

# Your Turn

The Newsletter of Hampshire Woodturners Association

Volume 15 Issue 6

November/December 2004

## Bumper Christmas Issue

- Convert your lathe to variable speed
- Make a piano !
- Programme for 2005



That loving feeling



Flying tonight

## **Cover Story**

Greg Moreton at the November meeting relishing the prospect of turning a lovely piece of monkey puzzle and Dave Reeks in October demonstrating how fast a bowl can be hollowed. One of the essential skills if you want to earn a living from woodturning. Reports inside.....

## **Hampshire Woodturners Association**

The Association meets at the Railway Institute, 2 Romsey Road Eastleigh (02380 612270) on the first Monday of each month (the second if the first is a bank holiday).

Meetings start at 7.30 and finish around 10.00. Most meetings feature a talk or demonstration about a turning or related subject by a club member or an invited guest. Several times a year we have "turn-ins" with a number of lathes being operated by members demonstrating various techniques. There is a club shop selling various turning sundries, and a library. The "trading post" enables members to advertise things for sale or wanted.

Every month members are invited to bring work for the gallery and there is usually a critique of selected items. There is also a monthly project for novices with the opportunity to discuss the problems encountered and overcome. Refreshments are served at a mid evening break when members can catch up with the latest gossip. A raffle rounds off the evening.

Membership is £17 per year with a joining fee of £5 for new members. Potential new members are welcome to come along and visit us without obligation or charge.

There's a Web Site too. Check it out at [www.hants-woodturners-hwa.co.uk](http://www.hants-woodturners-hwa.co.uk)

## **The Committee**

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# Your Turn

## HAMPSHIRE WOODTURNERS ASSOCIATION NEWSLETTER

Volume 15, Issue 6

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### EDITORIAL – The shepherds and the yuppie

Three shepherds sat watching their flocks when, lo, the driver of a sinister black BMW passing by on the quiet road noticed them seated all around and screeched to a halt. Removing his RayBans to better see where he was placing his Gucci shod feet, he approached the shepherds.

“You’re not the Angel of the Lord are you?” said one, “We’ve been told to expect him.”

“No sir” replied the stranger, “but I can surely show you a miracle. If I tell you exactly how many sheep you have, will you give me one?”

Thinking this to be some kind of test of faith the shepherds agreed.

The fashion icon whipped out his Dell E-notebook, connected it to his tri-band cell phone, surfed the internet to the NASA page from where he called up a GPS satellite to fix his position. Using this data he hyper-linked to another satellite which made a high resolution scan of the hillside. He downloaded the image and sent it to a supercomputer in silicon valley which took a mere pico-second to sort the shapes of the sheep from the rocks and count them. The result was back on his notebook in the click of a mouse – 1537 sheep.

“That really is miraculous said the youngest shepherd, that’s exactly right. Make your selection.” The icon looked around and picked one of the animals.

Now the oldest shepherd spoke up. “I’ve a proposition for ee, young sir. If I can tell you what business you are in, will you return my beast?”

Warming to this game, the icon agreed.

“You be a consultant” said the old shepherd. “Gee that’s right. How did you know?”

“Well, you show up here though nobody asked you, you want paying for telling me what I already know and you know bugger all about my business!

.....Now give me back my dog.”

*Dave Gibbard – Editor*

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- 1 November – Gregory Moreton, Wet turned bowls.
- 13 November – Brooks Centre Exhibition

#### COMPETITION ROUND 2

#### COMING EVENTS

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- 17 January – Turn-in.
- 27-28 November-Hillier Arboretum show

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## REVIEW OF EVENTS

### 4 October – Dave Reeks

Our guest this evening was Dave Reeks who started by talking about his approach to turning. Dave makes about 1000 items a year and tries to achieve quality and individuality whilst keeping the costs of material and time spent under strict control. This enables him to charge top prices whilst making a decent margin. He eschews craft fairs which are time consuming and where expectations of price are low.

He rough turns almost everything wet and dries in a home made kiln for 3 months before finishing. Before putting things in the kiln he seals the outside with wax to encourage them to dry from the inside to reduce the tendency to split. His kiln is an insulated room with a dehumidifier inside running continuously.

