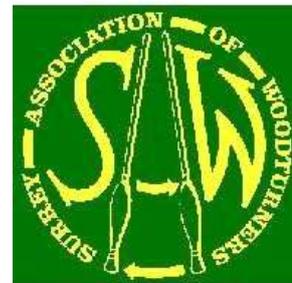


Surrey Association of Woodturners

SILVER JUBILEE YEAR



Newsletter July 2014

Reports, News and Views from North West Surrey

New Members

Welcome to Gill Bell Member No. 696
Keith Blackmore Member No. 697
Graeme Walker Member No. 698

PAID UP MEMBERSHIP 141

(As of going to press)

TOP TIP's

If you have a tip to share please 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.

Items for the Diary

8 th August	Practical Evening	
12 th September	Gerry Marlow	Professional Turner
20 th & 21 st September	Rural Life Centre - Club Demonstration	Public Demonstration
10 th October	Club Turner	
18 th October	Princes Mead Shopping Centre	Public Demonstration

June Club Night - John Sherwood

Three-sided, beaded pot – coloured then limed.

John Sherwood was our June club turner. He had agreed to do the demonstration for us on Friday June 13th – an unlucky date for the superstitious – and indeed it proved unlucky for SAW as the centre double booked the hall for a wedding and the date had to be changed to June 20th! - It was one of John's busiest times for turning as he was one of the artists in the Surrey Artist's Open Studios fortnight which clashed with both dates – so it was really good of him to take it on!

His plan for the evening was to complete a three-sided, beaded pot, which he was then going to colour and finally use liming wax to bring out the grain.

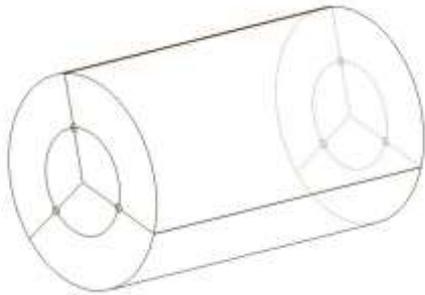
As such, this would be an extremely challenging project to do in the privacy of your own workshop - let alone in front of 100 members – but, undaunted, he got started on the first element – marking out the cylindrical blank he had rough turned in preparation for the off centre work to come!

The first surprise was that he had the direction of the grain of his ash blank as you would for a bowl blank – side grain on – not with the grain horizontally between centres. He explained that he got the best decorative effect when using liming wax on ash, when the grain orientation was this way. It makes the turning a bit more challenging – but the vertical lines that show up when you lime the finished piece are very striking.

John marked out the piece to get the centres for the three sides using the centre points at each end that he had used to turn the blank to a cylinder. One end then had 3 radii drawn on it from the centre point, 120 degrees apart – dividing the piece into 3 equal segments. He then

marked the mid-point of each radius. These mid points would be used to fix the blank off-centre to turn each of the 3 sides. From trial and error and experience, John has found that putting the rotation points for the off centre work at the mid-point of each radius works best – clearly, the further out from the centre you go, the more difficult the turning becomes.

He then drew a horizontal line from the edge of one radius along the blank to the other end while the piece was on the lathe. Where this line met the circumference of the circle at the other end a radius was drawn in to the centre. This allowed him to mark the other 2 radii to match the first end. The mid-points of these radii were then marked.



He set the blank between centres using 2 of these mid-points (so the piece was parallel to the bed bars but off-centre), and proceeded to turn away one of the sectors until he reached the place where the radii touched the circumference. He had the lathe turning quite slowly as it was not fastened to the floor like the one in his workshop and he thought it might start to walk across the room! This made his task more difficult! He used a very large and solid roughing gauge. Normally we wouldn't use a spindle roughing gauge on what was, in

effect, a bowl blank – but because the tool was so strong, the lathe was turning slowly **and** the piece was fixed between centres it was reasonably safe to use. He could have used a bowl gouge instead. John then repeated the cuts for the two other centres leaving him with a 3-sided shape.

Now it was time to turn the beads around the pot. This had to be done on each of the three off-centre axes. He marked out the edges of the beads on one of the sides with an Ashley Isles 3/8" beading tool. He had found he was getting too much torn grain by just using this tool to make the beads, so reverted to a spindle gouge to round over each bead once he had the edges marked. He did this so quickly and effortlessly that I, personally, was amazed at his skill. If you decide to make one of these shapes, you may need to hone your bead turning skills on something that is round before you try it on something that isn't!!!!

