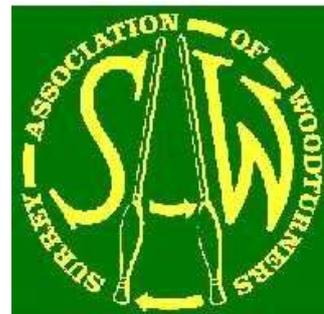


# Surrey Association of Woodturners



## Newsletter September 2015

Reports, News and Views from North West Surrey

### New Members

Welcome to	Mike Bennett	Member No. 713
Welcome to	Max Bennett	Member No. 714
Welcome to	Richard Berry	Member No. 715
Welcome to	Chris King	Member No. 716
Welcome to	Anna-Marie Bennett	Member No. 717

### 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.

### PAID UP MEMBERSHIP 147(As of going to press)

### Items for the Diary

9th October	Arthur Martin	Club Turner
10th October	Princes Mead Shopping Centre	Club Demonstration
25th October	SAW Open Day at Mytchett	Our Club Event
8th November	Axminster Basingstoke Store	Club Demonstrators
13th November	Mark Baker	Professional Turner
22nd November	Workshop Day	Club Tuition
11th December	Christmas Special	Club Night

### Obituary

Our Chairman Paul announced during the September club night that Michael Edwards (Member No.586) sadly passed away after a long battle with cancer. A service was held for him on the 10 September, at the Aldershot crematorium. Michael had been with the club since June 2008, I believe a number of members attended the service.

### Christmas Charity

We are looking for recommendations for charities we could support at the Christmas club night. Ideally we would like to keep it local, and they would need to be able to accept turned items that they could sell either in their shop/s or at events. It would be helpful if they could loan us a collecting box on the night for cash donations. Or even attend to talk to members.

If you know or even support such a charity please let a committee member know, contact details are on the back page of this news letter.

Please do not forget you can donate any of your turned items to the club to give to the chosen charity by bringing them to the Christmas club night.

### TOP TIP

When using superglue it is always advisable to have superglue remover to hand, but not all of us do, maybe it's run out or you have never had any. In an emergency use nail varnish remover, it's also cheaper. But do ask your partners permission first.

## **Pauls Postings**

Hello one and all.

Firstly let me bring you up to date with my problems. I had hoped to have a date for a new knee operation; this has now been postponed because I have swollen legs and need to go on a course of water tablets. Very disappointed at this point in time. It now looks like it could be at the end of this year or early next, who knows.

A lot has happened since my last writings. The August practical evening was a success and we had lots going on around the room so thanks to all who took part. I had a sale of an ex members workshop, which was a great success. At the end of the evening not quite everything was sold but the selling continued after that night. The widow split the money between a hospice and the club and I presented the club with a cheque for £450.50, which was well received. Thanks to all who purchased.

The Chairman's challenge for August was taken from Richard Findlay's Demo of something in Pine spindle and faceplate. Well you all did it again and a terrific display of work. Well done all.

In September we had Mary Ashton give a demonstration. This was her first appearance at our club. The first half was about turning a bowl and the cuts being made and then burning the bowl lightly and then colouring. I was unable to stay for the full evening so did not get to see the end. I hope a good evening was had by all.

The Chairman's challenge for September was taken from the practical evening and Rodney Goodship's work of a gavel and anvil. Well you all did it again and a terrific display of work. Well done all. Can't wait to see the next challenge pieces in October.

We then attended the Rural Life Centre for the third time this year. It was the Classic car event. We had a terrific weekend with the weather, both days being good. The Saturday was very quiet but we all had our bit of fun throughout the day, just didn't have John to pick on. Sunday was the actual day of the show and what a show of classic cars it was. I have never seen that many cars at the Centre before. I walked around and I lost count of the cars that I saw that I have owned over the years, MEMORY's. !!!!!!!!!!!!!!!!

While some of us were at the Rural Life others were at Dapdune wharf. I have been told it was a great day for them also.

We still have some things coming up for the remainder of the year. The Princes Mead Shopping Centre and then of course the big event of the year our Open Day.

That's enough for now.

Best regards to you all.

Paul

### **Your club needs you!**

Would you have an interest in being a member of the S.A.W. committee?

