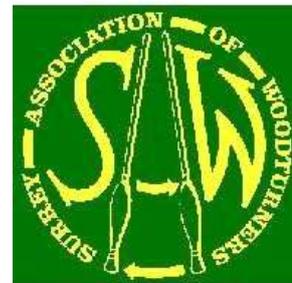


# Surrey Association of Woodturners

SILVER JUBILEE YEAR



## Newsletter May 2014

Reports, News and Views from North West Surrey

### New Members

Welcome to Max Dickson Member No. 695

### PAID UP MEMBERSHIP 138

(As of going to press)

### Items for the Diary

5th & 6th July	Guildford Model Steam Rally and Exhibition	Club demonstration
11th July	Gary Rance	Professional Turner
8th August	Practical Evening	

### TOP TIP's

If you have a tip to share please email it to me at [colin.spain1@virginmedia.com](mailto:colin.spain1@virginmedia.com)  
Keep it short, and if we are happy with it, I will include it in one of the newsletters.

### April Club Night- John Wyatt

John Wyatt is from the Forest of Bere Woodturning Club, which is in Bedhampton in Hampshire. John was introduced by our chairman Paul Nesbitt who has known John for many years due to his frequent visits and demonstrations to the Forest of Bere Club; Paul is delighted that John has now joined the professional demonstrating circuit.

John was demonstrating the techniques and gadgets needed to decorate his turned pieces by using a Dremel or piercing tool held in a fixed horizontal axis to the work piece and the indexing system of the lathe or chuck to create interesting symmetrical grooved patterns.

John does a lot of segmented work. John used to work in a joinery shop where they often threw out or burnt the off-cuts of exotic woods so he saved them and started gluing up blanks to turn. John has worked with wood all his life, starting as a coachbuilder, making and repairing carts for horses, then cars and even making wagon wheels. John then had a spell in the family building company as a joiner before getting back into woodturning when he retired.



## Turning the Platter

John starts with a blank (he was using steamed beech for this demonstration), he rough turns the blank 2-3 days before starting the decoration work, this allows the work to settle, which is necessary because the finished piece can be down to 2-3mm thick and you need a stable piece of wood for it to work. John does not buy blanks he buys planks about a foot wide and cuts his blanks from them. This works out more cost effective, especially as he needs well seasoned stable wood.

John does not make his blanks round, he knocks off the corners on the bandsaw before putting them on the lathe, and this helps to make your bandsaw blades last much longer as you are not knocking off the set of the side of the blade, which would mean your bandsaw no longer cuts straight.

*On the night we had a problem with the lathe belt making a noise, turns out it was a damaged belt. You have to remove the bearings to change the belt which we could not do on the night so we cut the frayed edges off the existing belt and carried on; the belt has now been changed. (Thanks to Don Mitchell and John Sherwood for this, both of whom have the same lathes as the club so it was useful for both of them to learn how to change a belt!)*

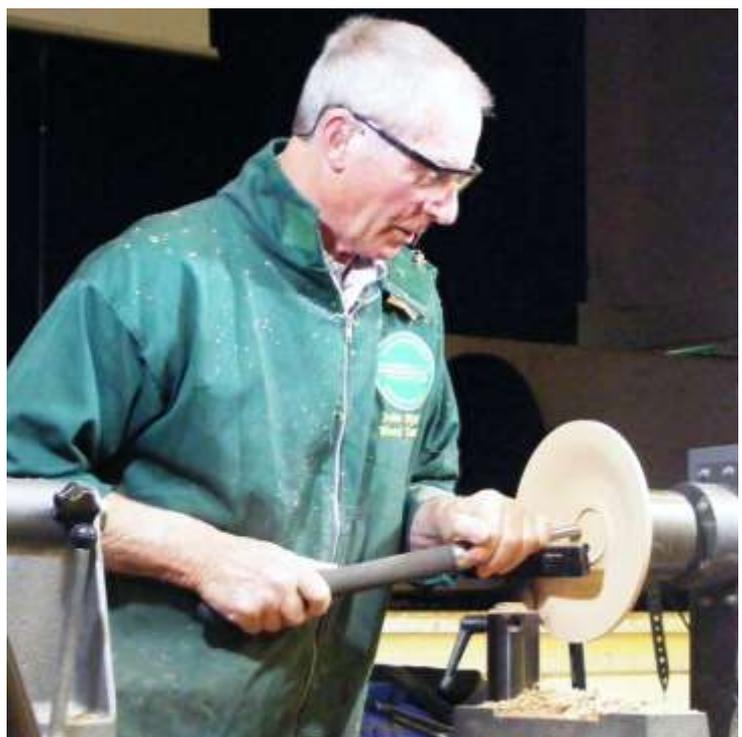
John made the blank round then took care to get flat perpendicular faces on the front and back, this precision will be needed later when he puts recesses on both faces to enable the piece to be reversed and then re-reversed in order to complete the decoration process.