Having created one beaded side out of the three, he then changed to another pair of centres, used the beading tool to mark out the beads on the new side, stopping frequently to check that the beads lined up with first side. The spindle gouge then rounded each bead over. Finally he did the last side, once again checking carefully that the beads matched. He then put the piece back between centres and created a spigot on each end to hold the piece in a chuck for hollowing.

The colouring and waxing technique depends on there being a big contrast between the soft wood of the grain (where the tree was growing most quickly in the spring) and the hard wood. John enhances the grain by scorching the timber and then wire brushing it before sanding it – being careful not to change the shape of the beads. He then uses a black spirit stain on the outside of the piece followed by the club's sanding sealer. As this all takes time – and the hall fire sensor can't cope with scorching – John had a 'Blue Peter' moment and moved on to a similar piece he had prepared earlier.

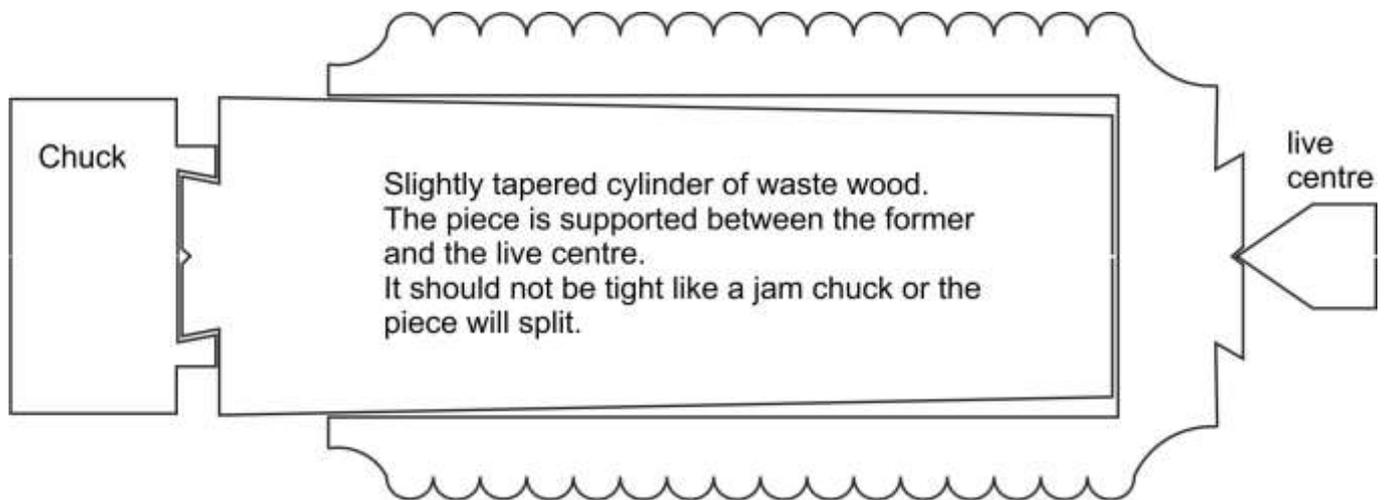
John mounted the piece in a chuck and carefully worked white liming wax into the grain with a piece of paper towel. You need to push wax into the grain but shouldn't put on too much as it takes more effort to remove the excess. He said that he had also tried shoe polish and leather dye pushed into the grain in the past, but likes the contrast of the liming wax. (*It is possible to buy all kinds of coloured wax – even pink – from someone like Mark Raby JS*) John then used more paper towel and ordinary wax polish (from the club shop) on the piece. The clear wax helps the excess liming wax lift off the piece and also gives the piece a good wax shine. He then used a soft brush (shoe polish brush) on it to get into the bottom of the beads. The more liming wax you use, the more ordinary wax you need to get rid of the excess.

John then proceeded with the hollowing. He made it clear that whatever process you were comfortable using would be the way to go. He started off with a hole drilled out with a 1" drill marked with tape to give the depth of cut needed. He put the drill, which had a Morse taper

shank into the tail stock, set the lathe speed quite slow and carefully wound the drill into the piece, bringing it out to clear the shavings several times until he had the correct depth. He removed the drill and pushed the tail stock out of the way before hollowing. To prevent the screeching noise as the drill rubs the wood he put some beeswax on it (although he often uses candle wax at home).

