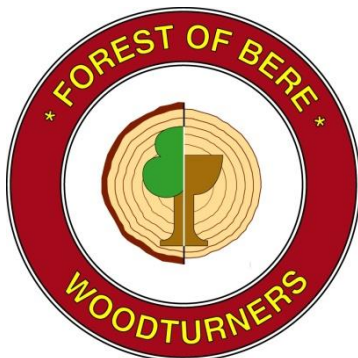


Forest of Bere Woodturners Association



Spring 2013 Edition

Quarterly Magazine

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Welcome to the Spring edition of our magazine.

It does seem to have been a somewhat longer, colder and wetter winter but nearly over, evidenced by the odd fine day, lots of swelling buds on the trees and bushes and some lovely early blossom. So it is time to get back into the workshop and clear a passage to the lathe and workbench. There is no shortage of work to get on with deciding what to do first, though, can be a problem. Procrastinator? Maybe.



Two items hopefully near the top of your and my list are the Open Weekend Initials challenge and the charity stocks, both needing our lathe time. Ken Briffett's explanation of the Initials challenge is reprinted in this issue, to encourage and engage us. Making a few items for the charity stock will help refresh the hand eye co-ordination dulled by an unheated workshop.

In this issue John Hilton gives an introduction to making spoons and scoops, ideal small, quick and interesting projects to clear some of the small but too good to throw away offcuts. In the next issue, John will look at the sometimes larger, grocer style scoops and a sanding drum to help make them.

Mike Denton has sent in details of how he made a grinding jig, a useful project that offers an alternative to supplement your hand sharpening. It would be interesting to know how many in the club do in fact sharpen their tools entirely by hand.

There is a reminder of the visit by Nikos Siragas and his encouragement to apply carving techniques to our turning and in the photo galleries practical ideas demonstrated to us over the last quarter may urge you a little further along the learning curve and hopefully provide some satisfaction on the way.

There are five more opportunities to enter the competitions this year, they are an excellent way to improve your all round woodturning skills and we have some very experienced turners willing to help with all aspects of the craft.

A special thank you to all the contributors to this issue and may I encourage one and all to consider sharing your experiences 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

A Message from the Chairman

2013 began with excellent attendance by members at the January Turn-in and thanks go to Mike Haselden and Tim Sheppard for volunteering to give their demonstrations at the meeting. The Turn-in highlighted problems with running two lathes at the same time with insufficient audio facilities, steps are in hand to rectify this situation for the next turn-in.

The Demonstrator for February, Les Thorne, once again gave a very entertaining evening showing some box turning techniques to turn an object of two halves using some copy turning techniques.



Saturday Club continues with between 14 and 18 members attending each session. Thank you to the Tutors for your on-going support imparting skills and giving up valuable time. To the Student Turners who attend you must take credit for the way you have accepted the instruction, evident by the standard of your entries into the Competitions. Derek Blake's enthusiasm for Pen Turning continues with some excellent pens being turned. At the last two Saturday Club meetings Bill Thorne has introduced copy turning adding another dimension to the Saturday Club curriculum.

Thank you Rick Smith for your time and effort in putting our magazine together, please continue to pass him articles for inclusion.

John Wyatt has taken over as Chief Judge for Competitions and has proved under the guidance of Eric to be very capable. John has also offered to include a one-to-one chat with any member seeking clarification on any aspect of entering competitions. This can be done on club nights at the back of room so as not to interfere with the on-going demonstration.

Dave Hutchings continues to keep the Website updated.

It is hoped that the 17th April Turn-in is going to be a Fun night!

The next Masterclass is Saturday 27th April and we have booked Guy Ravine as the Demonstrator. Please support this demonstration.

Mick Hanbury's Club Night Demonstration, Personal Tuition Days and Masterclass are being planned for next year. Please support this programme item if you can, Don Smith will be co-ordinating the activities.

Planning for the Open Week End, 11th-12th May, is underway and hopefully members are actively thinking about or working on their turned items for the various competitions. Don Smith will be running the week-end aided by a sub-committee and will be giving a progress report at the April Club meeting. Donations will be gratefully accepted for the Open Week-End Raffle.

