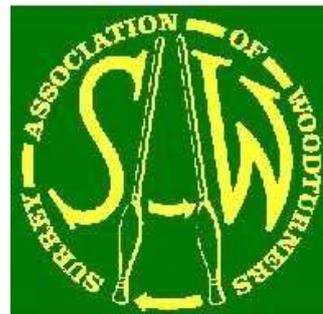


# Surrey Association of Woodturners

SILVER JUBILEE YEAR



## Newsletter November 2014

Reports, News and Views from North West Surrey

### New Members

Welcome to	Michael Beehag	Member No. 700
Welcome to	Colin Halifax	Member No. 701
Welcome to	Colin Gawthorp	Member No. 702

**PAID UP MEMBERSHIP 146** (As of going to press)

### Items for the Diary

#### **9<sup>th</sup> January 2015 - A.G.M. and 25<sup>th</sup> Anniversary Party**

Tea, coffee and a celebration cake will be provided by the club. We would like you all to bring a small quantity of party food. As a rule of thumb, bring one kind of food and only the amount you could eat plus a little bit extra (in case a few members forget!). We will hope that we have a good mix of savoury and sweet items. Here are some suggested items:

*Crisps/savoury nibbles- small sausage rolls- small sausages-small pots of dips-small tomatoes-cubes of cheese-party scotch eggs-chopped veg like carrot and celery sticks-small pork pie cut into portions  
Small cakes-festive biscuits-grapes or other small fruits-mince pies-sweets  
SAW will provide plates, serviettes cups etc. but the food should be things you can pick up to eat with your fingers and that don't need a knife, fork or spoon!*

Jennie will be contacting those of you on email in the New Year to remind you

We would also like you to bring up to three pieces of your work that you have done over the years while you have been a member showing the progression of your turning. This 'Instant Gallery' will be displayed during the evening. Labels will be available to fill in your name and the date you made the work – or you can bring your own labels. No doubt Paul will decide on his favourites and you never know, a bottle may be on offer. No theme this time!

#### **13<sup>th</sup> February 2015 – Les Thorne**

**Stop Press:** *Our chosen Christmas Charity this year is to be the “Help for Heroes”. But as they have no facility to sell donated items it is strictly cash donations only.*

***Please come and support the charity at the December club night.***

#### **Top Tip - The 100 Club**

Following the success of last year's 100 Club. If you like a flutter and would like to get involved please see the rules and regulations below.

The 100 club runs from February to January with Special Xmas Draw. See towards the end of newsletter for rules and application form.

### **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.

## October Club Night – Paul Nesbitt



Unforeseen circumstances meant a last minute change to the planned demonstrator and thankfully Paul Nesbitt was able and willing to stand up to the lathe for our entertainment.

As expected, from such an accomplished demonstrator, the presentation was both informative and interesting, the formal and physical demonstration being liberally laced with humorous quotations and comments.

When you start turning you acquire a number of Golden Rules, one of these being the orientation of the timber grain, horizontal

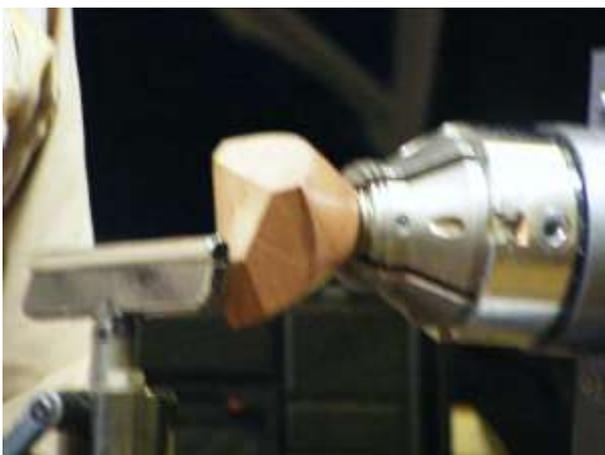
(parallel to the lathe bed) for spindle work and vertical (90degrees to lathe bed) for faceplate work. Then you start learning exception i.e. turning end grain in a vase.

