

Waveney & District Woodturners



October 2018 E-News

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Richard Findley's

Twists & Turns

Richard Findley lives in Leicestershire with his wife and two sons and has been involved in woodwork since leaving school. Initially working with his father, he qualified as a joiner but then discovered Woodturning. He started making small pieces of furniture then became more involved with turning.

In 2006 he set up the Turners Workshop and pursued his passion gradually growing the business until he moved into his own workshop in Wigston. He was accepted into the Register of Professional Turners. It was at this time he started his series of articles for the Woodturning magazine and has now had 75 articles published.



In this demonstration Richard used a spindle gouge with a 35 degree bevel with a secondary bevel on the heel to avoid bruising the wood and giving better access to coves and beads. This was to be the first of four legs which would all have a barley twist finish.



He also used a skew ground at a slight angle and a beading/parting tool which was ground square.



In this particular exercise the corners of the square spindle were required so care was taken to ensure that the initial cuts were made with a slicing motion to a pencil line with the beading tool before rounding the remainder of the piece using a roughing gouge. At this point Richard emphasised the need to ensure your arms stay close to your body and by twisting the hips without moving your feet is not only good practice but it helps to keep control of the tool whilst moving down the work piece.

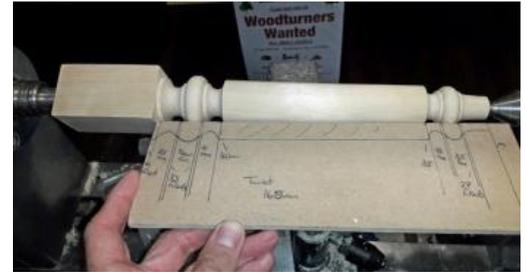


The Association of Woodturners of Great Britain



LOTTERY FUNDED

Because this was to be one of a matching set, by making a drawing in half profile with accurate measurements on a piece of card the shape could be transferred to each piece. Discipline is required to ensure all data is accurate and transferred correctly, it is too late to rectify an 'oh dear' cut once it is made.



Using a roughing gouge he carefully tapered the leg and finished off with a skew. Having transferred the cutting points from the card and using a skew the beads were formed by taking light cuts working to the centre of the bead helps to ensure accurate size. Take care not to damage any adjacent beads or coves and breaking the set into stages helps you to keep within its parameters. A line drawn down the centre of the bead will also help to achieve vertical accuracy.

By showing us a set of four, Richard demonstrated the need for accuracy because whilst a customer cannot see all four when on the finished article, for comparison, mistakes particularly on the position and size of coves and beads, will stick out like the proverbial sore thumb, and may cost you a customer.

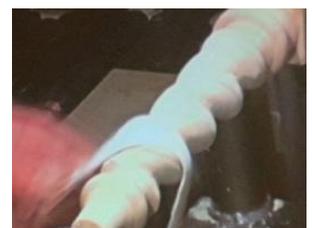
Be aware of the danger of end grain tear out when reaching the end of the piece, make sure your tools are sharp and take light cuts

Frequent checks against your data card helps to keep you within the parameters try to keep your hand grip in contact with the tool rest for stability. By using the long point of a skew to turn a bead enables you to see the tip cutting the wood, roll the tool until the groove and the edge appears all the way round it does not matter how many cuts you make. Beads can also be achieved using a spindle gouge but you must learn to roll the tool and turn your body at the same time.

Coves- alternating down the sides using a spindle gouge keeping the tip vertical to stop the tool running off and by lifting the handle good cuts are achieved do not stab.

Use the roughing gouge to taper the leg by lifting the handle as you travel down the taper is achieved, finishing with a skew with short down and long up a good finish can be achieved. Small flats on the sides of the beads will give a good presentation as well as aiding measuring points.

Barley Twist



Using the same piece Richard proceeded to mark out for a double twist as it gives better presentation than a single. The marking out is probably the most important of all. Decide on the number of start and finish points using the edges of the square section extend the line of each edge down to the end of the tapered section. Then mark the 'pitch' this is the distance of a complete turn and is roughly twice the thickness of the wood, divide the length of the piece into sections each section being the length of a pitch this will form a grid, mark through the grid finishing on the same number i.e. 1 to 1



Saw down the lines to increase the definition then using a micro plane increase the groove size. For a double barley twist cut in approximately a quarter thickness of the wood.

Rounding over the tops a Japanese rasp or better still a micro plane blade, the type used in hacksaw frames, turning the piece end to end enables you to round the other side.



Using a wooden bar with velcro strips to hold 120 grit the grooves and sides of the twists were defined.

Finally, using a strip of abrasive long enough to wrap around the twist, work through from 180 – 400 grit. This can be done with the lathe running but make sure it is slow enough - no more than 250 revs. Finally clean up the bottom of the coves at each end.

Our thanks to Richard for an excellent, informative demonstration which we could all learn from, particularly those starting out and those who think they know it all!

