



WOODBITS

NEWSLETTER

Issue 184

September 2021

Welcome

SHAVINGS FROM THE CHAIRMAN

Hello!

I was very sorry to miss the last Club meeting on the 14th which by all accounts was an excellent demonstration by Mick Hanbury. Many thanks to Harvey Alison for deputising for me.

Attendance was down from about 55 to 35 compared to the meeting on the 10th August. My reason for absence was to take a delayed holiday in Menorca and from what I can gather, a significant number of other club members were also absent to take holidays postponed because of the pandemic and being taken now before the onset of the colder winter weather regime and shorter days.

Menorcan musings

Whilst in Menorca I was looking in the many shops and market stalls to see if there were any wood-turned items for sale.

There was a huge range of bric-a-brac including ceramics, paintings, prints, fabrics, jewellery and even bronze castings but I was surprised at the total absence of turnings apart from one segmented wooden bowl which on the base sported a label saying it had been made in China! This is surprising as there is a source of excellent turning wood including Pine (mainly Aleppo Pine *Pinus halepensis*) and a unique wild Olive tree the so called Ullastre, (*Olea europaea sylvestris*), also known in Spanish as "Acebuche" or "Olivo silvestre".

These trees are used to make the distinctive Barreras de Ullastre gates which are such a unique feature of the Menorcan landscape. There are also abundant Oaks, mainly Holm or Holly Oak (*Quercus ilex*). I have turned items from this Oak sourced in the UK and it is another beautiful turning wood.



A typical Barreras de Ullastre gate made from the wood of wild olive, Cala Galdana, Menorca.

Our Next Adeyfield Meeting: "Your Corona Creations"

Back home and back to club activities. Our next meeting on the 12th October will be our first club activity night since the end of the pandemic restrictions. I'm very much looking forward to this hoping that it will be an opportunity for members to exhibit and talk about the Coronavirus lockdown creations that they have created over the past year. More details of meeting activities to follow soon.

We are planning to restart the Club competitions at the 9th November meeting. Details will follow nearer the time.

That's enough from me but as always I always welcome the opportunity to hear from any of our members who may have concerns or ideas relating to the management of our Club.

Tim Pettigrew
Chairman

Tim's contact details:
chairman@hertsandbedswoodturners.co.uk
Telephone 01923 241107,
Mobile 07713803894.

Club News

Celebration of items made in lockdown and Competitions – Corona Creations

As noted by Tim last month, at the next meeting in October (club night) members should bring pieces made during the lockdown (no limit on numbers). Each item should have the maker's name underneath so that we can see who made what and discuss them freely.

We also intend to run a 'Turners Question time' when members can ask questions of a panel of 'experts' as well as the audience. I will send out more details about this before the meeting.

The following month (November) we shall restart the competitions. We will simplify the system by having just two categories: Beginners (less than two years turning) and Experienced. The set subject for November would be "A Decorated Bowl or Platter".

There would also be the usual open entry with no separation into beginners and experienced. Judging will be by popular vote, which seems to work quite well and likely to be seen to be fair and does not involve bothering the demonstrator.

Training Sessions

We hope to run beginner Saturday training sessions this year – if you are interested in helping to train or be trained yourself- please contact Tim Pettigrew on chairman@hertsandbedswoodturners.co.uk

Committee responsibilities

Alan Lewis currently manages the Club Facebook pages and the website. He has indicated that he will be resigning from the committee and Harvey Alinson has offered to take this on.

Bruce Edhouse used to organise the training days but as he has now moved to Derbyshire, he cannot continue with this responsibility and we need a replacement Training Manager – if you are interested in taking this on please contact Tim Pettigrew on chairman@hertsandbedswoodturners.co.uk

Raffle

Steve Beadle (Raffle Co-ordinator) is still looking for the usual helpers and newbies to help buy the goodies for the raffle. Please contact him if you can help.

Chairman: Tim Pettigrew chairman@hertsandbedswoodturners.co.uk

Treasurer: Adam Blackie treasurer@hertsandbedswoodturners.co.uk

Secretary and Newsletter Editor: Allen Kaye secretary@hertsandbedswoodturners.co.uk

Contents

SHAVINGS FROM THE CHAIRMAN.....	1
Club News.....	3
Celebration of items made in lockdown and Competitions – Corona Creations.....	3
Training Sessions	3
Committee responsibilities.....	3
Raffle	3
Contents	4
Demonstration by Mick Hanbury Review by Tony Taylor.....	5
Art on the Common – Report from Adrian Peter, Keith Harrup and Peter Hoare	7
Trunks and Chunks (3 of 3) - Tim Pettigrew	8
Portable Chainsaw – the Alaskan Mill	8
Applying a Colour Finish to your Woodturning – Ed Oliver	13
Members Projects	15
Cherry Bowl – Tony Taylor.....	15
Segmented Beech platter - Terania Hurd.....	15
Backache - Mark Sole	16
AWGB Member Training Workshops	17
Finishing Notes.....	18
Youtube videos about using colour in woodturning	18
Woodturning sessions on-line.....	19
Shows and Seminars.....	20
Urgent Notice - Record Power Envoy and Regent Lathes	22
For Sale and wanted.....	22
Poetry Corner	23

