

PROFILE OF A TURNER

Charles Broadbent is the third eldest of nine children. Born in Jhansi, India, 1944. Brought up in the English style of parenting, his father Ted (deceased) followed an army career which involved various transfers through India before returning to England in 1947, living in the towns of Dover and Didcot. In early 1950, Ted gave up his life in the army and the family emigrated to Australia on the Ten Pound Scheme.

Their first home was with Monica's parents on their Bridgetown property for six months, before the family ventured into the deep south and took up residence at Shannon River, a mill town carved out of virgin forest in 1949. Shannon closed down in the early 1970's and has been converted into a recreational camp site; it is situated some sixty kilometres south of Manjimup.

Shannon River was Charles' first introduction to timber though it be playing in the saw dust heaps at the mill. Early education was at the local state primary school, and besides the normal subjects, Charles was introduced to the craft disciplines of art, leather work, fret saw work and combining the use of paints and dyes with a French polish to complement his class projects. Secondary education commenced at Manjimup Senior High School in the late 1950's with a strong emphasis on sport and manual arts, where metalwork, woodwork and technical drawing were introduced. Charles' first bowl was turned using a scraper and is still treasured by his mother.

Forest Guard traineeship was undertaken with the then Forests Department, and during a career which has spanned almost forty years, he has gained extensive knowledge in the management of our native forests and wildlife. The amalgamation of the Forests Department and the National Parks and Wildlife saw the formation of the Department of Conservation and Land Management (C.A.L.M.) in 1986. This required a wider conservation responsibility which included assessing conservation values of development proposals, co-ordinating marine mammal rescues and continuing with native forest and wildlife management.

Charles has always had a strong interest in woodwork, making small coffee tables, jewellery boxes and the like. Because of his sporting involvement, playing football, golf, basketball and darts and also being a member of the Busselton Lions Club for many years, he always felt he would take up woodwork at a later date when he had more time. It wasn't until his 50th birthday when his wife Lalleen and their two sons, Travis and Jason, bought a Sontax lathe as his gift that he again rekindled his interest in working with wood. With encouragement and advice from Tony Milson, it wasn't long before he was producing turned items which had attractive designs. A new larger lathe was soon needed and so he bought a T-Gem which has now been replaced by a Vicmarc 300 with variable speed. Lessons from Gordon Ward and Dean Malcolm helped further his skills and passion for turning. Because of his many years working



in the timber industry Charles has an eye for selecting specialty timber to work with. One unique aspect of his work has been the development of the use of braided leather incorporated into his turning. One of his she-oak platters with black braided leather won the People's Choice Award at the Timber and Woodworking Show in 1998.

As a member of WAWA, he has enjoyed meeting and making many friends with people who are as passionate as he himself about all things to do with wood. Upon retirement on 28th June this year, he now feels he will be able to spend more time creating and developing new products along with lowering his golf handicap. Charles' involvement with WAWA has been strengthened with his recent (August 2001) appointment as Convenor of the Busselton Group.

Extract from Newsletter issue 141 dated April/May 2009

Observations Manjimup WEWS 2009

First demonstration was **Charlie Broadbent** with the appropriate and timely show of how to make matching goblets as required for the April competition.

Charlie concentrated mainly on methodology rather than turning technics.

He provided a handout for representative to take back to their groups which detailed the task from selection of the timber, modifying a spade bit and tips to maintain identical shape for the set.

Extract from Newsletter issue 147 dated April/May 2010

Observations Gosnells WEWS February 2010

Next was **Charlie Broadbent** with another very good reason to attend the Workshop.

Trying to think of a clock for the Collie Workshop, well Charlie came up from Busselton to help you out, with a demonstration on how to make a hanging ships wheel into which you could insert a clock.

Charlie commenced by passing around a completed wheel that was fitted together not glued, which enabled members to see the many parts involved in its construction.

Using WA Blackbutt, he commenced by shaping the front. After mounting in the chuck, he levelled the back. Charlie emphasised the importance that it be level, at this time he cut the hollow for the clock mechanism.

