

Coombe Abbey Woodturners NEWSLETTER

May



2022

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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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**Copy Deadline for the June 2022 issue of the Newsletter is:-
Monday 23rd May 2022**

Please forward your News, Stories and Photographs to:-

Robert Sheehan- Newsletter Editor -

M: 07905 185122. E-mail: robseechan@virginmedia.com

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From the Editor



Robert Sheehan

In this issue, you will find an article on airbrushing by Philip Stephens, the first part of an article by Pat Flynn and Giles

Headley on segmented turning and the demonstration by Steve Heeley. It was good to see Steve despite his poor health. His existing condition ankylosing spondylitis, has been joined by cancer. He said the chemotherapy was just bearable but the radiotherapy was much worse. He still gave an interesting demo and hasn't lost any of his skill and fine tool control.

The EGM will be held on Saturday 7th May at Walsgrave Baptist Church starting at 10 am. Several committee positions are vacant and some MUST be filled for the club to legally continue. Come along and vote. If possible, put yourself forward to join the committee. Personally, I have found that the more you put into your job/hobby/club, the more you get out of it.

The improving weather means we can all spend more time in the workshop. Don't forget to send me pictures of your efforts.

Rob

Notices

EGM

Extraordinary General Meeting

To be held on Saturday 7th May 2022
At Walsgrave Baptist Church

Meeting will start at 10 am

Next Club Demonstration - May 28 Phil Stephens



Phil has demonstrated for the club before and is an active contributor to the club's monthly newsletter through the "In the workshop" set of articles.

This time he is bringing his knowledge and experience of lidded boxes to the Club.

This all-day event will be presented by Phil who has been involved with wood turning for a number of years and with his son, has demonstrated the craft of lidded boxes at events all over the Midlands.

The meeting is at the Walsgrave Baptist Church, Hinckley Road, Coventry, CV2 2EX and will start promptly at 10:00 and should finish about 16:00.

One Line Philosopher:

"We are what we repeatedly do. Excellence, then, is not an act, but a habit" – Aristotle

In The Workshop
Finishing your work by Airbrushing
by Phillip Stephens



Woodturners like to experiment with finishing their work in different ways, and sooner or later you will come across the subject of airbrushing. But what exactly is airbrushing and how can you use it for enhancing the look of your work? In this month's article we will explore everything that you need to

Airbrushing was originally used in the car paint shop to create particularly even and brilliant colours. However, more and more of the craft industry are using the airbrush technique because it offers many possibilities to let your creativity run free and is not difficult to learn. All you need are the right accessories, a steady hand and patience. The process of airbrushing involves spraying liquid onto a surface with a spray gun, also called an airbrush. The necessary airflow is generated by a compressor. Different nozzle sizes are available for the gun so that every liquid imaginable can be sprayed. For mastering the airbrush art, everything a wood turner would need to use and develop their skills in airbrushing is available in the market place, from single accessories to complete sets. In terms of price, there are great variations; low-budget airbrush sets, as well as real luxury airbrush kits.



Airbrush art is enjoying growing popularity and for good reason. It offers the woodturner many advantages and can be used to create very interesting and unique effects. In principle, you can use airbrush techniques on almost every surface, and there is now a wide selection of both water and acrylic paints that can be used to enhance your work

This Month's Newsletter Sponsor. Hamlet Craft Tools.

Coombe Abbey Woodturning Club would like to thank Paul Wragg and Henry Taylor Tools (owner of Hamlet Craft Tools) for sponsoring this month's newsletter. Please support our sponsor by buying your turning tools from them and don't forget to mention that their sponsorship of our Newsletter is greatly appreciated.

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Club member Eric Taylor is an agent for Henry Taylor Tools, so see him for all your Henry Taylor or Hamlet tools.

Editor

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Airbrushing - continued

What you need for Airbrushing your work



Always think about safety when working with any airbrush. A respirator, eye protection and air ventilation are a must, especially when working with lacquer-based paints. Ideally you should use a properly fitted particle and gas compatible respirator available from Amazon and most DIY and builder merchants. They're not very expensive.



All airbrush systems use compressed air to siphon or push the paint out of the airbrush. Depending on the type of gun you use, your compressor will need to supply anything from 20psi (pounds per square inch) to 60 psi.



