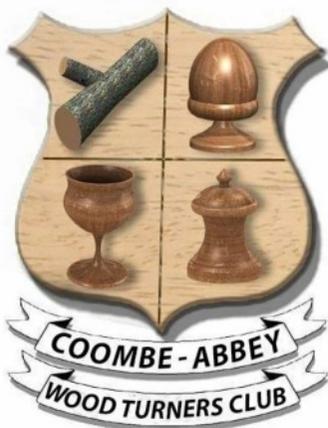


Coombe Abbey Woodturners NEWSLETTER

March



2026

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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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Chairman, Treasurer & Membership Secretary	Lee Cartwright
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Newsletter & Web Site Editor	Rob Sheehan
Training Coordinator	Michael Archer
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Website: <https://www.coombeabbeywoodturners.org>

Copy Deadline for the April 2026 issue of the Newsletter is:-
Monday 23rd March 2026

Please forward your News, Stories and Photographs to:-
Robert Sheehan- Newsletter Editor -
M: 07905 185122. E-mail: robshsheehan@virginmedia.com

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From the Editor



No demonstrations this month, so I have raided my archives and come up with demos by Mark Hancock on page 8,

Martin Lawrence on page 20 and Mick Hanbury on page 24.

Teaching at Coombe starts on page 28.

On page 34, you can find a picture of my new laser engraver/cutter.

Don Robbins has created a new display stand for Woodworks. It still needs two coats of lacquer and maybe, the inside needs painting. See page 35.

Paddy has booked several more demo sessions at Shilton Village Hall. See page 40, for the updated list of events.

As well as the newsletter, I have included and updated trifold, with the updated list of events.

We have a new sponsor this month. Motor Control Warehouse. See their advert on page 7. If anyone buys from them, please let us know how you get on and we can spread the word.

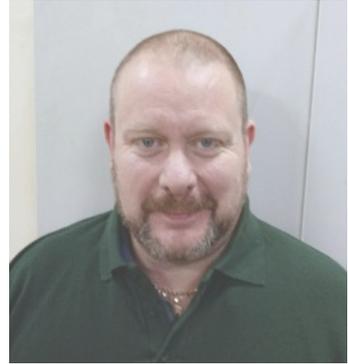
Regards

Rob

Chairman's Jottings

.Hi everyone hope you are all well, The workshop has been busy with members attending on Wednesday, Thursday and Friday each week.

We have our first Demo at Walsgrave for 2026 on the 14th March. The demonstrator is Chris Parker.



A big thank you to those members that have been involved in making the new display units for Daventry and club events.

We now need to start planning for Daventry woodworks 2026 The main competition piece is a Bowl of Fruit, so if you are interested in turning pieces of fruit or a large bowl, please approach one of the committee or drop of your pieces at the workshop with your name on them, so pieces can be chosen for the final display.

Other competitions include

2 day piece is a 3-legged Stool.

1 ¼ hr Goblet with Captive ring (Friday or Saturday TBC).

1 ½ hr decorated platter Friday or Saturday TBC).

If you are interested in taking part in one of these other competitions over the weekend of Daventry, please put your name forward to the committee. We will also want volunteers to take equipment and help set up so again please let us know if you want to help.

Moving forward through 2026 we have been busy looking at what events and Demos are going to be in the calendar this year, Paddy has been busy booking further Friday evening dates for Demos please look at dates further into the news letter we are also looking for willing demonstrators. The committee

have been looking at possible new events to help with both raising charity funds and club funds during 2026.

Stratford Racecourse on 12th July.

Town Thorn spring and summer fairs May 9th & 2nd August.

Broughton Astley Carnival June.

We have also ordered the new 6x3m Gazebo for club events. This should be delivered in time to try out for the Easter weekend at Coombe.

Club and AWGB memberships are now overdue (these should have been paid by end of January) please make sure you renew your membership otherwise you will not be able to use the workshop as you will not be insured by the club.

Membership fees 2026

Club Membership £15

AWGB membership Single £24 - Family £36

These can be paid using Cash, Card or bank transfer

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Stay safe, keep turning

Remember **YOUR** Club needs you and your support.