He removed the spigot and started the hollowing with a bowl gouge with a swept back grind - then as he got deeper, switched to his 'Woodcut' hollowing tool. He explained that the Woodcut works best on wet wood but it coped on the piece he was turning which he thought was down to about 15%. He kept the sides straight and cut the bottom with a home-made scraper made from a farrier's chisel. He felt that the sharp tip of a parting tool could also be used. As it is smaller there would be less chance of the tool 'grabbing'. He then sanded and finished the inside.

To tidy up the base and remove the chucking spigot, John had a slightly tapered piece of waste timber that he keeps for these pieces. It fitted loosely inside his piece. The piece was placed on it and the tail stock brought up to hold it firmly while he carefully removed the spigot and shaped the base up to the point of the live centre. He uses this technique on all his pieces now as it is so much quicker than setting up Cole jaws and the like. It is not a 'jam' chuck in that the piece does not have to fit exactly, but it gives enough support to allow fine cuts to be made to refine the base.



He worked down towards the live centre, leaving a small nib in the centre of the base which was removed after the piece was taken off the lathe. The base could then be hand sanded and finished as required. John said that it could be coloured and limed but he usually leaves it plain.

In the past John has also used verdigris wax on his work to give the patina of aged copper and has also used terra cotta coloured wax but the liming technique has become a favourite. He has also used the technique on other timber. Oak works well but the wood has to have an open grain. It is not worth trying fruit woods and dense timbers like yew.

On behalf of Paul and the committee I would like to thank John for his interesting and well-prepared demonstration. I would also thank him for choosing to demonstrate something with a lot of technical challenge.

Jennie Starbuck

TOP TIP

Throw away old abrasives, old abrasives do not cut and will only produce heat and potentially spoil your work. An old 120 grit **is not** equal to 180 grit and so on.

Paul's Postings

Hello one and all.

Firstly I would like to let you all know that my son is well and making a good recovery. To give you the brief story about three years ago he was diagnosed with a heart defect from birth. So at the age of 22 we find that he has Congenital corrected transposition of the great arteries. What this means is that his left and right ventricles are the wrong way around. This means the one on the left is getting tired. He has therefore suffered with a leaking valve, which is the operation he has just had. After a six hour operation we were told that he is well and everything went as expected. A week later he was at home.

Thank you all for your thought and concerns.

Now back to the business in hand. The seminar was cancelled due to lack of support and this concerns me a great deal. A lot of time and effort goes into setting up a full programme of events each year and to me the highlight is the seminar. Where else can you sit down for a day and have so much fun and watch a professional turner for so little cost. We have decided not to book a demonstrator for the seminar next year.

In June we had John Sherwood as our club turner. He turned something totally different yet again. I cannot say too much about this because I could not stay for the full evening, but I am told it all went well, so thank you John.

The next event was our Workshop day. You will have already read the article, it was great day and I must thank the Tutors and the Students for making it such a good day. It concerns me that we have difficulty getting the numbers for this day so I thought that I might write a little more about it in case people do not really know what it is about. Firstly it is about you the member. The only stipulation we have is that we do not allow complete beginners on this day that is for the mentoring process. The members that attend are at all levels with varying problems. It is about helping you understand the problems or difficulties you are having with your turnings. We ask you to bring your food, your timber and of course your tools. The latter being the most important, if your tools are not correct you will not be able to create your masterpieces. So come on you doubters give us a try on the next date.

July saw us at the Guildford Model Engineering Show. We have attended this show a few times now and it is always a great event and you may well wonder why a model engineering show, well a lot of those engineers also turn wood. We talk to so many people that have an interest in woodturning. Apart from being a fun day for those present some of the members sold some of their turned items.

July also saw Gary Rance entertain us once again. As always a good evening, I am told, as I had to leave early yet again. From this the Chairman's challenge was to make a plum and if not successful at that, any fruit would do. This challenge always overwhelms me for the interest that comes from it, or is it the chance to get a bottle of wine.

Thomas Edison once said "The three great essentials to achieve anything worthwhile are first, hard work; second, stick-to-itiveness; thirdly common sense"

That's all from me for now, Paul

Workshop Day 22nd June 2014

Colin normally organizes and runs these days but because of another engagement he asked me to take control on the day. I was happy to do this and then he told me that I also had to do the write up for the news letter. So I thought about it a bit and then thought that it is not what I think about the day but what the members taking part thought about it. So here are some comments from those on the day.

