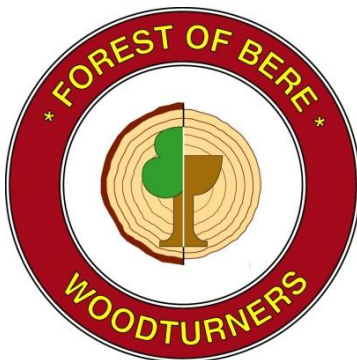


Forest of Bere Woodturners Association



Spring 2011 Edition

Quarterly Magazine

Contents

Advertisements	2	Saturday Club.....	11
Editorial.....	3	An Evening with Mike Haselden...12/13	
A Message from the Chairman ..	4	The Carpal Tunnel.....	14
Advertisement.....	5	December 2010 Club night.....	14/15
Letters Page.....	5	Drilling into a Cylinder	16/17
Competition Programme.....	6	Advertisement.....	18
Welcome to New Members.....	7	Advertisement.....	19
Neville Waskett.....	7	Drying Wood... ..	20/21
Garden Chess Set.....	8/9	Advertisements.....	22/23
Planning a Project.....	10/11	Committee Details 2010-2011.....	24
Embroidered Badges.....	10		



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Welcome to the Spring 2011 edition of our magazine.

Increasing levels of sunshine and warmth, some healthy fresh air and digging in the garden, I do like the spring. The challenge is to put all those wintertime plans and thoughts, when it was just too cold, into practice, especially those concerning the workshop.



I hope the articles in this issue will help you get started, get those shavings flying again.

We have an interesting project from Kim Rogers, a large and unusual chess set. Don Smith gives tips on planning your project, the practical steps that help turn an idea into a finished piece of work.

Derek Blake has written up a report on Mike Haselden's inlaying demonstration, certainly a technique to get to grips with that may take some practice.

Despite his recent cataract surgery, John Hilton has still produced articles on a drilling jig and information on drying wood. Eric Warnecke who also has been under the knife, informs us about the Carpel Tunnel.

Thank you to the contributors, we all appreciate your fine efforts.

I recently received an email from Keith Perry, editor of the Mid Cornwall Turners club, reproduced on the Letters Page. If you are in the vicinity of St. Austell or Truro on the first Tuesday of a month, you are invited to their meeting which starts at 7pm.

The website has now matured into a comprehensive site, be sure to visit and make use of it frequently. This magazine can be downloaded as a .pdf with all the photographs in colour and able to be magnified. Dave Hutchings will be pleased to hear of any problems or suggestions you may have.

Rick Smith

Please bring your work for the Charities Boxes to the monthly meetings. Dave Jenkins, Brian Mitchell, Peter Withers or Ken White will be pleased to advise on production issues, labelling your work and popular items that are in demand.

www.forestofberewoodturners.org.uk

A Message from the Chairman

What a good start to 2011.

Membership is healthy with new members joining nearly every month.

The SATURDAY CLUB has taken off with an average of 9 Beginners taking part at each meeting. It is especially good to note that they are starting to enter turned pieces of work in the competitions.



The Christmas Social went really well, so thank you to all those who organised the event and to you the members who supported it.

We have a pretty full programme for 2011 with 2 Masterclasses, 5 visiting Turners and Club Turn-ins planned. Please give your support whenever you can. The first Club Turn-in was very successful. A big thank you must go to our club member, Mike Haselden, for presenting a very interesting and informative demonstration into the art of 'INLAYING' at the February Club Night.

Arrangements for the OPEN WEEKEND, 26 - 27th March, are proceeding well with **John Davis Woodturning Supplies** and **Meantime Design Limited** in attendance. Arthur Pike is collecting for the Raffle that will be held during the Open Week-end – your support would be appreciated.

WL West's Wood Show is being held 6 - 7th May. Forest of Bere Woodturners will have a stand with Don Smith, Mel Turner, Robin Lacy, Derek Blake, Bill Thorne and Myself in attendance.

