

Forest of Bere Woodturners Association



Spring 2009 Edition

Quarterly Magazine

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Welcome to the Spring edition of our magazine.

As the workshop again becomes a temperate zone I am forced to consider if there is just too much stuff in it. The big spring cleanup must be due, time to remind myself of what I have, where it is and what I kept it for.

There is plenty of inspiration in this issue for those come-in-hand pieces that will be rediscovered as a result.



The competition briefings, from Ken Briffett, provide an artistic opportunity combined with an impartial appraisal of technique from the judges - priceless!

The photo gallery – **with an added dimension** - shows a varied selection of items produced by our members over the last two months, these are just a few of the many fine pieces that have been brought in.

Lidded boxes feature in three consecutive articles. The authors highlight different aspects of a common task, illustrating that there are generally many ways to tackle any job. The aim is to offer encouragement and direction for newer members to try new things and an opportunity for others to revisit and thereby hone and enjoy their own skills. If you decide to make a box, **please bring it in for the gallery.** This will provide an alternative way for those who do not enter the monthly competition, to display and discuss their work.

We also have the account of the breathtaking Norway Cruise, the reminder from Dave Hutchings that the work will sometimes fight back and Mick Giles reports on the February meeting.

There was not room for the **Turn out your Feelings** logo nor any material for the section I hasten to add, however I would remind all members that they should feel free to agree or disagree with **any** issues and to submit any comments or suggestions they may have. All letters received will be published without bias or favour.

Rick Smith **Editor**

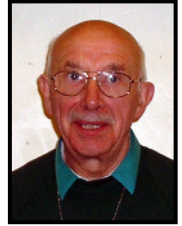
Please send as much as you can for the magazine. A5 page format 9 or 10 point, with a 1cm margin all around is helpful but not essential.

E-mail : ricksmith@tiscali.co.uk

A Message from the Chairman

2009 certainly started off with wonderful news.

Awards For All, a branch of the Lottery Funding, wrote to inform us that we had been successful in winning a grant for £3350. This really was great news; it meant we did not have to find that amount of money from club funds to purchase the camera system, although we do have to spend £1700 of our own money as our part of the deal. This has or will be spent on installing an extractor fan, buying a new chuck, a new screen and one or two smaller items.



I would like to thank all those who helped in setting up the new equipment, including installing the wiring, the extractor fan and re-organizing the cupboard.

Then came the sad news that Bill Thorne wished to resign as Vice Chairman from the 23rd January. The letter I received from him was read out at the February meeting. It was with a heavy heart that I accepted his wishes; I would like to say a very big thank you to Bill for everything he has done for the club. He organized the garage; legs for the small lathes; took over the reins for turn-ins and helped in many other ways including the Awards for All Grant proposal.

We would like nominations for a Vice Chairman, to take over the reins from Bill and will hold an E.O.M at tonight's (March) meeting, to put the proposition forward and vote for that nominee. If none are forthcoming we will hold it over until the April meeting.

I would like to remind you that at September's A.G.M., I will be standing down as Chairman, having completed another four-year term. Before the A.G.M. takes place I will have stepped down as Chairman of the Junior Club, passing on the responsibility to Mick Giles, who will take on the title of **Junior Club Coordinator**. This will allow the new Chairman to concentrate on the main club.

Some information regarding the West's Wood Show is given on page 9, I will inform the club of further details as and when they are available.

The Junior Club is very healthy, going from strength to strength due in large part to Mick Giles. I must though, also mention the members who turn up on the Friday evening to help set up, and to the senior members who come along on the Saturday morning to either teach or just be there to help, thank you all.

This year we have decided to name St John Ambulance as our Charity to receive the donations collected in the Barrel at the Open Weekend. They have given us a free hand in installing the camera etc: - and this will be our way of showing the club's appreciation.

February's meeting was a good evening, as was the entertainment i.e.; - Steve Daysh it certainly gave us all an insight to the Trend Router Table.

On Friday 20th A1 Securities came along to the hall where Dave Hutchings and myself spoke to them about a couple of problems we had encountered. We have now got the positioning right when sighting the lathe; also a new monitor is coming due to vertical lines appearing on the screen. So next month we will try out the new positions and hopefully it will give us even better viewing.

Don Smith Chairman

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Yew didn't want to go doing that did Yew.

Taken from the words of the comedian Harry Enfield and in reply “no, I didn't.”

