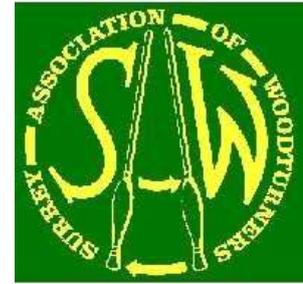


Surrey Association of Woodturners



Newsletter January 2014

Reports, News and Views from North West Surrey

New Members

None

PAID UP MEMBERSHIP 79

(As of going to press)

Items for the Diary

- 21st February** Mark and Lisa Raby (note change of date)
- 23rd February** Workshop day
- 14th March** Practical evening
- 22nd March** Princes Mead Shopping Centre - Club Demonstration
- 11th April** John Wyatt
- 12th April** Yandles Show (see advert page 13)
- 26th & 27th April** Rural Life Centre - Club Demonstration

Look out for TOP TIP's

There may be 1 or 2 in each news letter. There that's your first one.

In fact if you have a tip to share email it to me at colin.spain1@virginmedia.com

Keep it short, and if we are happy with it, I will include it in one of the newsletters.

November Club Night

For Novembers' meeting we were pleased to welcome back Colin Simpson, who despite being a regular demonstrator during the late noughties has not been seen at Mytchett since late 2009. Colin braved the elements to join us from his home in Barnstaple and thanked the members for joining him on this inclement evening.

Colin has been turning for over 20 years and is on the Register of Professional Turners. He prefers to use storm damaged timber, which he converts himself, and then sells through selected galleries and National Trust outlets. He runs his own website at <http://www.devonwoodcrafts.co.uk> where examples of his work can be seen.

In addition to his turning Colin has also had a spell as Editor for the Woodturning magazine, for whom, amongst others, he still writes regularly. He also enjoys teaching the craft to beginners and more experienced turners from either his base in Barnstaple or the West Dean College, West Sussex.

Tonight's Topic

The subject of the demonstration was Involute Turning, or as he described it, Inside Out Turning. This method enables the creation of decorative voids for items ranging from Christmas Decorations to table lamps.

Colin emphasised that with this type of work preparation is key and all the timbers needed to be a uniform size and square. Access to a good Joiner and Planer would, therefore, be of



great assistance but failing this the timbers could be prepared by hand using a Shooting Board, a block plane and care.

He informed us that tonight's demonstration actually started at 6.00am that morning as some of the preparation work undertaken the previous evening had failed and he had to start again. This only goes to prove that experience is no guarantor to constant success. Indeed he was ready to demonstrate some of the problem of rushed preparation and planning.

Colin started with 4 pieces of Beech each approximately 30mm square and 150mm long. Before turning these timbers must be fixed together to form a single block 60mm x 60mm x 150mm. At this point it is worth giving thought to the orientation of the timber to achieve the maximum effect.

Hold the blocks together in a square and examine the grain orientation of each segment rotating individual pieces until you achieve the alignment you would want for the final finish. Mark the top end of each piece with an arrow running diagonally from the outside corner to centre and then number the pieces 1 to 4. Take each piece in turn and rotate through 180 degrees so that the arrows now point outwards. This is the alignment you want for the initial turning.

The four pieces must now be fixed together with a temporary bond. For this process Colin uses a Paper Bond.

(Paper Bond – Colin emphasised that the quality of the paper used is important, thin enough so as not to distort the shape or split whilst turning yet thick enough so as to prevent the glue from leeching through and creating a wood to wood bond. Acceptable options were quality newsprint and glossy magazines but avoid tissues. Glue is a matter of choice and availability PVA, Titebond or similar are ok just as long as they dry clear.)

Stage one: Taking the blocks in pairs (1&2, 3&4), and using a paper bond, glue together to form two blocks each 30 x 60 x 150. Once these have set paper bond both sets to achieve the required 60 x 60 block. Take care to ensure that all arrows point outwards and numbers run consecutively. Set block away to dry.

Stage two: Having decided on the effect you wish to achieve mark half the pattern on one corner of the block and mount the block between centres.

CARE AND TOP TIP.

With segmented work as the pieces are only held together by a temporary bond, Colin pointed out the dangers of using the standard simple point live centre, where it is possible that the pressure at the point could cause the block to separate. If available a Ring or Stebcentre should be used on the tailstock. If neither of these is available he suggested placing a small washer around the point to restrict penetration. If using a four prong drive ensure that the tangs run between corners and not along the joint lines.