His demonstration started with a shallow hollow form on an impressively quiet Poolewood 2000. To save time he doesn't use a faceplate, just jams the blank between tailstock and chuck jaws and makes a spigot at the tailstock end for reversing into gripper jaws. He started by roughing out a hollow form at a very fast rate. The chips were really flying. Then, in best Delia fashion, he switched to a dry one he had prepared earlier. His cost saving approach continued. Walls are not turned thin because it takes too long and you cannot see the difference. Insides are just course-sanded (40 grit) and left as a "textured". Dave insists that most customers are happy with this and the much greater amount of time taken to produce a smooth finish and a thin wall is not justified by the price that can be achieved. Indeed, people equate weight with value! *Hmm.*

Dave then made a taller hollow form using his clever jig to hold a Hamlet hollowing tool. The jig ensures that the tool is held in a consistent manner and any snags don't break his arm. A laser could be attached, pointing down towards the cutting point and offset by the desired wall thickness. The laser shining on the outside of the vessel takes the guesswork out of where the tool is without having to keep stopping to measure. When the beam is at a tangent to the side of the vessel, that's the time to stop cutting.

A fascinating insight into the tough commercial world at the top of woodturning. Sometimes I'm glad I don't turn for a living. I might have a go at that laser though.

We got such good value out of Dave that there was no time for the critique on the second round of the competition. However, it did proceed, nonetheless and with a more respectable entry too. See the separate report in this issue and pictures on the website. The gallery also had a good entry including several items that would have done well had they been put on the competition table.

### 1 November – Gregory Moreton, wet turned bowls.

Chairman Roy opened with an apology for over-running last month with the result that there was no competition critique. A pity since the entry was much improved. See the report in this issue. Look forward to a stricter timetable in future!

This put pressure on Greg Moreton who ambitiously set out to turn a huge piece of wet Auracaria (monkey puzzle) on his Vicmarc. He always starts between centres much to the discomfort of the front row who not only had the prospect of getting wet but also being bowled over in every sense. Greg demonstrated his aim of retaining the natural features; in this case the radial knots and the natural edge. He likes to do much of the work between centres and even after cutting a spigot for large chuck jaws, still uses the tailstock to steady the work whilst taking most of the centre out. Most of the work was done with bowl gouges and he particularly likes the Child designed Taylor super flute. For deep hollowing the Rowley Monro hollowing tool was used because it is stable even with a large rest overhang. This is all done wet after which the bowl would be left for months to dry before sanding with oil to eliminate dust.

I have to confess this is my sort of thing and I thoroughly enjoyed the demo. I'm not sure I agreed with everything Greg advocated, but the results speak for themselves.



*Examples of Greg's work - a monkey puzzle bowl and a yew vase.*

Chairman Roy, demonstrating the new strict regime, stopped the show in time for Greg to make some comments on the gallery items. There's no space for all this but if you'd like to hit the website you will find more gallery pictures.

*Editor*

### 13 November, Brooks Centre Winchester

6 members of the HWA attended the 7<sup>th</sup> annual Brooks Centre event at which Woodturning is on show to the public. Over the years we have recruited people into the club via shows like this, and several promising contacts were made on this occasion. It's also an opportunity for members to sell, and although trading started slowly it picked up well and resulted in smiling faces all round. Next year, the committee is considering the idea of a further evolution to this concept so watch this space.

*Ian Woodford*

## COMPETITION REPORT – ROUND 2

We were very pleased to see a bigger entry for the October competition. Whether this was due to the season, poor TV programmes, or to pleas for more entries we don't know, but please keep it up! The standard of items was very high; even Les had to work quite hard in coming to his decision. Photographs of the winning entries can be seen on the club website.

Congratulations to Horace Baker who took the first prize in the Novice Class, with Jon Gibbs and Harry Woodhouse close behind. Horace's simple but classically shaped bowl had an overall well balanced design and was finished to a high standard with no observable tooling faults. By contrast Jon's larger bowl had a wide rim and the judges particularly liked the lifted detail around the inner rim and complementary outer shape. Harry's bowl was well balanced and took the form of an open tulip shape. It sat well on it's foot and had a uniform wall thickness, giving an overall graceful effect.

In the Advanced Class Ian Woodford's entry was judged to be worthy of first prize, second was Brian Mitchell and Dave Gibbard was third. Ian's bowl scored highly for it's perfect finish with no hint of scratches or imperfections. The rim featured a rebated edge and the judges thought this gave the piece added charm. Brian's bowl was a larger natural edged yew bowl with the bark removed revealing the spiky under layer. Whilst not finished quite as well as Ian's, the overall effect was very pleasing although I personally would like to have seen it a bit lighter. Dave's bowl was also natural edged and was cut into the end grain of the blank. This is not the easiest way to proceed and a few tooling imperfections were visible. However the finished article was quite thin and had an open well balanced and pleasing shape.