John Mathison

Turning on my lathe at home, there is no easy way to ask advice if you are not sure how best to use a tool or deal with a problem.

I find hands on days invaluable in being able to ask questions of experienced turners. Sometimes you get a straight answer, other times more of a discussion. Either way it is an excellent method of passing on experience. Often my problems are lack of confidence. Being watched and advised is a great confidence booster.

Incidentally, I think the old name "hands-on-day" better describes what we do rather than workshop day.

I am very grateful for the time given by the instructors. This time I spent the whole day with Bill Riley and found him extremely helpful; so a special thank you to Bill.

Bill Riley (tutor)



I was with the two Johns - Mathisen and Creasey. Unfortunately JC was unable to stand for long so JM got most of the focus. Both were eager which makes it an easy job to pass information.

The atmosphere is relaxed and there is plenty of opportunity to try out ideas and develop new skills without feeling rushed.

As a 'tutor' I would have liked to know what skills/projects were being requested. It would give an opportunity to bring any special tools required never the less very good day.

Brian Rogers (tutor)

I thought it went very well; every one enjoyed the day and got something out of the day however small it would seem at the time but it all helps to improve the overall standard of turning.

John Trillwood

Bright and early on a sunny Sunday in June we met in the small hall at the Mytchett Centre for a day of turning. By 10am we had the lathes set up and Paul divided us students between his volunteer tutors. I was allocated to Richard Davies and we decided to turn a box from a piece of Beech I'd brought along with me.

We discussed design - what proportion for the lid, how it would sit on the table and the shape of the body. Then it



was on with the lathe and an excellent day of tuition in the use of the main tools. We covered using the skew for planing, the spindle gouge in rounding the top and discussed minimum grain loss at the joint using a thin parting tool. I tried a variety of techniques to hollow the body out, including using some specialised tools I borrowed on the day. We finished by discussing the use of abrasives and sealer to achieve a good finish.

A very good value day with everyone learning something new.

John Creasey

It was a great day and it was good to have Bill Riley a new instructor and Brian back showing us what a good turner and tutor he is. It was good to have Richard Davies and Paul what's his last name there as well.

Those who were not there do not know what they are missing.

Dorothy Read

Both Peter and I very much enjoyed the work shop day. Working with Brian was very instructive and informative so helped us very much. He was also very patient with us....



David Sydenham

A few years ago I accompanied a group of members from our Association to, sadly to be the last exhibition exclusively organised for wood tuners at Alexandra Palace, to view so many trade stands and professional turners all under one large roof.

On reflection it was possibly wrong to then attempt to explore every stand and study the techniques of all the professional turners in the too few precious hours available. Now many of us who attend such shows feel almost obliged to purchase some piece of equipment to either enhance their turning skills or as a souvenir or to commemorate attendance to an Exhibition. I confess to falling into latter category and commenced a hurried tour in an attempt to visit in as many stands as possible but legs began to tire and as time raced by resulting in panic as to purchase some sort of memento became the priority. I consequently hurried to a nearest reputable stand and speedily selected and purchased the nearest chisel that came to hand. Its appearance looked professional although its function was beyond my wildest dreams but gambling that it could be a useful acquisition to add to my every expanding armoury.

As a late entrant to the world of wood turning, in an effort to acquire any basic skills, I had embarked on a course of tuition offered by one of the recognised professional trainers. During



one of the sessions I proudly presented my ring tool for instruction anticipating at least some words of guidance or maybe at least some little encouragement. After a hasty glance at my recent acquisition his response was far from helpful he compared it to a guided missile and to my dismay he advised the destruction of the tool, or to bury it, or shove it up.....! In short this instrument was not safe in my willing hands.

Reluctantly the weapon was subsequently hung in the tool shed and left to gather sawdust, cob webs and die a natural death.

Months passed until March 23rd when on the events calendar was publicised the popular

practical evening when selected members are invited to demonstrate their particular skills. This required wandering around the hall in an effort to select a demonstrator who would offer the most benefit to my limited skills

I noted an empty seat in front of a lathe where Paul Nesbitt was about to display his wide knowledge of our craft. After making myself reasonably comfortable and not quite knowing what to expect, to my delight, in Paul's right hand was clasped the identical ring tool that I purchased so many months ago. During the evening he proceeded to alleviate any fears of pain that could be inflicted on the operator and by the end of the most enjoyable and instructive session I drove home that evening feeling quite confident that I could be in complete control of the tool.

