

Coombe Abbey Woodturners NEWSLETTER

June



2022

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Vice Chairman	Brian Edwards
Treasurer	Lee Cartwright
Secretary	Rod Young
Membership Secretary	Lee Cartwright
Events Secretary	Eric Taylor
Newsletter/Web site Editor	Rob Sheehan
	Graham Cashmore
	Giles Headley
	Peter Orange

Website: <https://www.coombeabbeywoodturners.org>

**Copy Deadline for the July 2022 issue of the Newsletter is:-
Thursday 23rd June 2022**

Please forward your News, Stories and Photographs to:-

Robert Sheehan- Newsletter Editor -

M: 07905 185122. E-mail: robseechan@virginmedia.com

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From the Editor



Robert Sheehan

In this issue, you will find the second part of an article by Giles Headley and Pat Flynn on segmented turning. Also the demonstration of thread chasing and ornamental turning by Philip Stephens. A very interesting demo but poor attendance yet again. You can't stay isolating for ever so come on, attend the demos and hands-on, and support your club

The EGM went well. You will all know our new chairman Graham Ball and vice chair Brian Edwards. Rod Young is the new Secretary. Treasurer Lee Cartwright has additionally taken over the Membership Secretary role. Eric Taylor is continuing as Events Secretary. Peter Orange and myself also volunteered as committee members. Contact details can be found on the previous page.

Please see the notices on page 35. There is important information regarding Harrogate and upcoming events - volunteers needed as always.

Thank you to the members who have sent contributions this month. Please keep them coming.

Rob

Chairman's Jottings

As many of you will know an EGM took place on Saturday 7th May 2022. This was called by our treasurer Lee Cartwright being necessitated by the resignations of our then Chairman, Vice Chairman and Secretary.



Thirty four club members turned up for the meeting and apologies for absence were received from eight members. Lee assured the gathered company that the club was in a good financial state but needed officers on the committee to be able to legally go forward. It then came to voting in a chairman and I am afraid I was the only one willing to stand as chairman so was unanimously voted in. The treasurer invited me to take the chair for the rest of the meeting and I naturally accepted.

I outlined to the members gathered here that we all as members of the club should take part in its activities and that the committee members needed help in all the tasks necessary for the club to pick itself up and go forward, the main aim of getting the club back to pre-pandemic membership numbers being a priority.

Following this short talk the voting for the other vacancies took place and Brian Edwards agreed to be Vice Chairman as there were no other nominations. A similar lack of volunteers was apparent for the position of Secretary but as a last resort Rod Young agreed to take on this role. To complete the line up Rob Sheehan and Peter Orange put themselves forward to serve on the committee joining Eric Taylor, Giles Headley and Graham Cashmore who were already holding these positions.

Discussions took place on a number of subjects which I won't go into now but the committee have quite a good workload for their first committee meeting and no doubt you will be hearing the outcome of the decisions taken on these subjects.

One Line Philosopher:

“ If you are lucky enough to find love, remember it is there and don't throw it away” –
Stephen Hawking

I urged everyone to talk to each other as the social side of a club is just as important as the demonstrations we attend. I want everyone to enjoy their time as a member of Coombe Abbey Woodturners as I always have done since the day I joined the club in May 2005 and with that in mind please feel free to contact me if you wish to discuss something or just need to chat to someone. Most people have my email address and of course my telephone number is shown on page two of this newsletter.

Remember the club workshop at Coombe is now open most Tuesdays, Wednesdays, Thursdays and Fridays. When I visited recently on those days I enjoyed a very convivial atmosphere and came away thinking to myself what a wonderful bunch of like minded people we have as members of our club.

Keep those bevels rubbing.

Graham

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I am very pleased to welcome Yandles once again as a sponsor of this monthly Newsletter magazine. I have visited Yandles at Martock in Somerset on many occasions. There is a wealth of machinery, tools and timber available for the discerning woodturner.

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Editor

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Open Segmented Turning The Pat Flynn Way

Part 2 - By Giles Headley



Introduction

I hope that you found part one of this article, in last month's newsletter, both interesting and informative. Part 2 details

construction of the piece shown in the annotated sketch in Part 1. After a two-year turning hiatus, Pat found that as he made this piece, he'd forgotten the sequence he usually adopts. As a result, in some aspects things were a little more complicated than they would otherwise be for him. Pat acknowledged that having an outsider watch and question has given him ideas: he has already attached a ruler to his jig to facilitate measuring the radius to which the aluminium 'backstop' strip is positioned for each ring of segments. I expect that my watching and questioning also were a factor in the procedural errors!

