



Cheam Woodturners Association

Associated with the Association of Woodturners of Great Britain

Twinned with Central Oklahoma Woodturners Association

July 2015

Richard Findley does the twist

Richard Hoodless reports on a fascinating June demonstration on how to create curvey stool legs

Richard started by giving an entertaining resume of his career, how he started in woodturning and how most of his jobs now are spindle turning.

For most of his work he uses just three tools — a roughing gouge, a spindle gouge and a beading/parting tool. He grinds the heel off the bevel on the spindle gouge to give better access in difficult corners.

Richard said that he was going to make a stool leg with a double twist and explained the



advantage of using a template board for setting out — particularly for making sets of legs. He emphasised that to get smooth cuts it is essential to move/sway your body, keeping the tool well into your side.

First he marked the square top of the leg and cut the pommel using a beading/parting tool using an arcing cut with the bevel at right angles to the wood taking light cuts with the point of the tool. The rest of the leg was turned to a cylinder using a roughing

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One I made earlier! finished job and raw material. The twist was added at a later stage

If you have any comments, corrections, or items to add, please contact e-news editor: ron_grace@btinternet.com

We look forward to seeing you all on July 15

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Picture grabbed from projector screen, showing the heels of spindle gouges ground away

gouge. The template board with notches for the point of a pencil was used to mark the beads, coves, fillets and length of the taper on the blank.

The bead at the top of the leg was cut using the long point of a skew chisel and the bottom bead was cut with a spindle gouge using the cutting edge just below the tip. The coves were then cut to a symmetrical U-shape with the spindle gouge.

Richard emphasised the importance of cutting in with the bevel at right angles to the wood with the tool well over on its side to avoid the gouge skidding back due to the lack of bevel support. (Note. Making a small vee cut with a skew chisel at each side of the cove will give the bevel



Chips fly at the start of the shape turning

support). The cove was cut from both sides using a scooping cut.

Next the taper of the leg was cut using a roughing gouge, lifting the handle to form the taper. This was finished with a planing cut using a skew chisel making sure that only the bottom quarter of the blade was used to avoid flip over. He mentioned that raising the tool rest can help with planing cuts.

After the break Richard showed how to mark out the taper of the leg for a double twist or two bine* twist.

He explained the pitch of the twist is its length and for a double twist this is twice the thickness of the wood. (Note. For a single twist the pitch is equal to the thickness of the wood and for a triple twist the pitch is three times the thickness of the wood).

Four equidistant lines were drawn along the taper of the leg

* The bine is the part of the twist raised up from the rest of the wood by having gulleys either side of it. I think it comes from 'bine' used for the stem of a plant such as hops or runner beans twisting up their supports.



Another shot from the projector showing the shape forming

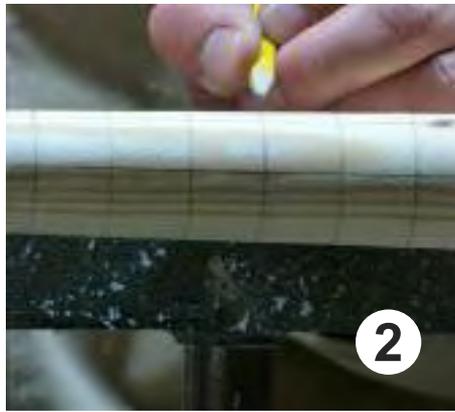
and numbered one to four. Four equally spaced lines were then drawn around the wood. These four segments were divided into two by drawing lines in the centre of each segment. The longitudinal lines two and four were then made a different colour with a marking pen.

Starting with line number one a line was drawn diagonally from corner to corner and continued from one sector to the next making sure that it finished on line number one at the centre and the end of the taper.

This was repeated for line number three and repeated for lines two and four. The marked diagonal lines were cut with a hand saw to a depth of about a quarter of the thickness of the wood and then a small Microplane was used to form a groove. This groove was enlarged with a larger Microplane followed by a flat plate Microplane to round over the corners. Sanding was started with 120 grit abrasive followed by 180 grit wrapped round a piece of wood to get into the grooves. A band of 240 grit abrasive was used to smooth the bines to a uniform shape.

More pictures on page 3

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1: finished spiral with roughly shaped copy. 2: the tapered shaft is marked with spiral positions. 3: Richard starts by cutting on the lines with a tenon saw. 4: a small Microplane is used to widen the saw cuts. 5: the wider Microplane cuts deeper and wider to get near to the final shape. 6: The final touches (apart from finishing). A band of abrasive is used for smoothing all over.

Here are some of the items on Richard's personal Show Table



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Showcase of members' work, June



- A: Alex Bellringer, maple and red mallee.
- B: Gordon Cookson, recycled plywood.
- C: Derek Dowle, lime, sander sealer then wax.
- D: David Buskell, oak, (rustic food, salad fruit bowl, food safe finish).
- E: Chris Taylor, timber unknown.
- F: Chris Taylor, purple heart.
- G: Gordon Cookson, laburnum, "my version of the great Bert Marsh classic".



Superglue and yew: dangerous?