Stage Three: Turn your shape. DO NOT turn the full block down to a round. At this stage the aim is to remove only the timber from the void. Shape and size will vary with final plan.

CARE: Be careful not to be too ambitious ensuring that the deepest cut, minimum internal diameter, does not go deeper than half the external diameter of the final piece less an allowance for strength. (E.g. 60 x 60 square turned down to 58mm cylinder, half 58 = 29 plus say 2mm for strength = Minimum diameter of core 31mm)

To avoid breakout Colin suggested making the initial cut with a Skew Chisel just to nick the four corners at the upper and lower extremity of the turning. After that your tool of choice may be dictated by your design. For the demonstration Colin turned a simple cove which would form a circular hole when the piece was finished. For this he used a couple of spindle gouges working outwards from the centre in alternative directions.

He started with a gouge sharpened at 30 degrees then move to one sharpened at 45 degrees when the depth of the cove interfered with bevel rub.



Stage four: Decoration. Once the final shape has been turned sand down to the desired finish and seal.

Note: That only the turned area should be sanded and sealed at this point.



For a Xmas decoration Colin would normally decorate the inside, this action he would take before splitting. The following describes how he would decorate using iridescent paints.

Mask off the external area not to be decorated. Spray the cut area with an ebonising lacquer or similar paint to act a base. Once dry apply iridescent paint in random pattern. Allow to dry then give a final spray with an acrylic lacquer.

Note: Always apply iridescent paints thinly to achieve best results.

Stage Five: Split the block back to original four units. Using a broad sharp chisel, place the block on a firm surface place the chisel along a bond and striking along the paper bonds, first separate the 1-2 from the 3-4 pairs then split the individual pieces. If the paper bond has been done correctly it should split leaving traces of paper on each face.

Glue up the four pieces, with the arrows now pointing inwards, the numbers still running consecutively and the void on the inside.

Note: No paper bond needed as this is the final fix. Allow to set.

Stage Six: Time to turn the final shape. Place the block between centres. Whilst the warning linked to the paper bond in stage 2 is not so critical, now that a final bond has been achieved, it is still a good practice to follow with any laminated work.

Turn work to desired shape.

1. Rough down to a cylinder and check minimum remaining wall thickness.
2. Turn spigot at base end to fit chuck.
3. Remount work in chuck with tailstock support
4. Turn desired shape. **Care:** regularly check wall thickness as shape developed.

Note: Colin's design meant that it was necessary to remove the piece after the tail stock end has been finished to allow for the spigot to be removed. Here he utilised a purpose built jam chuck, which he lined with a suitable soft fabric to protect the surface whilst the final turning is undertaken.

Stage Seven: External Finish. Finish to choice. If the outside is to be painted similar to inside care should be taken to protect the internal decorations during spraying. This can be achieved by stuffing cotton wool inside or carefully using masking tape.

Developing the theme: Having worked through the practicalities of involuted turning Colin went on to discuss some of the additional elements that could be incorporated.

Two elements were discussed, the addition of finials top and bottom and the insertion of a turned element within the finished void.

In each case the process is the same up to the end of Stage Five.

Then:

To add Finals only:

In Stage Six at point 2 turn a spigot at both ends. Then:

- a. Mount piece in Chuck and centralised on live centre in Tailstock.

- b. Remove live centre and insert Jacobs chuck with 6mm drill and drill hole to desired depth for finial.
- c. Remove work rotate and repeat a & b
- d. Continue from point 4

Turn finial to desired length and shape and insert on finished work.

To add insert (with or without finial).

Follow plan to Stage Five. However this time pieces 1 & 2 and pieces 3 & 4 should be glued together as in the final bond position but should be by way of a paper bond so that they can be broken apart again.

Follow Stage Six as for finials but at point b. drill the hole all the way through to break out in the void.

Split paper joint, clean papered faces. Before gluing all pieces together for final time, place and glue pre-turned insert into the drilled groves. Once set continue from Stage Six point 4.

Throughout the presentation Colin readily engaged with the members seeking and answering questions as they arose. All present agreed that it was a very enlightening and engaging presentation and thanked Colin for visiting us. We can only hope that we will not have to wait another 4 years before welcoming him back.

