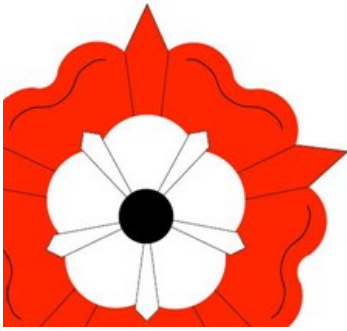


YOUR TURN

**Hampshire Woodturners Association Newsletter.
Winter issue, December 2016**



**Club stalwart Adrian Smith in full flow
during Octobers demonstration**



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Winter 2016

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Wednesday 4th January

Box with pewter rim Bob Hope

Monday 6th February

Club Challenge TBC

Monday 6th March

TBA Mark Baker

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Editorial

Welcome to the final issue of 2016.

The last quarter has seen three very good demonstrations at our club nights, full reports within these pages. We now look forward to our annual Christmas party with the quiz and a selection of Lynda's home baking.

This year has seen several changes to the committee with Keith Barnes doing a great job as membership secretary, and former chairman John Holden has been persuaded to return to run our outreach programme

Looking forward to 2017 you will see the programme of club nights already booked by Bob, and it looks quite impressive full details on page 6.

Enjoy reading

Andi (Editor)

Monday 5th September

Paul Hannaby - Threaded Needle Box

A very good turn out with many still away on holiday, we had 67 members attend with two new members, Michelle and Amelia plus one visitor. Giving a total of 70 on the night

Lynda kicked off the proceedings with the regular notices, including lots of wood on the stage for sale, free magazines at the rear of the room and Dave Simpson was clearing lots of wood and tools on behalf of a deceased turner, with more to come next month.

She also updated us with the current total for Denis Hilditch's abseil fundraiser so far a total of £1200, it's not too late to donate. Details are in the Autumn "Your Turn"

Our guest turner this month was Paul Hannaby who was demonstrating how to make a needle box with a threaded lid. Paul has been turning wood for around 17 years and is based in the Forest of Dean, Gloucestershire. He is a member of the Cotswold Craftsmen and he exhibits at a number of their events in and around the

Cotswolds.



When Paul started woodturning, there was nowhere near as much information available on the web so a lot of the learning process was through trial and error. Being the sort of person that liked to experiment and push the boundaries of what he was capable of, this didn't deter him at all.

Paul started with a quick review of thread chasing tools of which he had a wide selection on show, he advised how to prepare these tools before use for example rounding the edges of the square profile on a grinder so that the tool moves more easily on the tool rest. He then started the main demonstration placing a piece of boxwood between centres on the lathe working at approximately 1800 -2000 RPM used a roughing gouge to dress the lid.

He then squared the ends with a parting tool, before dividing the piece into two parts. Paul then fitted the chuck to the lathe and inserted the half that would become the lid with an internal thread. He reduced the lathe speed and using a spindle gouge to hollow cut the interior, then used a square edged scraper made from a round bar to finish off the bore.

Then using a recessing tool, he cut an internal groove in a position where the thread would end for the thread chaser to run off into. Paul then sharpened his thread chasing tool with a diamond "credit card" sharpener, then prior to cutting the thread he used a scrap piece of boxwood to demonstrate a more visible thread cutting. Slowing the lathe down to 350 – 400 RPM he started at a 30-degree angle and allowed the thread to draw the tool, rather than force it along the thread, applying more downforce whilst gradually squaring the tool to the wood and quickly pulling the tool out at the end of each pass so as to avoid running the thread further than required.