Construction of 200mm (nominal) tall open segmented vase

Reference should be made to the sketch previously provided. In segmented turning the terms length and width are used somewhat contrarily, with width denoting the measurement between inner and outer radii of the segment and length being the distance of the tangent to the circle drawn between radial lines.

Firstly, work out how much timber is required, based on the planned pattern, each ring's diameter and the number of segments to be used per ring. Cut strips of the various timbers, to suit the planned pattern, to the widths required for each ring. It is important to then run all timbers for one ring together through a sander/planer/thicknesser, to achieve the ring thickness. If grain direction is deemed important then mark each strip to identify the top face after thicknessing. Cut the strips into segments, then store each ring in a separate container.

All Pat's pieces are mounted on a faceplate, with a sacrificial layer of timber beneath the vase base. The base can either be a turned disc or closed segmented ring. With both sacrificial piece and base timber having been finished perfectly flat, they are glued together (not a paper joint). If using a segmented base, it is advisable to use a number of

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Open Segmented Turning Part 2 - continued

segments that are consistent with the rest of the vase so that joints overlap evenly i.e. a 16 segment vase should have 4, 8 or 16 segments. It is also prudent to mount the base and sacrificial timber on the faceplate such that segments of the first ring will evenly straddle the base joints.

For open segmented work the joints are all cross grain, so white PVA glue is preferred as it shrinks back on drying and any excess dries clear. Yellow glue, e.g. Titebond, is required for the end grain joints of closed segmented rings.

With the base fastened to the faceplate and the assembly mounted in the jig, set the jig crossbar about 5mm above the base surface and adjust the aluminium 'backstop' strip to the required outer diameter. You will recall that a dowel pin in the rear of the faceplate locks the plate in position on the jig. Thereafter it turns as one with the indexing rings. Place a segment



on the base and rotate the indexing wheel until the segment straddles a joint (Figure left). With the pin inserted in the indexing ring hole, mark this position on the ring - it will be the datum for the rest of the construction.

Pat commented that large diameter indexing rings are beneficial, as they minimise any angular errors in segment placement from inaccurate drilling of the index (assuming manual, rather than CNC drilling). Such errors would be

most obvious when smaller diameter, high segment count rings are built.

With the positioning determined, the first ring of segments can be glued in place (Figure right). Use a small spatula, or similar, to spread a thin layer of glue on the underside, then offer the side of the segment up to the crossbar, slide it to hit the backstop and lower it into position. Hold it down for a few seconds so the glue grabs. Remember which way to rotate the indexing (anticlockwise),



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Open Segmented Turning Part 2 - continued

else you immediately knock the just placed segments out of position again!

Each indexing ring has 2 rows of holes: holes in the inner row are offset by half the angle between the outer ones, for use when the full complement of segments possible for that number of holes is used. As Pat was using the 64-hole ring for a 16-segment piece, it was sufficient to advance the indexing by 2 holes from the datum in the outer ring to start alternate rings.

After the first ring has been positioned, only the outer quarters of subsequent rings require glue, as half the segment will have space below.



Two rings were glued in place (Figure left), only for Pat to realise that the strips he's segmented for the second ring were not the ones he'd just planed. Consequently, after the glue had been left to go off for an hour, the piece was mounted on the lathe and a sheet of abrasive fixed to a board used to level up the top surface again. Ordinarily three rings can be assembled in a session, then

left a while to cure before checking and adjusting the top surface in this way. Otherwise, there is a tendency for segments to slip, especially if too much glue has been used. Very little glue is needed, nor much pressure required to keep them in place until the glue grabs; excess glue exuding into the open spaces should be immediately wiped off with a damp cotton bud or similar.

We added a third ring then, in the ensuing fortnight, Pat continued the build up to where the first closed ring forms the shoulder (figure right).