It all started at the December committee meeting when Don said that he had been pruning some yew trees in Bedhampton and there was some wood available. The following day Tony Skerrett picked me up on his way through to Bedhampton so that we could select some suitable turning pieces. With bow saws at the ready we cut up and loaded yew branches into his car.

A few days later I made some bells and mushrooms from the smaller pieces with reasonable success. Enthused by this I set about a larger branch eyeing it up for a natural edged cross-grain bowl. So, timber between centres, I started roughing down the base to form a foot and chucking point. Visor in place and with bark and chippings flying around I was having a great time. After a few passes I stopped to inspect progress, lifting the visor to get a good view. At this point I appear to have lost my presence of mind; I switched on the lathe and continued to turn. After a couple more passes of the gouge, the spinning timber proceeded to leak sap, profusely, drenching my face and overalls with the gooey and sticky liquid. Now I didn't want to go leaving my visor up did I? No, I didn't. Having uttered a couple of choice words I wiped my face and continued.

Moving swiftly onwards to that evening I went indoors and cleaned up ready for my tea. As the evening progressed my eyes started to sting and feel irritated. I put this down to tiredness and in due course turned in. In the morning – now are you ahead of me yet? – My eyes were sore, swollen and puffy as were my cheeks. This took about 3 - 4 days to clear up. Now, the symptoms return as soon as I turn a piece of yew so I shall leave it a couple of months before trying again and hopefully I'll be ok.

The main lessons for me are 3 fold.

1. When turning green wood as side grain, the sap is far more likely to fly out than if turning end grain.
2. Always use a visor when turning green side grain wood.
3. If you get your face splashed with sap wash it off immediately don't just wipe it off and continue.

David Hutchings

How our Badge was Designed

About 15 years ago the club ran a competition to design a Badge and Logo for the Forest of Bere Woodturners. Many entries were sent in and from them the committee of the day came up with a proposal for the members to accept.

The design was actually made up from three entries, the first was the cross section of a tree and then imposed on that was put half a tree with half a goblet. From this approved design the metal badge was created by selecting a Red outer circle embossed with the clubs name in Gold with an inner circle of White enclosing the motif.



Then about 18 months later a request was made as to whether an organization might be found that could produce an embroidery design programme.

Once we had found a company that could do this and using the original metal badge as a start point the following colours were introduced.

A dark Green background with a circle of Light Brown ringed in White with the clubs name embossed in Gold within that circle, then in the middle would be placed the motif in Beige, Brown & Green.

We now had our programme, and the cloth sew on badge was produced, which is still available today; also you could get your own garment embroidered.

If you wish to take up the offer of getting your own garment embroidered please ask any member of the committee for the details or contact Derek Blake
(Email sales@sarabandltd.co.uk).

We have a few sew on badges left at £4.50 each held by the Treasurer and the metal badges are held by the Librarian at £1.00 each.

Don Smith **Chairman**

West's Wood Show 8th – 9th May 2009

Free admission with plenty of parking Refreshments available.

Woodturning demonstrations by **Les Thorne** and **Julie Heryet**.

Timber Auction and Sawmill Tours

On Sunday 11th August 2008 at 0930 David & Audrey Jenkins, Ken & Pam White, Tony & Gill Skerret and John Webb boarded an aeroplane at Stansted Airport to Haugesund Airport, Norway, where on Monday they were going to join M.S. Gann, a converted car ferry that was going to be their home for the next 12 days.



The intrepid travellers

M.S. Gann

The vessel was taking them on a Woodturning cruise through the Norwegian Fjords as far as North Cape and back. They would visit 12 Norwegian ports Sandane, Gerainger, Molde, Namsos, Bodo, Tromso, Honningsvåg, Sortland, Mosjoen, Trondheim, Alesund, and Bergen en route.

Onboard a group of Professionals, many of them world renowned, including 9 woodturners, 2 woodcarvers, 1 chip carver, 1 scroll/fret saw expert, 1 pole lathe expert, 1 pyrographer, Tormek Tool sharpening equipment (the demonstrator was the inventor), **Trend Tools** Experts and **Arthur Tools** Experts, had been gathered together by **Mr Odd Erik** who is the owner of the **Verktoy Tool Company**, Norway.

