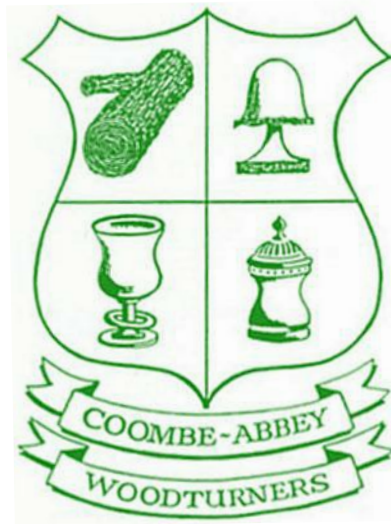


NEWSLETTER

June

2021



This Months Sponsor

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HEALTH & SAFETY NOTICE

Woodturning can be dangerous! Always follow the manufacturers' instructions and safety advice when operating power tools. Never try the techniques shown at our demonstrations or in our Newsletter if you are unsure or the procedure does not feel safe. Always use the guarding and other safety equipment.

The Club takes reasonable care to operate and instruct in a safe manner and strongly recommends all members to follow the Club's Health and Safety rules and the guidance notes that the AWGB issue in their Revolutions magazine from time to time.

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Website: <http://www.coombeabbeywoodturners.org>

**Copy Deadline for the July 2021 issue of the Newsletter is:-
Thursday 24th June 2021**

**Please forward your News, Stories and Photographs to:-
Graham Ball - Newsletter Editor -**

From the Editor



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Another Newsletter and as usual I am going to start by thanking all those who have contributed either with articles and/or pictures of your work along with an explanation.

I have taken to asking for specific items of work but if you have missed the deadline please don't worry and send them in anyway, better late than not at all. There are so many people who have not contributed at all and this could be for many reasons for instance you may think that your work is not good enough which is a shame because we all had to start somewhere and our work has improved with practice. So with this in mind I am asking people to send in pictures of Bud Vases you have made. Whether you call them Bud Vases, Specimen Vases or even Weed Pots it doesn't matter please send pictures of them to me. On first or even second lessons in the workshop at Coombe learners have turned these so please have a go at emailing them to me so we can all admire your work and help to fill the pages of the Newsletter.

Thanks in anticipation..

Graham

Vice Chairman's Jottings

Well it seems Brian is having more bad luck as his brother-in-law has passed so our thoughts are with him and the family.

So I'm sorry you have to put up with me again. Well since the 17th May we have been able to get some normality in these mad days in this last year or so, but I'm sorry to say that we are unable to get back in the work shop. We will let you know when we know.



Alec Steedman

Since we have been able to get together inside pubs and cafes, a group of us had a coffee or two. The lucky thing was it wasn't raining so we were all out side and had a great natter.

Well it's been sometime since we've all been able to get together . I still haven't cleared all the shed out yet but the big tree in the garden has been cut down some time ago by my neighbour. He has replaced it with a mini Apple tree which has now blossom on it. Anyway Pat took a slice and turned it into a big fruit bowl which we have given it to our neighbours and they loved it (see photos)•.

I may not be turning but I have kept my hands busy by fixing up a dolls house, and by doing some crocheting which is well out my concert zone but relaxing.

Photos - The cushion was for my Grandsons 21st birthday.

The dolls house was for my Sisters Granddaughters.

Signing off now keep on turning or stitching in my case.

Alec Steedman.

