

Surrey Association of Woodturners

Newsletter July 2007

Reports, News and Views from North West Surrey



New Members - None

Paid up Membership – 163

Items for the Diary

Friday 10 th August	Practical
Friday 14 th September	Dave Reeks
Sat/Sun 29 th September	Rural Life
Sunday 28th October	OPEN DAY

Electronic Newsletter

By the time the last issue was printed, only about 30 members had registered to receive their copy via the web. However this did save us £26.00, so it will save even more when more people register. Some were concerned by the number of sheets of paper it required. You need to print on both sides of the paper. When you instruct the printer, select "pages" and enter the odd page numbers "1,3,5,7". Print these and put these pages back in the supply hopper so that the blank side of page 1 is next. Instruct the printer to print pages "2,4,6,8". This should give you your 8 page newsletter on four sheets of paper.

Wivamac DB1000 overview

By George Nichols – how to use a Student Loan. We hope to buy a similar lathe with our Lottery Grant.

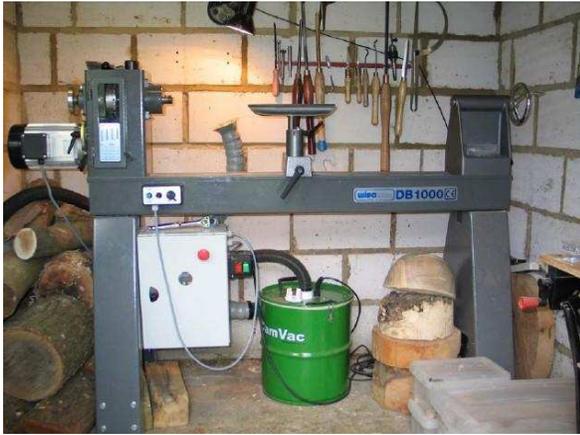
Having recently bought a Wivamac DB1000 Vario lathe to replace my ageing Axminster,

I thought I would give the club a write up of my initial impressions of this excellent machine.

The thing that immediately strikes one about Wivamac lathes is the centre height, at 1120mm (44"). The feet on the A-frame stands are adjustable by 2" to raise and level the lathe, but even at their lowest setting the lathe is noticeably taller than most. This takes a little getting used to, but after an hour or two it makes good sense as having the centres around elbow height (I am about 5'10") makes for a more comfortable posture.

The DB1000 Vario is generously proportioned at 960mm (38") between centres and a huge 260mm (10") above bed, allowing for work up to 20" to be turned without rotating the headstock, ideal for large diameter work that still needs tailstock support for turning or reversing, or for working with whole logs. The extra height is useful for smaller work too as the bed no longer gets in the way of tool handles and gouges can make steep cuts without interruption. The headstock rotates freely through 360° and can slide along the full length of the bed so that work over 20" in diameter can be accommodated by using a freestanding tool rest or the optional bowl turning attachment.

Regrettably there is no system for automatically aligning the headstock after moving it, which is an annoyance if work held in the chuck needs tailstock support or is to be drilled. A tapered shaft for aligning the headstock is available, but not included with the lathe.

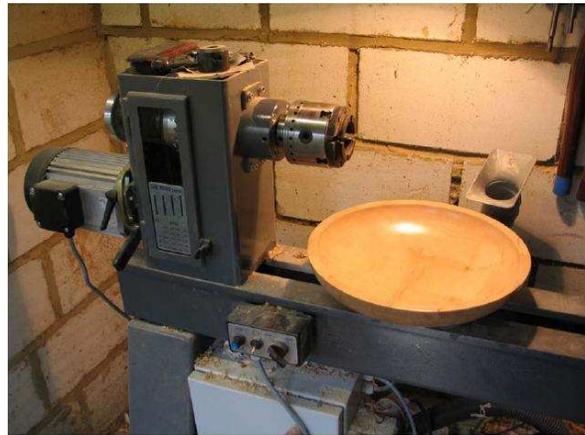


The motor drives a poly-V belt with a choice of four ratios, allowing speeds from 120 to 3000 rpm controlled within each pulley range by the electronic Vario system (120 rpm is a preset limit, but instructions are provided to adjust the minimum speed, acceleration and braking). Despite the modern trend toward direct drive I still favour belts. The mysterious extra torque at low revs promised by direct drive systems can be met and exceeded by a pulley while keeping the motor operating in its optimum speed range, preventing overloading the motor and improving its longevity. Having an electronically variable motor and a belt drive (not to be confused with power-sapping mechanically variable pulleys) gives the Wivamac Vario range the best of both worlds: the highest possible torque and finely adjustable speed, and I find I rarely have to change pulleys in the middle of a project.