The idea was to sell woodturning tools, equipment and books to the local population and provide demonstrations in all the arts, when the ship was open to visitors at each of the ports. The professionals also gave practical help whilst the ship was at sea to those of the 221 passengers that wanted hands on experience.

A daily routine onboard was to steam overnight, arriving in the next port at 1200 hours approximately, having cruised through some very outstanding scenery and fjords. From 1300 until 1930 the ship was open to visitors, allowing them to view the demonstrations and buy woodturning equipment plus various other craft tools. The ship would then get underway at 2000 hours and cruise overnight to the next port of call.

On the 2nd day, 0900 hrs, when the ship arrived at **Geranger**, about 100 passengers disembarked and boarded 2 coaches to proceed over the mountains and across fjords by ferry or deep tunnels to **Molde**.



Geranger Fjord

In the meantime the ship sailed on to **Molde** collecting the coach travellers at 1630.

The scenery was fantastic with a couple of stops, one in particular at a farm high in the mountains where we were served home grown strawberries, cream and waffles. When passengers were not eating, sleeping or watching demonstrations there was a panoramic lounge for viewing and plenty of breathtaking scenery for taking photographs.



This included photographing other vessels like cruise ships, inter-island supply vessels, large fishing vessels and Norwegian Coast Guard vessels. Reindeer and birds (Eagles, Puffins, and Gannets etc.) were sighted, mainly once we were inside the Arctic Circle, also many mountainous islands inhabited by small fishing and farming communities.

The Arctic Circle was crossed on 15th August at 66 degrees 32' 33" north; the obligatory ceremony was conducted with everyone receiving a certificate after being anointed with chocolate and sprayed with water.

At Honningsvag most

passengers went on a coach tour to the **North Cape**, which is the most northerly part of Norway at 71 degrees 22' 31" north. There is a memorial inside the reception building that honours the Merchant, Royal Naval & Norwegian personnel who made the ultimate sacrifice on the Arctic Convoys. Whilst cruising through the islands we learned that large herds of reindeer were moved some 300-400 kilometres to one of the islands. There, they could give birth and graze during the summer months returning south for winter grazing.



North Cape

The reindeer herds had to swim across a 1000 metre channel between the mainland and the island, with the leader being tied to a boat and then the remaining herd would follow. On the return journey the newborn reindeer were ferried back to the mainland by boat.

The following pictures illustrate of some of the work that was produced onboard.



Bob Neil Pyrographer



Stuart Mortimer



Gavin Phillips Pole Lathe Turner



South African Stink Wood and Pewter



Quite a few passengers brought items they had made for a gallery display and all these items were for sale. There was also a charity auction to which demonstrators and passengers donated items that were made onboard. This raffle was in aid of the Norwegian Cancer Fund and the magnificent sum of £7000.00 was reached. The money was presented to a representative of the Cancer Fund whilst the ship was in Bergen.

In all we travelled 2,500 miles, visited 12 Cities & Towns, watched countless demonstrations by a variety of experts and toured many places of interest. The next Woodturning Cruise is being planned for 2011 and will be advertised in the Woodturning Magazine, on the Internet and many other places. Although quite an expensive holiday, it was well supported and we had to book our cabins 12 months in advance.

This is but a brief account of a successful holiday and only a fraction of the photographs taken have been shown, any of us would be pleased to answer further questions.

David Jenkins

Photo Gallery March 2009



Items donated for Gafirs
More please !



Graceful Lines



above **Simple Useful Fun**

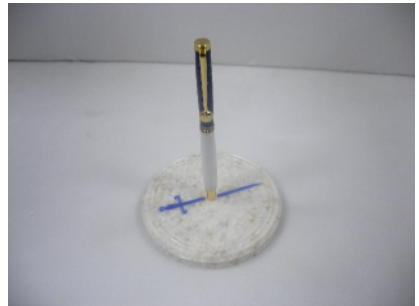
left **Design and Dedication**

**Serious
Segments**



This is a small but varied selection of the fine work that has been produced by our members and brought to the club during January and February

Photos by Ray Matthews



The pen v The sword



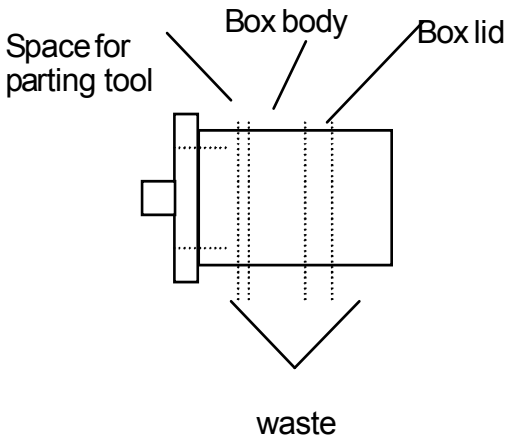
The beauty of wood



Simple turning clear idea

A simple lidded box

For this article I will assume that we will be using an end grain blank or “log” and that all work will be performed either between centres or using a faceplate



Mounting the work.