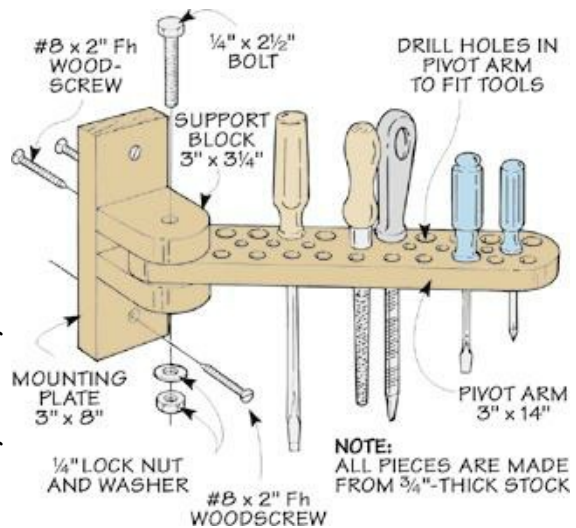


Swing-Out Tool Bar

Submitted by
Gillian Clover



Space is almost always at a premium in a wood-working shop. Especially when it comes to wall space. So I'm always looking for ways to "increase" the usable space I have. That's the idea behind this wall-mounted tool bar shown in the drawing at right. Besides holding a number of hand tools, the bar swings out from the wall. This provides easy access to additional tools mounted behind the tool bar.



The tool bar consists of three parts: a pivot arm with a number of holes drilled in it to hold the tools, a pair of support blocks that "sandwich" the arm between them, and a mounting plate that attaches to the wall.

Before assembling the tool bar, I cut an arc on the outside end of each support block and on both ends of the pivot arm. This removes the sharp corners, and it allows the pivot arm to swing freely without binding. To create a pivot point, I used a bolt that passes through a hole in each support block and the pivot arm.

Tightening a lock nut on the end of the bolt so it's just snug holds the arm in place, yet still allows it to pivot.

Have a nice weekend,

Bryan Nelson
Online Editor, ShopNotes

This Months Sponsor

I am very pleased to welcome Yandles once again as a sponsor of this monthly Newsletter magazine.

I have visited Yandles at Martock in Somerset on many occasions including the one being our club coach trip. As those of you who were on that visit will know there is a wealth of machinery, tools and timber available for the discerning woodturner to make a choice when making that important purchasing decision.

Yandles open house show has had to be cancelled this year but they are open for business with Covid-19 measures in place for your security, so do not hesitate to visit them or order goods online.

As always I urge you to support our sponsor by purchasing from them and in turn you will be ensuring the continuation of this Newsletter by their valuable sponsorship.

Editor



Above & Right:
Just a small part of the vast range of timbers
available at Yandles.



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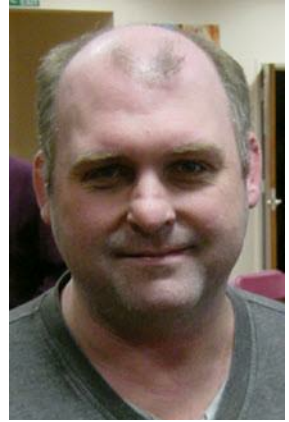
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Work by Paul Fryer

Two pictures of some recent bowls.
For fun I have laid out the woodturning I have ready for the craft shows when they start up again. Which is picture 3. It took me by surprise at the amount how much you can make during the lockdowns.



Serving

By
Colin Grundy



What is it?

In the workshop of Coombe Abbey Woodturners lives a slightly unusual mallet. It's head is about four inches long with a diameter of around two inches. It is not a heavy mallet and has a groove along one edge. I wonder how many members who have used it to tap wood or fit a spur drive into the end of a spindle blank actually know its real purpose. It has nothing to do with woodworking, but has its origins in the days of sail. It is used by riggers and is known as a serving mallet.



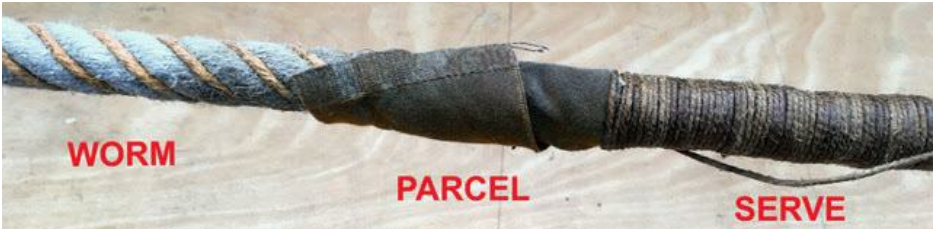
Serving Mallet

Serving or service is the process used to cover rope to prevent chafe and the ingress of water into the standing rigging of ships. Standing rigging are the ropes used to support and take the strain on the masts and spars as opposed to the running rigging which are the ropes used to hoist and control the sails. The serving mallet acts as a lever to apply thin cord known as spunyarn or marlin to the rope. The groove allows the head of the mallet to follow the rope as the serving is put on.

