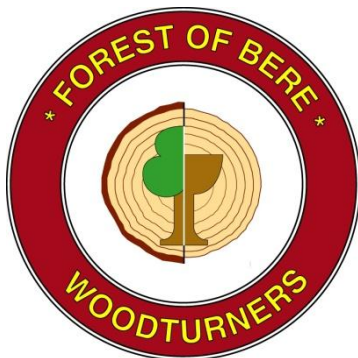


# ***Forest of Bere Woodturners Association***



**Summer 2012 Edition**

**Quarterly Magazine**

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**Welcome** to the summer edition of our magazine.

Since the last issue we have been visited by Margaret Garrard, Mark Sanger, Mick Hanbury and at the Open Weekend, Les Thorne. We are fortunate indeed to get first hand instruction and inspiration from such respected and talented professionals. The use of texturing and colouring is very exciting and the professional turners with their excellent tool control and well developed senses of shape and proportion blend these elements into stunning pieces which we can admire and perhaps copy. I hope the articles in this issue will refresh some of their achievements and techniques for you and perhaps, in time, mature into your own turnings and maybe some articles for future magazines.



Congratulations to our AWGB demonstrator candidates, it is not easy to go to the front and then show what you can do and I look forward to being instructed and entertained by them on yet to be arranged club nights.

The KISS Display was well supported at the Open Weekend really demonstrating that the simple ideas are normally the best, well done to Ken Briffett for coming up with the suggestion and watch this space for KISS 2.0

My own stair spindles are progressing, twelve and a half completed out of sixteen required for the landing. The half distorted so badly that in effect it became a multi-centre piece, now in the too big to throw away pile. My tools are now very sharp and easy to keep sharp, I like to grind and then hone the cutting edge with a slip stone, this process is not suited to High Speed Steel tools but apart from one oval skew and a couple of gouges my tools are all carbon steel. Decidedly Luddite.

Thank you to all the contributors to this issue, rather like going to the front, it takes effort to put together an article. It would be good to see some shorter articles from new contributors, the competition and display tables show there is plenty of talent, ideas and techniques that could be recorded and shared in these pages.

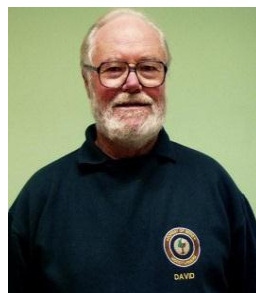
**Rick Smith**

Visit the club website, this magazine and back issues are available in full colour PDF format along with much much more.

[www.forestofberewoodturners.org.uk](http://www.forestofberewoodturners.org.uk)

## A Message from the Chairman

**It is my sad duty to report that our friend and colleague KEITH WATERMAN passed away on Tuesday 5<sup>th</sup> June 2012. Keith was a very active supporter of FoB, helping out at club meetings, Saturday Club and Crafty Turners. He will be sorely missed. REST IN PEACE!**



There has been a lot of activity within the club since the last magazine with Mick Hanbury giving club members much to think about and try out during his very successful four day stay in April. Thank you Mick! Thanks must go to Don for organising everything whilst I was in Switzerland.

Mark Sanger gave excellent demonstrations on his visit to the club in May turning a different type of Bud Vase and an Incense Burner (see article in this magazine).

The OPEN WEEK-END was not a great success this year, possibly due to so much sport on the box and the weather being extremely pleasant for a change. However there was an excellent demonstration on Saturday by Professional Turner LES THORNE and on Sunday demonstrations by Rick Smith, John Wyatt, Tim Sheppard, Mike Haselden, Derek Blake (Penturning), Don Smith (Pyrography) and Mel Turner (Piercing). Thanks go to Clare Waskett (Charity) Aline and Nikki (Catering) John Davis and Geoffrey Spierling (Shop). The OPEN Competition was won by TEST VALLEY Woodturning Club. The standard of turning from the four clubs that entered was extremely high, displaying an excellent variety of turned items. This added to and enhanced the Open weekend displays. Thank you all for your efforts and support. Open Week-end Raffle was well supported, thank you for all the prizes that were donated.

Saturday Club attendance is still between 14 and 18 members at each session and continues to go from strength to strength.

The Editor of the magazine (Rick) has informed me that he has a good supply of articles on file. Thank you to all the contributors and please keep up your efforts.