Our Charities this year are :-

Macmillan Cancer Support

(www.macmillian.org.uk) and

The Hampshire and Isle of Wight Air Ambulance

(www.hiowairambulance.org.uk)

Please help by donating turned items which they can sell on their stands.

Don Smith is collecting the donated items.

I am sorry to report that we have lost two Club members Neville Waskett and Peter Morgan this year, we have sent our deepest sympathies on your behalf to their families.

Your Chairman

David Jenkins

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Letters Page

I am the editor of "Your Turn" a magazine for the Mid Cornwall Turners. I was recently shown a copy of your magazine and found the articles really interesting, and would like to share a couple of them with our club members. The articles in question are: Thread Chasing by John Jenkins, WD - 40 by Trevor Dobbs and Mushroom Box by John Hilton. I would of course give full recognition in the magazine to the authors of the articles and thank "Forest of Bere" Woodturners for allowing the reprints.

I must add while writing this, that I am most impressed by the standard and quality of the work produced by your members. If any of your members ever come to Cornwall for their holidays, they would be made most welcome if they wished to visit our small club. We meet at Probus Village Hall (halfway between St Austell and Truro) on the first Tuesday of every month, starting at 7pm.

Keith Perry

May your shavings always fly straight and your blanks stay on the lathe.

Competition Programme

Beginner	
Apr	Cup
May	Saucer to stand the cup on
June	Spindle turned Rounders Bat showing drive centre points
July	Platter to the largest diameter that you are comfortable with
Aug	Pill Box with good fitting lid
Sep	A turned object of your choice to show off your abilities.

Drawings or written data will be supplied for the Beginners programme

Any Queries?

Please ask Don Smith, Pete Withers, Dave Jenkins or Eric Warnecke.

Novice	
Apr	Bowl with 1 Apple & 1 Pear
May	Single Ear ring stand
June	3 inch long stemmed Goblet (STEM LENGTH)
July	Square Vase with turned top and Textured
Aug	6 inch Rolled edged Bowl
Sep	A turned object of your choice to show off your abilities

Intermediate	
Apr	Bowl with 2 Apples & 2 Pears
May	Two Tier Ear ring stand
June	5 inch long stemmed Goblet (STEM LENGTH)
July	Square Vase with turned top and Textured
Aug	8 inch Rolled edge Bowl
Sept	A turned object of your choice to show off your abilities

Advanced	
Apr	Bowl with 2 Apples & 2 Pears & an Orange
May	Three Tier Ear ring stand
June	7 inch long stemmed Goblet (STEM LENGTH)
July	Square Vase with turned top and Textured
Aug	10 inch Rolled edged Bowl
Sept	A turned object of your choice to show off your abilities

A Warm Welcome to New Members

On behalf of the club, I would like to welcome the five new members who have joined since the winter 2011 issue of the magazine.

Julie Merritt • Roy Merritt • Peter Watford • David Bayne • Steve Young

We have many activities and resources in the club to help us all further enjoy and develop our woodturning. Please feel free to ask anyone, you will soon find or be pointed in the direction of someone who knows.

Your feedback on any aspect of the club will be most welcome.

Neville Waskett

Neville Waskett joined the Forest of Bere Woodturners in 1992 and remained a member until September 2003.

When the F.O.B. ran Craft shows at Port Solent during the mid-nineties, Neville was one of the six turners who attended. With his dry sense of humour he kept everyone there amused plus his turning was exceptional. The last time that he attended an F.O.B. function was last March, when with his daughter Clair, he came along to the Open Weekend at the St John Ambulance HQ in Havant. Everyone was delighted to see him and made him most welcome, unfortunately he was unable to keep his promise to come along to a club night again.

The first time that I met Neville and his wife Sylvia was at a Craft Fair, around the mid 80's at the Comprehensive School in Southbourne.

There he was with his Little Gem, on a workmate, turning small items and it was after seeing him doing this that I decided to start demonstrating at shows, thank you Neville for that little bit of inspiration.

Neville was very helpful as a Woodworker and Woodturner. His advice was always sound and constructive. He sold some of his projects at the World of Wood at the Bosham Walk and the quality of his turning was always something to admire.