Paul's presentation provided a further exception by literally approaching turning from a whole new angle. For whilst the work would start between centres (spindle work) and finish on a spigot (faceplate) the timber orientation would match neither instead the piece to be turned would at all times have its grain running at 45 degrees to the lathe bed. Interesting? Read on.



What did he need? Firstly two cubes each being perfectly square and with matching dimensions to all faces and of the same timber, plus a third piece of timber, in a contrasting colour, of approximately the same width and breadth but say a third of the depth (end grain showing on the shorter faces). Access to a good Planner/Thicknesser and/or Bandsaw an essential part of the preparation.

Taking cube one Paul first flattened two diametrically opposing cube corners, sufficient to allow for the cube to be mounted between centres, found the true centres of each, marked that point with a bradawl and deepened the hole with a small Archimedes drill before mounted the piece between a sprung point ring centre and a Steb drive.



[NB. The reason for the drill hole? The centre points will initially be pressing against the grain at an angle and therefore likely to be affected by the grain pattern with a distinct risk of moving the piece off of true before the ring and steb points can take control. The hole allows the points to enter the timber squarely.]

The second Golden Rule of turning is you use a Spindle Gouge for spindle work and a Bowl Gouge for Bowl work. That too is challenged by Paul. Viewing the piece as it is mounted you are faced

with six shape points of the cube in the form of a zigzag around the extremities of the cube. The object of the first stage is to reduce the tailstock end to a smooth cone, losing the tailstock set of points whilst keeping and terminating at the headstock set of points.

[NB Both a Spindle Gouge and Roughing Gouge are primarily designed to cope with side grain and with the variations of side and end grain in the rotating cube these could prove dangerous in cutting to deeply into the end grain and ripping free large chunks of timber. For this reason the Bowl Gouge is selected.]



After securing the cube safely between centres test for true and rotation. Then run the lathe for a short time and observe the shadow. Stop the lathe and align the toolrest as close to the piece as possible and parallel to the tailstock end shadow. Rotate piece to ensure no catches then, standing safely to the side, start the lathe and bring speed up to approx. 1300rpm.

With the Bowl Gouge carefully and slowly reduce the Tailstock end to match the shadow line.

[NB As the piece is of a very irregular shape the turning will involve all best practices from ensuring good bevel run before advancing and cutting and stopping the lathe regularly to reset the toolrest closer to the adjusted profile. This last bit, which is on occasions ignored by “competent turners”, is one Golden Rule not to be broken here.]

Continue to reduce the Tailstock end of the piece until you remove all flat spots and are left with a smooth cone ending in three points towards the Headstock end.

Next stage is to cut a spigot to allow the piece to be rotated and held in a set of jaws. A few points to consider here, how tall do you want the final piece? And how wide the centre piece will be (more on this later) plus of course how big a spigot will you need for your chosen jaws.

In most cases you will need to come a little way up the cone to create your spigot. At this stage leave the waste below the spigot on. Once the spigot is cut, sand and finish the turned surface.

To finish the surface Paul used Chestnut 22 Wax (available from club shop at reduced prices). Most of us who use it are accustomed to using it as a paste. Paul brought his wax out of the tin as a solid stick. This, he explained, is achieved by taking a small quantity of the wax and warming it up in the tin before leaving to cool and solidify. He finds this method preferable to using wax on a cloth. Safer, no chance of catching the cloth, and more economical, no surplus wax left on the cloth. (Trust Paul to find the cost benefit)

After polishing, the waste below the spigot was parted off, the drive and live centres removed, chuck and jaws fitted and the piece mounted within the jaws.

With the piece firmly mounted the toolrest is set across the face of the piece the hollowing can commence. Working from the centre, using the Bowl Gouge, and taking a very Gently Gently approach, the original drive point is reduced to create a reasonable sized flat surface. Again regular resetting of the tool rest will be required (lathe stationary). What you are looking for is



an area which almost reaches the three points of the piece. The distance remaining will, eventually form part of the final thickness of the wall.

The next stage is to remove the bulk of the centre. What Paul was aiming for was a flat bottomed bowl with even thickness walls. The flat at the bottom needs to be sufficient to create a secondary recess sufficient to hold either a T-light or a candle. This secondary recess can be created either by hand with Bowl Gouge and Scraper or with a suitable Forstner bit.