Please remember the **Competition Judges are standing down at the September 2012 AGM** so we need 2 volunteers to take over, they will of course be shadowed by the previous judges initially. We also need one new committee member, applications should be proposed, seconded and passed to the Secretary by the AGM.

Dave Hutchings continues to keep the Website running well. Any alterations or additions required to the site please contact him.

I would also still like to pester you all for more items that can be given to our nominated Charities for selling on their stalls.

The Committee would be grateful if more members could help with cleaning up the hall at the end of Club nights and after Saturday Club, at present it is falling on the shoulders of a few!

Enjoy making SHAVINGS!

**David Jenkins Chairman**

## **John Davis Woodturning Centre**

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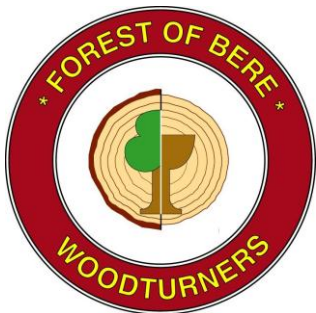
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The Forest of Bere Woodturners Association currently supports three charities;

**Macmillan Cancer Support  
Portsmouth Hospitals NHS Trust Rocky Appeal  
Hampshire and Isle of Wight Air Ambulance.**

David Jenkins or Don Smith will be pleased to advise you on production issues.  
**Any items that you would like to donate are acceptable.**

Records held by Don Smith show stock to the value £481 donated to Hampshire Air Ambulance; £823 stock donated to Rocky Appeal; £1380 stock to Macmillan Cancer Support; figures are not available for donations to Gaffirs.

**Well done and please continue with your generous efforts.**

**Visit the club website**

[www.forestofberewoodturners.org.uk](http://www.forestofberewoodturners.org.uk)

**Email Dave Hutchings**

[webmaster@forestofberewoodturners.org.uk](mailto:webmaster@forestofberewoodturners.org.uk)

**with your webpage content or enquiries**

## Saturday Club

A Beginners Class is run once a month, normally a Saturday morning, 9.00am – 1.00pm. The training covers a range of basic woodturning techniques, starting with tool control and sharpening, aiming to help the students become safe, confident and proficient in the art of Woodturning.

### Saturday Club Dates

2012

Sat July 14

Sat Aug 11

Sat Sept 8

Bring your own tools for guidance on sharpening them. There is a £5.00 charge to cover the hire of the hall and refreshments, help with setting up and storing equipment is appreciated. See the Training and Competition pages at the website for more details. [www.forestofberewoodturners.org.uk](http://www.forestofberewoodturners.org.uk)

### **All new members are welcome!**

The following letter was received from Jim Gilder.

Two years ago I suffered two strokes that left me very restricted in my arms. About this time my attention was drawn to an article in the Portsmouth Evening News about an open day for a wood turning club at the St John's Hall in Havant area. There was a telephone number for a gentleman named Bill Thorne so I gave it a ring and Bill answered. He suggested we meet at the hall and he would show me around. On arriving I was met by some club members and mentioned that I was looking for Bill, they said 'look for the noisy one' well I duly found him and he then introduced me to Don, I looked around and had a very interesting day. I returned on the Sunday and still found plenty to occupy me. The following Wednesday was club night I turned up and enjoyed a very interesting meeting. I was impressed with all the help to hand. After about six months the Saturday Club started which was a god send to me.

Some of the senior members and experienced turners came along and showed us how to hold the tools correctly, we learned the names of the tools and how they were used, that caused some fun but all turned out for the good. The Saturday club went from strength to strength also included was a pen making section, more for me to learn, and now I find I am no longer picking bits off the floor and my use of tools has improved immensely I would recommend anybody to try it.

Finally I would like to thank the club committee and instructors for two wonderful years keep up the good work.

**Jim Gilder**

We welcomed Margaret to our club again in March, she having visited a few times previously. This time her project was a balanced off-centre bowl with flowers.

For the bowl Margaret chose Sycamore, being bland, it takes colour well. The blank was approx. 225x50 mm (10x2 ins.), it was mounted on a face-plate, of a size so that the fixing screws do not interfere with the underside of the off-set bowl. Once mounted on the lathe, the face and edge of the blank are trued, sanding to a finish to eliminate all sanding marks.