He made the blank round using a half inch or 12mm bowl gauge with a very shallow grind (this gives the tool a lot of strength) he turned the outside as you would a normal shallow bowl or platter concentrating on getting the final shape he wanted rather than being too concerned about finish quality as the purpose of the process is to take all the stresses out of the wood so it can settle ready for the decorating process.

John then made a recess with a dovetail in the foot of the piece. He uses a recess rather than a spigot because he needs to accurately refit the piece into the jaws of the chuck. He marks the piece of wood where jaw 1 touches so he can re-fit the piece accurately later in the process (John says you can feel the piece dropping back into its original position by doing it this way.)

John uses a round skew in a scraping action for getting a flat surface on the inside face of the recess. The round skew enables you to get right into the corners of the dovetail you made without damaging it.

John then reversed the piece and started turning the inside of the platter, finishing off by making a matching recess to the one made on the back surface. This will enable him to reverse the piece for the decorating and also leave a register shoulder in order to have a fixed point for the router guide to butt up against which



gives a definitive stop point making for a neat edge to the routed detail.

The rough turned platter which is approx 8-10mm thick is then set aside for 2-3 days to allow for the stresses to settle.

John had a pre-prepared 2-3 day old rough turned platter so he could continue the demonstration; it's at this point that he was able to re-mount the piece accurately on the chuck due to using the recess and marking the position of his number 1 jaw. John starts with the inside of the platter, noting that it is 8-10mm too thick, he is aiming for 6mm, so starts to take down the thickness which also true's up any drying movement, refining the shape.

John used his scraper as the final tooling process to get a nice finish. John's preference is for a flat bar skew with a rounded curve grind and negative rake on it, which he finds easy to keep sharp by using a diamond file, drawing the file on the underside one way only to get a nice burr giving a clean cut.

The negative rake enables John to present the tool flat on the tool-rest rather than having to concentrate on having the handle up so the cutting edge is below the centreline of the piece; this is advantageous as it allows John to scrape right up to the register shoulder needed for the routing process.

John sands the piece at this stage, applying a mixture of liquid paraffin and beeswax which enables the router to run smoothly over the surface. Sanding like this also reduces the amount of dust created.



## Setting up the Cutter

John has made a flat wooden table out of a piece of 25mm plywood that has a metal pole attached to the bottom (the pole is the same size as his tool-rest fitting.) The pole locates into the tool-rest support hole in the banjo, enabling the table to be held securely and moved around on the fixed horizontal axis.

The table is there to support the cutter. John uses a piercing tool currently but has experimented with a Dremel and other rotary type tools. John uses the piercing tool as it offers more speed control than the Dremel.

The piercing tool with 3mm cutter bit is held in a cradle which enables three key actions, firstly so the tool and cradle can be slid easily over the tables surface, secondly to create an adjustable depth stop for the cutter bit to penetrate into the work-piece at a controlled distance and finally to support a roller bearing (taken from a router bit) to enable a smooth guide for the cradle to follow the contours of the work-piece without damaging the wood's surface.

With the cutter bit at centreline to the piece, John used the indexing holes of the Axminster chuck along with an external indexing system (John does not use the indexing system of the lathe as it has too much slack for the level of accuracy needed.)

Setting the speed, John talked about the right speed to use for the cutting process, the piercing tool can go up to speeds of 30,000 RPM but this is too fast. Set the speed to a point where the cutter bit is not labouring, don't go any faster or you will end up burning the wood, especially when you get to the end point of a cut before you withdraw the cutter bit. John was cutting at a depth of 2.5mm, the speed you need, will change with the type of wood you are using and the depth of the cut you make.

