North London Woodturners

Issue No 1
September 2016

This is the first issue of what I hope will be an interesting and useful journal for our club.. In it I hope to introduce one of our members with a regular "profile" of their work, workshop and ideas. I hope to be able to announce the club programme for the forthcoming months as well as up & coming events

Clearly without your input there would be no journal, so please contribute with anything you think may be of interest and send to me David Gerrard at gerrardarch@gmail.co.com

THE BEGINNINGS of the NORTH LONDON WOODTURNERS - Jeremy Eckstein

I think it all began in the late 1980s, a little over 25 years ago. One of our colleagues, Robert Craig (who has since gone on to do great things for the national Association of Woodturners of Great Britain) was an amateur woodturner, who thought it might be a good idea to ask the Association if there were any other like minded members in North London turning away in lonely isolation. The Association sent him a list, and I was one of around half dozen people who responded to his invitation and got together round his kitchen table in North Finchley a month or so later. The early year or two consisted of little more than monthly "talking shops" around the table, with occasional visits to his converted garage where we congregated round his lathe. Space wasn't a problem, as there were never more of us than could fit around the kitchen table.

We decided to call ourselves the North London Woodturners, and at an early stage we decided to apply to join the national Association. After a couple of years talking around Robert's kitchen table, we switched venue, and started meeting at my home in Whetstone. We sat around the kitchen table talking woodturning, and occasionally squeezed into my garage workshop then later trekked out to the shed at the bottom of the garden when I moved my lathe there - at least when it wasn't too cold to do so.

In spite of some halfhearted attempts to recruit more members, we never seemed to manage to attract more than 12 or so members – faithful regulars plus a few newcomers, some of whom became regulars in due course. We had began looking for a proper place to meet, but our small membership meant that we couldn't afford to look for anything very fancy. Then one of our members, Ian Shenker, had a brainwave. He approached the Community Centre where we meet now. Chris immediately saw the benefits for both sides, and that's how we ended up meeting there.

That was some years ago, and no one would dispute that its been a happy union for everyone concerned. After a year or so of dangerously low attendances, the Club began to flourish. In 2010 we took part in the Association's Regional Group's stand at the national Woodworking Show at Alexandra Palace. Since then the Club has flourished. We are still among the smaller of the member Clubs of the Association, but thanks to an energetic new committee who plan ambitious programmes of demonstrations and activities as well as "Club Nights", membership has grown to around 25, most of whom attend regularly. Our woodturning skills are on the increase, and our enthusiasm has encouraged further activity within the Centre. Not bad for a few people meeting around a kitchen table 25 years ago.

Profile:

Ghenadi Vasiliev or Ghena

Ghenadi or Ghena is one of our newest members and probably the most prolific amateur woodturner in the club.
He once claimed to “make a bowl a day” but lately its less.

What was the maximum number of roughed out bowls he has made, incredibly he said 39 in two days

Ghena who was born in Moldavia, is 31 with two young kids. His day job is as a business manager for a small Christian charity serving the needs of the community.

Ghena has always been practical. His interest in turning was aroused, when a friend asked if he could store tools and a machine tool lathe in a shed close to Ghena’s flat. They did some work together. Ghena moved on, taking an interest in woodturning in early 2015. The shed was converted to a splendid workshop and he purchased a Killinger 1450SE lathe from Germany.

No expense was spared. Ghena has a huge array of tools for spindle, bowl and hollow form turning, as well as the usual powered saws, and state of the art sharpening, plus all the best safety equipment.

Asked whom he admired the most and from whom he drew inspiration, he had no hesitation in saying Mark Sanger, whose ideas click with his own. Ghema met Mark at an Axminster demo day. Sanger’s work is highly artistic and flowing. and is influenced by far eastern and Japanese designs.

Ghena keeps in touch with woodturners on the internet via Facebook group on “Woodchuckers Forum” where there are currently 7,800 members.

Asked what his longer term ambitions are, he said he would like to develop woodturning as a business, but without giving up his day job.

Ghena demonstrated the use of his bowl saver tool. We created four bowls from two 12” x 4” billets of figured maple in a matter of 30 minutes maximum.

His favourite tool is the long grind bowl gouge from Vicmarc and the Crown hollowing head for which he makes his own handles

He is currently making a hollowing tool for vases up to 24” deep . This requires two steel bars, to prevent rotation to be welded together up to 36” long with a telescopic 3rd bar to slide inside one of the handles.

He is entering his work in two categories the “Wizardry in Wood” exhibition and seminars on Oct12-16th

I think we have a master turner in the making

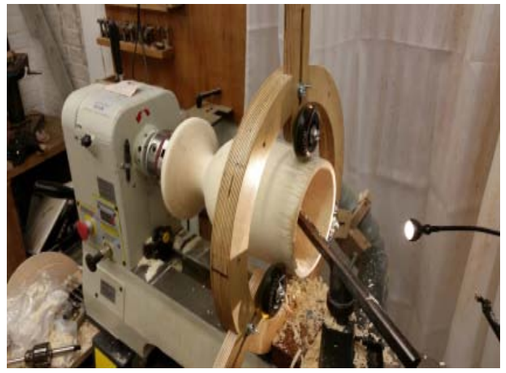
We are privileged to have him as a member.