Hands On Day feedback. 24th November 2013

For those who were not able to make it to the Hands On day, what a shame - you missed a great day!

For those of us who were lucky enough to get our names in early we had a fantastic time, with 5 lathes and 10 'students'. We were all treated to some great tuition, tailor made for our needs.



After sorting us into pairs where skills and requirement were similar, and setting up the room, we were off - with shavings flying in all directions. Some turned 'BIG' bowls (far too big for their home lathes), some turned boxes and those novices amongst us turned small bowls and vases. Everyone's confidence took a step forward during the morning session and after lunch; finished pieces were starting to come off the lathes and were being proudly shown to fellow members.

At the end of the day after a quick clear up of the room – many hands making light work – we were all sent on our way with more skills and the confidence to “give it a try” at home.

From the student point of view, many thanks must go to the dedicated band of tutors whose time, skill and patience with us were invaluable.

Thanks all. Mike Tozer Member 688

My thanks go to the tutors on the day John Sherwood, Paul Nesbitt, Richard Davies.
Colin Spain (Organiser)

Feedback on Tool Sharpening Demos by Robert Grant

For the last couple of Practical Evenings and Hands on Days I have been covering the basics of tool sharpening, demonstrating kit, and generally advising on sharpening problems.

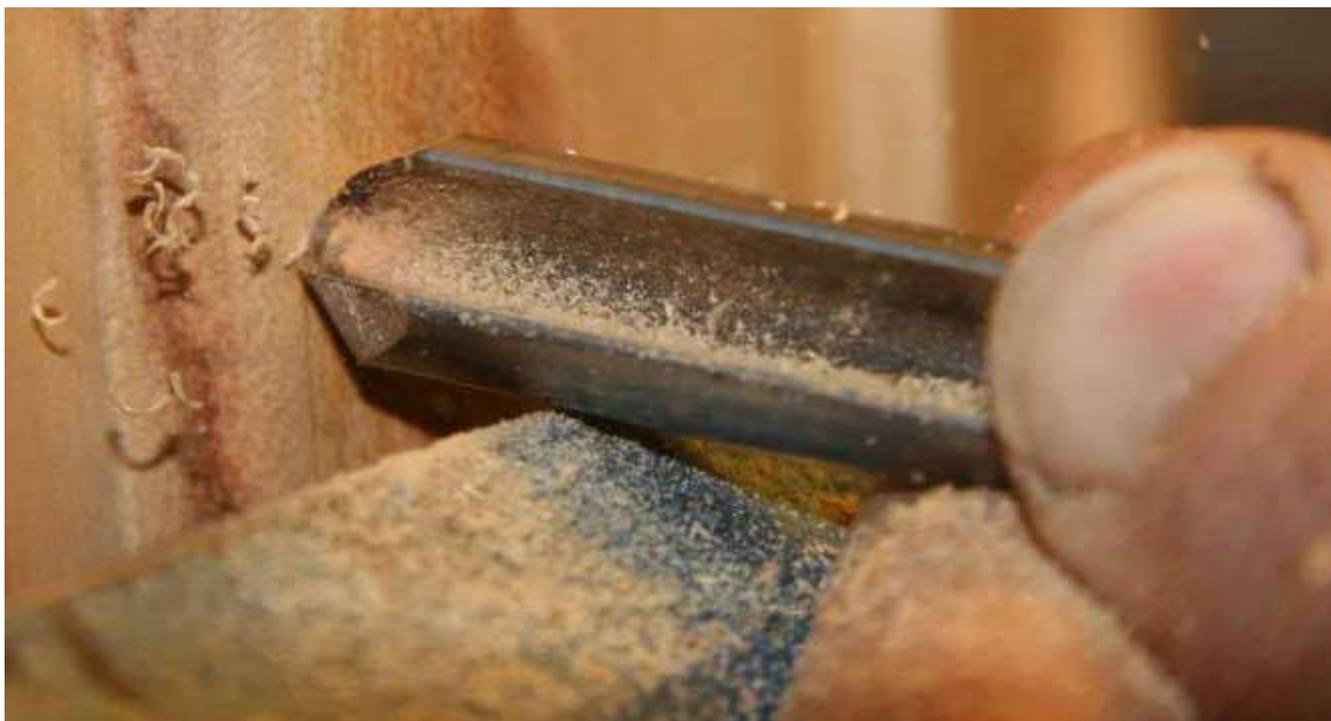
I have found that a lot of us have the same sorts of problems and concerns when it comes to sharpening our tools, no real surprise since we are all wood turners but I thought I would summarise the common problems and how to resolve them.

