

Revolutions

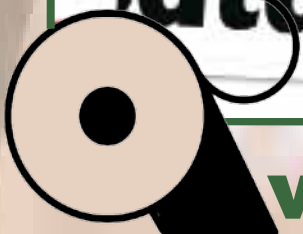
THE NEWSLETTER OF THE ASSOCIATION OF WOODTURNERS OF GREAT BRITAIN
Issue No 102 September 2012



Encouraging more Scouts to turn



Spotlighting our Corporate Members



www.woodturners.co.uk

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DATA PROTECTION ACT

Your personal details are held on computers belonging to Executive Committee members. Your details are held purely for the use of the Association and are not passed on to any third party. If you object to your name, address, telephone number and e-mail address being held in this manner then please contact the Secretary.



KEEP CALM AND VOLUNTEER THE AWGB NEEDS A NEW SECRETARY URGENTLY

If you think you would be an ideal candidate for this position please contact any of the committee members to talk it through

Sovereign by Robert Sorby

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

Manufactured in our factory in Sheffield, the Sovereign handle offers a unique blend of features:

- a comfortable, heavily buffered grip
- hollow steel shaft allows tool length to be varied
- high grade stainless steel end and top rings and shoulder dampening
- all tools mounted by means of drawbar screws
- also handle available as an optional extra for greater control
- settings can be changed at any time without need to be fitted to another model

The Sovereign handle is available in 10", 12" and 14" lengths. There is also a smaller "pocket" tool length available.

Each handle will accept a 10" work tool. But Sovereign is not just a handle it is a tool system. It comes complete with 10" and 12" collet adapted drawbar screws with three thick segments to the intermediate rings. This means it will take an array of collets and tool pieces. In addition to the standard set there is also a range of highly polished finishing tools - the softener and multi tip finishing tool. These are now available in three lengths and without handle to make the Sovereign system one truly practical and flexible combination.

To learn more about the Sovereign System visit www.sorby.co.uk where you will also find a brief video clip.

Available from workshop Robert Sorby studios worldwide.

Robert Sorby, West Paul, Sheffield S20 0PL England. Tel: +44 (0) 114 258 0700
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Chairman's notes

I suppose one of the advantages of the wet summer is that it might force some of us into our workshops because it's difficult to do anything else. In my own case I had the unfortunate case of the high winds bringing down a large laburnum tree which pulled down the telephone cable passing through it and that in turn pulled down the chimney stack it was attached to. All now restored and I have a stock of laburnum to turn.

The summer months are normally a quiet period for the AWGB committee, there is a lull in shows to cover until September and people generally try and find a sunny period for holidays. However work has continued in making the new arrangements for banking etc to enable the AWGB to become a limited Company. This has now been done and I would like to thank Adrian Needham, Mike Collas and Dave Atkinson for all the work on this.

I was honoured to be invited to attend the Jubilee lunch on Tuesday 5th in Westminster Hall. This was a lunch for the Royal family hosted by the London Livery Companies. A great occasion in a fantastic building, as you are all interested in wood I've added a photograph of a small section of the roof.



Mike Collas has resigned for personal reasons so we again have a vacancy on the Executive Committee, if you think you could fill the post of secretary or any other position please contact me. Willing hands are always welcome and are essential to keep the Association functioning, so if you feel you can help or think your area is not represented on the committee now is your opportunity to do something about it.

I would like to congratulate the East Herts and Cambridge branches and other volunteers who again organised a tremendous showing at the scout event at Gilwell. In all 253 scouts were given 30 minute taster sessions. Hopefully an interest will have been kindled leading to more youth members. Once again well done to all involved.

Work on the next Seminar is progressing well, we have been negotiating with the University on costs, which rooms we use etc., and contact has been made with prospective overseas presenters. Please make a note of the date for your diary, it's always over the second weekend of August that's the 9th, 10th and 11th next year. I hope I can meet many of you there and you can start now making those special pieces for the gallery.

I hope you all enjoy the rest of the "summer"

Treasurer's Notes

Since the AGM Adrian Needham, our former Treasurer and I have been working together to achieve a transfer of the financial responsibilities to myself. We finalised the handover in mid May and before I tell you about some major changes coming up I'd like to record my thanks to Adrian for helping me with what has been a steep learning curve, and making the transfer smooth and painless.

Company Registration

As you will have seen the AWGB is now registered with Companies House. The next step is for us to make an application to the Charities Commission to become a Charity. At the moment we don't know the timescale for this, it may happen quickly, or it may not. We will advise you in the next Revolutions of progress.

