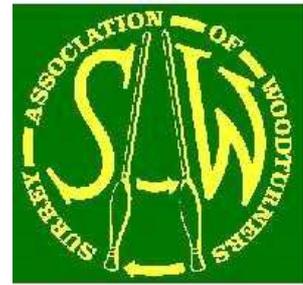


Surrey Association of Woodturners

Newsletter May 2008

Reports, News and Views from North West Surrey



New Members

Robin Newlands Tony Wellbelove
Mike Whitehead Bo Williamson
Cedric Snowdon

Paid up Membership 152

Items for the Diary

Sunday 18th May Seminar
24th & 25th May Rural Life Centre
Friday 13th June Jason Breach
Sunday 22nd Hands on Day
Friday 11th July Colin Simpson
Friday 8th August Practical Evening

FROM the PAST

Recently several members have asked me for copies of past articles. This involved a certain amount of searching through back copies. I therefore decided to make an index for myself. In the year before I took over as editor I came across the attached which I felt I just had to share with you.

Now something for the Technical Minded. Reproduced with the assistance

of our Hampshire woodturning colleagues.

Pipe specification. Ref. BS 5750. Part2, 1994 Specification Production and Installation Section 4.1 to 4.5

1 . All pipe is to be manufactured from a long hole and is to be surrounded by metal or plastic centred around the hole.

1.1 All pipe is to be hollow throughout the entire length (holes differing in length from the pipe must not be used)

1.2 The ID of all pipe must not exceed the O1), otherwise the hole will be on the outside.

1.3 All pipe to be supplied empty, unless otherwise specified. Water, steam etc. To be added at a later date.

1.4 All pipe to be supplied free of rust. This can be more readily applied on site.

1.5 All pipe over 150m in length must have the words long pipe" clearly painted on each side and at both ends so the contractor will know it's a long pipe

All pipe over 1.83m in dia. Will have large pipe" painted on it so that the contractor will not mistake it for a small pipe.

1.7 Flanges will be used on all pipe. Flanges will have holes for bolts quite separate from the large hole down the middle.

1.8 When ordering 90 or 30 degree elbows, be sure to specify LH or RH otherwise you may go the wrong way.

1.9 Be sure to specify the flow route you require, level, uphill or downhill. If downhill pipe is used uphill all liquids will flow the wrong way.

1.10 Pipe shorter in length than 3mm is uneconomic and requires many joints. This pipe should be called "Washers".

1.11 All joints in pipe carrying water will be water tight. However those pipes carrying air need only be air tight.

Woodturning in Somerset

By Jason Cramon

Just a quick email to thank Paul and all the members of SAW

When I got my lathe running and started turning in Aug 06 the bug really bit me deep and I wanted to do more and more, so, took the decision in early 07 to leave my job at Nokia and retrain as a Cabinet Maker. In September 07 my wife and I moved to Somerset where I had a place at Bridgwater College on the City and Guilds Furniture making course.

Two terms down and I am now working on my own designed project piece, a console table in Hard Maple and American Black Walnut. One of my lecturers encouraged me to apply for full craft membership of the Somerset Guild of Craftsmen as a Woodturner, so I made some more pieces and applied in March 08, and was chuffed to bits to be accepted. I am now trying to split my time between college, getting a part time cabinet making job and turning.

I have not yet joined a turning club down here, but I will do soon, probably Avon and Bristol Turners or the Somerset Woodturners Club, who I have visited

My thanks go to you and all of the members at SAW for the guidance, inspiration and the very "have a go" attitude - also for helping me to open my eyes to what I truly wanted to do with life.

Maybe see you at Yandles?

Regards Jason

April Evening

Jennie & Chris Starbuck had hopped to be away on holiday at this time and Chris had taught Robert & Don how to set up and use the new audio visual equipment. This was fortuitous in view of Chris's mishap.

When I arrived Don and Robert were busy setting up the cameras etc. Several Committee members had gone to Yandles and a lot of the setting up was complete before they arrived.

Our demonstrator was Paul Nesbitt. He intended to show us how he makes his latest project, three sided twisted candle sticks.



These have become very popular. He has a commission from the furniture maker who supplies his off cuts to make three legs for a coffee table, and another order to make some salt and pepper pots to this design. Accurate marking out is crucial to this project. Two blocks of Oak about 6" long and 2 3/4" square had white paper stuck on the end. The centre was found and marked and a circle drawn 5/16" smaller than the block. On one end a line was drawn to a corner from the centre. At the other end a similar line was drawn from the centre to

the diametrically opposite corner. Use the compass to divide the circle into six and mark and number three equidistant points. Repeat the process at the other end the numbers need to be the same as the top. Both ends should be marked 1, 2, 3, in a clockwise direction, if you are making a second one in the opposite direction, you will need to mark it in an anticlockwise direction.