Ghenadi’s Workshop with some examples of his work & ideas

Ghenadi’s workshop with Killinger 1450SE lathe

Faceplate located in chuck with 4 x sharpened bolts to hold billet. Tailstock supports other side

Bowl saver cutter swings around pivot to core out centre - for 2nd (or more) bowls
Wood is figured maple



Hawthorn vase being turned. Steady rest built from 18mm Birch plywood, rolllers from skateboard.
See Video Mike Waldt (you tube)

Hawthorn Vase
40cm tall.

This was a test of my newly built hollower. The shaft is 20mm, metal grade EN24T a carbon, alloyed high tensile steel, milled to accept Crown cutters and scrapers. Tuble handle bored to accept the shaft

Hawthorn tricky wood to turn as it cracks easily.

Sycamore hollow vessel approx 17cm high and Diameter 22- 25 cm.

Some tips from our members

Sharpening - Terry Vaughan

Woodturning tools have to be sharpened often, perhaps every few minutes. If the edge will slide over your thumbnail without catching, itâ€™s not sharp enough. And if the cut improves significantly after sharpening, it means you left it too long. Cutting with a blunt edge tears the grain.

The easiest way to sharpen is to use a jig, which can be homemade. The Oneway system works well. Jigs present the tool to the grinder correctly so you can focus on shaping the edge. Simple homemade devices make it very quick to repeat the jig settings.

Most people are happy to use a tool straight from the grinder. Honing can improve the edge considerably, particularly for spindle work, but if not done properly it can very easily spoil it by slightly rounding it over. A long, concave bevel makes honing easier. Honing can be done with a flat stone. Buffing compound on a motorised hard felt or MDF wheel will quickly produce a very keen edge that could take your thumbnail right off. The rotation must be away from the edge, and the wheel should be similar in size to the grinder wheel. The bevel can then be aligned to the rim of the wheel by eye, particularly if it is mounted on a high bench for visibility. The honing is done freehand. A properly honed tool can leave a glossy surface on the wood without any sanding at all.

Sharpening by honing with hard felt

Finishing - Jeff Hyams

My method of finishing.
When I first started woodturning, I just used friction polish which is good
for small objects which will not be handled much. It gives a very good effect and can be enhanced using burnishing cream. There is a trick when using friction polish is to use a tiny amount on some safety cloth and rub the still wet cloth on the turning item. If you use too much polish it will leave rings on the item which would have to be removed.
When I finish a bowl I use Woodwax 22, a hard-wearing polish which lasts. It can be buffed at any time to clean of marks after a few months of handling.
If the bowl is going to be used for food I use liquid paraffin (usa mineral oil)
which never dries out .
I have recently treated myself to the 'Beal' type buffing system,which uses 3 different grades of wheel , 2 abrasive applications and a finishing hard wax.

The buffing system is the polishing stages after oil is used as the sealing agent, applying oil over a period of time and letting it finally dry.

When I am sanding I often sand to up to 4000 grit. I have found at the lower grades some marks which are invisible appear after a higher grade and I don't want to see sanding rings, on my work.
I do produce a lot of wood dust which I give to one of my friends which she mixes in her compost.

Beal Finishing Kit : cutting paste (brown) polishing (white) & wax - carnauba

A day with Shaun Clifford - David Gerrard

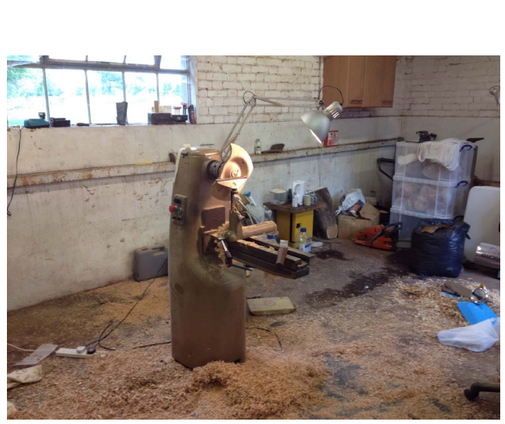
After the very impressive demo with Shaun Clifford [a jolly large and very friendly man] on "Natural Forms " on 17th Feb, I booked a days turning with him at his place in Suffolk on 22 June.

If you were present at the demo, you'll remember his winged bowl that he turned out of a green ash log. It was so lovely I decided to have a go.

The first surprise was his workshop. It was large and very barren.
No band saw, no visible machines of any sort apart from his Graduate lathe in the centre of the workshop, and sharpening wheels, plus lots of very huge tools for deep hollowing forms.
He had a rack full of beautiful pieces that go on tour & to galleries [see http://www.scwoodturner.co.uk/]

Outside on his "scrap heap" he had ash logs and many many turned pieces that we would have been proud to have turned, but as a perfectionist - if it had a blemish that couldn't be put right - it was scrap

So step by step we turned a winged bowl, outside first, then followed the external contour to turn the inside. All described in Brian Tidmarsh write-up of the session on the 21st Feb 2016 " A flame winged bowl " I was delighted with the result.



