

Cheam Woodturners Association Newsletter 26

September 2006

Hoodless top turner — again!

August, time for the Frank Clarke Memorial competition. Opposition in all three categories was tough and the popular winner in the advanced class was Richard Hoodless

by Ron Grace

With a beautifully made sewing companion (needles and threads in a delicate, hinged-lid box with contrasting timber decoration), Richard Hoodless carried off the coveted advanced category platter for the fourth time in seven competitions.



Also in the been-there-before situation was Brian Ash, taking the intermediate crown for the second time with a superb piece of segmented work — his speciality.

Inspecting the entries for all three categories, our American visitor, Terry Waldron, remarked: "That should be in the advanced, not intermediate class."

Well, Brian will be in the advanced class for the next event because two wins in one category mean that you move up one!

Finally, the beginners. Beginners? The standard was staggering and the worthy winner was David Morgan with a small but exquisitely made box (in boxwood!) with a threaded lid. (Sorry, I didn't get a picture.)

"How many did you make before you were satisfied?" I asked.

"Oh, about five" replied David.

That's the way to win.



Left: Richard's sewing companion.



Right: Brian's segmented vase



Receiving their awards: Richard Hoodless, Brian Ash and David Morgan with Andrew Griffiths

Also at the August meeting...



Watched by constructor John Stinson, Fred Cannings tries out the shaving horse — a traditional tool for holding green wood to be shaped with a drawknife.

It was mainly used for shaping ash chair legs prior to turning them on a pole lathe, or making oak staves for barrels.

Used in woodlands to reduce transport costs, the body is made of poplar (chosen for its light weight when dry) with other parts in green ash.

“I find it particularly useful to roughly shape a spindle before turning” says John. “I’m planning to do a demonstration of the shaving horse and pole lathe at one of the meetings next year” he continued.

We look forward to that.

Hands-on plus

by Alan Elkins

Wednesday August 17 had us meeting for a hands-on evening. No demonstration but various members made use of the two lathes (one the newly acquired Fox).

There was some debate about how the Chinese copies were putting British toolmaking out of business.

As members tried various things debates ensued on:



long and short grinds on gouges; the methods of grinding HSS and carbon steel and the need or not for quenching; also the merits of different grinding wheels.

It was very sociable, tips were exchanged and ideas shared.

We had a visitor – Terence F Waldron (Terry) from Wilmington in the US of A, who is a member of the American Association of Woodturners. He was warmly welcomed and it was good to hear of different practices across the pond.

Great opportunity for learning

by Richard Hoodless

On Saturday 15 July nine members had a very enjoyable and instructive morning at Colin Ford’s workshop.

Although there were four lathes in action Colin managed to keep the workshop cool by opening all the doors.

The techniques that were demonstrated and available for members to try were segmented work, use of the skew chisel, thread chasing and chatter work.

Colin kindly provided tea and coffee and snacks for those who felt peckish after all their hard work.

All those who attended will certainly recommend to any member who has not been to one of these sessions to come along to see what they can learn.

It is a great opportunity to exchange skills and learn new ones.

Thank you Colin.



Can you help with demos?

Jeff Cordery, who has kindly agreed to continue with the task of organising events until a new man is appointed, has sent in the following request.

“Would club members be prepared to take part in an evening of demonstrations?”

“If anyone has a particular method of using a tool, making an unusual item or gadget, and

would be prepared to demonstrate it, will they please contact me.

“If we get three or four people, each one will have to demonstrate for only about 20 to 30 minutes.

“The time flies by when everything is going wrong!”

Jeff’s contact details are on the back page of this newsletter.

Let the light shine through

by Geoffrey Vicars

At the start of his demonstration on thin-wall turning, Brian Wooldridge gave a couple of tips: you must give the tool time to clear the shavings and a long-handle tool gives far better control.

He started by mounting a wet piece of about 7in diameter, straight-grain sycamore between centres. He turned a spigot, trued up the face and took off as much of the imbalance as possible.

He then used the spigot to hold the wood and turned the inside of his creation. For this he used an Andre Martell Hook Tool, a One Way Termite Tool to finish the bottom and finally a shear scraper. A little bit of hand sanding added to the finish.

