



YOUR TURN

HAMPSHIRE WOODTURNERS ASSOCIATION NEWSLETTER

Autumn Issue - August 2019

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WELCOME TO OUR AUTUMN ISSUE

Welcome to my inaugural addition of **Your Turn**, I hope you find it as informative and interesting as previous issues. To that end I ask that you share details of your projects and any interesting events you may have attended, so they can be published and then others can learn from your experiences.

Remember that you can always contact any of the Committee for help or advice and we will do our best to assist, so please keep up the good work and bring in your treasured pieces for the Gallery Table.

Dave Simpson, Editor

This is my first column to appear in **Your Turn** under the new editor. I'm sure you'd like to join me in welcoming **Dave Simpson** to the role following Andi's decision to leave. No doubt some of you are also a bit relieved as the arm twisting was getting rather more insistent. As the editor for many years before Andi I understand the challenge Dave faces but also the satisfaction that comes with producing a topical magazine reflecting the interests of the Club. There's no job like it for touching on everything that goes on in and around the Club. Just help him by making written and pictorial contributions and submitting them to him on time.

How about a few items of peripheral interest? If you visit shows, galleries, workshops etc, you could write about it. Members might be interested if you have craft related activities other than woodturning. "Letters to the editor" used to be a source of interest and occasionally controversy but hardly anybody has written for a long time. Emails would be acceptable, although there's nothing quite like a letter, I think. Just me living in the past I suppose.

It seems hardly any time at all since I succumbed to the arm twisting myself and stood for Chairman, hoping there would be such ambition among the members to do the job that someone else might be elected. In fact, this is my third and final year in the role. I hope you have enjoyed the experience as much as I have. The founder members wisely put a limitation of 3 years tenure for the Chairman, so in April someone else will have the honour of occupying the Chair. You don't have to be steeped in the ways of the Club to take on the role, in fact there can be some benefit of not being so. There are plenty of examples of Chairmen and Chairwomen taking up the challenge soon after joining and making a fine job of it. Whoever takes it on will enjoy the support and dedication of the hard-working committee as I have.

Dave Gibbard, Chairman

COMING EVENTS:

Sat 7th Sept - Zionshill Copse Wood Fair

Mon 7th Oct - 30th Anniversary Meeting

Sat 19th Oct - Demo Day Badger Farm, Winchester, Jason Breach.

Mon 2nd Dec - Christmas Quiz and Social

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JUNE 2019 - PAUL HANNABY - GOBLET MAKING

H.W.A meeting on June 3rd 2019 was attended by 50 members, one new member Richard Nichols and two visitors, giving a total of 53.

The theme of the evening was a demonstration by Forest of Dene based professional woodturner **Paul Hannaby**. Paul has been woodturning for over 17 years and is a member of The Cotswold Craftsmen and regularly exhibits at a number of events, gives demonstrations, tutorials and teaches woodturning classes to novices and other turners wishing to improve their techniques.



After setting up for the evening's demonstration Paul realised that he had forgotten to bring his safety goggles so was (understandably) reluctant to start turning wood on a fast spinning lathe without that vital piece of personal safety equipment.

After a quick zip around several committee members to ask if they knew if a pair of safety goggles was stashed away in the outside lock-up, it was decided to send two willing volunteers to the nearby Screwfix (which was closing in 20 minutes) to purchase a pair of goggles. While the 'goggle hunting party' was away I asked Paul to fill the time by doing his critique of the members items on the display table. As is the norm nowadays there was a staggering amount of very good 'produce' for Paul to critique.



Paul's timing was perfect, just as he was finishing his critique the 'goggle hunting party' returned with their treasure, so now the show could go on. Many thanks to **Alan Truslove** and **Ron Caddy** for their successful Goggle Hunt and to our new treasurer Mike Dutton who instantly reimbursed them the cost of the goggles.