Shaun Clifford's workshop

Workshop with Graduate lathe
Plane surface flat
Form external shape
Turn external shape
Love it !

What's news

Next meeting : Wednesday 21st September
Demo : Colin Smith - Theme : Offcentre turning
Object to be made : Elegant Lady

Future events :
October 19th : Brian Tidmarch : Offset Chuck
Teardrop Bowl : See below
November 16th : Kevin Hutson : Lidded Urn
December 21st : AGM

Need Wood : Go to Clive in Bushey for seasoned oak - he's about to close down so hurry 0208 950 1020 : 132 High Street

For Green logs : Barretts Tree Surgeons : 01684 833 645
As much as you like all woods all free : Mobile:07801 337 565

Whats on

Wizardry in Wood : Wed 12th October - Sat 15th
Carpenters Hall, City of London £10 single ticket
Google it - for more details
Dont miss it - it looks amazing

Mark Sanger - Eartherios

Jacobian Chair Progress

Part Description	Number	Drawing	Stock Size	Rough Turning	Name	Drilling	Name
Rear Leg	1	Complete	80 OD x 855 L	Complete	Robin	Complete	Ghenadi
Front Left Leg	1	Complete	80 OD x 730 L	Complete	Brian T	Complete	Brian T
Front Right Leg	1	Complete	80 OD x 730 L	Complete	Brian T	Complete	Brian T
Rear Top Rail	1	Complete	75 OD x 755 L	Complete	Jeff	Complete	Brian T
Top Rear Angled Spindle	2	Complete	35 OD x 300 L	Complete	Dave/Robin	Not reqd.	Not reqd.
Middle Rear Angled Spindle	2	Complete	35 OD x 400 L	Complete	Dave/Robin	Not reqd.	Not reqd.
Bottom Rear Angled Spindle	2	Complete	36 OD x 500 L	Complete	Dave/Robin	Not reqd.	Not reqd.
Establish dimensions of Arms	2						
Top Upper Arm	2					Not reqd.	Not reqd.
Top Lower Arm	2					Not reqd.	Not reqd.
Slotting Jig for seat rails							
Side Seat Rails	2	Complete	50 OD x 525 L				
Front Seat Rails	1	Complete	50 OD x 525 L			Not reqd.	Not reqd.
Middle Front Rail	1	Complete	50 OD x 525 L				
Bottom Front Rail	1	Complete	60 OD x 525 L	Complete	Jeff		
Lower Side Rails	2	Complete	60 OD x 525 L	Complete	Jim		

Project Data Sheet Number 12
A teardrop bowl as demonstrated by Paul Nesbitt
on 21/09/2011

Materials required: A blank 6" diameter x 2" thick (150mm Ø x 50mm thick) of a close grained wood (e.g. Sycamore, Walnut or Beech)
Equipment required: lathe and turning tools a chuck with dovetail jaws.

	Preparation of the turning blank	
	Operation	Tips
1	Find and mark the centre on one side using a compass draw a circle for the hole centres 41/4 Ø (108mm Ø)	It would be best to have the two flat faces flat and parallel.
2	Mark 6 lines across the blank at 30° spacing to intersect with the hole PCD.	
3	Drill 12 holes ¾" Ø (18mm Ø) x 15/8" deep (41mm).	Use a forstner bit and ensure that they are drilled square to the face.
As an alternative attractive feature the holes can be filled with a contrasting wood which should be glued in place before turning the bowl.		

	Turning the Bowl	
4	Mount between the chuck and a revolving centre in the tailstock located in the true centre. Turn a temporary spigot on the drilled face.	Have the chuck jaws open to give a larger diameter support and friction drive to the blank.
5	Mount in the chuck holding on the temporary spigot, true the face, turn a dovetail recess, decorate the centre of the recess with beads.	
6	Rough form the outside shape to break into the holes to form a teardrop shape at the intersect, true up the rim	
7	Sand the outside shape.	Progress through the grits.
8	Apply sanding sealer to the outside	Cellulose sealer mixed 50/50/with thinners.
9	Apply wax for buffing later.	
10	Remount in the chuck holding in the base dovetail recess. Rough out the internal shape to produce an even thickness.	Not too thin as you need to retain the strength.
11	Remove the centre boss to blend with the inside profile.	Have the tool tip high and sweep down to the centre by lifting the handle in an arc.
12	Sand the inside.	Progress through the grits, take care over the holes not to present an edge of the sanding pad.
13	Remove the dust from the holes and apply sanding sealer to both the holes and the inside form.	
14	Apply wax inside and out.	
15	Remove any excess wax with safety cloth.	Use a large pad to avoid catching in the holes.
16	Remove from the lathe.	
17	Buff inside and outside using a polishing mop mounted on a spindle in the lathe or on a polishing motor.	