Using the index system on the lathe he marked the position for the eight spokes.

A drill press would then be used to drill the holes for the spokes and the peg.

Charlie had prepared another wheel which he then parted halfway and after reversing in the chuck he cut out the centre from the outside of the wheel, then after trimming up the centre part he mounted it on the base.

The next job was to turn up eight identical spokes that fit perfectly in the drilled holes. Also required were the buttons for the peg holes. The wheel was then fitted together, and Charlie proved that with high level of skill and by working methodically, what at first looks extremely complicated can be achieved. A first-class technical demonstration combined with an entertaining commentary produced a great learning opportunity for our members.

Extract from Newsletter issue 149 dated August/September 2010

Observations Joondalup/Wanneroo WEWS 2010

Charlie Broadbent was next with a demonstration of how to turn a leaf vase.

He passed around three beautiful examples of his work stressing that they are fragile and to handle with care. Charlie explained that the selection of the wood is most important, and that plain wood is ideal as you cut most of it away, to use highly figured wood is a waste.

Charlie mounted a piece of jacaranda for spindle turning and as he worked, he explained his methodology and gave tips on how to work safely, rapidly and accurately.

After roughly shaping the vase, he cut a spigot and fitted it in a chuck and completed the outside shape of the vase.

Charlie then started work on the centre, using a spindle gouge to start the centre, and then with a modified spade bit he drilled to the required depth. A Sorby hollowing tool was used to complete the hollowing procedure.

At this stage you need to determine the shape of the leaves.

Charlie went back to nature using a leaf from the garden which he used as a template to draw the shapes.

A Dremel was then used to drill a series of holes along the leaf shape which he then cut with a rotary saw blade. Charlie used a burr tip for final shaping and completed the shape by filing and smoothing.

Charlie created a work of art which will no doubt inspire many to imitate and combined with his detailed knowledge of the forest products stressed the importance of matching timber to the task.



Extract from Newsletter issue 152 dated January 2011

Observations from Busselton WEWS 2010

Sunday morning and **Charlie Broadbent** was on the job to demonstrate the making of a special effects bauble, the same one that was displayed in Show and Tell.

Starting with a square piece of wood with a hole drilled through it, Charlie roughed down to the approximate shape then drilled the base to take the battery and switch and to allow the globe to protrude into the cavity.

Make sure that the globe fits onto the battery, you will need to make a circuit of switch, battery and globe.

Make a lid to cover the switch and the job is ready for finishing.

Charlie had covered the inside of the globe recess with coloured crushed stone pieces and painted the outside.

Charlie emphasized that this was just one idea and challenged the members to use their creativity and think of new ideas, such as the vase with lattice windows and a light inside.



Extract from Newsletter issue 160 dated May 2012

Observations Collie WEWS March 2012

Charlie Broadbent was next on the stage with a demonstration of a Potpourri bowl using carving and/or turning procedures to produce a lid.

His selection was a piece of Jacaranda. He demonstrated several turning tools to make the shape of the bowl and hollow out the centre.

Next step was to prepare a thinner piece of wood with a spigot and mount the piece in the jaws of the chuck. Charlie then turned a sized step to fit inside the neck of the bowl, hollowed out the centre to a desired shape.

He then reverse chucked the lid and turned the outside to finish with a thickness of about 2mm, which he considered was right for carving. This meant it was ready for a design on the lid.

Firstly, Charlie marked some guidelines in pencil around the face of the lid for use with the depth of the design, then used the lathe index to divide between these first guidelines. This should produce a grid effect so that further lines can be drawn to create a design.

He then used a Dremel to cut out segments of the design, followed by sanding, sealing and polishing.

Extract from WAWA Newsletter issue 170 dated January/February 2014

Observations Bunbury WEWS November 2013

Charlie Broadbent was next with a decorated urn, made with two different timbers e.g., She oak and Jarrah or Jacaranda and Jarrah. The urn is constructed in three pieces - the urn, base and lid.