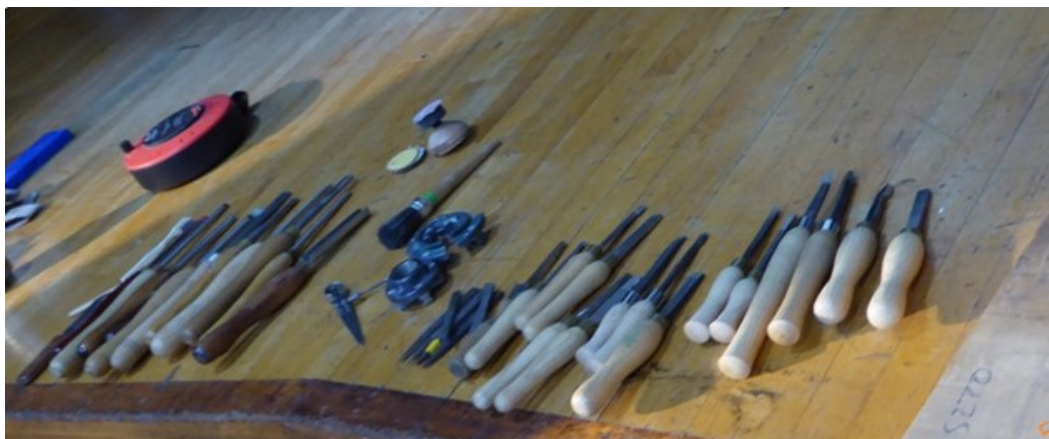


Paul's advice at this point is to *"Match your speed to that of the lathe"*. As Paul cut the thread he used a toothbrush to apply renaissance wax to the thread, although any finishing medium of your choice would equally work. This not only helps to sharpen the threads point but also improves visibility as you cut. If the thread is too soft Paul recommended to soft drizzle super glue over it and then re-cut the thread. He also suggested for internal thread cutting placing the tool rest further away from the wood than usual. re-cut the thread. He also suggested for internal thread cutting placing the tool rest further away from the wood than usual.



A close up of a couple of Paul's thread-chasing tools

Following a shortened coffee break, Paul then did the usual critique of the member's gallery, again there was a great show of very good turning for him to go through. The draw was won by John Holden for his beautifully turned necklace stand, also worth a mention was Mike Haselden's Monkey Puzzle bowl.



Paul's tools laid out on stage that were nearly purchased by members

The second half of the demonstration concentrated on the interior of the box. Starting with a spindle gouge Paul hollowed out the centre recess, which would hold the needles. He then reduced the outside diameter to match the inside diameter of the external piece to accommodate the thread, using a parting tool and callipers marked so that the two parts will fit each other. The external thread was then cut onto the raised part of the cylinder, and then tidied up with a thin scraper.

Paul advised *"cutting the thread oversize and then reducing down with the scraper and thread chaser until a clean fit is achieved, and also to retain full depth of the teeth."*

Next thing to achieve is grain alignment. The length of the thread can be reduced to 3-4 pitches to achieve this. It is worth remembering at this point that the two parts were originally some 3" apart where they now meet so perfect alignment is not likely.

Paul then finished the box by cutting square coves on the remaining length of the cylinder, these recesses can be used as bobbins to hold threads. He then returned the whole box and lid to the chuck to apply some finishing touches by cutting a "V" cut on the join and one on either side and three circles on the top of the lid. We were then given a quick overview demonstration of the various pitch threads on another piece of scrap boxwood. Following a generous round of applause, the meeting closed with the usual raffle draw. And many left with arms full of wood purchased on the night.

October 3rd Meeting – Adrian's Balls

What a great evening's entertainment! We at HWA are spoilt by having great guest turners at many of our meetings, but we also have a wealth of talent in our own ranks, one of those being Adrian Smith, one of our longest serving members.

This month attracted a very healthy 70 members including new member Keith House from Romsey.

The title of Adrian's talk had already lead to much joviality, but then he took to the front of house and we were treated to a couple of hours of first class entertainment, a blend of an experienced turner showing how to produce spheres of a consistent size, lots of very useful tips laced with a regular dose of fantastic wit and anecdotes that had the audience eating out of his hand.

Let the show begin



The demonstration started with comedy from the beginning when the microphone didn't work, Adrian gave us a quick overview of his previous work in producing many spheres commercially.