Kind Regards

Lee

One Line Philosopher:

“Great art picks up where nature ends.”

Marc Chagall 1985

This Month's Newsletter Sponsor

Motor Control Warehouse

I am very pleased to welcome Motor Control Warehouse as a new sponsor of this monthly Newsletter magazine. They have a great range of high quality motors, motor drives and power inverters specifically designed for lathes, delivering performance, reliability and flexibility for both hobbyists and industrial workshops. Their inverter solutions allow full speed and direction control of motors and allow a 3-phase motor to be run off a standard single phase 240V supply. Just what you need to replace a faulty component or upgrade your lathe. Please support our sponsor by buying their excellent products.

Editor

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Mark Hancock 20/11/12

By Rob Sheehan

Mark was a late replacement for Mel Dowding. Thanks to Mark for appearing at such short notice. He gave us two options for the evening's project. Option 1 was a goblet on legs (with ebonizing, gilding, ...). Option 2 was a bent stem goblet. We chose the second option. After



instructing us on the differences between parallel grain turning and cross grain turning, and the need to wear a safety visor, not just safety specs, Mark mounted a piece of apple between a 4-prong drive and a ring centre (better than a standard centre which can split narrow sections of wood). Using a spindle roughing gouge, Mark turned the piece from square to round. He then used a bowl gouge to create a spigot on the end, with an under cut shoulder to fit snugly on the chuck.

Mark always uses a dead centre to reinforce the head stock spindle when using a chuck. After truing up the end with the bowl gouge, Mark used a roughing gouge to create the basic outline of the goblet's cup and switched to a spindle gouge to refine the shape further. He then used the spindle gouge to hollow out the goblet and finished the inside of the cup with a shear scrape. Using a LED light shining inside the goblet, Mark finished off the outside of the cup. The amount of light shining through the wood shows how even is the wood thickness (he also used callipers just in case). Mark would normally now sand and finish the cup part of the goblet, but did not do so to avoid dust and to speed up the demonstration. He then started on the stem. Using a roughing gouge, Mark produced a very thin stem about 1" long. He then used a spindle gouge to thin it further and a skew chisel to reach a final diameter of about 2mm. Working back along the wood, Mark repeated the process to produce 1" of stem at a time, until he got near the base of the goblet. This left the stem about 7" long.



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Mark Hancock - continued

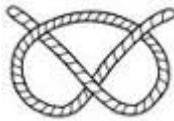


At this point, Mark used a parting tool to define the captive ring. Using the roughing gouge and spindle gouge to remove material either side of the

captive ring, Mark then used two home made captive ring tools to separate the ring. He wrapped sand paper around the stem (sticking the end with masking tape) and sanded the inside of the ring. Mark then finished off the base and used a narrow parting tool to part off the goblet.



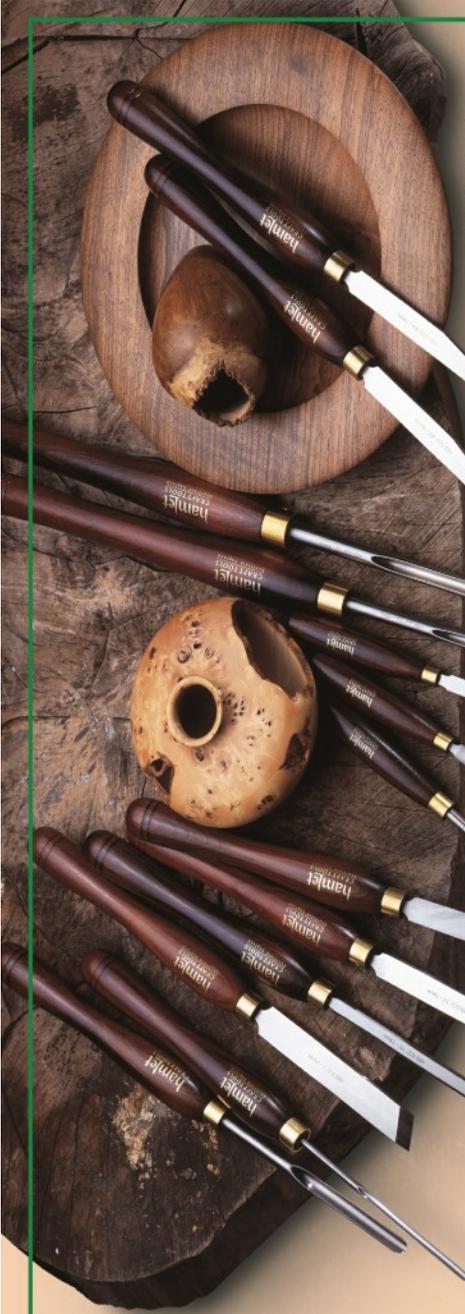
To make bending the stem easier, Mark used a cabinet scraper to thin the stem from round to flat. He then used an instrument maker's bending iron to bend the flat stem into a 360° loop, keeping the stem wet with his fingers and a cup of water. The captive ring was then moved to hold the loop in place.