The funeral on Friday 18th February was a celebration of his life and saying farewell to an old friend rather than mourning his passing.

The family produced a small booklet for the congregation at the service, which was, entitled "Service of Celebration" with wonderful photographs from his birth on 30th August 1933 through to his passing on 21st January 2011.

Sylvia and family, (Clair and Jason) would like to thank all members of the F.O.B for their heartfelt thanks and all their good wishes, Clair hopes to visit the club soon.

Don Smith

Garden Chess Set

At some stage most amateur woodturners will be asked by, family or friends, to take on a paid commission piece. Without thinking they will jump at a chance to practice their hobby whilst earning some money, which may perhaps help pay for more equipment. I, like so many others have fallen into this trap, but at the end of the day it's not so bad a thing because you have to learn more quickly in order to be able to fulfil the needs of your commissioned piece.

I have taken on the task of making a large chess set, for a customer's garden. Wooden bases were glued up, from Canadian maple for the white and mahogany for the black pieces, with coloured acrylic finials inserted. Mounting, turning and finishing the large pieces of acrylic has been quite a challenge, but I have learnt a lot from this project. Standard woodturning tools do not work so well with the acrylic. Better control and finish are achieved using a scraping cut, I found the best tools for this were the parting tool and the skew chisel.

All the materials for the chess pieces are expensive, but supplied by the customer. The plastic comes from Amari Plastics, along with the special glue for it, which must be transparent when dry in order that the coloured layers are still see through. The timber comes from West's timber yard, I have the four horses (knights) and all the pawns still to make.

The kings are 580mm (23in.) tall and the pawns 300mm (12in.). **See the photos opposite.** The wooden parts are 50mm x 142mm blocks, glued with the grain running along the length of the piece and cut to the height of the chess piece being made, built up to enable a base size of 200mm. The glued wooden blank is mounted between centres and a dovetail spigot cut on one end, some of the waste is removed at this stage. These blocks are heavy at about 5kg in weight each.

For the design of each piece I make a flat wooden marking stick with all the points of detail clearly marked, and use this to mark out each blank, thus the pieces at least start from the same pattern. Each chess piece is sized with a roughing gouge, then most of the detail is completed with a 25mm oval skew and a 12mm spindle gouge. As for the acrylic most of the sizing and detail is done with the 25mm skew and 6mm parting tool, when close to the finished size, I rub or scrape across the acrylic to get the surface as smooth as possible before any sanding and polishing is started. Finally, a 40mm spigot is cut on the bottom of all the acrylic pieces to fit into a corresponding hole in the top of the wood base.

The wooden bases are finished with a weather proof varnish, sprayed on, then the base and finial are glued together using an epoxy glue. More pictures will be available when the set is complete. If anyone would like to know more detail of my experiences with the acrylic I will be only too happy to help.