An allen nut or thumbscrew opens the belt access door and the weight of the motor tightens the belt automatically. I have found the motor occasionally jams against the headstock casing when lifted to move the belt, but finely adjusting the locking nut holding the motor remedies this. The motor is secured again with a quick release lever. The torque delivered by the 2HP (1.5KW) motor (1HP is standard, and 3HP is available) is more than ample for just about any project, coping with really big cuts at large diameters without slowing down. Vibration is minimal at any speed which allows you to achieve a first class finish and an extremely rigid design means that large, unbalanced pieces are stable even without

bolting the lathe to the floor. Its wide footprint gives the Wivamac the stability of a much heavier lathe, and while it cannot be called light it is not a major operation to move once assembled. It is quiet in operation which makes turning a great deal more enjoyable, especially for prolonged use when noisy machinery can be a real nuisance.

The headstock is not fitted with a handle or quick release to rotate and lock it in place; instead a bolt behind the belt access door must be loosened. This is somewhat laborious but given the capacity of the lathe it is sensible as those with a quick release on the headstock have been known to loosen and move. If one keeps a ratcheted socket to hand this is a minor inconvenience. For very large unbalanced pieces or multi-centre turning extra anchor plates and bolts are included to lock the headstock over the bed or at 90° but I have not yet found these to be necessary for any of my turning, including uneven 20" chain sawn blanks.



Overall then, this is an extremely well designed and engineered machine. In its favour:

- The construction is heavy in all the right places to make it rigid, but not too heavy to move.
- The motor has high torque across its speed range and the belt drive is smooth, quiet and free of vibration.
- The Vario system is easy to use, has a reverse facility, electronic braking and an optional remote control, and the minimum

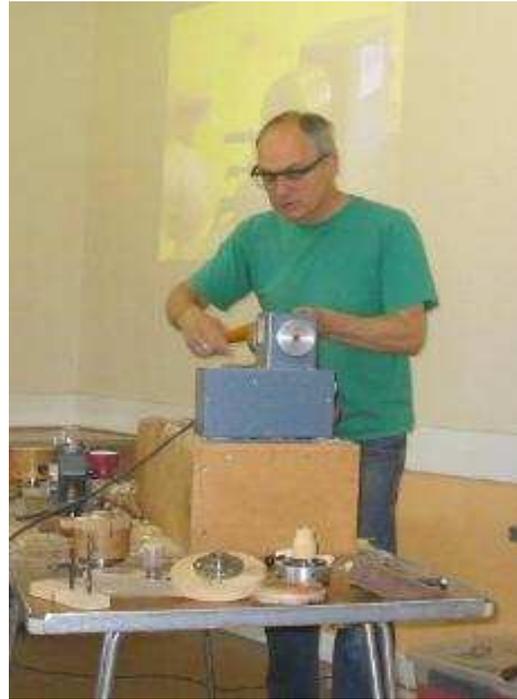
speed, acceleration and braking can be adjusted.

- All welding, casting and machining is of good quality.
- There is a wide range of accessories available including an outboard turning attachment, three point steady, tool rest extension, sphere turning jig and ornamental turning accessories.
- Everything is well placed, knobs are where you expect to find them and the high centre makes it comfortable to use all day. The hand wheel, spindle lock and 24 position indexing system are useful additions.
- The huge capacity over bed allows for really large work to be turned without rotating the headstock and with tailstock support if needed, and stops bed bars fouling cuts. Though there are a few niggles:

- The headstock must be aligned using centres as no aligning tool is provided.
- Loosening the bolt to move the headstock is a chore (although I haven't seen a neater system with the same strength).
- The frequency display is located on the Vario box not the remote or headstock, so the user has to bend down to check the speed.

