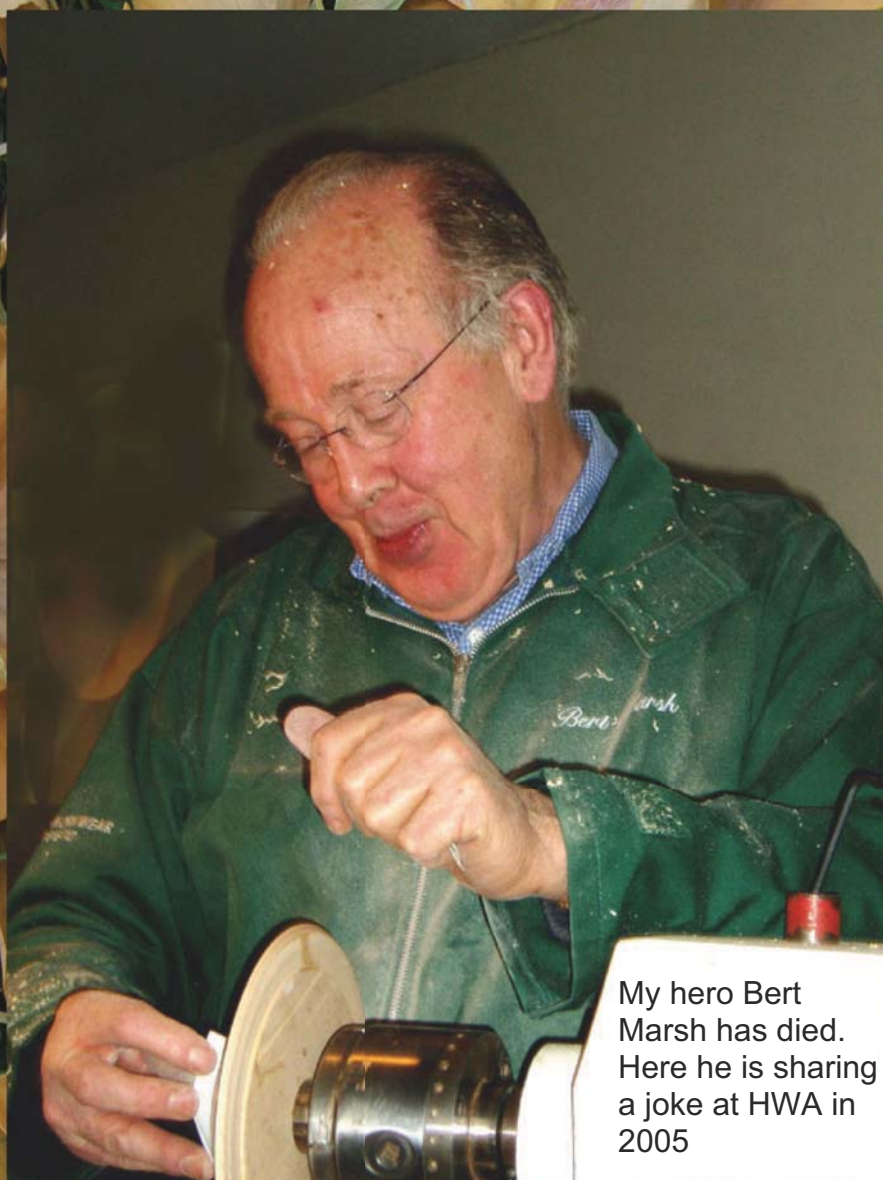


# YOUR TURN

Hampshire Woodturners Association newsletter. Autumn issue, September 2011



My hero Bert Marsh has died. Here he is sharing a joke at HWA in 2005

Reviews of Events and Chris West's new book  
Countess Mountbatten Hospice Charity update  
HWA Challenge, what now?  
Hints and Tips and Novice Corner



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## EDITORIAL

I learned from Les at the July meeting that my source of inspiration, Bert Marsh, has died.

I first saw an example of Bert’s work in a gallery in Ambleside. It was just a small bowl but the shape was so perfect and the finish so flawless that the image has stayed in my mind ever since. It made me resolve to try my hand at woodturning. I have since striven to achieve that perfection of form that seemed to come naturally to Bert.