The blank or “log” will need to be a bit longer than the finished box and lid to allow for the mounting screws, parting the box, parting the lid, truing and wastage.

Locate the centres of the log at each end and then mount between centres in your normal way. Using a spindle or roughing gouge turn to a fair cylinder blank and

true up the ends using either a bowl gouge or a parting tool. You can now remove the blank and stand it on one end on your bench. Place your faceplate onto the end of the log with one screw hole just beyond the edge of your blank; insert one of the screws to be used and place a mark just beyond the screw tip. Now screw the faceplate firmly and centrally on the end of the blank. Mount your work onto the lathe and extend your pencil mark around the circumference of the blank. Using the roughing gouge take out any eccentricity and turn down to a little over the finished diameter, taking care not to remove your pencil mark.

Shaping, Hollowing and Finishing. Using a bowl gouge, true up the end of the blank and shape it to a pleasing dome for the box lid then roll the edge of the lid to form a bead. Now turn the body section down to be a little bit smaller than the lid. Then, using the point of a skew, score the blank immediately below the bead and then again further down the blank to allow for twice the thickness of your parting tool. Now we need to form a step in the lid to stop it sliding off the finished piece. Place your parting tool just beneath the bead on the lid and make a groove, the depth to be the thickness of the box sides. Move the parting tool down to the second score mark and double the width of the groove keeping to the same depth. Move the parting tool a millimetre or so towards the lid and start to part it leaving a small step or “witness mark” on the box body. Stop when you have parted to a depth of around $\frac{1}{2}$ of the diameter. Sand the lid starting with 120 grit and working through 180, 240, 320, to finish with 400. If you are happy with the finish, seal with sanding sealer then go and make a cup of tea. Having drunk your tea, switch on the lathe and apply a couple of coats of wax polish buffing between coats then part off the lid. You should still be able to see the witness mark that you left earlier.

The next step is to hollow out the box body, using a bowl gouge and starting near the centre begin the hollowing process, remembering that the inside diameter should be just fractionally larger than the witness mark AFTER sanding. You may find that a scraper will help you to form straight sides and a flat bottom. Keep referring to your pencil mark to make sure that you do not go too deep. When you are happy with the inside of your box measure the depth and transpose to the outside. Then adding distance to allow for the thickness of the base of the box, mark with a pencil and with the lathe running, score with a skew. Now part off to ½ of the diameter and form a bead to round off the edge at the box base. Sand and seal both inside and out then finish in the same way as the lid. Part off the box leaving the base slightly concave.

Congratulations, you could stop here but if you can do this without fouling the screws, turn your waste wood to equal the internal diameter of the box then make the end slightly concave to accept the dome of the lid. Gently press the box onto the resultant spigot and you can now sand, seal and finish the box base. Now, using a piece of non-slip matting or a suitable piece of cloth pressed into the concave end of the spigot, place the dome of the lid against the matting and use an active centre in the tailstock to hold it in place. Spin the lathe by hand to ensure that the lid is central and adjust accordingly. Now switch on the lathe and sand, seal and finish the underside of the lid taking care not to use too much force so making the lid slide on the matting and spoiling the finish. Now put the lid on the box and place it on the mantelpiece, make another cup of tea and await the wholly deserved praise and admiration. Remember that at this point modesty is a really bad idea!!

Dave Hutchings

A Warm Welcome to New Members.

On behalf of the club, I would like to welcome the following new members, who have joined since the December 08 issue of the magazine.