Demonstration by Mick Hanbury Review by Tony Taylor

A decorated bowl/platter

Mick started with a 14 inch diameter disc of olive ash mounted on a screw chuck, with tailstock support. Using a 5/8 in. bowl gouge he trued the edge and took off the sharp corners. Whilst levelling the bottom he explained the presentation of the gouge in three ways: bevel contact, shear and super shear. A dovetail chucking spigot was cut (this need only be 3 or 4 mm deep, provided that the diameter matches that of the almost fully closed chuck jaws) and the foot defined at about 1/3 of the bowl diameter. An ogee shape was then formed by first making a cove in the outer third, then rounding from the centre out to blend smoothly, leaving the rim 9 mm thick. The best finish was obtained by a light push cut outwards leaving a surface good enough to start sanding at 180 or 240 grit. Mick strongly recommended sanding with a paraffin/beeswax mixture (80/20), which virtually eliminates dust and fills the wood pores. The bottom was also decorated with two shallow grooves, blackened with friction from a Formica strip.

The work was then reversed and secured in the chuck in order to shape the upper surface. The intended size of the bowl was defined at 1/3 the diameter with a light cut and the outer part finished with a light outward push cut. Sanding was taken to 240 grit with the wax/oil mixture. It was important to finally remove all traces of oil and wax by friction with a succession of pieces of kitchen roll. This prepared the way for the application of Chestnut ebonising lacquer. The aerosol can was held about 8 to 10 inches away with the lathe turning slowly. Be sure to protect the lathe.

Drying was hastened by using a hair drier supported on a simple bracket on the tool post. Once a second coat was fully dry, the Jo Sonja iridescent paints could be applied. The colours chosen were diluted by about 20 -40% with thinning medium in a series of small plastic pots, so that they would just start to drop from the mixing stick. Starting with blue, dabs of paint were applied then spread with a soft fan brush. Various patterns were tried ending with broad figure of eights. Once this was dried with the hair drier, further colours were applied and spread with outward strokes of a soft pointed brush. The effect produced was somewhat flower-like. Those wishing to try these techniques would be well advised to look up Mick Hanbury's various Youtube videos (e.g. Jo Sonja Wood Painting with Mick Hanbury). With the painting complete and dry, a coat of spray lacquer was applied.



One of Mick's platters from his website



Another of Mick's platters from his website

The final stage was to hollow the bowl, being very careful to avoid damaging the paint. Sanding was completed with an "inertial" sander with 3 inch discs on a 2 inch arbor. The finishing touch was to cut a narrow white border at the rim, to sharpen up the outline.

The audience very much appreciated a most interesting demonstration, full of useful tips and good humour. There is no doubt that a number of us will be inspired to try our hand at this kind of decoration.

Tony Taylor

Art on the Common – Report from Adrian Peter, Keith Harrup and Peter Hoare

Three members; Adrian, Keith and Peter, took part in this year's AOTC manning a gazebo for the Club. AOTC usually takes place in June, but was postponed for the now, familiar reason.

We were, therefore, very pleased that it did actually take place. The last time the club had a presence at a craft fair was December 2019 and it felt good to be back! Business was very brisk on Saturday. Helped by the many different activities going on in the "village" on that day ("Statute " Fair, Food and Beer Festival and, of course, AOTC).



The sun also made a very respectable show and there was a very happy, "good to be alive" feeling to the whole event. Sunday was quieter, but by no means slack. We had some rain in the afternoon, as forecast, but it soon passed and people reappeared.

We had many conversations with "customers", some of whom just liked wood, but didn't know what woodturning was, those interested in taking up woodturning as a hobby and those who already turned, but didn't know there was a local club.



Hopefully, we will see some new faces at club meetings as a consequence of our "chats". Sales were very good on both days and we were pleased to be able to support Cancer Research UK with a donation of 15% of sales.

Peter

Trunks and Chunks (3 of 3) - Tim Pettigrew

The third and final of a series of connected articles from Tim based around his July Zoom session.

Portable Chainsaw – the Alaskan Mill

These mills are constructed from lightweight metal (aluminium) frames to which the chainsaw is attached and which can then be positioned above a trunk of wood allowing it to be sliced horizontally into user defined slabs as shown in Figure 39. The larger mills are used with chainsaws with guide bars up to 3 feet long or more and require a considerable amount of power delivered exclusively by petrol driven saws.



Figure 39. A portable chainsaw “Alaskan” Mill in use with a petrol driven chainsaw slicing a large trunk of wood.