Once created the inside of the piece can be CAREFULLY sanded and polished. Never forget that you have three sharp points rotating at the extremities of the piece.

The finished piece can either be viewed as a three pointed bowl for T-light/candle or, by turning it over a three legged stand (more later).

The second cube is produced in exactly the same manner with the exception that if the first was for T-lights the second would be for a candle. To save time during the demonstration a quick Blue Peter moment provided the matched pair for this evenings work.

The third part of the puzzle will be to create a centre band which will allow the other two pieces to be joined to create the final piece. Exact dimensions and styling is a matter of personal choice but critical areas are the creation of two recesses, one on each face, to match perfectly the two spigots created during the earlier processes.

Using a screw chuck, mount the block securely, turn to a round and true up the exposed face. Create your chosen design on the circumference and a recess to fit one of the spigots. Remove from screw chuck rotate and mount on suitable jaws. True up remaining face, finish circumference design as required and create a recess for the second spigot. Sand and finish to choice.

Glue all three pieces together, inserting cup for candle as necessary and the jobs complete. The two sets of points can either be placed inline or offset dependent on personal choice.

In accordance with normal custom the appreciation of the audience for Paul's exhibition was shown. This was an interesting demonstration which offered new insights into various aspects of turning and one I was very pleased to witness.



By David Stratton

## Paul's Postings

Hello one and all.

Wow! what a month October was. Apart from being busy with club events there was I with Alfie learning to fly unassisted after a scaffold tower we were on fell over. 3 metres high and we both landed without broken bones just cuts and bruises.

No more towers for me from now on.

Now let's talk about the club events.

I had booked a club member for the October evening but because of circumstances beyond any ones control he could not make it, so yours truly stood in. I know that I enjoyed myself and I hope that you all did to.

The next event was the Princes Mead Shopping Centre. We had five lathes working and six tables of display and work for sale. The centre was very busy throughout the day and we spoke to a lot of people. The sales table was busy and quite a lot of money changed hands. Everyone had a great time throughout the day. We are already booked for next year.

The last event for October was the Open Day which is the high point for the club for the whole year. The day went well thanks to all the helpers throughout the day. The event was well attended and so many people told me that this was the best ever Open Day.

The club meeting we had a demonstrator that we have seen a few times now. Colwyn Way demonstrated Christmas Tree Decorations. This was an interesting evening where the main tool used was the skew. I do not think that I have seen a demonstrator use the skew so much in one evening and used with such skill.

The Chairman's challenge was very well subscribed, which was from my demonstration in October. There were some lovely pieces, so well done to you all and of course the winner got his bottle of wine. From Colwyn's demonstration I chose the Christmas tree decoration for the next challenge, we will wait and see the results.

That brings me to now, so that's all for now.

Best regards to you all.

Paul

### **TOP TIP**

When using a parting knife, thin or fluted parting tool. Split a bit of 12 mm - 1/2" copper pipe down the middle and press it on to the tool rest. You'll be surprised how it protects the tool rest from damage.

## S.A.W at Princes Mead October



This is one of our favourite events in our calendar, it's the lead up to Christmas an ideal time to sell our wares, and we always do well. Our intrepid band of turners this time included Paul Nesbitt running the day, Jim Gaines, Rodney Goodship, Paul Raubusch, Peter Hart, Dorothy Read, and not forgetting Alfie Bradley-Nesbitt. Also attending were Phil Wolsencroft, Richard Davies, Douglas Boud and myself Colin Spain, although we were there to steward and help the customers. We had 5 lathes going and there were plenty of people milling around. It had been an early start, we are allowed into the centre at 8:00AM and have to be up and running for 9:00 AM.

This time I was only able to sell, and at the moment my stock is somewhat depleted as I have not been able to do as much turning as I would like, never the less it was still worthwhile being there and I came away more than happy with what I had sold.

There were a lot of people around throughout the day you may not think it looking at the pictures but I only got chance to take pictures when it was quiet.



