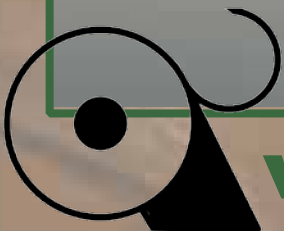


Revolutions

THE NEWSLETTER OF THE ASSOCIATION OF WOODTURNERS OF GREAT BRITAIN

Issue No 101

June 2012



www.woodturners.co.uk

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Front Cover

**Pepper Wood
tubes, from the
AWGB Seminar.
Made by
Dick Veitch
of New Zealand**

**Photo:
Janathan Cuff**



Sovereign by Robert Parry

Sovereign from Robert Parry is a quality engineered system which should form an integral part of every woodturner's armory. That's because it has been designed by a tool manufacturer with the turner's need for comfort and balance uppermost in mind. Sovereign is made to the same exacting standards as all other tools bearing the Robert Parry hallmark.

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AWGB – AGM 2011

Oddington Village Hall, Gloucs.

Sunday March 25th 2012

1. *Apologies for absence.*

Peter Carless, Andy Coates, Ron Caddy, Stuart Mortimer, Lionel Pringle and several other members.

2. *Minutes of the AGM held on 3rd April 2011.*

It was proposed by John Montgomery and seconded by Brian Gibb that these be accepted as a true record of the meeting. The proposal was accepted by the meeting.

3. *Any matters arising from the minutes.*

There were no matters arising that were not covered by the agenda.

4. *Honorary Chairman's Report.*

Reg Hawthorne, the Honorary Chairman of the Association presented his annual report to the meeting, a copy of this report follows these minutes. Acceptance of the report was proposed by John Montgomery and seconded by Brian Hensby. The meeting agreed the proposal.

5. *Adoption of Accounts and Treasurer's Report*

Adrian Needham, Honorary Treasurer of the Association, said that his report was longer than in previous years as he had written it in the format that will be required should we become a Company Limited by Guarantee and/or a Charity. A copy of his report and the balance sheet follow on page 5 and 6, a full set of accounts can be found on the website or are available as a hard copy by application to the treasurer. Adoption of the accounts and the treasurer's report was proposed by John Montgomery and seconded by Ralph Pooley. The meeting accepted the proposal.

6/7/8. *To Receive results of Postal Ballots.*

As there were no motions properly put within the Constitution or any Elections necessary for Committee members or Regional Representatives there were no postal ballots to report.

The following were appointed unopposed:

Ray Key - President

Reg Hawthorne - Chairman

Mike Donovan - Vice-Chairman

Mike Collas - Secretary

Brian Partridge - Regional Rep. East

Peter Carless - Regional Rep. West

Peter Bradwick - Development/Training Officer

Members co-opted for specific roles, not full E.C. members:

Adrian Needham - Interim Treasurer

Dave Atkinson - provisional Treasurer

Sandra Needham - Membership Secretary

Brian Hensby - Training Administrator

Paul Hannaby - Insurance/Health & Safety/Data Manager

Lionel Pringle - Newsletter Editor

Martin Lawrence – Shows & Trade Liaison Officer

Russell Gibbs – shadowing Regional Rep. North

A member from Kent asked why the Regional Representative East should not be titled Regional Representative South East, as his branch felt it was not adequately represented, being further south than the generally accepted Eastern region. Following an inconclusive discussion it was accepted by the chairman that the situation would be reviewed.

9. *Any other business.*

Peter Bradwick gave a report on Development and Training. We currently run four programmes, Youth Training, Member Skills Training, Demonstrator Training and Instructor Training. The Youth Training had been relatively successful during the year but regrettably we had had to cancel two training days due to lack of trainees. We had budgeted for 60 places during the year but only trained 34. It will be necessary for us to contact schools, colleges and Octopus to try to find youngsters. Events are being planned for the current year.

In answer to a question Peter confirmed that any venues will be required to provide the necessary equipment. He said that about 50 members had benefited from the Skills Training during the year. Three events arranged for the early part of this year are all fully booked and more are to be arranged. At this point Brian Hensby asked that if any branch or club was able to host an event that they please let him know.

Peter said the Demonstrator Training was proceeding well and he anticipated running between four and six events this year. He said that the Instructor Training pilots had been run. There were two types of course, one for Instructor Training similar to the Demonstrator Training but with more emphasis on techniques and the other for those who may be instructing at Scout Jamborees and similar events. He also spoke about the pilot which is currently running for the Certificate of Woodturning and a second one to be run at the Axminster Skills Centre. When the Certificate is up and running it is our ambition to then develop a Woodturning Diploma. This will be a much more comprehensive qualification.

Ray Key reminded members that this is the Association's 25th Anniversary and he hoped as many members as possible would enter the Worshipful Company of Turners competitions, to be held in conjunction with their Wizardry in Wood exhibition at the Carpenters Hall on 16th to 20th October. All entries will be on display for the full four and a half days of the exhibition. Peter Ellis said there will be a £5.50 charge for entry but tickets will be restricted to only 500 a day. He added that it will again be an

exceptionally good show.

A question was raised about demonstrator assessment forms and it was confirmed we had withdrawn the ones we had several years ago. The RPT still required clubs to mark their members and the forms can be obtained from their website.

The Chairman then presented his prize for his choice of the items in the instant gallery. The recipient was Cliff Lane from the West Midlands Branch

In answer to an enquiry it was said we are not aware of the number of our branches or clubs which are charities.

The meeting wished to thank those who had provided the catering during the day.

The meeting closed at 4.15 pm. There were approximately 45 members in attendance.

Chairman's Annual Report

This last year has been a particularly busy one for several reasons, one of which was that it contained our bi-annual seminar. This was again held at Loughborough University and was a resounding success from our point of view, echoed by all the comments received from delegates and presenters.

There was an impressive array of presenters from home and overseas, the instant gallery was great and an excellent trade show provided something for everyone. If you haven't been to one yet, the next is in 2013, over the weekend of the 9th-11th August.

At the seminar we repeated the successful Friday evening Internet auction, with invited vendors donating some of their proceeds to the AWGB training fund. We benefited to the tune of £9400 with a further £2535 raised at the banquet auction of pieces donated by delegates and presenters. You will hear from Peter Bradwick how we have been spending that money. I should mention that work has already started on next year's event.

Last year I reported that we were selling insurance to our Associated Clubs and now that the Northern Federation of Clubs has gone, all but four have either joined us as Affiliated Branches or Associated Clubs. Dave Atkinson has been very busy overseeing the insurance scheme.

Another big item this last year has been the work involved in putting together the articles preparatory to becoming a limited company and charity, this has all been covered in *Revolutions* and you will I'm sure appreciate the work involved. In this we were lucky to have the help of North London branch member

Robert Craig, a lawyer working in the charity field; he was assisted within the committee by Adrian Needham and Mike Collas.

I trust you have all exercised your vote. If the vote is yes then Adrian Needham will continue on the committee looking after matters relating to the Company and Charity. I sincerely hope this goes forward as it will increase the standing of the Association and reflect the work we are doing in youth training and teaching generally.

Yet another step forward this last year is the work on the possibility of dedicated woodturning qualifications, a basic certificate followed by a more all-embracing diploma. This is something suggested to us by Peter Ellis when he was Master of the WCT last year. Peter Bradwick in particular has put in a lot of effort writing the modules for the certificate and is in fact teaching a trial in South Wales. Axminster Skill Centre is keen to be involved and intend to run another trial in the autumn, details will be announced in due course. When the trials are complete and have been analysed we will look for other suitable teaching centres and then start work on the diploma. To enable this Brian Hensby has come on board to look after the day to day running of all the training courses. Peter will keep an overview but will be busy rolling out the certificate and working on the diploma.

A new website has also been produced this year and came on-line a few weeks before the AGM. I hope you all agree that it is more modern and enables easier navigation.

Some items are still being updated or corrected but Brian Partridge is getting to grips with the new system assisted by Andy Coates and Pierrot.

In addition to these initiatives we are still working hard on all the everyday work of the Association. New pull up posters have been provided for the show stands. A large backing poster is in preparation to complete the stand look. The AWGB has been in attendance at a number of woodturning shows all over the country from Edinburgh to Kent, exhibiting the selected 50 pieces from the Seminar gallery.

Overall the Association continues to expand in terms of members and clubs and certainly the activities and work we do increases, but that is inevitable as we try and do everything a National Organisation should. We do not wish to be standing still and missing out on opportunities.

I would like to thank and congratulate my fellow committee members for their dedication and work throughout the year. From what has been said here today you will see and understand how much effort they put in for the benefit of the AWGB as a whole. All are of course volunteers, woodturners like yourselves and in some case still in full time employment. They are aided by others not on the committee who deserve our thanks. Lionel Pringle is our *Revolutions*

editor and it continues to improve. Sandra Needham (or 'memsec' as Adrian calls her) has still managed to fit in the job as membership secretary. Brian Hensby, John Montgomery and Ron Caddy have continued to help with training programmes.

The only blight this year was the lack of a suitable volunteer to fill the treasurer's job. Fortunately two volunteers did come forward and, although the treasurer's job was not suitable, they allowed us to have a readjustment within the committee so that all jobs are filled and we have Russell Gibbs available to shadow and assist Dave Grainger who after many years has announced this year will be his last. Paul Hannaby will be co-opted and will take over the present duties of Dave Atkinson allowing him to relieve Adrian Needham of the treasurer's job.