Paul's demo was "Making a Goblet" and for this he had chosen a 12 inch piece of branch-wood Yew, the piece had a few 'shakes' on one end and a small split and a branch

knot on the other, he chose the end with the 'shakes' to be the base of the goblet, any splits or shakes on the 'cup' end of the goblet would have weakened it.

Paul pointed out that branch-wood generally has the pith (the heartwood) running off centre and you must ensure that you don't put the pith between centres as it will weaken the goblet.

With the wood safely and securely supported between centres (damaged end supported by the live centre and not in the chuck). Paul started the lathe at a slow speed as the wood was not concentric and would cause the lathe to vibrate at higher speed. He started to shape the spigot on the tailstock end, when the spigot was the correct diameter for the chuck, removed it and reversed the piece and gripped firmly by the spigot in the chuck. Paul then switched to his 'weapon of choice' his ½ inch finger nail gouge and 'turned-off' the damaged pieces of wood (the piece with the crack and a troublesome branch knot) this was done by cutting from the outside of the piece towards the centre... the vibrations from the off-balance piece caused the lathe to wobble so an extra beer mat was used to prop up one of the lathe legs. Wonderful things Beer mats.

With the cup-end squared off Paul then used his finger-nail gouge to start the hollowing out by making a



hole in the centre and gradually enlarging it, at this point he demonstrated how to use the Round edged scraper and a ring-tool.

The Ring-tool needs to have the tool rest dropped 'below centre' for safety and start the cut from about the 6 o'clock position adjusting the bevel to control the depth of cut. When you are happy with the inside shape of the cup you can round off the lip and sand to your satisfaction (remember that when the stem is completed the goblet will be too fragile to sand on the lathe).

After the tea break Paul selected his trusty finger-nail gouge and started to remove wood for the base and stem. The stem can be any length you want but for a 'functional goblet' Paul suggests that a length equal to about four fingers between the bottom of the cup and the base is about right, any longer and the goblet will be unstable. Paul's goblet is for display purposes only as it is made of Yew. **Yew is a poisonous plant so should not be used for foodstuffs or drinking vessels.**



Before turning too much wood from the stem Paul placed a tennis ball sized polystyrene ball inside the cup and held it in place with the tailstock to support the fragile cup whilst he removed wood with the gouge by pulling towards the chuck end to prevent tearing the fibres.



Paul used a 'glue stick' as a guide to check if the outside profile of the cup was correct by bending the 'glue stick' over the cup... if you can see light between the cup and the stick you know where to do more shaping.



Paul used a 'glue stick' as a guide to check if the outside profile of the cup was correct by bending the 'glue stick' over the cup... if you can see light between the cup and the stick you know where to do more shaping.

The stem was blended into the cup and the base by turning coves and ogee shapes and grooves to create a pleasing overall shape

with the diameter of the foot equal to the outside diameter of the cup. With the goblet sanded, sealed and finished to your preference it can be removed with the parting tool.

With time now running out fast Paul did a quick demo of how to make a Barley Twist on a goblet stem, he placed a similar piece of Yew on the lathe and turned a rough Goblet shape, reduced the stem thickness to about ½ to ¾ inch using a skew and his trusty finger gouge, he then switched the lathe off and selected some small 6 inch long tapered and rounded files (chainsaw sharpening files are perfect).



Starting with a coarse file placed at 45

degrees to the base he started to file a groove freehand, then by turning the chuck and goblet by hand he continued to create a groove in a spiral shape towards the cup, cutting fairly deeply and consistently. Paul then started a second groove in the gap left by the first twist and repeated the process, the width of the spirals can be adjusted by judicious use of the files and the twists can be left 'flat' or 'tapered' depending on your choice.



The twists can be cleaned-up by using less coarse files and finally by wrapping sandpaper around a

piece of dowel and smoothing out the grain, then sealing and finishing.

Paul's demo was a very useful reminder of how to make a goblet and especially how to create a very pleasing Barley Twist. Many thanks to Paul.