Now it's a case of credit where credit is due, our young Alfie, whilst he was turning a family came and watched him, Mother, father, and young son, the latter being interested in woodturning. It was not long before they started asking questions of Alfie, and like a true professional he answered all he was asked of, and explained why he was doing things the way he was. After about half an hour the mum came over to Paul and said you must be very proud of your Grandson, she could not believe one so young could converse the way he had. You could virtually see Paul grow in stature, beaming with



pride. By three o'clock I had had enough, so I bowed out and Richard took me home. I understand from Paul they were all very pleased with what had been taken on the day, and look forward to next year's event.



Above Jim Gaines  
(previous page)

Left Paul Nesbitt  
and Right Peter Hart

Below Paul Raubusch

## Workshop Day – November

This day takes a bit of organising, but I think the comments made by both students, and tutors says it all, so many thanks to all those that took part. - Colin

Hi Paul,

My reflections on the workshop day are:

I had a great time and enjoyed the company and the free sharing of high class turning tips. I performed 2 pieces of spindle turning and produced most of a really elegant bowl. Brian gave me constant updates on my technique and smoothed some important wrinkles - avoiding those nasty catches using a scew chisel and showed me how to get clean edges to rebates. I could tell that my woodturning techniques actually progressed to a much higher level and I think that my home practice will be much more controlled. Also, I got a sight of his selection of tools which I will take on board.

Many thanks for organising this workshop, and for letting me share in it.

Dave Everitt

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Hi, Just a quick thank you to everyone involved in the workshop day, I had a great day and I would like to thank Jenny and Rob for their help and advice.

Sid Dodd

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Hi Paul,

A big thank you to all the tutors and of course Colin for organising it. A great day learning and practising new techniques. Even the silliest of my questions answered in good humour by my tutor for the day. I now have more confidence in using the dreaded skew!

Many thanks John Trillwood

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Colin, Paul and all the Tutors

Many thanks as always, for a great day where I know that we all learn something new. For me it was the first time I had done any deep hollowing and Paul patiently showed us – and let us loose – with a variety of different tools that can be used to achieve it. It was a very rewarding and interesting session.

Its great that the more experienced members are willing to organise and give up their time to help other club members, which I consider to be one of the great strengths of our club.

Thanks and regards. Paul Sternberg

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Hi All

I would like to say thanks to all the tutors it was a great day again and very useful - Sorry Bill you got me again

Kind regards John Creasey

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Hi all,

Just like to endorse Paul's words, and here are a few of my own .....

At the start of the day we were all wondering "I don't know if I can do that !", but by the end of the day there were lots of "Wow ! - I never knew I could do that !" as we took home our projects.

Thanks to all the tutor's who give their time so freely and who made it all such fun as well as such an inspirational day. You pass on your knowledge and skills which gives us all the confidence to go back to our workshops and practice what we have learnt during the day. Without you we really wouldn't move forward in our chosen hobby.

Thanks once again.  
Regards. Mike Tozer

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Paul and Colin and all willing volunteer tutors

Many thanks for such an enjoyable day. We had fun, we learned a lot and were able to polish techniques under the watchful eyes of the tutors . Where else would we get such help, and one on one tuition for the princely sum to cover the centre costs- no where.! I cannot think of many better ways of spending a Sunday especially a wet one than in the company of fellow turners.

Regards and again many thanks  
Mike Spaven aka Paul

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Hi All

Thanks to all for a great day. A special thanks to Robert (my mentor for the day) for his help with the use and sharpening of tools, also for his patients with my dodgy back.

Many thanks Peter Hart

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And from a tutor:

Paul,

I was with the two Johns. We started off with the object of creating some of the Christmas tree ornaments similar to those made by Colwyn Way the previous Friday. Whilst the team effort did not produce one which was indistinguishable from Colwyn's I was please at the way the different cuts were mastered.

None of the cuts involved the use of the skew as a negative rake scraper.

Flush from our success of a tree we decided to do a soldier using only a skew. I did a sample and the two Johns did one each. I was impressed by both, albeit one of the soldier had a sex change and finished up wearing a mini skirt. (*Must have been a Greek soldier, editor*).

We spent the rest of the day using the skew to turn beads and the number of catches, between the three of us, you could count on one hand.

I hope they went away with a higher skill and confidence level. As a tutor it is a good feeling to see the improvement during the day.

