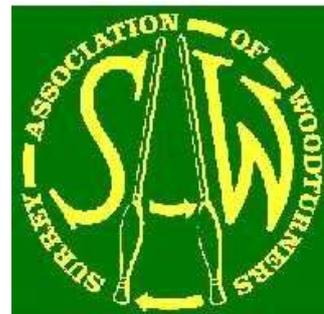


Surrey Association of Woodturners



Newsletter July 2015

Reports, News and Views from North West Surrey

New Members

Welcome to Terence Williams Member No. 711
Welcome to John Lee Member No. 712

PAID UP MEMBERSHIP 142 (As of going to press)

Items for the Diary

14th August	Practical Evening	Club Turners
23rd August	Axminster Basingstoke Store	Club Demonstrators
6th September	Axminster Basingstoke Store	Club Demonstrators
11th September	Mary Ashton	Professional Turner
19th & 20th September	Rural Life Centre	Club Demonstration
19th September	Wey River Festival - Dapdune Wharf, Guildford	Club Demonstration

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.

TOP TIP

For those of you who have trouble in removing chucks etc from the headstock of your lathe. Cut a paper gasket to fit over the thread with a flange wide enough to cover the face of the mating surfaces. It works very well for removal. It does not seem effect the grip or accuracy and best of all if you have a Record lathe with a Bronze bush; it keeps some of the oil at bay after lubrication.

A couple of new forms – Richard Davies (Secretary)

I recently noticed that some of the forms that I produce have disappeared off of Neil's administration table so I've re-introduced them. I thought it was time to do so as we have many newer members who may be interested.

The forms are aimed at members who would either like to take on commissions from people outside of the club or are willing to collect timber, or process trees that non members are offering us.

All we need is your name, a contact such as phone or email and your home town. Then, as requests come in (mostly for commissions) I simply send out the list and suggest they contact someone of their choice from it.

This way I don't give out to much of your details and I don't give out any details from outsiders. Should you like to be added to or taken off of either of these lists, then either let me know at a club event or by email (contact details at the end of this Newsletter) or simply fill out the chart on Neil's table.

My Workshop

As editor I have for sometime thought it would be good to invite members to write a piece on their own workshops/workspaces, along with a couple of photos and explaining why you chose the tools you have, and the type of things you make etc. Please send to Colin Spain at colin.spain1@virginmedia.com.

Pauls Postings

Hello one and all.

I start off with my apologies for missing Jennie's demonstration which I understand was excellent. The theme for the evening being thin turning and decorating. Sorry to have missed it with all of those special techniques that Jennie has.

Our next outdoor activity was at the Surrey Model Engineering Show in Guildford. I could only be there on the Saturday, but I am told that Sunday was equally as good. Lots of people and a new member to boot. I hear that the packing up was extremely quick because Robert had to catch a flight from Heathrow, which he did, so well done to the helpers who got him away on time.

In July we had Richard Findlay who is always a good demonstration to see. Well he did exactly that, a brilliant display of skill and instruction. All in all a very good evening.

We then attended the Rural Life Centre for the first time in July making it the second of three trips planned for this year. It was the Rustic Sunday event which is normally well attended but the weather was not on our side that weekend. We still saw a lot of people and had a great deal of fun.

The Chairman's challenge for July was taken from Jennies demonstration, something thin / decorated or both. Another good display of members work. Can't wait to see what the August meeting brings me with the challenge of something in Pine spindle and faceplate.

On a personal matter I hope to be having a knee cap replacement at the end of August or early September. So I may not be around much near those dates.

Sorry it is a bit brief this month.

That's all for now.

Best regards to you all.

Paul

COMPETITION NEWS

We can now announce well in advance that the subject for the Christmas club night competition will be an egg rack capable of carrying one dozen eggs of either small, medium or large size. The design is up to the maker but should include both spindle turning and faceplate [or chuck] work. Finish is to be suitable for a kitchen environment.

Many thanks to our president Bob French for suggesting this.