SEMINAR - David Springett

136 Members missed a very interesting and entertaining day. Apart from showing us his jig for making spheres there was very little from previous demos such as Chinese Balls. While David was demonstrating, his wife Christine was doing a good trade selling his and her books. He started with a very simple and ingenious Rocket Puzzle made from two off cuts of wood. He then made a sphere and made and fitted 12 loose fit coloured spikes. 0.526 was the magic number in the formula to mark out the holes correctly. We then went on to lattice work in 6 mm thick timber. A captive mouse in a cheese followed and using the same principle a golf ball in a branch. He showed us a spiked decahedron in a ball.



The latter part of the afternoon involved his latest passion streptahedrons . These are split wood items shaped so that when slit in half, the shapes can be rotated to form other strange shapes. Some were held together with rare earth magnets. He enjoys working small, making special tools from cheap Chinese chisels. His main expense is that each new jig or wooden chuck that he makes has its own dedicated face plate or ring.

Square v Phillips Screws

At the Seminar David & I were discussing how Square Screws were done out of the world market by Henry Ford. Many members did not know the story. The following article was originally in the October 2003 Newsletter.

Extracted with permission from the June issue of *The Woodworker*.

Square screws were invented in 1907 by 27 year old Canadian travelling salesman Peter Lymbumer Robertson. The screws could be manufactured in quantity by punching rather than cutting. This made the heads stronger.

Initially they were used by the Ford Car plant in Ontario which reduced the production costs by \$2.60 per Model T. However Robertson would not let Ford take over control of the production and so Ford

reverted to using slotted screws until the 1930s when Henry H Phillips modified the design of John P Thompson to produce the Phillips Screw. This was adopted by General Motors and others during the war. When the Phillips patent expired in 1966 some 240 companies around the world held a license to manufacture the Phillips screw.

Since the 1950s the Square screw has been available in the U S A and used by caravan builders and DIY enthusiasts. An American consumer test showed that the Square screw was not only faster to use, but less likely to suffer head damage.

The Phillips Screw was more popular because when driven home the driver would jump out of the head. In a production process damage to the head did not matter. Square screws have been available in the UK since 2002.

HERE IS A LETTER FROM THOMAZ

Hello Paul and Colin!

It's been now more than six months since we arrived back in Brazil and, although things are not easier or calmer, it's more than time to send news.

So, here they are!

We landed in Rio on October 10th and went straight to my inlaws' place in Petrópolis. It's about 45 miles out of Rio, in the hills. It's a pleasant town of about 200k people, known as the Imperial town of Brazil (the only one in the Americas!) - where the late Brazilian Imperial family (1850's) had a "summer palace". We still have many historical sites and buildings here, plus the German immigrant families, so it's like a little bit of Europe full of Brazilians!

After visiting all the families and friends we finally settled down and started to mind our own business and things. Our house was put for sale, we had to look for jobs, and we had to wait for our things to arrive from the UK. The shipment was due only in

December, perhaps January, and we started to miss a lot of things that were in the container... my lathe and tools included.

But the ship arrived in the end of November and after a couple of days the stuff was transported from the port to our place. During the next week the lathe was put together and I started to look for timber. I've found some timber shops around, mainly timber for the building trade, and got a few pieces. My father in law also got some old roof parts, stored for at least 15 years, and I blunted my tools as fast as I could. One of the neighbours put down half the trunk of a big Avocado tree, which gave me something to play. So, by the end of the year I had produced some pieces, mostly to give as gifts and to practice a little bit.

But in Brazil nothing happens between the Xmas holidays and Carnival, in the end of February. In this period I produced some more pieces and tried the shops around and some in Rio, just to be informed that everybody who could decide anything was out, in vacations, travelling or other far away treat. Only in March, they said. The only good thing that happened was that my inlaws decided to have 4 trees cut in the garden: 2 big Cook Pines (*Araucaria Columnaris*) and 2 smaller Japanese Cedars (*Cryptomeria japonica*).