For the production of woodturning blanks and timber for other woodturning projects, a small (24”) portable chainsaw mill is an attractive option. The raw wood can be in the form of green wood trunks and boughs up to about 15” diameter. The original “Alaskan Mills” were developed and marketed in the 1960’s by Elof Granberg and they are still manufactured by Granberg International. These genuine Granberg mills are very expensive and a 24” mill costs about £300.00. More recently much cheaper (Chinese made) copies have become available and in December 2017 I decided to purchase a 24” Royston mill for £78.00.

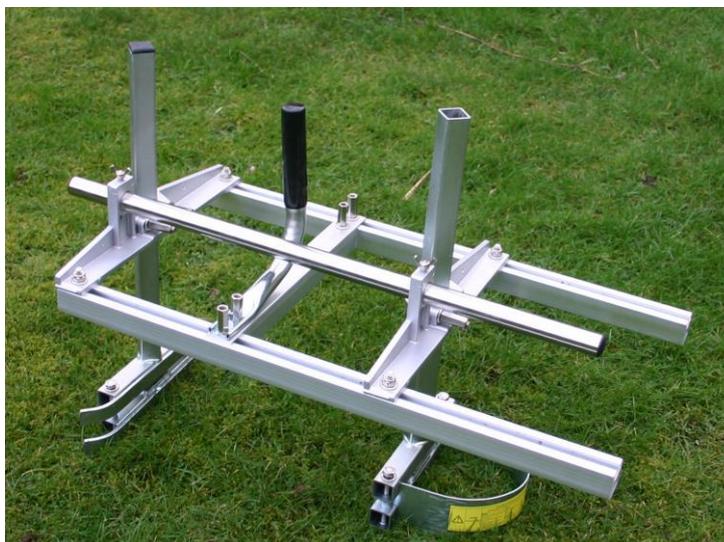


Figure 40. The Royston 24 inch capacity "Alaskan" Portable Chainsaw Mill.

Fitting the Oregon CS1500 to the Royston 24 inch Portable Chainsaw Mill

Figure 41 illustrates how a petrol driven chainsaw is attached to a mill by means of two sets of clamps which grip the guide bar of the saw.

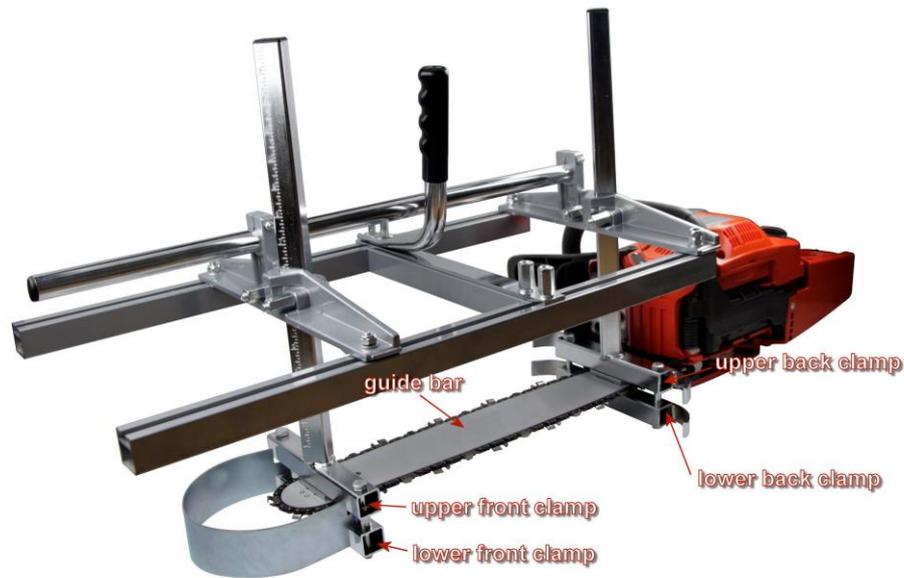


Figure 41. A conventional petrol driven chainsaw is easily attached to the mill frame (as shown here) by means of two sets of clamps which grip the chainsaw guide bar. The problem with an electric chainsaw is that the guide bar is too slim and the clamps overlap the running chain.

The problem lies in the width of electric chainsaw guide bars which are slimmer (to optimise performance) than on a petrol driven saw. The guide bar is not wide enough to extend outside the width of the clamps which will foul the running chain.

Some internet based research revealed that an alternative method of attachment involved bolting instead of clamping the guide bar to the mill and I decided to adopt that strategy (Figures 42 & 43).