## Cutting the Inside

Word of warning before you start your first cut - remember to turn off your lathe - this stops you inadvertently turning on your lathe by accident which will ruin your piece when you are at the delicate stage of creating the groove detail.

When approaching groove cuts, present the cutter bit at a 90 degree angle to wood, this gives a nice clean edge to the cut and maintains the very accurate depth requirement. Ensure to maintain the 90 degrees as you follow the contour of the piece.

Starting from the centre of the piece make the first cut, not too deep to begin with, drawing the cutter bit to the outside of the platter, go back and increase the depth in stages. Maintain a



light pressure on the cradle to keep it in contact with the table. The roller bearing will enable you to stop cutting when you meet the register shoulder you have left in the centre of the piece.

Once the first groove is complete, move the chuck around one hole of the indexing system and repeat the process. Take your time to ensure all the grooves are consistent, especially for depth.

John discussed some variations to the process, specifically suggesting on flat pieces you can start the grooves above the centre line and this gives a pleasing rotation effect to the pattern, this should only be done on the inside surface.

## Cutting the Outside

Once the inside face was finished, John reversed the piece, mounting it using the recess made earlier. The grooves on the outside surface will run at 90 degrees to the grooves on the inside surface and penetrate deep enough to just expose the internal grooves giving a three dimensional hollow effect. This is achieved by using a square parting tool with the lathe turning making concentric rings. The tool-rest needs to be set to enable the tip of the tool to be at centre height to the work piece.

The key to getting these concentric grooves looking right is to measure the groove locations ensuring the last groove meets up with register shoulder used on the inside face. John achieved this with callipers that had a pencil as one point set at a fixed distance. (The distance had been worked out so that the last groove would be in the correct location.)

John then set up LED lights behind the piece to help determine the right depth to make the cuts to just break through to the internal grooves depth.

Working from the outside edge in, John used the parting tool to make the first groove, taking it steady to begin with then increasing the depth till the LED light shone through and he had achieved the desired depth of just cutting into the grooves on the inside face. John uses a parting tool that is thinner than the diameter of the cutter so he can take two passes at making each external groove to avoid tear out of the tool and also overheating as it touches both sides when plunging into the cut.

Once the first groove is finished John marked the location of the next concentric groove using the fixed distance set with the callipers touching up against the inside of the first groove with the metal end of the callipers then marking off the inside location of the second groove with the pencil end of the callipers and the outside edge of the first groove to mark the outside edge of the second groove he then cut the second groove.



Once the second groove was completed John started to reduce the overall thickness of the platter on the outside edge and between the first and second grooves. He did this using a wider parting tool, taking small cuts and nibbling from the outside edge inward, getting down to a thickness of 3mm, John does this stage now as the platter would be too fragile to try to do this as the final stage.

It's then just a matter of repeating this process until you get to the centre ring. Don't worry about cleaning up the holes too much at this stage this is best done with a small file at the end.



Once completed you would reverse the piece in order to remove the spigot and recess from inside the bowl and the reverse again onto button jaws to clean up the foot of the piece.

John's demonstration at the April Club Night has been recorded and a copy will be available to borrow from the club library at future club nights.

Article by Robert Grant

## Rural Life Centre Weekend

This is always a good weekend despite what the weather throws at us, the banter and Mickey taking is always light hearted and well received, and given. We are not there to sell our wares, it is all about promoting the club, sometimes an item is purchased and this is a bonus.

The weather this time was a mixed bag, a bit of rain both days some heavier on the Sunday afternoon, but it didn't last long. We felt that the number of visitors was down on previous occasions. The weekend was all about "Working with Wood" and the Rural Life Centre lost around 30 trees in the gales and wet weather of this past winter so they had a lot of timber for chainsaw and circular saw demo's . There was a fair bit going on around the centre such as The Godalming-based Waverley Dowzers were on hand to demonstrate their art, I'm sure they wouldn't have to search far. There was a vintage car rally but due to overnight rain on the Saturday it kept some away, they like to keep their undersides dry, the cars that is and I also saw bee keepers walking around.

Our demonstrators were, Paul Nesbitt and Grandson Alfie, Jennie and Chris Starbuck, Rodney Goodship, Peter Hart, Paul Raubusch and I. Rodney could not do the Sunday as he was involved in a St Georges Day parade. Our stewards over the weekend were John Creasey, Paul Sternberg, and Douglas Boud. They did a sterling job of talking to the visitors and promoting the club.