He then turned his attention to the outside and used only a gouge. To be aware of how thin the vessel was becoming while turning, he mounted a lamp in the

tailstock and had it close to (virtually inside) the vessel where the amount of light penetrating the wall gave an indication of both the thickness of the wall and the



Tea break: Brian is kept at work by members to get a close-up view

consistency of that thickness. Brian advised sanding to an acceptable finish every completed inch or so of the vessel wall.

When satisfied with the final shape and thickness (less than 2mm!) he parted off, reverse chucked and undercut the base so that when dry it would, hopefully,

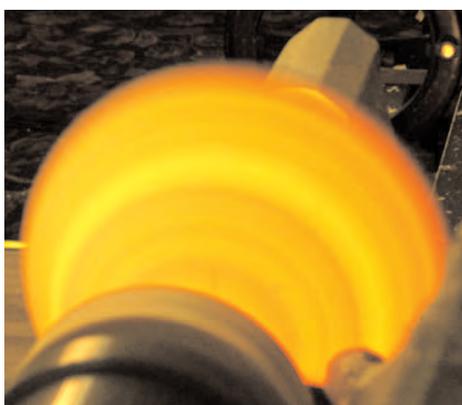


Anyone like to have a go? asked Brian: Jeff Orchard leapt to the fore

stand true and well-balanced. All in all Brian made very thin-wall turning look simple and something that we could all have a go at.



Examples: thin bowls that Brian brought to the club



Shining through: colours clearly show the differences in thickness

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Oil finishes and allergies

Allergies may not be common problems, but they can be very dangerous for susceptible people. So I wrote to Peter Simmons, Information Manager at Allergy UK for advice.

My question was: "Which culinary and proprietary oils can safely be used on wooden items which come into contact with food, and, via toys, children?"

An expert reply came in the form of an article, by John Collard, Consultant Nurse, Allergy UK



As always in allergy, there is no once-and-for-all answer to the question, Which products are safe?

It is possible to say which oils are most likely to cause problems and which are more likely to be safe, but there will always be some people who react to uncommon allergens, however safe we try to make things. However, it's nice to know that someone is trying to make an effort to understand the subject.

As a general principle, the best one can achieve is to use products less likely to cause problems, to know what you are using and to be honest about labelling and providing information.

Although we normally associate the development of nut allergy with eating nuts, there is evidence that nut proteins absorbed through the skin can stimulate the production of IgE antibodies (IgE is the antibody involved with anaphylactic or serious allergic reactions). Therefore there are two risks in using nut oils on wooden objects: ingestion of the oil if the product is licked or chewed, or if oil is transferred on the hands and absorption through the skin. It is therefore worth taking the problem seriously.

Although the highest risk of allergic reactions is thought to be from solid food rather than oils, there is now evidence that some of the proteins responsible for allergic reactions found in solid food are also detectable in oil and therefore oils can cause severe allergic reactions as well.

The following oils (list 1) are those generally considered to be the highest risk. They are not in any particular order.

Peanut (also known as groundnut or arachis); brazil nut; almond; walnut; cashew; sesame; pine nuts; pistachio; Macadamia.

Lupin is considered by some

authorities to be an increasing risk.

The oils listed below (list 2) are generally considered to be safer but, as mentioned above, some people will be allergic to them.

Olive; sunflower; safflower; linseed; canola; borage; corn; grapeseed; soya; coconut; castor; starflower; tung oil.

Therefore a sensible approach would be to avoid list 1 and label which of list 2 has been used. This should make products safer by avoiding the main risks and allow those with more unusual allergies to identify potential risks.

Does heating the oil make it any safer?

It is generally the protein component of the oil that triggers the allergic response and proteins are known to be denatured (altered physically) by heat. For example, egg protein — albumin — which is clear in a raw egg changes structure and becomes white and more solid when the egg is boiled for a few minutes.