He then proceeded to show us first hand, starting with a rectangular blank in the chuck, he quickly reduced it to a cylinder close to the required

diameter with a gouge, then divided it into two halves with a parting tool.

The next step was to create a "Cup Chuck" or shaping template, this was achieved by hollowing out the half of the blank that was left in the chuck, using a narrow gouge and then a ring tool. The inside of the template doesn't need to be a perfect concave, just deep enough to accept approximately a third of the proposed sphere, the cup can then be rotated

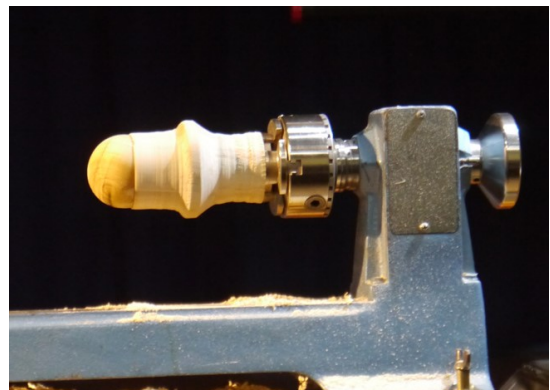


The other half of the blank is then returned to the chuck to be turned into one of Adrian's Balls. He reduced this to a cylinder of about the required diameter as measured with callipers. Adrian then marked the centre line of the cylinder (at a length of half the diameter) and also the end nearest to the chuck with pencil marks. He reduced the latter with a parting tool leaving just enough wood to hold the cylinder in place and relieved the scrap part in the chuck to allow access to both ends of the cylinder. Next Adrian applied further pencil lines at equal spacing to the face of the cylinder and the half furthest from the chuck. He then made cuts with a small gouge from one set to the other i.e. 1-1 2-2 etc. to form one half of the sphere. This was then repeated on the second half of the sphere.

The chuck cup was then offered up to the sphere and pressed gently until friction marks appear to highlight the raised areas to be removed thus creating a near perfect shape.

The sphere was then parted off, taking care to leave the pencil line in the centre and two pimples on the axis. This would be useful as the process continued.

The cup chuck was then inserted into the lathe chuck and the sphere gently tapped into it and using a spray of water to aid its grip.



The sphere was then smoothed using 60 grit abrasive with frequent reseating in the cup chuck until it spun inside the cup independently, a small hole that appeared was repaired using super glue and sawdust from the lathe bed and sanded to a nice finish.

We then had tea followed by a very short gallery critique by Bob Hope of just seven items from only four members this month including

Mike Haselden's
Wenge bowl

containing a delightful variety of balls made from a wide selection of woods intended for a solitaire board.



Ironically Adrian started the second half with his own solitaire board and quick demonstration of how to solve the puzzle.

Ironically Adrian started the second half with his own solitaire board and quick demonstration of how to solve the puzzle.

Amongst several useful tips he then showed us how he sets the banjo on his lathe by turning the chuck in reverse by hand, the wood then pushes the loose banjo into the correct position clear of the wood to secure in place, and ready to turn.

Adrian then turned his attention to making much smaller balls, these he produced a lot faster by using an open ended spanner of the required size,

which he had ground a sharp edge on it doubled as a calliper and cutting tool he reduced the piece of wood into a cylinder of the required diameter, he then used a short length of stainless steel pipe to shape the ball in the same fashion as he had done previously with the cup chuck, but cutting at the same time.

This was then sanded and sealed using a small bit of rag in preference to paper towel, he justified this as safe as the rag is only just long enough to wrap around the work and not the hand.



**One of Adrians Trees
surrounded by rather
large Snowmen**

With time running out fast we were then treated to a quick demonstration of how to turn a Christmas tree with a skew chisel in the style of a tree he had placed on the gallery table.

The meeting ended with the usual raffle draw.