On my second visit we first glued on the pre-assembled shoulder ring and let it cure for a good half hour. Pat then mounted the



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Open Segmented Turning Part 2 - continued

piece on the lathe and, using his favoured 3/8" long grid bowl gouge (with very long handle), turned both inside and outside to its final shape (Figure right). The piece was then sanded inside and out. The lathe speed when turning was wound up to over 3000rpm! Pat's lathe is very substantial and is fastened to a large surface. He advises would-be open-segmenters to use their discretion and good judgement when setting the speed on their own machine. The remaining three rings of open segments were glued in place and left to cure (figure right).



Pat added the top ring and finished the piece in my absence. It was as he set up to turn the inside through the narrow hole, that he remembered his usual practice of mounting the top ring on a sacrificial piece of timber, fastened to another faceplate, and building the top portion downwards, remembering to arrange the segment pattern in reverse. He is then able to more easily turn the inside, matching the diameter at the shoulder. The



top of the shoulder ring and bottom faces of the top portion segments are then sanded flat before being joined to form the complete vase. The faceplate is then removed. Thereafter, with the tailstock in place, the outside of the top section is shaped to blend with the lower part and the sacrificial timber turned away. The rim is then completed and final sanding takes place, including to blend any minor inaccuracy at the internal shoulder joint.

Pat finishes his open segmented forms with acrylic or melamine lacquer, either of which are applied as spray, with the lathe spinning at its slowest speed. The completed piece is shown on the next page.

Figure 8 shows some of Pat's miniature pieces, none bigger than 75mm tall. Figures 9 to 12 show various of Pat's segmented work, with figure 9 being the tallest, at about 450mm tall and Figure 11 having the most pieces (about 3000).

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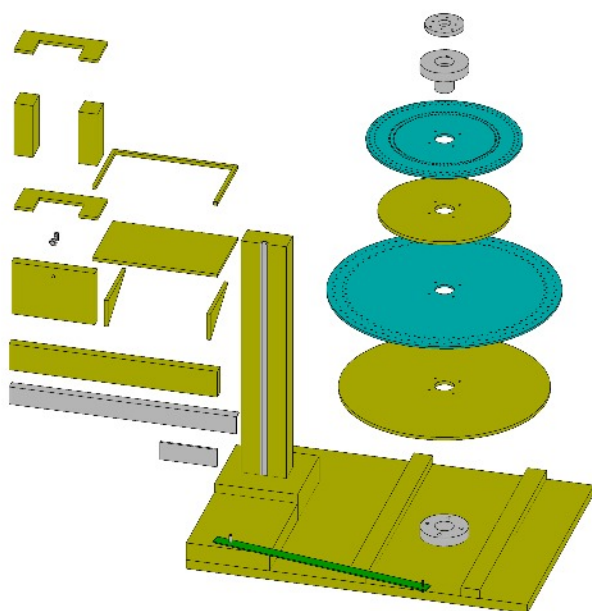
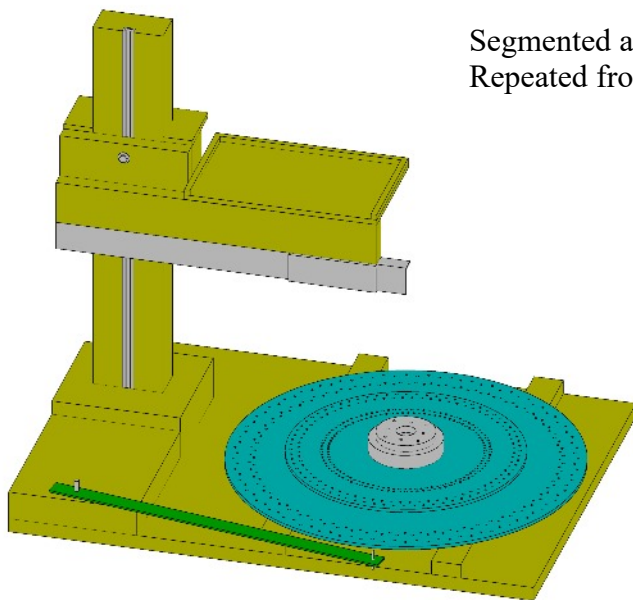
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My thanks go to Pat for agreeing to be the source of this article, for sharing his methods of open segmented turning and, together with Anne (Mrs Flynn) for the warm welcome and hospitality offered during my visits. We hope that some of you will be inspired to try it for yourselves. For more detail on building the jig, you can contact either myself or Pat.

Open Segmented Turning Part 2 - continued

Segmented assembly jig.
Repeated from part 1.