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

The Committee members are still working hard to make your club successful, however they do need and welcome your support, ideas and constructive criticisms to make it work.

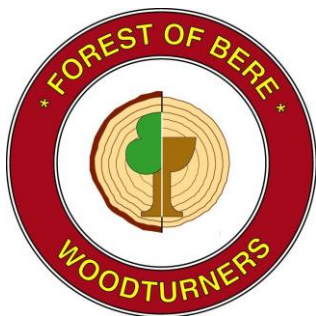
Thank you for a great start to 2013.

David Jenkins Chairman

Obituary

With regret we announce the passing of Ronald Hewlett in February of this year. (1946 – 2013). In his early years he was a Radio Officer serving in the Merchant Navy. Ron joined the club in 2007. During the past four years he spent much time helping juniors from the Crafty Turners club learn how to operate computers. Members from the FoB Woodturners and Crafty Turners attended his funeral.

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David Jenkins or Don Smith will be pleased to advise you on production issues.

Any items that you would like to donate are acceptable.

Please continue with your generous efforts.

Visit the club website

www.forestofberewoodturners.org.uk

Email Dave Hutchings

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.

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 the equipment is appreciated. See the Training and Competition pages at the website for more details.

www.forestofberewoodturners.org.uk

All new members are welcome!

**Saturday
Club Dates**

2013

Apr 13th

June 8th

July 13th

Aug 10th

Sept 14th

Oct 12th

Nov 9th

A Warm Welcome to New Members

On behalf of the club, I would like to welcome three new members since the winter 2012 issue.

Harry Wannerton • Larry Lowes • Peter Noot

I hope the friendship, the activities and the resources of the club will help you to further enjoy and develop your woodturning.

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

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Xmas Party Competition Pieces



Photos by Roy Merritt

Copy turning technique could be better, but what are they?

Nikos Siragas Evening

Artistic Woodturner Nikos Siragas was our invited guest demonstrator for the December club night. The meeting was brought to order by the Chairman and then followed the usual run of club affairs and comedic interchange.

At the outset, Nikos apologised for his limited English, but on reflection thought that it was likely better than the Greek of anyone in the audience, in fact his craftsmanship and ideas were most inspiring and really spoke for themselves. Nikos then gave a brief description of how he had entered the world of wood turning and how he had met John Webb, when John had attended one of Nikos' workshops in Crete. His plan for the evening was to try and expand our thoughts and ideas concerning wood turning and so would show the method for two projects, leaving John to complete the finishing touches on them both. We look forward to seeing them!

Nikos then proceeded to true up a piece of laburnum for the first item, a bowl with a carved rim. He stressed the importance of the use of speed on the Lathe, at slow speed, in the event of a mishap, there will generally be low damage, at high speed significant damage. He also reminded the members about the importance of using safety equipment - particularly eye and face protection as, if an accident can happen, at some time it almost certainly will happen.

Throughout the evening Nikos informed and entertained us with his woodworking and life experiences, a most inspiring, informative and enjoyable demonstration.

Jim Gilder



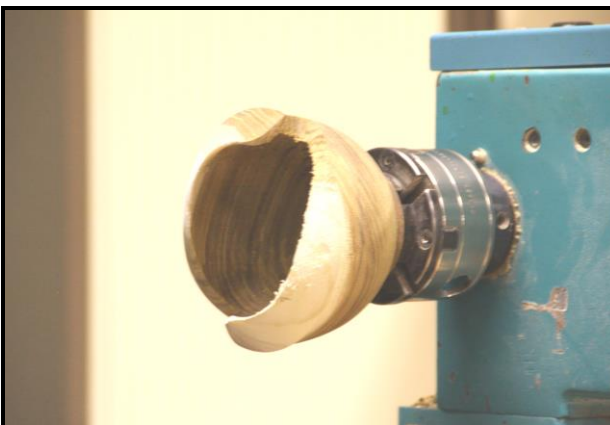
Nikos proceeded to true up a piece of laburnum for the first item, a bowl with a carved rim.

The rim was not undercut, but left full to allow more scope for shaping at the carving stage. The bowl surfaces should be finished as far as possible at this stage, hand sanding will be necessary after the rim cuts are completed.