Charlie produced three page of diagrams which are reproduced in this magazine. The urns capacity is calculated as 1 cubic inch for every 10 pounds of material. He used two blanks, one for the urn, the other for the base and the lid. He made the urn first, shaping and hollowing, then decorating with a bead and patterning with a Dremel Stylus. Charlie took the opportunity to demonstrate the Sorby hollowing tool, the Jim Clarke hollowing tool and a ring tool, stressing the importance of using a measuring gauge. He made the lid, next followed by the base taking care to fit then to the urn so as to complete the final shaping and fit. Charlie passed round examples of urns stressing the importance of working from a prepared plan.

Extract from WAWA Newsletter issue 184 dated May/June 2016

Observations Collie WEWS March 2016

Dave Saunders introduced **Charlie Broadbent** as the next demonstrator. Charlie's demonstration was on a lidded box. Charlie started by outlining how essential it was to plan things properly when it came to creating a lidded box. He explained how certain timbers were not suited to lidded box work because they moved thereby making a poor fit of the lid. Movement could be due to excessive moisture content, so Charlie suggested if your timber was heavy with moisture content that perhaps you should pre turn and then put away for several months. Charlie also advised the need to check the flow of the grain and to remember if using end grain timber, it will soak up lacquer much more than other timber will. Soft density timber will also soak up more lacquer and this will then lead on to the need for more sanding. Charlie also advised that, if possible, finish entire job in one day, this will assist in preventing cracks appearing in your project. Charlie also suggested to consider using a microwave to dry out your piece of timber. Charlie then mounted a piece of tuart onto the lathe. He explained how tuart was notorious for moving when being used. This is why it was never if ever used for furniture making. Charlie explained that the piece of tuart timber had been obtained from the Sandy Bay Caravan Park and so during its growing it had been well watered. The tree had, because of good conditions, grown fast. Charlie introduced the tools he was going to use which were two bowl gouges, a skew chisel, a spindle gouge, a beading tool and a hollowing tool. Charlie then reminded us of all of how important it was to check lathe speed, check balance, ensure tools were sharp, so as to ensure good clean cuts. Charlie then explained how he had rounded one edge of his parting tool. This was done to prevent or at least diminish heat build-up and smoking at the end of the tool when used. It also enabled the tool to be used in in a rocking motion. Charlie then explained how he constantly moved his tool rest and adjusted the angle of his detail gouge in order to achieve much finer and smoother cuts. Constantly moving the tool rest ensured the bevel was also riding the job and achieving the best possible smooth cutting action. After shaping the piece of work, Charlie rotated the piece and commenced hollowing out the box. He did this using a Sorby Hollowing Tool. He brought down the thickness of the wall of the box to 7 or 8mm.



Charlie showing a very deep hollowing tool

He reminded us all to ensure that you maintain control of the thickness of the side walls and also to determine before you start, how deep you are going to go into the wood. Charlie used a vernier gauge to set the depth of the box. He also reminded us to maintain a smoothness of movement with our tool which also improved the quality and smoothness of the cut.

Lastly Charlie spent time discussing the importance of finish to the base of the box. He suggested we should all get a little more creative on the finish of the base. Cut a few circles for instance to break up the outline of the base.

He stated you could get even more creative by putting inlays into the base using a different wood to the rest of the base.

All in all, a very creative and informative demonstration.

Extract from WAWA Newsletter issue 188 dated January/February 2017

Observations Busselton WEWS November 2016

The first demonstrator **Charlie Broadbent** was introduced, and we were underway with the day's activities. Charlie informed us of his intention to demonstrate the art of 'Basic Straight-Line Fluting'.

Charlie advised how he had chosen a table lamp as his piece given that the item for the turning competition was a table lamp. Charlie showed several pieces of completed work and then he mounted his piece of timber onto the lathe.