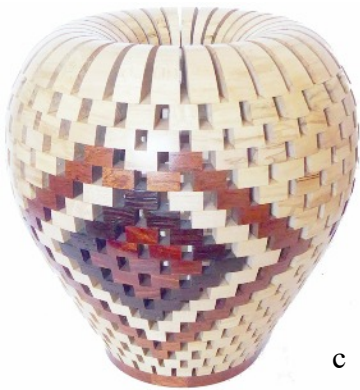
Open Segmented Turning Part 2 - continued



a



b



c



d



e

a) Some of Pat's miniature pieces, none bigger than 75mm tall

b) Vase about 450mm tall

c) Re-entrant vase form

d) About 3000 pieces!

e) Very open segments



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Burr Bowl by Don Kildin

Don brought this into the workshop the other day.
Nobody could identify the wood species.



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Pot Pourri Bowl by Tony Townsend



My latest project is a pot pourri bowl which I have made as a lady's bonnet. The body of the bonnet is made up of three rings, two sycamore and one wenge (these are 8 segmented rings to get the diameter which I needed). The brim and the cap are made out of purple heart. The wood for the purple heart brim I had to cut diagonally and re-glue to get the diameter required. The pattern on the brim and also the bow were cut on the fretsaw. Once I had assembled and glued it I finished with by Chestnut Cut 'n' Polish and then Chestnut Microcrystalline Wax.

All the best
Tony Townsend



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Bodnant Gardens By Peter Wright



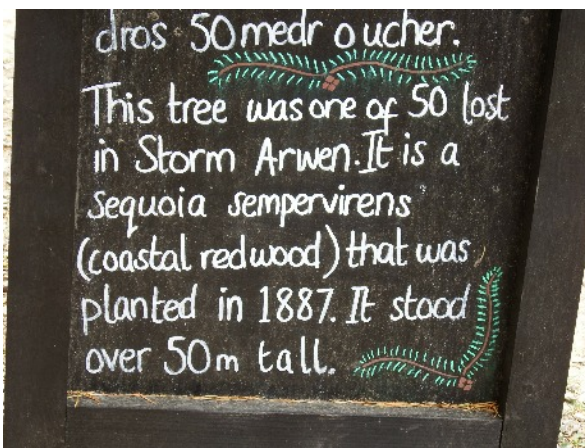
Greetings, whilst on holiday in North Wales, Audrey and I came across this huge tree which had been blown down in Storm Arwen which swept across the UK.

It was said to be one of the largest trees in the UK. Talking to one of these volunteers they said it would be very difficult to remove, so they will leave it to Mother Nature. What a sad end to such an old tree.

Regards
Pete Wright



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Threaded and Decorated Lidded Pot Demonstration By Philip Stephens

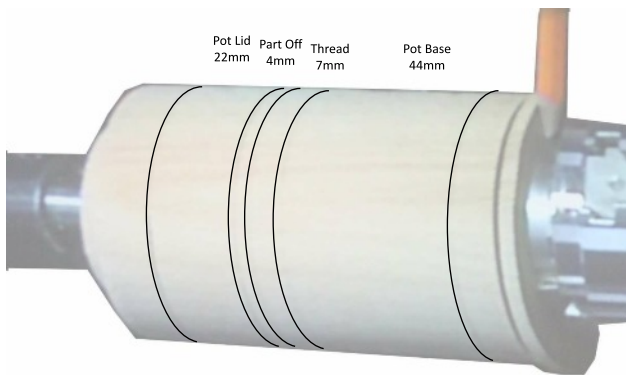


Coombe member Phil demonstrated the turning of a lidded pot in Beech. The pot had a threaded lid and was decorated using ornamental turning techniques. Phil said that Beech was a good choice for threading as it has a close tight grain. However, he said most woods can be threaded. To

demonstrate this, he showed us a threaded box in builders pine.

Phil mounted the blank using a Steb drive centre. After turning it to round, he used a beading and parting tool to create a shoulder/chucking point on both ends. Phil mounted the pot blank in a chuck. The chuck was locked to the lathe spindle using the provided grub screw. Phil said this was important when using ornamental turning as the slightest movement of the chuck will be very obvious when viewing the geometric pattern. Phil used a parting tool to create a guard recess near the chuck to prevent the skew chisel from damaging the chuck or vice versa. Phil used a slightly curved oval skew chisel. The curve reduces the likelihood of a catch and the oval shape helps the chisel glide over the tool rest even if there are some nicks.