Treasurer's Report

Introduction: The full accounts and the associated report can be found on the website or can be made available in hard copy. The Balance Sheet for the year ended 31 December 2011 is shown on page six and I make the following points in amplification:

General Comments: The Association had a satisfactory year of slightly mixed fortunes in financial terms – on the one hand the routine income and expenditure account showed a small surplus but Seminar 2011 made a loss.

Seminar 2011: The seminar loss was occasioned by an amalgam of attendees falling short of the budget figure (180 full payers) and presenter costs being over budget – exchange rates and the actual as opposed to forecast cost of air travel like meteorology is an inexact science. Members will, however, be aware that the Association operates a separate Seminar Fund and the loss was well within the scope of the fund to absorb – not to be seen as a complacent comment and members can be assured that the budget process for Seminar 2013 will seek to ensure that such loss is not repeated.

VAT Registration: The only other key point to note for 2011 is that at the end of year one it seems that the VAT registration has not caused the Association any major concerns. Clearly, the registration requires additional work for the Executive Committee but not to an extreme and we have been very well supported by our financial advisers in this (and other) matters.

Prepayments: The prepayment sum reflects the annual insurance due by 31 December for the following year.

Accruals: The only accrual is the fee for the accountants.

Deferred Income Memberships: This sum reflects

membership dues for 2012 received in 2011. All members to note that membership renewals are due as at 31 December and at time of writing there are still renewals coming in!

Overall: The Association is in good financial shape. No recommendation was made concerning the membership fee for 2013 as the absolute need will depend on the outcome of the Motions put to the membership regarding company status and any subsequent application for charitable status.



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THE ASSOCIATION OF WOODTURNERS OF GREAT BRITAIN

(An Unincorporated Association)

Balance Sheet as at 31 December 2011

	2011	2010
ASSETS		
Current Assets		
Other Current Assets		
Branch Loans	-	400.00
Total Other Current Assets	-	400.00
Accounts Receivable		
Prepayments	6,679.00	-
Accounts Receivable	2,108.84	1,582.20
Total Accounts Receivable	8,787.84	1,582.20
Cash at bank and in hand		
Undeposited Funds	-	1,144.00
Bank Current Account	1,574.85	12,932.70
Bank Deposit Account	54,521.90	40,867.54
Total Cash at bank and in hand	56,096.75	54,944.24
Total Current Assets	64,884.59	56,926.44
Current Liabilities		
Other Current Liabilities		
Trade Creditors	174.16	-
Accruals	500.00	500.00
Deferred Income Memberships	14,697.00	5,439.50
Deferred Income Seminar	-	6,015.83
Other Creditors	76.79	21.65
VAT Liability	-	281.81
Total Other Current Liabilities	15,447.95	12,258.79
Total Current Liabilities	15,447.95	12,258.79
NET CURRENT ASSETS	49,436.64	44,667.65
Represented by:		
AWGB Main Fund	29,732.20	26,576.76
Development Fund	14,192.64	8,705.20
Seminar Fund	5,511.80	9,385.69
Total	49,436.64	44,667.65

Travelling Exhibitions

Mike Collas

I wish to thank, on behalf of the Executive Committee of the AWGB, those members who had pieces selected from the instant gallery at last year's Seminar and agreed to loan them to the Association as part of the travelling exhibition which has been exhibited at many Woodturning and Wood shows around the Country during the past nine months or so. At those shows where I have been involved all the items exhibited have received comments of

interest, admiration and 'how was that made?', and I am sure my colleagues who attended other shows would confirm similar interest being shown.

The items we at present have in our care, will be returned to their makers at the end of July or during August. There are two methods of return being used. Some will be returned by a committee member who, knows the maker, lives in their area or has contact with the members club. These items will be distributed to the committee at the next EC meeting on 25th July. Those which cannot be returned in this way will

be sent through the post or by courier, depending on the cost. Any member who has not received their piece by the end of August should contact me so I can investigate where it is or when it was sent.

Having dealt with the exhibition items at the past year's shows it is now time to look to the future for the Travelling Exhibition 2012/13. In the year between Seminars we rely on members submitting 'gallery standard' pieces to be selected to form the travelling gallery at the shows at which we will be represented in the year from September 2012. I deliberately use the term 'gallery standard' as it is important that we maintain the standard of the display that has become expected of the Association, not only by the visitors, most of whom are Woodturners, but by the organisers of the shows. Please do not be put off by the term as I am sure most members are capable of producing such a piece.



**An example from the current collection.
An impressive condiment mill made by Les Thorne**

As is usual we will need at least fifty pieces, these will be split into two sets so that we can ensure that shows in close proximity, or where two shows are held in the same year, that the exhibits are different at each event. It may already be too late but maybe clubs could arrange a competition and select the best item for consideration of inclusion. I say 'for consideration of inclusion' as I hope to receive many more than the fifty or so pieces necessary. Pieces will need to be sent to me no later than the end of August as the first show we will be attending is Yandles on the 7th and 8th September.

Please let me know by email or post, no later than the end of July, if you are intending to submit a piece. Then, as I say, make sure I receive the item by the end of August.

I would ask ALL our talented members, and that means YOU, to please make sure that by the end of August I have more than the required number of items in my possession, giving the committee the unenviable task of deciding what to include and what, with a letter of apology, we have to return to the disappointed member. Please remember there will always be another opportunity at the next Seminar or in the next non Seminar year. Please let us not have a repeat of two years ago when, on the set-up day of the first show, we were still trying to gather items to exhibit on the stand let alone split into two sets for future shows.

The Association's Executive Committee continues to work for the benefit of the members, please support them, and the rest of the membership, with your effort.

A Letter from Tom

Dear AWGB

I thought that I would write to thank you very much for the bursary that I was awarded to attend the Seminar last summer.

When I wrote to you and asked if there was any possibility, and listing what I was particularly interested in, I never had any idea that there would be so much to see and so many really nice people to talk to.

One of my special interests is surface finishes and textures. Wow! – I learnt so much from the demonstrations and talking to the experts. I spent quite a time watching and listening to Mick Hanbury and learnt a lot about design, piercing, painting and using a vacuum chuck – which was really good and I am hoping my dad will make one for me one day!

It was difficult to choose which demonstrations to go to as they all had something that I was interested in. The ones that I did go to were all so good, and the way that the demonstrators explained what they

were doing was fantastic. Les Thorne as usual was very entertaining and I always look forward to seeing Les around – he has helped me ever so much over the last three years. I found the demonstration by Nick Arnall really interesting, and his ideas for painting and surface finishes, in particular air brushing, gave me loads of ideas.

It was the first time that I had seen any demonstrations by people from other countries. For me, I think this was one of the highlights of the Seminar, seeing how different ideas go with different countries. I found the demonstration by Hans Weissflog completely different to anything I have seen before. I will always remember what Hans said about how important it is to spend enough time on a project, and how much detail that he covered in holding his work and his motto "small and fine".

Another demo that I saw was by Marilyn Campbell where the cutting up and reassembly using resins was much different to anything that I have seen before. I really like this sort of work as I think it combines some really interesting design ideas as well as using different types of material. The black and white work looked fantastic and I have now looked on Marilyn's website and seen pieces that are just mind blowing!

My Dad is an engineer and not into making things with wood, but he really enjoyed the demonstrations and seeing all the pieces in the gallery. So we both found the demo by John Wessel very interesting showing how to use Pewter in woodturning. The sheet pewter work was again something that I had not seen or knew about.

I am in my GCSE years at school now and this year I have to do a work experience week, which, although it is two years before I can leave school, I am starting to think about what I will do for a job. I really want to do something connected with making things and if it is possible something where I can use what I am learning with woodturning.

My Dad has organised something for me which I think will be a fantastic work experience. I will be spending a week at Howarths of London, a company that makes Oboes and Cor Anglais instruments. The manufacturing workshops are on the South Coast not far from where we live so couldn't be better! I had to go there for an interview and took some of my woodturning pieces to show them, along with my AWGB certificates that I received from the Stuart Mortimer weekends. These certificates were very useful and they were very interested in what I had been lucky enough to do with the AWGB. It is not a big company but they make the instruments from start to finish using ebony for the Oboes and Kingwood for the Cor Anglais - including all the metal key work. They sell instruments all over the world including the Royal Marines Band and London Orchestras. I am really looking forward to this week in the summer.

One last thing I would like to say is that my Dad and I try to get to as many woodturning shows as we can, and I always look forward to hunting out the AWGB stand and seeing what is on show and what ideas I can get. There is always a really nice display with loads of different pieces.

So I want to thank everyone at the AWGB for helping me and for the time that we had at the Seminar. I am really hoping that my work experience will be good and will let you know all about it and how I got on. Thank you everyone

Tom (Streeter)

An Ode to Peter Taylor

We don't know how he's done it
But he's got to 85
It's probably bloody-mindedness
That's keeping him alive!

Every morning, regular
He sets off on his walk
And if by chance you pass him
He'll grab you for a talk

And he can talk for England
He really bends your ear!
But he cannot help his ailment
Called verbal diarrhoea!

He spends hours in his wood shed
You'll often find him there
Turning wood and making fruit
'Cos the ladies love his pear!

His banana, too, is very good
Made from wooden off cuts
But he doesn't just make bowls of fruit
He's got some lovely nuts!

But did you know about the time
He didn't feel his best
So he went to see his doctor
Who said she'd do a test

She said she'd like a sample
Could he do a stool?
He said "that's not a problem
I find it easy as a rule"

So off he tottered homeward
And went into his shed
He'd follow doctors' orders
And do exactly as she said

When next he went to see her
He proudly showed his stool
"That's not what I intended!"
She told the dozey fool!