The evening was finished off with the Raffle with a very good selection of prizes. So many thanks to **Steve Jones**.

JULY 2019 - GARY RANCE - SOMETHING YOU'VE NEVER SEEN BEFORE

The evening was attended by 64 members and 4 visitors (one who came from Australia, see how far our fame has spread...!)

Gary Rance has been woodturning since he was 16 years old and has worked for several wood turning companies making Peppermills and Kitchen ware, then moved to produce Chair parts and Stair Balusters. Wood turning is the only employment he has ever had, so he is a very professional and knowledgeable turner He became self-employed in 1987 and has made his mark in woodturning by writing articles for magazines, demonstrating for Trade companies and exhibiting in National Competitions in Britain and abroad. He is considered to be one of the fastest and most accurate production woodturners in the UK. Gary also produces and sells his own tools; teaches Masterclass wood turning and supplies his produce to over 400 customers including The Duke of Westminster.



Gary's demo was "Something you've never seen before", so we were all suitably intrigued as

to what he could possibly produce that none of us had seen. He gave it the grand title of *The Idiot Stick*.

Gary had a piece of ASH measuring approx. 150 x35x35 cm (he had pre-drilled a small hole through the middle of the blank on the long side, for reasons that he explained later) This blank was supported by a 7mm drill held in the chuck and a steb centre in the tailstock, he proceeded to drill a 7mm hole through the centre of the blank by winding in the Tailstock, thus forcing the piece into the spinning drill, when the hole was safely through about $\frac{3}{4}$ of the length of the Ash blank he stopped the lathe, rewound the tailstock to disengage the steb centre, then restarted the lathe.



Whilst supporting the piece of Ash in his hand he continued to drill through three quarters of the length of the blank by slowly pushing the piece into the drill which was spinning at medium speed. This is a perfectly safe method of completing a hole by hand and it ensures that

the drill does not “wander” as it is highly likely to do if you use a pillar drill.

The blank now has a 7mm hole through the centre for about $\frac{3}{4}$ of its length and the small pre-drilled hole crossing at right angles in the middle of its width. The blank is put back in the chuck and supported by the tailstock, and the blank is rounded off using his gouge. Gary spent some time explaining his physical position and the stance he adopts whilst working at the lathe, standing slightly away from the fast spinning item for safety in case of spin-off and moving his whole body rather than just his arms when using the tools and he always wears suitable safety equipment including safety footwear

As the blank was relatively thin, he demonstrated how he supports the piece with his thumb behind the blank whilst the gouge shaves the front

Gary then marked pencil lines about 10cm apart and used these as guides to create a bead at either end of the blank and rounded off the two ends and. He shaped the body of the blank to a slight concave and added some ‘ornamental grooves’ then sanded down the piece using 180, 240 and finished with 400 grit. Gary explained that he always sands from the rear of the piece so that his work is not shielded from his eyes by his hands. When finished he then parts-off the piece leaving a small nipple stud, this prevents the small

tear-out that can sometimes be seen on the ends. The nipple-stud is easily removed by hand with a skew. This completes the body of the Idiot Stick; Gary did not seal or finish the piece with his usual Chestnut Lacquer due to time constraints.



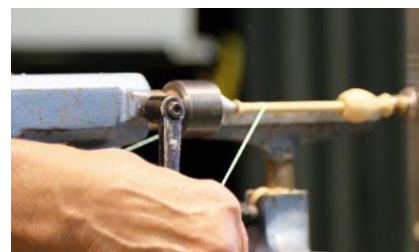
The second part of the Idiot Stick is made from a similarly sized piece of OAK that is placed between centres and turned to round then reduced

in diameter to create a ‘tail’ of 6mm diameter (1mm thinner than the hole in the main body). This tail must be accurately turned as it needs to slide easily into the 7mm hole, and also must be slightly shorter in length than the hole bored through the main body piece. When the tail is level and smooth the head stock end is turned into a small ‘egg’ shape.