Scribe an arc from point 1. 1/8" inside circle. Repeat for points 2. and 3. These arcs need to be easy to see.

Mount between Steb centres and use a 3/4" roughing gouge to reduce to a cylinder. It helps if the tool rest is parallel to the lathe bed.

Then the shaping starts. Mount between points 1. & 3. and using the sharp rouging gouge at as fast a lathe speed as possible make gentle cuts down to the pencil arc on the tail stock end. Repeat for points 2.& 2. and then 3.& 1. The number of the points in use should always add up to 4.

Check that there are no eyes left on the edges ie they are crisp.

A detail sander with 80 grit is then used and followed by sanding by hand through 120, 180, 240, 320 grits. A piece of mouse mat makes a good sanding pad. Complete with Red & Grey Webrax. Quickly apply sanding sealer and wipe off the surplus.

Paul then showed us his Beal Buffing System. Three different mops are loaded in turn with a brown wax, a white wax and Carnuba. Using all three in sequence produces a nice hard finish.

There will be an article in Woodturning in the near future which gives fuller details of this interesting project.

After tea Paul showed us a three sided Oak platter. Mark up top face in a similar manner to the candle sticks. Mount at one of the offset points and using a bowl gouge cut down to the drawn arc. Repeat for points 2 and 3. Remount at the central point and cut a spigot of the correct size to fit the jaws of the chuck.

Reverse the blank and mount in the chuck. True up this face and mark and cut another spigot 2mm deep. Then shape the underside. Make sure you cut to the tips. ie the noise of the cut stops. Sand seal and

wax. Paul uses an old wallpaper brush that has pure bristle with a piece of inner tube around the metal to stop scratches. Reverse the platter in the chuck and carefully cut in from the edge to create an equal thickness around the rim. Remove the centre bulk to a fine curve. Sand through the grades, including the three edges. Seal and wax.

An interesting evening. Apart from problems with the sound at the start, the audio visual team did a very reasonable job.

A few Notes from New Zealand....

I came across several interesting galleries during my recent travels through New Zealand. The Artisans Gallery in Akaroa on the Banks Peninsula, to the east of Christchurch on South Island, had some lovely pieces on display by a Jack Jordan. Several large (30-50cm high) segmented urns/vases caught my eye – the single one was for sale at 350 NZ dollars (about £150) while the other two were 'not for sale'!



WildWood Gallery on the shores of Lake Taupo on North Island is run by Robbie Graham and his artist wife Sue. www.wildwoodgallery.co.nz will give you an idea of their work.



Carey Dillon, Kumara on west coast South Island, combines woodturning with landscape photography. He specialises in Rimu bowls from the surrounding podocarp rain forests – no, I had never heard of podocarp either – learn more on www.careydillon.com

The Woodcraft Gallery in Christchurch is aimed more at the tourist market and is packed with a wide variety of pieces from woodturners from all over New Zealand www.woodcraftgallerynz.com This Woodcraft Gallery is just one part of very large and busy Arts Centre with over 40 shops, galleries etc – well worth a visit – especially on a wet day! Greg Morris www.gregmorriswoodturning.co.nz has his own shop upstairs in the Arts Centre as well as a stall at the weekend art and craft market.

More from Australia next time.....Neil Lofthouse

TOP TIPS

No. 1.- When marking out on a piece of dark timber use prit stick or a similar glue to stick a bit of white paper on the wood. Any pencil lines will then show up. Thanks to Paul.

No. 2- If you need to cut a slice from a log using a Band Saw. Fit a clamp across the wood. This will form a handle so that you can hold the timber steady with your hand away from the moving blade. Thanks to Pete Evans.

WEST'S WOOD SHOW

For the third year running a select band of members demonstrated and stewarded at West's on the Friday and Saturday of the first May Bank Holiday .

We had six lathes in use most of the time. This was far more than the other wood turning groups from the South Coast.



There was a lot of friendly banter between the clubs and the professionals Les Thorne, his Dad Bill and Nick Agar. Several of our members, who were visiting, obtained bargains from the auction of pallets of selected timber off cuts. There were several people interested in taking up

this hobby and if they did not live near us we pointed them in the direction of one of the other clubs. It remains to be seen how many come our club.

MAY EVENING

Our demonstrator was John Johnson, whose Yorkshire humour was not to every ones liking.