The wood was cut in bowl blanks and vase pieces according to size and part of it put to dry. The rest left to spalt on the weather. In total, it gave me some 200 pieces from 3 inches in diameter to 15x6" square bowl blanks. With this wood I started to turn almost everyday and bout 5 pieces a week March came and nobody would decide anything... they had been out for a month and had to catch up the business! :) In the end, I managed to get hold of a good Interior Design and Furniture shop in the town and they bought 12 small and medium pieces: bowls, vases and even 2 ladies! In Rio, a good shop asked me for half a dozen pieces in larger formats, for a trial. the order was sent in mid April, including a 13" tall vase with a big fended (and carved) side stitched with a coloured leather strip.

I've been doing thin walled vases in oil finish using Ron Kent's technique and other things of my own design. My Chestnut spirit stains arrived only in February and I've done a couple more of my flying saucer bowls. I have also finished a website with my stuff. You can access it at www.thomazbrasil.com.br. I'm sorry, it is in Portuguese, but the gallery is there and there will be no problem for you to see it. You may also have noticed my new e-mail address (contanto@thomazbrasil.com.br), please take note of it, the others are still working but this is my main one for woodturning issues.

Our house was sold by mid April but we are still looking for another. Meanwhile we're still at my inlaw's place. Most of our stuff is still in boxes and we are getting crazy with all this slow motion of things. Luciana is teaching English at some local courses and her projects are stuck at schools, waiting for someone to decide something.

My "almost" full time turning has now to be reduced as I need to get a job like any other person. Although I've sold a few pieces, it's not even near enough to support ourselves. I've send CVs around but no answer came yet.

This is not because we need the money, it's because we will need more money:

Luciana is 2 months pregnant - the baby to arrive by December.

I think that, by now, my membership to SAW must be expired or about to so I ask you to check it, please. I intend to renew it, even from afar. I intend also to send pieces for the club competition, is it possible?

I've been talking to other Brazilian turners and we are making an Association and planning a exhibition, but it is taking form too slowly. Brazil has no tradition in decorative turning no one knows what woodturning is. Some of the shop owners don't even accept that a piece is unique, they want you to turn bows and vases for the same price they buy

Chinese imported glassware. There are indeed a couple of turners with access to design shops and high end customers, but this make pieces very expensive (it can cost up to R\$ 900 for a 20" straight vase in Norfolk Pine finished in oil! - the average minimum wage is R\$ 350). Of course the turner receives only up to 50% of the selling price and if the shop is in other town this amount may drop to 25%.

I'm not complaining. This is the way it is here and we have to deal with it. And everybody always thinks things could be better. Anyway, we are ok and things are happening. Slowly, true, but are happening.

Please send me news and tell the people we miss them. Tell Jennie her piece was very beautiful in the magazine and Kim, at Stanwell, he was right about the taper and the lever in the Sorby's deluxe hollow revolving centre set.

Best Regards to Sylvia (I miss her comments!) and Ben (has he joined the army?) and all the folks at SAW.

Miss you all.
Thomaz and Luciana

MANY HANDS MAKE LIGHT WORK

There is quite a lot of work to do setting up and dismantling equipment each club night. The more people that can help, the easier it is. Please advise Richard if you are prepared to join a rota. His number is 01483 427554 . Or there are slips on Neil's table.

JUNE EVENING

This evening we were entertained by Garry Rance and his son Luke. Entertained is correct, not only was there lively banter between father and son, but also with members of the audience.

Garry has 32 years of experience so knows what he is talking about. He started by

stating the need for safety equipment, goggles, face masks and dust extraction equipment.

He demonstrated face plate cuts, making coves and beads. It just so happens that he was selling two tools of different sizes to make it easier to cut beads. When making a pull cut you need to move the tool quite quickly or you will form ridges in the work. If using a push cut keep the tool in contact with the wood on the return so as to keep the bevel angle correct

Egg Box – a piece of Babinga 3 ½” long by 2 ½” square was mounted between centres and turned to a cylinder, then a spigot was formed on each end. This was fitted in the chuck and cut in half. Using a ½” gouge he hollowed it out. Using a ¼” skew lined up with the bed bars a step was created for the joint. The inside was sanded, 120, 240, 400, & 600 grits. Then a few coats of friction polish, buffing after each application..

