

# WSWC club meeting – Monday 22<sup>nd</sup> March 2022

Demonstrator – Mick Hanbury

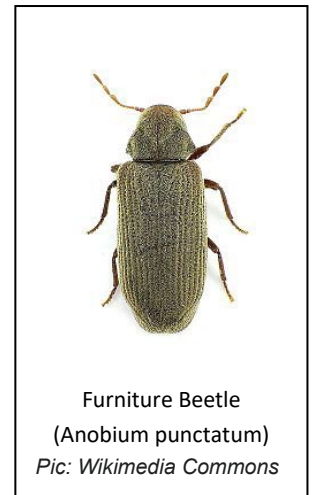
## Spring

Isn't it great now that spring has sprung and the garden is coming alive at last? With the imminent clock change and the glorious bird song and blossom, one almost feels like we've just emerged from a cocoon of winter hibernation. Like many this probably means more time spent in the Garden and all the chores that accompany its upkeep. While I have vowed to continue Woodturning as much as possible, I know that it may have to take a slight step back and certainly will have to when outside temperatures make it uncomfortably hot in the workshop. Maybe we should all get turning while we have the opportunity!

## Not all things in spring are wanted..

Now it is April and as we race towards May it may be a very opportune time to check through any drying wood, or stored blanks to check for woodworm. This kind of pests emerges in April and May and can quickly lay egg, spread and decimate your precious stock of wood, as I found out on several recent occasions.

The first, merrily turning a lovely piece of field maple a tiny hole appeared, strange, as there didn't appear to be any others on the edges or face of the large blank. Thinking nothing of it and treating it as a fissure, I kept perfecting the shape. Then it all appeared, tunnels holes, more holes etc. The Maple was great and had some fiddle and very wavy grain, this was a disaster! I decided to treat the worm with an injector whilst thinking of how to rescue the piece. Now I know many people say it may give 'character' to a piece but I don't relish someone having a piece that comes 'alive' during spring time! It sadly became firewood.



The second was a prized piece of boxwood. Having been asked to make gift I thought it would fit the bill perfectly. Merrily turning, this time as I faced up the end grain to make a thin chuck mount another pesky hole appeared. This had been coated with wax while stored. Thinking it might be only at the chuck end I continued but as I turned the shape too many holes appeared and that was that. One exterior hole can cover mass destruction within. Maybe decoration or pyrography would have disguised it, but this needed to be plain. Its treated and awaiting inspiration!

So, what to do? Well, I went through all of my wood and timber drying elsewhere, even scraped off coatings to determine if I had missed anything and applied woodworm fluid to any 'dodgy' looking areas. Maybe we should use it all frivolously and never store anything! Anyway, after finding two pieces that had been 'infected' I feel confident that I did what I could. I will be taking a closer look at my stock over the next few months, especially after May - so you have been warned and I hope you check!

## Club news

We had a great meeting with the level of attendees matching those of pre-covid meetings. It was exceptionally good to see faces old and new, and of course the one or two visitors who were very welcome. Mick Hanbury was the demonstrator and created a wonderful vase (or urn). There is a full report later in this newsletter. There were a few technical issues with one of the older cameras which meant we could not switch to an overhead view, the rest of the new equipment worked very well indeed. We hope to have these resolved as soon as possible.

Our next meeting will be a multi turn so please make an effort to come along and support those members who bring along their equipment.

## Finally...

That's all for now, if you weren't at this meeting, we hope to see you very shortly.  
Neil (Editor)



## Weird and wonderful wood appeal – from John Woods

Based on previous years there, we need over two hundred and fifty items for the tombola. Some members have already donated some items, but we still need a lot more. We do not want to run out of items.

These items represent the club and must be safe, and of reasonable quality. E.g. candle holders must have a fire-proof insert, it should have a reasonable finish, and no unintentional splits.

