



Cheam Woodturners Association

Associated with the Association of Woodturners of Great Britain

Twinned with Central Oklahoma Woodturners Association

Cheam Woodturners Association Newsletter Issue number 083

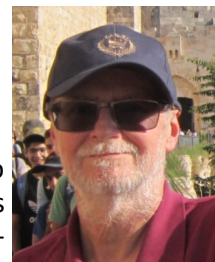
December 2020

News headlines

Members Covid Survey

All current members should have received a link to the survey questions. Thank you to all who have responded so far. Especial thanks to those who have added helpful comments as well as simply responding to the questions. The Committee will be reviewing the responses and will report back soon. If you haven't yet responded to the questionnaire, (which is anonymous—there is no way we can personally identify any particular respondent (unless you include your name in a response, as one member did.), please do so as soon as possible or we may not be able to take your views into account.

A reminder that there are posts on the Committee for Secretary, Events Organiser and Newsletter Editor. The description of the responsibilities attending these roles is included again below.



URGENT

At the start of next season, the Cheam Woodturners Association will be needing three new people to serve on the Committee. These posts are:

Secretary, as David Downie is no longer able to fulfil this role due to work commitments.

Events Organiser, as Jamie Shears is no longer able to fulfil this role due to work commitments.

Newsletter Editor, as Peter Clark agreed to take on the role for only one year due to a planned relocation out of the area.

Members will be aware that under the current government restrictions it will not be possible to hold our AGM in January. This will therefore be deferred until we are able to return to meeting at Elmcroft Centre, and sufficient numbers of members are happy to attend.

The role of Secretary is a varied position and includes organizing Committee meetings in conjunction with the Chairman, together with all the necessary Agendas, Minutes and papers. The Secretary is also the named contact for people interested in the Club on the website, in trade magazines and on hand-outs.

The Association of Woodturners Great Britain maintains contact with its Branches via the Secretary, so from time to time matters come in from the AWGB which have to be dealt with. Other Clubs usually make the Club Secretary their first point of contact as well.

For most of the year the job is not onerous. It's only in January/February in the run up to the AGM that it gets busy with all the paperwork required for that meeting.

Occasionally, there may be requests for commission work from people outside the club, and relaying the details to members via Shaun Bradfield who will email out to the membership. Other duties may include occasional requests for help in felling trees.

MEMBERS SHOULD NOTE THAT THE CONSTITUTION SPECIFIES THAT WE MUST HAVE A SECRETARY.

Without a Secretary, there can be no Cheam Woodturners Association, the club would have to be closed.

The role of an Events Coordinator:

Attend regular Committee meetings

Plan and coordinate up-to 7 demonstration nights a year, of which: (in a normal year)

1 is a Tool or woodturning related Vendor (Robert Sorby, Chestnut Products)

2 are IRD's

4 onsite Demonstrators, of these: (Some of the better-known demonstrators require a 2+ year lead time)

Introduce at least one new demonstrator, or support a new demonstrator or seek out a specialist subject

3 Well known turners on a subject that appeal to all skill levels

****Club nights are the responsibility of the committee**

Plan and coordinate at least 1 club outing (Weekend)

Be the Single Point of Contact for communicating with demonstrators

Meet & greet the demonstrators for IRDS and onsite demos

Managing any requirements for the demonstrators

Arrange for Club patches and stickers to be shared with Demonstrators

Be aware of other Woodturning events and share with the club

Seek and process feedback from members on the demonstrations and who and what they prefer to see

Manage the financial budget for demonstration costs

Ideally, the calendar should be planned at least a year in advance

Provide information on upcoming events and calendar date to the editor of the newsletter.

The role of Newsletter Editor

Produce the monthly newsletter using a computer desktop publishing program for distribution via Shaun Bradfield and the email system.

Making sure all events have a reporter assigned for newsletter articles

Coordinate regular articles (Turner in Focus etc..)

Send the newsletter to the committee for review and sign-off by the chairman

Ensure the timely distribution of the newsletter to the club

Promote the club and its activities through the newsletter to encourage participation and new joiners

January AGM

Just to remind members that it may not be possible for this to be held in the Elmcroft Hall. The Committee will be planning how this may happen over Zoom.