We have a requirement for new committee members for 2016. If you would like to support your club and have a say in the way your club is run, then please speak to one of the current committee members whose names are on the back page of this news letter or see us at club night.

## July Club Night - Richard Findlay

Richard is known to most of us, either as a previous demonstrator or through the regular series of articles he writes for Woodturning and other publications. His history and resume can be found on his website <http://turnersworkshop.co.uk/>. In a nut shell has worked with wood since leaving school, first in his father's joinery firm where to occupy his lunch breaks (even he admitted that they were over an hour) he took up woodturning. Having filled his, his family's and his friend's homes with turned items he eventually started selling pieces through galleries and online becoming a fulltime Professional Turner in 2010.

The subject of tonight's demonstration was to be a lamp stand and would incorporate the essential elements in both spindle and faceplate turning. To add a bit of spice the wood selected was pine. A soft wood not recognised as being amongst the easiest on which to achieve a good finish or fine detail. Richard however, confirmed that with good technique and sharp tools a very acceptable finish is possible.

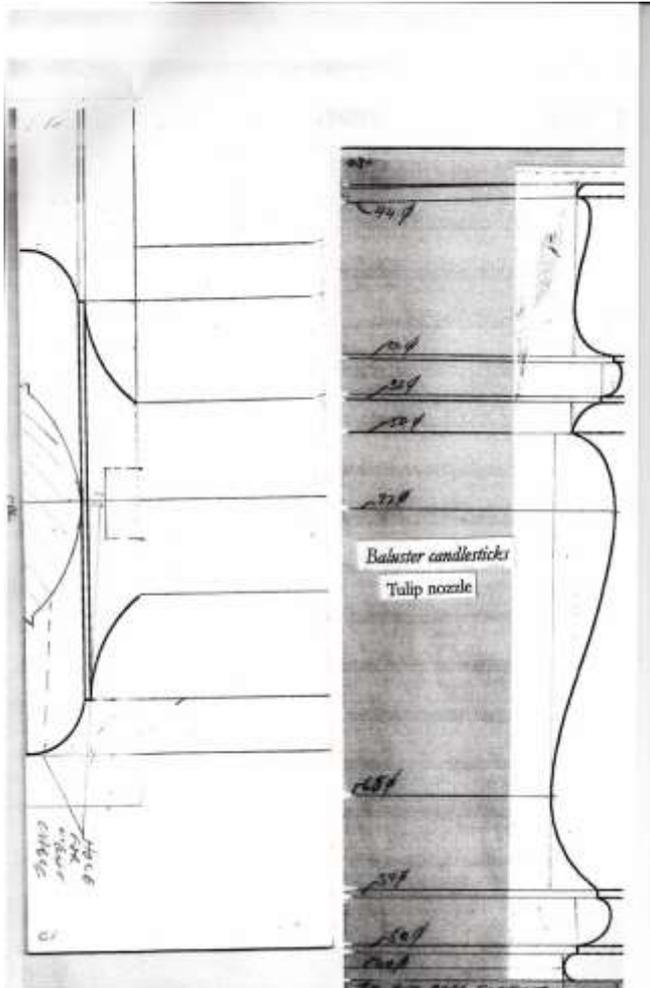
Tools for tonight's demonstration would be a selection of spindle gouges 1/2, 3/8, and 1/4. Each has the same simple profile which he turns on a slow grind 8in grinder with just the faceplate as a rest and angle guide. After gently turning the centre bevel he then runs the sides up the stone to achieve the desired wings. Practice makes perfect. A significant addition to Richard's gouge profiles was the presence of a second bevel. He explained that whilst this reduced the overall depth of the bevel it removed the heel created when profiling on small diameter grinding wheel. The removal of the heel enabled him to tighten the curve of his cut whilst removing the pressure lines often created by the heel.



Other tools included a Spindle Roughing Gouge, a skew and a beading parting tool. Each tool offered its own areas of advantage whilst overlapping in many respects.

