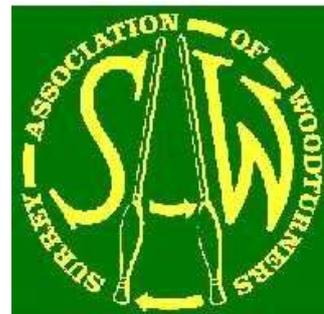


Surrey Association of Woodturners



Newsletter May 2015

Reports, News and Views from North West Surrey

New Members

Welcome to Roger Hardwick Member No. 708
Welcome to Mike Watkins Member No. 709
Welcome to Geoff Todd Member No. 710

PAID UP MEMBERSHIP 135 (As of going to press)

Items for the Diary

12 th June	Jennie Starbuck	Club Turner
28 th June	Axminster Basingstoke Store	Club Demonstrators
4 th & 5 th July	Guildford Model Steam Rally and Exhibition	Club Demonstration
10 th July	Richard Findlay	Professional Turner
25 th & 26 th July	Rural Life Centre	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

Super Glue - Ethyl Cyanoacrylate – To help protect this expensive commodity keep it in the fridge, it will go solid in a hot workshop; only bring it out when you need it.

Secondly smearing Vaseline around the nozzle stops it gluing up so that it is easier to get the cap off. Thirdly it is always wise to have a bottle of debonder at hand.

Warning: If you also keep eye drops in the fridge please ensure you do not pick up the wrong bottle, make sure you have a way of identifying which is which.

We are sorry to announce the sad loss of Peter Shears (member No.486) who passed away on 26th April. His funeral was at St Lawrence Church in Chobham on 19th May; John Creasey attended the funeral as did 3 other of his woodturning friends from SAW. He will be missed by us all; our thoughts are with his family.

Workshop Day

Sadly the May workshop day had to be cancelled; there were just not enough members to make it a viable proposition this time. There will be another one on the 22nd November so if you can commit and would like to have some very cheap tutoring please let Colin Spain know on colin.spain1@virginmedia.com in advance or by signing the sheet when it is put out in September. A couple of members have already shown interest and their names are on the list.

Paul has made a reference to this in his Pauls Postings.

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.

As I write this article with my feet up resting at home you might think that's unusual for Paul to be sitting down resting. Well it is, I have just spent 5 days in hospital with cellulites and am continuing the rest with a nurse visit twice a day.

Right, back to business. This year seems to be flying past with so many activities going on.

In March we watched Gary Renouf. This was the first time at our club for Gary and an interesting evening enjoyed by all.

We then had the first of three visits to the Rural Life Centre. This year the weather was on our side and it remained dry for the whole weekend. In past years we have always had a large display of work and last year we decided to give it a miss, but this year we tried something different. I had asked the centre if we could put a display up in the shed near us and they agreed. This gave us the opportunity of having a much larger display area and we were able to sell a few items. The added bonus was no big tent to put away at the end of the day. A good weekend was had by all.

The following weekend saw us at The Surrey Heath Show. Another good day with the weather and the public. A good display of work and we were able to sell a number of pieces of work. Then two days later we were at Dapdune Wharf in Guildford. I hear it was another enjoyable day and every one had fun.

The next club night was an evening with Mike Haselden who is a new turner to the club and to the demonstrating circuit. A very different demonstration indeed.

The Chairman's challenge continues to surprise me with the member's ability and ideas. Please keep it up as it gives me great pleasure.

Unfortunately the May Workshop day had to be cancelled due to low numbers. This was cancelled due to financial



reasons and because of the low numbers. This day is run for the members, but the club needs to cover the cost of the hall for a day. It was suggested to me that we could next time offer the day to run if those booked would make up the cost. An example we had 8 places booked with 4 spaces, so this means a deficit of £40, therefore this would add another £5 per head making the days cost for 8 people £15. Something to think about.

June and July will also be busy months for the club.

That's all for now.

Best regards to you all.