For there it was in miniature
A kitchen stool of oak
The doctor laughed her head off
And loved his saucy joke!

But he truly is quite special
And we'd like to do him justice
For he raises lots of money
For St. Elizabeth Hospice

So kindly raise your glasses
And without further ado
We'd like to wish a very happy 85th to you!

Editors note: Peter assures me that the bit about the stool is perfectly true, and those of you that know him will have no difficulty in believing it.

Funding Boost for Birstall Woodturning Club

Birstall Woodturning Club, an Associated Club of the AWGB, has received a £16,000 funding boost from SITA Trust to refurbish their workshop equipment. SITA Trust provides funding through the Landfill Communities Fund. Funding is available for community and environmental groups to carry out a range of improvement projects.

Birstall Woodturning Club is open to all and its members and the wider community will benefit from this project as it will increase and broaden the scope of the equipment available for use at any one time, thus enabling workshops to accommodate more people and increase their opportunities for artistic expression and social interaction. It will also enable larger groups to visit from other community organisations. The new equipment will be more efficient and therefore more environmentally friendly and the replacement of some of the old machines will improve health and safety and bring the workshops up to industry standard. The new equipment is being supplied by a local supplier, ASK tools of Batley who have a long association with the club and are a frequent visitor and demonstrator.

The club would like to extend its thanks to all who supported the bid from club members to local groups, including the Safe Anchor Trust, Batley Cemetery Support Group and the Kirklees Duke of Edinburgh's Award Scheme.

Kaspar McFarlane (Chairman) said "this is an enormous opportunity for the Club to really contribute effectively to the local community and enhance the scope of activities that members and their guests can enjoy. We wish to say a big thank you to the SITA Trust!"

Birstall Woodturning Club will now be able to replace

old and worn out equipment. Six of the twelve lathes will be replaced and two of these will have the facilities to turn larger objects. Much needed new equipment such as a belt and disc sander, a drum sander, a sturdy band saw and a pillar drill will also be purchased for the 2,600sq. ft. workshop which already boasts a Kity combination machine and twelve sets of hand tools.

In order to improve the health and safety of all visitors and members three new dust extraction units will also be installed. The club moved to these new premises at Holme Bank Mills, Mirfield at the start of 2011 and during that year membership increased to more than 70 which include a thriving junior section. Opening hours have been extended to include extra workshops in addition to the club night on Wednesday evenings. The club offers monthly demonstrations on club nights by experienced turners and other professionals to all members and the public. Members also compete in a monthly competition which leads to the award of Turner of the Year which is presented to the successful entrant at the Open Day the following year. The daytime workshops are on Monday, Tuesday and Thursday and Saturday mornings are also proving popular. Members can benefit from the expertise of an experienced turner and their colleagues, or just do their own thing!

The club supports local and community groups such as Kirklees Duke of Edinburgh Award scheme, local scout groups, forty-one clubs and others by providing visits and training. In addition the Club is involved with several local community projects by exhibiting at their open days, e.g. Safe Anchor Trust, Friends of Batley Cemetery; the club also attends local shows and events. In 2011 the club took part in the Kirklees HOST event for local artists and held a very successful open event as part of the project. Benefits to members include accessible premises within easy reach of public transport, a monthly newsletter, access to discounts from major suppliers, the opportunity to attend all club activities, up to date communications via the club website, discussion forum, face book and twitter and much more.

**Copy deadline
for the next
edition of
Revolutions
July 16th**

NICK AGAR IN GUERNSEY

Bev. Mason-Barney

Nick Agar had a very early start in November 2011 as he flew from Exeter to Guernsey, arriving all keen and raring to go at 8.00am.

He proceeded to entertain the Sarnia Woodturning Group members with his witty patter and skilful turning techniques. His trademark colouring and texturing of wood particularly inspired everyone, right from the start.

The first item he showed us was new to the UK he says, as the previous artwork had been carried out on a woodturning cruise ship in Norway. What an honour.

The bowl was treated with black spirit and silver cream paint which gave the appearance of metal (pewter). The inner surface was rainbow yellow. I was thrilled when Nick presented me with the item at the end of the session.



After a lunch break listening to news of places and things Nick had done, we watched the air-blown spirit dyes used together with gold wax to produce an old style Christmas decoration. He produced three items in total. On the third he used spirit dyes, coloured liming wax and verdigris wax.



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Nick demonstrated the use of several turning and texturing tools, including the simple blow pipes he uses for spirit stain colouring. A technique of scorching the surface of a piece of elm, as part of the process to emulate a bronze metal finish that had weathered, kept us all entertained and enthralled.



To finish the session, and to our great delight, he gave us all very positive feedback on the gallery of items made by our members. It was wonderful for the members to have encouragement and positive comments on our efforts by such a skilled woodturner.

During the evening Nick was taken to the town of St.

Peter Port to enjoy the local hosteleries.

Next day was bright and sunny. Guernsey looked at its best and Nick's camera was used endlessly as he went around the Island's beautiful coast line.

We hope that Nick may visit the Island again, not only to turn wood but to fish, as this is another area of great interest to him.

Youth Training at Treknow

Tom Bickerstaff

Do you recall the article by the Southern Area Representative John Boyne-Aitken that appeared in the March 2012 issue of 'Revolutions'? If you do, you would have had an introduction to the important training programme being undertaken by Treknow Woodturning and Carving Club based in St Breward, near Bodmin in Cornwall.

The programme being - teaching woodturning to young people in Cornwall, under the auspices of the AWGB, Youth Initiative.

We held the first youth training day in October 2010 at our club venue in Bodmin. Six young people were the guinea pigs on that sunny Saturday, as

we prepared to venture into a complete departure from the normal club activities with which we were familiar and had served us well for a number of years, evinced by our continually growing membership.

On that first occasion, the format we had worked out for the day's structure proved resilient because we have continued to use it for all the youth training we have held since that momentous day!

The courses start with the young people looking through a book and choosing an item of spindle work they would like to make in the morning session, we help them by suggesting they choose from a short list of items we have prepared.

As you will properly guess, the next segment is an introductory talk, this is given by our Safety Officer and Chairman John Brooks - John is the liaison between us and the AWGB and organises these training days - next, the trainees move to their individual lathes with the club tutors, (all who have positive CRB checks); following a short familiarization of the young person with their lathe for the day and the chisels they will be using, they start to make shavings under the watchful eyes of their trainers. By the end of the morning session, all the novices have crafted an item of spindle work they have chosen to make. This item could be a honey drizzler, a rolling pin, a meat tenderizer or a dibber.

The morning teaching session ensures the young people are familiar with the use of many of the gouges and chisels in common usage amongst Woodturners, including the skew chisel, spindle and roughing gouges and parting tools.

Because all our tutors have children, we know food is very acceptable to young people, so at lunch break, we provide a hot meal cooked and served by the mother of one of our first trainees and a club member.

The afternoon starts with the trainee selecting the blank they want for the bowl they will make and finish before the end of the second session. (All wood used is the inert Sycamore).

To make the bowl, designed by the pupils, in the afternoon segment, they learn faceplate work, chucking and the use of another chisel such as the bowl gouge, sander sealer application and applying a gloss finish to their carefully crafted treasure.

The day ends with the presentation of an illuminated certificate blazoned with the name of the AWGB and Treknaw Woodturning and Carving Club, signed by their tutor and the AWGB representative who has been present and taught throughout the whole day. This certificate entitles the trainee to free membership of the AWGB and Treknaw Woodturning and Carving Club until their nineteenth birthday

Our second and third youth training days were held within four months of each other because we had a waiting list of young people, between the ages of thirteen and fifteen, who wanted to learn the art and craft of woodturning. They had learnt of our courses from local newspapers to which we regularly submit articles about our club and its activities, also from the school and college where our club has taught woodturning as part of the national Design and Technology Course.

The day before our third youth training day in February, the club held an instructor training course for a maximum of four members. The attendees were shown, by Peter Bradwick, how to pass on their woodturning skills in the best possible way to young or not so young people, who attend our Clubs' training days both in-house and on specific youth days. (Our other instructors will attend the next Instructor training course). The format of the course was similar to that described in the 'Tutor Training Day' article that was



published in the March issue of 'Revolutions'.

The picture accompanying this article, shows the trainees on our course held in February 2012 with their certificates; two of these young people were originally on our first training course and have regularly attended club nights ever since: both young men always enter the monthly club competition competing directly with the more established woodturners - many of whom they regularly exceed in points gained!

On our February course, the club decided that these two young men have improved in their turning to such a degree that they needed to be coached by professional turners. We asked Allan Thomas, based in Cornwall, to be one tutor, with John Aitken from the AWGB as the other professional tutor.

For every youth training day we organize, the Worshipful Company of Turners give a donation to the club with the AWGB paying for the materials used by the young trainees and supplying turning smocks and sets of turning chisels for their use on the day: our club members give of their free time and get in return an immense satisfaction from instructing and helping the eager trainees to achieve their full potential within the time constraints of the full day course.

Treknew Woodturning and Carving Club will be arranging another youth training day, but first, John Brooks our Chairman, is organising a training day for club members with John Aitken as trainer. This day will be part of our on-going members training programme ensuring that all people in our club are kept proficient in their use of all the tools and techniques used by us woodturners.