I was delighted to meet Bert when he came to HWA for a workshop and he signed my copy of his book\* which I reach for occasionally when I think I’m getting close, only to be persuaded to try a bit harder next time. Bert had lived with heart problems for much of his life. He was a modest man with a quiet manner, a wry sense of humour and a rare skill.

There are many of us who won’t forget you, Bert. Your art and craftsmanship remain as an example to us all.

*Dave Gibbard, Editor*

\* “Bert Marsh, Woodturner” GMC Publications Ltd.



*A Laburnum vase turned at HWA in 2005 by Bert Marsh.*



## REPORTS OF MEETINGS

### 6 June – HWA Challenge round 3 and “What’s in my shed”

The **HWA Challenge** was to make something representing a song title. The choice was

- A- “Ring of Fire”,
- B- “Little Green Apples”,
- C- “Lemon Tree”, and
- D- “Ring a Ring o’ Roses”.

The entry was a disappointing 14 from just 10 members. This prompted a questionnaire sent to members about the future of the challenge. For a report on the questionnaire responses and proposals for further rounds, see page 7.

Congratulations to Phil Bristow for his “Ring o’ Roses” which was the members’ first choice. Derek Luke’s “Ring of Fire” was second choice and my (Dave Gibbard’s) “Ring of Fire” was third.

Phil and Derek are relative newcomers to our craft so very well done. In fact Phil would have got 2 prizes were it not for the rule that you can only get 1!



*Phil Bristow's Ring o' Roses*



*Dave Gibbard's Ring of Fire*



*Derek Luke's Ring of Fire*

During the vote counting **Keith Barnes** presented an item called “**what’s in my shed**”. This was similar to an item run some years ago by Gerry Dixon. Keith had taken a peek with his camera inside the workshops of several members who were on hand to talk about their set-ups.

First up was **Mike Haselden**. Mike’s work involves precision and comes from an extremely well organised person. It shows in the neat layout of his workshop. He has a Wivamac 800 lathe in a partitioned off area along with a rack of tools and grinder. In an adjoining area he has a drill, band saw and belt sander. Also separated are a dust extractor and, unusually, a compressor. He is continually finding new uses for the compressor including blowing the shavings off his clothes before going back indoors!

A few doubts were expressed about the safety aspects of use of the compressor with air directed at the skin.

**Harry Woolhead**, being a builder, has not surprisingly constructed a well laid out workshop with a separated room for the woodstore which houses 2 dust extractors. He seemed a bit apologetic about his Wivamac 800 lathe but he says it does everything he needs and does it well. The lathe is by a window but this is protected by a sheet of polycarbonate (conservatory roofing Harry?) Harry likes his comforts to the extent of a carpet on the floor! He argues that it is easier to suck up shavings than from concrete and it keeps his feet warm. An interesting aspect is the use of shower curtains on rails to prevent flying shavings going everywhere.

**Phil Bristow** has rapidly got himself organised. He has a fairly small wooden shed but has set it up with all the essentials, lathe, bandsaw, pillar drill, grinder and dust extractor as well as a belt sander. His lathe is a Record DVRXP Nova. There were comments from the floor about safety of siting the lathe near a window but, like Harry, Phil had thought about that. The window had a sheet of Perspex in front which would not shatter. I imagine Phil will be looking for somewhere else to store his wood as his stock grows.

**Ralph Stone** is a compulsive collector of tools and materials including hundreds of boxes of screws all beautifully organised and stored methodically. I won’t try to catalogue all the kit except to say his lathe is a Record Maxi 2. The Workshop centre piece is a “combo” machine for sawing, planing, moulding.... Every tool has its allocated place and woe betide it if it strays. In spite of the large size, the workshop still needs a door to be opened to allow long items to be planed or sawn! To keep the dust off the carpet (!)

*Whats in my Shed,  
continued...*

Ralph not only has a dust extractor but also a recirculating air filter. The shop is topped off with an extraordinarily bright level of lighting.