In summary a very good entry which was hard to separate into winners and losers, congratulations to all who entered, please try again next time.

*Roy Nailor*

## COMING EVENTS

### 6 December. Christmas meeting with Stuart Mortimer

A departure from the usual quiz format, though I daresay there will still be a few seasonal diversions. There will even be a novice project- a 3 legged stool.

### 27/28 November - Hillier Exhibition

Back at the arboretum by popular demand. Thanks again to Ron Broadway for organising the event.

### 17 January – Turn in

**Note the date.** Not the usual first Monday due to hall non-availability.

The demonstrators have not yet been "chosen". As usual, George Gale could use some more volunteers. So step forward, your club needs you. The novice project is a spindle exercise.

## LETTERS AND EMAILS

**Dear Dave,**

A few weeks ago a farmer friend knocked on my door late in the evening with a strange tale to tell. He had been cutting logs from an ash tree that had fallen some years ago and had stacked some in his kitchen.

The previous night he noticed his pile of logs glowing, seemingly on fire but with no smoke or heat.

He called his wife who took fright saying "get that lot out of my kitchen NOW".

He had brought some of the logs and we retired to a dark place, under my staircase, and sure enough the logs were not hot but glowed brightly.

At first I had no explanation. He told me the tree had fallen in a copse that was used during the last war to store munitions. I thought of phosphorous and wondered if any had affected the timber. My friend, wondered if the timber could be used to make novelties that would glow in a darkened room. Further discussion revealed that during the day he had tried to demonstrate the glowing timber to another friend at his farm. But even in a darkened container it did not glow.

If, like me, you are puzzled by this effect, let me now give you the answer.

I contacted a Doctor at the Forestry Commission at Alice Holt Research Station. He knew all about this phenomenon and sent me some documents explaining the effect.

In UK we have five species of Honey Fungus, and one, *Armillaria Mellea*, has the property of luminosity. It causes a white rot which is mainly confined to the sap wood in coniferous trees, but in broad leaf trees it often affects the whole of the base of the tree. This luminosity has a biological clock and only glows during the hours the sun is down. Hence it was not visible to my friend during the day. This phenomenon has been known since classical times and was mentioned by Aristotle.

During the war bits of infected wood left on the road during timber hauling were often sent to the British Museum in the belief that they were devices for signalling to the enemy. Pieces of the wood were used by troops in trenches on the Western front on helmets to obviate collisions in the dark. During the last war timber in a London yard glowed so brightly that wardens covered it with a tarpaulin for fear it would attract enemy aircraft.

The fungus only glows when alive so once the timber is dry the fungus dies and there is no glow. Ah well those ideas of selling glowing turned work!

*Lionel Jolliffe*

## MINIATURE PIANO – Derek Carter

Over the years I have turned several trophies. At the beginning of this year a local drama/musical society approached me. They wanted a trophy on a musical theme as a memorial to a stalwart of the society who had recently passed away. I discovered that the deceased had taken all the musical rehearsals in his home around his pride and joy – a Steinway grand piano. So in a moment of madness I suggested that a Steinway grand piano to doll's house (1/12) scale might be a fitting tribute.



I went away to do some research and managed to come up with profile and overhead views from Steinway's website. From these, I drew some sketches showing the layout. It was soon clear that there were going to have to be a few compromises to keep within the society's budget and also to protect my sanity.

The main problem was the number of notes on the keyboard – a grand piano has a minimum of 88. This would have meant the sharps would have been under 1mm wide. By reducing the number of notes to 60 (5 octaves) I was able to increase this width to 1.5mm which I felt was just about feasible using Ebony and without special tooling. The society wanted an opening lid in which could be stored small wooden notes each engraved with the winner of the trophy. This involved the other compromise - I would make the lid in one piece as I didn't fancy trying to butt hinge two pieces of wood only 3mm thick!

The society wanted a very dark colour for the trophy and trials with mahogany darkened with 3 coats of dark walnut water stain looked good. For the naturals and pedals I would use Holly and for the sharps - Ebony. The society approved the plans and construction commenced.

As the keyboard was by far and away the most difficult and fiddly piece, it was tackled first. If it wasn't going to work I needed to know now rather than when all the other work had been completed. Firstly I cut and sanded some lengths of Ebony 2.5 x 1.5mm - enough to make the 25 sharps with plenty left over as I know how brittle Ebony is. These strips were cut into 10mm long individual notes and the front of each was tapered by hand sanding.