The people in the photograph, taken in our club venue at the conclusion of the February course, from left to right are: Aaron Colman, Lorinn McCaul, Tom Woolf (Advanced trainee), John Brooks, Hannah Botham-Smith, Lizzie Mitchell, Kieran Mumane (Advanced trainee), John Aitken and Allan Thomas.

Nick Agar Workshop

Eugene Grimley

Having flown from Belfast to Exeter on the Friday, Sam Moore and I were really looking forward to Saturday morning. After a hearty breakfast (essential) Nick brought us down to his workshop. It's just as well that the view is not visible from the lathe area - nothing would get done!

After signing the insurance waiver we had a short guided tour of the premises. What a revelation! We have never seen such a range and quantity of tools and equipment. Nick's students are certainly well catered for.

We started with a hollowing project which was what Sam really wanted to do and later we went on to complete a wall sculpture, which was really what I wanted to do. Throughout both projects Nick was able to watch over us and give us all the time and attention we needed. We felt honoured to be able to avail ourselves of his expertise (and equipment) in a long day's work. It was bedtime before we realised that we had hardly stopped all day!



A Plea from your President

Ray Key

The AWGB was formed 25 years ago at an International Woodturning Seminar at Loughborough College of Art & Design (now part of the University)

We started as an individual membership organisation and we still remain so today. However now around 2/3rds of the membership are members of Branches, (back in 1987 there was only one known woodturning club in the country). There are now 60 fully Affiliated clubs (all full members of the AWGB) and there are another 50 plus groups who are Associates, within most of these there are a number of AWGB members.

At the end of the AWGB's first year membership totalled 300, now we are 3500 strong. Much has happened along the way, most of it good.

This short preamble is leading to the start of my plea for your participation in the competitions organised by The Worshipful Company of Turners alongside 'Wizardry in Wood' in London at Carpenters Hall during October of this year, an event not to be missed.

The AWGB and the WCT have worked together for a number of years, especially in the area of youth training; both bodies help fund these activities. Through these contacts we have been able to pioneer a number of new initiatives where fund raising is concerned. Nic Somers an avid treen collector and a contact from the mid 70's has played a major roll here. Nic has been an antiques auctioneer for much of his life, now semi retired he has dedicated much of his time to charitable fund raising. It was at his suggestion in 2009 that the AWGB held the **first ever** On-line Live International Woodturning Auction, its success led to this being repeated at our 2011 International Seminar.

In the past the only auction held was at the Saturday night banquet, on average £2500 to £4500 was raised and used for training. Now with both auctions we raise between £11000 and £13000 which has enabled a much more far-reaching training programme to be launched.

In addition to youth training, there are now demonstrator and instructor training courses. Specialist skill courses are delivered by some of the leading makers in the country. These programmes are growing under the direction of Peter Bradwick with more on the horizon.

In many ways it is unfortunate that 2012 is a somewhat fallow year as this is our 25th Anniversary since our formation. If only our International Seminar was being held we would have had the ideal platform for a major celebration but as this bi-Annual event that platform is missing.

With this in mind I urge a much greater participation in WCT's Wizardry Competitions; the AWGB will have a major stand there and sponsors AWGB Members Only competitions.

My plea is also aimed at supporting the hard working Howe Committee, they have the responsibility for organizing the competitions. It just so happens that Nic Somers is its Chairman, without his, and his wife's, benevolence the AWGB couldn't deliver as much as it is able with regards training. Also serving on that committee are well known turners Stuart Mortimer, Stuart King, Mark Baker, Kathleen Abbott and yours truly alongside esteemed Livery Members of The Company, **please back us.**

We know competitions are not for everyone, but there should be a far greater participation than there is. There are some wonderful prizes on offer and this event provides a unique opportunity for your work to be on display for four days at the prestigious Carpenters Hall in the City of London. This will be the first time this opportunity has been afforded to all competitors. The WCT's bi-annual competitions are normally just a one day event. In the past when they coincided with Wizardry in Wood, (now held every four years), only the winning entries were displayed for the duration of the event. Now all entries will be on display, plus the opportunity to win a major prize and offer your work for sale if you so desire.

There are fourteen competitions in total five of which the majority of AWGB members will be able to enter if they so desire. However if you are a member of the SOT, RPT, a Freeman or Liveryman of the WCT you could enter up to twelve.

The additional two classes are the AWGB's Junior Class and the Ray Key Competition, these are aimed exclusively at our younger members.

Full details of all competitions are on the WCT, AWGB, SOT and RPT websites, they are also available from The Clerk of the Company. There are an impressive range of cash and sponsor prizes on offer. If you are worried about getting your work to the event don't be, a network of collection points will be notified in due course.

I urge you to visit the Wizardry in Wood website to see the range of what will be on display. This is a unique event, putting on view much that has not been seen by the public before. Tickets can be pre-booked on the www.wizardryinwood.eventbrite.co.uk website or purchased at the door.

I will make mention of one special competition, this is for candlesticks, and is a project unique to this year. A set height and base size have been defined plus a candle cup size; these requirements must be adhered to. The Company is looking for thirty candlesticks to grace their banquets representing all aspects of the

turners art and craft. There is no prize on offer but an opportunity for your work to be recorded and used for posterity. A special one off book will be produced with a full page photo of each candlestick selected and opposite a CV and statement by the maker.

Finally, finally, to all our younger makers please, please, do your best to enter the AWGB/WCT Junior Class. Those of you who have been on any of the youth training days enter the 'Ray Key' Competition. The wood has been provided as has an A4 idea stimulation sheet; these are with Peter Bradwick and Brian Hensby. The Geoff Cox Trophy is on offer plus prize money and sizeable sponsor awards; these were missed off previous PR material.

Here ends my plea, make this the year you take the plunge and enter a competition for the first time. Those of you who are regulars please make a special effort, in doing so you will help mark the AWGB's 25th

year and the WCT's 408th as a Livery Company.

The third 'Wizardry in Wood' promises to deliver something that is very special. Make a date in your diary now; Competition Judging and Prize presentation is on October 16th. Entry forms need to be submitted by September 16th 2012.

Exhibition Open: October 17th – 20th 2012 inclusive.

Venue: Carpenters Hall, Throgmorton Avenue, London Wall, London EC2N 2JJ

Useful addresses: www.woodturners.co.uk

www.the.sot.com www.turnersco.com

The competition entry forms and rules can be downloaded from the above websites.

Direct contact:

By Post: The Worshipful Company of Turners, Skinners Hall, 8 Dowgate Hill London EC4R 2SP

By Email: clerk@turnersco.com

Telephone: 0270 7236 3605

Member Training Workshops 2012

Date	Topic / Technique	Tutors	Venue	Places
Saturday 9th June 2012	Beginners course	Philip Greenwood	Hutton-le-Hole York, YO26 6UA	3
Saturday 28th July 2012	Deep hollowing Intermediate	Mark Sanger George Foweraker	Burnham on Sea Somerset, TA8 2DT	5
Saturday 4th August 2012	Finishing, texturing & colouring	Mark Raby George Foweraker	Burnham on Sea Somerset, TA8 2DT	6
Saturday 10th Nov 2012	Boxes & beyond	Les Thorne	Alresford, Hampshire, SO24 9ND	4
A Saturday in November 2012	Artistic design & colour Intermediate / Advanced	Nick Agar	Cornworthy, Tolnes Devon, TQ9 7HF	TBA

Youth Training Workshops 2012

Date	Topic / Technique	Tutors	Venue	Places
Weekend 24th - 26th August 2012	Workshop health & safety Various projects & techniques Age 11 - 18 at 1st January £10 fee	Stuart Mortimer Ron Caddy Gary Rance Les Thorne Peter Bradwick	Grateley, Hampshire SP11 8JT	6
Saturday 25th August 2012	Workshop health & safety Various projects & techniques Age 11 - 18 at 1st January £5 fee	Simon Hope	Essex	1

Swedish "Paraffinalia"

Mike Openshaw

In common with many clubs, Avon & Bristol Woodturners hold monthly, themed competitions. The theme can be absolutely anything concerned with woodturning, ranging from obvious ones such as a lidded box, a drinking vessel, a wall plaque etc. to the occasional joker, thrown in by the committee to challenge members' imagination. One such was dealt to us last year. We were presented with a small block of wood on the strict understanding that acceptance would oblige us to enter the following month's competition. We could, we were told, make absolutely anything we liked but it had to be made solely from that piece of wood.

I accepted my blank without having a clue as to what I could do with it and it lay on my bench for a day or two while I pondered the matter. How I came to decide on my response is still a mystery, but somehow I decided to attempt the making of a scale model of a Primus stove. Older members will recall happy memories of picnics at the seaside in which this delightful Swedish invention played a central role in the excitement of the day - get it wrong and you had a ten foot flame and singed eyebrows - it certainly was far more fun than today's 'Gaz' burners.