Using a pencil, Nikos marked by eye, diametrically across the rim extending the lines a short way down the sides and then marked around the rim tapering down to the profile shown.

Using a rotary cutter he formed the rounded stopped ends, then faired down the rim on each side always taking care to keep both sides even. Note that the width of the rim decreases evenly down to the stopped cuts.



Photos by
Roy Merritt



The second item was a goblet with a larger than normal bulbous stem which was then carved to a spiral or barley twist form.

Using a piece of sycamore, between centres it was trued up and a chucking point formed. The position of the base and the bowl were marked and the bowl formed, leaving the main body uncut for maximum support. With a satisfactory surface finish worked on the bowl, the tail stock was brought up, again for support, the inside was protected by a piece of cloth and the bulbous stem shaped.



A pencil grid divides the stem longitudinally and radially, allowing the shoulders of the spiral to be sketched in and the first cuts are just outside of these lines. The material between can then be trenched out. Work alternate sides to keep the spiral even, finish using a rasp and or abrasive papers.

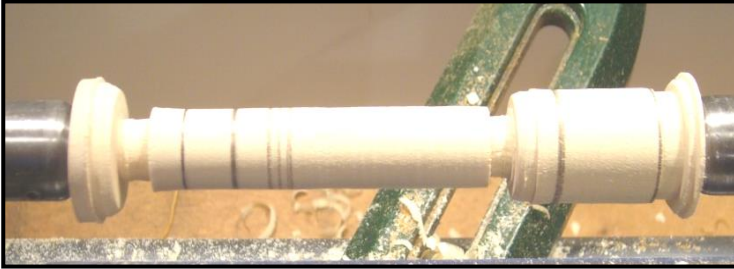
Photos by Roy Merritt



Spoons and Scoops

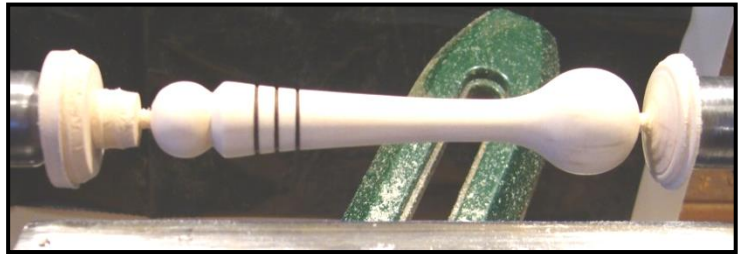
Salt Spoon

This salt spoon has been made from a piece of hornbeam 25mm square and



130mm long. Set between centres it was rough turned, sizing cuts made with a thin parting tool, and marked for the final shape.

The measurements to the handle part are not critical but the sphere for the spoon must accurately fit the jig.



The sphere is 22mm diameter and the maximum diameter of the handle is 14mm. The three decorative marks are first V cut with a skew chisel and then burnt on, using a length of wire. Spoons may be made to any size, but a jig has to be made for each type. Set the salt spoon in the jig to form the spoon part. It needs to be a tight fit to prevent the spoon moving whilst being cut. I have screwed on a restraining strap

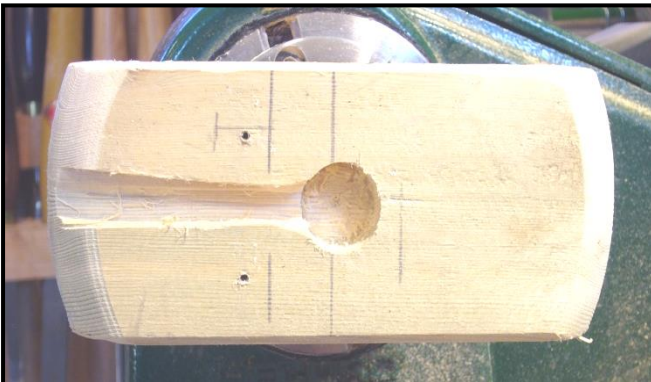
with a small piece of hard rubber over the handle to give a good friction hold. The pencilled circle is there to help check that the spoon is set centrally before starting cutting. The salt spoon was finished with three coats of oil. This spoon is for foodstuff and will need to be cleaned. Be selective with the finish you use.