The Holly I had for the naturals was narrow, so I thought I'd have the grain running from front to back to increase the strength. This would have meant cutting 5 pieces of holly – 1 for each octave and then trying to get a good fit when assembling them. I wondered if it would be possible to cut the keyboard out of a single piece with the grain running sideways. An hour and many heart stopping moments later the keyboard comb was finished! – 25 teeth each 10mm long 1.5mm wide in side grain!! The comb was hand sanded and then a craft knife was used to cut into the top and front surfaces to give the illusion of individual notes. Next the laborious job of dry fitting each sharp to the comb. Finally, each sharp was removed from the comb, glue applied and the sharp refitted. The completed keyboard was then given 2 coats of spray lacquer.

Now for the case. Construction started by using the power fretsaw to remove the inside shape from a block of mahogany. As the finished thickness would only be 4.5mm it was essential to do the inside first to avoid the risk of the mahogany splitting along the grain. The inside was then first sanded smooth using small diameter bobbin sanders mounted in my pillar drill and then finished by hand. Next the outside profile of the body was cut and finished in the same way – Phew it didn't crack!

I then prepared the sheets that would form the lid and bottom of the case. My thicknesser took them down to 4mm but I relied on the belt sander and hand sanding to take them down to 3mm. The best piece was selected for the lid and the other cut to size for the base of the case. This had to be a good tight fit so was cut oversize and then sanded with the bobbin sanders to the final dimension. This was then glued in place.

The lid was then marked out, cut and sanded, all edges being chamfered, other than the back edge which was to take the hinge. I also work in stained glass and it was from here that I came up with the idea for the hinge mechanism. Two very thin lengths of brass tubing 3mm o/d and 2mm o/d that fit one inside the other. The larger tube was glued to the back to the lid using superglue and the smaller one fitted inside and the two ends bent over at right angles. These two end slipped into holes drilled into the case.

This worked so well that I decided to use the same approach on the lid (fall) covering the keyboard which I had originally planned to glue in a fixed open position. The lid was very time consuming as it had to be a uniform 2.5 mm thick but with a very sharp curve along its length. It had to be very carefully measured to ensure it would clear the keys and yet sit back at a sufficient angle so that it stayed open.

The pedal stand and the hinged case prop were fiddly to make and all had to be hand sanded throughout. By comparison the legs – the only bit of turning! – took no time. The other sundries – the plinth, pedals, button, leg supports etc. were soon completed.

All mahogany parts were then stained having first used masking tape to keep any areas that had to be glued free from stain. Once the stain was dry, all parts were glued together and the whole was sprayed with 2 coats of lacquer, waxed and buffed. Finally the pedals and the keyboard were glued into place.

Job finished or so I thought! Word got around and orders for another 2 materialised and I also decided I would like one myself – so in total 4 have been made to date.

*Derek Carter*



*A few statistics:*

*Width 13cm, length 20cm, height (lid closed) 9cm  
Keyboard width 10.5cm. Sharps 1.5mm wide, 5mm high 9mm long  
Total number of wooden pieces – 50*

## PROGRAMME FOR 2005

Once again we are indebted to the heroic efforts of Bob Hope who has arranged an action packed programme for next year. Put the events in your diaries so you won't miss anything. Note the changed dates for the January and May meetings where the hall was not available on the first Monday.

17 January	Turn In
7 February	Paul Nesbitt, off centre turning.
7 March	W.L.West, sawmillers & timber merchants
4 April	Glen Tizzard, the Tool Store
16 May	Turn In
6 June	John Barclay, threads and puzzles
4 July	Summer social
1 August	Turn In
5 September	John Johnson, inverted turning
3 October	Terry Smart, Chestnut products
7 November	Member's demo
5 December	TBA

Plus 2 all day workshops:

13 March - **Bert Marsh**

4 September – **Jimmy Clewes**

See Ian Woodford's column for the novice projects

## VARIABLE SPEED LATHE CONVERSION – Colin Spencer

I have a Record DML 24X lathe that has been previously upgraded with the swivel head and the four speed pulley conversions. I found the four speed conversion a limitation and wanted a variable speed lathe. I don't turn very large items and I have a considerable investment in accessories for this lathe (chucks, drives, tool rests etc) and so felt that it was better to upgrade to variable speed rather than replace it. This is a description of how I performed the upgrade.