I own no fewer than three of these (all inherited) and one is a very small unit, designed, I suppose for hikers and cyclist-campers, (Captain Scott and his team also used them during their ill-fated Polar expedition). To keep size to a minimum a Primus can be disassembled so that it will fit into a purpose-made tin box. To prevent the paraffin contained in the tank from spilling out when the burner assembly, photo 1a, is removed a small threaded plug, photo 1b, is provided, this being screwed into a lug, see photo

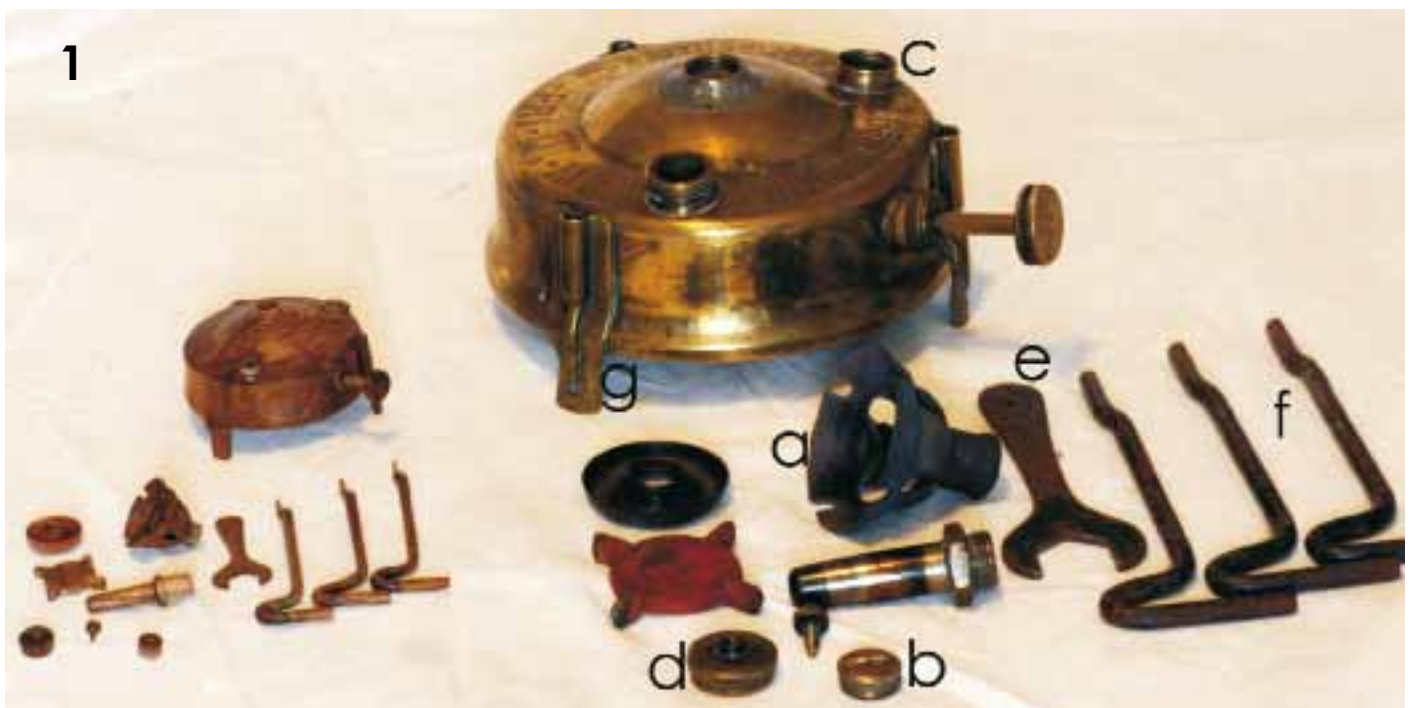
1c, on the tank body when not in use. The tank body also has a filler cap fitted with a pressure-relief screw, see photo 1d, that is used to "switch off" the stove after use. A small spanner, see photo 2e, is also included in the kit.

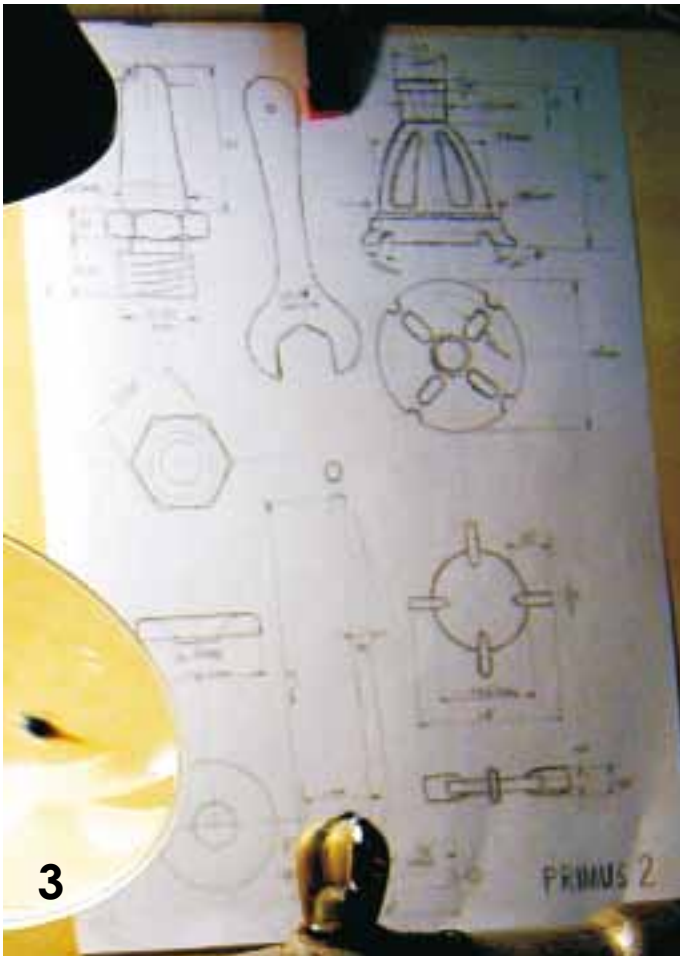
The scale of my model was dictated by the size of the wood block, 2 $\frac{3}{4}$ " square by about 4" long. This meant that the largest component, i.e. the tank, which on the original is 5" diameter, could not be more than 2 $\frac{1}{2}$ " in diameter. How lucky could that be? Everything would be half size.

Some woodturners frown on those of us who measure rather than work by eye, perhaps rightly claiming that woodturning is an art, not a science, but that simply wouldn't be good enough in this case, so first of all I made rough freehand sketches, photo 2, of each part then out came the digital callipers. Measurements were divided by two and transferred to the sketches. The callipers would also be used again during turning. It's perhaps worth noting that when scaling the spanner, which was stamped out from a sheet of steel, the easiest way is to photograph it, or scan it, then simply reduce the size on your computer, print out a copy and, place it and a sheet of carbon paper on the wood, and simply draw over it.

When it came to the lathe work, the small size of the components called for the use of a magnifying glass, photo 4, but in practical terms the pieces were not all that difficult to make, though as can be seen, the open grain of the wood, which precluded the cutting of screw threads, becomes more apparent at this scale, photos 5 and 2k.

The three detachable legs, photo 1f, which on the original are rods of steel simply bent to shape, obviously can't be made in this way with the wood I was using so mine were each fabricated from three





pieces, spigoted and glued together and finally shaped by hand.

But the most labour-intensive parts were the three feet. On the full-scale version they are thin brass stampings, photo 1g, soldered to the tank body - mine had to be carved from the solid and glued to the tank. Again, a magnifier was essential and I used one of those items that we can't resist buying at exhibitions in the firm belief/hope that it will one day come in useful - in this case a headband magnifier. My instincts were right for without it the job would have been virtually impossible.

Being an honest fellow and therefore anxious to stick rigidly to the competition rules ("from this block and no more...") I had been extremely conscious of the danger of running out of material, so I was more than careful when cutting out the various bits. Indeed, so frugal was I that one of the offcuts was big enough to make a kettle. Here I have to confess that in the absence of a suitable original I did risk making it by

eye, on the basis of "if it looks right it is right". Readers might feel that the handle is a little oversize but I'm pretty happy with the overall appearance which I think complements the stove quite well.

And to the inevitable question "does the Primus work?" well the answer is, "The pump plunger plunges but does not pump and the kettle whistle doesn't whistle". Despite these unfortunate shortcomings my Primus does have two advantages over its big brother - it is much lighter to carry around and it certainly doesn't leak paraffin over everything.

Was the effort worthwhile? Well, it didn't win first prize but it has provided some amusement for visitors at club events, and when it's not sitting among the beautiful works of art that represent the major output from Avon & Bristol Woodturners members it resides, under a glass dome, on my mantelpiece.



Whose idea was it to put an "S" in the word "lisp"?

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It's that Man Again!

Editor's note and disclaimer: It would certainly appear from the contents of this edition of *Revolutions* that this man Agar seems to be flavour of the month. May I reassure the membership that no financial remuneration has come my way by dint of this series of 'advertorials' for Nick, it is simply that all these glowing commendations have come my way at the same time. Perhaps some other members would like to do the same for others of our gifted and artistic professional members.

Four members of the AWGB, Graham Tucker and George Morrison from Plymouth and George Webb and Richard Clarke from Axminster, made their way through increasingly narrower lanes in the beautiful South Hams till at last Nick Agar's workshop came into view, thoughtfully signposted from the main road. We were welcomed with coffee and an introduction including health and safety. This was followed by a tour of the workshop when we were able to choose our lathes. As the theme for the day was bowls and platters our first task was to turn a bowl from one of the blanks supplied and decorate it.



We were urged to leave our comfort zones and to be bold with colours and carving instead. Having completed the texturing the bowls were sprayed in different colours. Time passed swiftly, with Nick being ever available with advice and instruction in new techniques and soon it was time for lunch. His workshop overlooks the River Dart and the weather was dry (surprising, being Devon) so it was eaten on the terrace looking at a view to die for. Nick kindly added a bowl of apples and chocolate biscuits to our packed lunches.