You will also need a psi regulator to control the compressor. Normally compressors come with them built in, otherwise you may have to use a local mini regulator in the line to your airbrush.



Air piping will be needed from the compressor through the regulator to the airbrush. Smaller airbrush units come with smaller pipe and fitting, so you may need to convert the pipe with an adaptor.



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Airbrushing - continued

There are two basic types of airbrush:



The gravity feed airbrush has a paint tank above the gun. You push down on the trigger letting the air out through the nozzle and, at the same time, pull back the trigger to control the amount of paint giving you very fine control for line spraying and drawing. The airbrush requires a lower pressure (about 20 psi) to work.



The siphon feed airbrush has a paint tank below the gun, with a tube feeding to the nozzle. Air passing through the nozzle creates a lower pressure in the tube (venturi effect), sucking up the paint. A higher air pressure is required. The trigger has no pull back feature only on or off. The paint is mixed by adjusting the front funnel and the unit is normally used for larger area spraying.



I mainly use airbrushing to evenly distribute melamine lacquer, but the same principle is used for acrylic or water paints. Melamine out of a can would have too high a viscosity for a low-pressure airbrush with a fine spray, so some thinners will be needed.

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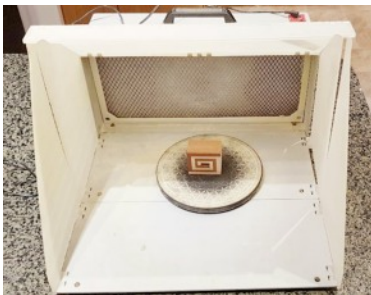
Airbrushing - continued



Use a viscosity measuring cup to check if the melamine is of the correct consistency for an airbrush. For acrylic lacquer, the liquid should flow through the cup in no more than 20 seconds. I have found that a ratio of 80/20 of lacquer to thinners using a low pressure airbrush gives good results.



The airbrush cleaning jar is used to hold the spray of airbrush cleaner or thinners when cleaning the airbrush. It can also be used to hold the airbrush when not in use.



A spray stand has a fan and filter at the back of the unit to extract the atomised particles from the spray gun through the filter which reduces the unwanted melamine particles getting into the workshop air.

Conclusions:

The problem with wooden objects is they can have a large number of crevasses that can be difficult to get into with a cloth or fine brush. Spray painting has been used for a number of years and can give a fine and even coating over most surfaces and airbrushing is a craft solution that allows you to take the advantages of spraying and apply them to a small area of work. The equipment is now widely available and it can enhance and widen your finishing capabilities at a reasonable cost.

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Open Segmented Turning The Pat Flynn Way

Part 1 - By Giles Headley



Many of you will know or at least recognise Pat Flynn, or his work. Apart from standing a full head above many of us, Pat's segmented turnings are regular features of the Members' Gallery table. The work he makes range from barely an inch, to over 2ft tall, are a constant talking point and works of fascination and wonder to other turners and the public alike.

In two articles (the second part will be in next month's newsletter) I will be discussing with Pat his turning history whilst he demonstrates how he makes open segmented pieces, being somewhat more complicated and requiring more precision in their construction than closed segmented work, where segments of timber are joined to form complete rings.

Pat's background

Pat spent his working life in the construction industry having left school at fourteen. Not one for an office job, he enjoyed working on site, solving the various problems that would occur as buildings were erected. Ever practical, Pat recalled several occasions where his input at meetings led to substantial amounts of time and money being saved, or delays to completion prevented.



Pat retired in 1999 and took up woodturning shortly after. His first segmented piece was made in 2004, after seeing vase forms turned by John Bradbury and Reg Simms. They had been constructed using staves of different coloured timbers, joined together along their long edges to form a pattern in plan (Figure left). Thereafter Pat progressed to make complicated, highly patterned closed segmented or spiral patterned pieces. The latter is constructed by first gluing an odd number of long timber strips of different colours and thickness together, forming a symmetrical pattern, so that the height of the pile matches

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Open Segmented Turning - continued

the width of the strips. The assembly is turned to a cylinder, then sliced into discs. The discs are glued back together again in the same order, but with each one rotated relative to its neighbours, forming a spiral pattern. Pat eventually tried open segmented turning as a new challenge. He found that he enjoyed working out the details of different patterns and the quiet concentration required to assemble the parts correctly.