The jig for holding a salt spoon is quite easily made. This one was from a rough piece of 50 x 75mm pine. The knot was kept to the rear, out of the way

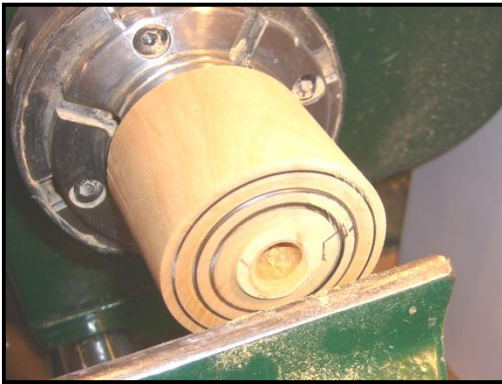


of any cut-outs. It may be held in a chuck or on a faceplate. To form a dovetail for a chuck, hold the wood by friction against the jaws and cut in with a parting tool at a slight angle. As you will see, I have rounded the ends of the wood. With the work reversed and held in the chuck, the central round hole was cut to such a depth that the full diameter of the spoon would be in contact about 2mm below the surface.



The handle section was cut out using a tenon saw and carpenter's chisel, again being careful to get the right depth so that the spoon sits square to the lathe then the hollow of the spoon will be square to the handle. Before removing the wood from the chuck, remember to

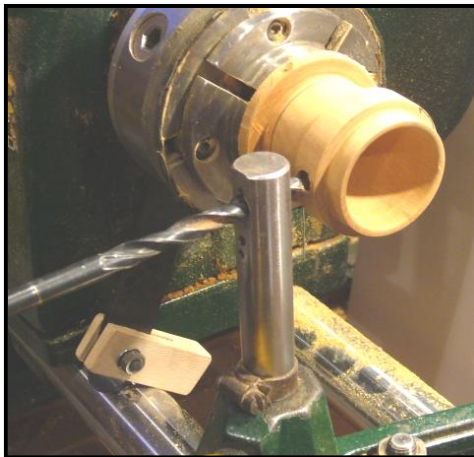
mark both wood and chuck so that it may be replaced exactly as it was. If the jig is being made for immediate use, it is safer to remove the chuck with the jig attached. The chuck will screw back onto the lathe in a true position. Remember that once set up in the jig and the work started, measurements of the spoon cannot be taken or checked. With the spoon set up in the jig and on the lathe, drill a hole in the centre of the spoon to give a depth guide for hollowing. The outer diameter is known, so the depth to drill will be this less the wall thickness.



A scoop assembled from a separate bowl and handle

This scoop is made from two pieces of cherry wood, the cup from 60mm of 50mm square and the handle from 170mm of 20mm square. Set the bowl piece in a chuck, drill a depth guide and mark the cut lines, the inside, the outside and the thicker ring.

Form the inside of the bowl. I take the bulk out with a 10 mm spindle gouge, true up the side with a skew and round the bottom with a bullnose scraper. Next I form a ring on the outside to hold the handle firmly and drill a socket for the spigot of the handle.

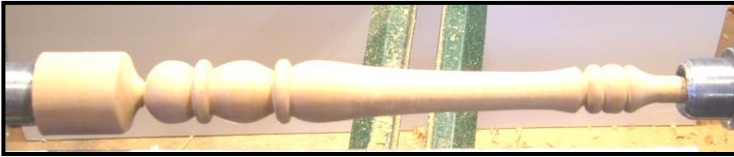


The photo above shows the use of a drilling jig. It is a steel rod set in the banjo with the drill size hole through it. I have made these successfully from oak. It helps to form a shoulder on the rod to register on the banjo, ensuring that the guide hole is always at centre height. Finally complete shaping the outside of the bowl.





The handle, held between centres is rough formed, marked and completed. A



spanner of the right size, tested against the drill bit can be used as a calliper to size the spigot.