On the Sunday we were visited by one of our newest and youngest members Max Dickson, Paul took him under his wing and gave him some tuition. He made a bowl with Paul and then went on to turn a light pull with Jennie as well as tuition on spindle work and the skew. I am told he is a listener and fast learner.



Jennie's demonstration lathe always amazes me it is so cleverly thought out, to make getting it from the car to demo area as easy as possible. Chris has put it together and a lot of the "extras" are custom made by Chris. Not least the latest which is a grinding wheel which is driven by the lathe. Chris has put this together making a custom jig that fits in the banjo with the Cubic Boron Nitride wheel held in place by the tailstock, simplicity itself. Robert did a write up in January 2014 where he covered CBN wheels. This of course means less equipment to carry around thus saving precious space. Seeing Chris load the estate car is something to behold.



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Rodney's puzzles always hold the audience, watching the children (and more often than not the parents) trying to figure out how one comes apart, or how to get a rocket out of its launch pad without touching it, or to get a turning propeller to reverse direction just by telling it to. Always fun to watch their faces.



Can't wait for the next one on 20th & 21st September.

Colin Spain

### **TOP TIP**

If your fingers get hot when you are sanding you are pressing too hard and the wood can easily check – especially Yew!

## Paul's Postings

Hi to you all,

Here we are half way through the year already, how time flies when you are having fun!!!!!!!  
The first thing that I want to mention is the membership cards. Once you have paid your subscriptions for the New Year your card will be available the following month. These are then distributed at the signing in desk for your collection. The reason that I mention this is that Albert still has a lot of cards that have not been collected. So if you have not got your membership please see him when you sign in.

I was informed that the Princes Mead Shopping Centre went well and was well managed without me. I heard that sales went well and everybody had a good time. My thanks to all who attended.

Our April demonstrator was John Wyatt. I promised you something different and we got it. A very interesting demonstration. I can't wait to see some of the members work after trying this technique.

The Rural life Centre was a wet weekend but fairly well attend. As always we all had a good time. I was on my best behaviour having promised John Creasey I would be nice to him for day. But of course no one else promised him that, so it was good fun. Our newest junior member Max attended both days and was given some tuition by Jennie and myself. He is a very quick learner and shows signs of being a good turner. Thanks to all who attended.

Our next event was the Surrey Heath Show. The sun shone for the day which of course brought the people out, we spoke to so many people. Colin Spain and Paul Raubusch demonstrated throughout the day, whilst others were selling their items. Thanks to those who attended.

Our next club night was Sue Harker. What a great evening with something very different. Sue was a very good speaker and demonstrator and kept the audience interested all evening. Last month my little competition was for a lidded box and what a wonderful display we had. My judging on this is a very simple criteria, which piece would I like to take home or do I like the most.

For the June evening I have asked you to bring in a hollow vessel made in two parts, so I am looking forward to seeing them.

Disaster struck with our seminar with not enough people booking to make it a viable event. So the demonstrator was cancelled, which is a shame as he is such a good turner. We tried to put something together for those that wanted, by Jennie and me volunteering to demonstrate for half a day each and there were a good number of people interested, then disaster struck again. We all arrived and started to set up only to find that we were double booked and we had to let everyone down. My sincere apologies to all of you that came along. As you may be aware we have experienced a lot of problems this year with the Centre. We have never experienced this in all of the years that we have been at the Centre and we are now investigating this a bit more.

We have lots ahead of us over the next few months, so look on Neil's table for information. That's all for now, keep the tools sharp and shavings flying.

Paul

## Surrey Heath Show 3<sup>rd</sup> May at Frimley Park Lodge

We attended this show last year and it was so good I was hoping we would be invited again, and was not disappointed when the invite came in late January. This is one of those shows where there is so much going on it attracts a lot of people especially families, there are car shows, dog shows, bands to mention but a few.

This year the committee decided it would be good if we could do some demonstrating as well as talking and selling to visitors. The shows organizers do not supply anything apart from the pitch which is 4.5 meters wide and about 12 meters deep. So we hired a small Honda 1KVA generator. Setup was from 7:30, I was first to arrive at 7:45 and chained the generator to a tree as I was warned by the hire company that because of the small size it takes no time to unplug and run off with it, you can't keep your eyes on it all the time. I said to the lady in the stall to our left about the generator and that it was fairly quiet, and as soon as I said it the stall to our right started up their 65KVA generator, then you could not even hear ours, We settled on an Axminster 330 non variable speed lathe (thanks Paul "N") which we set up in my gazebo in front of Pauls 4.5 meter square tent in which we set up tables down each side on which we displayed our wares.