Given the winning ticket numbering, each item notionally represents approximately £5.00. It would be nice to have a mix of item values – some of higher value to attract customers, some valued around £5.00 or a bit less to give a balanced offering. They do not have to be gallery pieces. Novelty pieces go down very well. Simple things like mushrooms have been popular in the past – but we need a mix of items.

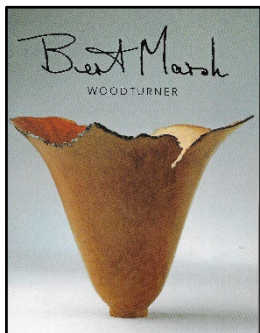
Some suggestions are: small boxes, small pots, small bowls, bud vases (dried flowers/grasses in these help), small vases, pens, spinning tops, novelty animals, novelty figures, offset turnings, ornamental turnings, small sculptures.

Adding colour or decoration may add a 'perceived value' to an item, though they are not necessarily to everyone's taste.

Weird & Wonderful happens just before our May club meeting so ideally, we need items at the April (Multi-Turn) meeting, but definitely on or before Thursday 12th May. We will be setting up on Friday 13th so we will be rather busy then.

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## Book Review by John French



Title: Bert Marsh – Woodturner

First Published: 1995

Publisher: Guild of Master Craftsman Publications Ltd

ISBN 0-946819-51-3

Softbound

*This Book is now out of print but second user copies are readily available from various online booksellers.*

Let me start by saying that this book will not teach you how to turn anything, but it is nevertheless very inspiring. Bert Marsh (1932 – 2011) started out as a cabinet maker and progressed to teaching cabinet making on a degree course at Brighton Polytechnic. During this time, he suffered heart problems and had to re-evaluate his life and so took up woodturning full-time until his death in 2011.

The book is split into four chapters – My Life, Philosophy, Timber and Techniques and there are two sections labelled Gallery 1 and 2 which show a number of Bert's turnings. For me, the most interesting sections are the Philosophy and the Galleries. Bert strived to find the perfect form and curve in his works, most of which had wall thicknesses of 2 – 3 mm. He states that one needs to work on the technique of turning and master that to allow the freedom to achieve the forms that you want. He explains how he gained inspiration from buildings, railings, plants, etc. and how he took photographs and kept a notebook with him.

The pieces in the Galleries sections are mostly what Bert calls "vases" and they all give the impression of sitting lightly on the surface (as shown by the cover photo above). There are also several boxes shown and these all have simple clean lines. To achieve his fine finishes Bert was not averse to using abrasives, often starting with 60-80 grit and then working through the grades to 1000 grit.

In summary, not a book to show you how to make the pieces but one to inspire you to keep striving for that perfect piece. This is a book that is well worth space on your bookshelf.

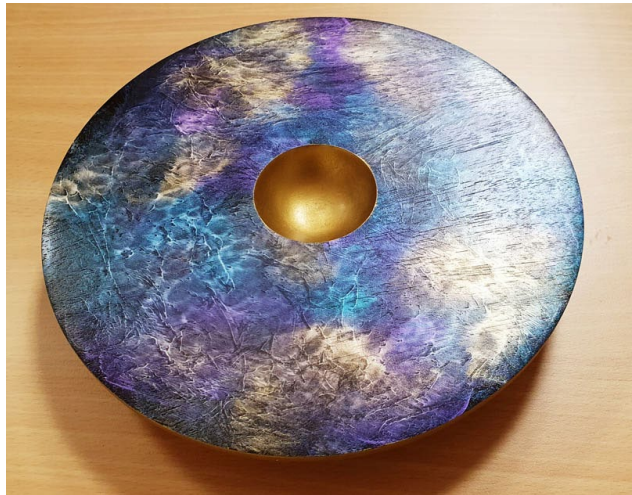
## Display Table



Martin Taylor - yew and oak candlesticks



John French - spalted sycamore bowl



Stuart Clarke - camphor laurel bowl



Martin Taylor - ash bowl set



Tic Challis  
Matt painted  
cat





## Demonstration – Mick Hanbury

Mick demonstrated making a four-part vase or urn, with separate spindle-turned foot and finial and applied decoration with a spiral tool.