A workshop day had been rearranged for June 22nd and as Paul had promised to devote part the morning session to the capabilities, control and sharpening of the ring tool and with the promise of hands on training it was another opportunity not to be missed. As we students crowded around the lathe we noted Paul's excellent communication skills, his enthusiasm boundless patience, and as the group in turn practiced the art, each with their newly found skills, all credit and a sincere thanks must be directed to Paul.

Finally, as a humble member, I would also like to take this opportunity to thank all the members who commit so much of their valuable time and expertise to ensure the continued success of our association.

Paul Nesbitt

So you see that I did not have to write an article for the news letter after all.

N.B. Your editor who is also organiser of Workshop day would like to know your views on what "Workshop Day" should be called, i.e. stay as is, or revert to Hands on Day or something else? Please contact Colin Spain.

Surrey Artists Open Studios 2014

In the last newsletter and at the June club night I mentioned the Surrey Artists Open Studios fortnight in June. Many thanks to the members who came to one of my open days. I thought I would tell you a bit more about it in case someone else is interested in taking part. I am afraid it costs to take part – and there is no guarantee that anyone will find you – but 'Surrey' print and distribute 27000 of the booklets about the event and run all kinds of useful courses designed to help you to get to a bigger market (if such is your wish). There are also opportunities to display and sell your work at some prestigious venues in Surrey.



Bernie Walker watching me make shavings!

To take part you have to be a member of SAOS which currently costs £40 a year. This puts your details on the website where you can display some pictures of your work and explain what you do. A monthly newsletter is sent to members and this usually contains information about useful courses, demonstrations and seminars in the area as well as keeping members up to date on other events and courses that may be of interest. Once joined, you have the

option to take part in a Christmas open studios – a much more low-key event than the summer one - advertised by a leaflet – and the summer Open Studios. The fee for the summer event is £70 which covers the cost of the advertising booklets and all the other advertising and courses undertaken by the organisation.

To find out more about SAOS go to their website

www.surreyopenstudios.org.uk

I take part to raise money for my local hospice. I have my demo lathe up just outside the back of the house in a covered area and have a gazebo up where I can display the pieces that are for sale. Visitors can come in via a side gate. If they get really involved and want to find out more, Chris gives them a guided tour of the workshop.

I usually do a short demo as visitors arrive – a light pull or dibber or some such simple item – most visitors are happy watching for 10 to 15 minutes. Unfortunately this year, there were no other studios open in the close vicinity and we are a bit off the beaten track - but I saw a goodly number of visitors, raised over £300 for the hospice and had a lovely time on the 6 days I opened! Some artists group together and they tend to get far more visitors (and therefore sales).

If you want to find out more – see me on a club evening, email or telephone me.

Jennie Starbuck



TOP TIP

The heads of Allen bolts used on many hollowing tools can be filled with either wax or hot melt glue this stops the build up of dust and shavings which can become impacted into the head. The wax or hot melt can be easily removed, thus allowing Allen keys to seat properly so that the head does not strip.

G.M.E.S 2014 Show

The Guildford Model Engineering show was a great weekend, as always our little woodturning stands get a lot of attention from the engineers, I think they are jealous of how quickly us Woodturners can produce something and the freehand way we use our tools. There is always a good cross-over of members of the S.A.W Club who are also members of the G.M.E.S or have other hobbies that the G.M.E.S caters for such as remote control boats, this year the boats came in some interesting shapes and sizes, the Loch Ness monster was a great hit with the children as it can move its head and the chap operating it was definitely playing up to the crowds.





The attention to detail of the boats is amazing, there must have been many hours put into them right down to a little fisherman whose arms move with the tiller on this boat.

The weather this year was good and that always helps with the crowds, it's nice to see a lot of families this year, and there really is a lot to see, the model railway rides had a queue all weekend, the demonstrations of the propeller engines and the gas turbine engines are amazing.

S.A.W had two tents this year, Jeanie and Chris manned the first one, which also housed the clubs display pieces, Chris, Jennie and Colin Rowe shared the demonstrating on the lathe. I was very impressed to watch Chris turning his first ever one of Jennies signature very very thin platters following instructions she had written up, as



always Jennie's dentist drill could be heard and it drew in the crowds who were impressed with the detail of the piercing and colour work.