The other half of the timber was secured in the chuck and a lip cut to form the other half of the joint. The first half can be lightly retained in place with the tail stock and the outside shaped to the pointy egg shape. Sand and polish as before. Remove the tail stock and carefully complete this half of the egg. Remove it from the work and hollow out part 2. Sand and polish. Reverse the piece so that the rim is held in the chuck and carefully shape the outside to a hemisphere. Again sand and polish.



After tea Garry unveiled our new honors board kindly made for us by Roy Edwards. We have been given permission for this to be mounted alongside the stage in the main hall. The fittings will be such that we

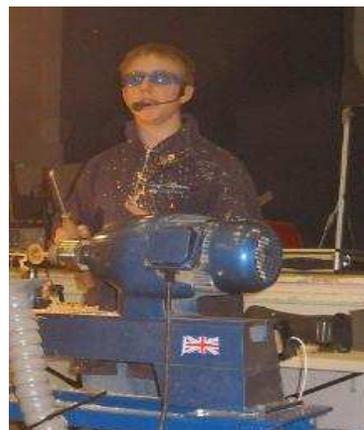
can take it to events such as the Rural Life Centre.



Then Luke showed us his skills. First a coloured spinning top. After shaping, a chatter tool was used for part of the decoration which was completed by using different coloured marker pens. The Ink must be permanent otherwise the colours will bleed into each other.

Next a Banksia nut mushroom. The left over end of the nut has a 10mm hole drilled in the middle. A suitable small branch with its bark on is mounted between centres. A natural edge base is formed and a stem shaped to 10mm diameter at the top. Sand and polish and fit the nut on top.

Last was a natural edge mushroom in Yew.

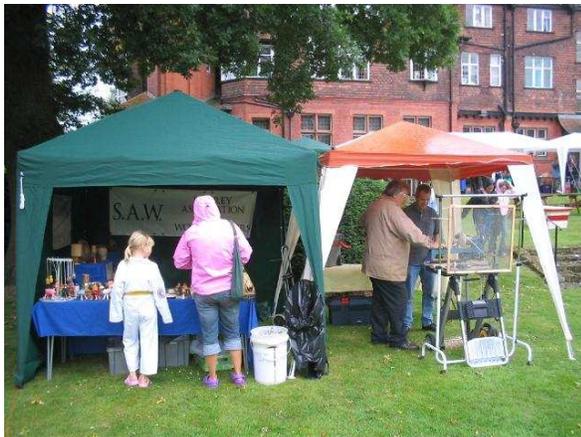


A yew branch was mounted between centres and a dovetail cut in one end to fit the chuck.. When mounted in the chuck the top was shaped and the underneath slightly undercut but leaving a natural edge to the

cap of the mushroom. The base was left as a natural edge and the stem completed. Sand and polish and part off . Throughout his demonstration Luke was explaining what he was doing besides keeping his Dad in order. Dad had better watch out or clubs will be booking the Son in time to come!

LIMPSFIELD GRANGE FETE

Apart from a hold-up on the M25 in the morning, Colin & I enjoyed our day. We had both taken a gazebo so were not affected by the showers. There was a lot of interest in our work. Colin was surprised to sell his three best items on display.



The Lucky Dip did a huge trade one boy and girl kept on trying again to find a different shape, they must have spent about £4.00 each. The items donated for sale by club members made £32.50 which with the percentage from our own sales meant that we gave the school the sum of £61.75 plus lots of left over items to be sold at other events. There were lots of side shows, two bands, a Judo display.



The Head Mistress even went in the stocks to have wet sponges thrown at her. We have been invited back next year,

Open Day Competition 2007

Now is the time to start thinking about your competition entries for the 2007 Open Day Competition on Sunday October 28th. Entry forms are enclosed with the newsletter or available on the web site when you collect your copy electronically.

Last Open Day Competition was a bumper year for entries and we hope that you will all try to make this year's competition as successful.