Attending were Paul Nesbitt, Alfie Bradley-Nesbitt, John Creasey, Paul Raubusch, and Jim Gaines and yours truly. The deal I did with the shows organisers was that instead of the normal fee of £55 we would give them 10% of our takings and I am pleased to say that we handed over a not too shabby £45.

I have to say that some of us did better than others. Alfie did very well, and well deserved to, another Nesbitt did even better, enough said about that. Needless to say we all had a good time and as it was a lovely day there was once again a lot of visitors about with many people showing interest in the club, which is the main reason for us being there as it is on our doorstep, about 30 application forms were given out, and many saying they will come and check us out at the Mytchett Centre.



Another successful show. Colin Spain

## May club night – Sue Harker

This evening's demonstrator was Sue Harker, who was making her first visit to our club and joined us from a remote area north of Watford known as Yorkshire

Sue's journey into woodturning started at the turn of the Millennium when she bought a lathe as a birthday present for her husband Graham. The suppliers ran workshops for beginners and she would accompany Graham to the events. Initially her presence was purely social and as an encouragement for Graham's new hobby. This detachment did not last long and soon she too was hooked on the beauty of the timbers and the endless possibilities available to the holder of the tools. The end of that year saw her presented with her own lathe as a Christmas/birthday present. (Graham probably just wanted a chance to use his own lathe now and again).



Membership to two local Woodturning Clubs followed where they were introduced to a wealth of information and inspiration received from visiting Professional Turners. Club, Local Federation and National competitions followed and as her skill improved so did her passion for the art. In particular she became interested in segmented turning in its various forms and this encouraged her to develop not only her own style but her own range of templates and tools to facilitate her activities.

Sue turned professional in 2006 and was accepted onto the register of the Register of Professional Turners and in addition to her demonstrations is a regular contributor to Woodturning and other magazines.

For this evenings presentation Sue proposed to demonstrate the elements involved in producing an open segmented vase



Sue started with a sycamore blank measuring 4"x4" and about 6" long (100 x 100 x 150 mm) which was fitted on the lathe between centres, Steb and Live. The blank was then turned down to a cylinder and a chucking point turned on both ends. The cylinder was then divided into roughly 1/3, 2/3. Sue explained that the normal apportionment is not critical as the final balance will be affected by the insertion of the segmented timbers later on. Allowance must also be made for the waste material required at each end during the process.

An alignment mark was made on both sections of work so that the piece could be more easily aligned along the grain later in the process.

As Sue would often be working on more than one piece at a time she also added an Identification number on each blank. The blank was then parted off and each piece was then fitted onto the lathe and the parted off end trued up. Sue stressed that it is very important to get the ends flat or the segments would not bond fully.

**NB Sue suggested using a steel rule, or similar true edge, to check for flatness.**

Inevitably the initial truing needed some adjustment and Sue demonstrated the benefits of a negative rake scraper to good effect.



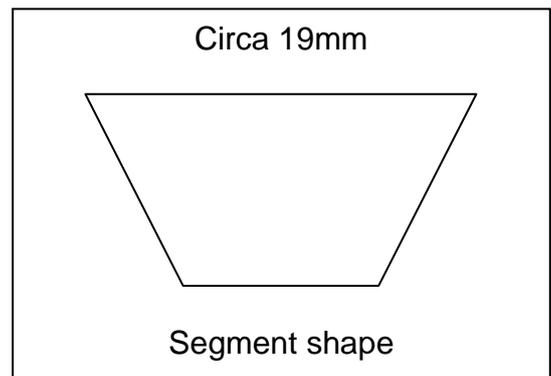
Once both blanks were properly trued Sue introduced her 12 segment wheel. Essentially this is a round piece of wood that has twelve thin sections of wood coming out from the centre at equal angles which then look like spokes on a wheel (see photo).

After a brief discussion about the number of degrees there are in a circle, with the final agreed number being 360, Sue explained how to calculate the cut angle on the segmented pieces. With a 12 segment wheel the angle to cut the segments is 15 deg

( $360/12 = 30$ ,  $30/2 = 15$ deg.).