Sunday Demo at Axminster

On the 21st June S.A.W. was once again demonstrating at the Basingstoke branch of Axminster Tool Co. This time Denis Findlay and John Sherwood were having a go. Denis was making goblets and pendants. I started out making a natural edge bowl but found that it was probably too long for the attention span of the visitors. After that I reverted to making spoons in the manner of Phil Irons.

We were quite busy in the morning but I suspect that now that summer has arrived numbers would be lower. Denis and I would like to thank the S.A.W. members who came down to see how we were getting on; it was nice to have the support. On the subject of support, we have to thank John Creasey for his role of Master of Ceremonies, chief salesman for the club and general management.

After lunch I had one gentleman who said he last used a lathe 40 years ago and wanted to see a box turned! It was not on either of our programmes but as the customer is always right..... After a general discussion about tools etc he went off with his box and bought a new set of tools to start turning again – Job done!

The good part about this type of demo is that you are talking to other turners or would be turners. You can have a sensible conversation and your time and advice is appreciated.

John Sherwood

A Twist in the Tale!

I could never understand how a twist could be turned. When I spoke to a member of S.A.W. at Princes Mead, they explained that it was mainly carved. I decided to join the club and took the Woodturning magazine. In the magazine a book was advertised called Woodturning Wizardry which showed how to turn impossible items. I had to have it.

The first item was an arrow through a bottle, which was simple apart from drilling the hole through the bottle. Next I tried the Singapore ball. First you had to make a jig to make a sphere. When you had the sphere you had to make a chuck to hold the sphere, then a tool had to be made from an old chisel to open up the back of the holes in the ball. A flat topped tool rest was the next thing to make. After the Singapore ball I started on the Spiked star in a cube.

First a chuck had to be made to hold the cube, then three specially shaped chisels to be made. (I was running out of old chisels so I had to buy new ones). After a couple of attempts I made a star in a cube. I tried another but the wood was too soft and split easily. I tried elm that would not split, but it was too tough and bent the tools.

The next item was a star in a sphere; this required another special tool which had to be made in two parts with an adjustable sliding depth gauge. At this point I recapped on what I had achieved over the last three or four months. I had an arrow through a bottle, a Singapore ball, a star in a cube and a lot of ruined chisels. Not one of these items is of any use.

To top it all last Christmas my daughter gave me a book called Woodturning Wizardry. I gave it to the club for the raffle so whoever won it good luck.

Jim Gaines

Editorial Notice

Due to circumstances beyond our control the write-ups for Guildford Model Engineering Show and Richard Findlay demonstration will be published in the next news letter.

Jennie Starbuck - 12 June 2015

Reporter David Stratton

Paul Nesbit was scheduled for this demonstration but recent problems with his legs necessitated a change at short notice and we were very lucky that Jennie was able to step in and admirably fill the gap.

As a relative newcomer to turning (less than 3 years practical turning) I find it hard to believe that Jennie and Chris came into woodturning in the same, almost mundane, way that many of us did. They simply needed some turned pieces of furniture to match an oak table and they had purchased and doing it themselves was the only way.

That of course was nearly 21 years ago and their passion for the craft has grown considerably through the years.

Having introduced themselves to woodturning they started touring the various exhibitions to watch the professionals at work and Jennie, being one of the few females in the audience, acquired a goodly number of the demo pieces produced.

The usual trail of pieces followed as they started coping items seen in books and magazines, pens earring stands, bowls etc. Jennie's passion and particular style change dramatically following her encounter with Binh Pho (<http://www.binhpho.com>) who was one of the few unable to be rescued by the Americans from the Saigon Embassy following the fall of South Vietnam.



A particular element of Binh's work is the extensive use of piercing, which has materially influenced Jennie's work.

However, this evening Jennie was not going to demonstrate any decorating techniques, although she has promised to be displaying some at the August Practical night, but rather was going to show her techniques for turning a thin bowl and a platter.

Starting with a Beech bowl blank approx. 6in by 2in. Mark the centres and mount between chuck and live centre creating a friction drive. Using a 1/4in bowl gouge working from out to in Jennie created a chucking spigot to the desired diameter (jaws specific) on the face that will become the top of the bowl.