Bill Riley

Many than

## **November Club Night – Colwyn Way**

At the November Club Night we were very pleased to welcome back Colwyn Way a truly professional woodturner. His first taste of woodturning was as part of a school organised work experience and after school he proceeded into an apprenticeship and he has never looked back.

Today his role has many facets. He is one of Axminster Tools tutors, and from personal experience I can vouch for his ability in this role. He regularly demonstrates in clubs and shows throughout the UK and the wider world as well as selling his own pieces. He readily admits that his passions have changed, or rather developed, over the years and expanded into the creation of non-turned pieces with a particular attraction to Air-Brush finishes.



For this demonstration, and in keeping with the season, Colwyn proposed to go through the stages of a series of Xmas Trees and other Xmas decorations, including his fabulous Nutcracker, as well as demonstrating the making of bobbins; however his first piece would be a Table Leg as this would encapsulate most of the basic turning skills.

His first recommendation to all was the practice of starting each of our turning sessions with a quick item that refreshes your basic tool control. Turning primarily revolves around waste removal and shape creation. The principle shapes being beads, coves and flats. The small items he was displaying this evening would include a number of these elements and so make ideal start of the day pieces for any occasion.

**Table Leg** – Taking a piece of softwood approx. 2in (50mm) square and 12in (300mm) long Colwyn first marked out the centre at each end. He explained that his personal preference is to use a Marking Gauge to inscribe lines, parallel to each face on both ends; this identified a much smaller area where the centre could realistically be located by eye. His reasoning being that unlike the use of ruler and pencil, to draw diagonals, or the use of specialised centre finders, his method was one he could achieve without paying too much attention to the piece in hand.

Centres found and marked the piece was mounted between a 4 Prong Drive and a Ring Live Centre. The Ring Centre being preferred over a simple Live Centre as it reduces the possibility of sideways movement of the timber as the pressure is increased.

Creation of Abacus and Pommel. The abacus is the square section of timber at the head of the leg, where it joins to the seat or table, and the pommel is the transitional space between the square abacus and the round leg proper. Care is needed to ensure a clean transition.



The depth of the proposed abacus was marked in pencil on one face of the timber measuring away from the headstock end. Having checked for motor freedom and tool rest space Colwyn brought the lathe up to approx. 2000rpm and, with the Skew, proceeded to make a series of V cuts. Starting at a point between 3/8 and 1/2 inch to the right of the line, he first cut away from the Head Stock and then made a similar cut to clean the right hand side of the V cut. Taking small cuts at a time he continued with these alternative cuts until he reached the line marked on the leg. No further movement to the left was made but the V was extended until it reached solid timber (i.e. the maximum thickness leg). Switching to a Roughing Gouge he proceeded to remove the waste to the right of the V cut until the timber had been reduced to a cylinder.

This process produced a round Pommel at the base of the Abacus. Colwyn noted that this shape was a product of mechanisation as previously the transition from Abacus to the leg cylinder would have been achieved by making saw cuts to define the transition leaving a flat surface where the pommel now sits. He emphasised the need for care when making replicas of old legs to ensure all aspects matched.

The lower part of the leg is a matter of personal choice or the need for replication but for tonight's demonstration he went through a number of possible options creating Quirks, Coves, Ogees, Neck Quarters, Half Beads and Reeds, the last of which he removed as part of the large Ogee on the finished item.

As this was in many respects only an exercise in tool control the item was not finished.

**Xmas Trees.** Each of the designs produced started in the same manner. Each started with a blank of soft wood, ideally pine as its inherent scent adds to the overall effect, and shows that it is not always necessary to use expensive hardwoods.

In each case he started with a blank approx. 1.5in (39mm) square and 6 in (150mm) long. The blank was mounted between a Ring Drive and Ring Centre. The tool rest was set in position and the rotated by hand. This ensured that the motor was running free and that the

blank would not strike the tool rest. The lathe was switched on and brought up to approx. 2000 rpm.

With a Roughing Gouge the blank was turned down to a cylinder and then using a Skew the surface cleaned up to an acceptable finish.

### Top Tip.

When sharpening a Skew on a grinder you generate a large shallow concave surface this inhibits the ability to achieve a clean bevel rub when in use. Colwyn found that the creation of a small secondary bevel at the tip of the skew produced just enough bevel contact to improve control and performance.

