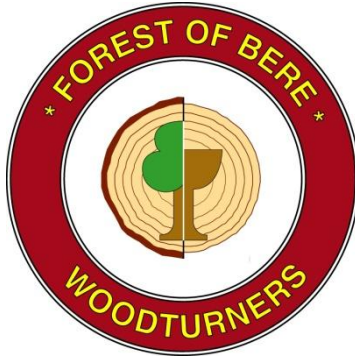


Forest of Bere Woodturners Association



Winter 2009 Edition

Quarterly Magazine

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Welcome to this Winter edition of our magazine and another year drawing to a close. We are in the 17th year for our club and I thought it noteworthy that two single digit membership numbers were drawn in the November club night raffle. Founder members and other founder members were also present. .



Woodturning would appear to be an enduring past time.

In terms of years, we have a considerable fund of experience circulating within the club, generously being shared partly through the pages of this magazine and also, importantly, with the younger generation through the Junior Club.

Thank you to all the contributors for their sterling efforts to inform, encourage and inspire us in this issue.

Now is a good time to plug another valuable club resource, the website.

www.forestofberewoodturners.org.uk

Here can be found details about the club, the diary and how to join. Also featured is a comprehensive archive of articles and magazines dating back to 2003; a full list of books and videos held in the club library, for loan and for sale; a Buy and Sell section; links to other Woodturning Clubs and Associations, including the UK Woodturning Map; links to Professional Woodturner's websites; links to Suppliers and other websites.

The Forest of Bere Junior Woodturning Club, now 2 years old, has its own website, where details of its activities and how to join can be found.

www.forestofberejuniorwoodturners.org.uk

Have you had a chance to fully explore these sites?

And finally, thank you to David Comley, for his Multi-Centred Bowl article in the Summer 2009 magazine and apologies that I failed to attribute it to him. The centring disc, used to help align the faceplate ring, may again 'come in handy' if you attempt his Pendant Chuck on page 22.

Rick Smith

To contribute material 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

Hi Members,

I am in my first year as chairman and would especially like to thank Colin Holman, our treasurer, for the work he has put into the lottery grant application.

We have had good results with our GaFIRS Charity and thank you to all members for their support.



In 2010 the Air Ambulance and Macmillan Cancer Support are our charities, I know you will all rise to the challenge again, please keep the turned items coming, and I thank you in advance.

I wish you all a very happy Christmas and a healthy New Year

Your Chairman Bill

Gosport and Fareham Inshore Rescue Service (G.A.F.I.R.S)

Members of the Forest of Bere Woodturners donated turned items to be sold at various GaFIRS events, Forest members attended these events and managed their stall. At the September Fayre, £386.00 was raised, toward a new boat, bringing the total for the year to £1035.00.

I would especially like to thank Brian Mitchell, Jim Casemore, Peter Buckles and Ken White for their help with this worthwhile cause, and many thanks to the members for the turned items.

Bill Thorne Oct 2009

Please bring your work for the Charities Table to the monthly meetings. Bill or one of the helpers mentioned above can advise on production issues, labelling your work and popular items that are in demand.

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Inspiration

Inspiration can come in many forms. It may be something seen, heard, felt or needed that triggers the imagination. It may come from an unlikely source, from someone or somewhere you could not possibly have expected it. The thing that inspires is often unexpected when seen and given unintentionally when heard.

On saying 'I am looking for inspiration', the idea of seeking out something that will encourage more progress is not the general idea; rather it seems to be a plea for help. Inspiration seems to hide if you go looking for it, then appears without warning when you least expect it.

Suppose advice is required to help negotiate a problem that has occurred, perhaps something has gone wrong with the work in hand; the straightforward answer is to seek advice from someone who knows, or to just get down to it and do as much of the work again as necessary to complete the task. (That disgruntled feeling soon passes).

To make the work be set aside something else must happen. It becomes no longer a thing of interest nor a job that 'must be done'. It is just lying unattended, unimportant, on the shelf. Some motivation is needed to change that frame of mind, which allowed work to be suspended but with some residual interest still maintained.