As a number of the problems stem from not having the right sharpening kit or the time to learn and maintain it I thought I would also make a couple of recommendations for suitable kit.

A lot of members are very experienced turners and therefore experienced sharpeners so probably won't get much out of this article, it's more aimed at the beginner to advancing members who miss out on the enjoyment of turning because they can't get a good sharp edge on their tools.

Common Problems Blunt Tools

Is it blunt? A simple question but important, there is no pleasure in turning with blunt tools, in fact it puts a lot of people off turning and hinders improvement in technique. It's actually hard to describe when to sharpen a tool, in summary if in doubt sharpen it. For a more complete answer I found a good article, "if you are having difficulty with a cut, tool not cutting, producing dust instead of shavings, tool getting hot, needing lots of force to cut, crushed looking surface finish, then sharpen the tool, then feel the tool so you remember what sharp feels like."



Badly Dressed Wheels

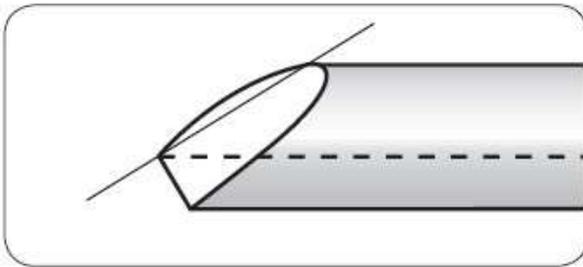
A lot of the tools that I see are not sharpened correctly because the wheel on the grinder is not flat and true. This makes it hard to sharpen spindle and bowl gouges but almost impossible to sharpen skew chisels and scrapers. Best thing is to check your grinding wheel every so often and use a dressing device to clean it up and true it up.



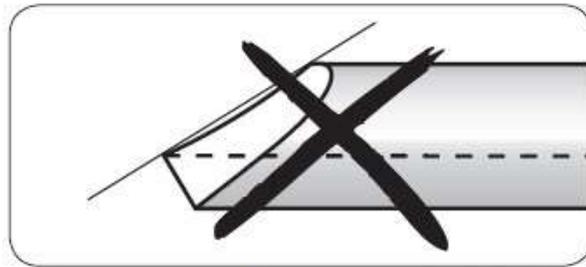
Concave Shapes

It's very easy to spend too much time on the tips and wings of a tool when you are sharpening. This often leads to a convex shape on the tool which is really bad and makes the likelihood of a catch much higher and ultimately reduces confidence in turning.

If your tools look like the image on the right then spend a little time on the tip and last part of the wings to bring it back to a nice convex shape as shown on the left.



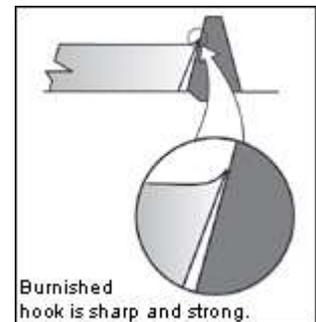
Convex.



Concave. Not suitable!

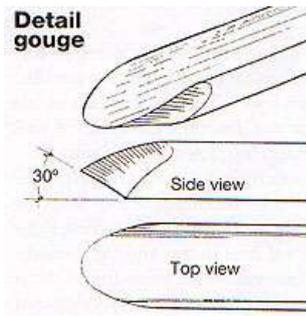
Burrs on Scrapers

For a Scraper to do its job it needs a burr of metal on the top surface. A common problem is that people try to sharpen a scraper with the wheel going the wrong way round. To create a burr the grinding wheel needs to be travelling away from the tool.



Pointy Spindle Gouges

Again I have noticed that a lot of Spindle gouges I am shown have been sharpened to give a very pointy nose. It is tempting to think that the pointy nose will give you more control or a better finish when doing beads and coves, actually it makes it harder. A rounded nose to a spindle gouge makes it much easier to control, see below on the left for an extreme version of a pointy shape and the right image for a correctly shaped tool.