*“Worm and parcel with the lay,
Turn and serve the other way”*

So goes the sailor's ditty. Putting on a service is done in three parts, worming, parceling and serving.

Worming is the process of laying spunyarn into the groove between the strands of a twisted or laid rope. This makes the surface of the rope smooth for the parceling. The serving mallet may be used with a pair of rope tails to help force the spunyarn into the groove in the rope. The twist



of a rope is known as the lay. Most ropes are generally laid in a right hand direction when the rope is held vertically.

Next the rope is parcelled. Strips of canvas, soaked in Stockholm Tar are wrapped around the rope like a bandage, again in the direction of the lay. Where the rope will form the shrouds that support the masts and be vertical, the parcelling is put on working from bottom to top so that each turn will overlap the one below. This will help shed and water, much like laying slates or tiles on a roof.



Mallet ready to apply the serving.

Finally, the whole lot is covered in close and tightly packed turns of spunyarn, heavily soaked in Stockholm Tar to render the whole waterproof. A few turns of spunyarn are laid on the rope, this time going against the lay. The serving mallet is then placed with the groove on the rope, close to the last turn. The spunyarn is passed three or four times around the head of the mallet and then a few turns are taken around the handle. This creates the friction needed to tightly make the turns over the rope. The rigger then works the mallet around the rope being served, while a boy holds the ball of spunyarn well

away from the rigger passing it around the rope as he goes. A good indication of a well used a serving mallet are the grooves around the head and handle where the spunyarn has worn the wood away.

The downside to serving with a mallet is the need for a second person to hold the ball of spunyarn. Child labour now being frowned on has created a shortage of these individuals who will work for next to nothing! Necessity being the mother of invention, or so they say, some serving mallets have been adapted to hold a wooden bobbin at the end of the handle, the spunyarn being wound on the bobbin thereby doing away



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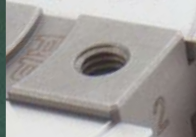
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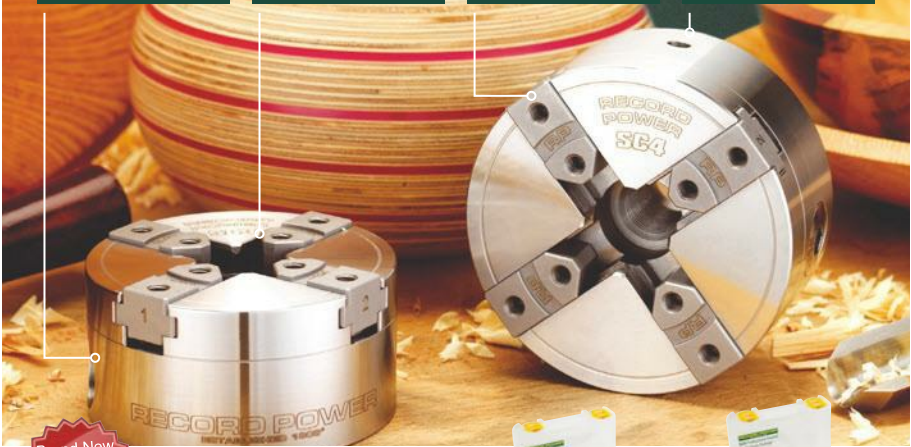
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A boy holds the Ball of Spun-yarn at some distance from the man who is serving, and passes it round, as he turns the Mallet, by which he is not retarded in his operation. Seamanship. By Vice-Admiral Sir George S. Nares, K.C.B., R.N. Griffin & Co., Portsmouth, 1897.



with the need for the boy. Another alternative is the serving board. Equipped with a reel for the material, the spunyarn is passed through a number of holes before being wound around the rope. The more holes used, the greater the friction and the greater the tension. Three examples shown are from



Serving boards

left to right, a patent serving board made of gunmetal, the tension being controlled by the wing-nut securing the bobbin. The centre board is made from mahogany. Finally the last board is used for small servings, often put on rope eyes. On a personal note, I find it much easier to put on a serving using a board than a mallet.