Andi Saunders

Programme of events and meeting dates 2017

Date	Event	Demonstrator
4th January	Box with Pewter Rim	Bob Hope **
6th February	- Turn -in Emphasis on novice projects	
6th March	TBA	Mark Baker
Saturday 25th March	Masterclass with Phil Irons	
3rd April	AGM	Club Challenge
3rd May	Club Night	Turn In **
5th June	Branchwood Bowl	John Plater
3rd July	Chestnut Products	Terry Smart
7th August	Club challenge	TBC
4th September	TBC	Adrian Smith
2nd October	Showtime	Les Thorne
6th November	Mikes Mystery 2	Mike Haselden
4th December	Christmas Social	all welcome

N.B. The January and May meetings will be held on Wednesday evenings due to bank holidays.

7 November – Les Thorne

When Andi couldn't make it and asked me to do the report of the meeting, I knew it was going to be an impossible task. The comments just pour out of Les.

Les "owns" the November slot at HWA and never disappoints. He has an instinctive knack of using tools and a knowledge of what is going on at the cutting edge.

He manages to explain it too with a relaxed, confident style and light hearted banter.



Of course it wasn't always like that. Years ago I often used to escape from work and slip along to WJT at Alresford where Les' father Bill held court and abused his customers. I say customers but it was more of a social gathering than a sales activity. Bill announced that his lad was thinking of doing woodturning professionally but he thought he wouldn't make it.

But Les is as determined as his father and stuck to the task, making friends with and taking advice from the experts and taking on repetitive production jobs, turning his mind to reducing the time to actually make them profitable (and finish early to go fishing).

Les' demo this time was a box like a Greek vase on a pedestal with a finial lid. He had written this up as an article for Good Woodworking, so when I fail to report the detail, maybe you can get a copy!

He likes the magazine as it has a broader readership than just woodturners (and the editors are less picky than Woodturning).



A show of hands revealed only 3 readers in the audience. He showed 2 versions of the box and almost everyone preferred the one which is easier to make.

So he proceeded with a piece of oak (not a very suitable material for a box because of the porous end grain but he likes a challenge).

A square section was turned to round between centres with a roughing gouge. The tool edge is ground to about 45 degrees give or take 5 so it is not critical. He then used his version of a round skew to make chucking spigots at both ends, leaving a small diameter cylinder protruding at one end to become the tip of the finial.



He partly cut in at the point of division between lid and base after some discussion about rules for the correct ratio, concluding there was no such thing, it just has to look "right". He then mounted it in the chuck at the base end to allow him to shape the small onion top of the finial before parting off the lid.

He mounted the lid in the chuck gripping the spigot but with the top of the finial inside the jaws and this allowed him to turn the underside of the lid. He reduced the width of the remainder of the finial part leaving the final turning of it until later.



Putting the base in the chuck he then proceeded to hollow it. There was a lot about hollowing end grain using his "magnetic pencil" as a pointer to show the angle the gouge was being held, initially pushing the gouge into the centre and pivoting it on the rest.

As the recess became deeper the shape had to deviate from a circular arc involving a combination of first pivoting then pulling, rolling the tool at the same time to prevent the wing digging in.

A case of easier done than said maybe.

Les addressed the thorny(!) problem of the pip in the middle. You can't get rid of it until you understand what causes it. If you push the gouge too hard when starting the arc it will not start cutting until slightly off the centre (as the wood is not moving onto the tool at the centre) leaving a pip. The way to avoid it is to push the gouge in at the centre first, thereby drilling a small hole then start the arc without pushing. It will then just cut sideways from the hole. This time a case of easier said than done I think.

Les finished the inside with a fashionable negative rake scraper. This is simply a scraper with the top surface edge ground at an angle down towards the scraping edge.

The benefit of this is that the scraping edge is always presented to the wood as though it were trailing even in a deep hole. This also makes it much more tolerant of the angle it is presented to the wood so there is much less chance of a catch.

He then cut the recess to suit the lid which he inserted and supported the finial tip with a hollow tailstock via a tissue pad to avoid damaging it. He then turned the remainder of the finial with gouge and skew.

Finally the base was turned to the Greek urn shape.