The categories are, as usual, - mainly faceplate work or mainly spindle work and the levels have not changed. You can enter the 'Beginner' level if you have been turning for less than 2 years on October 28th.

We are trying to make sure we have an accurate record of each member's levels for both the Open Day Competition and the Club Competition held on practical evenings.

The current levels we have on the database will be printed out on the next couple of attendance registers and we hope that you will all **check** them and let us know if any levels are incorrect.



You make progress through the levels by winning a first, second or third place at Open Day. You then move up a level for the following year - until you achieve the Open level.

Currently, 11 members are at Intermediate level and 25 at Open level.

It may sound obvious, but you can only win and progress through the levels if you enter! We are changing the rules slightly this year to maximise the number of members who make progress and win awards.

Firstly, we are restricting the number of pieces a member can enter to **3 in each category**. Secondly, we are restricting the number of prizes each member can win to **one in each category**. So, if a member enters 3 pieces in the faceplate category and the pieces are placed 1st, 2nd and 3rd by the judges, only the first place will be awarded and the 2nd and 3rd place pieces will be set aside - thus the piece judged 4th best will be awarded 2nd place.

Thirdly, for ease of judging, pieces can only be entered in **one competition**. There was some confusion last year as we tried to run a round of the Club Competition at the same time as the main Open Day competition. This year there will only be 3 rounds of the Club Competition - March, August and December. The SAW Open Day competition will be held in the small hall.



Other clubs have been invited to take part again this year and we will run the **Open Invitational Competition** (cost of entry £1) on the stage in the main hall alongside the Inter-Club Table-Top competition. As before, any member may enter a piece in this competition - regardless of the level you enter in the SAW competition - an entry form is included with the newsletter.

We will be inviting members who have produced work that has been given high scores in the Club Competitions in December 2006, March 2007 and August 2007 to loan work for the SAW table in the Inter-Club Table-Top Competition on Open Day.

Jennie Starbuck

Why has the screen gone blank? An Update! By Chris



With a club the size of SAW the only way that people at the back can see what is going on is via the video camera and the big screen. I have felt for some time that the pictures could be improved, and that we ought to do something - but what? I have recently been trying out some ideas - not all of which have been an improvement!

I think we used to get wonderful pictures when Mike Rulton did the camera work (plus the extra entertainment of Mike's contortions - I won't mention the sanding sealer...). Unfortunately having Mike sitting on the end of the lathe while the demonstrators are turning is no longer possible for Health & Safety reasons!

Since Mike retired we have used the camera on a fixed tripod, with, on some occasions, the zoom controlled remotely by someone sitting in the front row. However there are two problems with this: firstly, sometimes it is not possible to see what the demonstrator is doing from the fixed position - and we have tried various positions for the camera - and secondly, very often the person controlling the zoom gets distracted by watching the demonstrator directly, and doesn't notice that the camera is zoomed in on his right ear!



There are also some other problems with the pictures - the colours often appear wrong, sometimes the camera focuses on the wrong part of the scene, or the part of the turning that is of interest is not very well lit.

What could be done?

The obvious answer is to get an electronic version of Mike Rulton! But what is that? I think that the nearest that we can get to what Mike did is to have multiple cameras,

and switch to the one that is showing the best shot. This is what happens in a TV studio, so all we need are the cameras and the studio...(Anyone got a few hundred thousand pounds to spare?..)

Actually to be serious, there are mixer/switchers available at around £1,000 or so, and if we can get a lottery grant for such a system then that would be the way to go.

However there are some questions that need to be answered whatever system we go for:

- a) How many cameras do we need?
- b) What are the best positions for the cameras?
- c) Do the cameras need to be moved during the demonstration, or can they be fixed?
- d) Do the cameras need to be zoomed during the demonstration, or can they be set up at the start?
- e) What equipment do we need to be able to switch between cameras?
- f) Can the colour rendering be improved?
- g) Can the wrong focus problem be solved?
- h) Can the lighting problem be solved?
- i) Can the picture be improved on the big screen?



So many questions, so few answers...