The construction of a Xmas tree consists of several elements 1) the base or bucket, 2) the trunk, 3) the body of the tree itself and in the case of a hanging ornament, 4) a suitable button to aid fixing.



No specific measurements were supplied as much came from experience and trial and error but as a starting guide:-

Bucket – at a point approximately a  $\frac{1}{4}$  of the way from the head, using a parting tool he cut into the blank to create the Bucket and Trunk. The Bucket was then refined to give the traditional sloped sided effect. Options here include a quick cut with a Roughing Gouge and smooth with a Skew or do it all with a Skew, using the heel as

opposed to the normal finishing cut.

The Tree Body – Everyone knows what a Xmas Tree looks like, wide at base and thin on top, a long triangular cone. Again bulk removal with Roughing Gouge, or Spindle Gouge if preferred, with finish cut using a Skew. If this is to be a hanging decoration leave about 10mm block at the tip to create a small ball to hold an eyelet. In all cases leave enough to allow the piece to be turned further.

Xmas Tree Style 1 – This comprised a series of sloping curves up to and under the next set of branches. The spacing is a matter of judgement but as a rule starting from the bottom each sweep should get progressively smaller. First make a series of cuts with the Skew to define the bottom level of each set of branches then make a shallow curve, from left to right, from the tip of one cut mark to the underside of the next. Repeat the process moving up the tree with the slopes getting smaller and smaller until the desired balance is achieved. Lightly sand. Colwyn says he does not normally wax the trees preferring them to be left natural to allow the smell of the timber's sap to add to the atmosphere.



Xmas Tree Style 2 – Using a thin parting tool make a series of cuts. Start by making the first incision about a parting tools width up from the base of the tree.

Go in with the cut to a distance very slightly deeper than the trunk cut. Repeat the process proceeding up the tree leaving parting tool width spaces between each cut and gradually making the trunk thickness thinner. You should have a series of branches and gaps between them which are equidistant.

Xmas Tree Style 3 - This patterning involves offset turning. Remove blank after basic tree shape has been produced. On the base draw a line which cuts the Ring imprint and the centre point. Draw a second line, again crossing the Ring and the Centre, at 90 degrees to the first line. Mark the points where these lines cross the Ring 1, 2, 3 & 4 moving around the ring. Remount the blank using the existing live centre point but placing the point of Drive Centre at location 1. Reset tool rest and check for clearance. Start lathe bring to 2000rpm. With the Skew make a series of V cuts equidistant along the length of the tree. Do not make the cuts too deep. You are looking to have a cut that does not exceed half the diameter of the tree. Leave enough space to make 3 additional cuts between this first set and between the last cut and the top.

Stop lathe and reset Drive point at location 3. Make a second series of cuts approximately a quarter of the way between the first cuts.

Stop Lathe and reset Drive point at location 2. Make the next set of cuts a similar distance as above. The last set of cuts will be made from location 4.

Colwyn stated that on occasion he would paint these cuts before returning the tree, mounted on the centre points, and making a final finishing cut with the Skew.

The three basic shapes can be expanded by variations in the size and shape of the bucket, or base, area.

**The Lace Bobbin.** Colwyn stated that these formed part of his early years in turning, before the advent of plastic moulding killed the market. Jaws were swapped out for a set of Internal Safety jaws. Taking a length of 10mm square timber (African Blackwood for this demonstration) circa 300mm long. This was fed through the centre of the Headstock and held in the jaws with about 25mm exposed. The top 15mm of the blank was then turned down to a cylinder the end trued off and a small depression made in the centre. The tailstock, fitted with a Ring Centre was then brought up to the blank and advanced until the live centre starts to bite and rotate.



Colwyn then withdrew the Tailstock and, after releasing the jaw pressure pulled the blank out approximately 125mm. Jaws tightened and Live Centre engaged.

[NB. The Tailstock is now locked into its final position all future bobbin lengths will be set by this position]

With a Skew the blank is turned into round stock.

The Bobbin consists of a number of distinct parts. From the top 1) a small cove, this is used to secure the thread whilst in use 2) an inch long depression (a flat cylinder between two Quarters used to hold the bulk of the thread pending use) 3) a pattern area, used to identify individual Bobbins and 4) a small ball at the base. This ball is often drilled and wire with beads added for weight and design.