Ashtead Village Day

Will be on 12th June 2021

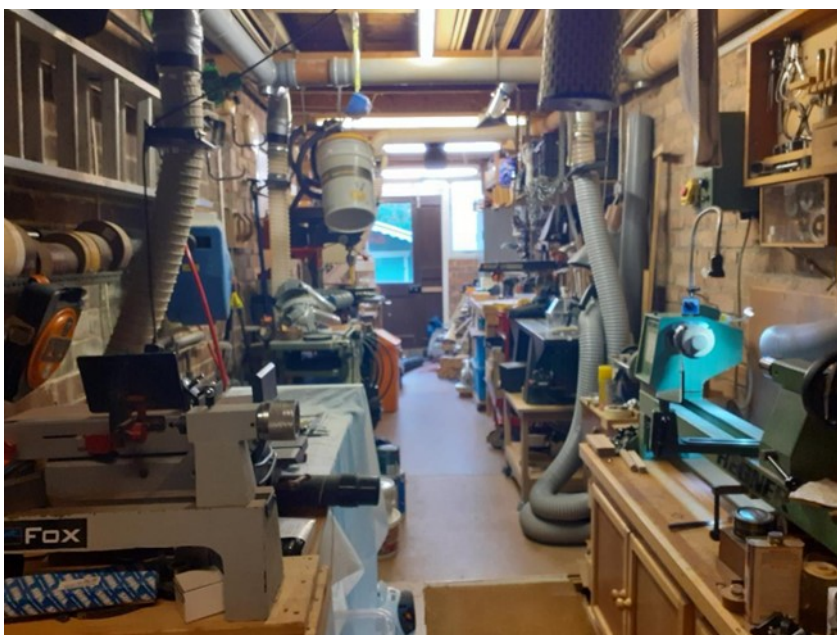
TURNER IN FOCUS – Brian Chaves

Member since 2000.

Brian's Story

I came to school in England in 1962 from Trinidad W.I. and after studies joined the WHO Medical Research Council as a research scientist in Blood Grouping. I then joined the NHS Blood Transfusion Service and gained a Fellowship as a Biomedical Scientist responsible for managing the testing and supply of blood to London and the SE.

I found DIY, woodworking, video recording and gardening a great way to relax and retired from the NHS in 2009. I have also served 40 years as a member of



the Army

Medical Reserves and served during the conflict in Kuwait and Basra Iraq in 2003 as a combat medic.

In 1995 I acquired a Myford ML8 lathe and began to teach myself woodturning and was introduced to a woodturning club run by Len Saunders and Frank Clarke. Frank encouraged me to try various turning techniques and I was hooked. When the club evolved into the Cheam Woodturners, I joined the

new club and attended a one-day course with Colin Simpson, whose influence led me to turning decorated platters and dishes a slight change from bowls. Making bowls soon lost my attention as I preferred the variations possible with spindle work and enjoy making unusual items where possible.

With some experience in video film making, I have helped the club with the introduction of video recordings and made DVDs for the club library and advised on large screen projection for demonstrations.

I like all woods but Frank Clark's enthusiasm for home grown timber rubbed off on me and where possible I collect, and air dry my own timber collected locally. I have three lathes a Hegner HDB200, Fox and a Mini-craft lathe for miniature turning of dolls house items.

My sharpening systems are Elu 6" bench grinder and a Tormek water wheel system.

My favourite and specialist turning is pens especially unusual and complex combinations of materials, clocks, lamps, and wooden jewellery mainly items for everyday use.



I enjoy some colouring but prefer to use the natural colours of the wood where possible. At present I am planning a project to make as many Christmas tree decorations as I can to use up scraps of wood and hopefully one day have a tree covered with all decorations made on the lathe. Like all turners I have a collection of tools some quite small and enjoy using as many of them as possible on projects but have no favourites. Turners I have admired over the years are Tobias Kay, Richard Raffin, Reg Slack and Gary Rance all because they all turn without insisting that their methods are best and encourage turners to experiment and find their own way of turning and it is how I turn by trial and error.

IS YOUR WORKSHOP AS YOU WOULD LIKE IT TO BE?

By Gordon Cookson

In case lock down has made you think about a revamp of your existing one or perhaps a new one, here are some ideas based on my own experience, which I hope will be helpful.

ELECTRICS

1) The main switch and modern safety breakers are better in a separate box or section of the workshop away from the dust. If you need a new supply, you will need a wiring certificate concerning the laying of the cable at a certain depth and protection (big enough for the max load when lots of things running at the same time e.g. lathe plus dust extraction and heating) as well as the wiring in the workshop. The certificate will be from a specially qualified electrician or maybe the Council.



Whilst on the subject of modern switch boxes, does your house one need updating?

2) Consider having a mains fire alarm in the roof rather than a battery household one because of the dust.

3) You can't have too many double sockets at bench height and easily got at to switch off when not in use for lathes, grinder, band saw, dehumidifier, planer, router, heater etc.

If you have exposed rafters, have you considered sockets up in the roof area. Easier to change and add additional outlets, free from dust, and no trailing wires.