The spigot is long so that the indent left by the live centre may be cut off. With such a short depth of socket,

extra care should be taken to produce an accurate fit. The glue will not hold for long if the joint is not mechanically tight.

To complete the work three coats of Danish Oil were applied. Other finishing oils would suit as well. Scoops are generally used for foodstuffs and will need to be cleaned therefore be selective with the finish used.

John Hilton

Open Weekend 11th & 12th May 2013

It is that time of year again when our thoughts turn to organizing the Open Weekend and a sub-committee has been formed consisting of the Chairman, Vice-chairman and 4 other club members.

This year we will be setting up three lathes manned with club members working to a timetable with a further two lathes for Pen making. We will not be having a professional turner this year.

We have been able to press gang Mel Turner to demonstrate piercing on turned items and Robin Lacey to show us Pyrography.

Ken Briffett will be organizing the gallery for the members "Initials" items so please do your best to enter into the spirit of challenge.

The Open Gallery will be set up again so please bring your pieces along for displaying.

The interclub competition will be organized again with Hampshire, SAW and Test Valley competing against ourselves. There will also be two other competitions one is Guess the Weight of the blank and the other name the different woods on display.

John Davies will again be in attendance with items from his shop.

We would like to ask members to consider donating items to the Raffle which is being run to help towards paying the hall costs.

Also if any member or his wife could bake a cake or sponge and donate it to the club towards the refreshments we would be very grateful.

Refreshments will be on sale as usual and overseen by Aline and Nicola and any help by members would be most welcome.

On Friday 10th May we would like some volunteers to help set-up the hall and at the moment due to the hall not being booked this could take place from 5.00pm.

Finalised details of setting up times and those taking part will be announced at the April meeting.

Don Smith



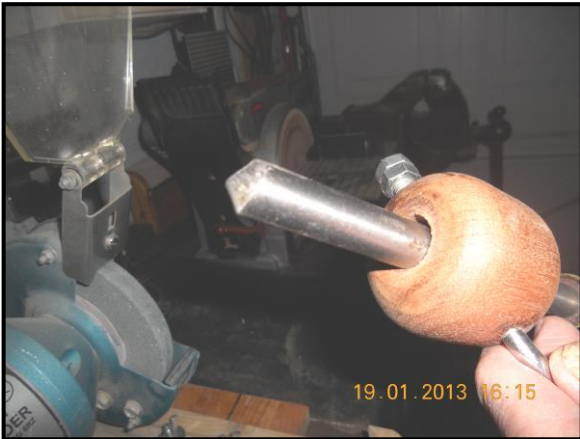
Forest of Bere Woodturners are the current holders of the
SAW Inter-club Competition trophy. John Wyatt receives
The President's Gavel
from Paul Nesbitt at the December Meeting

Grinding Jigs on a Budget



For several years I have been pursuing woodturning and in that time I have taught myself how to sharpen my various cutting tools.

My efforts to obtain a good profile on bowl gouges however, have left a lot to be desired.