**PLEASE NOTE THAT IF YOU FOLLOW WHAT I DID IT IS AT YOUR OWN RISK. IF YOU ARE UNSURE OF WHAT YOU ARE DOING DON'T DO IT. I CAN NOT BE HELD RESPONSIBLE FOR ANY INJURIES OR DAMAGES THAT YOU OR YOUR EQUIPMENT SUFFER.**

The first job was to remove the motor from the head stock. I then marked the underside of the headstock with an indelible marker to show how it moved when the head swivelled. This allowed me to make the necessary measurements for the new mounting plate for the new motor.

The next job was to construct a new mounting for the motor. This I fabricated from 6mm steel plate that had a cut out to allow the head to continue to swivel and another piece welded on one side to allow it to make a more secure fixing to the headstock. If using a more powerful motor thicker steel plate would probably be required but ensure that the head still swivels.

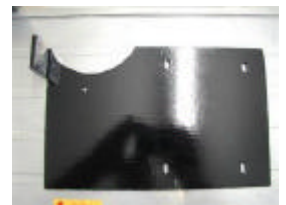
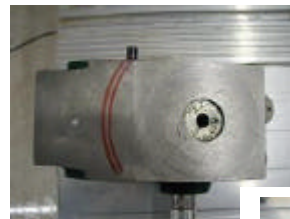
The clearance between the plate and the bed bars is quite tight.

This picture shows the 3 phase motor that I used it is rated at 550w or ¾ HP. The pulley is the old 3 speed one for the output shaft of the lathe with the larger wheel turned off. The output shaft of the new motor was 19mm which was the same as the old output shaft. The old input shaft pulley was 62mm in diameter. The new one is 1 mm bigger and so the lathe runs 50 revs faster. With the output of the motor being 1450 rpm the maximum output speed is now 2125rpm. This photo shows the new motor plate mounted on the headstock and the headstock back on the lathe. The plate is simply bolted onto the headstock. The headstock is made from cast iron so sharp drills are essential. I only used two bolts for the plate because that was all I had room for ideally I would have liked more but it does seem to be strong enough so far.

These two photos show the motor mounted on the lathe and the drive belt is tensioned by the adjustable mounting slots in the motor mounting plate. These photos are taken without the belt guard in place. The belt guard had to have the hole in the side for the input shaft enlarged as the new motor is mounted in a different position and in a different way.

Here is the installation complete.

On the wall is the single to 3 phase converter. Just behind the motor is the controller which is shown slightly larger in the next photos.



The next photo shows the inside of the mounting box for the 3 phase converter. It is mounted on a substantial steel plate for a heat sink. The specific details will be unique to the individual converter that you use.

**Please remember there are dangerous voltages in the cabinet and follow all the warnings and advice that come with your converter.**

The final photo shows the simple plastic housing with the start and stop push buttons and the variable resistor for the actual speed control.

Ensure that you have the manual for your converter as this contains all the wiring information. My converter required a 3 core cable as the single phase input, four core cable for the output plus six core (ideally screened) for the stop/start and speed control. I re-programmed the converter (detailed in the manual) for momentary action start and stop buttons rather than latching buttons (that is personal choice).



So was it worth it ? Yes. It was easy for me to do and it gave me the flexibility that I needed for my turning.

The 3 phase converter I got for £40 brand new from eBay [www.ebay.co.uk](http://www.ebay.co.uk). A new converter from a retail supply outlet is ~£150 so this is what made this upgrade feasible, converters are regular items on the UK eBay website. The motor I got from a local motor rewind firm that I found in the Yellow Pages and it cost £60. The cable housings and controls came from a friend who got them from Radio Spares but they should be available from any decent electronics supply house such as Maplins, CPC etc. All in all it cost me about £140 and took about 6 hours to make.

These instructions should be fairly generic and allow you to do this upgrade to any wood lathe.

*Colin Spencer*

*Colin lives in Spain but will to be in UK in December and hopes to be at the Christmas meeting. He has kindly offered to discuss the project with anyone who is interested at the meeting. – Editor*

## **NOVICE PROJECTS by Ian Woodford**

### **NOVICE TASKS 2005**

As each year goes by the task of setting next year's novice projects gets a little more challenging for me. Trying to introduce different tasks certainly tests my brain cell and inevitably some projects do get repeated, but there is method in my choice. (I can do them as well). There is very little in the way of accessories to buy for next year and to make things easier some of them will be provided, so there isn't any excuse for not having a go. Again the emphasis is on spindle turning as I believe that all turning skills are best learned and developed on spindle projects.