His interest in turning started at school at the age of 11. He did a 5 year apprenticeship in the building trade becoming a building surveyor. After injury he became a professional turner.



He intended to show us involuted turning in the form of a table lamp made from Oak and Bubinga. The first part of the process had been completed. A 10" long by 2 3/4" block of Oak had been marked 1 1/2" from one end and 1 1/4" from the other. The middle had been turned to form a gentle curve. The end flat sides were sanded. This was then cut on a band saw into four and the pieces reversed to create a bulb in the middle. A smear of PVA glue was applied and the whole held together with some elastic bands. The surplus glue was squeezed out using a vice. The glue joint was almost invisible.

John now started the demo by mounting the item between Steb centres on his own

Record DML 24 lathe. He emphasised the need for care with safety glasses and the use of an extractor for the dust. After reducing it to a round, a 1" shoulder was created at the headstock end.

A bead was created at each end. A deep fluted roughing gouge was used to shape the middle and a skew used to reduce the thickness of and give a good surface to the four elements of the bulb. Then it was sanding with 120, 240 and 320 grit. John finished with carrot paper. He used two coats of melamine, buffing each coat and then Wood Wax 22. The item was removed from the lathe and a Jacobs chuck fitted in the drive. Using a series of drill bits varying in size from 1/4" to 1/2" the ends were drilled out.

A jamb chuck was then used to hold a small block of Bubinga which had a 1/4" hole through the middle for the flex. This was shaped to a barrel just too big to fit through the space in the petals. Two longer thinner blocks were reduced to cylinders 1/2" diameter, working from each end. These were sanded and polished. These were fitted from each end of the lamp with the thicker barrel glued in the middle. All that was then needed was to fit the lamp holder and flex.

John then went on to demonstrate his Limed bowl. A blank of Ripple Ash was mounted on a screw chuck. After trimming and shaping the base a 2 5/16" spigot was cut and the centre decorated to Johns own design. This was sanded and polished as before. The bowl was removed and fitted into the chuck using expansion jaws. The lip of the bowl was shaped to give a sharp edge where it met the underside of the bowl. The middle was cut out to the required depth with slight undercutting of the rim. A scraper was used for a fine finish. This was then sanded. A stiff wire brush was used on the rim to remove the softer wood between the grain. Plenty of black spirit stain was applied and allowed to dry. Lime wax was then rubbed in and allowed to dry. The surplus was removed with the lathe running using Wood Wax 22. The inside was polished and buffed with melamine to give a pleasant bowl. The demonstration ran on until about 10.30 but

hardly any of the audience left early, so it must have been an interesting evening.

A follow on from the last news letter article Ancient Tree Facts

What the term ancient tree encompasses

- Trees which are of interest biologically, aesthetically or culturally because of their great age.
- Trees in the ancient, or third and final stage of their life.
- Trees that are old in relation to others of the same species.

Veteran and Notable Trees

A 'veteran' tree is usually in the second or mature stage of its life and has important wildlife and habitat features, including hollowing or associated decay fungi, holes, wounds and large dead branches. These will generally be old trees, but can also include younger middle-aged trees with premature-ageing characteristics.

A tree of local importance or of personal significance to the individual recorder is called a notable tree. This includes specimen trees or those considered to be potential, next-generation veteran trees.

How to use the 'hug method'

Ancient trees will be very fat, but not very tall (they will shrink with age). Like people, they grow and age at different times, depending on external influences.

However the Ancient Tree Hunt has adopted a 'hug method' for ageing trees.

A hug is based on the fingertip to fingertip measurement of an adult, which we take to be about 5ft. This distance is usually almost the same as your height, and means you can measure a tree even if you forget your tape measure.

The trees below might be ancient if they measured the following:

Oak – 3 adult hugs

Beech – 2 adult hugs

Scotts Pine – 1 adult hug

Rowan – 1 adult hug

Birch – a wrist hug (wrist to wrist)

Hawthorn – an elbow hug

Cedar of Lebanon – 2 adult hugs

However, the Ancient Tree Hunt points out that age should be considered, as a different species live for varying numbers of years. So a 100 year-old Willow or Birch would be ancient, but a 200 year-old Beech would just be starting to become interesting, an Oak tree just maturing, and a yew tree only a youngster.

From www.ancient-tree-hunt-org.uk

Paul's Paragraphs



Hello again. Well it's been a busy couple of months for both the club and myself. I at least have been able to get into the workshop and get some turning done. Starting to plan my Open day competition piece and building stock for the craft fairs. Oh happy days.