Design and preparation

All Pat's designs are first sketched on squared paper (Figure right). The sketch details the number of layers (1) and outer diameter of each (2), the number of segments and mitre angle (3), the length (4) and width (5) of each segment, and timber/pattern arrangement of each ring (6). The segment heights are drawn full size (10mm on sketch).

Strips of timber are cut to match the widths required then run through the planer/thicknesser.

Pat has made his own slide and jig for cutting segments on his table saw (Figure below). Proprietary plastic segment templates are used to set up the correct mitre angle in the jig. Pat's work uses the 2/3 solid to 1/3 space ratio and the segments are cut so the edges point at the centre of the piece i.e. the gaps taper. The two angled guides allow Pat to make opposite angle cuts without turning over the timber. A backstop set to the required segment length means he can simply slide the timber up each guide alternately to the backstop and cut each segment.



19-3-22

16 deg per ring
open segmented blade angle

15° ③

①

19	17.6	20	45
18	14	20	55
17	15.7	25	60
16	18	25	70
15	22.4	20	75
14	19.5	20	75 x
13	19.5	20	75
12	18	20	70
11	18	20	70
10	17	20	65
9	17	20	65
8	15.7	20	60
7	15.7	20	60
6	14	20	55
5	14	20	55
4	13	20	50
3	13	20	50
2	13	35	50

②

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⑥

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EACH RING
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19

④

⑤

BASE
78.5

50 WALNUT

4 deg 50
78.5 mm H
Blade angle 450

⑦

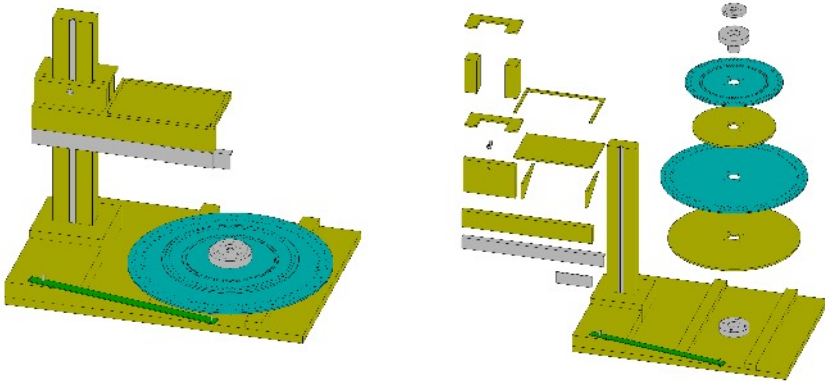
30 degrees

Open Segmented Turning - continued

Construction - The Jig

Pat originally made his work with the piece constructed from a base layer attached to a sacrificial block fastened to a faceplate on the lathe i.e. horizontally. He found that gravity was no friend, and progress slow, so built a jig based on his own ideas, with reference to other segmented turners' methods, thereby allowing construction to take place vertically. He now uses a second, larger and improved version. The piece is still glued to a sacrificial timber disc fastened on a faceplate but the faceplate has a steel pin protruding from it's rear to locate in a matching hole in the top face of an aluminium boss on the jig. This ensures that the piece is always consistently orientated as construction progresses.

Pat's jig is shown in Figure below left, with Figure below right showing an exploded view. The grey items are metal, the blue discs are 4mm acrylic and the rest timber. As drawn the structure is built on a 900 x 650 baseboard.



The top faces of the two parallel timber battens on the baseboard are flush with the top face of the metal boss that sits between them.

The timber discs are ply spacers and the acrylic ones are pierced with 48, 64, 72 and 96 holes. Each ring of divisions has two rows of the stated number of holes, with the inner ones being offset half way between those in the outer one. I made the observation that it would be easier to use had the 96 and 72 holes been drilled in the larger disc, and so spaced further apart, especially given the size of Pat's hands! The discs are screwed

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Open Segmented Turning - continued

together from under the bottom spacer into the underside of the upper boss. NB the topmost piece shown is the faceplate.