Use the Internet

The internet is full of fantastic advice on all aspects of turning and sharpening, I often recommend the following article to beginners who ask about tool sharpening.
<http://www.woodworking.com/ww/Article/Sharpening-a-Bowl-Gouge-7622.aspx>

Kit Recommendation

I have to be a bit careful here as not everyone has the same budget and strictly speaking you don't need a lot of kit if you take the time to learn to sharpen free hand on a basic grinding wheel.

In reality most of us don't have the time or confidence to learn freehand so anything that can make the task quick and easy is going to be of interest.

I'm also not going to provide an exhaustive list of the potential options and go through the pros and cons of each one, what I am going to do is make a general recommendation for the sort of kit I think should be considered after reviewing the questions I am asked and the feedback on what people want to do.

Grinder

Virtually any grinder will do, you don't have to spend a lot of money the only thing I would recommend is go for a grinder with a 40mm wide wheel on it. It makes it so much easier to sharpen and keep the wheel dressed. If you don't have a grinder then look at the Record Power RPBG6, Toolpost sell it for £59.99 (you can get it in lots of other places too).

It's not to say that the slow / wet grinders like the Tormek are not good it's just they are a lot of money and you do tend to go through wheels which are £80 a go.

Another plus for a standard grinder is when the wheel does need replacing you can upgrade to one of the sexy Cubic Boron Nitride (CBN)Wheels which are fantastic to use.



Jigs

There are lots of different sharpening jigs on the market. All pretty much do the same job of holding the tools correctly to allow the right shape to be ground on the tool. I have used most of them and the one I use and recommend is the One Way Wolverine system. Again Toolpost sell these for £137 for the Base system and the Vari-grind attachment for gouges.

If that's a bit too much to spend I know a number of members have bought alternative systems on E-bay for around £34.99. Search for "Wood Lathe Sharpening Tool" to find them.

Wheels

Most grinders have the grey coarse wheels as standard, which are pretty harsh; I would go for a white wheel as a standard.

When your wheel needs replacing, consider upgrading to a Cubic Boron Nitride (CBN) wheel. These are expensive at first glance but worth it in the long run as they never wear out and make sharpening your tools a pleasure and quick.

CBN wheels work with high speed grinders, never need dressing and sharpen tools without creating a lot of heat. You can get these wheels from a number of retailers like Peter Childs and Toolpost for around £148. (Don't forget about the bushing for your grinder)



Charts



Sharpening is not something you can just do immediately it takes a little practice and reading up on the principals and the kit you have makes a big difference. There is a useful set of sharpening charts sold by Axminster and Toolpost that is a good idea to have in your workshop for reference. They cost £7 and are well worth it.

SAW Toolpost Deal

Toolpost will actually do deal prices to S.A.W. members on the two options

SAWKIT1 (Grinder, Jig & Charts) = £195.00

SAWKIT2 (Grinder, CBN Wheel, Jig & Charts) = £320.00

There are few terms and conditions so ask me if you are interested in one of the deals or call Peter Hemsley at Toolpost and mention the reference numbers.

As always I am happy to share my experiences and offer advice on all aspects of tool sharpening, please come and find me at club nights with any questions you have or feedback on this article.

Keep Turning.

Robert

TOP TIP

If not already done so do not forget to renew your S.A.W membership for 2014.

December Christmas Club Night

Well it was a very successful evening with a lot going on. Richard and I were up on stage for a good part of the evening judging some very nice pieces.

The turners for the evening were:

Rodney Goodship	(small xmas decorations including xmas trees and icicles)
Paul Raubusch	(bowls)
Alfie Bradley-Nesbitt	(turning bowls and fruit)
Robert Grant	(large deep turning)
Dorothy Read	(Potpourri)
Peter Hart	(bowl)
Arthur Martin	

There was a 10 minute turn where Paul Nesbitt, Bill Riley, Bob French, Denis Findlay, and Colin Spain took part, the object was to turn an icicle using only two tools within the given time slot. These were judged by Jennie during the January club night, with our President Bob French being the winner.

An essential part of this annual event is to raise funds for the clubs chosen charity, this year in memory of Peter Stent, who sadly passed away due to a heart attack this year's chosen charity was The British Heart Foundation.

In addition to direct contributions via the collection tin which raised £45 the club donated proceeds from the sale of Minced pies and refreshments.