First consideration was design. When producing a "one off" article the design can be something that you develop as you turn but as Richard is a production turner he needs a bit more consistency to ensure that all pieces match. His designs must therefore be predetermined. In many cases his brief will be specific and with the buyer providing their own specifications but in others he may need to choose/create the design. As a useful aid to design he recommended a book Classic Forms by Stuart E Dyas (£30 from Amazon, other retailers are available). From the state of the cover of his copy it was well used. The book offers a vast range of designs, both in general form and variations from small finials to large balusters and columns. Over 180 pages of designs and comments.

Richard's candlestick was to be based upon a design on page 116 a Baluster candlestick with Tulip Nozzle. The designs can be copied from the book and rescaled/adjusted to suit desired dimensions. From this design Richard then created two design templates, one for the spindle and one for the base. These were not cut-outs but each had the profile of the respective piece from which he extended lines to show the location of the critical high and low points at the end of each line Richard created a small "V" which would act as a quick and secure guide when using a pencil to transfer the marks to the workpiece.



Whilst there is no correct sequence of work when doing a candlestick, or similar two part item, Richard recommends doing the base first. His argument, born out of years as a joiner, is that it is easier to adjust a Tenon (spigot) to fit a Mortise (socket) than via versa.

The blank for tonight was 6 x 2 ½, a little larger than the 6 x 2 that the design called for but that's just extra shavings. Mounting options could be either Screw chuck or Faceplate. The latter could leave a series of holes in awkward locations and as the pieces would have a hole through the centre for the cable the Screw chuck became the obvious choice. The standard Axminster Screw chuck for C Jaws was used with the 8mm thread but augmented with a ply backplate to increase the face contact area and stability.

Using the 1/2in spindle gouge Richard trued up the side of the blank to remove all evidence of bandsaw marks. As this piece would not involve any deep hollowing Richard felt able to do all the faceplate work with his Spindle Gouges (Roughing excluded) but the work could just as easily have been done using bowl gouges.

A clean smooth surface achieved Richard used the Design Template for the base and transferred the height, side elevation marks to the blank. As the face in contact with the headstock would eventually be the top of the base the marks were made accordingly and the excess timber identified at the tailstock end. Again using a spindle gouge Richard removed this waste and trued up the base face to the relevant mark creating a very slightly concave surface.

Next task would be to create a socket fixing for the later stages and a bowled excavation to receive and contain the light cable.

With regards to the choice of fixing Richard explained that with most bowl work he would opt for a spigot as this enabled the final bowl to be deeper, the thickness of the sides more equal and the option to either incorporate the spigot as part of the foot design for the bowl or removed as desired.

The socket width, which would be governed by an individual's choice of chuck jaws, was marked on the face of the blank using a pair of dividers. Set dividers to appropriate width, set tool rest to centre height start lathe (slow speed) carefully present the left point to timber face. The contact point will create a circular mark on the timber which should be compared to location of right hand point of the dividers. Move left point of contact until mark is aligned with right hand point.

Richard first created the bowled excavation using his Spindle Gouges. Before making the final set of cuts he recommended that you create the side hole to receive the cable.

Entry site is a matter of choice and may be guided by where the lamp will eventually sit. One of Richard's basic rules is that the entry should either be with the grain or at 90degrees. He looks at the blank and tries to imagine the grain pattern that will present the most pleasing aspect. Then drill from the opposing side. So with site chosen and depth of lower bead identified as 20mm he makes a mark 10mm up from the base. The entry point along this line is then marked. Using a 10m brad point drill he starts to drill.

**RICHARD'S TOP TIP: After the initial twist contact with the drill bit a small circle will appear around the centre of the entry. Comparing the depth of cut around the circumference will determine the correct alignment of the drill.**

Richard is looking for an entry direction 90degrees from the circumference of the hole with a slight inwards angle from the base. This should produce an exit hole with a centre slightly above 10mm from the base.

With almost all wood, but particularly with soft wood such as pine, some tear-out can be expected at the site of the exit hole; hence the reason for drilling the hole before making the final cuts on the bowl excavation. Bowl and socket can now be finalised and sanded to desired finish before being removed from the Screw chuck and mounted directly on jaws.

Face of blank can now be trued up.

Taking the Base Design Template Richard marked the circumference reference points of the features. The base was then trued to desired diameter and the side reference marks reapplied. The blank was then blocked down to the mark representing the diameter and height of the top of the bevel using the Spindle gouges.