This is where inspiration may be needed, to make you want to pick up the work again. Many things may spark this change. A casual word overheard; something seen, that may or may not have a connection with the work in hand; or the words of a friend, possibly taken out of context. Sometimes it may be from a friend deliberately trying to help you, who clicks a switch inside you by some odd remark he or she makes. Whatever the occurrence, for it to be effective it has to change the attitude of 'tomorrow will do' into 'lets get on with the work now' and possibly finish the job. The cause of this change I would say was the inspiration.

John Hilton

Visit the Club Website

www.forestofberewoodturners.org.uk

For a **FULL COLOUR** copy of the magazine

Our Trip to Canada & the USA 2009

At 3.00am on the 6th September we set off for Heathrow to catch the 7.45 flight to Washington D.C., transferring on to Toronto, Canada. The first two weeks were taken up visiting our friends in a place called Fergus, located one and a half hours South West of Toronto. Bob was 93 whilst we were there, he keeps telling us every time we go over that this will be the last time, but who knows, we could be going back for his 95th.

Whilst in Canada we were able to get out every afternoon for a drive, we finished up doing 800 miles in just 13 days at two to three hours a day.

Monday 21st soon arrived when we had to say goodbye to our Canadian friends and set off for our next destination, a six hour flight down to Sacramento, where we stayed in a Hotel for the night.

It is now 9.30am on the 22nd, we have met up with Linda and Jack at the hotel and they are driving us down to Chico, their hometown. The rest of the day we are being introduced to Chico, arriving home at 4.00pm for G & T's and to discuss plans for the next five days. We decided that on Tuesday and Wednesday mornings Linda and I would do some woodturning, the afternoons would be too hot at 103 degrees!

Tuesday morning and I am introduced to Linda's workshop, we discuss projects and decide upon the Umbrella Napkin Stand. Whilst we finished this on Wednesday morning, Jack was given the task of preparing wood for the next item, a Diamond Shaped Bowl. Jack set to work with his Chain Saw, cutting a plank from a beautiful Black Walnut Burr, or, as they call them out there Burl. Then Jack and I, using the bandsaw, profiled the diamond shape and were ready to start turning. By lunchtime we had turned the back of the bowl.

Thursday and off to the Nappa Valley to visit three vineyards. The first was Mumms, a Champagne distillery. This is the supplier of the celebration bottles you see on the rostrum at the Formula 1 Races, at around \$100 plus per bottle. The second vineyard was Opus One. Here we had a private viewing and more wine to sample, this time the average price is around \$200 per bottle! The third vineyard, more in our price bracket, was called Rutherford Hills. This vineyard had the Vat storage area cut into the mountainside. After seeing how the wine was made we entered into the caves, for wine tasting to start in earnest. Eight different wines were tried here, plus a glass of Port and chocolate coated Blueberries, absolutely delicious!

Friday and we were back turning, determined to finish the Diamond Bowl, which we achieved and still had time to make a Bottle Stopper.

Linda & Jack did us proud, for on the Monday we set off toward Yosemite National Park, passing Lake Tahoe and stopping over night at the Hot Springs campsite in Hope Valley.

The next day we climbed to heights of some 8000 feet, in the Sierra Nevada Mountains with wonderful views. We dropped down into Yosemite campsite at 4000 feet; this would be our home for the next four nights. Temperatures plunged here to 60 degrees F during the day to 30 degrees F at night!

We visited the Mariposa Grove of Giant Sequoias, the big Redwood trees which rise to between 300 and 800 feet high and 24 feet in diameter. Some of the trees are over 400 years old and the forest has been in existence for some 2 million years, think of the number of bowls you could turn from one of these!