The next step is to texture the face. This is carried out using an Arbotech with a chainsaw cutter, lathe speed about 700-800 rpm, two or three passes should suffice to achieve a satisfactory texture. Any torn-out fibres can be removed by burning with a Proxxon, or similar blowtorch, and then lightly wire brush and ensure the piece is dust free.

Remove the wood from the lathe and lay horizontal to apply the chosen colouring, which is then allowed to dry. With the wood re-mounted on the lathe, use a skew chisel to score a circle on the face, about 10mm (3/8 in.) from the outside edge, then with the skew or parting tool, clean the area from the line to the outer edge, until it is clean of any paint and texture. At the mid-point on this clean area draw a pencil line all round, this will be the top of the bead, which is then formed, and continued around the edge. The thickness of this bead determines the thickness of the bowl's rim.

The next stage is to form the off-centre bowl on the face, the faceplate is removed and re-secured approximately 15mm (5/8in.) off the true centre, and remounted on the lathe. The bowl can then be hollowed out being careful of the depth, and be decorated with a bead, or beads, around the top edge. The inner bead is slightly undercut and this will take the chuck jaws in expansion mode when the bowl is reversed.

After finishing the upper side of the bowl, it is carefully reverse mounted, ensuring the jaws engage in the groove of the undercut bead. Now the underside of the bowl can be completed to a uniform thickness, being aware the disc is off-centre, meaning at times the tool will not always be engaging the outer rim. Sand, working through the grades, to a satisfactory finish before sealing.

Involute-turned flowers, described on pages 10 and 11 are secured on the top face of the disc, to facilitate the balance of the bowl.

**John Webb**

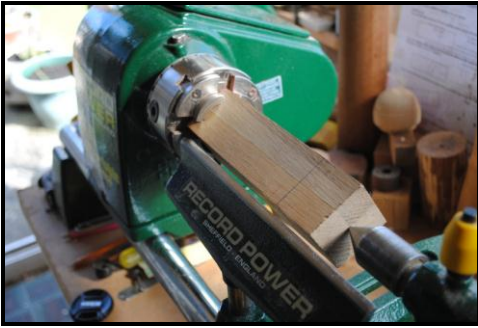




**Above** The bowl is turned off-centre within a textured and coloured disc, the circumference of the disc is formed to a bead. The bottom of the bowl is round, giving mobility to the piece, balanced by the involute-turned flowers on the rim.

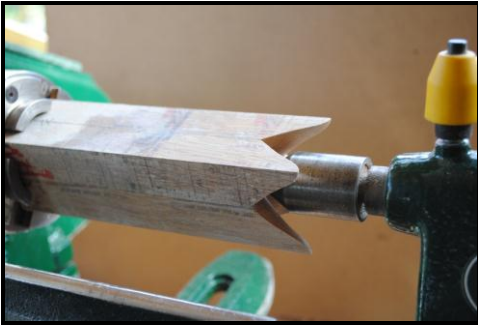
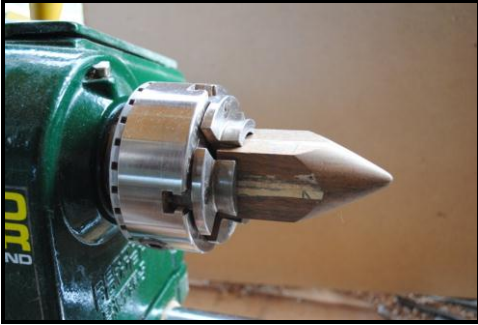
**Below** Margaret displayed some variations on the bowl and flowers.





The steps for making Involute turned flowers.

Photos by John Webb



## Margaret Garrard's Involute Turned Flowers

Take four equal lengths approximately 200mm (8ins) by 25mm (1in) square timber, glue together with PVA and newspaper and allow to dry. Make sure the ends are square before turning. The joints could split unless care is taken when mounted between centres, so here are three options:

- Use a steb and ring centre
- A plywood square, with a nail in end square of glued wood, and a centre hole to line up with the centre of the glued wood, this being the chucking point.
- Hold the glued wood in chuck jaws.

Here using method 3, mount the glued wood, checking it runs true, mark 38mm (1 1/2ins) from the tailstock end, then turn the end to a pointed dome, this will be the inside of the flower. Sand through the grits, and seal the turned area.