Richard then formed the bevel and cove features of the base, created a socket at the top of the base, circa 30mm, and finally a hole through the centre which he formed with the 3/8 Spindle Gouge.

**RICHARD'S TOP TIP. Beads can be formed with either the skew or beading/parting tool. If the skew is used, he recommends contrary to other experts, that you try with the long point. This, he states, improves your view of the cut right up to the end and as long as you ensure that all cutting occurs at the very tip of the long point, no increased risk of a catch ensues.**



The desired shape achieved the surfaces can be sanded to desired grade.

The stem is made from a 70mm square timber approximately 250mm long. Centre points are marked at each end; the blank mounted in the four jaw chuck and levelled using the live centre in the tailstock.

First operation is to create the hole. A number of options offer themselves depending on your lathe design and available equipment. Richard's lathe does not have a hollow tailstock so cannot use an auger that way. He could use a Jacobs chuck mounted in the tailstock but those drills tend to be relatively short. His preferred method, both for speed and convenience involve the use of a very long drill with a custom made wooden handle. He stated he got it from a company called Weldon and the best link I can find is



<https://www.cromwell.co.uk/SWT1630338A> from a search on “8.0 WELDON LONG 2FL SLOT DRILL”.

A small pilot crater is created using the Spindle Gouge and then, tool rest remove (his choice not essential) and the tip of the drill inserted. Judgement for correct alignment comes from practice but if you are seriously out of square you are going to get an awful lot of whip and judder through the tool.

**RICHARD’S TOP TIP: When drilling little and often should be your guide. Little forward motion and often cleared. Allowing swarf to build up around the tip of the drill will increase friction and risk the drill binding in the hole.**

Only drill a little over half way before turning the blank and repeating the process. Success will be clear when the drill moves, un-resisted along the length of the hole. Richard’s was true first time.

The blank now needs to be mounted between centres. A live centre will work at the Tailstock end but the drive needs a bit more thought. Around any workshop there will be odd cut off which fit your jaws. Many will have been used a jam-chucks and the like. What you want is one with a small peg, same diameter as your drilled hole, sticking up from a base big enough to provide the drive friction. Once mounted the blank is roughed down to a cylinder using the Spindle Roughing Gouge and Skew (the latter just for a bit of practice).



Smooth cylinder achieved Richard examined the outside to decide top and bottom. With Pine, and other wood, there is always a risk of knot ingress. These features need to be carefully incorporated into the final design. In this case the knots location would have coincided with the Bill towards the top of the stem, which could at worst have risked break-out and at least be unsightly. If placed at the lower end it aligned with widest part of the stem, which was deemed to be the lesser of all evils.

Cylinder is mounted between jam-drive and live centre with intended base at Headstock end.



Using the Stem Design Template, Richard marked the relevant high and low points. Then using the Parting tool and a pair modified of modified Vernier Callipers he blocked out the design. From there it was just a matter of progressively defining the shape using Spindle Gouges, Beading tool and Skew.

**RICHARD’S TOP TIP 1:**

**Level the narrow coves to last to maintain maximum stability of the work whilst turning other aspects.**

Last piece of the puzzle is the spigot to fit the base. He therefore used the callipers to measure the internal diameter of the socket to refine the diameter of the spigot.

### **RICHARD'S TOP TIP 2:**

**If you accidentally make the spigot a little too loose this can be overcome in a couple of ways. As you would normally make a couple of "V" cuts in the spigot to improve glue adhesion the first option is to press a little harder and create a pair of ridges either side of the "V".**

**Alternatively, using the skew make a shallow cut utilising the long point of the skew moving up the spigot. This will create a curled feathery edge similar to those used by Andy Coates with his flowers and some German artists Christmas trees.**

Final jobs are gluing and finishing. For gluing, he states, always glue the socket as this reduces the likelihood of any glue being squeezed out around the neck, then finish to taste or buyers specifications. Simple oiling works well with most surfaces.

Lampstand complete Richard offered a few pointers on current legislation re the sale of electrical goods. The law does not require the lamps to be wired by a qualified electrician merely a competent individual. However it is very specific on a number of other areas.