Figure 42. CAD drawing showing how the clamping problem was solved by dispensing with the clamps and bolting the guide bar to the mill instead. The 20" Panther guide bar mounted in the mill gives a maximum cutting width of 400mm



Figure 43. Here the CS1500 chainsaw is attached to the portable chainsaw mill by means of two (M6 & M7) bolts through the guide bar into the clamps of the mill. This is shown with the default 45cm guide bar as supplied with the saw

The final problem was designing a jig to both hold the wood securely and support the chainsaw mill in operational mode. The design I came up with is shown in Figures 44 & 45.

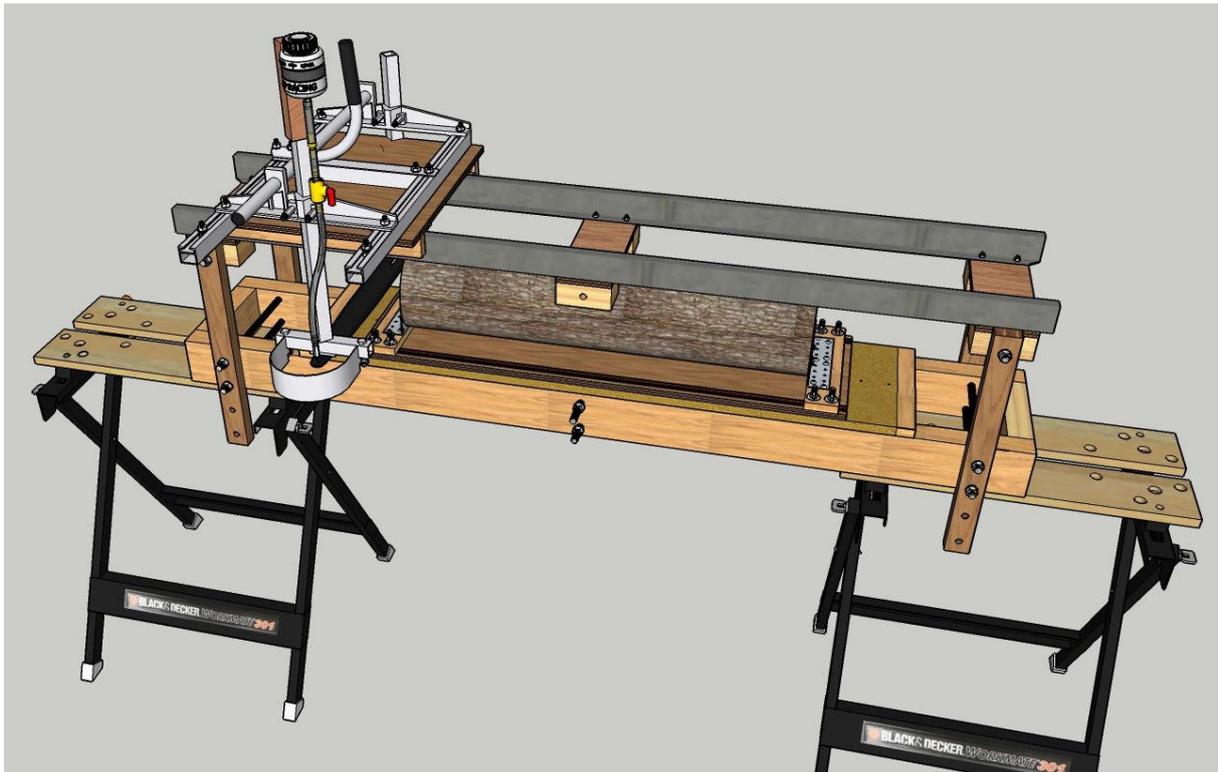


Figure 44. CAD drawing of the jig designed to support the saw, mill and wood in use. The chainsaw plus mill is mounted on a carriage which uses furniture castors to run along two steel rails. An important feature is an auxiliary oiler to deliver chainsaw oil to the guide bar during operation. This is essential to ensure that the chain plus bar don't overheat in use.



Figure 45. The portable chainsaw mill fitted with the 20" guide bar in use with Horse Chestnut being milled on the home built jig

Using the Oregon electric saw with the portable mill has been a total success and examples of milled wood are shown in Figures 46, 47 & 48. Initially the default 45cm chainsaw guide bar was used but the 50cm Panther guide bar and chain have given better results.



Figure 46. Milled Apple wood



Figure 47. Milled Sweet Chestnut



Figure 48. Milled Yew.

Next Month

This concludes the three part article. Any questions to Tim please.

Applying a Colour Finish to your Woodturning – Ed Oliver

This is an article by Ed Oliver from Oliver's Woodturning, reproduced here with his permission.

It can be fun to decorate woodturning with a colour finish, it can enhance the piece that you have turned, it can save a piece that has cracked or split or it could help sell your work.

There are many reasons to try decorating your work. I for one love to see the natural wood as really this is what woodturning is about, but at times adding something extra to the wood is also a useful tool to have in your armament as a woodturner. So here I'm just going to open your mind to try colouring your work and share the technique of painting your work.