Robert Kightley. **Graham Badrick.**

I hope that you will enjoy and participate in all the activities of the club; we all benefit from our shared woodturning experiences. Please feel free to contact any club or committee member if you have any questions etc. The committee contact details are on the back page of this magazine. *Ed.*

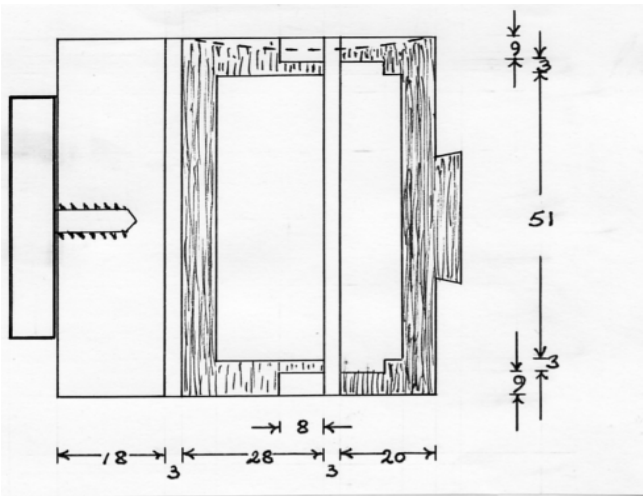
New Members are the lifeblood of our club, do “YOU” know of anyone who might like to come along for a visit?

Pill Box

For those of you who were not with us, or have forgotten, I resubmit this article, with some additions, as it was published in June 2002.

This is my idea for the basic shape. Add your own decoration instead of mine, make the box a more fanciful shape or put a finial on the top as you please, but don't forget you may need a larger piece of wood.

The proportions are approximately 75mm diameter to 40mm high or about 8:15 or 1:1.85 which is slightly more than the oft quoted 1:1.6. I think the proportions I have chosen give a better working depth to the box without detracting too much from the look. I feel the box at 75mm diameter is already plenty large enough to hold in the hand while it is being opened. While keeping to the proportions in the 1:1.6 to 1: 1.8 range, the box could be made any size that is required. The basic operations remain the same.



1. Take a piece of wood 75mm square from a 75mm thick plank and turn it into a cylinder of the appropriate size. A 75mm bowl blank 75mm thick would save time. (These measurements were selected when I had plenty of 3 inch square timber. When I cut from larger pieces of wood I allow for mis-alignment on the screw chuck and the finishing cuts.) The wood is held on the lathe bowl fashion, that is, the grain running across the lathe. I usually set my block on a screw chuck to turn it into a bowl blank and then form the dovetail on the tailstock end for holding in my scroll chuck. This dovetail will be at the top of the box.

2. Leave 20mm for the lid and pencil mark the parting tool cut and the headstock end of the box lip. Remove the 11mm strip to a depth of 9mm with a wide parting tool. Now take a thin parting tool and part off the lid. Work fractionally off the end of the first cut and you will leave a mark on the bottom of the lid created by the previous cut. This will be a good indication as to the position for the lip of the lid. My thin parting tool is 2mm wide, hence a 3mm wide cut to prevent the tool from binding as the cut deepens. This widening is done by alternatively cutting about 10mm deep one side of the 3mm cut and then the same on the other side.

3. Hollow the inside of the box. I usually start by drilling a hole 10mm diameter to the depth of the hollowing so I can see the depth required. Remove the front end with a spindle or bowl gouge and then take the rest out with scrapers. Sand and finish the inside and the lip of the box. Make sure the working part of the lip is parallel to the centre line, that is, the lip is the same diameter all the way along.

4. Part off the box leaving a length of wood on the screw chuck. Remove the screw chuck and wood as one unit from the lathe and put it to one side for later use.

5. Mount the lid in the scroll chuck, which you have just put on the lathe, by the dovetail formed in paragraph one, hollow the lid and form the lip, checking that it fits the lip already formed on the box. The lid should be a tight fit at this stage but may be eased later on. Sand and finish the inside of the lid.

6. Using the lid as a jam chuck hold the box and with light cuts finish the bottom of the box. Remember to leave it at least slightly concave (so that it stands firmly) and add any decorations you require. Again with light cuts complete the side of the box and lid, adding any decorations. I like to shape the ends and sides as shown by the dotted line in the sketch. If the sides are left straight, the first cut for the lip in paragraph two may be shallower. If you have made a device that will not damage the work, to fit over your live centre, this may be used here as a support. Sand and finish the bottom and sides. If the fit of the lid needs easing, ease the lip of the lid at this stage, but be careful it is very easy to make it too loose. Remove the box and chuck from the lathe.