The lamp must:

1. Be fit for purpose. This he demonstrated by tapping the lamp to show it was stable.
2. Be wired with 3 core cable, .75mm minimum, and, if the holder is metal, be earthed.
3. Be fitted with no more than 3metres of cable
4. Have the cable clipped in the base. Richard uses a simple cable tie pulled tight and clipped.
5. Have a label which:
  - a. Confirms the fittings comply with CE regulation.
  - b. Identifies the manufacturer and contact details.
  - c. Indicates that any plug must be fitted with a maximum 3amp fuse.
  - d. Indicates it can be fitted with a maximum 60watt bulb.
  - e.



In practice, as a professional Turner, he has all his electrical fittings completed by a neighbouring electrician, who supplies an appropriate PAT declaration to accompany Richard's CE statement

At the end of the demonstration Richard donated the finished item to the club to be used as a raffle prize. This will be raffled at the Christmas meeting in aid of the clubs charity.

All members showed their appreciation for a thoroughly enjoyable presentation.

By David Stratton

## SAW at the Guildford Model Engineering Show – July 2015

SAW were invited to take part in the July GMES summer show at Stoke Park in Guildford – now our 4<sup>th</sup> visit. It is always a really good show for children and grown-ups alike as there are rides behind beautifully crafted engines on the two train tracks around the showground, model boats to steer around a pool and some very entertaining model boats to see – I particularly liked the rowing boat which was being rowed by a Barbie Doll with very big hair! There is also a huge exhibition tent full of models made by GMES club members, lots of small traction engines and a number of trade stands.



SAW had 2 gazebos with turned pieces for sale and four lathes running. We always get new members because of the show as well as fulfilling one of our main aims – to take the art of turning to the general public.

The large gazebo is next to the steps over the track so lots of visitors pass by all day.

We were very lucky with the weather this year and it was definitely warm!

Here we see John Creasey in his sun hat and without his turning smock, concentrating on the work on the lathe.



We made sure the two lathes at the front of each gazebo were in use all the time so that there was always something for the public to see. Robert Grant managed to squeeze in a day of turning despite needing to be in at least 2 other places at the same time! He was working on spheres in this photo, using the jigs he has made. Clearly it also takes a lot of concentration!

Peter Hart using the small club lathe at the front of the large gazebo while Alfie has a rest!





Even Chris Starbuck gets to do some turning at these events (he normally prefers the model engineering). He puts up with my pink and white gazebo – and Arty the bear attached to the lathe and it gives me a chance to sit and do some decorating and piercing. Here, he was making a very thin 10" ash platter which I decorated later. I normally do all my own turning but it is always helpful to have more pieces to attack with paint, beads, silk thread and anything else that takes my fancy!

It would be excellent to see more of our newer members taking part at these events. If you are not feeling confident enough to turn in front of so many visitors, it is possible just to steward for a half day. However, we do try to support members who want to try to demonstrate to the public. If you think you would like to have a go, speak to one of the committee. The best place to start demonstrating is at a Rural Life weekend – especially on a Saturday when there are not so many visitors. If you are not confident we can help you plan your first demonstration and stay with you to offer advice while you do it. It really is a very friendly and supportive way to start demonstrating – so why not give it a try next year? - By Jennie Starbuck

## **S.A.W. August Club Practical Evening**

Despite the holidays, many of our 142 current members attended and were able to watch Philip Wolsoncroft making a huge pile of shavings as he created a number of large, natural edged burr bowls, Rodney Goodship making a palm gavel and anvil out of oak, Brian Rogers showing the skill of turning wooden screw threads for boxes, Colin Rowe making yoyos that worked extremely well and Jim Gaines showing some of his amazing segmented pieces including a beautifully detailed light house about 2 foot high set on a rock sculpted out of wood and painted. Jennie Starbuck, who had done a turning demonstration for the whole club in June, had set up 2 tables with an exhibition of numerous methods of decorating work including piercing, painting and carving, together with the materials and equipment needed to achieve the desired effect.