Please don't for a second think that by painting your woodturning you will be able to hide a poorly turned piece of work because that won't happen, in fact it will highlight any tooling marks that you have. The piece needs to have a perfect finish before you start this process. To demonstrate here we have a piece that has been purposely left with a poor finish and then painted and you can see the result.



So, to colour your work you will need first to turn a piece of work and bring it to a good finish without marks, only then are you ready to start on the adventure of colouring.

There are all sorts of paint and stains that you can use. Chestnut Products do a range of coloured spirit wood stains that are very good. Liberons supply a range of water-based dyes, which I also use, or you can pick up acrylic paints from an art shop.

The main difference between spirit based colour and acrylic colours is the drying times.

The spirit based colours dry very quickly; dependent on the temperature. The longest you would wait for a spirit-based colour to dry is around 20 minutes, the water-based acrylics sometimes have to be left overnight.

If, like me, you have no understanding of colours then a colour wheel is a good idea. This simply shows which colours complement each other and to get the best effect it's worth taking the trouble to use one. There are three primary colours, blue, red and yellow. Primary colours are so called because you cannot blend other colours together to create them. In addition to the primary colours there are three secondary colours, which are made by mixing two of the primary colours, blue and red make purple, red and yellow make orange and lastly blue and yellow make green. All other colours are made from a mix of these. It's worth understanding these colour principles before you start, so that the work blends together.

Once you have decided which paint to use and which colours you are going to use the fun can start! Your colour can be applied by brush, cloth or sponge and each can give a different effect. Care should be taken if you are using cloth to apply the colour as the lathe is spinning, make sure the cloth is folded in your hand and there are no bit's that can be caught by the spinning lathe. This could take the fun out of it!!! If you are looking to blend the colours on your work this should be done while the paint is still wet. If you want to highlight colours in different areas of the work it's best to let each coat dry.

So here we have a piece that the colours have been blended on I started with the lighter colour, which in this case was green. I covered the whole piece with the green paint. Then added the blue working from the top down. As you get to the point where you want the green to take over you gradually lift off on the blue and there you have your blended colour. If you need to blend the joining colours more you could always use yellow.

You might also notice the image to the right has a silvery effect to it, this was done using pearlescent paints to give it a slightly different look. This vase was made from a piece of Cherry.

You might find that the paint or stain lifts the grain just a little dependent on the wood, so once dry give the piece a very light sanding so that you don't remove the colour and then finish with something like Chestnut Products spray on lacquer.

The image below was done using two different tones of blue on a Horse Chestnut burr.

If you want to highlight the colours like on this piece of Horse Chestnut burr below. You start with the darker colour in this case blue again and



let this fully dry. Once dried you then sand the work until there are areas where the wood is again showing. The paint will penetrate to different depths with in then wood dependent on the grain in the wood.

Once sanded dab your next colour on the bare wood where the grain is showing through. It does not matter that a little over laps on to the blue. You let this dry. Once dry sand again you will find that there are areas where the wood shows through its time to stop. You should now have a piece that has blue with some green areas and natural wood showing.

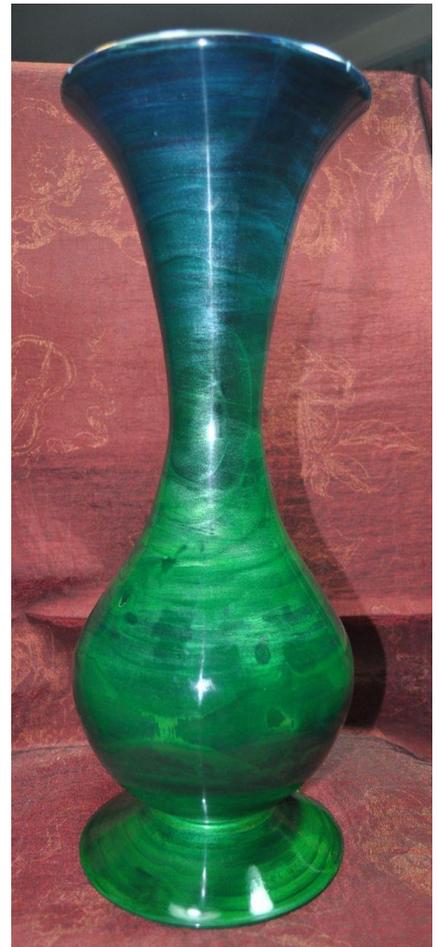


Lastly in my case here I added yellow to the remaining bare wood that was showing and once dry gave the whole thing a very light sanding to make sure there where no fibres sticking up. Then you put on your final finish, which can be lacquer, polish or wax.

I hope that this is an insight to another way to finish your work and encourages you to try something different from time to time.