Gary then passed the main body of his creation to one of the club members and asked him to thread an elastic band through the small hole that had been pre-drilled before he

started. Gary continued shaping the tail end and when satisfied he cut a groove (like a crochet hook) near the end of the ‘tail’ that was big enough and deep enough to accept and catch the elastic band. This groove was made using a small triangular file, the piece was then almost fully parted off and sanded to a very fine finish up to 600 grit. Gary emphasised that the ‘egg’ shaped end MUST be exceptionally smooth (at this point Gary would normally seal and lacquer the piece, but again due to timing he omitted this action).



He then parted the piece from the lathe inserted the tail into the hole ‘caught the elastic band’ and gently pulled it out,

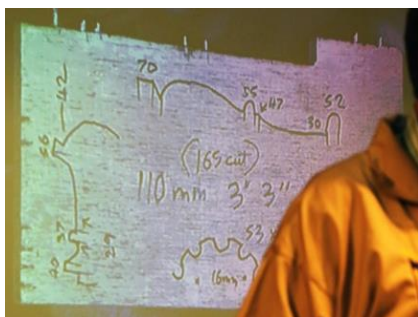
only to have it immediately ping back in again. As if by magic he had caught the elastic band with the hooked tail on his first attempt which many of us failed to be able to do after many attempts. Much bewilderment and hilarity ensued as everybody had a go to try to “catch the tail” and failing miserably.

Gary explained his method of how it's done is to insert the tail into the main body, twist it away from you, then twist back towards you and gently pull it out... the crochet hook end should then catch and pull on the elastic band causing the tail to "ping" back inside. MAGIC... OR IS IT?



Whilst we all continued trying to Ping the Idiot Stick, Gary showed us how to make a rather lovely and ornate Salt and Pepper mill. The Mill was very reminiscent of a Queen Chess piece.

He had a piece of wood cut to length (choose whichever wood suits your needs) and a very clever custom made "marker board", this is a piece of plywood with markings and measurements to show the intended shape of the Pepper / Salt mill the marker board also had small pointed nails at predetermined spaces that will scribe the necessary cutting



marks when the Marker board is lightly pressed against the rotating piece on the lathe.

Gary also mentioned another method of turning multiple pieces of work that need to be identical, is by using a method called "Drop-Fingers". These are lengths of wood or metal that are pivoted through a rod that must be securely fixed to the lathe or bench. The length of the individual "Fingers" are adjusted so that they will loosely rest on the rapidly spinning work piece and each finger will naturally drop away when the piece has been turned to the correct diameter or shape. There can be as many Drop Fingers as you need for your particular project.

...Oh yes, regarding the Idiot Stick... the magic may not be in the 'method' of hooking the elastic band, but more so in the 'smoothness of the egg-shaped end and the strength of your finger and thumb as you squeeze it.

Gary finished of the evening with the usual Table-top critique on items that were brought in by the members and as usual there was a bewildering array of first-class work that had been produced.

The evening finished off with the Raffle. Many thanks to Gary for his very interesting and humorous demo.

AUGUST 2019 – TOM JAMES - [YOUTUBE TALK](#)

The August HWA club meeting was hosted by our very own **Tom James** who gave a talk on his new Woodturning YouTube series in which he gives hints and tips on improving your Woodturning skills. Tom presents his site in his usual friendly, humorous, informative and interesting way. His YouTube name is **The Welsh Woodman**. The link to his site is below.

<https://www.youtube.com/watch?v=xJIV4uHD7NI&t=2s>

To subscribe to his YouTube channel and see more of his excellent videos, use the link above, then click on the red 'subscribe' button underneath the video. If you are not signed in to YouTube you will be prompted to sign in/up before you can subscribe.