Mark hopes to be able to bend a stem into the shape of a Staffordshire knot.



Another earlier version.
The final bent stem goblet.



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Mark Hancock 19/11/12

By Rob Sheehan



Mark's project was a three-legged vessel in Oak. Mounting the blank between a step drive centre and a ring centre, he used a spindle roughing gouge to true up the piece. This was followed by a long grind bowl gouge to rough out the shape. Mark cut a parallel chucking spigot at the tail-stock end and reduced the diameter of the section where the legs would appear. The blank was then mounted in a chuck. Mark squared off the end with a normal grind gouge and made a small

indent in the centre of the end to help with hollowing later. He used a 3/8" gouge to refine and finish the outside with a shear cut.

For the hollowing, Mark used a Rolly Munro hollowing tool. He used a layered approach to the hollowing, removing only 1" or so of material at a time. Each layer was checked with a Veritas caliper to measure the wall thickness. A shear scrape was used to finish the inside wall. Mark then moved on to the next layer and repeated the process.

Mark recommended Philip Streeting's website for design shapes and ideas. The link can be found off Mark's own website:

<http://www.hancockhome.freemove.co.uk/links.html>

or follow this direct link to Phillip Streeting's website:

<http://www.philip-streeting.co.uk/>

Mark mounted the piece back between centres, using the expanding jaws of the chuck to support the bowl of the vessel. For safety, he used masking tape to hold the vessel on the chuck. Mark then used a 1/4" short grind gouge to turn another bowl shape to create the foot.



Back to design, Mark said the brain likes odd numbers, so the vessel was to have three legs, two at the front and one at the back.

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Mark Hancock - continued

Cutting away at the leg area would reveal the bottom of the bowl, so Mark wanted the bowl shape to flow through into the leg area. Since the leg area was still solid at this point, Mark asked us for ideas on how he could get the right shape. With no ideas forthcoming, Mark revealed his secret - a profile gauge. By pushing this against the bottom of the vessel, Mark got a profile that followed the vessel, through the legs and around the bottom. Using a miniature gouge, Mark continued to remove material from between the legs until he got a smooth profile.



When he was satisfied with the flowing shape, Mark stopped the lathe and cut the three legs by hand, using a Japanese trim saw.

After removing the piece from the lathe, Mark ebonized the outside of the vessel using a blowtorch. The torch used Mapp Gas that burns hotter than propane or butane. This left a black and textured finish. A polishing brush, mounted in the chuck was then used to brush off the soot and burnish the piece at the same time. Mark then converted the chuck into an eccentric chuck by swapping the jaw order from 1, 2, 3, 4 to 1, 3, 4, 2. He used a skew chisel to create three v-cuts near the top. Mark said that these cuts can even go right through. At this point, Mark ran out of time so he only described how to gild the inside. First paint the inside with red acrylic paint. This is followed by a coat of gilding size. Using gold transfer leaf, press a tissue of gold leaf onto the size and tamp over with a French Polish rubber.



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Mark Hancock 19/7/2016

By Rob Sheehan



With wood being so expensive, Mark showed us how to make some very effective bowls and vases from 1" thick Oak board.