*Serving a very tarry eye splice
Graham Machlachlan, Knotting Matters Issue 78, International Guild of Knot Tyers, March 2003*

Servicing is not confined to fibre ropes. Standing rigging using wire rope may also be served to give protection from the elements.

So next time you use this mallet to hammer home that spur drive, spare a thought for that man and boy winding the cord and breathing in the intoxicating smell of Stockholm Tar. ■

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Goblets

By
John Martin-Law

Dear Graham,
I trust you are holding up well like many of us with the catch phrase of survival until the dreadful pandemic has virtually passed and we get back to normal. As requested I have attached photos of 3 goblets I have manage to make in the past.
Regards
John

Right: This was made of Holly, made for my wife's flower arrangement in our vil-lage Flower Festival a few years ago



Above: This was made of Cherry as present for friend some years ago.

Right: This one made from Ash in 2009 under instruction from Bert at Combe Abbey



In the Workshop

Stabilizing Wood with Epoxy Resin

By
Philip Stephens



Timber straight from a living tree contains a great deal of moisture. If you think about it, a tree trunk's main goal in life is to move the nutrients and moisture from its roots and deliver that to its ever-growing canopy and reproduction process (flowers and seeds).

To meet a growing timber market and a greater desire to dry and process wood quickly for construction and furniture building has resulted in a greater need for a faster process than traditional air-drying.

Over a number of years and mostly driven by commercial costs and the desire to process more timber quickly, timber is more often treated in an accelerated kiln drying process which ultimately inflicts greater damage to the structure of the wood. Also Spalting the wood, which introduces fungi into the wood, although giving a pleasing structured pattern, can result in the wood being over dried and also weakening its structure. The result of over-dried kiln wood can be a weaker wood to turn and a greater dust and finishing hazard.

One of the options available is to re-stabilise the wood by impregnating the dried wood with a resin compound. The process is often used in the building and restoration industry to restore timber frames in buildings that have rot or insect damage. In this country because of our climate and the fact that we now use mostly PVA construction for doors and windows, we only see wood rot rarely and only where an existing wooden window or door frame has lost its protection and has got wet with a fungus infection that breaks down the cell structure. Insect infestation is also not very common in modern homes in the UK. In the USA however, most houses are often constructed with a timber framework or cladding and because the country has a mostly warmer climate, wood rot and insect infestation is more common. In fact in some States you can't get property insurance unless you have a valued certificate that shows your property has been spray protected from insects like termites, woodworm

or death-watch beetle – and the protection has to be renewed every 5 to 10 years.

My interest in this process of impregnating the wood with a resin compound has come about as a requirement to use wood with resins in a mould. By not sealing the wood, any resin casting would affect the wood unevenly. I could use a wood sealer on the wood which would prevent most resin penetration, but because it is not all the way through the wood it could be removed when turning. Any untreated parts of the wood that have not been protected are softer and would sand faster than areas impregnated which would then give an uneven finish.

Process for hardening wood using epoxy wood primer



In the process I used only used a commercial primer resin compound which is thinner than a normal two-part resin.



The spalted wood is placed in a container with a 2 part resin:1 part hardener mixture ready for the vacuum pot.





Place the container in the vacuum pot, The pump is used to remove the air from the vacuum chamber.



The vacuum pot removes the air from the wood and draws the resin into the wood. This process will need to be repeated a number of times to ensure full resin penetration of the wood.