In between the lid and the base, we had the tea break and Les' critique of the gallery. Just 9 items this time but they made up for lack of numbers by sheer size and quality. Some lovely pieces as can be seen from the pictures on the website.

Mike Haselden's wonderful huge Monkey Puzzle bowl and Chris Davey's exquisite laminated lace bobbins took my eye.

With just minutes left, Les had some fun with the skew. He conceded there is an element of risk using a skew with spectacular catches waiting for the moment of distraction. You have to concentrate and keep the tool moving forward. Dig-ins occur when you pause. There are 3 parts of the skew that can be used, the long point, the centre area and the short point. The central area gives the best finish (though all 3 can be very good) but is most sensitive to hesitation, the long point is the most tolerant.

So concentrate, keep moving and keep the tool sharp.

As usual Les delivered an instructive and entertaining display.

Let's see some finial lidded urns on the gallery table after Christmas.

Dave Gibbard



Minstead Trust

This quarter's report on Minstead starts off with a few thank-yous.

First a big thank you to you the HWA membership who have bought the donated magazines, tools wood etc. To date we have raised over £350 for consumables and equipment at Minstead.

The second thank you is to those members who have donated items or been involved in selling items for friends. Dave Simpson, Lynda Barkaway and Ron Broadway have been very active in the area of disposal.

Jean Turner, Chris Buet and Mrs Craig have made donations of items of general woodworking equipment direct to the Trust.

Not forgetting John Holden and the Outreach team, who have raised over £130 at events during the summer.

You will possibly note from the change of banner that the organisation has again changed its name. Now to be known as the "Minstead Trust".

This change has been brought about by combining the Minstead Training Trust and Furzey Gardens Trust. Both now under one set of Directors as a single charity.

On the turning front it's coming up to Christmas and time to begin making decorations and small presents. We have had a number of commissions notably from Wimborne Minster who wanted 30 candle holders.

The picture shows verger John Hughes with one of them.



Other requests came from parents of the students that do woodturning for items for their families, but generally it's been baubles, snowmen, reindeer and constant requests for mushrooms.

As we come to the end of our fourth year supporting the Minstead Trust and its students I'm saddened to report that Keith Barnes and Len Osborne are having to give up their tutoring sessions due to ongoing health problems. We wish them back to full health soonest and I would like to personally thank them for their constant input over the last 4 years. Hopefully their recovery will be swift and they may be able to re-join the team.



The picture shows Keith and Len on the left on the day of the Axminster presentation of the lathes and chucks to Minstead in 2014.

So again I'm finishing off with the same plea.

We are committed to continuing our support for woodturning at the Minstead Trust but really do need some more turners to help.

If you have 4 hours a month and can turn a dibber, a string line or a mushroom we could well do with your help. If you're not sure, would like more information or would like to come and see the students in action please, please get in touch.

We really do have fun.

Alan Sturgess

HINTS, TIPS & THINGS

Hello All.

It was interesting to read that the small cord pulls we make from scraps of wood that we associate with ceiling switches in bathrooms, were first used in Victorian times on window blinds way before lighting in domestic properties was introduced. And if you were of the noble gentry you would have had bell pulls, one for each room connected to a centralised bell system to notify the servants. These were much grander made mostly of silk.

The ceiling switch or commonly known as a cord switch was introduced in our homes much later in the late 1940s early 50s, to use in damp environments such as bathrooms and cloakrooms. This was to prevent people getting a fatal electric shock when touching the wall switch at the same time as touching a water tap or water pipe if an electrical fault was present. You may say that we now have totally insulated switches and better earthing arrangements so the problems no longer exist. But I can assure you it does.

The first Cord Pulls on blinds had the shape of an acorn usually made from beech or oak then plastic became available. Manufactures of lighting switches and window blinds supply them made from this material. I'm sure the Victorians would also have used Bakelite at some stage.