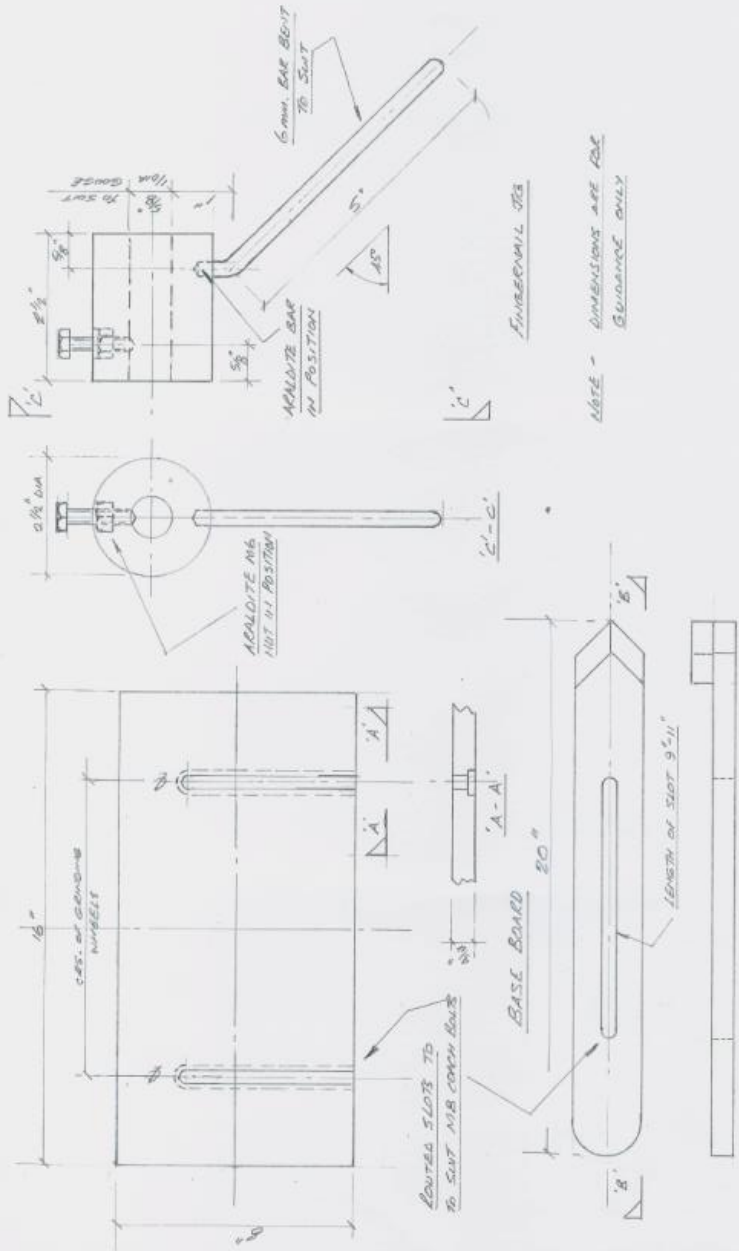


My solution, apart from spending good money on a purpose built and professionally engineered jig, was to browse the internet and with a poke in the right direction from a gentleman from Texas, going by the name of "Captain Eddie" I am submitting a couple of ideas that I have found to produce the desired results. The cost involved is virtually zero just a rummage through the off cut box, some machine screws, nuts and a dab of araldite.

Give it a go, you'll be pleasantly surprised.

Mike Denton





FURNISH ALL JIGS

NOTE - DIMENSIONS ARE FOR GUIDANCE ONLY

B-B
BASIC GRINDING JIG

Someone Else

Here is a little antidote from The Golden Horseshoe Woodturners Guild of Canada, from their magazine called the Chipflyer.

In Memory of Someone Else...

We were saddened this week to learn of the loss of one of our members, SOMEONE ELSE. SOMEONE ELSE'S leaving has created a vacancy that will be hard to fill. SOMEONE ELSE was with us for quite some time and did far more than a normal person's share of work.

Whenever there was a job to be done or a meeting to attend, one name was on everybody's list, let SOMEONE ELSE do it. It was common knowledge that SOMEONE ELSE was among the largest givers in our group.

Whenever there was a need, everyone just assumed that SOMEONE ELSE would do it. SOMEONE ELSE was a wonderful person, sometimes appearing to be superhuman, -- but a person can only do so much. Were the truth known, everyone expected too much of SOMEONE ELSE. Now ELSE is gone and we wonder what we are going to do. SOMEONE ELSE left a wonderful example to follow, but who is going to follow with the many things that SOMEONE ELSE did? When help is called for, we cannot rely on SOMEONE ELSE any more?

Author Unknown

With acknowledgement to the GHWG newsletter.

This piece appeared in Chip Flyer No. 10, December 1996.