AUTUMN CLUB CHALLENGE

This quarter's **HWA Club Challenge** was 'Something with a finial'. As usual there was a stunning and varied display. Here are the proud winners. Thank you to all that participated.

FINIAL COMPETITION WINNERS

First Place

Derek Holdaway
wins £30.00



Second Place

Harry Woolhead
wins £20.00



Third Place

Ian Woodford
wins £10.00



TERRY'S TOP TIPS

In this regular feature, Terry smart from Chestnut products shares some of the more interesting responses to questions to Chestnut's helpline.

We were contacted by someone refinishing the handle on a hand plane; he had our Cellulose Sanding Sealer, Acrylic Lacquer and Friction Polish and wanted to know if these would be suitable. Whilst it's always better to keep to the same solvent base where possible (in this case by using the Acrylic Sanding Sealer) not everyone realises that you can put Acrylic Lacquer over Cellulose Sanding Sealer, they are designed to be compatible so our caller was in luck here. It's also ok to put Friction Polish on top of the Acrylic Lacquer (or any of the other lacquers) and it will give a deeper, brighter shine, especially when used with the Burnishing Cream. However, the Friction Polish isn't what we'd consider to be a hardwearing coating and it will wear off in a relatively short period of time, exposing the Acrylic Lacquer beneath - which is ample as a finish for this project.

We were asked to confirm that our Spirit Stains can be mixed into our Cellulose Sanding Sealer, and if so, how much. The answers are yes and about 10% respectively. The Spirit Stain will also mix into the Melamine Lacquer, Acrylic Sanding Sealer and Acrylic Lacquer. Even into the Hard-Wax Oil.

We've covered cleaning the Buffing Wheels in the past, for when they get a bit clogged up with compound. They can be washed in warm, soapy water or an abrasive can be held against them to wear away the outer edge. Now there's another option, our new Mop Dresser. A two handled wire brush that is held against the rotating wheel and it removes the excess compound. The Mop Dresser can also be used on new wheels to remove the loose cotton fibres that come off when they are first used and avoid looking like the Abominable Snowturner!

I was asked about the colour order in which to use NyWeb. The word to remember is GROW (Green, Red, Orange, White) which is what trees do until they're cut down and turned, carved etc.

The actual grits are:

- Green - 400 grit
- Red - 600 grit
- Orange - 1000 grit
- White - no grit

Another regular question is whether our Spirit Stains are toy safe. Surprisingly, it's irrelevant, but with good reason. To quote my source at the testing laboratory, *"EN71-3 [the test for toy safety] is only applicable for components considered*

"accessible" ...either directly, or by modifying the product (i.e. breaking it) with a reasonable amount of force... That means if the stain is completely coated and it is not reasonably easy for the coating to be removed, then the stain should be considered inaccessible and therefore shouldn't need testing."

I can't think of any situation where a piece of timber could be broken by a child and sufficient stain be accessible to be a problem. Many of our coatings are toy safe, so as long as these are used and the stain is completely covered, so are you.

Another query is an oldie but a goldie - or maybe Silver or Copper. It's our Gilt Cream, probably because of the way it is used - only very little at a time and very infrequently - jars of Gilt Cream tend to stay on shelves for a long time, and they have a habit of drying out. But all is not lost if this happens, adding some white spirit to the jar will quickly remedy the situation. The solvent will be absorbed by the dried-out cream and will fairly quickly return to a useable state. Add a little at a time until you've got the consistency you want. You can, if you're careful, warm the cream in a water bath (**NO NAKED FLAMES**) and mix a little linseed oil in. Being slower drying, this will keep it fresh for longer.

We were asked about a suitable coating for bare metal parts of lathes etc to prevent rusting. Silicone sprays are available but one needs to be careful with these as any accidental residue transferred onto timber can play havoc with your finishing. They can also leave a sticky residue which can be problematical when sanding. Other proprietary products are available, but we've had reports of people using our Microcrystalline Wax with great results, a thin coating will protect the metal and also act as a lubricant for those parts that need to slide!