These days the wood turner's designs differ in a multitude of ways but I suppose it all depends on the wood we use or is it? Some turners are just that much more creative than others. I'm afraid it takes a lot of practice



Mike Haselden

Pulls with push button inserts

Adrian Smith

Modern shape



Alan Sturgess

Pulls turned with beads & coves

Cord pulls come in many different shapes and are used on many items in the home such as Vertical, Venetian, Roman, Roller blinds, Curtains on tracks, wall fans and of course the ceiling switch. The rule of thumb from window blind manufactures is the bigger the blind the bigger the Cord pulls. They can now be purchased in a variety of materials including ceramic, chrome, metal, glass, crystal, plastic and of course wood.

The Americans use small chrome chains on their pulls using a small clamp to prevent the chain slipping back through the centre hole. We have all seen plastic chains and pulls used on modern blinds.

Some people prefer thin rope in place of the cord so the large hole at the base is not required but a larger hole through the centre is needed to take the rope; the knot is made at the base so it's on view.

I have seen wood cord pulls with a small screw eye fitted into the top to anchor the cord. I can only think the turners who made them did not have a long drill bit. I have also seen larger pulls painted to match the decoration with stencil patterns added to give a country cottage feel to the room.

The making of a wood pull is fairly straightforward. First you must decide on the length and width of your design then cut a piece of wood accordingly. 90mm x 30mm seems to be a popular size with the grain running down its length.

Once you have decided on your shape and type of wood, drill a 3mm hole through the centre of the block along the grain. This can be off the lathe in a pillar drill, by hand drill or on the lathe using a Jacobs type chuck inserted in the tail stock of your lathe. Make sure your 3mm drill bit is longer than the blank.

I have also seen a hand drill wrench used to hold the twist drill bit. Drilling with this tool is achieved by holding the wood in the lathe. Run the lathe at slow speed, place the drill bit in the centre of the wood keeping it parallel. Holding the wrench firmly. The bit will now be pulled into the wood.

You can make your own D.I.Y hand drill wrench by using a Jacobs's type chuck from an old electric drill, fitting it into a turned handle of your choice. See photo to insert.

At the base end of your blank open up the 3mm hole, to approximately 6mm to a depth of around 15mm this larger hole will take the knot of the cord preventing it from pulling through.

The blank can now be placed in the lathe between centres or if you have pin jaws on your scroll chuck you may prefer to hold the wood in this way.

By using a scroll chuck your wood blank may need to be slightly longer. As a safety precaution bring up your tail stock to meet the blank.

If you don't have pin jaws you could make up a jam chuck to fit into your scroll chuck. This way when you part off your cord pull there is no fear of hitting the metal chuck. For the same reason you can make up a wood collar to fit over your revolving centre and into the 3mm hole.

If you have a Pen mandrel you could try holding your blank this way. I'm told it works but I have never tried it myself. Ron Caddy has used this method; see his results in the next page.

Once your wood blank is located on the lathe your square blank can be rounded off, you can now start turning your shape. Use a small spindle gauge, skew or both, bearing in mind not to go deeper than the drill hole.

HINTS TIPS & THINGS, Continued

When deciding on your design keep the top section thinner than the bottom, this will help with the larger hole + the shape will be more pleasing to the eye.

Once you are happy with the shape apply sanding sealer. When dry sand through the range down to 400 grit or if you prefer 600 grit.

For best results spray with gloss acrylic lacquer turning the Pull to get total cover or remove it from the lathe and spray. Lacquer will give you better long term durability.

Adrian Smith

Traditional Acorn Pulls



Pulls knotted rope

With the knot showing

DIY Hand Drill Wrench



Richard Bray

These were Richards 1st attempts

Adrian Smith



Basic Pull with cove

Suitable for the novice turner

Ron Caddy you may know as the Pen man from Acorn Crafts at Weyhill Andover kindly made up 5 cord pulls.

Ron tells me he made them using a kit. Turning them on a pen mandrel.