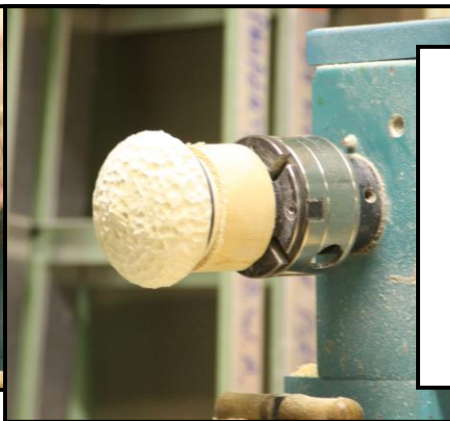
Don Smith

Tip for gluing small joints

Stacked alongside my adhesives is a 3 inch disc of sheet aluminium on which I mix epoxy glues. As soon as the job is done, I clean the disc as well as I can with a paper towel. I also find the disc useful for other adhesives, especially Cyanoacrylate glue when being applied to a small joint or area. My control of the glue is better and I keep my fingers clean. I place a few drops of the glue on the disc and apply it where required with a stick. The stick is a piece of split bamboo about 5mm across, flattened at one end and tapered at the other. It is surprising how long quick-set glue will last when placed on a non-absorbent surface and of one or two drops in volume.

John Hilton

Photo Gallery



Photos by Roy Merritt

Les Thorne used some copy turning techniques to produce a lidded container. Both the lid and the container had the same rounded profile making it a 'wobbly' box. A series of simple cuts with the grinding attachment textured the surface which was then given an ebonised paint finish.



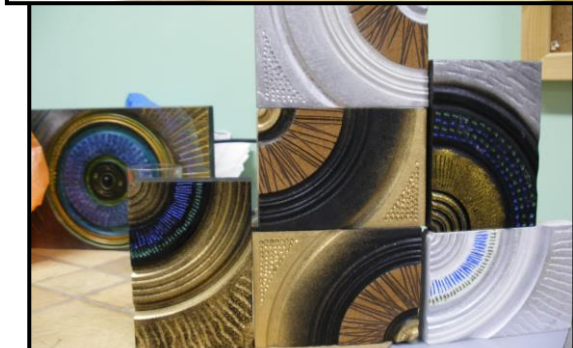
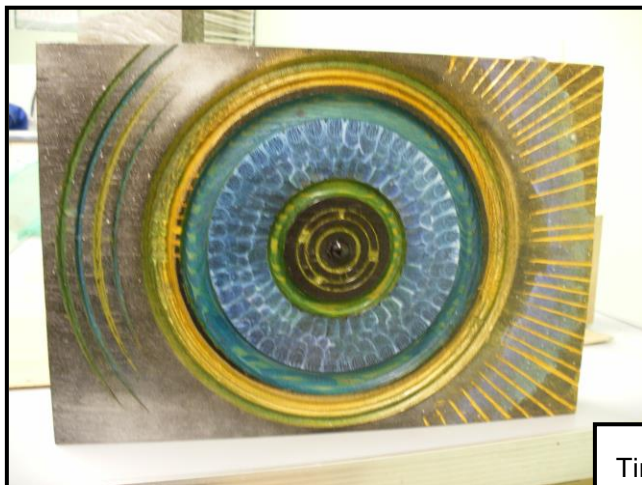
Photos by Ray Matthews



Above Precise bowl / platter turning reminiscent of the lattice circles by David Springett.

Left Another carefully planned and constructed bowl filled with equally challenging fruit.

Photo Gallery



Tim Shepherd at the January Turn-in turned beads and covers to the face of a rectangular block. He then textured regions of the block with a rotary cutter before applying colour to selected areas. Both faces of the block are treated this way not necessarily following the same shapes, texture or colours. The block is accurately cut into four quarters, the pieces can then be stacked in multiple pleasing arrangements.

Mike Haselden guided his audience through bowl turning techniques producing this well tooled blank which after drying will be remounted for final truing and finishing.

Photos by Ray Matthews

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COMPETITION PROGRAMMES 2012/2013