We were soon back to work with the afternoon's task being a platter. We were each given a 16" blank to transform and work progressed steadily, with Nick on hand for help and advice. Again we were given various ideas for colouring and texturing our work and time really did pass quickly as it was so enjoyable. All too soon it was time to clean up and leave but all of us left inspired to attempt new ways of adding colour,



even if it was only black.

Nick is a truly inspirational tutor and I for one am very grateful to the AWGB for arranging this course. To members who have not yet attempted one I would say do try one.



Training for Taster Sessions John Leach

Previous editions of *Revolutions* have described the activities which the East Herts and Cambridge Clubs undertook in 2010 and 2011 to enable young people to experience woodturning. The success of these events has resulted in the clubs planning a larger event for Scouts in 2012. The clubs, on behalf of the AWGB, have agreed to have about 20 training lathes available for hands-on taster sessions at Gilwell 24. As we increase the scope of these events, without compromising safety, we need to increase the number of experienced turners to provide the one to one supervision and we are looking to members of other clubs to help. Many of the turners, whilst being very experienced, have not been involved in woodturning taster sessions before. It is 'Good Practice' to support these turners and provide the opportunity for them to have some training.



The Clubs approached the AWGB Development and Training Officer, Peter Bradwick to discuss how this should be carried out. In discussion with the clubs, Peter designed a course which is aimed specifically at tutors for taster sessions. It does not aim to train turners to teach woodturning in the broader sense but to ensure the students have an enjoyable, comfortable and safe first experience of woodturning. It aims to ensure that the tutors have thought about what is required and that they feel able to deliver high quality taster sessions.

The first course was run by Peter with support from Peter Nichols and Mike Collas, at the East Herts Club in January. It was attended by more than 20 people. After initial introductions and an outline of the woodturning taster events planned for 2012, Peter gave a lively and informative presentation, discussing a range of relevant topics including child protection and safe working practice. However, the main objective for the day was to have practical sessions. Two 'guinea pigs', who had no previous woodturning experience, were brought along and several members gave them woodturning taster sessions, observed by the other attendees. After

each session, constructive feedback was given by the turner, the student, the course leaders and the audience. These sessions raised a number of interesting points and gave much food for thought. All the attendees found the day very beneficial and will be better taster-session-tutors as a result.

Thanks to Peter Bradwick for the effort he put into developing the course and preparing the course notes and to Peter Nichols for his support and advice. Thanks also to Sue and Martin for patiently acting as students. They may even have learnt something about woodturning!

We are still looking for experienced turners who would be prepared to supervise hands-on sessions at Gilwell 24 (Chingford: 7th July). The more help we have the easier the day will be for everyone. We are also looking for turners who do not wish to demonstrate or deliver hands-on sessions but would be willing to help at the events with the non-turning roles such as general support, queue management, talking to people as they wander around the marquee. A great time is guaranteed. If you are willing to help in one of these roles, please contact John Leach – email: woodturningsurf@aol.com



Customizing the Lathe

Reg Sherwin

For this article I am going to show some customizing of my lathe, its bench and its setup in my workshop. Hopefully this will be of some use to many of our members.

It's always interesting to visit fellow practitioners and see what they get up to in their 'free time'. Most of today's turners have favourite little 'Tips and Wrinkles,' many of which will have evolved through necessity, inspiration, and in some cases sheer desperation, and this collection is no exception!



My lathe is a Hegner HDB 200 XL. My first 'hands-on' experience with the Hegner range came when I used one at a club demonstration somewhere. Photo 1, which was kindly supplied by the UK agents, Technology Supplies Ltd, shows this longer lathe in its latest form.

I was impressed by its quietness whilst running, its feeling of solidity and its range of variable speeds. I was subsequently able to use one at a number of trade shows after this first introduction, and quite simply fell in love with it. I soon decided that it was the lathe I would retire with. I have had the lathe now for something like eight years, the last three of them in retirement.

On delivery to the workshop, which I was at that time renting from Avoncroft Museum, the Hegner was off loaded onto a fifteen or so year old but still sturdy bench. I had built it on moving into the museum workshop. It is made up from pre metric 4"x 4" and 7"x 2" builders pine and held together with ½" threaded rod, washers and nuts. The term 'Brick Privy' comes to mind here.

At some time during its life I had fitted the top of the

bench with an off cut of melamine surfaced board, which had probably been scrounged from a kitchen furniture fitter. The off-cut was 38mm (1½") thick, 596mm (23½") wide and 1805mm (71") long. I had built the bench with stout wheeled castors on its four legs, see photo 2, and they are still there.



The castors were originally fitted so as to just clear the museum workshop floor, but to engage it when the tailstock end of the bench was raised for re-positioning on workshop open days. Also in the photo can be seen a wooden wedge. Each of the four legs had its own wedge which was hooked up out of the way during repositioning operations, as the concrete floor at the museum was not level. 'Reg's Wedges' are still serving in their new home for the same reason!

After some careful positioning and measuring I was able to satisfy a basic principle in that on assembly the heaviest part of the lathe - the headstock and bowl turning attachment - would be directly above the bench legs. This means that any chances of bench movement during turning operations are reduced considerably. There is more on this important point. Read on, or alternatively, skip now to "Rigidity."



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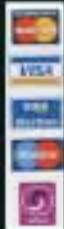
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So, the lathe and the bowl turning attachment were fitted together and the assembly was then mounted to the bench with 10mm bolts and nuts. The front section of the bowl attachment is level with the front of the bench, as can be seen in photo 3. The downside of this is that the front of the bed is 75mm (3") back from the front of the bench. But the alternative would have been to have a hard metal projection sticking out from the bench front at hip height!

Photo 3 also shows that the rectangular mounting hole which receives the bowl turning attachment has a lodger. This is a piece of suitably sized wood which is held in place by the two black and long handled locking levers which are there to grip the arm of the bowl attachment when it is in residence. Without the block in place the handles rotate a little, although they are stopped from falling out by the headstock risers. But I prefer them to be locked. I could take them out as they have the now almost standard splined configuration, but putting them 'somewhere safe until needed' is fraught with hazard. I have made that mistake more than once.

The photo also shows a dome ended and 'home made' tapping out bar, nose down in its bench hole close to the headstock. The lathe comes with a tool kit, including a tapping out bar, and this one has its own hole at the tailstock end of the lathe. When I'm working, I like to have the necessities close to hand, hence two bars..... OK, I admit it. I also enjoy making up bits and pieces from workshop scraps, and a long horded and suitable length of steel rod suddenly started looking for a handle.

A spindle locking bar is also part of the lathe tool kit and can just be seen in the shot, to the left of the wooden dome. The bar is also nose down in its hole and adjacent to its place of work.

Back to photo 1, which shows the inverter sitting on an 'L' shaped box section support mounted to the rear of the supplied bench. This optional extra mounting arrangement can be fitted pretty well anywhere along the edge or the side of the bench, and if my memory serves me, it is adjustable for height. But I prefer my custom made stand to the side of the lathe, as can be seen in photo 4. This positioning gives easy access to the controls, rather than having to reach across revolving wood in an emergency.

The stand is hinged to the end of the bench and can be either locked up into its present working position or folded to hang straight down. It has a piece of router matting between it and the wooden inverter block. The matting is providing an anti-vibration cushion between the block and the stand. Whatever did we do before router matting thrust itself into the world of woodturning?

As can be seen in the photo, the wooden block is yet another example of customization. I have mounted



the inverter onto two 20mm x 60mm rectangular section steel bars through a thick length of MDF. The whole assembly is in turn mounted onto the block so as to keep the armoured flexible cable clear of sharp bends. Incidentally, the knob on the front of the block gives me something low to hold if I'm adjusting the position of the inverter on the stand.



Photo 5 shows the tailstock area of the lathe - which is just fitting comfortably on the bench, leaving 150 mm (6") of useable space. It also shows that I have drilled a hole through the front of the steel riser. This is to hold a support for a piece of pine which runs the

whole length of the front bed bar. The purpose of this pine board is to shield the front of the lathe bed from sudden attack from sharp tools which are being hurriedly transferred from hand to bench top when there is no space anywhere else. Blunt tools don't work too well!

The photo also shows the protective pine and two of five magnets. One of them is non-captive and is sitting on the bench top. It is there to show what the other four identical and captive magnets look like. They are spaced along the pine, each of them glued into a shallow recess drilled into what will be the rear face of the pine when it is lifted into position. The magnets are all faced with insulating tape to stop them from scratching the front of the lathe bed.



Photo 6 shows a wooden support bolted upright to the lathe riser and with one end of the pine board sitting on it. The four magnets are doing their holding job along the front of the bed. The headstock end of the pine board has a similar supporting arrangement, and for the same protective reason. The pine could have been screwed to the front of the lathe bed, but I feel that this 'quick break down' situation is far more acceptable, especially when cleaning up after work has finished.

The lathe is now sited under a long double glazed window 1765mm (5' 9 1/2") by 895mm (2' 11 1/4") with two integral and lockable lever catch operated windows along the top third. It also has a Venetian blind. This arrangement allows natural light in from dawn to dusk. Good lighting is something which is

very often overlooked in a hobby workshop. 'I've got a bulb above the lathe' or 'There's a strip-light above it' were responses which I often got on my 'Advice Stand' when asking trade show visitors about their workshop lighting arrangements. Such arrangements can be a bit 'iffy', and particularly single strip lights.