The exact design will vary according to need and any personal preference.

**The Nutcracker** – Colwyn exhibited a number of his models both fully painted and in bare timber state. These all looked very impressive and involved. These were traditionally given as good luck tokens and were invariably based on people of authority, Kings, Queens, Soldiers, and Military Bandsmen. Historically only male figure were fitted with the nutcracker mechanism

Colwyn stated that in practice these units require no complex turning and proceeded to breakdown the various parts.

Arms – a simple round stock with a Ball at one end and a round end at the other. This can be cut at 45 degrees midway between the cuff of the ball and the end, the two parts reset to create a bent arm.

Legs – Round stock with a Ball or Bead created approximately mid-section to represent the knee. The length that will form the lower leg is then slightly tapered toward the base,



Shoes – Two pieces of stock are glued together using a paper bond. These are turned to form the shape of the shoes; the paper bond split and the heel are filed down to fit base of leg.

Body and Head – Block turned to round stock with parting tool cut to create belt area half beads to create waist and shoulders and a ball for the head.

The Magic Boxes. So far nothing too complicated but now Colwyn produced his magic boxes which are used to rout out an area along the top and back of the body into which the nut cracking mechanism is fitted (not displayed).

The final finishes are a matter of choice and ability with add-on sourced from various sources,

The entire demonstration was interesting and engaging and I for one will seriously consider taking one of Axminster's courses on Nutcrackers.

By David Stratton



## Open Day 2014

Most of you will have your own memories of Open Day. I thought I would share a little about the organisation of the day instead of writing up a description. If you weren't able to come, I hope that the pictures give you a feel of the show and a chance to see some of the excellent turning on display.



*Dennis Findlay and Chris Starbuck entertaining visitors*

The Open Day booking is made with the Centre about 18 months before the show! The main committee starts work on open Day at the November committee meeting of the previous year. First of all, Open Day is evaluated, lessons are hopefully learnt, the format of the next Open Day is agreed and the professional turners we hope to invite are decided. Jennie Starbuck then books the professional turners. After the AGM in January, when there may be new committee members, the January Committee meeting chooses (or twists the arms of) a sub-committee who will meet regularly and do the bulk of the organising and it agrees a budget for the sub-committee to work within. If they need more money they can put a case at a later committee meeting. This last Open Day's budget was £1500. The aim is always to try to break even on the day.

The traders to be invited are decided by the whole committee in January and then Jennie tries to book them - a process she describes as 'trying to herd cats'! Clubs are invited to take part - those that come regularly really enjoy coming as there are not very many opportunities for active clubs to take part in exhibitions and it is always a good learning experience.

There is a brief lull at this point for, until the traders and turners are booked it is not possible to start the advertising process. The sub-

committee (usually Robert Grant) then comes up with a flier which is proof read, agreed and printed. From July a huge advertising campaign gets under way. Up to 50 clubs within about a 100 mile radius are contacted and offered fliers. This includes some model engineering and woodworking clubs. If they agree we send them a pack of fliers and a couple of complimentary tickets on the basis that, if they come they will buy raffle tickets and spend money with the traders. Basically the traders would not come if we were not attracting lots of turners from other clubs.

By the August club meeting a lot more of the organisation of the day has to be in place. Members reduced rate tickets are on sale and entry forms for all the competitions are made available on the website and on the club office table at meetings. Lists are put out for volunteers. Members are asked for Raffle prize donations. Larger quantities of fliers are sent to the traders - Proops, for example, put a flier into every order they send to SE England. We also distribute fliers at the events we participate in like Princes Mead, Rural Life Centre, Dapdune Wharf, Guildford Model Engineering show and some of the local events attended by individual members. Members are asked to take about 5 fliers to display in their cars and on local community notice-boards and to neighbours.



*Andrew Hall and his hats - all the way from North Yorkshire for the day!*

The pace really steps up from the October Club night. All participants are contacted and confirmed, competitions are set up and pieces collected, schedules for stewards are put together, an advert is attached to the Mytchett Centre fence, food is arranged, signs are put out everyone involved does keeps every part of

their anatomy crossed, hoping for good weather on the day!