17 January.	Spindle exercise.
7 February.	Carrier bag handles.
7 March.	Light pulls.
4 April.	Ring stand.
16 May.	Bud vase.
6 June.	Desk tidy.
4 July.	Acorn rattle.
1 August.	Sugar bowl.
5 September.	Candle stick.
3 October.	Lidded pot.
7 November.	Cake stand.
5 December.	Hanging pomander.

Lets see some more people enter this year as early last year our numbers dwindled, but the latter part of 2004 showed a revival. I'm sure there are plenty of us that could get some fun out of the whole year so give it a go.

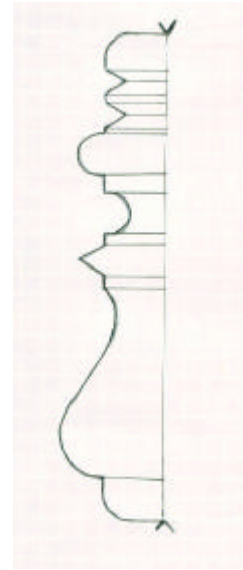
Now here's the write-up for the first task in January.....

## NOVICE TASK - JANUARY 2005 – SPINDLE EXERCISE.

After detoxifying from all the Christmas festivities, this is a nice straightforward exercise to start the year and get our tool dexterity in top form.

Take a blank of ash, beech, sycamore (or any fairly economical timber) about 6" to 8" long and mount between centres. Turn to a cylinder 1 ½" in section. Now we can start practicing V cuts with a skew, coves with a spindle gouge, beads with a beading tool and so on. Make sure that both sides of the V cut are at the same angle; that the tops and bottoms of beads and coves are not flat or pointed and that the shoulders to beads or swells are at right angles (or as I prefer) ever-so slightly inclined toward the bead. Try running a larger bead into a shallow cove to form the spindle equivalent of an OG curve. Sand if you like but there is no real need to. Have a few practice runs on waste wood then turn one for real and bring it along to the January meeting.

Ian Woodford



*Here's a suggestion for the exercise.*

## BEHIND THE SCENES

HWA Membership details are now available. For those of you who were not at the November meeting or did not collect a copy you can collect one in December or by sending a stamped, self addressed envelope to Alan Sturgess, "Nymph", Stonehills, Fawley, Southampton, SO45 1DU or.

*The list is intended only to assist communication between members and must not be used for any other purpose without the express approval in writing of the HWA Committee.*

Ian Woodford had a call from the editor of a new Winchester based magazine "Wykeham Life". She had seen that HWA would be exhibiting at the Brooks Centre and wanted an article. The publishing deadline was just a few days away so an instant response was needed; no time for consultation. Ian wrote some words and we trawled the archives for some pictures.

Ian brought a copy of the magazine to the November club meeting and the article looked good and gave the club a nice plug. But if you missed it and you are interested I'm afraid you'll have to buy one at your newsagent.

**The final round of the competition** will take place at the February meeting. The subject is a combination of spindle and faceplate turning. I haven't checked the scoring but it must be wide open. So have a go and give us all a treat.

## NEW MEMBERS

Welcome to

Sam Evans from South Wonston, 01962 881844.

John Gibbs from Shirley, 023 8078 9707

Andrew Gleadon of Alton, 01420 542251

David Hacker from Bishopstoke, 023 8061 3043

Stuart MacDonald of Marchwood, 023 8086 5395

Martin McLuckie of Blackfield, Southampton, 023 8089 8146

Roger Sign from Kings Worthy, 01962 881015.

Roger Stannard from Basingstoke, 01256 328960

If you live nearby, why not call one of them and see if they need some help finding their feet in the club?

## TRADING POST

**Left behind** at the October meeting, 1 dark blue fleece. Roy Nailor has it now after no takers in November. If it's yours, phone Roy.

**Woodturning Magazines.** Almost the complete set from issue 1 to the present day is offered by Brian Hannam. Brian will let them go for no fee to a good, caring home but suggests a donation to charity in lieu might be appropriate in this season of goodwill. Call Brian on 01256 325621.

## SIGNING OFF

George and I treated ourselves to a day out at the Axminster Tools 2004 show. In spite of a lot of top names demonstrating, I came away disappointed and, as usual, disagreeing with the turning competition judges. If you attended, why not let me have your thoughts for the next edition.

That's all for another year. A Merry Christmas to all readers of Your Turn.

Dave Gibbard, Editor