Sue uses a number of different segmented wheels ranging from 6 (for small diameter work say 2") the 12 (for pieces 3" to 8") an 18 and a 24 (for pieces from 5" to 10").

(All are available from her website [www.sueharker.com](http://www.sueharker.com))



Once happy with the alignment surplus glue is again removed from the joints and the combined unit is returned to the press to set.

The next stage is to fix the top unit, now with the two segmented bands, to the base unit. To facilitate later hollowing of the vase this joint is initially undertaken using a paper joint. When gluing up the two units it is important to ensure that the two alignment marks, referred to earlier, are in correct alignment. After gluing the unit is returned to the press to set and then left to properly cure, normally 24 hours.

**NB. In order to protect the faces on the outer edges of the each piece, it is important to restrict the glued contact area to those parts that will be removed during later hollowing. To gauge this Sue places a small drop of glue on the inside edge of each segment before making a brief contact with the base half. This gives the inside contact area. The limits of the outside contact area will be defined by the intended final thickness of the hollowed vase less a margin for spread under pressure. The object of this exercise is to eliminate any damage to either face when the bond is split, thereby eliminating the need to re-true the contact areas**

With all these stops for glue setting and curing you can now see why Sue will often have a number of vases on the go at any one time and the importance of correct identification of the related parts.

Another Blue Peter moment as Sue produces a glued and cured unit so that she can demonstrate the next step

**Turning the outside.**

Sue fitted the prepared blank on the lathe between centres using the pre-existing step and live centre marks and proceeded to turn and define the external shape of the vase. Great care is needed on the top layer as there is not a lot of surface area left between the segments and the top of the vase on the finished item.



Sue used a 1/2" spindle gouge with a finger nail profile to shape the outside of the vase remembering to leave enough waste timber at the top and bottom of the vase to provide support when hollowing out later in the process.

**NB As part of this process Sue also re-trued the end faces and reset the spigots at either end to ensure accurate alignment when hollowing.**



Once the outside profile is satisfactorily complete the vase is removed from the lathe and the paper joint is split, so that the insides can be hollowed out.

The top of the vase was fitted to the lathe and held in the chuck, using the new spigots. Using a Jacobs chuck, fitted to the Tailstock, a guide hole is drilled. Be very careful to ensure that the depth is deeper than the intended height of the neck but not so deep as to pass through the end, as the

existing centre points will be needed later in the process.

Sue then used a 1/4" bowl gouge to hollow out of the top of the vase. Again care is required when cutting the segments not to allow them to become too thin. The top was then hollowed out the desired thickness, on this occasion a width roughly equal to the thickness of the segments, 7mm. At this point, if you wished, the inside of the top can be sanded and sealed.

The top was then removed from the lathe and the base attached. The wall thickness of the top is measured and transferred to the rim of the base as a guide to hollowing.

Another guide hole was drilled to the required depth, in this case a depth less



than the vase base, unless you want a drain hole in the bottom. The blank was then hollowed out. On this occasion Sue used and demonstrated a RS200 hollowing tool to remove the bulk of the material and a BCT Supercut to complete the hollowing process.

Throughout the hollowing process care must be taken to ensure that no damage occurs on the outer rims.

Once the hollowing process was completed, and the inside sanded if desired, the two parts of the vase can be joined back together. On the evening, for speed, Sue used super glue but would normally use the same glue used throughout the process. A Live centre fitted to the tailstock was used to help with alignment of the top of the vase to the base and apply initial pressure to set. In normally circumstances, after cleaning any excess glue from the joints the unit would be put aside to cure

Sue then proceeded to refine the outside of the vase reducing the bottom of the vase to the correct diameter and using a parting tool to mark where the base of the vase will be, but not at this stage cutting right through. The outside of the vase was then sanded and finished.



Whilst still supported by the tailstock, Sue then finished the top of the vase, shaping the inside of the top of the vase while reducing the waste wood and eventually breaking through to the hole drilled in the blank at the start of the hollowing process. Once broken through the tail stock, and more importantly the live centre can be removed and shaping of the top of the vase completed, sanded and finished

Sue then reversed the vase and using a jam chuck cut from a piece of wood with some router mat created a friction drive to the top of the vase. This

allowed the bottom of the vase to be finished, which involved using a spindle gouge to cut the base of the vase until only a small spigot remained and then cut through this spigot using a fine tooth saw with the lathe stationary. Sue finished the base of the vase using a sanding arbour fitted into the chuck.