To cut Jennie first engaged the bevel then slowly twisted the gouge until cutting edge engaged then push cut to the desired location. Final diameter and dovetail was cut using a three pointed tool. No attempt was made at this time to true up the external edge of the bowl although this might be advisable if your blank was out of balance.

The blank was then reversed and the base trued up before another spigot was created. This spigot will remain once the bowl is complete to lift the bowl off of the surface.

Asked why a spigot and not a recess Jennie pointed out that in addition to lifting the final piece the use of a spigot, as opposed to a recess allows for the creation of a thinner bowl thickness as the internal curve can effectively be cut into the spigot. Using a recess would necessitate having a thicker base to the bowl and an unbalanced thickness to the internal cut.

Asked about her bowl gouge Jennie reported that she used a Hamlet Deep Fluted gouge with a simple grind. The later meant that she did not need to use a jig when sharpening the gouge, which she might do 6 or 7 times whilst turning a bowl. Repeated practice greatly reduced the time wasted sharpening tools.

Once the spigot was created the outside of the bowl can be shaped. To avoid tear-out Jennie recommended working from the centre out. No strict rules on shape so whatever you find most appealing. Working in steady stages to establish shape and gradual curve bringing it almost to what will be the lip of the bowl. Taking a 1/2in round skew Jennie used it as a parting tool to establish a square lip to the bowl.



She then made a series of light cuts to bring the outside curve to the very lip of the bowl Jennie pointed out that the spigot may need to be tidied up after the insides of the bowl had been turned but that it would be unlikely, due to the thinness of the rim, to use a Cole chuck or similar. She therefore made a small pencil mark in the centre of the spigot to facilitate future alignment. More on this later.

Once satisfied with the external shape the blank can be turned and remounted.

Before turning make a small mark on top of bowl to ensure that the refit is made in the same vertical alignment with the chuck. I.e. mark at jaw one before and after rotation. Once fitted run the lathe slowly, check for, and if necessary adjust, any wobble.

NB The correct alignment and absence of wobble is critical when producing thin bowls, as any discrepancy will be evident in the final piece. A variance of 1mm in alignment could see a target thickness of say 2mm vary between 1mm and 3mm. Such a discrepancy would be very visible when dealing with such thin walls.

The next task is to excavate the insides of the bowl. Again, Jennie recommended many light cuts as opposed to deep cutting. Two points to highlight here, firstly, dependent upon the size of the spigot you may not wish to approach the excavation too aggressively and secondly by taking small cuts throughout the process you are effectively training yourself for the finishing cuts where delicacy will be paramount.

First task is to true up the face as this will help eliminate jump when you start depth cuts. The Parting cut made earlier, and used to define the rim, will be a good reference point for the truing cut. Rub bevel on flat surface and slowly push cut towards spigot.

NB When turning bowls it is customary to start hollowing from the centre and working your way out. With thin sided bowls you want to leave as much weight of wood in the centre as possible for as long as possible as this helps to reduce vibration.



Starting a short distance from the edge of the bowl Jennie made a series of hollowing cuts, making the width of the cut sufficient to work safely, and going down to about 1/2 in depth. Cuts were then made progressively closer to the rim of the bowl and the desired final wall thickness. Again each cut is designed to be a practice for the final cut so work on getting the bevel parallel to the external surface and getting a smooth entrance to the initial cut, where the bevel is unsupported. The key here is to get the gouge cutting edge vertical at the point of contact and the bevel parallel with desired cut direction.

Make regular checks on the thickness until desired thickness is achieved. Jennie showed of her very snazzy digital micrometre which is quick and easy to use, but, you guessed it, quite a bit dearer than a manual one. That said when dealing with such fine dimensions any micrometre is going to be better than callipers, and the digital readout is faster and clearer given the frequency of checking needed.

The top 1/2 inch completed Jennie reduced the peak in the centre of the bowl and moved progressively on, in similar fashion, to next 1/2 inch of bowl until the insides of the bowl were complete. Care is essential as you get deeper into the bowl to ensure that you do not cut too deeply and cut through the rim or base.