*Ralph in his amazing "shed"*

Of course Ralph uses all this kit for all types of woodworking rather than just turning. He has no shortage of projects requested by his son. Well, what are Dads for?

Finally new Chairman **John Holden** described how he had to demolish his old shed and erect a new wooden building as his workshop. His main lathe is a Fox with mechanical variable speed based on conical pulleys. He also has a small Axminster for small stuff and for shows. He has 2 grinders, one which revolves the other way for use on wood carving tools. There was interest in the silencer for his Camvac, made from tin cans and wadding.  
*Let me have the details John and we'll feature it as a project in Your Turn. – Ed.*

In between the presentations Ian Woodford gave a cautionary tale of American Turner, Joan Kelly who was found dead on her workshop floor with a slither of wood in her skull. This was a turner of relatively small delicate items one of which had shattered with the lathe running at high speed. The moral is to use a face-mask and not rely on goggles. Jean Turner pointed out that the mask should incorporate a "bump cap" to protect the forehead.

It was interesting that all the workshops featured variable speed lathes and all had dust extraction. Sign of the times. I was also impressed by how many of the comments and questions related to safety issues.

With that I'll just go and re-design my workshop and order the carpet...

#### **4 July – The Les Thorne Show**

I've known Les for longer than either of us would care to admit. I'm sure I'm not divulging any secrets to say that in those days his dad wasn't always entirely complimentary about his prospects, but how he's come on!

Our resident superstar is now an internationally recognised figure on the woodturning scene. His skills are complemented by banter reminiscent of his father's adding up to an entertaining presentation from which I always find something to learn.



This time Les had been forbidden to do anything about his beloved colouring to avoid stealing John Davis's thunder next month and he constantly reminded us about that; like apologising for getting some paint from the tool rest on the wood.  
"Does that count?"

So his chosen subject was turning to prescribed shapes, with reference to production turning from which Les derives most of his income.

The form book is "Classic Forms" by Stewart Dyas which is a source of a large number of Greek classical shapes. Some would claim it contains all the shapes that exist, but don't get me started on that. The chosen object was a shallow dish on a pedestal with a base. (I have to take issue with the name "pilaster" however. Look it up and see if you agree.) Anyway, the important thing for a production turner is to develop the "eye" to create the shapes without a lot of marking up. Three parts were involved, the base, stem and dish and the only sizing Les did was for the spigots and recesses where they were joined together.

The base blank was mounted on a screw chuck via a wooden spacer to shorten the screw. In his workshop he would have used a vacuum chuck. There was talk about speed (speed is your friend, use as much of it as you feel comfortable with), push or pull cuts (the latter generally preferred across a face to minimise fibres building up in front of the tool) and beads and coves.

You have to think about grain direction. (picture right) Beads and coves on the face are done as spindle turning but on the edge you should cut from the bottom of a cove up to the edge and upwards to the top of a bead.

Beware of tool bounce. This usually occurs with too much bevel rubbing and pushing too hard. This results in the existing surface shape being followed and the grain being compressed in places which will show at the finish. Sometimes a coarser cut is needed to undercut all that and to impose the correct shape.

All proper bowl turners use power sanding. It's quicker and avoids the problem of hand held sand paper when the centre of the bowl is not moving.



After finishing the 3 parts would be glued together. Les argued against superglue (no shear strength) and cascamate (too brittle).

I gave up trying to record all the tips, this is just a flavour. I suspect it's all on a DVD if you'd like to ask him!

The very full evening was topped off with a few words from Les about the gallery.

Pictures of all the items are on the website. There were some nice things but surely we can do better than 7 items, particularly as 3 of them were from Mike Haselden.

*Dave Gibbard*

## 1 August – John Davis, Colouring

If John was feeling fragile after his operation he did a good job of disguising it in a very busy evening. Opinions about colouring wood divide into 3 – don't like it at all, love it and just tolerate it.

There are various reasons for such decoration from adding an interesting visual dimension to simply disguising plain wood. Anyway, John enjoys the "anything goes" experimenting and the fact that there are few rules about what works and what doesn't. John divided colouring into 3 categories, **translucent**, involving dyes which allow the grain of the wood to show through; **crackling**, involving multiple opaque layers designed to crack and shrink allowing the deeper layers to show through and **marbling**, also opaque where various coloured paints are randomly mixed and transferred to the surface.