Friday morning came all too soon but our adventure was about to take a rather unexpected turn. Linda had opened up the Bear-proof cabinet to start preparing breakfast. I was backing out of our tent when there was a sudden commotion and banging of metal doors. As my head emerged from the tent, there, not six feet away was a Black Bear, helping himself to a packet of peanuts from our larder box and Linda, banging a camp chair against the metal cabinet!! Great excitement but it soon quietened down and we were able to have breakfast and break camp for our journey back to Chico.

On the Saturday, Linda and I turned a bowl then she showed me how she added designs to it. I brought this bowl home to finish.

Linda is the American lady who first contacted us through the web-site back in 2007 and spent a day with Ken Briffett, Mick Giles and myself. She has emailed photos of some of our competition pieces and they have been displayed on our competition table. When Linda came over she brought with her some wood blanks, I have included a photo of an item which Ken Briffett turned from his piece and then sent it to her in the States. Well done Ken, it was brilliant.

My wife and I have invited Linda and Jack to visit us in 2011, as they are fully committed for their holidays next year, we are keeping our fingers crossed.

Hopefully the accompanying photos will give some idea of the pieces we turned and of the Black Bear eating our peanuts.

Don Smith

What is a Diamond Bowl?

The diamond bowl was made from a parallelogram shaped blank, it was featured in the club magazine of Summer 2008. The article was regarding Tony Wilson and his Masterclass on May 17th. A photo shows Tony holding a diamond bowl.

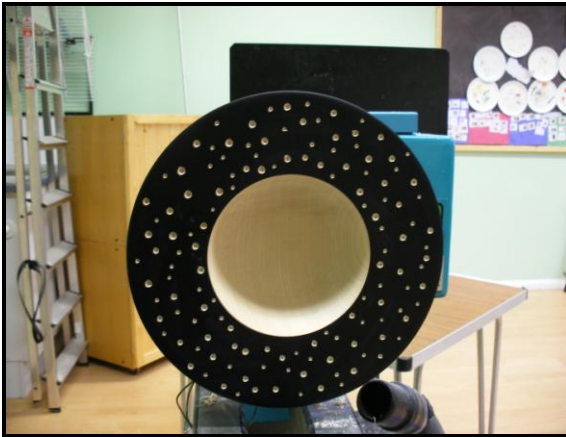
Linda's diamond bowl is to the left of the serviette stand opposite.



Clockwise from Above

- Drinks time
- Linda's turnings
- Ken's piece
- 1st Campsite
- Black Bear





Anticlockwise from Above

- Nick starting with a Sycamore blank
- The back shaped and sprayed
- The front completed
- Hollowing the vase
- Carved feet on the vase

Photos by Ray Matthews



NICK ARNULL Masterclass 31st Oct 2009

After a brief introduction, to a larger than expected audience, Nick began making a "Suffolk Sycamore" bowl, from a blank approx. 25 X 6 cm. Using his long grind bowl gouge, Nick performed pull cuts to round over the corners of the blank. As he worked he roughed out the shape he was intending to use for the bowl, roughly "ogee". Within a very short space of time he had completed the shape for the bowl. After marking the diameter, Nick used a parting tool to form the base spigot. With the spigot completed, final cuts were made to the outside of the bowl using a shear scraping action from a round skew chisel. At this point Nick made an interesting statement about 'Sanding'. "Your tools are sharpened on a 60/80 grit grindstone, therefore you should start sanding with 80 grit sandpaper and work through the grades to get the best finish."

And we all thought that Bill Thorne was joking about always hitting it with the 80 grit.... Sorry Bill.

For final sanding Nick switched to a rotary hand sander. He then used an acrylic spray sanding sealer, pointing out that he would not use "NYWEB" to cut back the sealer as this does not work too well with acrylics. Nick then applied matt black car spray, followed by an acrylic lacquer. When the lacquer had dried, he reverse chucked the bowl and started to shape the inside, forming a flat wide rim as he worked. The bowl was again sanded and sealed as before, followed by the matt black spray. Nick then used an engineer's single flute countersink to bore conical depressions randomly around the wide rim. This was followed by turning out the centre hemispherical shape.