Kim Rogers

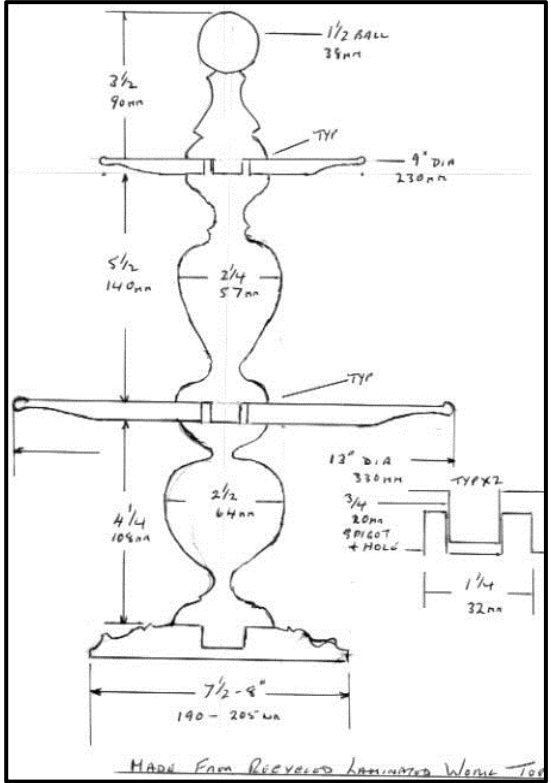


Above The early stages of work

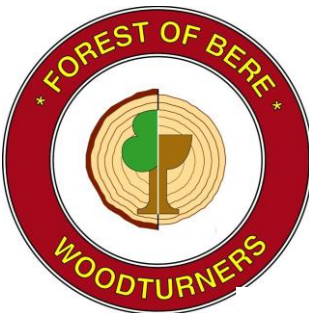


Left
Turning progresses
Right and above
Some finished pieces, the pawns right are 300mm high





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Planning a Project

Having looked at the March competition piece I started to think about the design for a Two Tier Cake Stand. My mind went back to a holiday that my wife and I took in Paris, remembering the fountains situated in The Place de la Concorde close to the Obelisk. (**Upper left photo, page 10**)

As you can see from the photo it has two waterfall platforms standing on pedestals.

Using this image I started by making a sketched drawing of how my project might look.

Then, comparing my sketch with the photo I added, initially, the major dimensions, continuing until the drawing was compiled.

I decided to use some recycled, 1½ inch thick laminated worktop, for the 13-inch diameter blank, to minimise the chance of movement in the finished article. Having chosen to go with this wood, I cut six pieces 3 inches wide by 8 inches long gluing them as 3 pairs to make the three pedestal blanks, 3 x 3 inches square. Whilst these were drying I cut two pieces at 13 and 9 inches diameter plus some waste material and a piece for the base at 8 inches diameter.

The drawing was most helpful in the preplanning, for preparing and cutting the material and deciding how to chuck and turn the item.

The reason for this article is to show that it pays to draw and design your project before starting. It enables you to see in your mind's eye how the piece will look, how to cut and prepare your timber, and allows you to commence turning your masterpiece with confidence.

The finished project is my competition piece for March.

Don Smith

Saturday Club

To encourage members at all levels of experience we have introduced a Saturday Club, where hands on training will be given. The training will cover a wide range of techniques, from basic tool control and sharpening to the more complex and advanced ones. For reasons of hall availability we cannot follow our club meeting date format of a regular day each month, nonetheless available dates have been booked and are shown in the box right. See the Training page at the website for more details.

www.forestofberewoodturners.org.uk

Saturday Club Dates 2011

Sat Apr 9TH

Sat June 25TH

Sat Jul 16TH

Sat Aug 14TH

Sat Sept 10TH

Sat Oct 15TH

Sat Nov 12TH

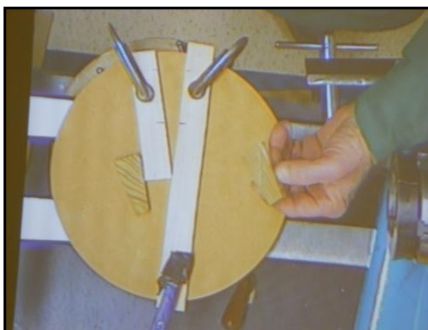
Sat Dec 10TH

The evening opened as usual, with the club notices and announcements. The Chairman informed the club of the sad passing of one of our former founder members, Neville Waskett, after a long illness. Those of us who had the privilege to know Neville, will remember his quick wit and good humour, and also the magnificent wood work and woodturning that he produced.

Mike Haselden, being one of our own members, did not need any introduction, but he got one anyway. He explained that he was going to show us how he produces the inlaid segmented rims on his bowls.



Mike Haselden



Mike's inlay setting out jig.

Mike started his demonstration by showing how he sets out the segments using a homemade jig. He showed how to orientate the segments to get the best grain pattern match, and he then glued them onto a disc of 12mm MDF with the segments best face towards the disc. The disc had a chucking recess in the underside.



The inlays glued to the disc.



The chucking recess in the base.

Mike mounted the inlay disc onto the chuck, trued up the face and turned the inlay inner and outer edges to the required dimensions before parting the inlay ring from the MDF backplate.