Two pieces of book-matched spalted Sugar Maple (*Acer saccharum*) would form the bowl and the lid together with two spindles of for the finial and foot. The base was around 12 x 5 inches (30x13cm) and the lid 12 x 2 inches (30 x 6cm). The two spindles were around 6 x 3 inch (15.5 x 8cm). All quoted sizes are very approximate.

Mick explained that book matching not only allowed the grain to flow and match through the piece but was useful as it could help to create uniform movement in the timber, especially important if turning wet wood.

His approach is modular and the finial and footer can fit other similar items to allow for variation of a change of appearance to suit the final piece.

All turning was completed entirely on the evening right up to the finishing stages which he completes at a later stage. This is where Mick uses using various decorative painting techniques, patterning or pyrography with good effect.

Mick explained that the object used many of the woodturners skills including correct tool presentation, bowl and spindle turning, decorative spiralling techniques and the appreciation of good form and balance.

Mick prepared the two round blanks by mounting each between centres and brought them into round. He then faced off the end of each and cut a tenon suitable for the chuck jaws. When doing this it is important to remember which side is which so the faces of the book-matched blanks remain as cut and match when assembled.



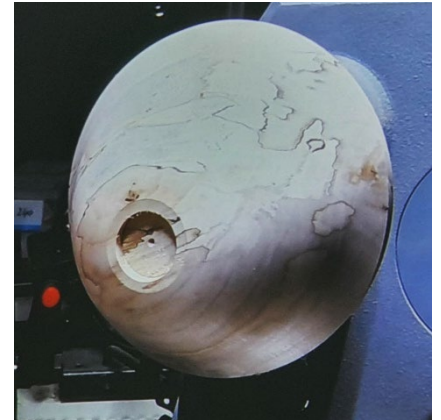
The blank for the bottom of the vase was then reversed and mounted on the chuck. Mick then proceeded to drill a 35mm diameter blind hole to allow for the foot tenon using a forstner bit. This also would provide a mortice chuck mount when again reversing the piece.

The piece was then rounded to shape using a push cut to support the fibres and reduce chances of tear out. A small flat was kept around the 35mm diameter hole to allow the foot to sit flush.

Mick then applied liquid paraffin and beeswax mix to the piece and sanded from 240 grit. He explained that this significantly kept down the dust. The piece was then burnished with a cloth as the piece revolved.



Take care to use small pieces of cloth or safety cloth.  
**Never** wrap it around your hands or fingers

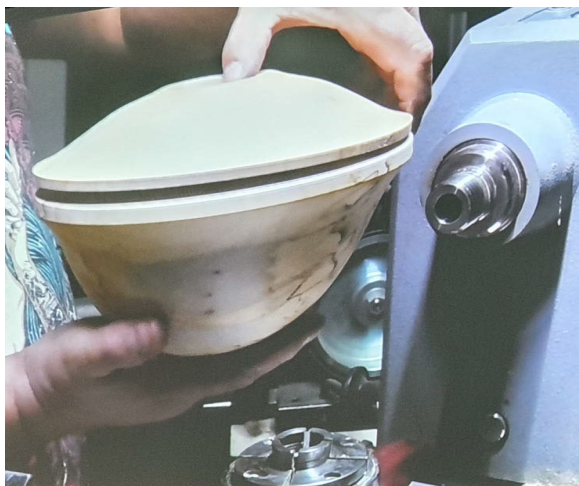


The lid was then mounted onto the chuck using the previously cut tenon.

It was then brought into round. He then cleaned the face of the blank to make it square and then drilled a 35mm diameter blind hole to allow for the finial tenon using a forstner bit. This also provides a mortice chuck mount when he reverses the piece to scoop out (hollow or recess)

The face was shaped using a push cut from centre to outer edge.