Inter-coat sanding is still important as part of the preparation process to make sure that the coated surface is smooth, meaning the next coat will also be smooth and give a brighter finish. That sanding should be gentle though; the coating is hopefully already pretty smooth; we only want to remove any minor imperfections (nibs) that might have been left behind. Unless the finishing has gone a bit wrong (as if!) and needs to have some of it removed, a cut back with a fine abrasive is all that is needed. Usually I'd use the same grade as I last used on the bare timber - possibly 320, 400, or NyWeb, any of these will be more than sufficient. This can be done with the lathe running if that's suitable, or not if that's easier. The shape of the item will have some bearing on this of course (and whether it's on a lathe at all!)

This leads me to another question, from someone using our Tack Cloth after sanding between coats of oil. They wanted to know how to stop getting a residue left behind from the cloth. This concerned me on several fronts; the resin on the Tack Cloth shouldn't come off in normal use. The only way I could think of that this could happen is if too much pressure is being applied when using it; it requires just a light wipe over in use, not being pressed down hard. It should be like dusting a surface to remove a layer of house dust.

But along with this, there should be no need to use a Tack Cloth between coats; the amount of sanding dust generated, if any, will be infinitesimal, so there should be nothing to remove. Inter-coat sanding is about smoothing and flattening the coating, not removing any of it.

We were asked how long Melamine Lacquer should be left before polishing it with Burnishing Cream. As anyone who's seen one of my demos will know, I use Burnishing Cream on top of Melamine Lacquer after about 5 minutes and this is quite acceptable. We've been told though that if you can leave it 24 hours the result is even more impressive.

Burnishing Cream can be used on Cellulose Sanding Sealer (but only a wax after this please), any of our lacquers, Friction Polish and even on Hard Wax Oil and Finishing Oil, as long as they are allowed to dry hard - in the case of the oils 72 hours is best.

The recent hot weather has raised the question of waxes melting in the tin. There's no problem with this, they will nearly always set back to how they're supposed to be, but someone asked how come Microcrystalline Wax melts as well as it's supposed to have a higher melting point than other waxes. This is true, it does, but one needs to bear in mind that the wax in the can is already in solvent, and the paste will melt much sooner than a solid block. The applied wax is more akin to the solid block, and in that situation the higher melting point is more relevant and useful.

We were asked if our Tung Oil is a pure oil or if it contains any solvents or other additives. The answer is that our Tung Oil is completely natural, with nothing added or taken away - which is great if you're looking for a hard-wearing solvent free finish, but there is a trade-off here, Tung Oil can be very slow drying, taking days or even weeks if applied too thickly. Your patience will be rewarded with a lovely finish though!

We have also been asked whether or not Tung Oil is food safe. In its purest form it probably is (leaving aside the whole nut allergy thing for now) but is the can on the shelf pure? By that I mean has it been handled correctly every step of the way...

or has it been left in an open vat somewhere with who knows what able to land on it? That's an extreme of course, but I'd be cautious about any claims made that can't be backed up with a certificate. If it doesn't specifically say 'Food Safe' don't assume it is, and even then, some sort of test report or attestation should be available to back it up.

Another question was about using Acrylic Lacquer over chalk paints. We're not really sure to be honest, but we think it'd be ok. As long as the paint is dry and sound - not flaky or loose - then the lacquer should stick well and help protect the paint. A wax should also be good for this, although not quite as hard wearing. As with all unknowns though a test patch first is always strongly recommended.

I was asked about reviving the shine on some old turned items, however we didn't know which finish had been used on them. The only safe option in this situation is to use a wax - and that will achieve the desired effect very easily and quickly. If you're able to remount the item to buff it so much the better, but even if not either the WoodWax 22 or Microcrystalline Wax can be buffed to a lovely shine quickly and easily (well, with a bit of elbow grease). Whatever has been used on the timber before the wax will adhere to and won't react against.