John had an example of translucent work but his demo was about the opaque methods. He had prepared some bowls and demonstrated both methods in parallel whilst waiting for the other to dry.

The crackle finish is achieved by first painting on a base coat (acrylic) and when dry, adding a coat of crackle paint. The latter shrinks showing the base coat through the gaps. Shrinkage can be enhanced by a top coat of crackle medium. The whole lot can be protected with a lacquer.



The marbling starts the same way with a base coat. The fun starts when coloured paints are squirted onto a foamy surface and slightly intermixed with a spatula. John used shaving foam but wallpaper paste was suggested as a less smelly alternative. The paint was acrylic and included iridescent colours. The surface to be treated (in this case a bowl rim) is lowered into the mess and left for a while before removing. It then needs to be left for the paint to dry before scraping off the foam.

Pressure of time during the demo meant that John smudged the paint but had brought along a nice example of one he did under less pressure. (right)



After tea John turned a myrtle vase with beads on the outside which he decorated. The steps were: spraying with ebonising lacquer, applying metallic paste (copper) then Liberon verdigris wax.

The result (pictured above) was a metallic looking outside contrasting with the wood inside.

If you feel like having a go, John sells the materials at his shop near Stockbridge ([www.johndaviswoodturning.co.uk](http://www.johndaviswoodturning.co.uk)). They can also be ordered via Geoff at the HWA shop.

John rounded off the evening by doing a critique of the members' gallery – pictures on our website.

*Dave Gibbard*

## COMING EVENTS

**5 September – Chris Eagles**

**3 October – HWA Challenge & Chris West**

**7 November - Mark Sanger & Countess Mountbatten Hospice donations.**

**5 December – Social Evening with Quiz & HWA Challenge – a Christmas Decoration**



## REPORTS OF OUTREACH EVENTS

### 25 June Old Alresford Village Fair

With a welcome break in the rain the Fair was opened at 2pm.

HWA was represented by Harry Woolhead, Gerald Nicholson and Keith Barnes.

Many of the visitors to the Fair were impressed by the items HWA had on show and asked many questions about the club.

Many traditional mushrooms were turned from a Yew branch that Harry had collected the previous day from Ropley Church yard. We had one lady ask where and when would our next show be as she said she would like to purchase other mushrooms.

At the end of the day all the money raised by selling the mushrooms was donated to the Fair.



*Keith Barnes*



*Another HWA spectacular!*

Keeping up the tradition of spectacular finales started in 2009 with a visit of a fire engine to the Nick Agar workshop, this time a paramedic and ambulance were called when a resident, David Hoskin, fell off a workmate on which he was standing to adjust a gazebo.

This turned out to be quite a serious accident and he was taken to hospital with broken bones and concussion. A cautionary tale for all of us tempted to take a chance when in a hurry. Our best wishes for a speedy recovery go to David.

### 9 July Kilham Lane, Winchester

We've become regulars at the annual community fete "Party in the Park" at Kilham Lane, Winchester. Chris West, Ian Woodford, Bill Willits and I turned up for the usual fun and games. Chris had put in a request for fine weather with partial success and we enjoyed the sunshine between the showers. The residents had put on a wonderful barbeque and held a cake competition and we felt obliged to take due advantage of both.

We all had a turn on the lathe but there was a feeling that with regulars making up the majority of the audience, they had seen it all before and audience participation was somewhat less this year. However, everyone enjoyed the event, including us, and the locals insisted it wouldn't be the same without us.



*Bill Willits - spreading the word*



*This lad is being congratulated on his winning cake. Any suggestions for alternative captions?*

*Dave Gibbard*

### 16 July, Sholing Valleys

Unfortunately the event was cancelled because of the poor weather. Re-scheduled for 17 September.

## OUTREACH EVENTS TO COME:

**3 September – Community Woodfair,**  
Zionshill Copse, Chandlers Ford (Valley Park).  
HWA contact Dave Gibbard.

**17 September – Sholing Valleys,** re-scheduled.

## HWA CHALLENGE

The entry for the 3<sup>rd</sup> round of the HWA Challenge was a disappointing 14 from just 10 members.