**At this point the lunch was served, once again thanks to all the ladies of the
Smith Family, well done again ladies.**

After lunch Nick gave a slide show of his very inspirational work. "WOW" what else can I say?

Nick returned to the bowl on the lathe and power sanded the hemisphere again 80-400 grit. After a quick dust off, he applied sealer to the hemisphere; the whole piece was then coated in spray lacquer and put to one side to get properly dry. Next, Nick set a block of "English Beech" approximately 15 X 15 X 20cm, between centres with the grain along the lathe bed. He quickly roughed down to a cylinder and formed a chucking spigot at the tailstock end.

Back to the now dry bowl, it was rechucked and "Burnishing Cream" used to really improve the hemispherical recess. The finished bowl was given by Nick to the club, to raise money through a raffle at a later date.

Returning to the cylinder of beech, he bored a hole into the centre, then using a Woodcut end grain hollowing tool, Nick quickly turned out the middle leaving a wall thickness of about 2cm. He then removed some more from the outside down to about 11cm diameter. A final cut to the inside then Nick formed a foot area at the tailstock end and defined the final vase shape. The vase was parted off and the waste wood in the chuck converted into a 'Jamb Chuck.' Nick taped the vase to the jamb chuck at its rim, and then the underside of the foot was hollowed out. Nick then divided up the foot into 3 equal sections across its diameter. These divisions were then made wider by using the dividing head on the lathe, one division each side of the original lines. The chuck was then transferred to a carving stand with the workpiece still attached and the foot uppermost. Nick then used a mini arbortech cutter to remove the waste areas between the three feet that were to be formed. Micro planes and sandpapers were used to define the feet further and blend them into the base of the vase. Certainly another mind stretching project and one to try out for ourselves eh?

This brought to a close another very interesting Masterclass.

We all hope that Nick and his wife Jane managed to get home safely after the Masterclass, his van was playing up due to an alternator problem.

Derek Blake

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Hollow Forms

What is a 'hollow form' ? Technically anything that has its centre hollowed out may be a hollow form, but the term it is now accepted as meaning a vessel hollowed out through a restricted opening.



There are a number of tools produced now-a-days to help with the hollowing process. These tools, and their proper use, could be an article in itself, so I will restrict this one to the basics with the old tools, both manufactured and shop made. It is advisable to become reasonably acquainted with the process using basic tools before entering into the realm of more advanced tools.

To jump straight in and buy the expensive tools could be a mistake. I do not attempt the bigger or more complicated work, and the tools in the photograph are sufficient for me. You will notice that they are all scrapers. These work well if kept sharp and used properly.

Any discussion on hollow forms should start with a warning that it is different from many other types of turning. You are working by feel, coming through from the tip to the handle of the tool. You cannot see what you are cutting nor get your fingers in to feel it. As with most things, it is best to start with something relatively easy.

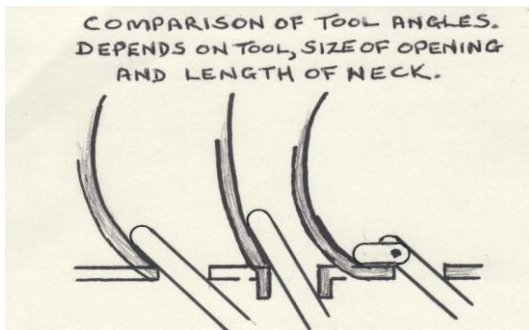


Always try the tool against the vessel before turning on the lathe. Make sure you have the right angle of presentation and note the angles required to get the tool in and out of the vessel. The straight bar scrapers will go straight in and out, but the swivel heads will take a bit more manoeuvring. Before inserting a swivel tool, ensure there is enough room inside the vessel, to contain it, and for it to work. Failure to do this may result in damage, as above.

On the round bar scrapers the manufacturer's name is on the handle to tell you which is the correct way up for the tool. My hand is usually over this name and so I have marked my tools on the ferrule with a permanent marker pen. Masking tape round the shank, immediately next to the handle, marked with a soft pencil is also effective.