Ever mindful of health risks to turners, Gordon Cookson picked up on a warning about the use of superglue combined with yew wood dust as a filler. With help from Richard Hoodless and Jeff Cordery, he offers this reminder to everyone

This piece is prompted by a recent article in *Good Woodworking* when someone had a very serious reaction when using large quantities of superglue and dust from yew wood to fill a fissure in a table made from yew. The problem with these materials is that they can affect people in different ways and to varying degrees.

Superglue

The best advice is to follow the particular instructions for the use of the superglue and to check any Safety Data Sheets for the product with, at least, the following precautions.

Use in a well ventilated area, for example, outside or with the workshop door open or an extractor taking the fumes outside the workshop. Superglue can cause irritation of the eyes, skin, nose and lachrymation (tearfulness).

Use only small quantities unless wearing correctly rated chemical protection breathing apparatus.

(Note: When not in use, store chemical protection filters in an air-tight container so that they do not absorb fumes or odours).

Do not use a normal dust protection helmet unless it has chemical protection as well, otherwise the fumes will be sent direct to you.

Do not use any cloths which might include cotton as these are likely to/will self combust.

Know beforehand what to do in case of accidentally gluing yourself and always have an in-date bottle of the related release agent easily accessible when using superglue.

Wood dust

As all wood dust is bad for you and fungal spores from spalted wood are dangerous, (admittedly with some, including yew, more likely to cause problems than others), try to minimise the amount of sanding needed by the use of sharp tools and good tool use.

Always wear some form of personal breathing protection. Ideally use a dust extractor, preferably with the collection unit not in the workshop, and a micro dust collector.

Remember to clean the filters regularly.

References

Walter Hall, *Woodturning* magazine, March 2015, No. 277, pages 13-15.

Walter Hall, Woodworkers Institute Forum.

Wood Toxicity table, *American Woodturner*, June 1990.

www.wood-database.com

Help needed for cabinet making (and payment is offered for good workmanship)!

Jeff Cordery has an antique restorer friend who is looking for someone who is willing to do the occasional bit of cabinet making for restoration. The work would need to be of high quality but would be paid for. If anyone is interested please contact Jeff by email at jeff_cordery@hotmail.com.

There are testing times ahead!

Our club has been invited to participate in many types of events over the years, so when I was approached by a German woodturning supplies distributor to test some samples of their products, I agreed, subject to being able to share the samples with our club members. Some of you may recall the trials we participated in for Manuka honey finishing products.

Following an exchange of emails, a parcel arrived from Drechseln und Mehr, a firm which is based about one hour north of Munich in southern Germany. Their website is at the following URL if you want to take a look at their product range: www.drechselnundmehr.de



The samples I received are:

- Pen Oil
- Natural Oil
- Carnuba Wax
- Wood Sealer

and Vacuum Resin — (more about this later.) with enough of each to have about six members testing the products.

We really should do this clinically and there will be a template to complete if you take any of the samples — nothing too drastic, just basic info on the product and the piece you made.

I'll bring the samples in to the July meeting and if you have an opaque plastic container that will take around 200ml of liquid, please bring it along.

All D & M ask is that we give their product an honest trial and provide them with our results — although a photo of each piece made using the D & M products would be good.

I don't know if we have anyone in the club who uses resin and/or a vacuum chamber but if there is, please email me first. Luckily I know that Charles Waggoner from Central Oklahoma does this kind of work and I was able to see his demo in Pittsburgh.

Wood stabilization is removing air from timber and replacing it with resin to harden the wood. You cure the resin by heating and then it is ready to turn. This is a very simplistic explanation and I hope to have Charles's hand-out for the next meeting. There's more information at www.conestogaworks.com and, no doubt, some videos on YouTube.

Thanks for reading and I hope you will participate in this exciting opportunity.

David Buskell



Charles Waggoner



Stabilised Box Elder

**Deadline for
the August
issue of the
e-newsletter**

August 3

July club night

No stranger to Cheam, Simon Hope has promised to show us how to make a threaded bell tape measure holder.

Puzzled your editor, too! No doubt Simon will give us the full gen, but for now, <https://www.bellocchio.com/catalogue/maison/tapemeasure> will give you an idea!

Come along on July 15 and learn how to make your own!

Warning

Your editor will not be able to produce an e-newsletter from October onwards and, unless a new editor is found, there will be no more newsletters.

Can you help?

If you think you can help, please contact either ron_grace@btinternet.com or any other committee member.

Until October, Ron will be able to offer advice on doing this job.

Gordon Cookson offered this tip, following from Richard Findley's demonstration

Want to know how to mark the end-to-end lines for spirals, without convenient reference points, on chucks or an indexing plate?

You can wrap a length of paper strip around the diameter, mark where the paper meets and then either fold the paper in, say, halves or use a ruler to find the positions for the start of the ridges and valleys of the spirals.

Then transfer the points to the wood and follow Richard's way of working.

To keep myself on the right track for my spiralled plywood pieces, where the wood is already on an angle, I marked the ridges with red pen (don't touch) and the valleys with green pen, (do remove wood). This helped greatly!

Members' own corner

This space is just waiting for you to post your items for sale, tools that you would like to own (many members have tools they are never likely to use again on shelves in their workshops) and tricky questions about turning problems!

Come on, let's hear from you.