The number of entries has been dropping since round 1 when we had 27. There were 23 in round 2. The idea of the new format was to try to avoid the impression of elitism and arguments about judging criteria that bedevilled previous competitions by giving the members the choice.

In some respects this seems to have succeeded.

There have been 3 different winners and relative novices have done particularly well.

Another aim was to encourage creativity by asking for interpretations of phrases rather than stipulating a type of turning.

Again, this seems to have succeeded to some extent judging by the imaginative and often amusing entries.

There has certainly been a lot of interest and discussion from members gathering round the tables before casting their votes but few have been sufficiently stimulated to actually enter.

Before continuing, a questionnaire was distributed to allow members to let us have their views.

We had just 16 responses. Here are the results expressed as % of answers received:

- How often should the challenge rounds be held?  
Monthly 7%, Quarterly 47%, Twice a year 47%, Annual 0%, Drop it altogether 0%
- Should there be a break in the summer holiday period?  
Yes 59%, No 41%
- Should there be a competitive element, with prizes?  
Yes 85%, No 15%
- If competitive, how should entries be assessed?  
By members 68%, By panel of judges 7%, By a combination 25%
- What sort of subjects or themes should be set?  
Themes requiring interpretation 50%, Similar but pre-selected for turning suitability 32%; Pre-scribed items 18%.

There were a number of **additional comments** made by the respondents.

- Have Separate winners for each category
- Need to get appreciation of turning skills into assessment
- Guide members vote by prior comments by experts
- Have a Points system and overall annual winner.
- Include a wild category option – i.e. do what you like.

- Emphasise the supporting event.
- Separate categories by display and vote.
- Mix interpretative & prescribed categories in a single round.
- Nominate a size of wood and let people make anything from it.
- Divide into 3 classes, novice intermediate, senior
- Incentivise entries e.g. points for discount in membership
- Have a Christmas round based on decorations
- Ensure entries reflect the theme.
- Additional to Challenge, have an invitation evening with members bringing in something to talk about.

So here's what we are going to do:

### Next Round - October meeting.

The items displayed will be separated by topic but with so few entries we feel there is no scope for sub-dividing the awards by either subject or turner experience. I would remind you that experience has not been a particular advantage with this format, so come on you novices, let's have some more of you entering. Choice will be made by members as before but would you please look closely at the entries and make sure you take into account the quality as well as the imagination.

There will be **3 topics**, all requiring some interpretation but A will be a rather different form:

**A** - Make an item or items from a single piece of wood 3" x 3" x 8"

**B** – Interpret the phrase "Run of the Mill"

**C** - Interpret the phrase "Autumn Leaves"

### Additional Round - December Meeting

Just 1 topic – Make a **Christmas Decoration**.

This will be held along with the Christmas Quiz and could be a lot of fun. You could make anything you like – tree or table decorations, candles/tea lights, seasonal figures, nativity scenes, angels etc. etc....

It could be the chance to do some colouring taking your cue from John Davis's September presentation. Or maybe some gilding as demonstrated by Lynda last year. (See Your Turn, Autumn 2010).

There's obviously a lot of interest in the Challenge but we need more of you to have a go.

And if you don't feel you can enter, perhaps you can help by lending a hand with the booking in and vote counting on the night. Just let me know.

*Dave Gibbard*

# HINTS TIPS & THINGS

Following on from the last issue, Jean Turner has emailed me with the way she makes burning lines on turned face work.....

*While a piece of steel wire does work well, it doesn't solve the problem of how to make burned lines on the face of an item - for example the rim of a platter or the top of a hollow form.*

*A piece of Formica takes care of this problem, and also serves the 'spindle' requirements very well.*

*Break off a scrap of Formica, just large enough to be comfortable to hold without burning yourself, but not so big that it will flex when you put some pressure on it. For those not used to using this method, start by making a shallow groove where you want the line to be. With the lathe running, simply hold the edge of Formica in the groove and apply gentle, but sufficient, pressure until it gets hot and burns a line to your satisfaction. Most times I don't even bother with the groove - a steady hand will do the job.*

*The only thing Formica does not do that wire does is make a neat rounded-out channel where it has burned, but then, only wood turners will check for the shape of the burn mark!*

*Suggestion: Your wife will not appreciate it if you de-laminate her kitchen top. Go to the dump or a kitchen installer and ask for off-cuts of kitchen counter tops that you can peel.*

Jean rightly points out the safety issues associated with burning .....