7. Put the screw chuck back on the lathe with the short length of wood attached and turn it down as a jam chuck to fit the inside of the lid. Mount the lid in the jam chuck and with light cuts form the top of the lid and decorate if required. Sand and finish. **THE BOX IS COMPLETE.**

John Hilton

Lipreading

If you need to manage some loss of hearing the advice is **don't struggle alone**.
Maggie Short offers some free sessions.

short456@btinternet

tele 02392 253335

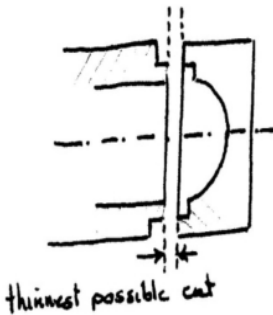
www.lipreading.net

Or contact Eric Warnecke for more details

Boxes

I want to make a box! So, where do we start? What is its purpose? How do we make it easy for ourselves? What wood do we plan to use? Are we going for end grain or side grain? Do we have suitable tools and chucks, enough nerve and courage? Enough of these frivolous questions get on with it!

MATCHING GRAIN
Bottom of Box to the lid.



Taking a suitable sized piece of dry timber, you must have some idea of what you want to achieve. Let us suggest a small pill box of the order of 2.5 inches diameter by 2.5 inches in height. Decide on what you consider as the more attractive presentation of the grain, and lightly mark the position of the centre of the top and bottom and mount your timber between centres. Make a spigot on each end to suit the chuck jaws you intend to use. The angle is not critical but should be about the same as the chuck. For me, as a general rule, if I am turning using a chuck, I limit myself to having my timber axial length not more than about 4 times the diameter that is held in the chuck. Any longer than this and I engage the tailstock with a rotating steady.

Mount the chuck, insert your blank and secure. Most boxes look right with the lid between $\frac{1}{3}$ and $\frac{1}{4}$ of the overall height. Now part off the lid from the bottom. Make the parting cut as narrow as possible, but you may need to make the cut a little wider than the parting tool to prevent the tool from burning the wood or seizing in the work. Before making a cut with a parting tool I usually make a small "V" cut on the important side to prevent tearing as the parting tool starts its cut.

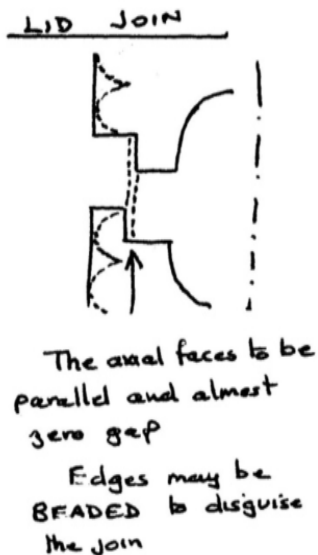
Before hollowing the body of the box, decide on the overlap of the lid to the bottom and which is to have the inner or outer rim. Now decide on the intended thickness of the box and using the point of a skew chisel incise a deepish line on the radial surface of the wood. Using this groove as a back stop now cut out the inside of the box initially using a spindle gouge and as you get deeper change to a bowl gouge so that you are able to use the bevel / heel behind the cutting edge to steady your cut. Keep going until you have achieved the desired depth. If you want a square inside corner change to a scraper or skew chisel to clean out the corner and the bottom of the box.

To minimise the risk of the tool creating a chatter, keep the distance of the point of cut from the tool rest as small as possible, ensure that you keep the tool firmly pressed onto the tool rest and hold the tool at the far end of the handle, this gives greater control.

If you are happy with the tool finish you have achieved now for the grits. For most items, work through the range from about 120 to 240-320-400-600, wipe away all loose dust between each grit. After the second grit give your work a light wipe with one of the sanding sealers, (I prefer melamine) and view it in a different light.

This will show up if you still have any unsatisfactory tool marks. Better to do it now than wait until you have finished all the grits and so avoid doing the whole grit process over again, or even going back to repeating your last tool cuts to get rid of any still unsatisfactory marks. Now apply your desired finish. Part off the box remembering to slightly dish the bottom as you do so.