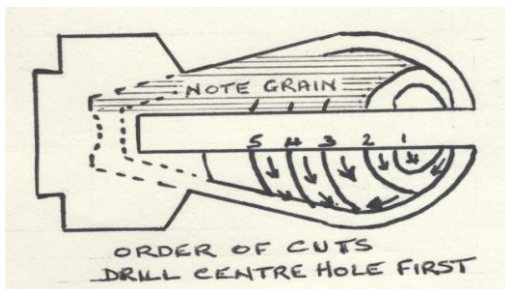
The straight flat-bar scrapers are relatively easy to use; the swivel heads need a little more care as there is quite a strong pull attempting to turn the tool round.

The nearer the swivel head is to making a right angle with the shaft, the more torque pressure is present. The swan-neck swivel head tool can be quite erratic. The straight bar behind the swan neck must be on the tool rest.



The shape of the vessel, including the length of the neck, and the size of the hole need to be considered for design. Make sure you can get your tools in to the vessel and be able to cut the shape you want. Either your design has to fit your tools, or you need different tools to complete the hollowing.

Having prepared the wood and turned a dovetail at the base of the vessel, the first stage is to shape the outside. If the work gets narrow towards the base, do not take it all off yet. Leave sufficient on to give the work enough strength while the centre is hollowed out.



The first job on the hollowing is to drill a hole to just short of the full internal depth of the vessel. I use a drill bit just smaller than the final access hole, which allows me to make a clean cut later on when danger of damage to the access point is over.

Remember that you do not want the point of the drill bit to disfigure the bottom of the vessel, so leave enough wood on to be able to create the final shape and make a finishing cut.

The inside may now be removed. This has to be done in sections and in the right order. See the diagram. First, take out sufficient wood to allow the tool to work freely. Remembering the grain direction, start by cutting out just inside the opening, making the finishing cuts as you go.

The cuts should be with the grain or at right angles to it. The vase shown is from figured beech with an Ebony top



John Hilton

Competition Programme

Beginners/Novice	
Jan 2010	Handleless Mug and Saucer
Feb 2010	Wall Decoration
Mar 2010	Lidded Container all in wood

NOTE: given dimensions plus / minus 10%
All projects must be at least 80% turned

Decoration maybe incorporated as you see fit

Intermediate/Advanced	
Jan 2010	Laminated Object using separating strips of other types of timber
Feb 2010	Turned piece or pieces that fits the expression "ALL BUTTONED UP"
Mar 2010	Turn an object from a block of wood 100mmx50mmx200mm. Width and thickness should be seen in part.

Don Smith, David Jenkins and Peter Withers are reviewing the monthly competition program, with the goal encouraging greater participation. They would love to hear your comments and suggestions on all aspects of the competition.

Please make sure they do!

Have you considered preparing an article for the magazine?

Clear, well framed and relevant colour photographs will assist and enhance your explanation.

Review of the Robert Sorby Thread Chasing Kit

For those members wishing to try their hand at Thread Chasing, hiring the Robert Sorby DVD and chasers would be a great place to start.

Title 1 of the DVD opens with an introduction to thread cutting and the projects featured in the programme. This is followed by a description of the projects that will be turned in Titles 2, 3, & 4, and of the woods which are best suited for threading. The lesson starts with an explanation of how to achieve the correct speed and motion when applying the chasers to the object wood, and how to use the callipers supplied with the kit, to help produce the best thread.

Title 2 relates to the first project, a simple Lignum Vitae box. After showing the preparation of the timber, it explains how to set up and start chasing threads on both internal and external pieces, using the callipers to check spigot sizes etc.

Title 3 gives an insight into the use of Boxwood as an insert for male and female threads, and applying it to Cocobolo. This will allow the threads to be chased without tear out; Cocobolo itself is not a good medium for threading.

Title 4 shows how to make a Mallet using Lignum Vitae for the head and Boxwood for the handle. Threads are used so that the head can be replaced if it ever gets damaged.