*Being a little safety conscious - I'm (a) a girl, (b) like my hands to stay in good condition, and (c) like my equipment so don't particularly want to burn my workshop down - I do make a habit of turning off the dust extractor before I use any method of burning, including lines or pyrography. I allow the motor enough time to completely stop before I start making smoke. This is to prevent any sparks/smouldering material from being sucked in to the sawdust holder of my dust collector. More than one workshop has been lost from letting this happen!*

Jean Turner

Thanks Jean for your suggestion

## Sharpening jig

Bob Mc Farland explains to us the way he sharpens his turning tools....

*My sharpening jig uses the Tormek jigs with the Creusen slow grinder. This set-up gives me the best of both tools.*

*My Creusen grinder has been raised using 2 pieces of 18mm plywood under each side of the grinder leaving an 11cm gap to accommodate the centre-adjusting rail. This rail has a 8mm channel routed through the middle for the locking nut, the rail measures 50cm long 11cm wide 18mm thick. I have added a small upright to the end for the Tormek horizontal base (Part XB-100) to be screwed to, this piece measures 5cm x 11cm x 18mm. The pictures below show the jig set-up with Tormek parts XB-100, US-105 & SVD-185 in use.*



*This set-up also allows me to use both coarse & fine grit on the Creusen grinder with good repeat angle grind if required & faster angle change on the cutting edge of the chisel if needed.*



Bob McFarland.

Thanks Bob. How about you other turners sharing your ideas with us as Bob did?

Now this from Bob Hope:.....



# HINTS, TIPS & THINGS

....continued

Bob Hope has sent in the way in which he makes his reverse chucking mount to hold bowls etc when finishing the bases. Mount your blank of wood between centre and turn a holding recess or boss.



1. Turn the bowl inside and out and finish.



2. Make a pad of softwood / MDF to fit in the chuck and glue a piece of foam rubber / polystyrene onto the face.



3. Fit the boss in your chuck and mount the bowl onto it with the base held by your revolving centre. Reduce the base of the bowl leaving a small spigot.



4. With a small saw, preferably with no set on the teeth, saw through the spigot.



5. Finish the base, sanding by hand after removing any excess left from the spigot with a small curved chisel.



6. Or you could buy (or make) a fitting for your chuck specially made just for this purpose.



8. Then again the ultimate way of doing this is using a vacuum chuck.

That's all for this issue. Keep your tips coming.

*Keith Barnes*

# NOVICE CORNER

Things have been a little quiet in the Novices corner these last few club evenings. We think (hope) this is due to the holiday period.

## 20th June.

Jack Mansfield showed us his bowl on a stand.

## 4<sup>th</sup> July

Jack (again) showed us two small lidded goblets. At the same evening Phil Bristow showed us an Australian Goldfield Burr bowl he had turned. Phil asked about how to achieve a shiny finish. Harry was very impressed with Phil's turning and asked him what was on the wood at present, Oil was his answer. Harry then took the bowl and with his normal enthusiasm started to rub it viciously with a cloth, (we were all waiting for a Genie to appear so we could have 3 wishes). Harry suggested applying several coats of oil, removing any excess oil between coats and leave to dry between each coat, the first coat should be applied and left to dry for about 24 hours. Once dry a good rub with a dry soft cloth or a polishing mop will bring up a shine. Then you can add wax if you feel it needs it.

## 1st August

Harry brought along to show us his interpretation of a 3 lobed bowl. A photo of this can be seen in the August gallery on the web site.

## Helping Hands

I have recently changed my Lathe. Well you need to treat yourself now and again don't you? All I have to do now is tell the wife.