A 1" x 8" board was mounted on a screw chuck. After turning it to round, Mark used a 1/4" bowl gouge to create a saucer shape on the bottom. He then ebonised the surface with a Mapp gas blow torch (extraction MUST be off at this point). A water spray doused any embers, followed by burnish-

ing with a bristle brush. Mark cut a 1" recess in the face 5mm deep. After removing the piece from the screw chuck, Mark reversed it, and put it back on the screw chuck. After cleaning up the face, Mark marked the rim thickness and proceeded to hollow out the inside to a depth of 3mm. The rim was again ebonised, doused and burnished. The screw chuck hole was plugged with a gold coloured button. The large central recess was the perfect size for a blank CD (choose one without logos or writing). The CD was fixed with contact adhesive. The 1" hole in the bottom was the perfect size for a little mirror.



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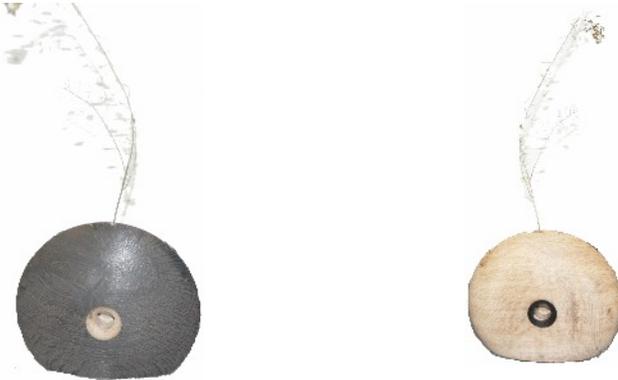
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Mark Hancock - continued

Mark's next project was a two part vase made from two boards 1" x 6". The first board was mounted on a screw chuck and the edge turned to round. A 1/8" wall thickness was marked on the face before Mark hollowed out the inside. Reversing the piece on the screw chuck, Mark turned the outside to a smooth saucer shaped curve. He then ebonised, doused and burnished the outside before turning a large dimple in the centre that contrasted the white of the dimple, against the black of the ebonising. The second timber blank was mounted on the screw chuck and turned to match the diameter and shape of the first. This time however, Mark ebonised only the dimple, leaving the rest of the timber white. Mark glued the two pieces together and cut off a piece from the bottom so it would stand upright. Mark drilled a hole in the centre of each dimple and also a vertical hole down from the top to meet the hole in the centre. He then placed a flower stem through the vertical hole so it was visible through the central hole. More "window" holes can also be drilled.



Mark's final piece was another vase from a single 1" x 6" board. As before, he mounted the board on a screw chuck and turned the edge to round. Mark then hollowed the centre, leaving a flat 1/8" rim. Reversing the piece, Mark turned the outside to a saucer shaped curve. He removed it from the chuck and cut it in half, before gluing the halves together to form the vase.



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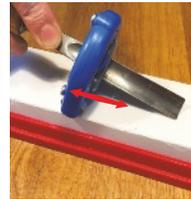
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Martin Lawrence 19/3/13

By Rob Sheehan



This was Martin's first demonstration at the club and, having got us all high on cellulose thinners and cremated half a Scots Pine, I have a feeling he will be invited back. Martin's first project was to show us three ways to finish a hollow form. Mounting a 4"x4"x10" blank of Scots Pine between centres, Martin turned it to round and cut a chuck spigot. He then roughed out a vase shape following the 1/3 2/3 rule, making the widest point 1/3 up from the base. After mounting the piece in a chuck, Martin used a

Henry Taylor super flute gouge with a long grind to refine the shape. He then rolled a rule up and down the outside to make sure the curve was continuous and that there was no flat section at any point. Martin used a forstner bit in a Jacobs chuck to hollow out the centre, together with a Kelton swan necked scraper held in a Rolly Munro handle. Then came the fire! Using a camping gas torch, Martin burned the outside until it was black. The chuck was replaced by a brass wire brush held in a Jacobs chuck. The rotating brush removes the softer summer growth, leaving a furrowed surface. Martin then lightly charred the piece again and used a hand held brush to remove the final furry bits. A coat of Chestnut sanding sealer was followed by two or three light coats of Chestnut ebonizing lacquer.