For those who take out the DVD, I am sure you will find it very informative and you will soon be making threaded boxes by the dozen!
Good luck with your ventures.

Don Smith

Gallery Photos

- **Top Left and Right** It may take a lot of practice to consistently achieve these pleasingly simple shapes.
- **Centre Left and Right** The splendid results of many hours of careful work. Note the four stages to produce a natural edge bowl on the right.
- **Bottom Left and Right** Commendation from the Surrey Association of Woodturners for some of our members. Thoughtful planning and execution gives Santa the 'Ahh' factor.

Gallery Photos by Ray Matthews





**Timber on a scale unfamiliar
to most of us.**

Harvesting and converting
these logs into usable planks
for furniture, building material
and fencing is the stuff of
Sawmills



Profile Bill Thorne

I was born in New Alresford, Hampshire and spent my childhood there.

I started work at fifteen in my father's Sawmill, William Thorne LTD, on the end of a circular saw, cutting mining timber, that is, boards and blocks for shoring up the coal faces and sides. Sometimes I would go timber cutting in the woods with an axe and crosscut saw. Beech and Oak were picked for furniture and the not so good Oak used for house beams and fencing.

At eighteen I did my 3 years national service, I was a coach driver in the RAF, stationed in Gibraltar. After returning to England, I married Sheila 5 months before being demobbed in 1958, and went back to work in the Sawmill for my father in 1959. By then I was classified as a Sawyer and took over running the Mill in 1965, when my father retired.

In 1992, after watching someone turning thimbles at a caravan rally, I bought a lathe.

I met Jim Gilbert, the chief salesman for Tyme Lathes and Machinery, who said that the shop in Southampton was closing and suggested I open my own shop in the Sawmill. I retired in 1994 giving the Sawmill to my sons, Andrew and Leslie, and then went on to form W.J.T. Crafts with my wife Sheila.

Members of FoBWA were good customers of ours, I demonstrated for them and a few other clubs. I liked your club so, after retiring (yet again!) in 2004, chose your club to become a member of. I have never regretted it, but maybe at the end of my first year as chairman... I might !! I will do my best for you and the club during my term as chairman.

Thank you all for your faith in me.

Bill Thorne

A Warm Welcome to New Members

On behalf of the club, I would like to welcome two new members who have joined since the Summer 09 issue of the magazine.

Derek Merryweather and Michael Lawson

I hope you will feel able to enjoy, participate and make good use of all the activities and resources of the club. The club membership now stands at 105 out of a possible 110.

My Pendant Chuck

When Brian Wooldridge visited us at Forest of Bere, he showed how he turns off centre pendants by manipulating his chuck jaws. Fine if you have one of the chucks that will let you do that, but my Supernova² makes it very difficult to remove the limiting screw. So here's how I made myself a pair of off-centre jaws....



I used a piece of ash. I marked the centre and N-S, E-W, NW-SE and NE-SW lines.

The principal E-W line runs with the grain so the final jaws will work on side grain, not end grain. No special reason – it just looks good.



Take a bradpoint drill which snugly fits the screw holes in a chuck jaw and mark the screw positions on the marked side of the timber along the N-S line. Use the same drill to drill right through the wood.



Countersink the four holes. Make sure that when you insert the mounting screws there is sufficient thread protruding to screw them into the chuck. If not, the whole project is wasted. Be careful – the countersink bit will get quite hot.



Now make a mark slightly off-centre, in line with the jaw-screw holes. I chose to offset mine by 3/16 inch.

You can try different offsets, as you are only using a scrap piece of wood there is nothing to lose.



Centre a faceplate ring on that mark. See the gizmo in the foreground – place the point of the shaft on the mark, slide the MDF ring down the shaft and then place the faceplate ring over the MDF.

The MDF is a snug fit for the ring. Use a bradpoint drill bit which fits the holes in the ring to centre the screw holes.



I made two recesses so I can make two sizes of pendant.