One focus for the evening was to lead up to our Open Day on Sunday October 25<sup>th</sup>. This is the day we show off the year's creations to family and friends. To help members achieve their best work for Open Day there were 2 challenging competitions on this evening. These were judged by two of our long-standing members John Sherwood and Charlie Cunningham and our chairman, Paul Nesbitt. Members had to turn something out of pine (a notoriously difficult wood to turn well) that showed lots of different turning skills, or a wide rimmed bowl. The high level of expertise shown made judging very difficult and we look forward to an excellent display of competition work in October.

The other focus was the sale of the contents of a deceased member's workshop. Proceeds from this sale are being donated equally to the club and to a local hospice in Woking. The Surrey Association of Woodturners can be seen demonstrating at a number of venues in the next few months. They will be at Dapdune Wharf (National Trust) on Saturday September 19<sup>th</sup>, The Rural Life Centre at Tilford on September 19<sup>th</sup> and 20<sup>th</sup> and Princes Mead shopping centre on October 10<sup>th</sup>. At each venue there will be live demonstrations of woodturning, an exhibition of work and items for sale. Details can be found on their website, [www.sawoodturning.org](http://www.sawoodturning.org)



(Above) John Sherwood (left) and Charlie Cunningham (right) looking at one of the entries for the wide rimmed bowl competition.



(Left) Jim Gaines demonstrating segmented turning with some of his amazing creations

(Right) Brian Rogers concentrating hard on making a wooden screw thread for a box.



(Left) Philip Wolsoncroft at the lathe with a large piece of wet burr that he is making into a bowl

## Sunday Demo at Axminster

23rd August and another Sunday demonstration at Axminster Tools and Machinery in Basingstoke. The day started fine weather wise and we arrived at just before 9:00 AM for a 10:00 start, allowing ourselves time to set up. By the time the store was due to open for business it was tipping down, and continued for some time. At least we were dry.



Demonstrating on the day were Robert Grant and Arthur Martin, John Creasey had organised the demo with Axminster Basingstoke and was on site until Midday, I was there all day as a steward.

I have to say customers were thin on the ground all day, possibly due in part to the weather, there always seemed to be some customers in the shop, but I think you have to designate it as fairly quiet.

We had 3 or 4 members of the public who showed a lot of interest in what the turners were doing and as a result bought some tools after advice was given.



I think one of Axminsters biggest customers on the day was our own Robert who bought some chuck jaws and a few other bits and pieces. It was also good to see Roberts mother who dropped by. We also had one of our lady members Ann Foster drop by, she was interested in polishing mops, and a replacement flexible shaft for her multitool.



Arthur was demonstrating his way of turning wooden balls and followed by a few light pulls. To turn the balls Arthur started by roughing a small piece down to a cylinder and then using a spindle gouge turned it into two near rounds side by side as in the picture. They are then cut



apart and each mounted between centres using what are best described as wooden cups that Arthur has made one is affixed to the drive centre and the other to a live centre. The ball is held between the cups so that the excess wood end bit can be removed and rounded, by now the ball is fairly close to the round, and so sanding can be done this removes any slight protrusions and brings it into the round. Now polishing can be done by turning the ball around between the cups until it is complete.



Robert started by turning a very nice Yew bowl (Right).

Robert also turned an unusual hollow ball. This was done by turning two pieces of wood in this case Purple Heart of the same diameter, where the thickness of the blank would be equal to the radius plus a bit for the spigot to allow for mounting. Each half was mounted and the inner turned as the inside of a bowl with the wall being about a centimetre thick and as near to the half round as possible using a depth gauge to ensure he did not go too thin at the bottom. The internal diameter was turned to 100mm and external was to be 110mm so the wall would be 5mm. Also ensuring the face was completely flat. Then he mounted both halves between centres with a thin piece of sycamore veneer glued to one face using the pressure of the tailstock to hold whilst it dried. He then separated the pieces and re mounted the half with the veneer and trimmed off the excess by hand and turned the inner face so he had a ring of veneer around one half. The two halves were then glued together and remounted between centres. He then proceeded to turn a ball, much the same way as Arthur had done and described above.





By Colin Spain

## **Mary Ashton - September Club Night**

Tonight we were very pleased to welcome Mary Ashton to our club for the very first time.