The wood is now left to harden and cure as with normal resin. The recommended time is about three days at room temperature. It can then be turned as a normal piece of timber.

oOo

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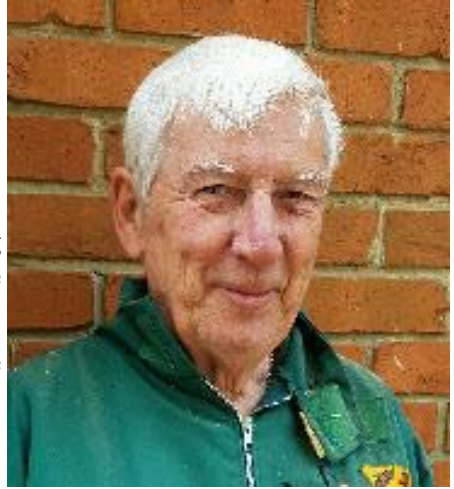
Goblets
By
Peter Wright

Hi Graham

Firstly, thanks for an interesting newsletter. It was lovely to see some of the old faces.

Here are a few of goblets that I have made in the past.

Cheers,
Pete.



A BIG
THANK YOU

To everyone who has renewed their membership to the club
As promised the prize draw has taken place. I numbered every member who had renewed by 31st March then folded numbers for all and drew one from the hat. Number 29 won the £15.00 Axminster voucher and that number was allocated to

COLIN GRUNDY

Congratulations.

Even though you have missed out on the prize draw you can still renew your membership for this year.

Keep our club going and
RENEW YOUR MEMBERSHIP now

We are still trying to keep you connected with our regular newsletter and connecting you to events using zoom, Graham sends a regular email out about the zoom events.

Members are welcome to contact people from the club for advice about challenges they face in their turning or other woodcraft and we are hopeful that we will soon be able to meet up at Coombe even if not in the workshop.

Membership costs are outlined below – any questions please get in touch with Janine.

Individual member AWGB £18.00+£8.00= £26.00

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2 people AWGB £28.00 + £16.00= £44.00

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Janine Brindley (Treasurer) 19, Merrifield Gardens Burbage, Leics. LE10 2TE.
and as soon as I can I will post your new membership card out to you.

2. DIRECT to BANK

The costs are as outlined above plus £1.00 to cover postage.

Anyone wishing to pay directly into the bank please contact Janine Directly by TEXT (07931417378) message or EMAIL (treasurercawt@yahoo.com).

PLEASE put your name and address in the message

I will reply giving you sort code and bank account number confirming your details.

3. Anyone who needs to **update their details** please TEXT or EMAIL me with your name and change of details.

4. If you know of anyone wanting to join as a new member, please ask them to contact Janine by TEXT or EMAIL a membership form will be sent out.

I hope that everyone who has requested a renewal has received their membership cards. If, after about a week, you have not received your membership cards please get in touch again, if possible the reminder would be best by text message.

Stay safe and well. All the best for a better 2021. Janine.

Goblets
by
Roman Kubasiewicz



Hi Graham hope every one is well.

Please• find attached• a pic of some goblets I made during the lockdown, I think• the wood is Sapele (but not sure).

All the best and hope to see you all soon.

Roman



oOo

One Line Philosopher:

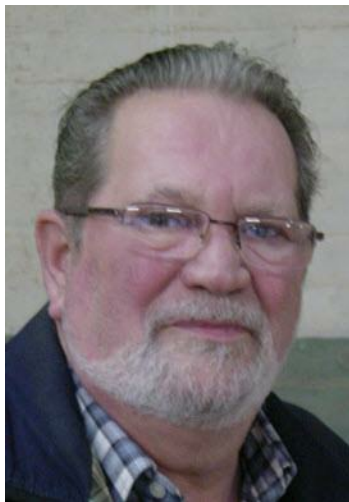
You only need to judge your personal thoughts if you are planning to convert them into actions.

Items of Work

by
Tony Townsend

Hi Graham. Hope you are keeping well. Following your request for goblets to include in next month's Newsletter, unfortunately this is the only one I have made to fit the criteria. It's made from apple tree with Chestnut green spirit stain and three coats of Chestnut finishing oil.