I have been using some bits, obtained on Ebay, to try to answer some of these questions. Unfortunately these bits have introduced other problems! One of the items is a cheap video switch, which together with a couple of Sony Camcorders and the Club's Sony Camcorder, let me to try three

cameras, from various viewpoints. However it sometimes causes the picture on the big screen to disappear for a few seconds! This is the reason the screen goes blank!



Another item is a video processor, which allows the colours to be corrected for the fluorescent lights and makes the wood look like wood. But it adds the problem of the coloured bands running up the screen!



Interestingly (and annoyingly!) neither of these problems happen when I use the system at home with my TV, but only when used with the club projector...



I think I can answer some of the questions listed above, and have some ideas on trying to answer some of the others. But the project is obviously ongoing, and if anybody can help or wants to offer suggestions please come and talk to me on club night, or give me a ring on 01932 888144...

Chris Starbuck

JULY EVENING

The demonstrator was our own Chris Wallace, who has been turning for about 12 years. After a course with Melvyn Firmager he enjoys making items with very thin sections which warp or move to give very dramatic shapes. The woods suitable for this are Eucalyptus, Oak, Elm and Holly. He showed us candle sticks with misshapen discs up the stem. A thin circular Eucalyptus bowl was now elliptical! He was demonstrating on our Poolewood lathe but at home uses an Axminster 950 or a VB36.

He intended to show us how to make a lily out of wood. A Burr Oak log was fitted

between centres and turned to a cylinder. The outside of the tail stock end was shaped like an elongated goblet. He used a gouge to drill out the middle to the required depth. The inside was then shaped and fine finished using a special Firmager tool a 'Scrapey gouge' which has one wing swept back more than the other so that on its side the top edge is rubbing the bevel while the lower one is giving a fine cut.

A small light was fitted in the tailstock and placed inside the flower. The wall thickness was then carefully reduced to 1 or 2 mm by watching the colour of the outside change to orange/yellow as the wood was removed. The light was replaced by the tailstock and the remainder of the cylinder reduced to form the stem about 8mm diameter. By putting the flower in the microwave the trumpet was made to deform.



The two leaves and main stem were cut from a piece of 2" X 1" Oak on a band saw. This was sanded and finished. A hole was drilled in the centre of the leaves to take the flower. Another hole was made in the flower to take a hand carved stamen.

After tea we moved on to a string powered spinning top. A block of Mahogany about 40mm square was fitted in the chuck. A 10mm hole was drilled through from one side to the other. A ring was then formed so that the thickness was equal either side of the drilled hole.

Another thinner piece of mahogany was mounted on the lathe and reduced to a cylinder over part of its length such that when inserted through the 10mm hole in the ring, it revolved freely. This was sanded and polished.

A 4" or 5" diameter mahogany log was fitted in the chuck and the outboard end shaped to a shallow flattish point. The face was decorated, and a thin spigot included for reverse chucking, then sanded and polished. This was reversed in the chuck and shaped to a discus like shape. A suitable hole was drilled in the centre. This face was decorated, sanded and polished.

The ring was threaded on the half spindle which was glued into the centre of the top in the chuck. Pressure was applied by the tail stock. The outboard end of the spindle was then shaped into a finial large enough to hold the ring in place. A hole was drilled through the stem and a piece of string about 30 cm. long threaded through. This was knotted at each end. By holding the ring the top was rotated to wind the string onto the spindle. When pulled the top rotated and would spin for some considerable time on a flat surface. One of our younger members declared that he would soon be making a similar spinning top.

Colin's Columns

Finally the curtains in my lounge are changed, along with everything else. More time in the workshop? Well not really, some, but not nearly enough. I am starting to have withdrawal symptoms. There is so much going on in the club right now what with the lottery grant and planning for August Practical night and Open day and numerous other small jobs, but I am enjoying it and that's what counts.

Lottery Grant

Well, last newsletter I talked about what we are hoping to achieve when the grant goes in and if it is accepted. This month I can report that the application is almost complete just a few things to finalise before we present it to our sponsor for his final O.K. then we can submit it and keep our fingers crossed. By the time you read this the July club night will have been and gone, we had invited a company called Touchvision to come and see our setup and advise on the video system, our own Chris Starbuck has also been doing some sterling work trying out various ideas, in fact he has a bit in this newsletter please read if you have not already done so, it will explain a few things. Chris's work on this has given us a good back ground into what we need, and together with Touchvision we hope to get it right.