Paul Nesbitt's old tent had another outing, albeit with the addition of an inner lining to stop the leaks. We managed to pack a lot into this tent, 3 lathes and sales table and there was a steady stream of visitors looking at the work and watching the demonstrations.

Dave Stratton and I took turns demonstrating on the clubs new Axminster trade lathe, Paul Nesbitt and Colin Rowe took turns on another lathe and Dorothy and Peter shared the third lathe.

We managed to make quite a lot of diverse pieces throughout the weekend from candlestick bases to pens, bowls, platters and key fobs.

All in all a very good show and I hope we get invited back next year so we can do it all again.

By Robert Grant



Woodturning in the Sun, by David Bright



Back in 2013 I was thumbing through a Woodturning magazine and spotted an advert for woodturning courses by Nikos Siragas, Artistic Woodturner, Rethymno, Crete. I know Rethymno as it is the main town closest to our favourite Cretan holiday destination of Panormos. That seeded an idea to combine a holiday with some woodturning activity. 2013 did not work out for us so we formed plans for a Cretan holiday in 2014 incorporating a course with Nikos. We managed this at the end of June spending 1 week near Agios

Nikolaos on the West of Crete and 1 week at Panormos. I roped in some friends to join us so I would not feel guilty leaving my wife for 2 days while I did the woodturning.

Nikos runs 2 or 3 days woodturning courses on several weeks in the year – see his website www.siragas.gr for details. Nikos has a small shop in Rethymno (see picture) where he sells his works and does on site woodturning at the back of the shop to show that the work really is



all his. We arranged to meet Nikos a few days before the course at his shop to meet him and discuss what I would make on the course. At the shop we also met his English wife Frances with whom most of the earlier email communication had been.

The woodturning course itself is held at Nikos' house in the hills above Rethymno. His workshop is in the basement of his house (see pictures) where it is relatively cool. The terrace of his house where we had lunch (prepared in advance by Frances) is surrounded by olive trees and has fantastic views towards Rethymno.

At the shop I chose to make a deep hollowed vase – I felt it had to be olive wood due to the location but Nikos also turns lots of other woods including carob which was very tempting. Nikos' courses usually are for 2 to 3 people but on the dates I had chosen I was the only one so I got individual tuition.

The courses start at 10 am so no need for an early start whilst on holiday and are scheduled to finish at 3:30 but both days went on to about 4 pm. This seems ideal to me for a "holiday" activity, leaving time to return to Panormos for a well-earned swim in the sea to cool off.

Nikos' workshop is very well equipped, he has at least 3 lathes, and the one I used was a Wivamac, identical to the club lathe.



The first piece I chose to make was a clean lines vase 180 mm tall x 120 mm diameter. The day started by searching his vast basement for a suitable piece of tree. The olive wood itself came from one of the trees Nikos had cut down himself on his land so no “air miles” – at least not until I brought it home. Nikos told me that 90% of the olive wood items you see on sale in Crete come from Tunisia!

The chosen piece was quite green, but making the vase walls fairly thin, carefully using a hot air gun at stages during the turning and wrapping the piece in newspaper, then plastic at night and for the journey

home all is well. For the hollowing we used Nikos’ homemade hollowing tool (a scraper with a steadying arm). Finishing down to 600 grit and lots of polishing. For finishing the inside of this quite deep vase Nikos used a soft bamboo stick which has enough flex to add some pressure to the sandpaper. I’d not seen bamboo like this before and came home with a piece courtesy of Nikos. This first piece took the whole of the first day and some of the next morning.

For the second piece I wanted to do something with a natural bark edge. We found a suitable

piece of dry olive wood and made quite an artistic vase approx 120 mm diameter x 100 mm tall. This piece had some issues with cracks but copious amounts of superglue especially at the bark/wood interface solved any issues. Nikos had a shaped beading tool to add a bit of interest to the diameter. If anything this is my favourite piece of the two.

I found Nikos very knowledgeable and something of a perfectionist, especially when it comes to finishing. The 2 days were very enjoyable and I came away with additional woodturning knowledge and two rather nice olive wood items.



David Bright

July club night – Gary Rance

Gary’s Background

Gary start the night by giving us a bit of background to his woodturning career, he left school at 16 in 1965, he wanted to be a game keeper but couldn’t find a job so his mum sent him to the job centre where he was given a choice of a job in metal turning or woodturning, he tossed a coin and became a wood turner.