My workshop has two 5' fluorescent strip lights mounted in their fittings in the ceiling of the storage area, which is a couple of metres away from, and end on to any rotating machinery. But the built in lighting in the machinery area comes from 6 Tungsten Halogen lamps which are set flush into the ceiling. The headroom at that end of the workshop is 2085mm (7' 2"), and strip lights would be vulnerable to damage when long lengths of timber are being manipulated in a confined space. I've been in the workshop for just over two years now, and the ceiling has already collected a couple of battle scars! But we still haven't got to the real dangers of strip-lights and rotating machinery. It is Strobing.

The strip lights are actually going on and off all the time - much faster than the human eye can detect - but if a piece of wood happens to be revolving at a compatible speed, it can sometimes appear to be stationary. This is a similar situation to that which causes spoked wheels to be traveling backwards in the cinemas. That is in turn caused by the constant camera shutter speed and the variable speed of the stage coach. I have also heard that strobing can cause problems for people who suffer from epilepsy, but that is another topic. Constant light from a household bulb doesn't have the strobing effect.

My bench has a row of holes running along it, about 125mm (5") in from the back edge, and the same distance apart. They go through the bench and are marginally larger in diameter than the pegs found on the bottoms of Angle Poise type lamps, once the lamp bases have been taken off and put 'somewhere safe'.



Three of the holes can be seen in Photo 7; with two more being occupied by the aforesaid lamps. I find that these lamps are useful in many ways. Their jointed arms make them very versatile and can be fully extended if the pegs are a good fit in their bench holes. They can even be brought over the front of the lathe bed to illuminate the work. I've even

got one sitting on a long pole which has a five leg fitting at its base and casters on their ends. It can be wheeled around in the workshop and the lamp arm manipulated to provide strong light wherever I may have set up camp for a while. I found the pole in the museum skip and gave it a stay of execution. But I don't talk about that.

Rigidity.

A lathe should be as rigid as possible, or at least practical. Let's go back to Reg's Wedges. The wedge in photo 2 was there for five years in the old workshop, and is still needed under the same leg in its new home. Maybe that tells me something about the leg, but nothing has fallen over yet, so I reckon I can trust it for a bit longer. The wedges come in all sorts of shapes and sizes, and can be put to all sorts of uses, read on.

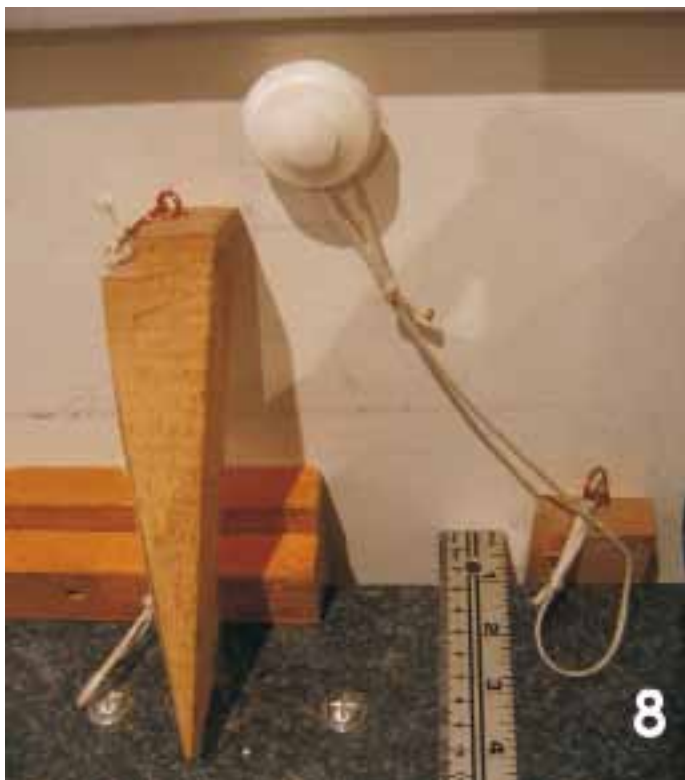


Photo 8 is an interesting one. In it can be seen a wedge making a photo call. It is waiting to join its friend down between the edge of the bench and the wall. Also in the shot can be seen a steel ruler. The edge of the ruler is up against the wall, and shows that the gap between the wall and the bench is 18mm ($\frac{3}{4}$ "). But as I couldn't get the camera into a suitable position, you'll have to take my word for it!

Behind the 'leg in waiting' is what appears to be an 'L' shaped piece of wood. It is in fact a piece of 75mm (3") wide, 18mm ($\frac{3}{4}$ ") thick with a 25 mm (1") square piece screwed to it, the total length of the assembly being 1575mm (5'2").

To fit the strip as shown in the photo it was held horizontally along the bench and against the wall with the square section facing forwards. The first wedge, which is now just visible on the right of the photo, was

dropped loosely into place and the lathe was rocked backward and forwards very slightly until the wedge started falling. Then the top of the long length was persuaded to slide down into the gap with the aid of a rubber mallet. The second wedge was fitted lightly next to the first one and will now take up any space caused by subsequent movement anywhere.

Another wedge was fitted by hand into the gap between wall and bench at the headstock end and then allowed to fall by rocking the bench at that end until the wedge stopped sliding down the wall.

The three wedges were checked for tightness by lightly pulling on the strings, which were then hooked over the adjacent screws as a safeguard to losing any of them down between the wall and the bench in the future. Oh, and the large 'flanges' on the wedge retaining screws came from the same source as the long pole and the five legged stand. But I'm not talking about that either!

My Hegner lathe came with two tool rests. They were 250mm (9 $\frac{3}{4}$ ") and 350mm (13 $\frac{3}{4}$ ") long. But each had a post of 135mm length. This is fine for faceplate work, where the headstock is not swivelled, but with spindle work there can be a problem in that the post is likely to protrude through the base of the cross slide, as in photo 9. Whilst this is not a big deal, it could cause a little frustration.



My solution to the problem was to make a 'lifter', as shown in Photo 10. It is a hollow wooden sleeve which



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fits loosely over the post and lifts the tool rest just high enough to clear the bed. The white tape covering the lifter is there to highlight it for the camera, as the wood underneath had been rescued from the scrap box, my own in this case, and had been put to a number of other uses in previous lives and it was not particularly camera friendly, especially against the dark background.

In writing this article I have had some more thoughts on customizing, and could well introduce them at a later date if they develop.

Editor's note: Whilst compiling this article, Reg has naturally referred to his own particular choice of lathe; the points raised will have universal application to all lathes manufactured for the discerning hobby woodturner. However there may be some idiosyncrasies that other lathes have that have not been covered in Reg's article. If you know of something please use the pages of this publication to pass it on to other members.

Why not have a go!

Maggie Wright

The Worshipful Company of Turners (WCT) runs biennial turning competitions which are open to all turners, whether amateur or professional, resident in

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Britain. Now this may sound very grand and rather intimidating, but it is a very enjoyable event, worthy of far more support from us woodturners. Every four years the competitions are linked with the Wizardry in Wood exhibition where stars in the woodturning world exhibit their work and you can have a chat with them. There is always a stunning collection of work and they are held in the lovely old Livery Company Halls, each worth visiting in their own right. Unfortunately the WCT do not own a hall, some quirk of history no doubt, so have to share with other Livered Companies.

The first Wizardry in Wood I attended was in 2004 at The Pewterers' Hall, when the WCT were celebrating their 400th anniversary. Stuart King demonstrated the Leonardo de Vinci Lathe, built from his original drawing depicting a lathe with continuous revolution using a flywheel and crankshaft for the first time, moving on from the original bow and pole lathes with their reciprocal action.



There were exhibitions celebrating Theo Faberge's fabulous St Petersburg Collection, especially interesting to me as Theo lived in Hastings, near my home, and a centre for many woodturners and craftspeople of all kinds. A collection of woodwind instruments demonstrated the refined skills needed to produce the beautiful sounds of the oboe, bassoon, flute and other baroque instruments. Huge displays of the WCT's collection, plus some of the Daniel collection, turning demonstrations on pole lathes and modern lathes meant there was much to see. There were also the winning exhibits of the various competitions.

In 2006 I decided to "have a go", and to my surprise and pleasure won a commended in the Plain Turning section and Third prize in the Felix Levy Open competition. In 2008 and 2010 I did even better, so if I can do it so can you! Looking at the work of various clubs I am amazed at the skill, passion and artistry of

a lot of their. The small club of which I am Chair, Wealden Woodturners, has some really wonderful craftsmen and a few women, some are professional, but most are amateurs involved in an absorbing hobby, and there are lots of clubs with equally gifted individuals. We should try to support the WCT competitions and exhibitions as they actively support the art and craft of woodturning.

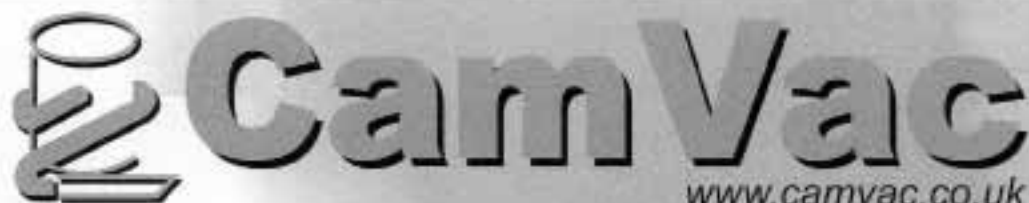
The Turners' Company is one of the oldest Livery Companies in the City of London. Its origins go back to early medieval times when it was a trade guild set up to protect the interests of its members, whose skill was to turn and shape wooden objects on a lathe. They laid down standards for their products and had a strict system of apprenticeship. Unlike the richer Livery Companies the Turners were craftsmen, not merchants which may explain the lack of a Woodturners' Hall! In those days many everyday necessities, like chairs, cups and plates, were turned products and successful turners could make a good living by the standards of the day.