Peter's family had asked me to sell as many of Peters tools as possible and whatever I could get for them they would give 20% to BHF, so I priced up most of his smaller items and John Creasey manned a table on the night and didn't he do well? He was mobbed, and we sold nearly all the tools, the final few bits and pieces went at the AGM in all £108.20 was donated for the tools representing 20% of total..

The Club members also donated over 100 pieces of turned work which have been delivered to local British Heart Foundation shops for sale. So a big **Thank you** to everyone who contributed.

The meeting also saw the presentation of awards won by its members during the clubs Open day in October this year and the Turner of the Year which was decided during the evening, the Winner being Rodney Goodship. The Vice Presidents Platter was won by the clubs youngest member 11year old Alfie Bradley-Nesbitt.





Thanks go to Jennie for organising the evening and to David for running the night in Jennie's absence.

Segmented Bowl Kit by Jim Gaines

In October at the Princes Mead demonstration day I had a segmented bowl for sale, which no one was interested in. In the afternoon I was called over because an elderly couple were showing great interest in it. I thought a sale at last, but no, it turned out their son had bought them a bowl kit two or three years ago and was going to make it up for them. Unfortunately he died two years ago aged 55 and they were looking for someone to make it up for them. I had never heard of a segmented bowl kit before and was intrigued so I gave them my details so they could contact me when in the area again and show me the kit.

Five or six weeks later they turned up with the kit and I agreed to have a go. The kit comprised four types of wood all six inches long, and in varying widths and thicknesses, also several strips of holly and black veneer. All I have got to do now is cut it all up and glue it together and then turn it. The kit is from a firm in Denver Colorado.

Have any other members tried these kits?

I will let you know how I get on.

Jim Gaines

A.G.M Friday 10th January 2014

Chairman's Report

Good evening to you all.

Mr President and members this is my report as Chairman of SAW, at the end my first year, again.

Firstly I would like to say how much gratitude should go to Peter Stent for all of his hard work over the years in keeping the club afloat. Since Peter's passing the committee have been coming to terms with exactly how much Peter did for the club whilst he was on the committee and as Treasurer.

We have had a very good and busy year with all of our events. Locally the Rural Life Centre, the Princes Mead Shopping Centre and of course the Guildford Model Engineering Show. Further afield we attended the Southern Woodworking Show. All of these were well attended by the public and of course our own members and I would like to thank everyone who was involved in the successful running of these.

It was good to see the Hands on days being used again and a lot of thanks go to Colin for the organization and running of these. We have renamed these days for 2014 and will now be called Workshop Days.

We have had a good selection of professional turners through 2013 and 2014 looks even better. This is all due to the hard work done by Jennie, and for that I feel she deserves a round of applause with my thanks.

I have had a difficult year one way or another and I could not have carried out my task as Chairman without this wonderful committee. Richard kept me on track at committee meetings, David taking over the reins as Treasurer, Jennies help and guidance, in fact each and every one of them in their own way, Dorothy, Neil, Don, Robert, John and Colin that I owe a big thank you.

Big thanks go to Dorothy for resurrecting the coach trip to Yandles, Robert and Jennie and their subcommittee for a great Open Day, Neil for his club table and John for organizing practical nights. Then there are the non committee members, Phil for the sales table along with Bill, Sylvia with her helpers Albert and John for the tea and coffee, Brian for helping Neil, our raffle team Ian, Harry and Bob, Robert, Don and Chris for have continued to provide us all with a better view of the demonstrations, so a very big thank you all. Then thanks have to go to all of you, the members that have helped with the end of evening clear up, demonstrating at practical club nights, attending the Rural Life Centre and Princes Mead and of course our Open Day.

The competitions in the club continue to show the skills we have within the club. But I would still like to see more entries. We have introduced the ability to return to intermediate level and I hope that this will spur people on. My thanks go to Bernie Walker and our two judges Colin Spain and Richard Davies. I introduced the simple club night fun competition by picking something from the demonstration and with the chance to win a bottle of wine as a prize. I am pleased with the interest shown so far. Thank you all for taking part in this bit of fun.

If I have forgotten to mention any one please accept my thanks for your contribution to the club.

I look forward to another successful year for the club.

Paul Nesbitt Chairman

Treasurers Report:

Mr Chairman, Ladies and gentlemen

In keeping with good tradition I would like to extend a few well earned thanks.