Happy woodturning
Ed

Note Ed's shop in Great Chart is now fully open again. Check his website on <https://www.oliverswoodturning.co.uk/>



Members Projects

Cherry Bowl – Tony Taylor



The outside of the bowl was sealed and sanded to 320 grit. Pencil lines were drawn to define the strip to be painted and masking tape applied carefully to these lines. Two coats of ebonising lacquer were applied. Once fully dry, Jo Sonja paints were applied in random dabs, which were then blown around with a compressed air jet.

After removing the masking tape, shallow grooves were cut with a point tool to define the band and these were burned with a friction wire. Finally, the whole outside was spray lacquered.

Segmented Beech platter - Terania Hurd

Although this started off as a piece of scrap wood for practice, I'm totally knocked out by the way it's turned out. Definitely my best platter yet.



I'd run out of ebonising lacquer so I stained it with HS Intrinsic Black then used blue & green Daler Rowney Interference Paints, thinned with some homemade flow medium, applied with a small water colour brush in a random circular design. The gold was dabbled on with a sponge.

Finished with acrylic gloss lacquer & polished with Yorkshire Grit Original and Microfine. I'll turn the foot off when the paint has properly hardened so I can reverse it on my Cole jaws.



Inspired by a combination of Mick Hanbury, Wayne Casper aka Wayne the Woodturner & Stewart Furini.

Backache - Mark Sole

Over the last few months I have suffered from aches in my lower back. After a few moments thought my wife and I decided that we look at a new bed and mattress. We went to a bed showroom in Rossgate, Hemel Hempstead and there we were able to choose a new bed frame and mattress, the old mattress had a big dip in it that probably did not help my back.

What has this to do with woodturning you ask? On delivery of the new bed frame and mattress the old frame was stripped down and cut up to give me some very useful pine timber, especially from the legs and headboard.

The headboard was marked out and cut in to eight bowl blanks which are being glued together and the legs cut to size ready for my lathe.

I had seen on the antiques shows on TV some interesting bottle shapes and decided to have a play, this is how three of the pieces turned out.



Turning the shapes was relatively easy but quite dusty due to the age of the timber. I drilled a hole in the top end with a 22mm forstner bit to take the candle cups that were superglued in place, then spirit stains were used on the wood before sealing the bottle shapes with acrylic sanding sealer. Finally a light coat of acrylic gloss spray was applied before a light polish.

The bottle tops were turned from a piece of large dowel and then spirit stained to match. The gold finish was applied with a brush using gilding cream that was left to thoroughly dry. These items as illustrated can be used as decoration on their own or as candle holders. There is still an amount of timber left to get my gouges working on!



AWGB Member Training Workshops

AWGB members can apply for a workshop which has been pre-arranged or to request a workshop on a specific subject. We try to offer a varied programme but if a topic is suggested and there is enough interest in a region then the Association will try to organise a suitable workshop. Workshops are usually presented by professional woodturners. There will be no fixed charge but members are encouraged to make a voluntary donation to the development fund which goes towards putting on more workshops.

Every AWGB member may apply for training, and every effort is made to accommodate your requirements within the budget available.

Our own Gary Rance led a workshop in August for members Grahame Hill, Harvey Alison and Bob Harvey.

Next Sessions

16th October 2021	Basic	Bowl Turning	Dennis Wake	Hartlepool, Teeside
28th November 2021	Intermediate - Advanced	Pagoda Box	Paul Howard	Tiptree, Essex

Application

To apply and for more information about the workshops go to the AWGB website below:
<https://www.awgb.co.uk/training/training-workshop-dates/>

You will need to complete a 'Training Workshop Application' form.

Finishing Notes

This time I chose extracts relating to the use of colour – all taken from the Chestnut website and reproduced here with Terry Smart's agreement. *Allen*

Getting an even colour with Spirit Stain

This can be an issue especially on timbers like pine that are a bit patchy in their levels of porosity. I mentioned about using a thinned sealer first, or a tinted wax; someone asked if a similar effect couldn't be achieved by using a tinted *sealer*, and of course, yes it can.

This is most successful with Chestnut Cellulose Sanding Sealer, which can be tinted using our Spirit Stain (as, in fact can all sealers and the Melamine Lacquer too). Add up to about 10% stain to tint them, which when applied will give an even colour as the stain isn't being absorbed into the timber.

Colour blending

There are several different ways of using the stains with new ideas coming up all the time. We were asked, when blending different colours, is it necessary to sand back after each colour?

The Spirit Stains don't raise the grain, so sanding back is by no means essential. But some like to do this, to remove some of the colour and give a slightly 'patchy' effect which can look absolutely stunning. So our best answer on this one was to experiment and play with the effects to see which works best for you.

Youtube videos about using colour in woodturning

John Clothier

<https://www.youtube.com/watch?v=0fM2Zm70MnY>

Martin Sabin Smith

<https://www.youtube.com/watch?v=mECiboTRDxQ>

<https://www.youtube.com/watch?v=pW2kKvAjjsQ>

Mabie Todd

<https://www.youtube.com/watch?v=mECiboTRDxQ>

Woodturning sessions on-line

Although our own Zoom sessions are now suspended as we can resume meetings in Adeyfield, many individuals and organisations are continuing to offer them.