Another question-asker has a Buffing Wheel Kit and wanted to know whether he needed to re-apply Cellulose Sanding Sealer on his items prior to buffing. As they'd already been finished some time ago with wax it wasn't advisable (in fact it could be disastrous!) to apply more sanding sealer. As long as the surface is sound, the existing coating isn't peeling or scratched etc, then it should be fine to just re-polish using the C Wheel and your chosen wax - either Carnuba or Microcrystalline. If the surface is grubby or has minor scratches, then I'd give it a rub over with a Green NyWeb pad to remove at least some of the wax, and then go through the three-wheel system to get a great finish.

A caller was telling me about using an oil followed by Microcrystalline Wax on a burr; all was fine to begin with but after a while white specks began to show. On a rough surface like a burr this is to be expected and is caused by a build-up of wax. Most waxes are bleached at some point in their life and when it dries in concentration it dries white; what it looks like in the tin is what it will dry like. WoodWax 22 isn't bleached so heavily, so this isn't such a problem, but Microcrystalline Waxes are naturally white so there's no getting away from it. The solution is to be rigorous with your buffing, and a stiff bristled brush is great for this as it will pick out any surplus wax, giving a great finish.

NOVICE CORNER

The Novice Corner continues to hold the attention of lots of club members as they hover around the table and discuss the many items that are brought in by our newer members.

The inimitable **Harry Woolhead** and **Alan Baker** impart their expert knowledge and advice to members who have brought in their workpieces to show, and who may have encountered some problems, be it a 'catch', a split or problems with the finishing of their work piece. If you're just hyper-proud of your creation and want to show it off bring it in and put it on the table for all to see.

Don't be shy...bring it in! We can ALL learn from the mistakes and the knowledge of others.

MINSTED UPDATE - DAVE GIBBARD

The annual fete of Minstead Trust was held on Saturday 22nd June with the customary fine weather.

HWA volunteers support the Trust by helping students turn wood in the woodwork shop and have run a stall at the fete from the beginning of our association with Minstead.

This year **Mike Haselden** brought his lathe along and with the help of some of our students was entertaining the visitors with demonstrations at our pitch in front of the Lodge. **Mike**



Dutton was selling items made by students in the workshop from a rather fine display and **Alan Baker** was running a spinning top contest with tops made by the

students. £1 a go with a leader board for the longest spin with £10 prize at the end of the day. An impressive 90 seconds won the day. Entrants were allowed to keep their top.

The event featured all sorts of fun and games and



entertainment including a dog show, ukulele band and Morris dancers. Total event proceeds above expenses were well over £7000 of which drinks,

burgers, tea and cake together made up nearly £3000 and sales of plants from the beautiful display were £1000. Our contribution was £226 plus a further £40 for items reserved at the fete and collected during the following week.

A high for me was meeting the families of the students we take for woodturning and hearing from them how much the students look forward to our sessions and how our efforts are appreciated.

We just need a few more woodturning volunteers to help out. You don't need to be a master craftsman, just a grasp of basics and a sympathetic and patient approach.

Minstead Trust are also always looking for extra wood that the students can use, so if you have a spare stash of surplus wood or timber from your building or DIY projects, they will be very useful and Minstead will be very grateful for your donations.

MEMBERSHIP

Our membership at present is 86. This is 5 down from 2018.

In this quarter we welcomed 2 new members. **Richard Nicholls** from Fleet and **Edward Pickering** from Swanmore

Below are the total members and visitors attending monthly meetings:

- **June** - 51 members and 2 visitors
- **July** - 64 members and 4 visitors
- **August** - 52 members and 2 visitors

We are always looking for new members to our club. We are considering promoting ourselves on Facebook or Twitter to encourage a wider (younger!) audience to attend.