Gary was taught by very skilled craftsmen who had 10’s of years of production turning experience, professional turners turn on a per piece basis so you get very good at turning fast, Gary says you start to look at a job in regards to the number of cuts it takes, for example a pepper mill is 20 cuts.

Gary left this first role after 3 years when the company only just got around to replacing the steam engine with an electric motor, the whole workshop ran off one motor with a 10” main belt, then each lathe running off a belt, no such thing as variable speed just a drive and a loose pulley.

Health and safety had not been invented yet, so no dust extraction and things like safety glasses were not heard of, Gary spent his days making lots of kitchen ware, bowls, egg cups, spoons, rolling pins etc.

Gary eventually moved 100 yards down the road to another company, that at the time had modern lathes, he stayed there for 10 years working up to become production manager, eventually leaving after a disagreement with the boss, this prompted him to start up on his own.

Still a production turner Gary was approached by Arthur Lords to do a demonstration, to this point he never realised people did wood turning as a hobby, and that there were magazines dedicated the hobby, he did his first demo, then got asked to turn at shows by tool companies starting with his first show at Wembley, he has now done shows in 9 different countries and still does between 25 and 30 demo's per year.

Spindle Turning

Gary Started by asking who uses a skew chisel and as you would have expected there was a groan from the audience and not many people put up their hands, Gary said the reason people don't like the skew is because they don't understand what is going wrong and he would explain the right techniques.



Gary mounted a piece of square pine between centres on the lathe and picked up his first tool of the demo which was a round skew, he commented that the skew was not flat at the top as it had a small (2-3 degree angle) creating a long point which is the part of the tool he uses to make cuts, Gary used to use a square skew but has moved onto a round one as he was using a lathe with wooden tool rests and the round one does not leave dents. He comments on reckoning he can tell which demonstrators have been at a club by looking at the dents in the tool rest, he reckons he can tell Les Thorne, Stuart Mortimer & Stuart King have been at the club.

Gary started by showing us how to make square pummels using the skew chisel, commenting on the best way to hold the tool and make the cuts, next he showed us how to round over the pummels still using the skew. He then used his roughing gouge to make the square section round, he comments on his roughing gouge not being square, he does this so he can stand to one side when roughing out, having had bad experiences of wood coming off the lathe at this stage in the past and hitting him.

Gary then showed us how to use the roughing gouge to make a planing cut, he mentions they did this when he was a production turner as they made a lot of rolling pins for schools and it saved time not having to change tools. He then showed us making a planing cut in the more traditional way with a skew chisel, he even showed us making the planning cut backwards.

Gary then went on to demonstrate making the various spindle turning cuts starting with making a "V" cut using his round skew, then went on to turning a bead again with the skew chisel, he notes a lot of people have problems at this point usually with the left hand side of

the bead due to them not standing in the right position. He then finished off switching to a spindle gouge with a fingernail profile turning a cove and an ogee.

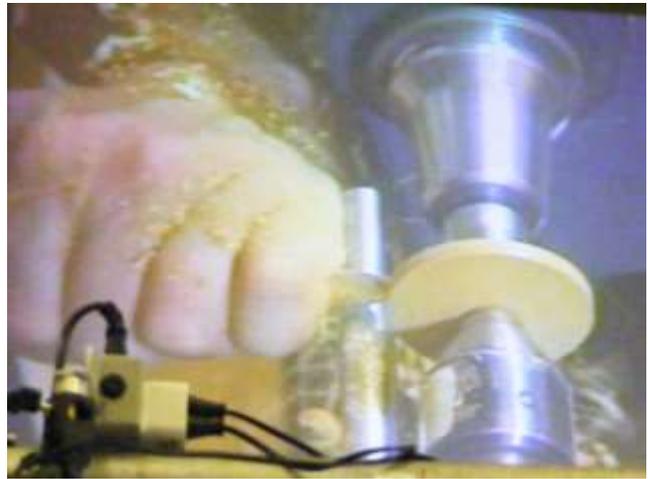
His final comment on spindle turning was to say, the most important thing with spindle turning is, "Never hesitate".