The next step is to cut the NW-SE and NE-SW diagonals to release the jaws from the block. I would like to find some use for the unused quadrants.

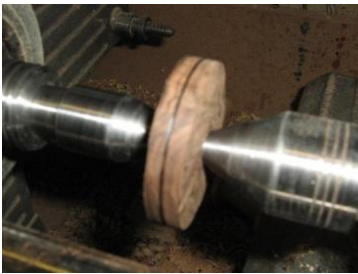


The finished jaws in place. Note that I've written the pendant diameters on them – I have two or three sets for different sizes, so writing the size on makes sense.

Try a few variations on the theme – different sizes of pendants, different offsets. You may wish to mark a position on the centre line of the jaws and on the pendant so that when you reverse it you can align it properly.



Now to make a pendant. I chose to use the Axminster ring drive and tailpiece. You can reverse the piece to access the chamfer more easily, and it's very effective at lining up the piece.



Place a blank between the centres, tighten up well and remove the corners. I used a 1/4" deep fluted gouge.

Mark a centre line so you can chamfer both faces evenly. Take your time! Finish both sides – remember Brian Wooldridge's advice about using melamine because shellac finishes dissolve in sweat and other body fluids. Enough detail.

Finish with burnishing cream.



Note the centre mark on the jaw. Line up the piece and cut the centre chamfer. Again, do it slowly. Here I used a 3/8" shallow fluted gouge. Polish with melamine and burnish.

Line up the centre point from side one with the mark on the chuck when loading up for side two.

Take care not to use too much polish on the second side - any spare disappears through the hole and messes up the first side.

David Comley

Natural Edged Turnings

We all know what we mean by a natural edge... or do we?

I think it means the edge has not been turned. It does not necessarily mean that the bark is still attached.

The non-bark situation is sometimes forced upon us, maybe it 'just came off' because it was weak, cracked, too thin, accidentally knocked off, perhaps generally assisted by lack of centripetal force or excess of centrifugal force, or, the bark was simply not adhering sufficiently to its parent timber.

Natural edged vessels can vary in shape from a tight bowl shape (e.g. a goblet) to an open platter, a flat bowl to a banana shape. Where the desired shape is close to a circular and a continuous cut is obtainable, then the bark is less likely to be disturbed. However, the banana shape is more troublesome. The ovality of the edge results in an intermittent cut, some parts of which you are turning AIR.

As the work gets thinner, the intermittent cut can lead to several problems and tool control can become difficult. After an air cut the wood may flex and vibrate, causing the tool to make a deeper than intended next cut. Techniques to minimise this include, adjusting the lathe speed, minimising of out of balance vibrations, use of sharp tools and small, gentle cuts. At the end of a wood cut, as you are about to start the next air cut, flexing will again take place, this time the tendency will be to push the bark off the timber.

Bark tear off can also be minimised by cutting from the edge of the workpiece towards the centre (in spite of the air problem), also by treating the bark and adjacent area either with super glue or with your intended finish e.g. melamine or oil. The usual precautions apply of course. Belts and braces, you could use a finish and then follow it up with super glue. Beware the staining effect of super glue; feed it onto the weak joint area from the bark side not from the timber side of the join.

Remember to allow sufficient drying time before you start turning again!

Where it is intended that bark be kept on, consider applying the "treatment" before turning is started. The important glue joint is between the bark and its underlying parent wood.

Eric Warnecke

Rules

There are not many rules in turning, but... read on.

- After locking the tool rest in the optimum position, turn the work by hand a full circle to make sure it does not hit the tool rest.
- To minimise tool chatter, keep the overhang from the cutting edge of the tool, to the tool rest, as small as possible. Ensure you keep the tool firmly pressed onto the tool rest. Try to hold the tool at the far end of the handle this gives the greatest control.
- Never leave the key or "T" spanner in the chuck. If you inadvertently power up the lathe, this piece of metal will take to the air...

When is the last time you forgot?

Eric Warnecke



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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.