The kits contain decorative studs for one end and top entry hole fittings for the cord at the other. The top can be unscrewed to allow the cord to be inserted and knotted within the fitting. The inner brass tube supplied with the kit is only 35mm long so Ron substituted it for a slimline pen tube of 52mm. This gives the cord pull extra length when being turned. In theory you could add extra or part tubes to give a much longer shape to the cord pull.

If you would like to have a go at turning one of these, brass tubes, blanks, pen mandrel and kits can be purchased from the H.W.A. club shop. I'm sure if you contact Ron at acorncrafts@tiscali.co.uk he will be pleased to supply kits etc. as well. When using the kits you will need to press and glue the inner brass tube into a blank the same as making a pen. Try using acrylic blanks in place of wood this will give a modern look with the appealing colours and will polish to a glass like finish. Why not try making your own coloured acrylic blanks from casting resin?



Ron's Light Pulls

You can find all the information on Google listed under acrylic casting resins.

Did you know prior to 2000, 16 deaths were reported due to strangulation from window blinds. Some blind cords prior to this date were fitted in a loop (No Pulls). Manufactures of window blind must now fit separated cords and pulls to each blinds.

Hope you enjoyed reading my take on the history of pull cords and that you find time to make a few for the many applications in your home.

My thanks to the many club members who turned pull cords to use in the photographs.

In the next issue I'm looking at Pin Cushions. If you should have any pictures of Pin Cushion you have made and would like to share them with us please send them to me

Have a Happy Turning Christmas and New Year

Best Wishes

Keith Barnes

MEMBERSHIP

We welcome 3 new members.

Michelle Kelley, Amelia Gouge both from Bassett Southampton, Keith House from Romsey.

Attendances for:-

September 70
October 71
November 71

These numbers include visitors.

The clubs membership now stands at 96.

This includes 3 honouree members.

The small charge to visitors of £2.50p per visit is working well with no unforeseen problems.

On club nights you may see visitors wearing labels attached to their body.

Please make yourself known to them.

We would like H.W.A. to be known as a friendly and welcoming club.

We are still looking for members to join our induction programme for new novice members

If you would like to be part of this willing team please get in touch with a committee member.

And lastly any changes in your circumstances i.e. your home address, telephone number or email address please let me know so I can keep the records up to date.

Many thanks.

Keith Barnes

NOVICE CORNER

Christmas is upon us with a rush and time for all of us to think of others and share gifts. Well I

cannot help in your selection for their gifts but can help them in the selection for yours.

When I started turning my very good friend Bob Hope, our club secretary took me to his workshop and stood behind me whilst we turned a bowl. Since then I have been hooked on working with wood. But my thirst for knowledge led me to seeking out books for ideas and finding out how to tackle wood turning tasks.

Not the boring old text books we had at school but well presented with plenty of pictures to show fine detail and shapes.

The first book which gave me an excellent introduction to the arts of wood turning was: **Two-In-One Manuals Wood turning by Phil Irons**. This clever book is laid out with a step-by-step instructions for 22 inspiring

projects plus an illustrated, ready reference handbook of techniques.

It starts with basic wood collection, workshop layout which may not seem important but it will soon be

apparent later on when you may have to change the

layout of your shop. A dusty business. Spindle turning is covered with 10 projects to test your new found skills on. Faceplate and Spindle turning with 9 projects. Along with 22 techniques from sharpening to using a Skew. It is ideal for the first timer.

Once you have made a shape and shown it to your wife and she coyly says that's nice dear. You start to think of the next project and it is not until you have

developed and moved on that you can look back at some of the work you produced and realise that it may need a little refining.

Of course you can always bring it to the club night and attend the beginners corner where Harry or I will offer some gentle advice as well as encouragement to

continue.

As I progressed, making lots of fire wood, but enjoying the task of learning, which I must confess, did not come easily for a 67 year young novice, I took advice from Bob again and progressed to:

Richard Raffan's book Turning Boxes.

Richard takes you deeper into the art and opens up more good ideas in shapes and techniques with good advice on design features. These are not obvious at first till you have a failure during construction and then are very useful. His diagrams along with photographs are excellent. In fact I was so impressed with the book that I brought his next one on **Turning Wood**.