From 7am on the day, everything comes together and by 10 am we are usually ready to welcome visitors.



*The Forest of Bere winning table-top display*

Hopefully you can get a flavour of what is needed to make Open Day happen. It is a lot of work – but the committee undertake it on your behalf to give you the chance to see some of the tools and turning sundries that you can usually only see on line. You have the chance to see two first rate professional turners. You can talk to members of other clubs and find out more about how they run events for their members. You also get to see the standard of work from our club and this year, from 4 other clubs.

As far as the committee is concerned, the Open Day Show is a labour of love. It sets our club apart from most and it is a well-respected event that many visitors look forward to. Here are some pictures which give a flavour of the day.



*Jim Gaines winning spinning-wheel for the SAW Open Spindle class.*



*Brian Mitchell's winning piece in the Open Invitational Competition*



*Jennie Starbuck's winning entry for the SAW Open Faceplate competition – A reflex edged, thin, pierced bowl in elm.*

**Could you help with the organisation next year's Open day? If you are interested, make sure you tell a committee member. The sub-committee does not need to be the main committee members only!**



*John Sherwood painting one of his signature beaded pots and, as usual, smiling!*



*Mark Baker demonstrating in the small hall to packed and very appreciative audiences.*

**Top Tip:**

**In order to make your final cuts better so you have to do less sanding always sharpen the tool before you make the cut! Of course, if you can resist removing the timber in huge thick shavings and practice the finish cut as you remove the timber – your turning will get better, more accurate and more predictable. You have paid for the timber – so don't waste it! Practice with it!**



*David Sydenham's winning burr bowl in the SAW Intermediate spindle competition.*



*Les Pither's winning Hollow form in willow and ebony in the SAW Intermediate Spindle class. There was a funny story attached to this piece. Les had made his entry and carefully wrapped it in newspaper and put it in a plastic bag in his workshop to keep it safe. Without thinking about the piece, he got his granddaughter to tidy up the workshop for him. A couple of days later he went to get the piece and couldn't find it! You've probably guessed – she thought it was a bag of rubbish and put it in the bin – which had been emptied by the time he noticed! So, he had to make another one – but practice obviously makes perfect and we hope the red rosette made up for the disappointment of throwing the first piece away!*



*Colin Row's winning entry for the SAW Novice faceplate competition. A wrap-around bowl in beech.*



*He also won first place in the SAW Novice Spindle class for this natural edged goblet in Ash.*

**Our thanks go to the committee members who organised Open Day for us this year: John Creasey, Richard Grant, Dorothy Read, Colin Rowe, David Stratton and Jennie Starbuck.**



*Jennie Starbuck with her ArtyCraftyWoodturning stand and lots of shavings!*



*The SAW Table-top which was awarded second place.*



*Finally, the amazing top of Brian Mitchell's Tazza – nature can be pretty amazing at times! The 25<sup>th</sup> Anniversary Competition will have its own article later.*

## **Members Adverts.**

**New Rules:** Adverts will be carried over two issues of the newsletter and will then be removed unless advertisers let the editor know they wish to keep it running, and let the editor know what has been sold so their advert can be updated.

**As of the January issue** members adverts will be published at a donation of 10% (to help with printing costs). The committee rely on the member selling to be honest about that which has sold. **Donations by cash or cheque made payable to Surrey Association of Woodturners and either sent or given to the editor or the treasurer.**

**Widows of late members selling tools no donation required.**

All others, including ex-members and non members as usual a donation of 20% of what is sold, but this would be at the committees discretion.

Only adverts giving full contact details will be considered if ex-members or non-members a name and phone number is not good enough.

## **CLUB SHOP**

Have you examined what bargains are on offer? They include:

Our own mix of sanding sealer and cellulose thinners

Three types of super glue, plus Kicker . \*

Steel bar to make your own tools

There are also plenty of sand paper, and polishes

3 grades of Webrax

Ebonising spray etc.

We buy in bulk and pass on the discount to members.

Any (small) profits go to the Club.

As this is the last news letter of 2014  
your committee would like to wish all the  
S.A.W. Members and their families a  
Very Happy Christmas and a  
Prosperous  
New Year.

Have you turned all those decorations  
and stocking fillers yet?