Paul

Rural Life Centre – April

One of our favourite events, we were invited to take part in their annual “Working with wood” event and this time saw us having the use of an additional barn. Paul had negotiated with the Rural Life management to allow us to use the barn at right angles to the workshop where we set up our lathes. This barn is used to display various types of horse drawn carriages from the past. In here we were able to set up about six or seven tables to display our turnings. In the past we had had use of Paul’s large tent, but wind and rain had always caused problems, including overnight condensation dripping onto turned pieces. In recent visits we had done away with the tent and brought the display in to the workshop but that made it very cramped and limited what could be shown. We have never in the past actively gone out to sell items, but this made it possible with the promise of a 10% donation on all sales to the Rural Life centre. In general we did very well.



There were six of us turning Paul Nesbitt, Alfie Nesbitt, Paul Raubusch, Peter Hart, Rodney Goodship, and myself Colin Spain. Paul Sternberg, Douglas Boud and John Creasey were our stewards over the two days, with Sylvia Nesbitt manning Paul and Alfies stall.

The weather was reasonably good to us, not very bright but the rain kept off. The “Working with Wood” event is actually only one day, with the second day, Sunday being a Triumph sports car gathering, many displays of old TR3’s, 4’s, 5, 6, and 7’s, and in the field outside there were a number of other vintage sports models including what I believe to be a Ford GT40.

I was set up at the front and I have to say I was pretty cold for much of the time, but I had several layers on and was enjoying myself on my new lathe a Nova Comet 2. It was the first time I had used it and it is so different to my little Carbatec lathe that I had been using for demos, I now have far more scope. I shall write a review up on this in the near future. On the

Sunday I got talking to a gentleman about turning, it turns out he likes certain woods and in particular hollow forms, he doesn't turn them but collects them because they are tactile. He happened to mention one he had bought at a show outside of Guildford about five years ago at an engineering company's open day, I said was it Warco, yes he said, that's it, then he described the hollow form he had bought. It turned out to be mine, I know this because it had a small crack in it where it had been dropped and I had knocked £10 off the price, but he still wanted it because he loved it, it was a thin walled spalted beech hollow form, guess what he bought another one in English walnut.

Check out this YouTube video our esteemed leader features in some of this video as does some of our work. <https://www.youtube.com/watch?v=mVtdTRawxi4>



John thinks this notice is referring to him. No John you are not an "it".

The next club demonstration at Rural Life Centre is on 25th & 26th July, give it a try, you won't be sorry.



A Down our Wey Day

May Bank holiday proved a busy weekend for the SAW demonstrators. Not content with a day at the Surrey Heath Show, Bank Holiday Monday saw seven members, shall we call them the Magnificent Seven, displaying their skills and entertaining the visitors at the National Trusts “Down our Wey Day” at Dapdune Wharf Guildford.

Whilst the event was a first May event for the Trust on this site, this was the second time that the club had demonstrated there, having attended at a similar event last September.

Whilst overall the number of visitors and exhibitors was down on the previous event, a more prominent location and less competition actually meant that we spent more time talking to visitors than previously.

Our new location was the old carpenters shed,



situated adjacent to the canal bank and in the centre of the foot-flow of visitors. This was a far better site, both as a facility and for the views available, than last September.

This offered ample space to set up five lathes and a large display of goods.

Jennie, resplendent in Pink, and Chris Starbuck were there wowing the crowds, Chris turned a 10in thin platter whilst Jennie turned two 6in bowls. Jennie proved that not even the most experienced are protected from the vagaries of timber when both blanks turned out to have inherent flaws. The first separating quite dramatically whilst the second called upon some nifty use of sanding sealer to stabilise the bowl to allow completion. Later Jennie offered some one-to-one coaching to Caroline, a member of the National Trust team and our host for the day, which was very much appreciated and cemented our relationship with the Trust.





Peter Hart demonstrated and displayed his beautiful turned jewellery which was much appreciated by the female visitors.

I had a disastrous day, first a chip out of the base of a small T-light stand during final sanding, which will need reworking at home, and then a full length split in a

small hollow form, which will soon be warming the house. Never the less a good day talking to interested visitors



Colin Rowe was on lathe number four and intrigued the visitors with the patterns in a delightful piece of burr from which he turned two bowls.

