings the stoop in the swoop and the quarry's sigh
Signals the end of the soar and the start of the loop
With the stream lined breath taking plunge
Merely for supper sought with this quarry bound lunge
Produced by the wing beat thrust
Which this down dive must
Put food on the table to keep species stable
With piercing bead eye and evil do beak
This sky high pirate and lightening flashed streak
Such a sight for sore eyes and starlings demise
But 'tis nature's way for this prey bird which flies through our skies

martin sexton June 2021

<https://youtube.com/watch?v=ovocT91G1ww&feature=share>

Today I feel crazy – I am going to measure things only once..