No one is infallible and Sue was unfortunate enough to be caught on camera with a little catch on the edge of the base whilst performing the final cut process. However as we all know these are not mistakes only development and training opportunities. Having reshaped the base profile to remove the catch Sue demonstrated the process of recovering an already sanded and sealed surface. This essentially involved working back up through the grades but at each change treating a larger section of the surface. E.g. 120 recover returned area, 180 as 120 plus half an inch, 240 as 180 plus



half an inch and so on to desired grade then seal and polish.

At the end of the evening all agreed that this was a very interesting demonstration with a lot of detail on how to produce an open segment piece. This, together with Sue's almost continuous and easy engagement with the audience, made for a most enjoyable evening.

Now every evening requires something to go wrong and tonight was no exception. Our evening started without any of the clubs AV experts. However, after a lot of head scratching and advice from various members we eventually managed to get most of the AV systems working. We would apologise for any deterioration in the normal standards of presentation and we hope that they did not detract too much from everybody's enjoyment of Sue's presentation.

A big thanks to all those that helped with the setting up and clearing away at the end of the evening.

Colin Rowe & David Stratton

### **Arthur Martin**

Thought I might have a go at the open segmented work as demonstrated by Sue Harker at May club night. However I felt that £18 for a wheel jig made from a lump of MDF and a few wooden 'spokes' was a bit pricey so what I've ended up with is one jig that has slots for 6 segments on one side and eight segments on the other - see pics.



I started with some scrap [MDF and a bit of pine].

Cut the corners off the MDF - put in a rebate and onto the chuck - turned the MDF into the round - marked a series of pencil lines to use as a guide later on - marked the centre and using compasses marked out six equal points around circumference - then put a rebate in the other side and marked the guide-lines in pencil, but marked out eight equal points this time.

Then, having cut the pine into enough strips, each the length of the diameter of the MDF I started sticking them on. I clamped each piece into position & carefully cut away the central piece before sticking on the next one. By sticking three pieces on one side and four on the other, I've ended up with a 6 [60 degree] and an 8 [45degree] wheel jig for open segmented turning. Might not look so 'pretty' but it works and did not cost me £36!!

Arthur Martin

#### **TOP TIP**

If you plan to paint something onto your piece, use sanding sealer first to prevent the paint from running down the grain leaving an untidy 'frayed' outline. Another way to stop the paint doing this is to use a pyrography tool to outline the area to be painted. The burning stops the paint from spreading along the grain.

## SILVER JUBILEE NEWS Reminder

Whilst it will not have gone unnoticed by many members it is worth repeating that 2014 is SAW's 25th anniversary and therefore our SILVER JUBILEE.

Throughout the year this fact will be emphasised at all of our functions with selective advertising, theming and activities.

For now two elements need to be brought to the attention of all members both of which revolve around the October Open Day.

Firstly to mark the occasion of our SILVER JUBILEE it is proposed to offer a special first prize for the day's raffle of £250. Special tickets are to be prepared and will go on sale at club nights ahead of the Open Day to give everybody, including those who for unavoidable circumstances cannot attend on the day, a chance to win big. Members unable to attend club nights can contact the Treasurer for tickets.

Keep an eye out for more SILVER JUBILEE activities at club night and future newsletter.

### Open Day Special 25<sup>th</sup> Jubilee Competition



This year there will be an extra category in the Open Day competitions. You will be able to enter your usual pieces – up to 3 each of mainly faceplate turned and mainly spindle turned pieces at whatever level you have reached. The special competition with a first prize of £25 is open to all SAW members and the theme is MOVEMENT. The piece must be mainly turned work but should have moving

parts.

Whether this is as straightforward as a pull-along child's toy or as complex as an automaton is up to you. It can be painted or not – as you wish – but the aim is to make something individual, intriguing and entertaining – something quite different! We are hoping that many of you will accept the challenge so we have a wide variety of unique pieces for the judges to enthuse over. It will not be about clever turning (although the turned parts need to be as well turned as possible) but about clever ideas. Start planning – and GOOD LUCK!