On Pat's jig the main vertical piece is a length of aluminium door frame, but I didn't realise and thought it was timber with an inlaid steel channel for a 'T' nut, so drew it that way. Pat has since made a knob to fasten over the head of the bolt that engages with the 'T' nut and tightens to lock the crossbar. The shelf was an add-on for convenience.

Apart from the various pieces needing to be perpendicular or parallel to others, and the construction rigid, the critical element of the assembly is that the end of the near face of the 'L' channel must align exactly with the centre of the disc assembly. It is the datum edge for adjusting the aluminium strip to the outer diameter of each ring of segments (NB the strip is held in place with a small clamp, not shown). To make measuring easier, a ruler could be bonded to the channel, with the face of the ruler being the datum edge. However, I noticed that that face can get quite messy with glue as each segment is added, so requires frequent wiping with a damp cloth.

The strip for setting the disc position can be timber or plastic, but needs a bit of flexibility. It's held at one end with a steel pin and has a reversed drill bit, matching the hole size in the pierced discs, at the other end.

To be continued...

The second part of this article will detail the making of the piece shown in the design diagram on page 17.

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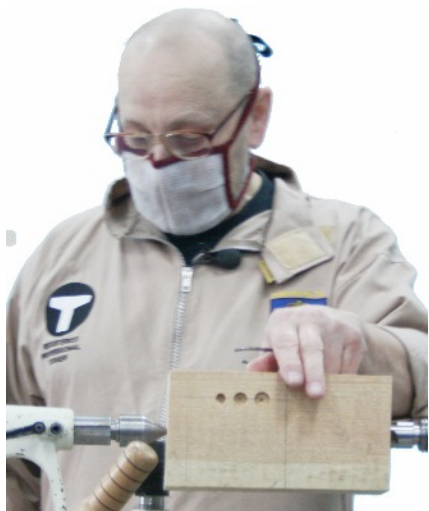


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Steve Heeley Demonstration 23/4/2022

by Rob Sheehan



Steve started with a bud vase in the shape of a flask. Made from a “scrap” piece of A-grade construction red-wood. Three holes had already been drilled into the face. Mounting the piece between centres, Steve angled the tool rest at the tailstock end and turned a dovetailed chucking tennon/foot. He used a spindle gouge for this as it cuts much more cleanly on softwood than a parting tool.

Steve mounted the tennon in a chuck and proceeded to turn the neck of the bud vase. Again using a spindle gouge, he rounded over the top and

cut a sweeping cove down to the main body. This shape was refined until Steve was happy. As the main body of the piece was to be coloured but the neck and foot left plain wood, Steve sprayed acrylic lacquer on the neck and foot. This would make removing any over spray much easier as it sealed the grain.



Steve then textured the main body only, using a Proxxon cutting disc in an Arbortech extension to an angle grinder. The neck, foot and shoulders were not textured. The texturing was done by dabbing the cutter to make short vertical cuts on the front, back and sides.

He left a small area around the three holes un-textured. Steve gently held the neck in the chuck to finish texturing near the foot. This avoided the risk of damaging the chuck with the texturing tool.

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Steve Heeley Demo - continued



The next job was to dab red acrylic paint over the textured areas - front, back and sides. The blotches of paint were random and didn't cover the entire textured area, so some bare timber remained. Steve said another colour e.g. green could be added.

The next step may have confused some of the audience as Steve then proceeded to spray the entire textured area black! Only a light coating, but it completely covered up the red. Black is always the last colour to be



added if multiple colours are used. This is where the previous step of spraying the neck and foot with acrylic lacquer comes into play. Over spray from an aerosol can was impossible to avoid but, due to the

lacquer, it will not penetrate deeply into the exposed end grain. Steve now re-cut the neck and foot, completely removing any over spray. He also dished the top and cut a bead at the lowest point of the neck. After hollowing the top, Steve drilled a 3/8" hole, about 4" deep, down the centre.

Now the reveal! Steve hand sanded, using coarse abrasive, the blackened areas. This revealed some of the red paint and some bare timber. How much to sand and hence how much red and bare timber to expose, is up to the turner. At this point, Steve said another colour e.g. yellow, could be used. However, Steve likes the red finish so no more colour was added. The corners and shoulder lines were all sanded to remove any paint and to leave bare timber to contrast with the black body.