DEMO DAY - JASON BREACH

We have arranged a full day demonstration on **Saturday 19th October** to be given by **Jason Breach**, a professional woodturner who works for Axminster Tools.

Jason is an excellent and experienced international demonstrator and has designed a range of tools for box making.

The demo is at Badger Farm, Winchester SO22 4QB and will start at 10:00 and costs £25 per head. Please contact Bob Hope to reserve your place as numbers will be limited.

TRADING POST

Remember that if you are looking for tools or machinery for your hobby the HWA website has a [Trading Post](#) section where people can post details of items for sale, or items wanted.

Either post your ad in the comments, or send an e-mail to Philip Bristow (philip_bristow@hotmail.com) to have it put on this page.

Advertisements are cleaned off regularly. Each submission must contain, as a minimum, your name, e-mail or phone number, description, and cost (a photograph would also be useful!).

WORKSHOP WATCH



Woodturners are naturally nosey and we can't help wondering what other 'turners' sheds or workshops are like, what equipment they have and how they are set-up. So as a new feature,

I'm interested in your shed / workshop setups.

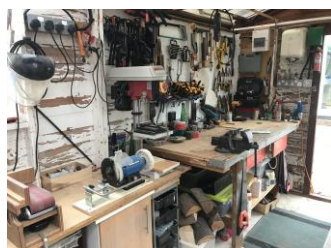
Send me a few snaps and a brief resume of what you've got and what you still crave and it will be featured in the next edition. You never know but somebody might be selling or have a spare of that special something you didn't even know you needed...!

I'll start the ball rolling with a brief glimpse into mine:



Housed in an 18x9 ft shed (close enough to the house for easy access to the kettle!) I have an Axminster AWWSL lathe, Axminster Hobby Pillar drill, Axminster Hobby series bandsaw and an Aldi grinder

to which I have added a cloth buffing wheel. I also have a Machine Mart Planer / Thicknesser, a bench-mounted Belt Sander and a bench vice. My general DIY tools are hung on the wall behind the large wooden workbench. I've recently had the workshop professionally rewired with 14 (yep...forteen) sockets, new lighting and a dedicated RCD fuse panel.



On the shelf below the lathe I've got a wooden IKEA storage system that keeps my pen making equipment, spare clubman Jaws and other lathe tools.

My dust extraction is with the Axminster Trade NV750 extractor. To keep the workshop warm in winter I have a diesel heater with a temperature thermostat which works exceptionally well.

The tool I 'need' is a table saw ...and somewhere to put it!

Hopefully the next issue will feature another member's workshop. Volunteers welcome!

AND FINALLY...

I would like to give a very special **THANK YOU** to those other members who generously give up their time at our club meetings and the other 'outreach' events to help ensure that everything runs smoothly:

Sound & Vision: Steve Page, Alan Truslove, Tom James

Raffle: Steve Jones

Club Shop: Pete Willcocks. Keith Bateman

Library: Tom James

Photographers: Pete Broadbent, assisted by Martin Stallard

Tea & Coffee: Roy Nailor, Chris Davey, Les Barrow, Phil Hill, Mrs Hill

Novice Corner: Alan Baker, Harry Woollhead

Minstead Trust: Alan Sturgess, Les Barrow, Dave Gibbard, Alan Baker, Mike Dutton, John Holden, Mike Haselden, Pierre Baumann, Pete Willcocks

(apologies in advance to anybody that I may have forgotten).

I cannot possibly finish this, my first, issue of **Your Turn** as the new editor without passing on my heart-felt thanks to the previous editor, **Andi Saunders**.

Andi is a fantastic guy, and he has also been a brilliant editor who gave his time so selflessly to help us all out, and it goes without saying that I now have a very hard act to follow. I am certain that I speak on behalf of us all in wishing him the very best for the future and we all hope that he is keeping well. Andi, thanks again for all you've done for HWA.

Dave Simpson (Editor)