Mary who hails from Bristol has been woodturning for approximately 25 years during which time she has studied Fine Furniture and Wood machining to Advance Level at City of Bristol College, where she is now an instructor on their furniture course. See also <http://www.maryashton-woodturner.co.uk>. Mary was accepted on to the Register of Professional Turners in 2009.



In addition to her work with City of Bristol College she also teaches and demonstrates at the Orchard Workshop, working with people of all abilities and ages. Mary has been teaching for about 11 years and, as a tutor, she said that she frequently had the opportunity to see what other people do wrong, which not only enables her to improve her own techniques but also develop the skills necessary to improve others. <http://www.orchardworkshop.co.uk/>

Weighing in at only 5ft 1in, Mary needs to give special thought to the working height of any lathe she is demonstrating on and brought with her a platform to ensure that she could comfortably use the clubs equipment.

For her demonstration this evening she proposed to turn a small bowl and then do some burning, texturing and colouring.

The bowl for tonight's demonstration was to be turned from an Ash bowl blank circa 6in diameter by 3in. The blank was initially mounted on the lathe using a screw chuck. Although, in most instances, this fixing is considered perfectly sound, Mary always recommends using a live centre to increase stability and safety. In keeping with all good demonstrators Mary also emphasized the importance of essential protective equipment: shoes, eye protection and dust protection etc.

Using a Bowl Gouge Mary initially trued the side and face of the blank. Still with the Bowl Gouge she then proceeded to shape the outside of the bowl and create the spigot on the foot. Mary stated that her gouge had a swept back grind and when used in a push cut the tool was rolled so as to cut with a contact point of the gouge being just past and below the centre. The presentation of the cutting edge was approximately 45degrees.

Whilst the exact shape of the outside is not critical to tonight's demonstration the key areas of smooth transition and a pleasing and balanced appearance were emphasized. In addition, as the external face of the bowl was to be coloured and the foot would eventually be turned down to create a contrast, she stressed the need to leave a small shoulder of material where the foot would eventually be turned.

Once the desired shape had been achieved, and before the blank is removed from the chuck, Mary proceeded to lightly burn the growth rings on the outside surface. Fortunately it was a pleasant night and this activity was able to be carried out outside of the hall but still visible to the audience by way of the AV system. Mary simply removed the entire chuck mechanism from the lathe.



Mary used a plumber's blow torch as this burns hotter and faster. This enables her to scorch the surface without building up sufficient heat to crack the wood. Other burners are available and Mary has in the past used the small kitchen torches used to caramelize crême Brûlée, but these need to be used with care to prevent damaging the blank.

Mary pointed out that the object of the exercise was simply to scorch the loose growth ring fibres on the surface of the timber and not burn the wood per se. After scorching the sides were brushed using a Bronze Bristle Brush, to remove the soot and open up the grain. The blank was then sprayed with ebonising enamel.



After spraying it would be necessary to leave the blank to dry for a minimum of one hour but preferably overnight. For the purposes of this evening's demonstration Mary performed a quick Blue Peter moment and mounted a blank she had previously prepared to this stage.

The next step was to coat the external surface with a coloured wax. The choice of colour is a personal matter and many proprietary mixes are available. What you are, of course, looking for is something that will contrast with the ebonised surface and bring out the growth rings. After covering the entire surface the excess can be removed with paper whilst the lathe is rotating at slow speed. The final clean can be achieved using a cloth dampened with a little white spirit. Care being exercised not to drench the blank as this could both remove more of the wax colouring than desired as well as potentially softening the ebonising spray and smudging the surface.



Once satisfied with the appearance the small shoulder of material left at the beginning of the process can now be turned off to create a pleasing contrast foot. (Note that the spigot remains at this stage.



In normal circumstances the bowl would next be turned and mounted on the spigot and the central bowl area excavated and decorated as desired. The bowl would then be reversed, secured using either a jam chuck or button jaws and the spigot removed and the foot sanded to desire grit level and sealed as needed. This was not to form part of this evening's demonstration.

## **Part two**

For the second part of the demonstration Mary proposed to demonstrate the safe way to use an Arbortech cutter. Her cutter was fitted to a Proxxon angle grinder. She pointed out that one problem with this piece of equipment was the on/off switch, stating that as it can be easily knocked it was very important that the unit is safely and securely held before the mains power is turned on. This is to ensure that the machine, which may accidentally be in the on position, does not start to run unsupported when the power is supplied.