Using two other pre-turned vases, Martin then showed us two other finishes. The first vase was bare wood that had been sanded smooth. Using a paper towel, Martin dabbed on Chestnut blue, purple and red spirit stain. He then dabbed on methylated spirit to merge the colours. Due to a very hot room, the stains had dried too quickly for a successful colour merge.



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Martin Lawrence - continued

The third finish started with a vase that had been painted black. Martin dabbed on spots of red, blue and gold Jo Sonja's iridescent paint (pack of 6 approx £12). Using his fingers, Martin tapped away at the blobs of paint, spreading them over the surface. Then Martin wrapped a length of clingfilm around the piece. This produced a glazed effect on the paint.

A final finish was silver cream over an ebonized and furrowed surface. The cream was applied with a toothbrush and the excess wiped off using an oily rag. Too late, Martin remembered he should have sealed the surface with sanding sealer before applying the cream. The picture therefore shows a gilt cream version that had been done earlier.



Martin then showed us the use of transparent Golden acrylic paints. Starting with a black painted form, he carved a series of shallow grooves. Starting with the darkest colour, Martin airbrushed the carved area. Another series of grooves were airbrushed with a lighter colour. The final set of grooves were painted with yellow. Being transparent, the lighter colours do not show up on the darker areas. Finally, Martin turned a two piece candlestick, burning & colouring it as before. The pictures below also show the use of stone effect spray paint to simulate Troika pottery.



The pictures below also show the use of stone effect spray paint to simulate Troika pottery.



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Mick Hanbury 19/2/2019

By Rob Sheehan



Mick's project for the evening was a purely decorative piece. He started with an 8"x3" square of sycamore that had been cut in half on a band saw to produce two book-matched bowl blanks. Mick mounted the first piece between centres, turned it to round, cut a chucking spigot and cut a gentle curve from the spigot to the rim. He then reversed it onto the chucking spigot and hollowed the inside. This had to be done very accurately, so that the wall thickness was even throughout. A 1/4"

rim was left at the edge to give a good gluing area with the second bowl. Mick then sanded, textured and coloured the inside of the bowl. He used black acrylic paint, applied by foam brush, to coat the whole of the inside. After it was dry, Mick sprayed on two coats of clear gloss lacquer. He then applied Jo Sonjas blue iridescent paint with his fingers and, before the paint dried, he applied a crunched up piece of cling film to create a marble effect.

After turning another identical bowl (quite a feat), Mick glued the two bowls together, rim to rim, using super glue. He trued up the edge, removed the outside chucking spigot and used a shear cut to remove any distortion created by the gluing up process.



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Mick Hanbury - continued



Mick marked a semi-circle at the top of the piece and used a dentist's drill, fitted with a dental burr, to cut out the semi-circle. This highlighted the accuracy of the wall thickness.

He then used a Simon Hope sanding drum to refine the edge. Mick then used a pyrography machine to burn the entire edge and also the edge of the drilled out circles.



INTRODUCING THE NEW REVOLUTION

The 'revolution' is a completely new hollowing system from the world leaders in fine turning tools. From its beautifully weighted handle to its cryogenically treated cutting tips the 'revolution' is designed to be the finest hollowing tool on the market.

The modular articulated design allows the woodturner the freedom and flexibility to configure the tool for any situation. From straight vases to heavily undercut hollow forms the 'revolution' has it covered.

At the heart of the 'revolution' is the new fully depth adjustable 'super ring' the revolutionary design of the 'super ring' ensures clean efficient wood removal at all times with 5 different cutting tips and modular articulation design the revolution is a must have tool for all woodturners.



- Supplied with 5 different cutting tips for unrivalled flexibility.
- Clever modular design allows for many different configurations.
- All collars and collets beautifully machined from solid 'marine grade' brass billet.
- High performance cryogenically treated cutting tips for vastly improved wear resistance.
- New adjustable 'Super ring' allows ultra efficient wood removal without clogging.
- Slim-line articulated tip design for unrestricted access to those hard to reach cuts.
- Expandable.
- Hand made in Sheffield, England.