I needed a mesh tray to go between the lathe legs to hold chisels etc, so I took a sketch to Instant Fabrications, of 20 Parham Drive, Eastleigh, to make it for me. They did a first class job at a very reasonable price and it was ready to be picked up in 3 days.

If you are looking for a good metal company I can recommend them. Their telephone number is 023 80641544 ask for Paul. Or give me the details and I will get it made for you. (Of course at a fair price).

## **Four Golden Rules** for the Novice woodturner

1. Keep tools sharp all the time.
2. There is no substitute for time spent at the lathe.
3. Keep an open mind.
4. Have fun, but do it in a careful and safe manner.

It is interesting to see **different ways** woodturners use to achieve the same results. It just goes to show there is more than one way, so don't think because you do something differently that it's the wrong way. It's just a different way if you see what I mean. It's a case of what works for you.

When I first started turning I was keen to find out the best way to do things as I thought these were the correct ways. It is interesting to see demonstrators doing things differently but to them theirs is best.

A simple thing like cutting a recess in a blank for a chuck. I'm aware of 5 ways to do this (you may know more). (1) make up a jig and cut the hole with a router, (2) drill out with a rotary saw cutter or saw tooth bit (3) mount on a screw chuck then turn the recess with a chisel, (4) hold between centres and turn the recess with a chisel or (5) attach a face plate then turn the recess. Which one is correct? It is the one that suits you best and gives you the best results. Which ever way you decide to do things please make sure you do it safely, you don't want it to be the last way, or the way that takes you to A & E.

Applying sanding sealer is one of the things woodturners seem to do in different ways. In the last issue it was suggested to Alan Baker that 50/50 of sanding sealer to cellulose thinner should be used. Dave Gibbard tells us he applies his sanding sealer straight from the container undiluted, (apart from adding cellulose thinner to replace solvent lost by evaporation). Dave's way is as follows...

*My method is taken from the late Bert Marsh. I apply several times during the process of sanding through the grits, starting after the first grit (60 or 80). This allows it to penetrate whilst the surface is still fairly rough. If the wood is a bit flaky (e.g. spalted) it helps stabilise it too. I then sand again with the same grit before moving on. I do this 3 times after progressing to finer grits and don't usually put any more on after the last one, just the final finish of e.g. wax. By the way, I stop the lathe after each grit and sand by hand in the direction of the grain. This removes any "rings" of scratches.*

Thanks Dave, now we know how you are able to win so many accolades with your turning!! How do you apply your sanding sealer? Is it 50/50 sealer to thinners or do you apply it in the same way as Dave has just told us?

In the next issue of Y.T. I would like to discuss safety in the work shop. Please give me your advice so we can pass it on to new members starting out.

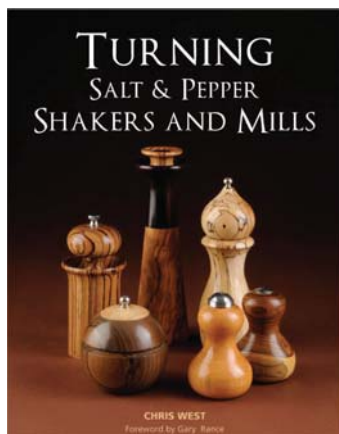
*Happy turning Keith Barnes.*

## BOOK REVIEW

### Turning Salt & Pepper Shakers and Mills by Chris West

One of the great things about woodturners, both professional and amateur, is their willingness to share their knowledge and expertise and Chris West is no exception.

Chris's book fills a gap in the woodturning literature, there are plenty of books around on turning bowls or pens or most everything else, but this is the only one that deals exclusively with shakers and mills.



Chris has been a member of our club for many years having started turning in the 1970s and has been designing and turning mills for the last 12 years. The result is that he has an in depth knowledge of his subject and has produced a book to inspire woodturners of all levels of skill to design and turn their own shakers and mills. All woodturning books begin with a section on health and safety and this is no exception, though Chris points out that it is really all about common sense. On the subject of tools needed, there are not many special tools required for the projects in the book. You do really need some saw toothed bits and for the CrushGrind mechanisms a recess tool is necessary, but this can be home made. Otherwise most of us already have the basic tools for turning the projects. There is a useful chapter on some of the woods used in the projects and an important section on finishes as the items must cope with being handled. Chris has also included a chapter on the history of turned condiments. Did you know that a turned pepper grinder was recovered from the wreck of the Mary Rose? This is followed by a discussion of design considerations encouraging us to look at shapes around us to create our own designs.