The internal surface can then be finished as desired, either with wax or ready for any other decoration.

When bowl is removed check the spigot to see if it needs to be reworked. If yes, then turn a jam chuck to match internal dimensions of bowl and using the centre point, marked earlier on the spigot, support the bowl and rework spigot/base before finishing the external surface.

Your bowl is now complete and ready for decoration/finishing as desired.



As a bonus demo Jennie then went through the processes for turning a thin platter. In most respects the general processes follow closely those of the above bowl, the shape only dictated by the size of the blank. One important difference, when venturing in the realms of thin platter work





it may be advisable to leave the rims slightly thicker than the majority of the platter. This will aid your turning by adding an element of rigidity and stability to the piece. This area may also be decorated with beads or V cuts to make it an intrinsic part of the design.

As your ability improves the thickness of any such rim can be reduced until an even thickness throughout is achieved.

Overall a very interesting demonstration excellently delivered and one that shows that thin items do not have to be scary. An extra big thank you to Jennie, not only for the presentation, but also for stepping in at such short notice.

Our July challenge for Paul's Pick was, of course to turn a thin object, either plain or decorated. A good number of members took up the challenge as can be seen from the photo. The winner was Colin Rowe, whose piece came very close to being the bowl with the hole in the bottom. This can be seen as the one in the middle of the three towards the back of the table



THE R.V.S GRAND-FEST EVENT, LONDON. by Arthur Martin

As you all may know Jill [my wife] and I are members of the Royal Voluntary Service [RVS] and take the 'Shop Trolley' round the wards at Frimley Park Hospital. Earlier this year I received an email from RVS requesting volunteers who are over 70yrs and have a skill they would like to share with young people at a Grand Fest event to be held on 13th June 2015 at Hoxton Square, Shoreditch, London. Out of 30,000 volunteers I was one of eight crafters selected to host this prestigious event.

What a fantastic time we had at Grand Fest.

Not all plain sailing though as RVS thought a 'Flip-Chart' was a bit "Quaint," and requested me to learn Powerpoint for this event. Fortunately one of our members, Georgina Clarke, is fluent in Powerpoint and gave up two long evenings to teach me enough to cope with the request of RVS - Thank you so much Georgina.

Then, at last minute dot com, the RVS persuaded me to add a live wood turning demo to my Powerpoint presentation, so instead of an overnight



bag and a memory stick we now had our two largest wheelie air-line bags full of the necessary tools and impedimenta; they weighed a ton!

On Friday morning we took a train to Waterloo from where I phoned the RVS at lunchtime and said I wasn't happy going on the underground with such heavy bags, and straight away our contact, Helen, said "Don't worry - take a taxi, we'll refund the fare." Great. [Surprisingly, when I checked after the event a black cab, Waterloo to Shoreditch, costs only £4 more than the underground!]

So we arrived at the hotel in Shoreditch, settled in, and then walked to the Geoffrey Museum where we were to do our 'thing' on Saturday. My schedule was to present a Powerpoint talk entitled 'The History of Woodturning - and My Involvement in It,' followed by a turning demo at 12:00hrs, 15:00hrs and 17:00hrs. The museum is a great venue, and we were sharing the room with another of the crafters - Maureen, who does soft furnishings, like cushions etc. Whilst the museum would have been quite happy for the lathe, which had been borrowed from another charity



linked to the North London Woodturning Club at Muswell Hill, to have been delivered on Friday afternoon, the RVS had arranged delivery for early Saturday morning.

We had a meeting of all eight crafters and assistants early Friday evening - Flower Arranging - Bread Baking - Brewing - Dancing - Crochet Making - Preserve Making - Soft Furnishing and, of course, Wood Turning. This meeting afforded Maureen and I the opportunity to agree how we would do the lay-out in our room in which there were 35 chairs for the audience. Then at 7pm RVS treated us to an Italian Restaurant dinner where several bottles of wine helped to calm our nervous excitement.

Saturday came and we were taxied to the museum at their opening time of 10:00 with all our kit - and Maureen's two sewing machines as well.