Tel. 0114 261 2300
Fax. 0114 261 2305

Web. www.crownhandtools.ltd.uk
Email. info@crownhandtools.ltd.uk



Workshop Teaching



Above - Paddy Byrne's student Russ, turned a nice bowl on his first lesson.

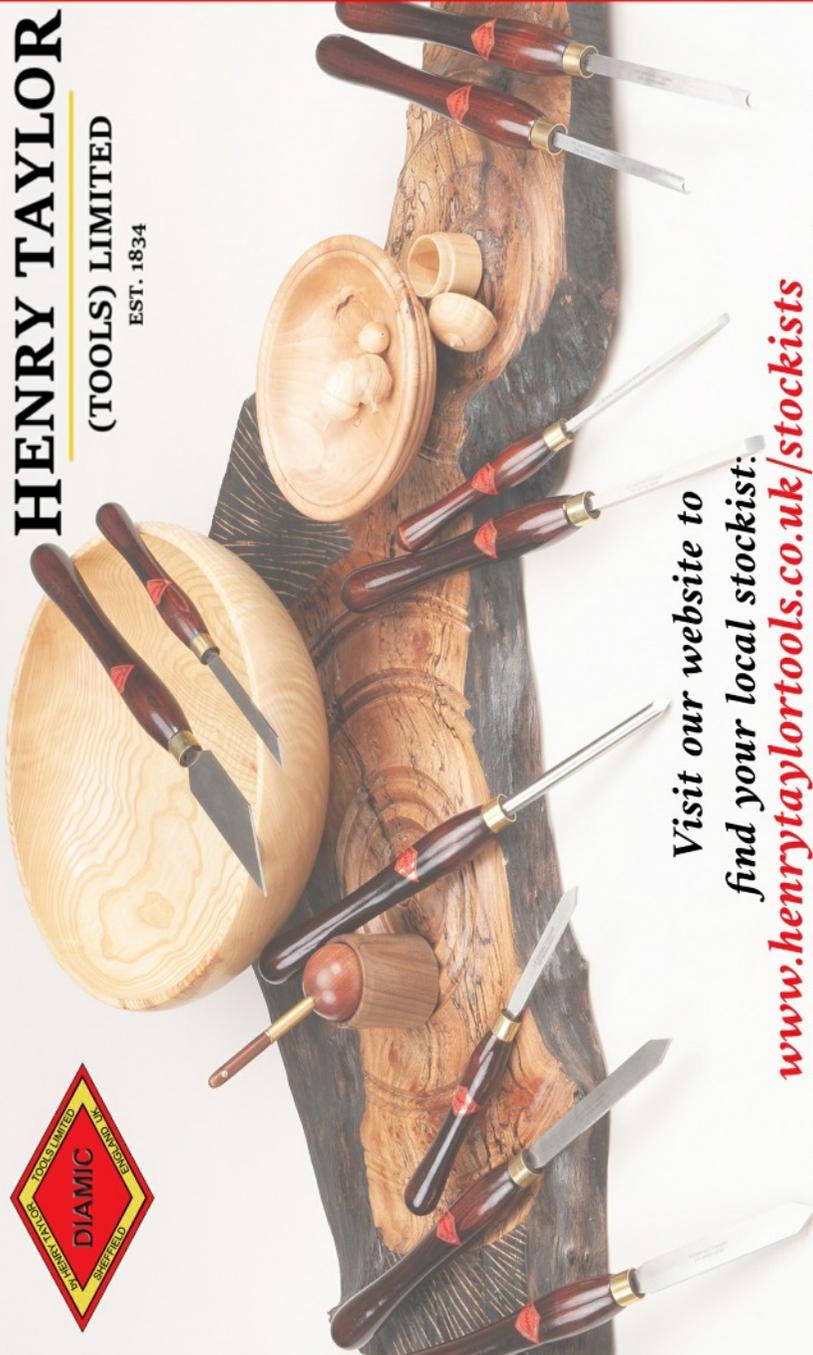
Above right & Right - David turned salt & pepper shakers and a egg cup over two lessons with tutor Lee Cartwright.