Remove from the chuck and gently prise apart from the unturned end, rotate each piece 180deg and making sure all touching surfaces are clean, glue together but without the newspaper.

The next step is to shape the outside of the flower. A revolving centre in the tailstock will fit into the inside of the flower, whilst a ring or steb centre will be in the headstock. The outside can now be turned, take care the petals are delicate, the other end being the seed pod, when shaped, can easily be finished. A small turned stamen can be inserted into the centre of the flower using super glue.

**John Webb**

## From Start To Finish

When I started out going to Craft Fairs I used to produce a programme for the punters to take away with them showing all the Venues that I would be attending at that time. The back page carried a small piece about the Woodturner and his work. It is written below.

### **THE WORKSHOP**

A good lathe is a vital necessity for the Wood-turner, as are traditional hand tools for the Cabinetmaker such as chisels, planes, spoke shaves, etc and a good eye, for without them nothing can be produced.

Some things never change in the workshop, the smell of new turned wood mingling with that of beeswax and other polishes as you open the workshop door at the start of that new day turning.

Continued on page 14

## AWGB Demonstrator Training Day

All four candidates arrived at 8.00am sharp. The hall was set-up with the lathe at one end, chairs around the projector at the other and importantly the urn switched on ready for the day to start.

Brian Hensby of the AWGB arrived and whilst drinking our coffee the agenda for the day was outlined before we began in earnest.

The first person to speak was Brian setting the tone for the four candidates; he spoke about his role in the AWGB and what he was looking for. As a warm up we were all invited to speak about ourselves for five minutes, including myself although I was there just as an observer.

With the ice broken and everyone more relaxed Derek Blake took to the floor for his five minute talk on turning Corrian, Acrylic and Polyester.

Alan Ball was up next, he showed us how to make an idiot stick by gluing a photocopy of a Bannister spindle to a spare piece of wood.



**Above** Alan with his Idiot stick

**Right** John Wyatt

Mike Haselden went on to describe how he uses a Dolly and a small piece of plywood to find the centre on the reverse side of a bowl.



The last member to stand was John Wyatt describing how he cuts Individual pieces of wood using jigs for segmented bowls, he explained that during the afternoon session he would be going into more detail. At the end of each 5 minute talk there was a group critique. Brian completed the morning describing what he expected to see during the afternoon session it was then time for lunch.

Lunch over and Alan took the floor for his twenty minutes demonstration starting with Health and Safety guidance. All the candidates were all required to include Health & Safety guidance and to conduct their demonstrations accordingly.



Alan described how to turn a square section piece of timber into a round using gouges. He was so in engrossed with what he was doing that the time extended to 45 minutes. A question and answer period was followed by each of the other members giving a critique finishing with Brian who gave him favourable comments.

Derek was next up with his Corrian Yo-yo. He outlined how by using brass tubes and the Clip holder from a pen kit a Yo-yo could be made. The blank being used was pre-drilled with a brass tube glued in place. He passed round the individual pieces that made up the toy and went on to turn the basic shape. In true Blue Peter style he passed round a Yo-yo made earlier.



Derek also went over time but was allowed to finish the project. Questions, answers and group critique were followed by Brian with a glowing report for the clear instructions given on making the Yo-yo.

Mike Haselden was next up with his demonstration making a Light Pull. He described how he made the special mandrel for holding the pre-drilled blanks, explaining that it is important to drill the smaller cord hole before the larger hole for the knot of the cord.







John Wyatt was the last up and started by explaining how to cut a section of wood so that it contained a Celtic Knot. Using handmade jigs it soon became very clear how to obtain the end product.

He went into the procedures in such great depth that we were all enthralled. John finished with questions, answers and the group critique. Brian was so taken by the presentation that he asked John if he would consider giving a demonstration at the Axminster Club.

It was suggested that the four candidates give a club night demonstration to hone their skills.

John has been earmarked for a special Masterclass later in the year. Each of the candidates passed and received a certificate.

Brian hoped that all the candidates would take the next step and consider the Register of Professional Turners course, Derek expressed interest in this.

The RPT course would be tailored to examine their particular demonstrating skills and if successful they would be awarded a certificate to place them on the AWGB register of approved demonstrators.