Paul Raubusch completed the line-up of turners. After a disastrous start, when a Padauk pen blank split whilst trimming the end, Paul manage to recover the tubing and complete the project in Mahogany. That successfully done he then turned a delightful bowl from some storm damaged Robinia branch wood.



One particularly interesting interlude was when he was called upon to assist some French speaking visitors by supplying the French for Horse Chestnut. Whilst Paul's French is good and he knew that the French for Chestnut was Chatainge he was equally certain that the French for Horse Chestnut was not Chataigne du Cheval. (The French for Horse Chestnut is of course Marronier)

Now the eagle eyed members out there will have done a quick count and only identified a Magnificent Six. Well making up the number was our organiser John Creasey who whiled away the day nattering to



visitors and taking in the scenery.

Our efforts were well rewarded from both the visitors and the organisers, the later sending a delightful email of thanks:-

“Dear John

I just wanted to say thank you so much to you and the rest of Surrey Woodturners for coming to our Down Your Wey Day event yesterday, it was lovely to have you back on site again and it was certainly of great interest to our visitors to see the work that you do. It was great fun having a go, although you all make it look much easier than it really is!

Thank goodness the weather held for just about long enough!

We look forward to seeing you again in September.

Best wishes

Caroline”

As a reward for our support we have been offered another upgrade in facilities for the September visit when we will occupy the Barge Building Barn (Photo – Barge Barn) which offers even better layout potential for turners and display.

A Gift Aid donation was made to the trust from the proceeds of items sold and this too was greatly appreciated

By David Stratton

August Competition Clarification

It has come to our attention that there is some confusion over what is required for the August competition so to clarify:

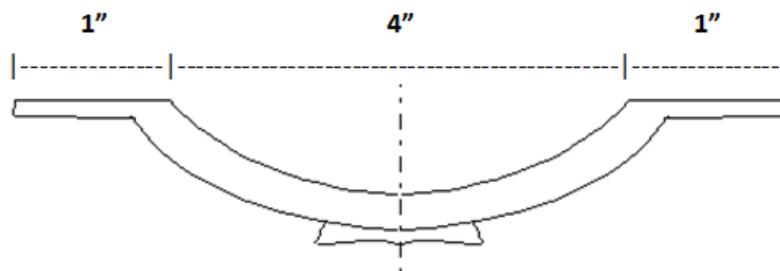
We want members to produce a "Cross-grained Wide Rimmed Bowl" where the rim is at least half the size of the radius, decorate to your choice and effect if desired judges will be looking for crispness of detail.

The aim was to get members to make a bowl with a wide rim, with the being rim approximately 1/3 of the overall bowl width. However, most people had read it as needing to be half the diameter of the whole piece.

I.E. a 12” bowl would have a rim 3” wide this is not the case. Hopefully the drawing below will clarify matters, it is only an example, the size and decoration if any are still down to you.



For a bowl of 6” diameter the scoop of the bowl will be 4” across and the rim will be 1” wide.



April Club Night - Gary Renouf

By Robert Grant



Gary is based in Liphook over the border in Hampshire, he has been turning for about 20 years, been professional for 4 years and been on the register of turners since 2007, and he teaches and does demonstrations across the south of England.

Gary explained that he would not be able to show any of the decoration detail he does using Pyrography due to the smoke alarms but was going to show us how to turn one of his signature winged bowls.

Gary showed us some examples of his work, highlighting details such as gilded inlays, decoration detail on the wings and contrasting finials.

Gary used Ash, two different pieces, one for the main part of the box and another for the lid, these came from the same tree but were not grain matched due to the decoration he intended to apply, he also had a piece of American Black Walnut for the finial, the Ash was 10 months old having come from a house in Haslemere, Gary usually prepares the blanks on a planer to get a flat surface and edges for the wings, due to lack of time for preparation the wing edges were still rough.