HENRY TAYLOR

(TOOLS) LIMITED

EST. 1834



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Workshop Teaching



Ben on his second lesson with tutor Phil Steele.



Workshop Teaching

Mark Byrne turned a bud vase on his first lesson with tutor Rob Sheehan.



Workshop Teaching

Club member Matt Jones finished off two bowls with the help of his tutor Lee Cartwright.



Workshop Teaching

Club member Alan Roberts turned a Sapele bowl with the help of his tutor Peter Wright.

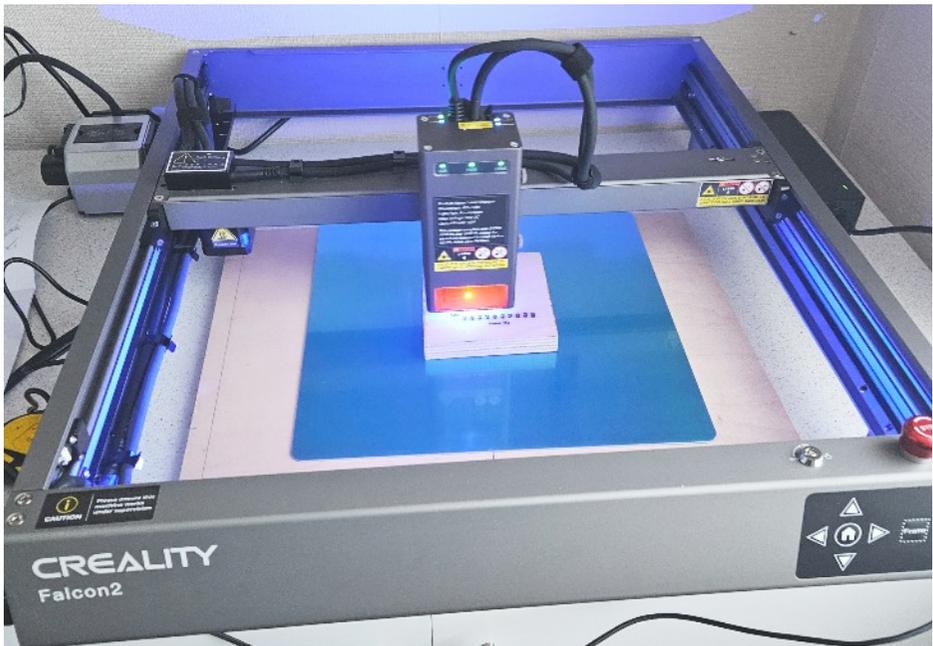


Laser Engraver/Cutter

By Rob Sheehan

This is my new “toy”, a 40W laser engraver/cutter. I use LightBurn software to design my projects and to control the machine. On my first test, I underestimated the power of the machine and I not only cut through 6mm plywood, but I also engraved lines onto the metal safety sheet that is placed below the cutting area. I plan to use it to enhance my turned pieces.

Warning - a 40W laser is very dangerous. The laser module has its own safety shield and I always wear laser safe glasses. I also have a laser-safe enclosure (not shown) that completely encloses the machine.



The New Coombe Display Stand



Don Johnson has made the new stand from pine framework and a plywood back. Each side has smart brass hinges & clasps to make it compact and easy to carry. It will be lacquered for protection. The inside may be painted to make display items stand out more. Coombe logos etc., will be added later.

The new design also enables us to use it at more shows.

Comments please.

Items For Sale

Disclaimer

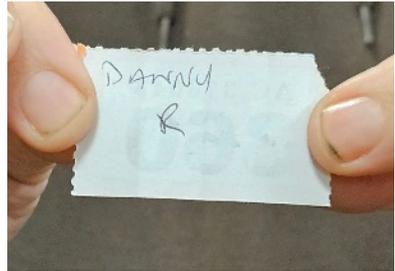
The club is not responsible for any item appearing on these pages. The buyer and seller must make their own arrangements as to the condition, suitability, delivery, payment and price etc.

There are currently no items for sale

Notices

50/50 Winner

February 50/50 winner is Danny Rooney.