Firstly to my predecessor, Peter Stent, for leaving a wealth of data to get me started and secondly to John Marns for making sure I didn't stray too far from reality and custom.

You all have copies of this year's Income and expenditure account and Balance Sheet to 31 December 2013.

Many of you will, I am sure, already have looked through them and identified points of particular interest to you. For my part I do not intend a line by line analysis but would point out a few of the more significant and important elements. I am however more than happy to answer any questions that you may have at the end.

Firstly the all-important end of year surplus:- This year's declared surplus of £146.10 is considerable down on 2012's surplus of £1,268.12. In my defence I would point out that at the end of 2012 we carried forward a £750 liability for the purchase of Audio Equipment. An adjusted position for the last two years would read 2012 £518.12 and 2013 £696.10. The club therefore remains in good health with nominal surpluses being accumulated to meet future Capital needs.

Open Day – An oft times topic of comment. This year I am happy to report a modest surplus on the day of £74.72 against 2012's loss of £105.40. This is in no small measure down to the decision to bring the supply of teas, coffees and cake in-house. Not only did this produce a small surplus on the day but removed a cost previously incurred by bringing in outside caterers to cover this aspect. A very big thank you goes to Dorothy and her band of helpers.

All the learning's from the day will be reviewed by the Open-Day committee to hopefully improve in 2014.

Club Shop – As can be seen sales are down yet costs are up. A very significant part of the cost element was a decision made towards the end of the year to change the supply of sandpaper on sale through the shop. This involved a significant capital outlay without yet receiving the anticipated sales. The drop in sales is harder to attribute as the range of consumables has remained constant. I, and any other member of the committee, would be happy to receive any comment you may have on this matter but I would suggest not at this point.

Returning in 2013 was a one day seminar. Although this shows a small loss (£63.95). This cost is considered to be acceptable and in keeping with the clubs aims of providing education and challenge to its members. In a similar vein next year's Work Shop Days will not in themselves be classified as income streams or cost negative. Although charges will be made to defray costs, filling every slot will not be seen as essential to the event proceeding, thereby avoiding the disappointment that late cancellations have caused in the past. The date for the 2014 Seminar and Works Shop Days will be published in advance and I recommend them to new and experienced turners alike.

Also returning in 2013 was the outing to Yandles. All reports on the day have been favourable and the nominal costs levied ensured that it was self-funded. I believe that a repeat outing may occur in 2014 and as places are limited would encourage all interested parties to get their names down as soon as possible

Looking forward to 2014.

Whilst this is still a very significant club with membership in excess of 150 it is not as large as it has been, or is capable of being, and over recent years we have are tended to lose more members than we gain. Funding will, therefore, remain a challenge and I propose to continue with the previously planned and agreed increases in annual fees and raise them to £29 for the 2014 season. I would also propose that the fees will rise again in 2015 to £30.

Changes beyond that point will materially depend upon the success of other fund raising activities the cub undertakes.

I will be pleased to receive cheques and cash in respect of this year's subscriptions at the desk after the AGM.

On the subject of fund raising activities new for 2014 I would to club establish a SAW 100 Club. The proposed Rules and Regulations, together with an application form, are with the Balance sheet and, subject to Members Approval, if enough interest is shown then we can get this off the ground with the first draw in February. 50% of all funds raised will be used as prizes and if 100 slots are sold this will offer two monthly prizes of £25 and £15 and a Xmas Super Draw of £96 and £48 with an additional third prize of £16. So 25 chances a year to get all your money back and more.

If you would like to join then just complete the application form and hand it to me after the meeting. If you want to think a bit on it then please take the forms away. However, in order to partake of the first draw I would ask that your application and fee is with me before 1st February.

David Stratton Treasurer

Top Tip's

It is always good practice to leave a centre mark on the base of what you are turning if you want to remove the chucking point, this helps you to line up the piece centrally using the live centre when reverse turning.

Mini bus trip to Yandles show - Saturday April 12th

Dorothy will be arranging another trip to Yandles for their Spring Show. The minibus will be leaving from Mytchett at 8 am on Saturday April 12th and the estimated cost is £12.50. As we have very little time to arrange this trip we need you to book and pay as soon as possible. There will be a list out on club night – February 21st on Neil's table at the back. There will be 14 spaces – so first come, first served.

<http://www.yandles.co.uk/about-yandles/28-yandles-woodworking-show>