Although the proteins involved in allergy to a range of nuts have been shown to be quite similar, this does not mean that all nut proteins will be inactivated by the same level of heat for the same time. There are other variables involved. Also it has been shown that some nut oil proteins are significantly heat resistant, for example, brazil nut oil. For these reasons heating any nut oil to around 100 degrees C and holding at this temperature for five to 10 minutes could be expected significantly to reduce the allergic properties of the oil, but will not make it completely safe. I have no idea how this would affect the properties of the oil in terms of applying it to the wood as a finish.

There are difficulties in recommending particular brands of oil to use. The ingredients of all products can change from time to time and we can be lulled into a false

sense of security if we do not carefully read product labels whenever buying a new supply.

Products sold into different markets can also have differing ingredients although the product name is the same.

Having looked at the ingredients list and safety data information for a range of products, it is clear that they fall into several groups.

Some products consist of a range of resins and solvents or a blend of oils which are not specifically identified. These should probably be avoided because of the number of ingredients and the likelihood of changes to the recipe in response to price and supply variations.

Some products contain nut oils mixed with other ingredients; these should be avoided, as should products labelled as containing vegetable oil without defining which oil is present.

The products chosen should have just one or two ingredients which are clearly defined and are not from the high risk list (list 1). Tung oils from the aleurites species are probably a good choice, but others from the safer list 2 are equally valid. The addition of a small amount of citrus oil is probably acceptable.

As mentioned, the most important factors are the avoidance of the highest risk oils and the ability to provide information about what has been used.

On behalf of allergic people everywhere, thank you for making the effort.

Editor's note: Demands on space mean that this article is an abbreviated version of that which first appeared in the Middlesex Woodturners Association newsletter. For the same reason, part 2 of Gordon Cookson's story on making the most of special timbers has been held over to the next issue.

How to handle a burr

by Alan Elkins

Air conditioning was regrettably absent on July 19 when members enjoyed Dave Reeks' demonstration on how to get several bowls out of one piece of wood. His first remark was that you have to look carefully to see how you

used — the opinion seems to be that the OneWay is easier to use (less hazardous?) but it is more expensive. Both were impressive — also their



Above: the McNaughton system compared with...

Below: the OneWay tool which popular opinion appears to favour



Dave shows how his peg-in-the-toolrest makes life easier

can maximise the available wood.

Both the McNaughton and OneWay systems of coring/wood saving were

ability to stall a 2hp Poolewood lathe.

We saw three bowls turned out of one piece of cherry. This was green wood and

shavings flew bountifully. It was then going to be processed by boiling in water for two hours then leaving to cool on the floor.

The process removes the sap, leaving only the free water. The result is that there will be little distortion, splitting and the timber will be dry in a few weeks. Members found this concept very interesting.

In the second part of the evening we saw how to square up a lopsided burr using a two-prong centre. Taking the prominent corners off using a tool rest with a peg to support the gouge was much easier and even possible one-handed — suitable for people having suffered a stroke.

There was prolonged applause for a superb, yet very hot, evening.



Look how big this is: the long McNaughton cutting tool

2006 Programme

Date	Demonstrator/Event	Details/Subject
October 18	Colin Simpson	Design – members bring in problematic pieces for discussion
November 15	Greg Moreton	Turning a large monkey puzzle bowl
December 20	Christmas Social	Details to follow

2007 Programme

January 17	Les Thorne	Three bowls from one log.
February 21	AGM and Frank Clarke competition	
March 21	Chris Barker	Demonstration to be decided.
April 18	John Davis	Metal inlays, colouring and texturing. plus sales of wood.
May 16	Joey Richardson	Texture, colour, piercing and airbrushing.
July 18	Mark Baker	A design theme to be decided.
August 15	Practical evening and Frank Clarke competition	
September 19	Chris Eagles	Splitting and turning a green log.

Club website: www.cheamturners.co.uk

In addition there may also be ad hoc tree harvests, hands-on mornings and exhibitions. Changes to the above programme may be necessary at short notice owing to unforeseen circumstances. Check our website for further information.

Meetings start at 7.30pm on the third Wednesday of each month at:
North Cheam Sports and Social Club, 658 London Road (A24), North Cheam, Surrey
(adjacent to Sainsbury's supermarket).

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Next newsletter

December

Copy deadline

December 3

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Views expressed in the newsletter are those of the people submitting the material and not necessarily those of the committee.