If you do come across any others one that look useful please let me know and I will include the details in next month's Woodbits. There are many turners and also clubs offering Zoom and youtube sessions now. I will try to keep track of recommended ones here in the newsletter and by email but you may want to register with some of these directly to ensure you get reminders and details delivered straight into your inbox.

Future Chestnut Products CONKERS sessions

- 19 October 2021

Check out their website and sign up if you want reminders and updates

<https://chestnutproducts.co.uk/conkers-live/>

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AWGB Talking Turning Online Sessions

The sessions have changed focus and AWGB will be talking about various turning subjects and having Q&A during the sessions. These are all free of charge to anyone wanting to participate and you can connect from almost any internet enabled device. Check out the link below.

<https://www.awgb.co.uk/talking-turning-zoom-sessions/>

After registering, you will receive a confirmation email containing information about joining the meeting. Please register in advance to ensure you receive the email with meeting details.

The meetings are at 7:30pm GMT every Tuesday and Friday evening. They will open the meeting at 7:15pm to allow everyone time to get connected before the meeting.

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Record Power free interactive demonstrations

It is difficult to keep up with their new demos here when this newsletter is published only once per month.

Record Power are arranging many demonstrations and the best way to keep up is to register yourself directly with them to receive your invites and up to date lists of what is happening. Don't forget to check the time in our own time zone as some of these are international,

Simply send an email with RSVP in the subject line to miked@recordpower.co.uk – and they will reserve a spot for you. Your log in details will be sent in return.

Shows and Seminars

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**Middlesex Woodturners Association
Presents their 2021 All Day Seminar**

When - Sunday 24 th October 9.30am – 4.30pm

**Where – The Gateway House
North Harrow Car Park**

Pinner Road - North Harrow - HA2 7TA

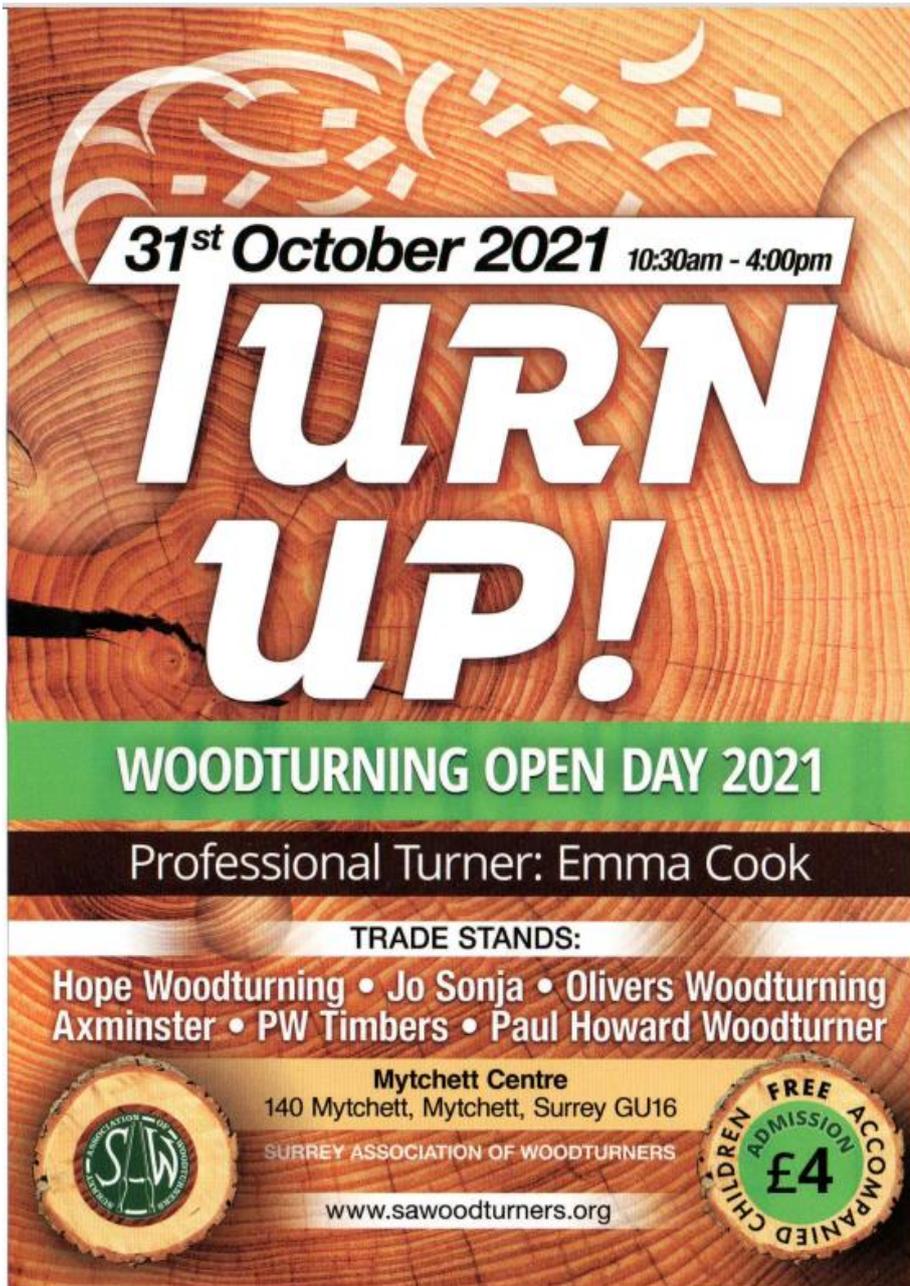
**Special Guest Presenter
Jason Breach**