One of the museum staff set up the 'memory' stick, lap-top and projector and my first slide was on the screen; so that was A-OK. I said "Where's the lathe?" RVS Helen said "It will be here at 10:15." I said "It's **twenty past** now!"

Well, there then followed a mild panic all round and the lathe was finally delivered at 10:50hrs by a courier company called 'Speedy Couriers'. M'mmmmmmmmm..... so I only had time to plug it in, switch it on and off - it worked fine. Then it was kick-off at 11:00 by Maureen who had been allocated the first slot of the day.

Then came my turn and it started like this "Good morning ladies and gentlemen, my name is Arthur Martin and this is Jill my wife and assistant for the day. I'll start with a short history of wood turning using a Powerpoint presentation", and clicked for the first slide to come up - **NOTHING!** The computer had gone down! Fortunately the lady who had set it up had remained in the audience as she was interested in seeing what woodturning was all about, but she could not fix it, so I had to do my first presentation without any visual aid, as I had left my 'quaint' flip-chart at home. But I got through it OK, having had four rehearsals; one with a non-

woodturning lady, one with my Mentor from the Surrey Association of Woodturners, John Sherwood, and two more at home solo.

"Now for the fun bit," I said as I tightened a prepared log into the chuck, and told the audience I was going to make a simple mushroom as it was something which they could attempt on their first day at a lathe. I hit the green button - **AGAIN NOTHING!** At least this time it was an easy fix, someone had unplugged the lathe - put a twin extension lead into the socket to provide power to Maureen's sewing machines - but not plugged the lathe back in. Phew - game on!



When the audience stopped laughing after my second equipment failure, I had turned the mushroom 'cap', when came my big mistake of the day. I allowed my concentration to wander thinking about the two failures detailed above and had the biggest 'catch' ever, taking a big chunk out of the stalk! I sort of covered this by saying "This is what can happen if you do not stay focused when using high speed machinery and razor sharp tools." I think most of the audience thought it was all part of the act, although I knew it wasn't.

I used around 12 'props' to provide an element of 'audience participation' for this presentation, which is where Jill had her bit to do. This was something we had not rehearsed, but ought to have done. However the whole thing was enjoyed by our first audience.

Powerpoint was brought back on line for productions two and three, and by the end of the day Jill and I were running like a well-oiled machine. The second and third mushrooms were good and I sold them by Dutch auction to audience members raising an additional £13 for the Royal Voluntary Service charity.

By the time we had packed up and swept up we were pooped, so were pleased we had taken the option of a second night in the hotel. The more so as, at breakfast on Sunday morning, sitting with Rae [preserves] who lives near Stirling, Scotland, our event had made the Independent with a large picture of Rae [preserves] and Celia [crochet] on the front page. Fantastic coverage for RVS.

I'm grateful to the Royal Voluntary Service for inviting me to display the craft of woodturning to such a broad audience, truly an exciting, but tiring, day. Hopefully there are now some new wood turners in the offing, and as the lathe was loaned by the North London Woodturning Club - Men's Hut at Muswell Hill I passed out their contact details freely. Two ladies showed great interest in the Surrey Association of Woodturners, but understandably are concerned about the distance but we may hear from them.

Arthur Martin

I am sure Arthur won't mind me saying well done and that the R.V.S. also had Arthur's skills professionally filmed and put onto You Tube - so if you want to see him in action in his workshop the link is <https://youtu.be/vfzU9n-8Bhk>. We don't all get chances like that. (The editor).

Rural Life – Rustic Sunday by Colin Spain

Ok so it was called Rustic Sunday, but for us it was a two day event with the Sunday being the main day. In fact this was a new event for S.A.W. for although Rustic Sunday has been running for some years we as a club had not done it before, so this year we are at Rural Life three times not two.

Saturday was a normal day at the centre, and huge crowds were not expected, that was reserved for the Sunday. Saturday was true to form it was quiet, we had a few visitors, weather was reasonable, quite hot at times, and we enjoyed ourselves as usual. Lots of ribbing going on.