My lathe socket is behind the lathe under the window, but I have a lot of recycled oak floor boarding between the lathe and the wall! This makes it difficult to turn the lathe off after use as recommended with a variable speed set up.

4) Consider updating the lighting to LED lights, which are cheaper to run and unlikely to cause the strobing effect sometimes experienced with fluorescent tubes. Where are extra lights needed – grinder, band saw, drill press etc.

5) If possible, it is better to have the lathe controls on the front of a moveable unit. This stops dust getting into the unit and means you have control over the lathe wherever you are working. It is also helpful if you can put the controls in a position where you can nudge the lathe off with your hip.

I also have an on/off foot switch for when I have both hands on the turning tools, usually when turning hollow vessels.



I mention the controls being on the front of the variable speed unit because unfortunately they weren't available on the units I bought. The makers didn't recognise the potential dust problem. After a couple of times with the Off switch not working because of dust stopping the button

going low enough, I have thick plastic over the top to keep the dust out .

I also had to persuade the makers to fit the On/Off foot switch and not just the Emergency Off switch that they wanted to provide.

Hopefully, makers are more clued up now!

YOUR COMFORT, SAFETY AND EASE OF WORKING

1) Ideally have the dust extraction unit and suppressor not in workshop but sound baffled next door.

2) Does your PPE protect you from dust and fumes? PP3 filters are recommended for fume protection. Consider having air to your dust helmet coming from outside rather than recycled air in the workshop.

3) Thick rubber matting near the lathe is more comfortable to stand on and kinder to any dropped tool edges.

I was going to have industrial lino offcuts, but the supplier kindly pointed out that the new concrete would need to dry for 1 month per inch of concrete before putting down the plywood under the lino. While it dried a friend gave me some second-hand carpet tiles, which work very well for comfort and stopping tool edges from damage if they do occasionally get dropped.

4) Should the lathes etc. be moved to the most comfortable working height or would an appropriate height stool help? I have found some OT lathes too low for me on your seminars and exhibitions and would have liked to try it with a stool.

My lathe is 4 inches higher than the usual elbow height. This is because I often make hollows and looking inside is easier and reduces my back ache.

5) To save effort of moving equipment, such as saws or planer when you want to use them, put them on castors, with at least two brakes. Then either use them there or at least with the workshop door open for longer pieces of wood.

6) Does your workshop need a declutter or re-arrangement? Cupboards are good to keep dust out but a problem to open if things get put in front - that's why I need a massive sort out and haven't provided embarrassing photos to prove it!

7) Would double glazed windows with strip opening windows at the top be desirable?

Consider having a wire mesh guard a few inches away from the window to stop the window breaking if a chunk of wood flies off the lathe.

8) Are your inflammable liquids and polishes safely stored, probably in a metal cabinet?

9) Is your fire extinguisher up to date and readily to hand?

10) Is your first aid kit, including any necessary super glue softener, up to date and readily to hand?

Security and Insurance:

Does this need updating? My guess is Yes as we all keep needing more tools and equipment!

A NEW WORKSHOP

1) If you have not moved the contents recently when considering a new workshop, they are likely to be bigger and heavier than you think. Also, where to put them whilst the new workshop is being built and the concrete drying, a month per inch of concrete.

The workshop is never big enough! Consider talking to your neighbours first to avoid any issues. Plan layout for cutting long lengths and getting equipment in and out of workshop (door size). Consider bolting lathe to concrete. Consider separate sections for timber seasoning and dust free polishing.

2) As the new workshop/studio/shed is likely to be bigger than the usual 8' x 6' shed, I think you should check the planning and building regulations. In Ealing I did not have a problem with planning because it was OK in our size garden. There was a "certificate" available after paying the appropriate fee and Council inspection saying it did not need planning permission. I reckoned for us it was not worth it as we are planning to stay for!

If you want a water supply, I think you need planning permission. I hope you have side or rear access for the builders and yourself.

The building regulations said as it was bigger than your average shed (in my case 25' x 12') and it would be within 6' of boundary fences, it had to be of non-combustible materials. Guess what that did to the budget! I finished up with a particular type of breeze block (sorry can't remember which) rendered on three sides to water proof and faced with London stock bricks on the front facing the house to match the back of the house bricks .

3) The pitched roof is high enough so I can stand under the joists with my dust helmet on and allow for the Microclene Dust Filtration unit. The roof is covered with the same style of tiles on the house roof. The roof has 4" insulation with the foil side down. I did not have it boarded over under the pitched roof, but it would look better if it were. Extra storage space is on top of the rafters and has brackets for hanging the ducting for the dust extraction.