August Practical night

This promises to be a really good evening, we have at least six lathes being manned by Richard Davis, Ben Nesbitt, Phil Wolsoncroft, Brian Rogers, John Sherwood, Mick Pither. There will be another lathe for Hands On presided over by Ray Taylor, so if you have a tool you are unsure about and want to be shown how to use it please bring it along and we will do our best to show you the correct way to use it.

Bob French will be the Doctor on call so if you want any advice on technique or design again bring you pieces along.

Also do not forget it is competition night so bring your masterpieces along the points gained tonight go towards the

final in December. You never know you may be elected turner of the year and get put onto the Honours Board. Paul Nesbitt will be judging the competition, Paul has a lot of knowledge on design and finish and as many of you know does teach our craft.

29th/30th September - Rural Life Centre

My goodness how time flies, it won't be long until this is with us again. Put it in your diaries so you do not forget, this is a really good weekend and we shall be looking for demonstrators and volunteers for this friendly weekend. Watch out for more details.

Open Day 2007 October 28th

Open Day is also fast approaching, and your committee is working hard to bring you and our public a show they will not forget. Jennie and Roy have worked on a formula for the competitions to make life a bit easier and at the same time will (hopefully) make it easier for the paying public to see the pieces earlier, Jennie has an article about the competitions in this issue.

You the members all have a big role to play in the event because in effect this is the culmination of our year when we show the public and other Woodturners what we can do. The club needs your support and by you giving your time on the day as volunteers to help set up, put away, and to steward will make it run smoothly, I know I have said it before but the more helpers the less work we all have to do. So please give your support,

forms are on Neils table and in this issue of the news letter, and do not forget helpers/stewards get free entry.

October Club Night

As you know this should have been a club turner but due to Paul Riddler not being able to come in May we have secured Guy Ravine to come and demonstrate instead. Guy took up woodturning as a profession in 1979. In the early part of his career he specialised in small spindle turning, gradually he mastered various styles of bowl turning and now makes everything from tiny decorative bowls in exotic woods through to massive salad bowls and platters. I thought it only fair that you should get value for money.

Finally

How refreshing it was to see Gary Rance's son Luke giving a demonstration during the second half of the June club night. I have watched Gary on several occasions and Luke had been there on the side taking friendly stick from his dad. This time the boot was truly on the other foot and he gave as good as he got, and at the same time was not afraid to admit his few mistakes, he still managed to entertain the audience. To top it all what he produced was very good. I know Luke want's to be a painter decorator but I hope he keeps up his turning. Although they may not admit it but this father and son share a unique bond that is sadly missing in some families.

Colin your Chairman

I want to live my life backwards

One of two fillers items from Colin.

You start out dead and get that out of the way. Then you wake up in old age home feeling better every day. You get kicked out for being too healthy; go collect your pension, and then when you start work, you get a gold watch on your first day. You work 40 years until you're young enough to enjoy your retirement. You drink alcohol, you party, you're generally promiscuous and you get ready for high school. You go to primary school, you become a kid, you play, you have no responsibilities, you become a baby, and then...

You spend your last nine months floating peacefully in luxurious spa-like conditions with central heating, room service on tap, larger quarters every day, and then you finish off as an orgasm.

I rest my case.

Well it made me laugh - though I can think of a few complications. (Extracted with permission from a church news letter).

Things my mother taught me.

My mother taught me Contortionism

"Will you look at the dirt on the back of your neck."

My mother taught me Anticipation

"Just wait until I get you home."

My mother taught me Hypocrisy

"If I have told you once, I've told you a million times. Don't exaggerate."

My mother taught me Logic

"Because I say so, that's why."

My mother taught me Religion

"You had better pray that stain will come out of the carpet."

My mother taught me about Weather

"This room of yours looks as if a tornado went through it."

My mother taught me about Time Travel

"If you don't straighten up, I'm going to knock you into the middle of next week."

My mother taught me Wisdom

"When you get to my age you will understand."