Having given us all a lesson in spindle turning and making it look very easy, Gary moved on to showing us how to make a pendant with an offset centre. Gary recalled how about 5 years ago he saw another turner making them by offsetting one of the jaws of a chuck to make the piece off centre, he reckoned he knew a better way which he kept to himself for a while before eventually making a DVD about it of which he has sold around 500 copies and is still on sale.

Gary worked out he had been making pendants for over 20 years, he showed us some of the jigs he used then to make the pendants, and then the very neat jig he now uses to make offset pendants. The jig has a small groove to hold the pendant blank, the blank needs to be turned down to 50mm to fit into the jig. For the demo Gary used verniers set to the right dimensions but at home he uses copy fingers as he tends to make 50 at a time.

He makes pendants either using end grain or cross grained timber, he started with the end grain blank mounting it between centres.

Once round and down to the desired 50mm Gary started to make the profile on the outside of the disc using a spindle gouge, he then sanded the profiled disc, starting at 180 grit and finishing at 600 grit.



Gary then mounts the blanks into the jig, the jig is then held in the jaws of the chuck, he then drills the centre of the blank.

Once drilled the offset centre is profiled using a small spindle gouge moving from the outside to the inside then sanded to a finish, he then reverses the jig in the chuck and repeats the profiling on the back.

Gary finishes off the pendants by spraying sanding sealer then lacquer on the pendants, mounting them on a leather necklace and putting them in a presentation box ready for sale for around £25 each.

Wooden Plum

Gary's next demo was to make a wooden plum, which would be the challenge to the members for the next club night. Gary told the story of how it took him quite a while to perfect the cutting of the groove.

Mounting a piece of yew that was 10mm longer than needed between centres he made it round using a roughing gouge, then using the round skew as a parting tool put a spigot on one end.

The start of the plum is basically the same as turning an Egg; Gary used a spindle gouge for the bottom half of the piece then switched to a skew chisel for the top half to show the techniques for using both tools. Gary then sanded the piece and moved onto making the perpendicular groove.

After experimenting with carving tools and sanding devices, Gary has perfected the groove by mounting a small Dremmel grinding attachment into a Jacobs chuck mounted in the headstock Morse taper.



Below are some of Gary's other jigs



Open Day Competitions 2014



The entry forms for the competitions on Open Day will be available from the Open Day page on the club website from August 8th. There will be some copies on the Club Table at the back of the hall.

The competitions are judged by the 2 professional turners for Open Day – this year that will be Mark Baker and Andrew Hall.

Main Club Annual Competition – open to all members

As usual, you can enter up to 3 spindle pieces and 3 faceplate pieces for this competition. The rules can be found in the club handbook which is available on the website if you cannot lay your hands on a copy. Your competition level is printed by your name on the register every month. First place winners in each category are given an engraved tankard while second and third placed winners receive medals. Coming first, second or third currently moves you up to the next competition level for the following year.

25th Anniversary special competition - open to all members

All members are entitled to enter one piece in this competition which has a theme of 'movement'. All pieces entered must move in some way. They can be as simple as a pull

along toy with rolling wheels or as complex as an automaton. The piece should be 'mainly' turned. It can have any kind of finish – plain /painted – it's up to you. It should show ingenuity. If it reflects the club's 25th anniversary, that would be a bonus. The competition will also be judged by the 2 professional turners for the Open Day. The winner will get £25 and our admiration.

Inter-club Table top competition – The President's Gavel – Invited members only

The chairmen will be inviting 10 members to represent the club on the SAW table-top. These pieces should not have been exhibited or entered for an Open Day competition before but can be pieces that have been entered for a round of the club competition held on practical evenings or have been displayed on the show and tell/chairman's challenge table. All 10 pieces will be entered **free** into the Open Invitational Competition which is open to all members of the other clubs taking part (Cheam Woodturners, East Surrey Woodturners, Middlesex Woodturners, Orchard Woodturners, Forest of Bere Woodturners)

The winning club gets to keep the trophy (The President's Gavel) for the following year – and, of course, they get bragging rights

– SO..... **YOUR CLUB NEEDS YOU!!!!!!**

If you are asked to provide a piece for this competition, please treat this as the honour it is supposed to be.



Inter-Club Open Invitational Competition – open to all members except the 10 invited to enter pieces for the club table-top entry- it is also open to all members of participating clubs

Any member can enter one piece this competition. The only rule is that it is mainly turned on a woodturning lathe. In order to defray the costs a little, there is a £1 entry fee, payable on the day, for this competition.