Subscriptions

After the March club night I sent out letters to members who had not renewed their membership. This was a two fold attack really. One to remind members for the last time, and secondly to see if the club was doing something wrong causing people to not rejoin. I am pleased to say that all the people that replied and have not rejoined have had nothing but praise for the club and its friendly nature. We of course did manage to jog a few memories also.

April Club Night

I won't say too much about that evening as I know the demonstrator well. I do know he enjoyed himself and he hopes that the members had a good evening themselves. We did manage to enrol six new members on that night.

West's Wood Show

This was a great success and my thanks go out to all the demonstrators, helpers and stewards for making it another SAW top event. The weather was on our side and we had two days of sunshine. Lots of people talking to us and watching the demos, with six lathes on Friday and five on Saturday. The display area was always busy with people admiring the members work.

May Club Night John Johnson

What an interesting evening. A good demonstration with a humorous side to it. Two different techniques in inverted woodturning and the colouring and liming of a bowl. It was a late finish but everyone managed to stay till the end.

Rural Life Centre

This event is all in hand and looks like being another fun filled time. We have several lathes booked in and a good number of demonstrators.

Hands on Day 22nd June

This one is being organised by Jim Thomas and looks like being another full house. He has arranged a number of tutors already and it seems things are totally in hand. I shall miss being there but I know it's in good hands and I hope you all enjoy yourselves.

Tools

The club now has more new tools for TRY BEFORE YOU BUY. In fact its three tools that are for loan, a large and small Rolly Munro Hollowing tool that are available separately and a Robert Sorby captive ring tool set. We hope to continue to increase this

section. Therefore if you have any thoughts or suggestions do let us know.

August Practical Night

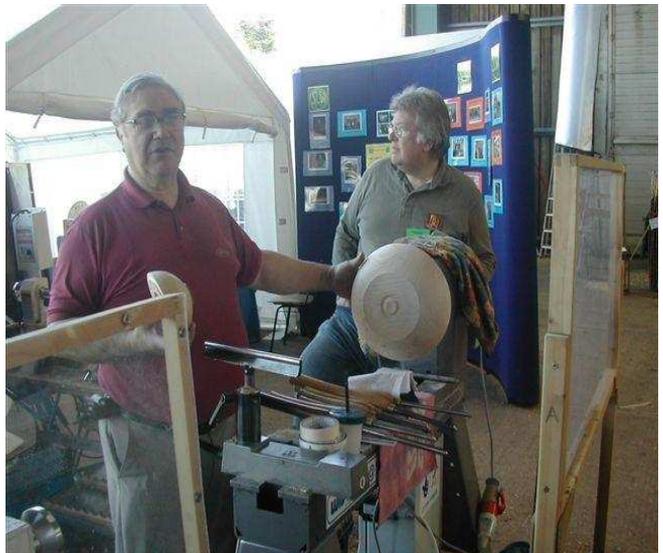
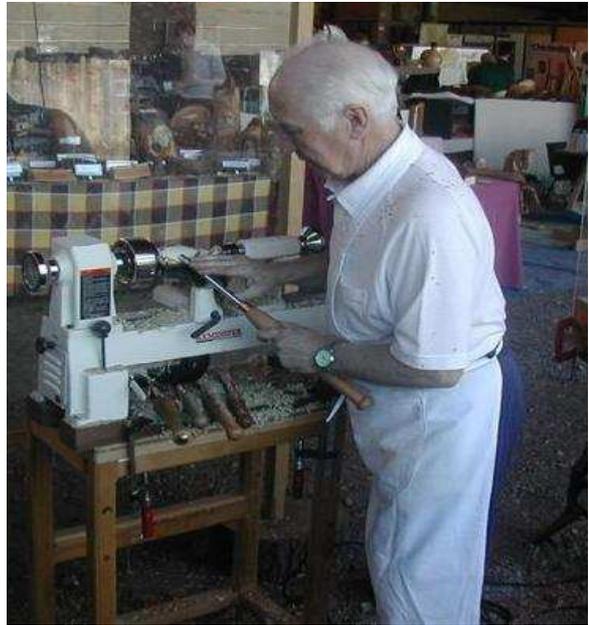
I know its months away but it is the last chance for me to remind you to get turning that piece for the August club competition. You can't say that it is too cold to go out in the workshop now, so you do not have any excuses. Let's have a bumper showing of pieces in both categories. Get turning!

PAUL

For ease of printing the newsletter has to be assembled in multiples of 4 pages so as I have not been sent any more articles I will fill the space with photographs from West's Wood Show









Thanks to Oliver Hardy, Tom Purcell and Donald Bell for the photographs.