Mike clamped a bowl blank of sycamore between his chuck and the tailstock, and turned a chucking recess at the tailstock end. He then reversed the blank into the chuck jaws, and turned a second chucking recess, which would also be the foot of the finished bowl. After truing up the outside edge, he marked where the waste wood was to be removed explaining that he parts this waste off using a parting tool so as to save it for some future project, rather than waste it as shavings. The bottom of the bowl was then roughed out, and the blank reversed again in the chuck.

Using other home made marking jigs, Mike set out the dimensions of the inlay disc onto the face of the bowl blank. Mike then cut away the recess to accept the inlay ring, regularly checking the ring for best fit, and leaving the chucking point intact at the centre of the bowl face. Finally, the ring was glued into the recess and allowed to set.

The surplus MDF and the inlay were at this point trimmed off, and the bowl was reversed in the chuck. The outside of the bowl was now shaped and sanded to the required finish.

The blank was again reversed in the chuck and the centre of the bowl was cut to its required profile. After sanding and polishing, the bottom of the bowl would have its base shaped to form a foot.

Well Done Mike a great demo that was enjoyed by all the large audience.



The inlay recess being cut.



Another bowl complete with an inlaid star.



Some more of Mike's work.

Written by Derek Blake

Photos by Ray Matthews.

The Carpal Tunnel

We are all very careful about protecting ourselves from dust, but how many of us are as careful with the tendons and nerves in our hands? I have become aware that several of our members, including yours truly, have been afflicted by the Carpal Tunnel Syndrome. The Tunnel lies between the pulse in the wrist and the palm of the hand, damage here affects mainly the thumb and first two fingers. The problem is caused by compression of the nerves within the tunnel, the effect on your hand is discomfort and tingling along the fingers and pain at the finger tips. It can also cause pain at night. Clearly this will result in loss of sensitivity in your hands, for example, when trying to feel the quality of the finish of your work.... that's my excuse anyway! But it's true.

Having had surgery for my case and discussion with my surgeon, it was made clear that if you suspect any problem talk to your GP as soon as possible. The longer you delay the treatment, and there are other options than surgery, the longer it takes the hand to recover its sensitivity.

Another symptom of the problem is the effect on the muscles at the base of the thumb. They can waste and there-by weaken your grip

I am quoting from my own recent experience and a very good article in a recent Daily Newspaper.

I hate the phrase, but "Take Care"

Eric Warnecke

December 2010 Club Night

The Christmas evening featured a 'Ready Steady Turn' event, presented by our own Don Smith. Loosely based on the popular cooking programme, instructors Ken White and Peter Withers teamed up with their students Frank Chatfield and Jim Gilder. The upper photos opposite show Jim and Frank in concentration mode. They were tasked with making an egg cup and of course an egg to sit in it. A fun evening but much can be learned when watching contestants working under pressure, difficulties we have all experienced and perhaps on occasion still struggle with, can be viewed from a distance as it were.

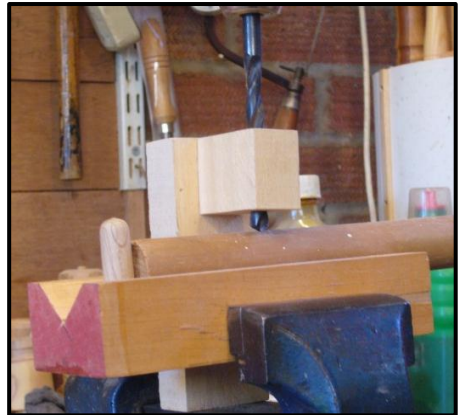
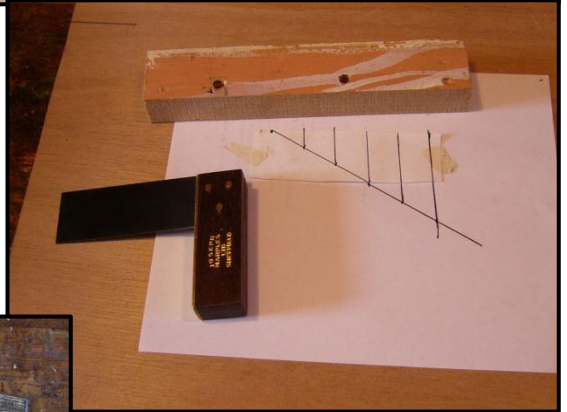
After the break, Ken and Peter were given their own, surprise, task. Catch a Ball was the project chosen for them, a handled cup and a matching ball, joined with a piece of string. Again there was much to be gained watching these accomplished turners working under the spotlight.