Gary likes to use faceplates and rings as they give a good fit and are quick to use, he marked the centre of the blank with a pencil and used a homemade jig to locate the ring centrally and enabling him to screw it down.

Gary started turning by using a pull cut to get a flat surface in order to put on a spigot, this will be the base, noted to be careful to watch for the wings, they hurt if they catch your knuckles, he suggests putting a mark on the tool rest so you know where the ends of the wings will be.

Gary deliberately leaves his bowls wings over-length and over-width at this stage so when completed he can use a block plane to clean up the thin edges and avoid break out on the wings.

Once he had a flat surface Gary used another home-made jig to give him the dimensions for the spigot on the base, he likes to do the foot first so if anything does go wrong he can reverse the piece and rectify the problem easily. He used a skew chisel to make the shoulder for the spigot and then started to turn away the excess wood of the bowl and wings using a long swept back ground bowl gouge.



Gary notes that if you are unsure about turning with wings or it's a really big piece his suggestion is to have waste blocks added to make the blank completely round so it's safe and easy to turn and then to remove the blocks when fully finished.

He turned the outside like you would any other bowl maintaining bevel contact, working in an uphill direction and making small smooth cuts.

Once the outside bowl shape was finished Gary moved his focus to getting the wings flat and thin on the underside of the bowl, he changed to a different bowl gouge with a very short grind, he does this for strength and stability when cutting mostly air not wood on the wings. He made a point of recommending getting the tool rest up tight to give maximum support.

The final stage is cleaning up right in the point where the wings meet the bowl, which he does initially with a small bowl gouge and then finished off with a round skew chisel.

Gary then sanded the outside; he would normally do this with a mouse sander which is good for getting into the corners of the wings and bowl, if you try to power sand you will end up rolling over the edges. For the demo he did briefly sand by hand for the bowl whilst spinning and then by hand for the wings.

He then reversed the piece and mounted it on the spigot taking care to get it lined up straight and then clamping it down, he took off the mounting ring and began to turn the inside of the bowl. He then made sure he had the tool rest parallel with the back of the wings so he could get a consistent wing thickness. He did pull cuts again with the very short grind bowl gouge in an almost sheer scraping mode.



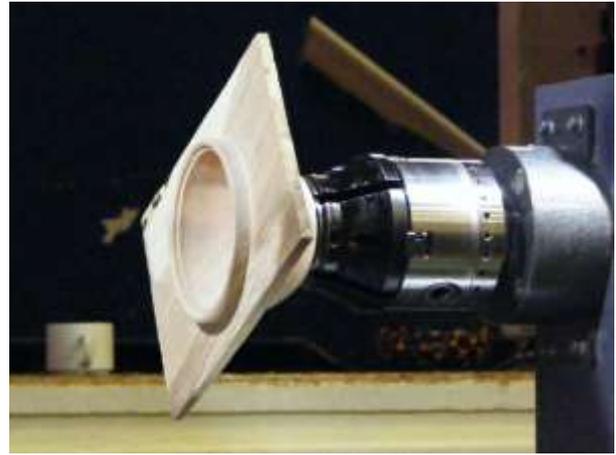
He then worked the wings down to the finished thickness, aiming for $\frac{1}{4}$ inch as this looks nice. There was a fair amount of stopping to measure to get the thickness

even across the length of the wings.



Once the wings were finished Gary moved to turning a bead on the top of the bowl that would act like the continuation of the bowl shape past the wings. He did this using a spindle gouge. Gary then cleaned up the join between the wings and the bead. He took the time to make sure the bead detail looked in proportion to the outside curve of the bowl, so it looks like it's a bowl with the wings part way up the bowl shape. The curve should continue in one smooth arc from the bottom to the top of the bowl.

He then proceeded to turn away the inside of the bowl shape using a long grind bowl gouge. Initially bulk removing wood then taking finer cuts to refine the shape and follow the outside curve of the bowl. He used a long grind bowl gouge for the sides and then moved to a short grind bowl gouge for the bottom of the bowl, finishing off with a large flat rounded scraper to clean up the final details and get rid of the inevitable pip in the bottom.