The form of your work is the most important as it

defines what the eye is drawn to and if you do not get the proportions correct it is very obvious to the viewer either with or without a trained eye. When you start turning you concentrate on the tool skills and not the form. Once you have produced a few items you soon come to realise that what you were looking at 90deg to the vertical on the lathe does seem

balanced when it is placed on the table.

In comes the next stage: shapes and what proportions they may take.

We had a demonstration at the Club from Mark Baker which inspired me and I brought his book **Wood Turning Projects : A Workshop Guide To Shapes**. Mark covers the basics and an interesting description of different woods, followed by sections on boxes, bowls, platters, hollow forms, and natural edge work. Each section is preceded with detail

photographs and descriptions on how to make the basic form and detailed design drawings of each item. Every section has 10 projects in them which is more than enough to keep you going for a long time. A must-have for an improving turner as it answers some of the principles on what makes a well-produced piece.

Now if you are like me, with very little creative

imagination, then when you are learning you may put a bit of wood in the lathe and stop after cleaning it up to think about the shape. That is not the best way to do it. I know that the proportions of the shape may change as you discover more about the inside of your wood but to get an idea beforehand I

recommend you use;

Wood Turning :

A Source Book Of Shapes by John Hunnex.

It is full of delightful photographs of work that will get you itching to try to copy. Remember to copy is to flatter. I have been advised to keep it by the lathe.

I would advise you to visit our library.

Happy Chipping

Alan Baker

CHAIRMAN'S MESSAGE

Hi everyone.

We are in the season of advent and now preparing for Christmas and not just the woodturning for Monday's club party that will be propelled by an elastic band.

My preparation for next Monday is taking place in the kitchen which is under siege of icing sugar, food mixer and masses of other cooking stuff.

I am thoroughly enjoying myself.

We have come to the end of a busy term with several new members trying to find their way in the middle of all that is going on. Each month is very different.

Sometimes there are lots of novices at the novice table and the next month very few want help.

Lots on the gallery table one month and the following month a few very large items on display that look very distinguished. We do appreciate all the effort that many of you put in during the month to turn something special to put on the gallery.

It takes a lot of courage to display something for the first time and waiting in dread for the critique. The second time is not quite so bad!.

If you have suggestions for future meetings, challenge ideas or contents of meetings that we take ourselves please let us know.

I hope that you all have a wonderful time later this month and celebrate with family and friends the birth of Jesus.

Happy Christmas and happy New Year.

Lynda Barkaway



Jon Harmer

Jon Harmer was one of founder member of the Hampshire Woodturners Association way back in 1989.

He was a regular demonstrator at Turn-Ins and always on hand to help novice members.



He tended to make fruit and utilitarian items for sale at craft fairs, until recently a regular in the craft tent at the Romsey Show.

He also enjoyed for many years an annual trip to a craft fair in northern France.

Jon and his wife Moireach moved from Kings Worthy to Barton on Sea a few years ago.

Sadly Jon died on Tuesday 8th November following a stroke two days earlier

Our condolences go to his family

Negative rake scraping

We all like a mystery so perhaps the letter from Shinde might provoke some interest. It would be nice if Andi could re-start the old readers' letters page although I suppose it would have to include more modern methods of communication. To join in the fun I too have used a nom de plume, or more precisely a nom de clavier.

As to Shinde's subject, as we all know the edge of a skew should trail, not only to ensure it is scraping rather than trying to cut, but also if there is a catch, it will simply swing away from the wood rather than digging in.

This is normally achieved by using a high tool rest. However, if you are working in a confined space like the inside of a box, the scraper has to go in on the level. Just think about the geometry. Grinding the top edge gives a negative rake when the scraper is level to produce a similar effect to trailing.

The other point concerns grinding the side edge which of course ensures that as the scraper is inserted on the level on the centre line, contact with the side of the box occurs at the top edge of the scraper.

Exed