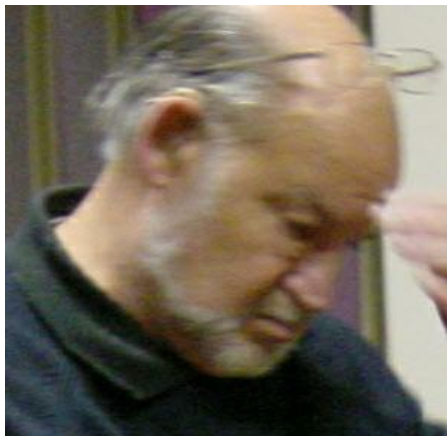
Just in case you are short of material for the Newsletter the attached photos may or may not be of any use. It's our goddaughter's Birthday next week• and although her name is Michelle she is always referred to as " Shelle". Hence I have made her a small shell jewellery box and included a pair of earrings inside. Kind regards/ Tony



Off Centre Work

by
Gordon Elden

Hi Graham hope you are keeping well and your wife. I am very sorry that I have not sent any photos I got some ready on the box subject but I mist• the• closing date. This time I hope to catch it, I pick • up anything on my travels I went to my son's garage in Northampton looking around the building's I picked up some bit's and pieces, this was one of the bit's I picked up and it turned out to be oak I think. Quite pleased with it• See you soon Gordon.



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Phill, Turners Retreat customer



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Scan the code to watch the tools in action.

Items of Work

by
Carole Nicholson

Hi Graham,

I'd totally forgotten I'd got the 'bubble box' so here it is very belatedly. It was done immediately after a demo just using a piece of pine so it's not good.



I then forgot to get Nick to photograph the off centre pieces done after the demo last spring so I missed that edition as well.



I might be in time with my goblets.
These were done in my first couple of
years turning.
I rarely remember what wood I've used
so I can't give all the details other mem-
bers give. ■
Carole



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Peter Hemsley of “The ToolPost” Demonstration at Walsgrave 20th., May 2006.

Peter turned up at the Baptist Church, Walsgrave in a large white van. It was soon apparent that this was certainly needed to carry two lathes and associated accessories for his demonstration. A good number of club volunteers soon had everything safely transferred from the van into the meeting room and Peter set to work in getting the two Wivamac lathes ready for his demo.



Peter Hemsley

Peter Hemsley opened by telling us a little about himself and how as a woodturning enthusiast he set up the “ToolPost” primarily as an Internet business selling Wivamac lathes and eventually expanding his dealership to Henry Taylor Tools, Camvac extraction equipment, Beall Wood Buffing System and many others. The “Toolpost” boasts of stocking over 800 turning tools.

Peter informed us that this was going to be a “Participating Day” as he hoped that club members would have a go themselves on the Wivamac DB 800 the smaller of the two lathes, although this had the same swing over the bed as the DB1000 which Peter would work on eventually showing us a bit of ornamental turning and demonstrating the polishing system.

To start off Peter chose a 7” Ash bowl blank to mount in the lathe intending to turn this into a flying saucer shape which would take some ornamental pattern on the inside as well as having a broad rim top which would accommodate a nice ornamental pattern on the outside. When Pe-



Samples of Peter’s ornamentally decorated work

ter put the blank in the chuck he joked that it would probably end up as a banana bowl as it was running so much out of true. We were to sample quite a bit more of Peters humour during the rest of the day.

It was at this stage that Peter talked about the merits of having a gearbox on his lathes enabling the use of smaller powered motors which were very capable of coping with the heaviest of loads. On starting up the lathe it was very noticeable how quiet running it was, and slow to build up to the chosen speed.



A good turnout of members enjoying the demonstration

Peter chose the new Henry Taylor “KRYO” gouge to turn the bowl and explained in detail the differences in the processes of producing this gouge as opposed to the normal Taylor gouges. After the bowl had been reverse chucked and we had had an in depth discussion with Peter on the merits of the different chucks and jaws he stocked, Peter proceeded to turn the top of the bowl and then with a BCT Versatool hollowing tool he took out the inside. Peter was very thorough in explaining the merits of this tool and the other tools in the BCT range.