Mick then applied liquid paraffin and beeswax to the piece and power sanded from 240 grit using an oversized disk to help with what he described as 'flappy' sanding.

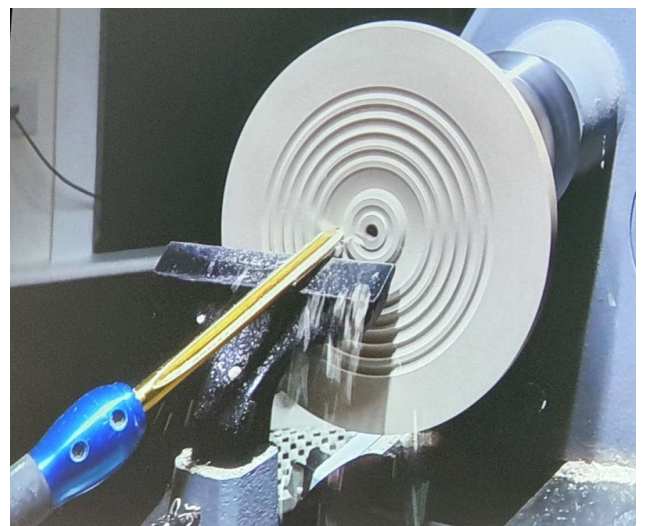


The lid was removed from the chuck while noting the alignment of the jaws, therefore the lid could be returned to the same position.

It was then tried with the bottom to check the overall shape and diameter of the lid and returned to the chuck.

A bowl gouge was used to begin the hollowing out. Mick prefers to back cut ridges out from the centre. He then removes the bulk by allowing the tool to smoothly follow them from the outer to in.

He then carefully cut the shoulder that will match the bottom bowl and then made further cuts to refine the shape.



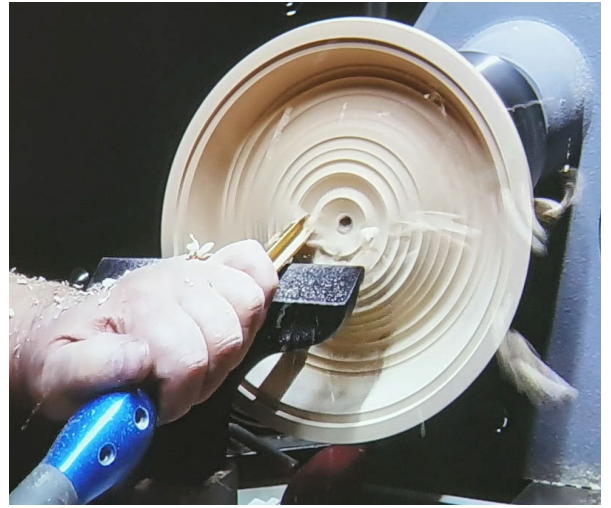


Mick explained that he also likes to leave the 'core centre' as he goes in deep bowls to provide stability to the wood as stresses are released due to the action of gradual hollowing.

This bulk is last to be removed in steps towards the end of hollowing the sides and finalising the deeper bowl shape. This is very important if using wet wood. He also explained how important it is to cut to an even wall thickness when working with wet wood.

When nearing the centre, he opens the flute of the bowl gouge by rotating it anti-clockwise allowing it to cleanly slice off the pip rather than push through it as it is hardly rotating.

A recess was carefully cut to allow the lid to sit properly.



The final finishing cuts were made by lowering the tool handle and arcing up from the outer and down the centre, then again opening the flute to slice off the centre pip.

Mick cleaned this and all the other bowl sections with a negative rake scraper before sanding.

Mick stresses the importance several things for a clean and quality finish: be aware of, and adjust speed to avoid vibration and suit the sharpness and efficiency of the tools to produce smooth shavings.