4) The fascia boards are similar to the ones on the front of the house. These brick, tiles and fascia board details were not required by any regulations, but I wanted the workshop to fit in with our Edwardian house. We painted the inside of the grey blocks white - looked great but now you cannot see almost any of it! I have double glazed windows with strip opening windows at the top to keep out cats and unwanted visitors.

Virtual Showtable Intermediate All items by James Cassidy



Left to right:

Oak, Finished with Chestnut Products Ebonising laquer, Jo Sonya's paints and Chestnuts Gloss lacquer.

Oak, finished with H&S's Intrinsic colours and Chestnut Melamine lacquer

Spalted Burr Elm, finished with Chestnut's Melamine lacquer



Small Natural Edged Bowl made from Walnut coloured with H&S Intrinsic finished with H&S High Gloss Wax.



Lidded Box Ash base with Oak top coloured with Hampshire Sheen Intrinsic paint and finished with H&S High Gloss Wax.



Mid sized Bud Vase Cherry Wood finished with Melamine Lacquer.



Candle Holder made from Yew finished in Melamine lacquer.



Bowl turned from Laburnum and finished in Danish Oil.



Pen made from Bocote wood and finished with melamine lacquer



Oak Bird Box coloured with Hampshire Sheen Intrinsic Colours and finished with Chestnuts Acrylic Spray Gloss



Christmas Bell: Recycled vase with silver effect turned upside down fitted with Ash base and Apple wood top with attached cabinet draw handle. Blue led lights fitted inside with switch built in to the base of the unit. Finished with Melamine Lacquer.



Christmas scene: Fitted with Cherry base decorated in acrylic and glitter paint (glistening snow affect) and glass dome fitted with white LED lights. Switch fitted to underneath of base and finished in Melamine Lacquer.



Lighted Christmas scenes made from left overs in the workshop. The first is a tea light and the other has a small LED light in the centre of the base. mainly Chestnut products used with Buffit white waxes with glitter added for glistening snow effect.



A tea light made from a scrap piece of Oak finished in Chestnuts Melamine Lacquer.



A pair of Salt & Pepper Shakers made from Apple wood. The outside is finished with Chestnut's Melamine & Waxes. The inside are sealed with Chestnuts Food Safe Oils.



Chris Parker (the bald woodturner) was demonstrating via zoom to Cheam Woodturners all the way from Preston near Manchester assisted by his son Anthony behind the scenes. The quality of the picture was good and the sound fine. All seventeen members who tuned in were able to interact with Chris asking questions where necessary. Jamie Shears did a fantastic job managing the evening.

Chris started with an introduction stating that he had been turning for 6 years, although he first picked up a gouge in 1986. He started texturing 3 years ago and was a self employed taxi driver until last year when he started woodturning full time. Chris explained how COVID had stopped him demonstrating in 2020 as all demonstrations had been cancelled even some 2021 bookings had been cancelled. Chris showed us the end product and explained how this was to be a Blue Peter type demo where he had prepared well before hand so that he could move through the demo without us having to watch paint dry.

Chris started by showing us a 6" square x 9" long piece of Ash. He explained that he was not going to make it round and mount it between centers, but showed us one he had already made earlier (picture 1). It had been hollowed to a thickness of 10mm and allowed to dry. It was 10mm thick so that it could support the texturing on the outside. The last thing anyone wants to do is make a hole in the side of the work if the wall is too thin.

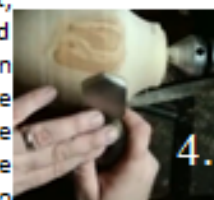


Chris then moved on to show us his hollowing techniques. He explained that when making the tenon he always makes them just shorter than the bottom of the jaws, he also concaves the bottom of the piece so there is no rocking when the shoulder is pushed into the jaws, and the jaws tightened. Chris showed us his home made hollowing tool which looked about one meter in length (picture 2). It comprised of a long handle with a 20mm bar with a Simon Hope 6mm carbide cutter. Chris also has his head stock halfway down the bed of his lathe which enables him to work off the end when the tailstock is removed. This gives him the control and stability needed especially when hollowing deep turnings. He also uses a Simon Hope Hook tool with a square bar and carbide cutter. The square bar when held on the tool rest stops the tool twisting. He used calipers to check the thickness constantly. The long handle was then tucked under his armpit, which Jamie pointed out it was ok for small people, tall turners struggle with this technique. It was advised to leave a little extra stock at the bottom of the vase which all helps with the stability of the piece.