The time had now come for sanding the piece and here again Peter went into quite a dialogue of the merits of the abrasive papers he stocked and used on his turned pieces telling us that he uses ten different grades where we would



Roy Nicholls takes a turn on the spare lathe while Peter turns a tankard

probably only use about five or six. Peter now used a sanding sealer on the piece prior to cutting any pattern as this was to guard against any bleed of the stain to be used.

The time had now come to put some pattern on the bowl using the ornamental turning devices which Peter had brought to demonstrate. The three parts to this



device were a “Fly Cutter” which would be mounted in the chuck on the headstock. This cutter could be moved laterally to cut a variety of diameter circles. The second component in the system was a crosshead unit mounted on



The finished ornamentally decorated bowl

the bed which held the third item which was the dividing head which in turn had the chuck mounted bowl which could be indexed giving different numbers of patterns per diameter. For our demonstration piece Peter chose to set the indexing to twelve patterns.

The inside of the bowl was the first to be ornamentally turned and this looked like a rose pattern with the cutter being fed into the work to about 2mm depth. The outside of the bowl had a slightly different

pattern cut into it as the picture will show better than I can explain.

A break for lunch was now announced and about twenty people tucked into jacket potatoes which Mary Johnson and Margaret Elliott had prepared, with others partaking of their packed lunches.

After lunch the colouring of the piece was accomplished by using a small artists brush to paint the cut grooves with a red “Chestnut” spirit stain, although Peter joked that as he was colouring what colour he was using.

The sanding sealer was now sanded off completely so that Peter could demonstrate the “Beall Wood Buffing System”. This comprises of three 8” buffing wheels each of a different material. Two large bars of buffing compound, one each of Tripoli and White Diamond and a



The Critique Table

hefty piece of pure Carnauba Wax and an adapter for holding the mops in the lathe.

Peter had brought with him many leaflets of the products he stocks and sells for club members to help themselves to, and although Peter did demonstrate the Beall Buffing System on the Ornamentally decorated bowl, the leaflet explains it better than I can relate to you so this is what it says:-

- 1) Sand your work to at least 220grit. For a longer lasting finish, first apply a coat of Finishing Oil or similar product (but NOT linseed oil). When the oil is completely dry, you are ready to start the buffing process.
- 2) Begin the process with the Tripoli Buff and the red Tripoli compound. Apply a generous amount of compound to the spinning wheel. Hold the workpiece slightly below the centre line of the wheel so that it cannot “grab” the piece.
- 3) Now mount the White Diamond Buff, used with the harder, drier, White Diamond Compound and buff the workpiece lightly: this will reduce the residue left from the Tripoli and also provide the final polishing.
- 4) Finally the pure Carnauba Wax, which is an edible vegetable wax, is applied using the Wax Buff. Buff the workpiece lightly to produce a beautiful protective sheen.

Peter now started to make a tankard with a solid handle and did some initial turning of this in the lathe but was interrupted by the afternoon tea break.

During the break our chairman Roy Nicholls, asked Peter to comment on the work brought in by club members to be placed on the critique table. Peter stated that his comments would be his personal view only and then went on to assess the merits of each piece commenting on where in his view they could be improved. The standard of work once again was excellent, every single piece a delight to see, but one item brought in by Pat Flynn was quite extraordinary in its complexity and the skill needed to make the piece (see picture).

After the break Peter continued with the tankard mounting a router on the lathe to fashion the handle but unfortunately time ran out for him and the excellent days demonstration and entertainment was brought to a close.



Pat Flynn’s extraordinary segmented Art piece (504 pieces)

Graham Ball

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Power Carving

By
Paul Fryer

Hi Graham hope all is well

I did an on-line training session with the bald woodturners / Chris Parker, on power carving with the arbotech. The session was good and the image below is me putting some of the techniques into practice.

Paul Fryer





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BACK COVER PICTURE.....Submitted by Lionel Crabbe

The picture shows a “Hawthorn” which was within a hedgerow on the allotments where I have a plot. The area was being cleared to make space for a car park. I seized the opportunity of collecting a few logs. I turned a couple of Vases and returned to take this photo with the vases displayed on what was still remaining of the tree. (First published in February 2006 Edition)