Jason has demonstrated and held classes throughout the UK, Australia Alaska and Europe, and was well received demonstrating at the Utah symposium and classes for Craft Supplies. His enthusiasm for turning is a major creative force in his demonstrations. His full-time job in the UK is teaching woodturning at a UK based tool company, and spends much of his time tutoring these hand skills and techniques. This has enabled him to develop his teaching skills, allowing him to explain and educate the learners within classes or at club demonstrations. Jason realizes that there are a lot of hobby turners looking to learn and develop their skills, and a major aim of his demo's is to try and explain exactly what he is doing and why, so that everyone can understand, from novice to the experienced turner.

Tickets are £20 each which includes:

The all day demonstration, Morning tea/coffee, Fish & Chips Lunch, Afternoon tea
A chance to enter the Graddage Trophy Competition, Raffle, Ticket Number Prize. Ticket Reservation
email Paul Burke: paul.k.burke@compuserve.com

Payment via Bank Transfer or at the door on the day



The poster features a wood grain background with a stylized sunburst graphic at the top. The main title 'TURN UP!' is in large, bold, white letters. Below it, a green banner reads 'WOODTURNING OPEN DAY 2021'. A black banner below that says 'Professional Turner: Emma Cook'. A white banner lists 'TRADE STANDS:' followed by 'Hope Woodturning • Jo Sonja • Olivers Woodturning Axminster • PW Timbers • Paul Howard Woodturner'. The bottom section includes the venue 'Mytchett Centre, 140 Mytchett, Mytchett, Surrey GU16', the organizing body 'SURREY ASSOCIATION OF WOODTURNERS', the website 'www.sawoodturners.org', and a circular badge stating 'FREE ACCOMPANIED CHILDREN ADMISSION £4'. A small circular logo for the Surrey Association of Woodturners is also present.

31st October 2021 10:30am - 4:00pm

TURN UP!

WOODTURNING OPEN DAY 2021

Professional Turner: Emma Cook

TRADE STANDS:

Hope Woodturning • Jo Sonja • Olivers Woodturning
Axminster • PW Timbers • Paul Howard Woodturner

Mytchett Centre
140 Mytchett, Mytchett, Surrey GU16

SURREY ASSOCIATION OF WOODTURNERS

www.sawoodturners.org

FREE ACCOMPANIED CHILDREN ADMISSION £4

Urgent Notice - Record Power Envoy and Regent Lathes

In case you have not seen the latest information about these lathes please look at the following page from the Record Power site. This was updated around the middle of September

https://recordpower.co.uk/pages/coronet-envoy-and-regent-safety-notice?utm_source=Record%20Power&utm_medium=email&utm_campaign=12561286_Brief%20End%20User%20Envoy%20Regent%20Safety&dm_i=2UF,7H8CM,O2TCG,UEJ7N,1

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For Sale and wanted

Only one item this month.

Peter Horne contacted the club recently. His father was a woodturner and had amassed a quantity of wood (currently filling up the best part of a garden shed). The wood is available to take away at no charge (See photos).

Peter would be happy for club members to contact him individually to come and take what they wanted. The rest would eventually be skipped!

If interested Contact Peter Horne, Mobile 07812769122, Email pjhorne1961@googlemail.com



Poetry Corner

Huntin, shootin and fishin

Edwardian, upper class affectation
Is copied now by the young generation
Who omit the g's with deliberate inflection
So do they speak, with this current defection
Hard on the ear, not pleasin to hear
How can we stop it, or should we stop it
It's their world now, they'll tell us to hop it
All the old values disappearin fast
By insisting on these we are the last
Were we better, only the OED knows
But whatever we say a new language grows
Affected most by techno speak
Brought into use for many a week
Increasin their pirate's persistance
Today's alternative to our past existance

martin sexton sept 2021