### **Report and Photos by Don Smith**

## **From Start To Finish continued**

### **THE DESIGN**

A fine piece of turning starts life as just another block of wood, from this the turner creates in his mind's eye an idea of what design and shape that would produce. The piece of timber or blank may be of un-uniformed shape and would need a little more thought.

### **THE CRAFT FAYRE**

Here the meeting of customer and turner takes place. The former admires and feels the care and attention that has been put into the piece of work by the latter, who is prepared to pass the time of day and discuss the finer points of the work, with the hope, of course, of making a sale. If successful, the turner hopes that the customer will get as much enjoyment from the finished piece as he the turner got from creating it.

**Don Smith**

First written in 1985

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## Competition Programme

### 1st Year Beginner

July 12	Platter largest diameter that you are comfortable with
Aug 12	Piece based upon Paul Nesbitt demonstration
Sept 12	A turned object of your choice to show off your abilities

If you require a drawing or written data for the Beginners programme please ask either Dave Jenkins, Don Smith, Eric Warnecke or Rick Smith.

### 2nd Year Beginner

July 12	5 inch (125mm) Long Stemmed Goblet
Aug 12	Piece based upon Paul Nesbitt demonstration
Sept 12	Outdoors Bird Nesting Box or House

1st Year Beginners programme is for those learning basic turning skills.

2nd Year Beginners programme is for those who have attended the Saturday club or entered last year's competitions.

Whichever programme you choose please continue with it for the whole of the year 2011 - 2012. 1st and 2nd Year entries will be considered as a single Beginner's Group for judging, however, remember each piece is judged on its own merit not against a piece submitted by another member.

### Novice

July 12	Two Tier Ear Ring Stand
Aug 12	Piece based upon Paul Nesbitt demonstration
Sept 12	Vase with wide neck

### Intermediate

July 12	Wee Willie Winkle Candlestick
Aug 12	Piece based upon Paul Nesbitt demonstration
Sept 12	Vase minimum 7inches high with narrow or wide neck

### Advanced

July 12	Wee Willie Winkle Candlestick
Aug 12	Piece based upon Paul Nesbitt demonstration
Sept 12	Vase 9 inches high with narrow or wide neck

## A Conical Vase

The log should be winter cut, so that the bark holds on, and dried. Anything up to a 75mm diameter log should dry out quickly in springtime, with little splitting if precautions are taken. Logs of greater girth can be dried, but take longer and are more prone to split. First, decide the proportions to be used. The photo shows a log of Locust, gardeners call it False Acacia, for a vase with a 40mm diameter base, 100mm diameter top and a height of 100mm. A foot may be formed if there is room and it looks right. Cut the log long enough to allow for chucking and for parting off, I would suggest allowing a minimum of 10mm clear of the chuck for safety and sufficient room to work the vase.

With the log between centres, form the chucking point and remove some of the surplus wood. Do not go too near to the finished shape at this stage. The wood will be needed to give strength and rigidity to the vase as the inside is being worked.

For this vase I used a dovetail spigot in a four jaw chuck. If the bark looks a bit open or needs strengthening, a coat of sealer or cyanoacrylate adhesive will help. Drill to almost the depth of the vase to set the depth and facilitate the hollowing. I generally hollow out with a ring tool. A spindle gouge or scraper will also do the work. If using a ring tool keep the tool rest just far enough away to allow the ring to fit easily between the wood and the rest. In the centre left photo the edge of the cut has been marked to show up the non-circular circumference, this will result in a non-level top. As the bark is thick I have rolled the lip over to reduce the amount of unsupported bark above the wood, this also has the effect of reducing the amount of cut bark showing on the outside and tends to make the top less undulating.

If the vase wall is to be reasonably thick, finishing of the inside could be left until a later stage. Whenever it is attempted I suggest a sanding stick be used. The rim is not running smoothly, is sharp and the vase hardly big enough to contain a hand. The inside shape should match the final outside shape, so think before you start. Remember the direction of cuts, cutting fibres 'downhill', the same as when forming a bowl. On the inside, cut from the middle to the edge, pulling the tool away from the headstock as you do so. On the outside, cut from the bark towards the centre of the log, that is towards the headstock. Finally shape the outside, following the line of the inside. This I often do with a skew chisel, but sometimes use a half inch bowl gouge or spindle gouge.