Quick sand to finish using the same principal as the outside, hand sand the bowl when rotating and then use the mouse sander for the wings when stationary, We then stopped for our tea break and I had a nice pint of beer bought for me by Paul Raubusch.



Gary then moved on to the lid, which is basically another small bowl, this time mounted on a screw chuck due to its small size. Because the lid needs to be hollowed Gary left a flat on the outside top in order to make a small spigot. He then proceeded to turn the outside bowl shape. He finished the outside with a skew chisel held close to 45 degrees to create a sheer scrape getting a very good finish in a couple of passes.

the bowl was turned using the long grind bowl gouge. Gary made a very small recess in order to reverse back the bowl and remove the spigot and finish the outside of the lid bowl. Gary intended to change the jaws on the chuck in order to pick up the recess made on the inside of the lid but did not have the right jaws so made a jam chuck, he then proceeded to cut away the foot and finish the lid shape.

The bowl (lid) was reversed and the inside of



Gary then went on to make the finial, using a piece of American black walnut, he used pin jaws to hold the block across the corners bringing up the tailstock for extra support, he then turned the block to round adding the detail of beads coves and a spigot to mount the finial on the lid. Gary then sanded the finial, taking care not to sand away the crisp details and attached it to the lid.

Voila, one finished winged bowl the finial.

Surrey Heath Show

This is our third year of being invited to this show and it is proving very popular, because it is only just down the road from the Mytchett Centre it is an ideal spot and in the immediate catchment area for the club. We as a club need to make people aware of what we do and it is very important that we find those potential members to keep the club and most importantly the craft alive. I for one am surprised at the number of men and women who have a passion for wood and just need that little push to get them going. I had a family talking to me in the morning, and it was the mother who was asking most of the questions, it turned out that it was she who had had a lathe bought for her, no less than an Axminster variable speed, at that one just like the club has recently bought. She needs guidance on how to use it, so I am expecting to see her at the club in the near future.



To put the show and what I the S.A.W. organiser do into prospective, we (the club) are invited usually late January, agreements on pitch pricing are then agreed, we have a special deal in that they agree to take 10% of our takings, rather than a pitch fee, application forms are then filled in and returned. Nearer the time they ask to see our insurance documents and risk assessment, and then a week or so before the event date they send me their risk assessment, show rules, and a site plan together with pitch number, I then email all those members taking part with copies of these documents and a pitch number which has to be displayed on our vehicles. As this show do not supply anything other than the pitch, we have to take everything ourselves, that means one tent and a gazebo, five or six tables, a lathe and a generator (which we hire), our tools and anything we want to sell. Most shows we do have a similar process, some less complicated.

Anyway the rain held off, and there was a good turnout, maybe a bit down on last year that was exceptional due to the weather. The mayor of Surrey Heath came to say hello and have a chat. By the end of the day I was horse from talking. Lots of interest and a goodly number of sales were made, but I blew out completely and didn't sell a thing, but you have days like that, lots of interest but don't want to buy, so I must review what I make for sale at these shows. Not so for the others in all we handed over £45 to the organisers who were very happy.





The Mayor was impressed by Alfie's work.

Those who took part:

Demonstrating were: Paul Raubusch, John Creasey, and Colin Spain.

Selling were: Paul Nesbitt, Alfie Nesbitt, John Creasey, Phil Wolsencroft, and Colin Spain.

Stewarding: All those above and Douglas Boud.

Colin Spain

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

Message from Chelmer Valley Woodturners

Chelmer Valley Woodturners

Present a seminar day with
Seamus Cassidy
www.seamascassidy.ie

One of Irelands top turners

Photographs courtesy of Seamus Cassidy

Sunday 23rd August 2015
10.00 a.m. - 5.00 p.m.