Then came Sunday and the main event. Well true to form the weather decided to be miserable, this kept the expected crowds away. It was such a shame because of all the work that had gone into organising and setting it all up. There were more visitors than the Saturday, and there were lots of displays under cover so not too bad for the brave souls that did come. There were so many things to see, country crafts including corn dollies, stick making, glass blowing, foundry work, dog show, pole lathe turning, craft displays and sales, and so many more.

Our Alfie disappeared for a while; he was having a go at pole lathe turning, and look who I found moonlighting on another stall, Tom Purcell (Right).

Turners for the weekend were: Saturday 10 turners, 1 steward and 6 lathes.

Comprising turners - Peter Hart – Dorothy Read – Rodney Goodship – Colin Rowe – Paul Nesbitt – Alfie Bradley Nesbitt – John Creasey – Phil Hamilton – Mike Spaven - Colin Spain.

Sunday 7 turners, 1 steward and 7 lathes.

Comprising turners - Peter Hart– Rodney Goodship – Colin Rowe – Paul Nesbitt – Alfie Bradley Nesbitt – Paul Raubusch - Colin Spain.



With Douglas Boud stewarding both days and some very welcome help from Tom Purcell tidying up Sunday. Not to forget Sylvia Nesbitt covering Paul and Alfies tables.

We were set up in the workshop as usual, and our display tables were right next door in an open barn, so at night we moved the tables into the workshop, just in case it rained heavily. Just as well we did.

Pauls thanks go to all that attended and supported the club, it is at events like this that we get our new members from, which enables the club to move forward and promote the art of woodturning for future generations.



Top left Peter Hart
Middle top Rodney Goodship
Left Bottom Colin Rowe
Centre Paul Raubusch
Top Right Paul Nesbitt
Rest are a selection of our
Displays and Douglas Boud
with a customer.

A Note from the Treasurer

As Treasurer I would normally only get one opportunity a year to explain to you the current state of the clubs financial affairs and the impact on future funding. In most years this is all that is needed.

I am therefore breaking with tradition to bring to your attention now a matter that may materially affect the Clubs membership fees for 2016 and beyond.

Many of you may be aware of problems at the Mytchett Centre which have necessitated them looking closely at their own financial viability. One manifestation of this is a recent rise in the cost of hiring the hall for our meetings. With effect from June 2015 the cost of hiring the hall for our Friday meetings will rise from £70 per night to £120, an increase of £50 per month on our running costs.

Across a full year this increase will add an additional £600 to our clubs expenditure or more saliently a cost of over £4 per member.

This rent rise will inevitably impact upon the level of fees that I must recommend to the members at the next AGM.

In the meantime I, and the rest of the committee, will be doing everything we can to mitigate the impact of this rent rise but you can help as well.

Whilst your subs make up the largest part of the clubs income additional funds are generated by the Club Shop, the monthly raffle and the 100 Club, the latter two also offering you the opportunity of winning prizes. So the more you support the club through these activities the lower the impact that the rent rise may have on future subscriptions.

100 Club membership for 2015 is still open to new participants

David Stratton
Treasurer

Belts and Bearings

Thought I would tell you about something that might be of use to club members and could be put in the newsletter.

Recently I had to repair my granddaughters scooter, (the rear wheel bearings were seized up), I found a supplier on line and ordered the bearings on their "standard free delivery service", ordered after lunch on a Friday, the bearings were delivered the next morning (Saturday) at 10am! Perhaps I was just lucky with the timing, but that is quick by any standards.

The thing that I thought might interest club members is that as well as bearings they can supply drive belts and pulleys, they have a good descriptive way for you to select the correct size you need, and their prices seem to be very reasonable.

It might be cheaper to order bearings and belts through this firm than buying them from your lathe manufacturer.

They are :- www.simplybearings.co.uk

Regards, Denis Findlay.

Hope this may be of interest for the newsletter. (Yes it is thank you Denis)

TOP TIP

If you turn your own tool handles. Try to turn them out of different timbers or at least change the shapes of them. That way if when stored all you see is the handle it is easy to tell which chisel is which. You could use Ash for skewers, Beech for spindle gouges, Oak for bowl gouges etc., and a blob of colour on the top to denote sizes.