Using the rule of thirds, Phil marked out the blank leaving some waste, 44mm for the pot base, 22mm for the pot lid and in between, 7mm for the male thread on the pot base and room for the parting cut between base and lid. He also marked the position of the blank with respect to the



chuck jaws to allow accurate re-mounting later. The lid end of the blank was also marked. Phil then parted off the lid and put it to one side. He hollowed

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Threaded and Decorated Lidded Pot Demo - continued

out the base by drilling a depth marker hole and then using a spindle gouge and a box scraper to get a square bottomed hole. The box scraper cuts on both the side and end. He would normally leave it for up to five days before continuing. This allows for any movement to occur. A quick skim before cutting the thread then produces the most stable and accurate thread.

With tail stock support, Phil cut a 7mm shoulder for the thread. He then cut a recess at the bottom of the thread so the threading tool didn't catch on the pot body as the thread was being cut. Phil used the Simon Hope thread cutting jig (current price £285). The jig is held in the tool rest banjo and comes with a threaded



end to accept your chuck (not included in the price). The pot base was held in the chuck. The thread cutter was held in another chuck at the lathe head stock and the lathe speed set to the highest possible speed.



The jig was aligned parallel to the lathe bed and set to cut a shallow depth thread. With the cutter rotating, the jig rotates and advances the piece into the cutter. Several passes are needed to get the required depth of thread. Phil used thin super glue to strengthen the thread before, during and after the thread cutting. He also used a toothbrush to clean and wax the finished thread.

After removing the threading jig, Phil then mounted the pot lid in the chuck ready to cut a matching female thread. Phil measured the diameter of the male thread and added 1.6mm (for a 14 tpi thread) for the diameter of the female thread recess. Phil owns a Robert Sorby thread sizing gauge. This automatically calculates the size of the matching recess. Phil

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WOODTURNING WEEKENDER

30-31 July
2022

...because it's better in real life.

SUPPORTED BY



STEAM
Fire Fly Avenue
Swindon
SN2 2EY

Tickets
available
from £25

Feedback from the 2021 Weekender

- *I bet you're fed up of these messages but I would just like to Thank You for organizing a great show* – Colin R
- *Thanks for a fabulous weekend. It exceeded our expectations by a country mile* – Shirley and Paul H
- *Great service, great Weekender, great company* – John M
- *I'd just like to thank you and all the team for another great weekend, just what the doctor ordered* – Gary L



HEADLINE DEMONSTRATORS



Darren Breeze



Richard Findley



Nathanael Griffiths



Joey Richardson

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Threaded and Decorated Lidded Pot Demo - continued

used a bowl gouge to hollow out the thread recess on the pot lid. He then used a salt/pepper mill recess tool to create a recess at the bottom of the thread. The actual thread cutting uses the exact same process as used for the male thread. A small chamfer was cut at the start of both the male and female threads to help with alignment when screwing the top to the base. Better alignment means it is less likely the user will cross-thread the pot/lid when screwing them together.

Phil then screwed the lid to the base (base still on lathe) and skimmed the pot with a skew chisel to remove any irregularity between the pot base and lid. He then removed the chucking point on the lid. This was cut exactly flat as the lid was to be decorated later. Then, with the two parts still screwed together, Phil removed the chucking point on the base while holding the lid in a set of soft plastic jaws. Phil said electricians tape on the lid would help to prevent the jaws from marking the timber. Phil marked a 22mm area in the centre of the pot base and used the long point of a skew chisel to create v-cuts either side of the 22mm area and on the join between base and lid. He then sanded and polished the pot before using a wire (metal guitar g-string) to burn lines in each v-cut. The burn line at the join between lid and base hides any small irregularity.

Ornamental Turning

Phil explained that ornamental turning has been done since the 16th century. As a start, you can use something like the Axminster eccentric chuck (£60) that allows 12 index positions. Phil used an engineering dividing head with 3600 possible positions but only used the same 12 angles available on the Axminster chuck. The dividing head was mounted on a Proxxon cross-slide for the demonstration. At home, Phil has a much bigger/heavier/sturdier cross-slide as any movement due to vibration can affect the results. Phil has had to make a custom adaptor to fit his woodturning chuck onto the engineering dividing head. The milling head was held in a chuck for the demo but again, at home, Phil can mount it directly into the lathe taper for greater accuracy. The milling head allows the cutter to be positioned on or off centre. Different patterns can be created by allowing the cutter to pass beyond the centre and even beyond the diameter of the piece being decorated. To keep things simple, Phil set the cutter to stay within the radius of the piece.