Once hollowed and finished inside, a jam chuck was made to fit the top opening of the vase, he always uses solid close grained timber for his jam chucks e.g. beech. The jam chuck was then supported by the tail stock (picture 3). The outside of the vase was then trued up using a shearing cut, Chris uses a Ray Key negative rake arrow head scraper (picture 4) ground at 50 degrees on both sides. It is important that the depth of the hollowing is marked on the vase to know where to part off without cutting through the wall. The home made tool shown in Picture 3. is used to mark the depth. A good deal of time was spent using the scraper to achieve a good finish, which seemed odd to me considering all of the surface of the vase is to be textured. Chris then changed his chuck to a set on O'Donnell jaws (picture 5) and placed the Jam chuck in them so that the vase could be reversed and held between the tail stock. This enabled him to remove the waste at the bottom of the vase and then part the Vase off.

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It was noticed that Chris was constantly taking off and replacing his tailstock which looked heavy and needed a lot of effort. Chris explained that he had made a stand so that he didn't have to bend down to lift it. A discussion took place regarding a swing bed which means the tailstock can be pushed out of the way with ease.

The waste wood at the bottom of the vase was removed (picture 6) Chris made the base concave, the reason for this, is because if the wood moved after it was finished, the Vase was less likely to wobble, whereas if the base was left flat and the Vase dries out more, the Vase would definitely wobble.



The next step was to draw pentagons and elongated diamond shapes. It was advised not to make the angles inside the shapes too pointed and acute, the reason for this is, it is difficult to get into the corners with the round cutters and clear out wood from the corners.



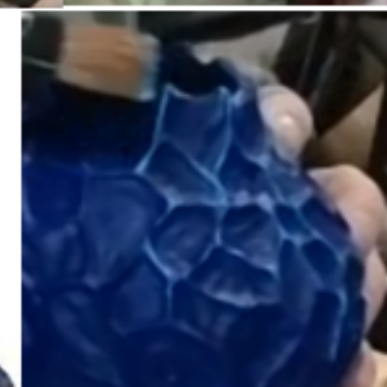
Chris then used his Micro motor with a 10mm Kutzall extreme very course sphere rotary cutter, to remove some wood from the surface of the Vase. He started in the centre of each shape working out to the edge. The Micro motor was purchased from WoodArt products and the cutters from Amazon. The Micro motor is variable speed up to 45,000 rpm, he uses this because he had gone through to many Dremmels. Chris stated that it was important to try to keep the depth of the cut even and level approximately 4mm deep.



Chris then changed his cutter to a 6mm ball burr, he explained that it was important to start in the middle and create small circles, making sure that no flat spots are left. It was also important not to leave the high edges too thick. When they are thinner they give a much better effect on the piece. These small circles are about 1 mm deep. Once all the texturing is finished Chris uses nylon brushes, which have been impregnated with silicone carbide, on the surface to remove any loose fluffy wood. The blue brushes are equivalent to 180 grit and the red brushes 120 grit. They come in all shapes and sizes produced by Silverline and available from Amazon.



Once all the texturing has been completed Chris explained that the Vase was painted all over with coats of non expensive Acrylic paint, the colour is Ultra Marine. After it has dried he then uses a flat brush to apply very small amounts of a contrasting acrylic paint to the high edges. Chris referred to this as a dry brush technique carefully dabbing the edges putting a very small amount on each time building up each coat. It is always easier to add paint than remove paint.

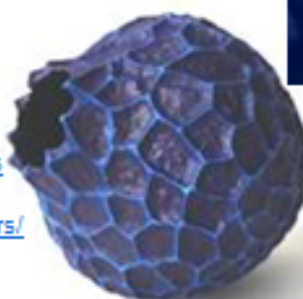


Website: <https://www.thebaldwoodturners.co.uk>

YouTube: <https://www.youtube.com/thebaldwoodturners>

Facebook: <https://www.facebook.com/thebaldwoodturners>

Instagram: <https://www.instagram.com/thebaldwoodturners/>



Finished product

Article by Chris Taylor

2020/2021 Programme

All meetings at the Elmcroft Hall are currently cancelled due to a change in the COVID-19 social group permitted meeting size.

Dec :- To be advised

Jan :- AGM– details to follow

Feb :- To be advised

Mar :- To be advised

Apr :- To be advised

May :- To be advised

Jun :- To be advised

Jul :- To be advised

Aug :- To be advised

Sep :-To be advised

Oct :- Richard Finlay

Nov :-To be advised

Dec :-Frank Clarke competition

**Deadline for the January
issue of the
e-newsletter is**

December 29th

**If you have any article or information you
would like included in the e-news or sub-
missions for the showtable**

Contact: Peter Clark

Peterh dot clark at ntlworld.com