If the conical shape gives too small a base for the work to be stable, I form a foot at the base. Stability does not just depend upon the size of the base, the ratio of the top to the base and the thickness of the vase wall also counts, this vase does not need a foot for stability. On parting off I left the last 8mm to saw cut. There was not a safe hand hold to enable a complete parting off with the lathe running.

**John Hilton**



The vase was finished with a spirit sanding sealer followed by clear paste wax.

**Photos by John Hilton**

## Open Weekend Gallery



Photos by  
Roy Merritt and Ray Matthews



## Open Weekend Gallery



A small selection of the photos from the open weekend, **opposite**, some of the exciting and artistic pieces made using colouring, texturing and hand shaping techniques. The hands on tables produce obvious concentration and joy for visitors and the winning open competition display.



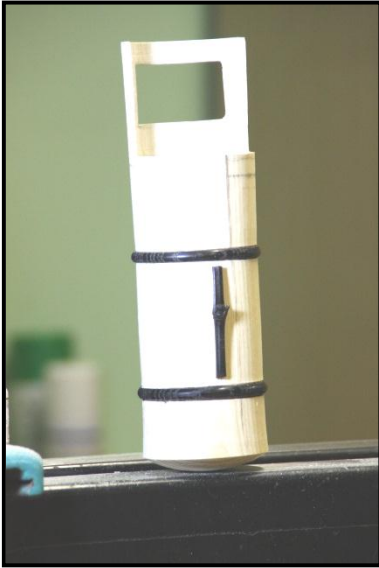
**On this page** our multi-talented vice chairman makes it look easy. The centred log, what shall we make?

†

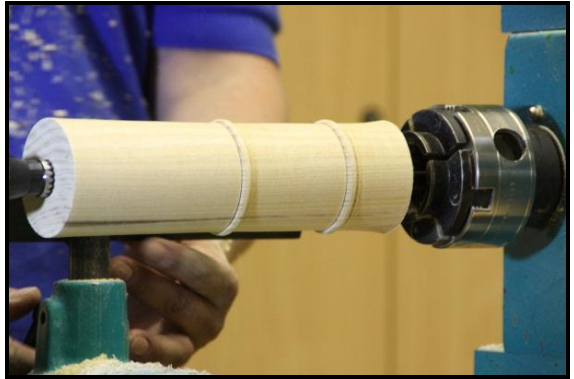


## Mark Sanger Demonstration 16 May 2012

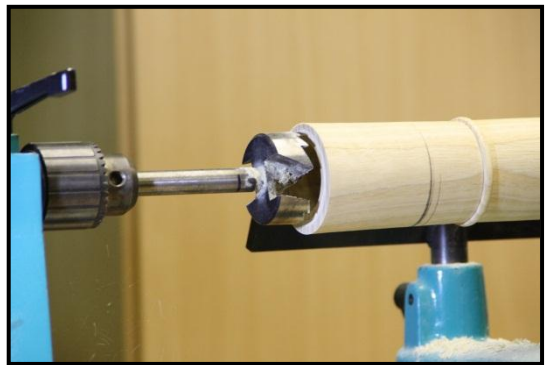
Mark Sanger was introduced to about 60 Club members and proceeded to inform the audience that his first item was a novel bud vase from a piece of sycamore about 250mm long and 75mm round. The bud vase was designed to suggest it was made from a piece of bamboo.



Having turned his blank to a perfect round Mark cut two beads with a slight indentation either side using a small skew chisel.



The first bead was approximately a third and the second two thirds of the length from the top edge of the blank. He then drilled a series of holes to a depth of 100mm starting with a 20mm Forstner bit increasing to a finished size of 70mm.



Then using another Forstner bit, the size determined by the diameter of the glass or plastic liner, the depth was increased by another 50mm to allow the liner to be inserted. He completed the turning by shaping the bottom so the vase would stand and be stable.