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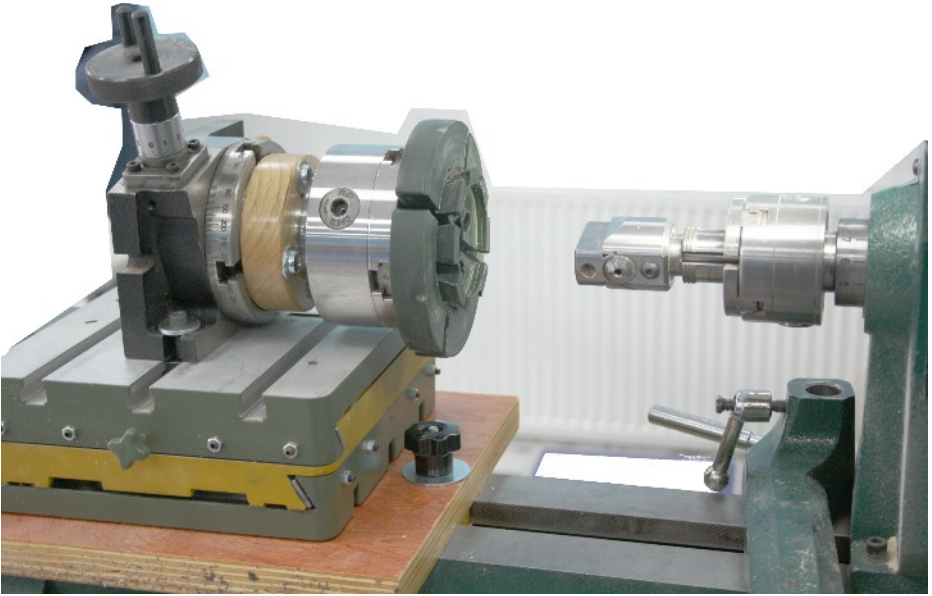
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Threaded and Decorated Box Lidded Pot - continued



With a 12 position index angle of 30° , this produced a flower pattern on the top of the lid. Phil applied a wood stain and wiped off the excess. As the lid had already been waxed, the stain remained only in the freshly cut pattern.



Basket Weave

Next, Phil cut a basket weave pattern on the side of the pot. With the pot base held in the plastic chuck jaws, Phil adjusted the cutter head back to centre and installed a different milling cutter. 12 “flats” were milled at 30° degree intervals in a ring around the pot base. The pot was then moved towards the head stock and another 12 cuts made. This time though they were offset by 15° from the first ring. A third ring was then cut on the other side of the central ring. Phil would then have cut a further

two rings making five in all but time did not permit this.



The picture below shows some other patterns that may be achieved by using different cutter positions and different cutter circle sizes. By angling the wood, partial circles (arcs) can also be cut.



Threaded and Decorated Box Lidded Pot - continued

Some of Philip Stephen's work



Notices

Harrogate Show 11–13 November

Due to insufficient interest, it is not financially viable to hire a coach or minibus for this show. Members who want to go will have to make their own travel arrangements. Car sharing may be possible, so talk to other members to see what can be arranged.

Godiva Festival 3-4 September

Coombe will be attending this festival. Volunteers are required to help with set up and break down on both days as well as providing information to visitors. Please speak to a committee member to give whatever help you can.

Coombe Workshop

The Coombe workshop is fully open again with no Covid restrictions. Training and lessons will resume immediately. See Eric Taylor to book two free lessons for potential members.

Non Member Visitors to Coombe Demonstrations

The committee have decided that non club member visitors to demonstrations will still get two free visits but after that, they will have to pay an extra £3 on top of the normal member charge.

Coombe Library of Books

Coombe have a library of woodworking books available for members to borrow. The charge is £1 per book, refundable when the book is returned. See Gary Jones to borrow a book. The list of books can be found (soon) on the web site.

Next Committee Meeting

The next committee meeting is on Sunday 3rd July. Please see or email any committee member if you have suggestions or issues to raise.