Mountnessing Village Hall
Roman Road, Mountnessing, Brentwood, Essex, CM15 0UH

Simon Hope Woodturning
Simon with his shop full of exciting things to buy

(full disabled access)
Admission £16.00
Refreshments and Buffet Lunch

Paul Howard Woodturning
Paul with his range of 'Age A Things'

For ticket application forms please contact the Events Secretary
Louise Biggs
E-mail: lbiggs@anthemison-furniture.co.uk
Work: 01245 400728 Mobile: 07990 843226
Home: 01277 230265
or download an application form at
www.chelmerwood.co.uk

Hello

To introduce myself I am the Events Secretary for Chelmer Valley Woodturners in Essex and I wondered if I could have a few minutes of your time.

As you may have seen from the Woodturning Magazine and Revolutions we will be having a seminar day with Seamus Cassidy and we would like to invite your club members to join us for the day on Sunday the 23rd August. Non AWGB people are more than welcome to come along, so please bring partners, friends etc.

He is flying over especially to spend the day with us and impart some of his knowledge on woodturning. The day will begin at 10.00 am and finish at 4.30 pm. We have also secured Simon Hope and Paul Howard to both be present with their respective shops. The tickets are £16.00 which will include all tea and coffee throughout the day and there will be a sit down buffet lunch. The hall has full disabled access and we will be using

Mountnessing Village Hall (not our normal meeting place) which is within about 10 minutes of the M25 at junction 28. There is a fairly big car park but car sharing would be appreciated if at all possible. The hall is easy to find as it is directly in front of Mountnessing Windmill.

If you have any further questions please do not hesitate to contact me by e-mail or on the following telephone numbers:

Work – 01245 400728, Home – 01277 230265, Mobile – 07990 843226

Thank you for your time.
Kindest regards
Louise

Please contact the editor Colin Spain for application form and directions to event.

A Man and his Shed – Richards Retreat.

I did an article some years ago about how I got into wood turning. Our Newsletter editor Colin asked me to update it and add a few photos: -

I first discovered woodturning at the age of eleven when I visited my prospective senior school prior to starting. At the time we were being shown round the workshops where, over in a corner I spotted an old grey black lathe. I fancy it was converted from overhead belts to electric. I seem to remember the flat belt pulleys



without a guard still being on the headstock! Mounted on the spindle faceplate was blank made from segments, a composite of dark and light squares set out in a brick pattern. The next time I saw the lathe was when I started school and we were being shown around again. Now the blank had changed into a vertical sided bowl with a radius corner to the base and the beginnings of a hollow appearing inside. I must have been hooked from then on as I asked about using the lathe and it was admitted to me that no lessons took place and the work was that of a teacher trying to teach himself woodturning. There would be similar stories today if any practical work was taught.

These days, I'm an engineering sales executive for a company making high performance seals and gaskets for the defence, nuclear and oil industries. As an ex engineer, I wanted to do something practical in my spare time as a hobby. Then I remembered that woodturning lathe. Here was something I could have a go at, and the blanks really did grow on trees. I met Reg Slack about three times at different woodturning exhibitions and his common sense was like a breath of fresh air. This man had a simple lathe and no airs or graces and no special tools. He spoke plain English and at the time I think worked for Record, an engineering tool company which I knew well. They had a reputation for quality hand and bench tools. Reg could also teach. Whereas I was mostly self taught via a few books and a working knowledge of how tools cut. After that, somewhere along the line I attended a SAW Open Day and the rest as they say is history.