The lower seven pictures show seasonal decorative items brought in by club members. The reindeer, although not a turned item was very delicate and seasonal, speak to Tony Skerrett if you would like more details of the process and the gremlin, who could not find him charming?



Photos by
Ray Matthews





**Drilling Jig photographs
by
John Hilton**

Drilling Into a Cylinder

To drill a hole into the side of a cylinder for, maybe, the arms of necklace stands, bracelet stands, mug trees or the stretchers of chair legs, a simple jig is helpful. The drill must enter the wood perpendicularly, if it is to pass through the centre of the workpiece.

The first photo shows the items that go to make my jig, which is bolted to a drill press. The 'V' block can be cut from one piece of wood or from two pieces of triangular section which are then fixed to a base plate. Make sure the angles are the same both sides of the centre line. The packing pieces could be omitted if the stop is cut to fit into the 'V' block

The second photo shows the jig set up on the press, with the stem of a necklace stand ready for drilling. Drill before the shaping starts so the cylinder will sit firmly on the block. This also avoids damage to the finished work while drilling. Check the distances and do not drill in too deeply. Use either the depth gauge on the press, or some tape wrapped round the drill bit, as a depth gauge. Packing pieces are placed against the stop so the stem may be kept in the correct place while it is rotated. This ensures all the holes are at the same level.

Use the index ring on the lathe to mark the distances between the holes. Alternatively, wrap a paper strip round the cylinder and mark a short line across where the ends overlap. This will give the length of the circumference. Either divide this circumference directly or fix the paper to a larger piece, draw a diagonal line from one of the end points to a line drawn down from the other. Mark at regular intervals, the number of holes needed, then using the square transfer these divisions back up to the strip of paper and thence to the work piece.

If a drill press is not available, a suitable jig can be made, as shown.

The tricky bit is to get the drill guide correctly centred over the cylinder. This guide I clamp on to the side of the 'V' block at the appropriate distance from the stop. A different guide is needed for each size of drill bit. The stop I use here is a dowel placed in the bolt hole. The jig is held in a vice, to stop it moving while being used. It may be necessary and preferable to hold the cylinder on to the jig with a second clamp, leaving two hands free.

If drilling holes for mug trees or chair stretchers, an added complication is that these holes do not enter at right angles to the stem or chair leg. The jig must be set at the required angle and the workpiece held securely in place. A clamp is advisable as there is a tendency for the drill to move the work. On angled work, I normally use a brad point drill bit and take the entry slowly. If working on a mug tree, I generally cut a 'V' in such a position that the drill will enter the wood through one side of the 'V' approximately normal to the surface of the cut. The finished shape of the stem has to take this into account.

John Hilton

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Drying Wood

As soon as wood is felled the treatment for seasoning and drying should start, this is purely a controlled water removal process. Immediately the cut wood is exposed to the atmosphere moisture will start to evaporate and cracking will soon develop. This cracking may be seen on the ends of logs once they have opened enough, however when cracking first starts it is not visible. If the conditions are right the cracks may close up again but will remain a weak point in the wood. Cracking and checking can happen anywhere in the wood if it is not treated properly.

Be quick or fungi and cracks will get ahead of you, they start damaging the wood the moment it is cut, so seal the ends and store with an air flow all around the wood without delay. Sealing the ends of logs and sawn timber should prevent or reduce moisture loss from them, making the water move across the grain to escape and therefore holding the process in check. Remove all loose bark as it may become a nest for fungi and beetles that produce wood eating larvae. Bark helps to slow down the loss of water, so if it has to be removed, check for cracking along the outside of the log.