Mount the lid piece and using a spindle gouge, face off the joining surface, gauge and shape the overlap to match the top edge of the bottom of the box. It is important that the overlap surfaces are parallel with each other and the axis of the lathe. At this stage leave the outside diameter just larger than the bottom. Mark the wall thickness and changing to a spindle gouge, shape the inside surface of the lid. Remember when cutting any surface, if you have to leave any irregularities it is better to leave a lump rather than a hollow, there is less material to remove to correct your deliberate mistake! Apply the desired finish to the inside surface. Now shape as much of the outside surface as it is safe to do so without machining the jaws of the chuck! Try the two halves together. Adjust so that the two halves are a nice push fit...carefully... so that you do not cause either half to split.



Adjusting the fit will be a combination of very fine tool work, and or a touch of sanding. Remember, ideally, you want the axial and radial faces to be true and not tapered. Shaping of the lid at this stage must leave enough material between the chuck face and your desired top surface to enable you to use a parting tool (or fine saw) to remove the spigot.

The two halves fit beautifully!

Put them together and steady them by bringing up the tail stock. If the two parts do not mate to your satisfaction, now is the time to adjust the joining surface, very gently using either a spindle gouge or possibly a scraper. Finally machine off the spigot leaving a very small boss and not a hollow. Provided the two parts stay firmly together carefully sand off the remaining pindle. If the two parts are not quite firm, use a piece of fine paper between the two halves to give a secure fit, then part off as much as sensible down to your parting off line. Now apply your magic finish before the final parting off cut. Complete finishing the unfinished area.

Finally, your beautiful box will require two hands to open it, but with very little pressure, you should just feel the air pressure or suction as it is closed and opened..If too tight you will risk breaking it, if too loose it will fall apart when picked up by one hand. Remember wood is a moving material and its fit can change with the effects of weather and central heating.

Eric Warnecke

Forthcoming Competition Programme.

If anyone has a problem with any aspect of a competition project, for example design, obtaining wood, work holding or finishing, please feel free to contact me or any member of the committee, we are here to help.

Comments on the competition programme or suggestions for the future are welcome.

Please read the notes in conjunction with the competition programmes.

Ken Briffett

Competition Program 2008/2009

Beginners / Novices

Apr 09	Bowl with coloured rim, 150mm diameter
May 09	A teapot stand with inset ceramic tile and 3 turned feet. "Teatime"
June 09	A laminated cheese platter not less than 150mm diameter in three compatible woods

April 09 Bowl with coloured rim 150mm diameter

Consider the height in relation to the width, the size of the internal bowl, and the width of the rim you are leaving for colouring. These factors will influence the outside shape. More than one colour may be used but take care with colour selection. If using stains beware of bleeding along the grain. Think about making the final cuts after colouring. The natural wood colour will modify the applied colour so test on samples first.

May 09 Teapot stand with 3 turned feet and inset ceramic tile.

The ceramic tiles (clock faces) are available from the Club for a small donation. Select wood that is unlikely to bow, e.g. quarter sawn. The 3 turned feet should be large enough to give stability. The tile should be recessed fully to protect the edge.

June 09 Laminated cheese platter 150mm diameter

Use fine grain, food compatible woods, veneers may be included. Good preparation and accuracy when bonding the strips will give confidence when the blank is spinning. It is probably wise to avoid end grain gluing and keep to a linear design of varying widths. The top surface should be flat and have a large base for stability. Use a food friendly oil finish.

Competition Program 2008/2009

Intermediate / Advanced

Apr 09	A large scale fantasy flower head which incorporates other materials
May 09	A rectangular mirror frame made from two split turnings. Mirror size 200mm minimum sides, which should reflect each of the four turned halves
June 09	Thick walled bowl with blackened underside and further treatment if required. Bowl interior natural colour, smooth finish.

April 09 **A large scale fantasy flower head incorporating other materials**

A little research in fantasy land or your imagination can produce an interesting decorative or maybe scary piece suitable for the table or wall. The inclusion of wire, plastics, metals, colour, texturing etc. will provide the decorative detailing to the turned form / forms.

May 09 **A rectangular mirror frame made from 2 split turnings**

The objective is to use the traditional method of split-turning as seen applied to furniture and also to get a good reflection of the frame in the mirror. This frame is not required to have conventional mitred corners, identical turning or be square. After joining the split turning a secondary frame and back will be required to retain the mirror. The mirror should have 200mm minimum sides.