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Steve Heeley Demo - continued

Steve turned a jam chuck to hold the top of the vase so he could finish turning and sanding the foot. With a good finish off the tool, Steve only sanded 320 and 400 grit.

Steve now held a piece of boxwood in the chuck and turned three buttons to fit the three differently sized holes in the body. The face of the buttons were domed. He used glue to fix them in place but Steve said that if they were a good fit, the finishing coat or two of lacquer would be enough to hold them in place.



Above left, you can see the finished bud vase. Above right, you can see a “before” and “after” comparison of what looks like a scrap piece of timber and the resulting fine turning.

Next, Steve turned a plant/cake stand...

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Steve Heeley Demo - continued

The plant stand is a simple but effective design. Starting with a piece of olive ash, Steve trued up the edge to round and cut a chuck recess on the face. It was at this point that the problems started. What looked like a dead knot hole turned out to be a gaping chasm right through the blank. However, it was such a beautiful piece of timber, so Steve persevered, intending to hide the worst hole on the base and cover the other end of the hole with the plant stand stem. A finishing shear scrape meant Steve only had to sand with 400 grit. Steve left the base in the chuck and removed the chuck from the lathe to ensure it remained true when



re-mounted later. Steve then mounted a piece of Brazilian mahogany between centres and turned a traditional baluster shape for the stem of the plant stand. This was turned in stages - filet - bead - filet - cove etc., and refined until Steve was happy with the shape. Spigots at either end were cut to fit into the top and bottom pieces. He then joined the stem to the base to refine the place where they joined.

Steve then turned the top plate of the plant stand. Another piece of olive ash, with similar dead knot problems, was mounted on the lathe. The underside was slightly dished to make it feel better when picked up. Steve cut a bead on the edge and used a large square-ended scraper to ensure the top was flat.

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- *Thanks for a fabulous weekend. It exceeded our expectations by a country mile* – Shirley and Paul H
- *Great service, great Weekender, great company* – John M
- *I'd just like to thank you and all the team for another great weekend, just what the doctor ordered* – Gary L



HEADLINE DEMONSTRATORS



Darren Breeze



Richard Findley



Nathanael Griffiths



Joey Richardson

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This page has been left blank.
It could have been your work - if you had sent me any pictures!

Equipment 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.

Charnwood lathe no 813, which is variable speed on its own legs so it is quite big includes chuck and face plate, also a number of tools. These will be open to offers. Please contact Eric Taylor for more details.

The following picture is *** NOT *** the lathe for sale. It is just an indication of the type of lathe as no pictures have been provided. Poolewood are selling this lathe new for £612 so that gives you an idea of what offers to make.

This is NOT the lathe for sale.
It is only an example of the type of lathe for sale
as no pictures have been provided.



oOo

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oOo

In Store At Axminster, Nuneaton

Next demonstration date/subject to be decided

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

May 3 Hands-on
May 17 Pole lathe - Phil Steele

Contact Steve O'Brien 01788-521527

o0o

Tudor Rose Woodturners

May 12 TBA
May 26 TBA

Contact Stan Bird 01788-813162

o0o

West Midlands Woodturners

May 22 Hands On – Fluting/Indexing

Contact John Hooper 0121 354 8464

o0o

West Northants Woodturners.

May 4 AGM

Contact Tom Donnelly 01327 349093

o0o

Gloucestershire Association of Woodturners.

May 11 Tony 'Ash' Jones

Contact Mike Holliday 01452 523551

Calendar of Events 2022

May 7	Extraordinary General Meeting	
May 28	Phil Stephens	Baptist Church
June 18	Roger Gilbert	Baptist Church
September 10	Gary Rance	Baptist Church
October 8	David Atkinson	Baptist Church
November 19	Mick Hanbury	Baptist Church
December 3	Christmas party	Baptist Church

Meeting Locations:

*Walsgrave Baptist Church,
Hinckley Road, Coventry, CV2 2EX.*

*Shilton Village Hall,
Wood Lane, Shilton, CV7 9JZ*

Next Meeting

A Demonstration by Phil Stephens
Saturday May 28th at Walsgrave Baptist Church
10am to 4pm.

Coming up
A Demonstration by Roger Gilbert