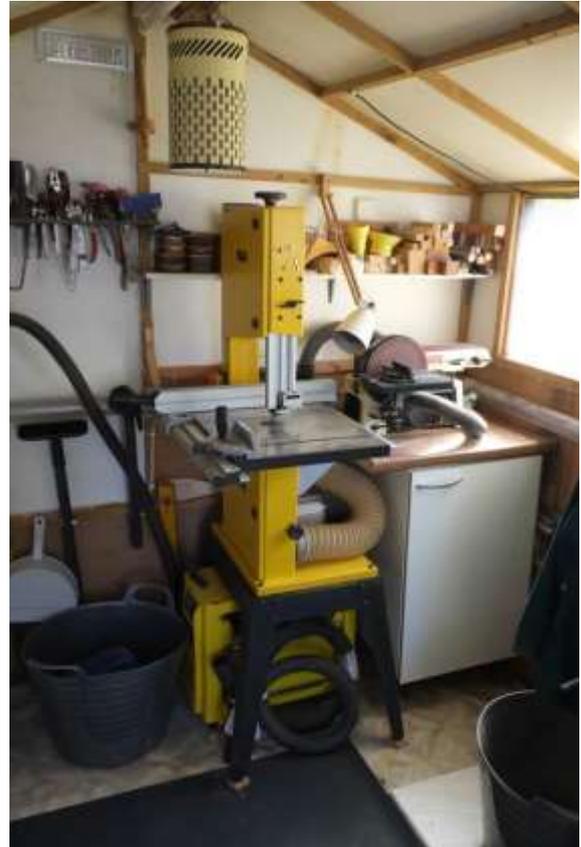
So on to the interesting bit. I laid foundations and built a shed, put in electricity and installed my Record CL3 and B&Q bench grinder. Later, I added a bandsaw, belt sander small pillar drill and a wet grinder. My wet grinding system consists of Tormek fittings and a Scheppach wet stone. Doing it this way will save about £100.00 on the total cost, and yes it is worth it although it is a little slow. Over the years, the CL3 got up-dated to CL4 and more recently changed for a Killinger. The record CL range is still about the best you can buy for the money and in a way I regret parting with it. Having said that the Killinger will do everything I will ever want it to and is much more stable on a wooden floor.

The photos below and comments tell the story and show what can be done in a small shed. For shed, read workshop. There is no studio here!



This one is taken from the door. You can see how small the space is and how much I've managed to cram in. There's not enough room to swing a cat. Don't ask me how I know. You can see some of the dust suppression equipment hanging from the roof and walls.

Another view of the bandsaw along with the thicknesser/planer and linisher (belt sander to non engineers). I moved the dust filter away from the lathe as it was bringing dust straight past my breathing space. It works well but is noisy.



The lathe, along with the Bowl turning attachment, further dust suppression and a pillar drill. Sadly, too small to drill a pen blank in one go. It may get changed if I can find a slightly bigger one. If I can find one that does not need a hole cut into the roof! Most of the tools are handles made by yours truly with Ashley Iles Steel.



Another of the lathe, I can recommend this one. The workshop is disgustingly clean because the goblet has been sitting there on its own since about February (really must find me some time).

Only 1.5 horsepower but you can core a bowl blank on the top pulley.



Finally, One for Paul. I'm sure a few of you will remember his three part lamp demonstration from about 100 years ago here is my version and behind it is my Tormek look alike. I doubt anyone would notice the difference in performance but would appreciate the £100 or so saving!

Richard Davies (Club Secretary)

TOP TIP

Spanners make quick and accurate callipers if you are turning spindles that require small diameters on a regular basis. Keep a set by your lathe using a magnetic strip to hold them.

Item of Interest – by Arthur Martin

Doubtless many SAW members have a band saw in their workshop, and will therefore need new blades from time to time.

The bench-top model I bought was no longer in production so I needed to locate someone who could supply a blade to the exact measurement required for my machine.

I located a sole trader who makes up the blades to size, whether it is a 'one-off' or multiple orders:-

Mr Ian John
Tuff Saws, Unit 17 Dyffryn Business Park, Ystrad Mynach, Hengoed, CF82 7RJ

Tel: 01443 819261 - Website: www.tuffsaws.co.uk

I ordered a blade on-line, paid by Pay-Pal and the blade arrived two days later.

I had no idea how complex was the choice of blades - different metals, different tooth cut, tpi and so on, but Ian knows his business and will give advice to anyone who needs help in choosing a blade. I thought you may like to put this in the SAW Newsletter.

Yes I would and have, many thanks Arthur (Editor).

May Club Night - Mike Haselden

By Robert Grant



The man with the vertical lathe and lots of really cool homemade gadgets.

People reckon he has a South African accent but he was actually brought up in Spain and English is his second language, hence the slightly unusual accent. Mike has been a woodworker all his adult life but only found woodturning around 9 years ago. He liked it for its ease of working with tools and fast removal of wood, completely the opposite to woodworking where you have to push the tools into the wood.