Meeting	Beginner
17 Apr 2013	Sewing Needle Case a drawing will be supplied as a guide
15 May 2013	Lidded box with a plain lid
19 Jun 2013	One apple and one pear
17 Jul 2013	Egg & egg cup
21 Aug 2013	Piece as demonstrated by Paul Nesbitt at July meeting
18 Sep 2013	Piece to show off your turning abilities
Novice	
17 Apr 2013	Sewing Needle Case research the Internet 'Victorian needle cases'
15 May 2013	4 matching egg cups on a stand with a central column
19 Jun 2013	Single tier Ear ring stand
17 Jul 2013	Pot Pourri with a wooden finial lid
21 Aug 2013	Piece as demonstrated by Paul Nesbitt at July meeting
18 Sep 2013	Piece to show off your turning abilities
Intermediate	
17 Apr 2013	Darning mushroom incorporating a sewing needle case in the handle
15 May 2013	4 matching egg cups on a stand with a central column
19 Jun 2013	2 Tier ear ring stand
17 Jul 2013	Pot Pourri with a wooden finial lid
21 Aug 2013	Piece as demonstrated by Paul Nesbitt at July meeting
18 Sep 2013	Piece to show off your turning abilities
Advanced	
17 Apr 2013	Involute turned table lamp
15 May 2013	Vertically staved biscuit barrel
19 Jun 2013	Secret Box to your own design
17 Jul 2013	Scalloped rim vase 203mm - 230mm (8" - 9") tall
21 Aug 2013	Piece as demonstrated by Paul Nesbitt at July meeting
18 Sep 2013	Piece to show off your turning abilities

Shane Stoddart

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INITIALS Open Day Challenge for 2013

Similar to the KISS 2012 project the idea is to have a title and a turning combination to amuse, amaze, or puzzle the viewer.

Select from a series of words that start with two of your own initials, a title that forms the name and a starting point for a piece of turned work. If your initials are, for example, T.W. the title of your piece could be Turned Wood or Three Woods ... however this seems a little obvious. Two Wrongs could trigger a more interesting thought process.

It is useful to trawl through the dictionary or scrabble book and write down a list of words that seem to apply, then select the few combinations that seem to work. One of these word combinations will then come into focus with a possible turning solution. As an example, selecting from the T.W initial list, shown below, Tentacled Weirdness could apply to the series of sea creatures by Kim Rogers (if his name were Tom White!) ... similarly Technically Way-out could refer to pieces which show a great degree of ingenuity and skill, as in the work of David Marsh (if his name was Tim Ward).

However Kim and David have their own challenge in KR and DM

Examples of T and W words from the dictionary	
Technical	Wavy
Tectonic	Way-out
Tedious	Waspish
Telescopic	Waveform
Tentacled	Weird(ness)
Tenuous	Wonky
Topographic	Wormed
Toroidal	Woven
Translucent	Writhing

Ken Briffet

Sanding

Sanding is a technique to be acquired, and makes an important contribution to the finished turning. Sanding should not take the place of adequate tool work, but rather be a means to make smoother an already smooth surface. The smoother the surface, the better will be the final finishing polish or lacquer.

The grit is glued onto the cloth, and each piece of grit is a cutting tool, which will cut into the wood. If the cloth is held in one place, grooves around the work will result, so keep the cloth moving to minimise this. If the cloth is not moved fast enough the grooves will appear to be spirals. The quicker the lathe revolutions the faster the cloth will have to be moved.

Do not produce heat by pressing hard, using worn out cloth or having the lathe running too fast. This can be counterproductive and may result in checking of the wood due to over heating and drying the surface. It can also cause the grit cloth to clog up. Cloth that has lost its cutting power should be discarded; it will not do the work properly.

Before starting to sand, move the tool rest, and any other impedimenta, well out of the way. This is a safety precaution. For hand work on spindle turning, hold the grit cloth, in one hand, lightly against the wood, and with the other hand hold it from being whisked away by the turning wood. On bowl work, only use one hand for safety reasons. Both sanding positions are between six and eight o'clock, looking along the lathe towards the headstock.

Use the appropriate grits. With a good tool finish an 80 grit could take you back a step. If the grit does not straight away start to clear the tool marks, try a courser grit. Work through the grits going up no more than 50% each time. If starting at 120 grit then $120 + 60 = 180$, followed by 240 and 320. Do not be too fussy here with accuracy. Except for very fine work, the grits above 320 are seldom used. The first grit should remove blemishes left by the tools, subsequent grits should remove the scratches left by the previous grit. Remove any sanding dust from the work before polishing. The quality of the final polish, or other surfacing, will depend on the quality of the sanded finish.

It is important to get it right.

John Hilton

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

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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.