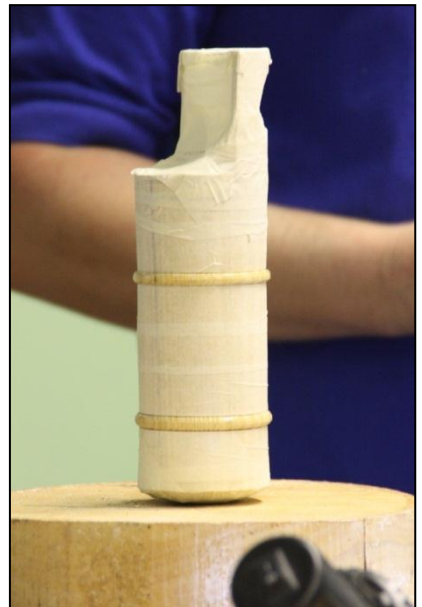
Mark next proceeded to cut a carrying handle to the top of the vase using shaped blocks between centres as a holding jig. The front section was marked and cut away with a hacksaw then four corner holes drilled and a scroll saw used to cut out the hand hold.



The handle was about 40mm high and half the circumference of the vase.

After sanding the area of the cut he proceeded to tape the whole item with masking tape leaving the two beads exposed. The beads were then given a coat of sanding sealer followed by a couple of coats of sprayed black paint.

During the tea and coffee break Mark was answering questions on the project and the gallery he had laid out.



After the break Mark mounted a round blank of Lime from which he would turn an Incense Burner. After preparing the blank he proceeded to shape the outside of the bowl and explained the different methods of removing wood with a gouge. He then demonstrated the very effective method of



using a square scraper with a small bevel on the top and a round skew



(sharpened deeper one side) to take feather light cuts for finishing the project so reducing the amount of sanding required.

He reverse chucked the work using the previously turned foot, after squaring off the face he marked out the dimensions for inserting a candle holder and then proceeded to remove the wood. Once the candle holder fitted snugly he turned a row of beads onto the face of the Incense Burner which matched those turned earlier on the side of the piece. Removing the piece from the lathe he applied sanding sealer and buffed the burner using a mop in the lathe and then placed an incense stick in the top. Mark now turned his attention back to the bud vase. He took off all the masking tape and cleaned the outside of the vase. To complete the piece he glued a small bamboo decoration to the front and screwed a wall hanger to the back. During the demonstration the importance of ensuring that sharp items such as Forstner bits, drills and steb centres are removed from the tailstock when not in use was highlighted. After questions from the audience Mark was thanked and another entertaining and informative evening was over.

**David Jenkins**

**Photos by Roy Merritt**



## Scarecrow Update



**“Oxymoron”** the bird friendly scarecrow, built with the assistance of several members of the club for the 2008 Hayling Island Scarecrow Festival, has gone on another extended vacation.

Having spent time at West Dean Gardens, The Wetlands Centre at Arundel, Highcliffe Castle and raising funds for the snowdrop trust, it is appropriate that he now spends some time at the home of one of the fathers of natural history, The Reverend Gilbert White.

The ‘Wakes’ at Selbourne is well worth a visit, especially this year. This interesting house and gardens is also home to the Oates Collection, with its revamped display to acknowledge the centenary of the Scott expedition and the anniversary of the death of Captain Lawrence Oates – “I am just going outside and I may be some time”.

The travels of the 19<sup>th</sup> century African and Americas explorer Frank Oates are also documented and there is a display of birds, animals and African weapons.

Car parking is behind the Selbourne Arms.

Further information is available at [www.gilbertwhitehouse.org.uk](http://www.gilbertwhitehouse.org.uk)

**Ken Briffett**

If you are planning a project take out some time, if you can, to record your progress. It is relatively easy these days to take good quality photographs, combine these with some relevant notes and there is your article.

**If you find a project interesting and challenging so will other members.**

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## The Forest of Bere Woodturners Association

### **Committee**

**2011 - 2012**

Chairman	David Jenkins	davidjenkins1@ntlworld.com	023 92265551
Vice Chairman	Don Smith	d.smith2@donaline2004.plus.com	023 92473528
Secretary	Derek Blake	derek.blake57@ntlworld.com	02392 692926
Treasurer	Colin Holman	colinholman@live.co.uk	023 92593011
Magazine Editor	Rick Smith	ricksmith@tiscali.co.uk	023 92526637
Web Master	Dave Hutchings	daveandpaulineh@o2.co.uk	023 92385385
Prog. Organiser	John Webb	j.n.webb1935@uwclub.net	013 29311744
Member	Peter Withers	peterwithers38@googlemail.com	023 92786130
Member	Bill Thorne	bill.thorne2@virgin.net	023 43672992

### **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 on the 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.