Prostate Cancer Awareness Event

Saturday 11th June 2022

**Men aged 45 and over are invited to
have a PSA (blood) test**

To be held at

The Willenhall Social Club

Robin Hood Road, Willenhall, Coventry, CV3 3BB

10.00 am to 1.00 pm

It's essential to book a 15 minute slot in advance at ...

www.cnw.mypsatests.org.uk

NB: We are unable to accept walk-in requests on the day

**You will also be asked to make a minimum donation of £10
towards the cost of each test.**

See www.cnwpcsg.org.uk for full details on how to register, etc.

This event is organised by the Coventry and North Warwickshire Prostate Cancer Support Group with the active support of the Graham Fulford Charitable Trust

Registered Charity No 1092547

Lidded Bowl by Rob Sheehan

Recently at the Hinckley club, Peter Carless gave a demonstration turning a lidded bowl with finial. The neat trick was that the lid came from taking the core out of the bowl centre. Peter finished it in 2 hours and made it look easy. It took me twice as long and it wasn't easy!



Using a screw chuck, the outside of the bowl was turned as normal. A nice ogee shape with foot./chuck spigot. After mounting the bowl in the chuck you must remember to finish the face and cut a chuck recess. The coring was then done using an ordinary parting tool. Scary as the juddering gets bad the more the tool overhangs the tool rest. Eventually the core breaks free and you are ready to finish hollowing the bowl...

I also turned a 3-cornered vase after seeing an article by Paul Loseby. That was a bit scary too, having 6 corners spinning at 800 rpm with the cube of wood only driven by friction of the lathe drive spindle and a hollow live centre. PS I turned 2 lidded bowls. Practice makes perfect.



Equipment For Sale

Disclaimer

The club is not responsible for any item appearing on these pages. The buyer and seller must make their own arrangements as to the condition, suitability, delivery, payment and price etc.



Current price for a Wivamac DB1000 at Taylor Mirfield is £3,199 so this represents excellent value for someone looking for a serious machine

WIVAMAC DB 1000/800 electronic variable speed lathe plus Vicmarc chuck and 4 sets jaws plus steb centre

All in excellent condition Offers circa £1000

Contact Stan Bird stan@stanbird.me.uk 01788 813162

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15% discount on Henry Taylor tools and

10% discount on Chestnut finishes

for Club members.

Ring: Eric Taylor on 02476 328831

Activities of other clubs in the Midlands area

As a matter of courtesy and to ensure that there is space available to accommodate members wishing to visit other clubs demo's, please use the contact telephone number where shown.

In Store At Axminster, Nuneaton

Saturday July 9th Coombe Abbey Woodturners

North Warwickshire & Hinckley Woodturners

Tuesday June 7th Demonstration by Wolfgang Schulze-Zachau

Contact Steve O'Brien 01788-521527

Tudor Rose Woodturners

Thursday 9th June TBA
Thursday 23rd June Mick Hanbury

Contact Stan Bird 01788-813162

West Midlands Woodturners

Sunday 26th June Demonstration – Joey Richardson
Sunday 24th July Hands On – Colouring/Texturing

Contact John Hooper 0121 354 8464

West Northants Woodturners.

May 4 AGM

Contact Tom Donnelly 01327 349093

Gloucestershire Association of Woodturners.

May 11 Tony 'Ash' Jones

Contact Mike Holliday 01452 523551

Calendar of Events 2022

June 18	Roger Gilbert	Walsgrave
July 3	Committee Meeting	
July 9	Club Demonstrating at	Axminster Nuneaton
July 15	Hands-On	Shilton
September 3-4	Godiva Festival	
September 10	Gary Rance	Walsgrave
September 11-13	Harrogate Show	
October 8	David Atkinson	Walsgrave
November 19	Mick Hanbury	Walsgrave
December 3	Christmas party	Walsgrave

Meeting Locations:

*Walsgrave Baptist Church, 10am - 4pm
Hinckley Road, Coventry, CV2 2EX.*

*Shilton Village Hall, 6pm - 9pm
Wood Lane, Shilton, CV7 9JZ*

Next Meeting

A Demonstration by Roger Gilbert
Saturday June 18th at Walsgrave Baptist Church
10am to 4pm.

Coming up
A Demonstration by Gary Rance