Salt and pepper shakers are a neglected area for woodturners and this book shows that this need not be the case. There are ten designs to inspire the reader, the last being a version of the 'salt bell' turned by Gary Rance at his demo in May.

There is an excellent section on turning mills using traditional mechanisms which is followed by fourteen projects to inspire the reader. Chris explains how to shorten the stem of a mechanism so you are not bound by a fixed height of mill. Also with a standard mechanism he shows us that you don't have to stick with the rather boring finial nuts but can be more creative.

I particularly appreciate the third main section on using CrushGrind mechanisms. Chris points out that the secret is in the attention to detail and taking time to get the drilling right but it is all there in the book. There are six projects detailed and I am looking forward to having a go.

The book ends with a gallery displaying mills by Dennis Cloutier, Gary Rance as well as Chris himself. In conclusion, there is wealth of material in this book with lots of tips and ideas for the woodturner. Chris is to be congratulated in producing an excellent book I can thoroughly recommend. It is lavishly illustrated with full descriptions and good diagrams to help us.



John Holden





## HWA CHARITY 2011



Now that the light evenings are disappearing I hope that members will forsake the gardening and retire to their cosy little workshops and produce some delightful round wooden things which our chosen charity will be able to sell to boost their funds.

This will help them to continue with their good work. I will be very pleased to accept any turned donations at the club meeting in **November**. You could of course put them on the table for critique first if you wish. So get those chips flying and show what a generous lot we wood turners are.

Thanks to those of you who have donated the items pictured right. We've had this letter from Lesley Burn of Countess Mountbatten Hospice Charity:

"Just a short note to say a big thank you for choosing Countess Mountbatten Hospice Charity as your Charity of the year. Already we have received some kind donations and also some of your work to raise funds. Countess Mountbatten Hospice Charity provides funding to support and increase the services provided by Countess Mountbatten House. The charity works in partnership with the local NHS Trusts to provide services that enhance the quality of life of people with life-limiting illnesses through the provision of specialist palliative care. This comprises of medical, practical and emotional support in the hospice, in-patient unit, day care centre, hospital, care homes and in their own homes.

Support is also provided to their families and carers throughout illness and bereavement.

The charity provides support to each and every team within the hospice care service. This multi-disciplinary team includes:

25 bed in-patient unit, Day care centre, Specialist Community Nurse team, Hospital Palliative Care Team, Physiotherapists, Occupational therapists, Social workers, Chaplaincy team, Volunteers, Housekeeping

As the charity looks ahead we are committed to continuing to support Countess Mountbatten House and each of the specialist palliative care services offered, ensuring wherever possible the needs of patients are being met and ideally enhanced at every opportunity.

To enable this to happen we need the continued support of local community groups such as yours to help ensure the charity has the funds available to support this need, not only now but in the future. I hope you feel you can continue to help by further donations and lots more pieces of work - I look forward to hearing from you."

*Lesley Burn*



*Items donated by HWA members*

The Hospice website is [www.cmhcharity.org.uk](http://www.cmhcharity.org.uk)

*Denis Hilditch.*

## MEMBERSHIP

HWA Membership now stands at 87

We have 2 new members, Tim Sheppard of Hedge End and Robert Long of Eastleigh.

Welcome to both of you.

*Denis Hilditch, Membership secretary.*

## SIGNING OFF

Well what a relief. Another issue in spite of not feeling entirely in control of my new computer. To be fair, I'm not sure I ever was. At least the new one doesn't keep grinding to a halt in a huff when it gets tired of being asked to do too many difficult things at once. Now it's just me that gets tired and grinds to a halt.

It just remains to congratulate Lynda Clark and Derek Barkaway who are getting married. The best wishes of your friends at HWA go with you.

*Dave Gibbard, Editor*