The shoulder recess to match the lid can be seen in the sanding picture, the face of the outer edge adjacent to the shoulder was tapered slightly to form a neat fit.

Mick's liquid paraffin and beeswax mix was then applied to the inside and then power sanded to include rounding over the edge of the lid lip.



Checking the diameters before final hollowing

Hollowing the lid uses the same techniques used for the bottom. Note how the centre bulk is retained whilst refining the outer wall

A little 'boss' was retained inside the lid for later decoration. This is also need to retain enough material on the chuck when performing the next step.

The 35mm Forstner bit was used to create a hole for the finial precisely stopping before grinding it into the metal of the chuck



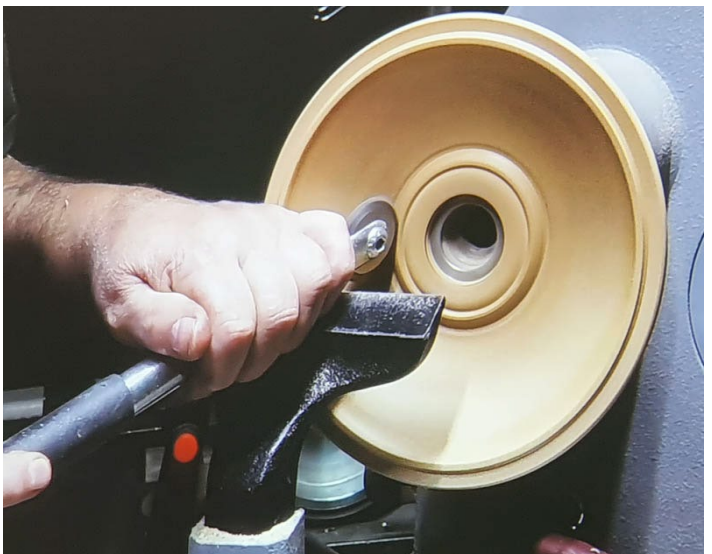
The decorative 'boss' was then shaped and a rebate cut to match the shoulder of the base, the lid was also tapered slightly to match

Mick's liquid paraffin and beeswax mix was then applied to the inside and then it was sanded and burnished.

A spiral 'cog' decorating tool was used to create some carved pattern to the 'boss' section, the rotational speed and tool angle can create many different patterns. It really 'singed' as it was applied.



A metal tool handle was applied over the patterning while revolving the piece to push down any fibres previously lifted by the decoration tool. The lid was then reversed onto the chuck and more patterning applied to the area outside of the finial flat area.



Pictures show the lid reversed and the spiral patterns added to the outside of the lid.

This completed the turning of the lid and bottom bowl.





Turning the finial.

The two spindle blanks were each held between centres and brought into round using a roughing gouge. A spindle gouge was used to face off the end and create a chuck tenon sized with callipers onto one end of each. This to be a tight fit to the 35mm holes, reverse chucking will compress the size slightly.

One was selected for the finial and mounted on the chuck; it was then turned to a point with the roughing gouge.

And then refined with a spindle gouge and cut detail.



It was then sanded and removed from the chuck and tested in the lid. Further refinements were made to the shape and overall diameter. The main idea is to make the finial base suit the lid contour.



After a final sanding and buffing the spiralling tool was used to add decoration, using the techniques previously described.



## The foot

The blank was mounted on the chuck and turned to round. A recess was cut in the bottom face. The tailstock was brought up to support and it was then expertly turned using spindle gouges in a classical 'apple' column reminiscent of Georgian architecture.



Again, the piece was sanded and buffed then removed and tested in the bottom of the vase. It was returned to the chuck and some adjustments made. Finally, some spiralling decoration was applied using the methods previously described.

The foot was removed and the whole dry assembled taking care to align the grains. Mick explained that the piece will now be stored for a while to settle and to give him time to decide what further decoration to add.

This was a great demonstration with a lot going on, it had to be precise and Mick made it look easy,

Thank you, Mick.