Mary mounted a previously prepared blank (more Blue Peter) onto the lathe. Then holding the cutter in both hands proceeded to make a series of cuts in the top lip of the bowl. In each case the cut was made from left to right. This ensures that the movement goes in tandem with the direction of cut, thus ensuring that the cut is always under pressure, which reduces the risk of the tool running back along the work.

After making a series of cuts the tool is switch off and the bowl rotated sufficient to expose a fresh area for cutting and the process repeated until the desired affect is achieved. The surface area can then be cleaned using a radial bristle disc or similar abrasive.

After removing the bowl, still attached to the chuck, from the lathe, Mary proceeded to colour the top of the bowl. Mary pointed out that there are various colouring options, dependent upon the desired effect sought. For tonight's demonstration Marty used a spirit stain to colour the top rim and cuts.

Once the desired effect has effect has been achieved, and the paint sufficiently dried, the bowl can be returned to the lathe and the centre excavated to leave the true wood colour of the Ash blank. See photos on next page for example of possible effects.





Mary finished her demonstration by displaying other decorating techniques including the use of metal leaf to highlight the raised edges of sculptured work.

All in all a very entertaining demonstration professional delivered and very well received by the members present.

We look forward to Mary returning at a later date.

David Stratton

## **Another day by the Wey**

September 19<sup>th</sup> & 20<sup>th</sup> was a busy weekend for the SAW demonstrators. Not only were a number spending the weekend at the Rural Life Centre but others were also joining the National Trust Team at Dapdune Wharf Guildford to celebrate their second Down Our Wey Event.

Building on the success of last year's event it was a colour affair with numerous barges lining both sides of the canal's bank. Various clubs and societies were demonstrating with visitors able to have hand on experience on a number of traditional crafts. In the afternoon the visitors were entertained by demonstrations by a number of Morris Dance troops and impromptu musical displays. The Trust's day culminated with an illuminated parade of barges to the city centre and back.



For our part we were able to provide four lathes and five turners to satisfy the interests of a steady flow of visitors throughout the day. Many of the turners spent as much time talking about their projects as perfecting them, which only added to the enjoyment of the day. A number of the visitors expressed an interest in turning and were invited to both our next meeting and our forthcoming Open Day. Those not in our catchment area were directed either to their local club, where known, or to AWGB.



Turners on the day were John Sherwood, Colin Spain, John Creasey, David Bright and David Stratton. Each turner also exhibited a selection of his work for public appraisal and all achieved enthusiastic appreciation of their skill and varying degrees of success with their sales.

At the end of the day the organisers expressed their great appreciation of our efforts.

Arrangements are already in hand to repeat the event next year with the hope that it will become a permanent fixture in the Trusts calendar. To this end they have invited the club to send a team to next year's event which is planned to coincide with their Heritage Day on September 10<sup>th</sup> 2016. To those who have yet to partake of a public demonstration of their skill and works, this would be an ideal opportunity as the club, and its members, are always made to feel most welcome. Go on put it in your diary and talk to John Creasey who will be organising the team for the day.

Once again the Trust made no charge for our attendance, at what was for us a very productive day, but a voluntary contribution was made and gratefully received.

By David Stratton

## **HAVE YOU ANY SPARE TOOLS**

If so WORK AID would love to have them.

Since 1986, WORKAID has been fighting poverty by helping people in Africa to help themselves.

The tools and equipment (even sewing/knitting machines) you donate will be refurbished and then sent to help someone thus helping them earn a living, therefore braking the poverty trap.

Please bring any unwanted old tools and equipment to the next club meeting and I will collect them and take to the nearest collection point. You might not know them but you could be giving them a great Christmas Present.

Thanking you in advance Don Mitchell

## **COMPETITION NEWS - REMINDER**

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

Many thanks to our president Bob French for suggesting this.

## **TOP TIP**

A tip from Mary Ashton, if you use colouring wax consider a pad of folded cloth or even a make-up cleansing pad soaked in white spirit placed inside of the container this will deter the wax from hardening.