June 09 **Thick walled bowl with blackened underside**

Turn a bowl from stock thicker than 70mm in a wood suitable for the blackening treatment. Oak, Ash and Chestnut will respond to a vinegar and iron solution. Charring, black dye or car spray are alternatives and suitable for most woods. Cutting through the blackened surface can produce a decorative addition. The bowl interior should be finished to expose the natural grain and colour.

NOTE: given dimensions plus / minus 10%

All projects must be at least 80% turned.

Ken Briffet

ANOTHER GOOD CLUB NIGHT

Tonight was the first time our new camera system was going to be used for a demonstration, and it was brilliant. The large screen showed the close up detail and could be seen right at the back of the hall. On top of this the new fan has been fitted, that's in or out air movement and variable speed, so no dust problems and it will make those hot summer evening meetings more comfortable.

The hall was set up for our demonstrator with the camera up and running, all the usual tables round the hall filled with interesting things including, competition entries, tombola prizes, tools for sale, library, gallery, raffle, treasurer and Tony taking bookings for the master class in April and of course the most important tea/coffee table. The gallery which through lack of time doesn't get a mention during the evening but I can here, a good selection of pieces tonight, Mike's large Oak bowl, Dave's multi centre revolving platter/bowl and a nicely textured square bowl were amongst the fine pieces.

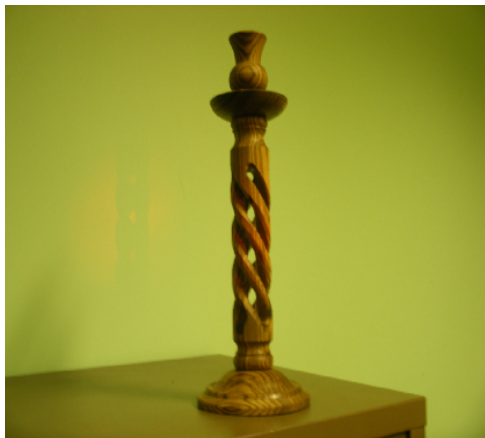
With everything ready and a hall full of members, 82 in all, which I think is a record for us, Don welcomed everybody, got the notices read and introduced Steve Daysh our demonstrator for the night. Steve I believe is fairly new to demonstrating and did very well, very entertaining. He chose a rather difficult subject I thought, but having said that obviously if you're familiar with a project then that's the one to go for. Steve showed the principles of making a barley twist candle stick using a router for the twist.



As I said very entertaining which is a must every time, in all clubs you have a good number of long served turners that have seen pretty much all there is to see, and it's these more than any that you have to entertain. The banter was good and helped Steve feel at ease I'm sure. We had the usual mid evening break with lots of discussion plus tonight we decided to draw the raffle during the break, rather than at the end, seemed to work ok to.

So with a number of passes and cutters Steve produced the twist, the twist went right through which I think I prefer, but -

and there is always a but...now you have all that sanding! Ahhh. Steve quite rightly chose not to finish any of the pieces; I think this is where some demonstrations lose it, the last thing you want is your audience talking amongst themselves because you are not, lesson here, watch your audience, once they start passing the time talking amongst themselves...start the car, I hasten to add no car needed tonight.



Steve put the candle stick pieces together and held it up, this received a good round of applause, there was a few minutes chat about the project and then Don thanked him on behalf of the club. Don then read out the last few notices and competition results, that just left the clearing away to do, more chat between members and its all done, the last few goodnights and there goes another good club night.

Boots Feb 2009

Photos by Ray Matthews

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Contact Mick Giles at the next meeting or drop him an e-mail if you have any problem obtaining your copy.

Please visit the club website, if you would like to contribute, submit your copy to Boots, either at the club or you can email him at

mickgiles2008@yahoo.co.uk

He will be only too pleased to take your article to the web. Ed.

A Masterclass with Margaret Garrard

will be held at The St. John Ambulance Hall, Havant.

On Saturday 25th April 2009

Tickets available from "Tony Skerrett" at a cost of £18, which includes lunch.

Seats are limited so book NOW for this very good day out.

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Club Night Teas	Volunteers on the night	
Raffle	Trevor Dobbs	

Meetings

The club meets every Third Wednesday of the Month at The St.John Ambulance Hall, Fraser Road, Bedhampton, Havant, Hants. PO9 3EJ (Opposite the Rugby Club)

Disclaimer

Entries in this publication are the opinions of the contributor and are not necessarily approved or endorsed by either the Editor or the Officers of the Club.