The timber piece was a part of the stem of the table lamp. He advised that it was essential to ensure the timber was squarely mounted and parallel on the lathe to produce a good flute. Charlie then cut a spigot at one end of the piece of timber, then using a lathe centre steady he mounted the timber inside the centre steady and moved the tailstock out of the way.

A hole was then drilled down the entire length of the piece. This was necessary to accommodate the electrical cord of the lamp. Charlie advised that when he was drilling long holes into a piece of timber that he preferred to start the drilling with a short drill bit then change to a long one when the hole was established.

Charlie then proceeded to cut a further piece for the stem of the lamp and then mounted it into a scroll chuck with pin jaws attached. Once Charlie had finished preparing the stem of the lamp, he removed the centre steady and brought the tailstock up to the timber. He placed the live centre back in the tail stock and mounted the timber back on the lathe.

Once the timber piece was securely mounted Charlie fitted a flat metal plate onto the tool rest. Then using a Bosch router mounted onto the flat metal plate, he cut a series of lines



Charlie's display of hollowed items & samples of wood



along the length of the piece. To ensure the same width between each line Charlie used the indexing on the headstock of the lathe. He also explained how he used the ring piece fitted to the end of the router as a depth gauge. Charlie explained how this method of fluting could also be done using a Dremel tool however he had found the router to be a much better method. Charlie then produced a small garden tool which he had adapted as a sander. He fitted a piece of paper to it and used it to sand the inside of each of the flutes he had cut with the router.

Lastly Charlie demonstrated the method again only this time with a platter mounted to the lathe.

All in all, a very interesting demonstration.

Extract from WAWA Newsletter issue 213 dated October 2020

Observations Wandj WEWS September 2020

Life Membership was awarded to Charlie Broadbent, a deserving recipient.

Charlie was on the stage to demonstrate and educate us on the many forms of hollowing. I won't attempt to describe his demo simply because it lasted all day.

All I can say is that it WAS an education for many of us and Charlie patiently took questions and explained in detail the many different hollowing tools, the required safety procedures, how he often experimented to find the best way of hollowing different shaped items and much, much more.

On a large table below the stage, Charlie had on display many items of his work which showed the different forms he was demonstrating.

Thank you, Charlie, for a master class of turning and demonstrating.



Extract from WAWA Newsletter issue 216 dated May/June 2021

Observations from Manjimup WEWS March 2021

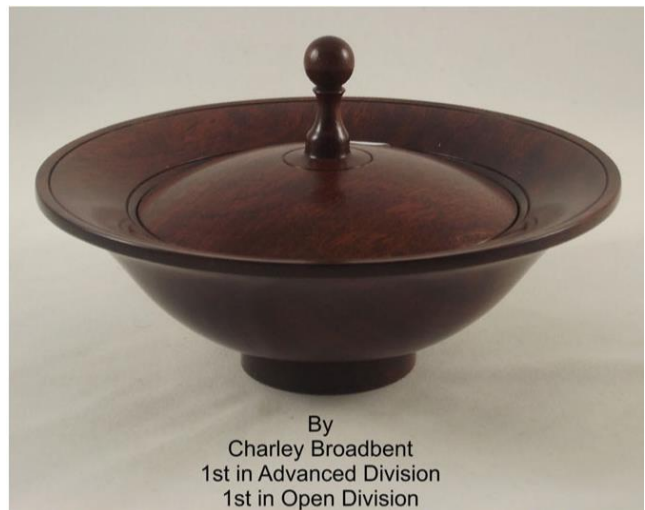
This report is not a step-by-step description of the day's activities—you really needed to be there to appreciate the detail and sophistication of the day's demonstrations.

First up was **Charlie Broadbent** and thanks go to Charlie for filling in at short notice.

This demo was using circles or discs of wood for inserts or enhancement.

We were shown several of Charlie's pieces of work to which this effect had been used.

Care and precision are important aspects of this form of enhancement to achieve a nice look to the finished item. Lovely demo Charlie, thank you.



By
Charley Broadbent
1st in Advanced Division
1st in Open Division