Some of Mike's other pieces

Mike started by discussing safety, highlighting the standard elements but making a specific point to protect against dust. He then went on to describe another important aspect of woodturning which is sharpening, Mike has a unique take on this and sharpens his tools with the wheel turning away from him. This he reckons gets a better finish for gouges and it makes sharpening scrapers easy as it gives a really nice burr. Mike uses a series of homemade jigs to set the angle and protrusion for each type of tool, he uses a CBN wheel on his grinder and hones with a piece of shaped MDF and honing compound.

Mike used his own lathe, which was an Axminster Trade variable speed lathe, Mike has made a number of modifications and additions to make it quick and easy to remove and store the tailstock, transport the lathe and other clever ideas like gluing a ruler to his tailstock so he can measure out on his verniers for spigot dimensions. He has drawers built into the lathe base to store things and his speed controller and on/off switch are on a pole so they are convenient to operate. He also has his dust extraction system with very clever sound baffle attached to the base.

Mike's plan for the night was to show us a series of colouring & decorating techniques to enhance turned pieces, mainly bowls and shallow platters. He recommends only



doing colouring on plain wood as it's not worth doing on nicely figured or spalted pieces.

Mike started by turning a beach blank aiming to make a shallow platter with a wide rim. Using a screw chuck to hold it initially Mike cleaned the face of the bowl up, and made it round using his long grind bowl gouge; he then made a chucking point.

Mike has an interesting take on making a bowl, he does not at this point turn the remainder of the outside of the bowl but chooses to reverse the blank at this stage and start turning the inside. His logic is that the texturing and colour techniques he will be using are unpredictable and by doing it this way he can always remove any unwanted result and start again re-cutting a new inside of the bowl before re-reversing the bowl to do the outside.

As his first technique was texturing of the wide rim, Mike actually does the texturing before removing any of the bowl, again this makes it easier to rectify mistakes or unwanted results from the texturing process (Mike clearly does not like to waste a bowl blank) Mike cleaned up the surface to be textured, sanded it and sealed it, effectively pre-finishing the surface before the textured detail is added.

The texturing was done using a proxxon hand held grinder with an orbital cutter, Mike



reckons 900 RPM is the ideal speed based on his experience. Due to the risks and the wood chips being removed he wore a mask and gloves. He did one quick light pass of the cutter over the surface. The result was a simple but elegant textured finish.

Next was colouring of the textured rim, Mike uses hobby craft acrylic paint applied using old tooth brushes, pushing the paint into the textured grooves, letting the paint dry and then sanding back the excess paint from the rim surface leaving the colour in the textured grooves. He then proceeds to hollow out the centre of the bowl, again using his long grind bowl gouge and then finished with sandpaper.

Next came the really cool bit, just like a gadget designed by Q branch from a James Bond movie, Mike pulls a lever and all of a sudden his lathe is vertical and turned into a platter rotating table, he then proceeds to add in a cardboard cage to stop flying paint from covering the lathe and starts with the paint decoration stage of his demonstration.

Mikes technique is to apply paint, a reasonably large dollop of thick-ish paint onto the inside of the bowl then turn on the lathe, slowly to start then turning up the speed to use the centrifugal forces of the lathe turning to spread the paint over the inside of the bowl and at fast enough speeds to also cover the platter rim. Mike went through a number of variations of this

technique, altering the speed of the lathe and the number and location of the paint drops he applied to give different resulting effects.

Mike invited one of the audience to come up and have a go, I got the job and was quite pleased with the results, applying the techniques Mike had shown us to use including using a water mark to establish a radius inside the bowl in order to apply paint drops evenly around the circumference before turning the lathe on at a moderate speed to spread the paint. It is surprisingly addictive; I could see hours disappearing in the workshop trying different colours and combinations.

All in all a very well prepared and unique demonstration. Colouring and texturing is not everyone's cup of tea but it sure was an interesting demo.