Today the Company promotes the craft of turning with "Wizardry in Wood, the next will be in Carpenters' Hall in October 2012. It holds turning competitions, and offers prizes and bursaries to established and aspirant turners. It sponsors the Register of Professional Turners, which gives details of leading turners and what they make. There is an active charity, with a significant focus on the craft; the Company has donated lathes to schools, including computer-controlled lathes for the use of disabled students. The Company also offers bursaries to aspiring woodturners of any age to help them develop their skills. It has a strong connection with the Armed forces and gives awards in all three services to encourage excellence.

This year there are nine different competition classes, some have an individual challenge and some are open, so you can submit whatever you like. If you log onto the AWGB website or the company's site, (www.turnersco.com), you can view the competitions. The prize money involved is exceedingly generous and is over £7000, and not many turners enter which is a great shame. A lot of turners in the various clubs certainly have the skills. Go on, have a go!



Bert's cheeky grin enlivened the last Wizardry



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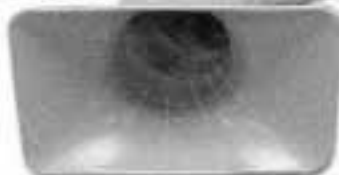
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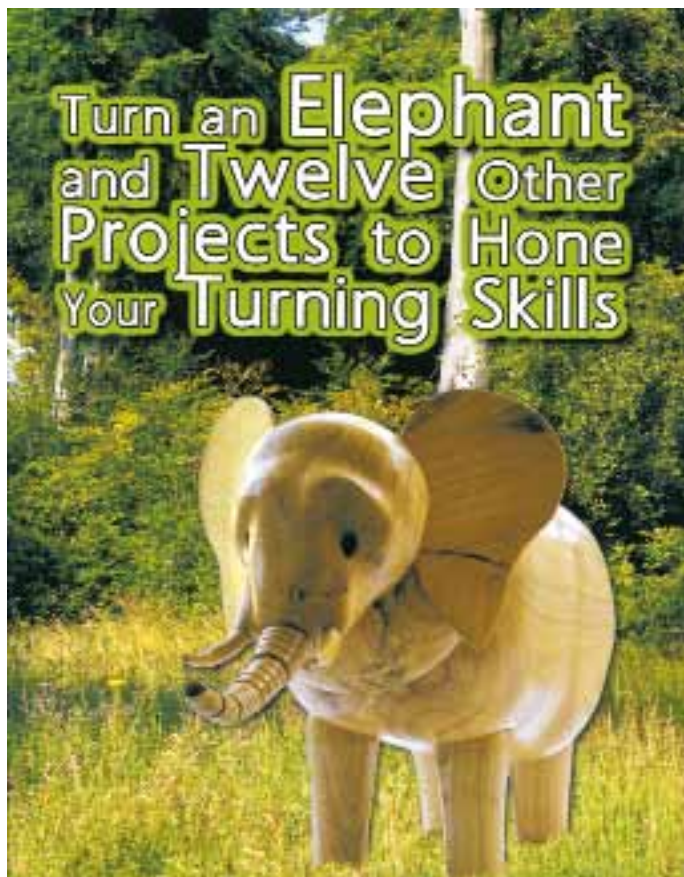
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Elephant in the Woodshed

Lionel Pringle



When Brian Oram contacted me to let me know that he had produced a book on “turning an elephant”, I was not quite sure whether this was some sort of veterinary work or a collection of sketches from a late night TV comedy show. But, no, it's exactly as he said, he has indeed turned an elephant, and what's more it's a pretty good representation of one into the bargain.

I very much doubt that there any other turners out there who would ever have considered turning anything quite so out of the ordinary as this. To have thought about doing it is one thing but to have actually sat down and worked out exactly how it could be done is another thing altogether.

Forty-six pages on how Brian set about this unusual project, and where he describes how you can follow in his footsteps, provide the climax to this most useful of books. There are a further twelve projects in this book that are absolutely guaranteed to improve, or as Brian so aptly puts it, hone the techniques of all amateur woodturners no matter where their skill level is.

The contents page gives a very concise idea as to exactly what to expect inside the covers. Projects range from a basic peg doll in the form of a penguin and a range of spinning tops. There are a variety of egg timers utilising laminating techniques. A

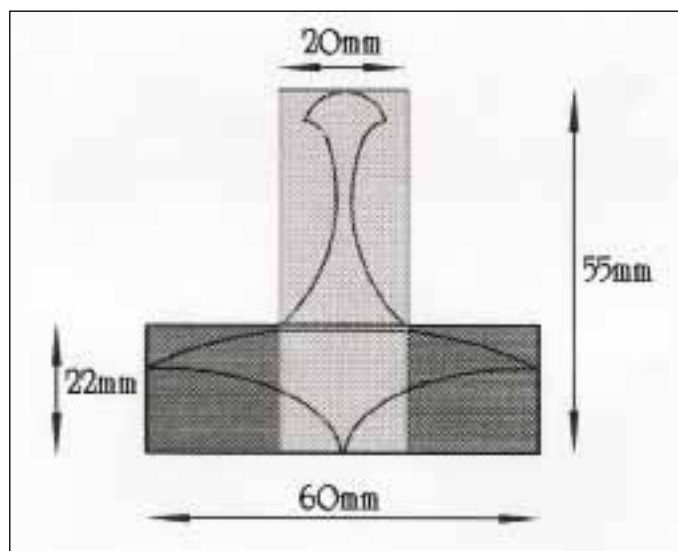
pineapple box; with the accent heavily on carving and surface decoration. A stylised heron made entirely from plywood. Brian also describes various methods of producing Inlaid and decorated bowls, and then finally there is the elephant itself which, if all goes according to plan, has the added ability of being able to nod sagely, as if to say “that's another job well done”!

The book has 176 pages, 400 photographs and 40 diagrams and is available online from Authorhouse at www.authorhouse.co.uk Type Brian's name into the search box at the top of the page and it will find the relevant page. The book costs £16.50 plus postage and packing from the USA.

Executops

Lionel Pringle

Purely because something is basically simple and easy to make does not mean that it has to be unattractive. All too often spinning tops appear to be not much more than two pieces of different diameter dowel stuck together, with a point at the end of the larger piece. They are a useful way of recycling those offcuts of expensive exotic timbers and they make quite good pot-boilers at craft fairs too. I call them “Executops” because they are designed as time wasting toys for executives waiting to make their next crucial decision.



To make these tops you will need two pieces of good quality hardwood in contrasting colours, photograph 1. They can be made in a variety of sizes, but the general proportions are as shown in the drawing.

Cut out a piece of dark timber 65mm square and 25mm thick and a piece of lighter timber 22mm square and 80mm long. Drill a 20mm hole through the centre of the dark piece, photograph 2, and then place the light piece between centres and reduce it to a cylinder which is a good tight fit in the drilled hole. Leave the centre marks on the



ends and glue it into position, photograph 3.



Once the glue has set secure the blank in a chuck as shown in photograph 4, using the tail-stock to centre it up and then turn the block to a disc, do the shaping of the body first and try to keep as near to the shape shown in the drawing and photograph 5 as possible. Aerodynamics are important here, a really well shaped and



balanced top can keep spinning for in excess of a minute. Sand and polish the body and then turn the handle. Finish with the whole top supported on a small nib at the headstock end, photograph 6, and finally part it off with a skew chisel and finish by hand off of the lathe.



Photograph 7 shows the finished article, and photograph 8 shows a group of various tops.



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Woodturning in Killarney

Lesley Clarke

The Irish Woodturners' Guild National Seminar 2012 will be held once again in Killarney, County Kerry – voted 'Ireland's Tidiest Town' for 2011.

With a title like that, who wouldn't want to visit this delightful town just for its beauty, cultural heritage and all-year-round festival spirit, but following last year's hugely successful Irish Woodturners' Guild Seminar, hosted by the Kerry Chapter, we are delighted once more to have the privilege of inviting you back in 2012. So why not come and combine the county's natural beauty with the seminar's man-made works of art?

It will again be housed in the fabulous Malton Hotel, right in the centre of town, next to the railway and bus stations, and just twenty minutes from Kerry Airport and the perfect gateway to all parts of Munster and beyond. The Seminar will take place between Friday 28th and Sunday 30th September and feature international turners Yann Marot from the Limousin region of central France, Ashley Harwood from South Carolina, USA, Mary Ashton from Bristol and Sue Harker from Yorkshire, while Emmet Kane and our very own Kerry sculptor/woodturners Theresa and John Murphy will be the Irish representatives.

There will be the usual array of trade stands and exhibition/competition displays, as well as other woodcraft exponents demonstrating their skills, and the Chapter Challenge in the form of a fully functioning spinning wheel, all free to the public. The main demonstrators will all be in comfortable accommodation, so with even better craic and the Saturday tour for the non-turners, it should be a memorable weekend. All this is being offered at the same price as last year's event, including a three course Sunday lunch to see you comfortably on your homeward journey should you not choose to stay and do some holidaying while in the beautiful South West.

Booking details can now be found on the Irish Woodturners website www.irishwoodturnersguild.com. Preferential rates for accommodation have been arranged with the Malton Hotel for the duration of the event, plus Thursday and Sunday if you wish to extend the excitement. To avail of these rates you should book directly with the hotel on 00353 64 6638000, mentioning that you are a delegate.

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