Stratford Racecourse Family Day

We have been invited to Stratford Racecourse family day on Sunday 12th July. We plan to take a powered lathe & generator, the pole lathe, raffle tickets, charity items and items for sale. It will be another chance to test out our new gazebo. Volunteers please, to help on the day.

Activities of other clubs in the Midlands area

As a matter of courtesy and to ensure that there is space available to accommodate members wishing to visit other clubs demo's, please use the contact telephone number where shown.

North Warwickshire & Hinckley Woodturners

Tuesday 3 Hands-On
Tuesday 17 Terry Bray Demo

Contact Rob Sheehan 07905185122

Tudor Rose Woodturners

Thursday 12 March Gerry Coles Demonstration
Thursday 26 March Rick Dobney Demonstration

Contact Colin Smith 07939-004375 communications@tudor-rose-turners.co.uk

West Midlands Woodturners

Sunday 22nd March Hands On – Pens

Contact Chris Jones 07580 195561 crjones5691@gmail.com

West Northants Woodturners

Wednesday 4th March Geoff Warr
Wednesday 18th March TBD

Contact Tom Donnely 01327 349093

Trent Valley Woodturners

Wednesday TBD

Contact Ian Ethell <https://www.trentvalleywoodturners.co.uk/contact/>

Heart of England Woodturners

Friday
March 14th Mark Beckett Demo

Contact Giles Dugmore (Chair) 0779 2424775

Coombe Woodturners Branded Items for Sale



COOMBE WOODTURNERS CLUB LOGO WEAR

Polo Shirt £16.50

Hoodies

Overhead £26.50

Zipper £28.50

Sweatshirts Crewneck £22.50

Fleece Jacket £24.50

Soft Shell Jacket £31.50

Soft Shell Bodywarmer £27.50

New Style Jacket £28.50

Please order and pay through Lee or Martin

Items take around 2-3 weeks lead time if not in stock

Thank you for supporting your Club

Workshop Notice

Coombe Abbey woodturners

As agreed at the AGM on the 4th January 2025

From 1st February 2025 we will be introducing a £1 entry fee into the workshop for all members.

This will include the use of the workshop & equipment Also to include tea & coffee you will also get entry into the 50/50 raffle each day you come into the workshop.

Clarification to the above notice:

The charge does NOT apply to tutors who are teaching a student, nor to committee members when attending a committee meeting.

This will not cover all costs but will go a some way to helping the club to run the workshop through the year and give members a chance of winning a little more money each month.

Thank you for your support

The Committee

Calendar of Events 2026

Mar	6/7	Fri/Sat		Newark Show
	14	Sat	W	Chris Parker
April	5/6	Sun/Mon	C	Easter Bank Holiday
	12	Sun		Daffodil Festival, Monks Kirby
	24	Fri	S	Lee Cartwright
May	1/2	Fri/Sat		Woodworks at Daventry
	4	Mon	C	Early May Bank Holiday
	9	Sat		Town Thorns Care Home
	22	Fri	S	Rob Sheehan
	25	Mon	C	Spring Bank Holiday
June	13	Sat		Broughton Astley Carnival
	26	Fri	S	Paddy Byrne
July	12	Sun		Stratford Race Course
Aug	2	Sun		Town Thorns Care Home
	28	Fri	S	TBD
	30/31	Sun/Mon	C	August Bank Holiday
Sept	5	Sat	W	Pottery - Giles Headley
	25	Fri	S	Phil Steele & Paddy Byrne
Oct	10/11	Sat/Sun		AWGB Festival, Stratford
	23	Fri	S	Ian Ethel
Nov	14	Sat	W	Robert Till
Dec	12	Sat	W	Christmas Party

Meeting Locations:

(W) Walsgrave Baptist Church, 10am - 4pm
Hinckley Road, Coventry, CV2 2EX.

(S) Shilton Village Hall, 6:30pm - 9pm
Wood Lane, Shilton, CV7 9JZ

(C) Coombe Abbey Workshop 10am - 12 noon, 1pm - 3pm
Brinklow Rd, Coventry CV3 2AB

Next Meeting

Saturday 14th March, demo by Chris Parker, Walsgrave

Coming up

Friday 24th April Demo by Lee Cartwright. Shilton