The drying of wood involves the removal of moisture and control of shrinkage related stresses. If the wood is dried too quickly then case hardening can occur. If it is dried too slowly the operation can take too long. Wood being elastic, it will move to counteract the stresses set up by shrinkage as drying takes place. If drying is too quick or stresses too great, the wood cannot adjust itself and cracking occurs. Moisture will only move from a relatively wet area (e.g. in the core) to a relatively dry one (e.g. in the shell). If the difference in Moisture Content, (MC), is small, the moisture will hardly move. The greater the difference in wetness the faster the drying but the greater the stresses set up, so we have a trade off between drying speed and drying defects.

Longitudinal shrinkage is small and can, for most purposes, be ignored. Tangential shrinkage can be in the region of twice the Radial shrinkage. Here lies the basis for many a problem the wood worker has to overcome. To give some idea the average shrinkage of wood from the green, just cut, dimension to that of the oven-dried wood is 8.2% for tangential and 4.6% for radial. Over the range of woods these percentages vary from a maximum of about 11% and 7% to a minimum of 4% and 2.5%.

The controlling features then are the speed water is lost at the surface and the speed water can pass through the wood. Generally, the faster water can be lost at the surface the quicker the drying time, but this result in greater stresses being set up. The speed of drying may be slowed by covering but be sure to check for fungal attack and spray mist at intervals, if needed.

In an enclosed space an open pan of water will often keep the air damp enough to slow drying.

The elasticity in wood allows a certain amount of shrinkage or expansion to take place without doing permanent damage. When the surrounding conditions are reversed the wood will resume its former size. If wood is forced outside these limits then permanent distortion takes place.

Wood dries from the outside inwards, so the outside shrinks, through loss of moisture, while the inside is still unaffected. This shrinkage sets up stresses in the wood which can be tolerated until the limit of elasticity is reached. The quicker wood is dried the greater these stresses. If the limit of elasticity is passed the wood will crack or expand beyond its power of returning, possibly both. If cracking does not take place the outer layer is permanently stretched. When the centre of the wood eventually dries and shrinks, then the outer layer is put under the stress as it cannot shrink to keep in contact with its core. The core then comes under tension and may crack, any cracking being known as honeycomb cracking. This overall effect is known as case hardening and any attempt to saw the wood along the direction of the grain will result in the stresses bending the wood to close the gap left by the saw kerf. Case hardening leaves tension in the core and compression in the shell. The opposite conditions may also be set up in wood by inappropriate drying methods, and then the cut off slither bends away from the main section (reverse case hardening).

Collapse of the core may also occur if the wood is dried too quickly. This follows a condition where compression stresses are exerted on the core causing it to permanently deform by collapse of the cells. This leaves a shrivelled or irregular appearance.

Choose the timber carefully that you are about to season. Avoid, if you can, irregular structure, spiral grain, crotch pieces, knots, and reaction wood where the log is not symmetrical around the pith, these all present more difficulty in drying, as stronger and more complicated stresses may be set up. Where the complete log in the round is not required, cut it twice along the grain to remove the pith. This may give a thin section cut to waste or a thicker section from which two reasonable size pieces may be obtained, one from each side of the pith. With reaction timber, cut it along the log so a cross-section of each piece approximates to a semi-circle, cutting twice to remove the pith as before.

Date and name wood that is laid down to season. It is so easy to forget when the process was started and often memory plays tricks in remembering the names of the wood.

John Hilton

Have you considered preparing an article for the magazine?

As you plan and embark upon your next project, include some photographs and notes for the entertainment, encouragement and quarterly edification of club members within these pages.

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The Forest of Bere Woodturners Association

<u>Committee</u>			<u>2010 - 2011</u>
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Helpers

Chief Judge	Eric Warnecke	Helped by Pete Withers
Library and Badges	Jim Casemore	
Club Night Teas	Volunteers on the night	
Raffle	Arthur Pike	

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) 1915 till 22.00hrs.

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.