Updated Subscription Process Branch Members

We have been having discussions with some of our Branches about the administrative overheads relating to renewing member's subscriptions to the AWGB. At present most Branches collect the subs, send them through to our Membership Secretary, who then returns the membership stickers for these members. This means that members have to wait at least until the next meeting to get their up to date membership sticker. In cases when members miss a meeting this period is longer. Some Branches post the sticker, which requires a covering letter and this entails much additional effort and cost. It also means that some of our members are unable to take advantage of store discounts because they don't have an up to date card.

We have canvassed opinion from over 10% of Branches and as a result we intend to change the system. Around November this year we will write to each Branch and enclose the 2013 stickers along with the membership report. When you collect the subs you hand out the sticker, complete the report, return report and subs to the membership secretary, who will record membership and return an updated list. Thus the administration associated with sending out stickers at a later date is removed. Of course, new members will have to come back for their card as they do now. We think this improved system

addresses many concerns previously expressed by branches.

Of course it does rely on us having an up-to-date list of branch officials, in particular the name of the person who deals with membership. We will contact all the Branches but it would help us if you could send me an email and confirm the details of your Chair, Secretary and Treasurer and let me know who deals with membership. My contact details are on page two

For members who renew direct with the Membership Secretary there will be no change in the process.

Grants for Special Events

We are working on formalising an existing facility by giving grants for events, organized by Branches, which benefit the wider community. Examples such as Turn East, The Kent Show and Woodworks come to mind. It is our intention to establish an annual budget and then award grants of say £250 in response to an application from a Branch stating purpose, benefits, etc. This is a new initiative and will be fully in place by the end of the year. Some money will be available for this year but this won't be ratified until after the Executive Committee Meeting in July (which is after the copy deadline for this edition of *Revolutions*). If you are running an event this year and believe you may qualify for such a grant please let me know. More details will be in next *Revolutions*.

Expenses Policy

We have updated our expenses policy. If you are helping out at a show please get in touch and I will send you the revised expenses policy and claim form.

Communication Breakdown

Andy Coates

Many of you will have received, via e-mail, the first edition of a new development from the Executive Committee: The AWGB E-Bulletin. Issue one was fine. It was a test more than anything. But it did result in my personal email privileges being frozen overnight for spamming! Who was to know you couldn't send 1000+ e-mails via BTINTERNET?

So after some research I settled on a software option. This failed to serve our requirements and a third option was sought and found in an online system. All seemed well. A test to the EC went without a hitch. A first run to all the Branch Secretaries followed, again without a hitch. I relaxed, and then clicked "send" to 1,252 AWGB members. After the blue flashing lights and sirens stopped I found the account had been frozen and the "send" halted. Apparently there was something worrying in the content of Issue 2 of the E-bulletin! Twelve hours later the account was reviewed by a "human" and the freeze lifted and the "send" resumed. You'd think that would be the

end of it. But it wasn't, in the interim something had happened which resulted in raw HTML being sent to approximately 1,100 members.

Imagine my joy at receiving over 140 e-mails and telephone calls to advise me of the fact. Imagine my further joy at having to answer all the e-mails, personally, one by one. I suppose if nothing else it shows there are about 140 members who actually give a flying fig. So a sincere "thank you" to those that did. Now please stop!

The result of this breakdown is a temporary resort to posting the second issue of the E-bulletin on the forum at <http://www.awgb.co.uk/awgbforum/index.php>

In the period between now and the next expected issue, (between *Revolutions* publication dates), I hope to have a solid system in place. However, the problems associated with sending an e-mail to over 1,000 people has thrown up a number of other issues, not least of which is incorrect e-mail addresses.

This situation could be caused by a number of factors, they have either been: incorrectly submitted - incorrectly transcribed - or damaged/alterd during transportation to databases. The result, however, is chaos.

So a plan has been hatched and progression is already underway. Essentially we have decided that in order to provide the quality communication tool we are aiming for we need a few things in place:

- Website based member opt in (and opt out)
- Multiple instance e-mail submission to compare and ensure accuracy of typed input
- Automatic e-mail database administration and conversion to group mail format
- Automated correction and replacement facility

And all this by October! So please bear with us whilst we address the problem. News on developments will be posted on the website and the forum and all being well, in the next edition of the E-bulletin.

WCT Competitions 2012

Unfortunately, the original details concerning The Worshipful Company of Turners forthcoming competitions went out with the Clerks telephone number incorrect. The correct number for Turners Company Clerk is **020 7236 3605**.

We would like to take this opportunity to encourage members to participate in these competitions; there are some worthwhile prizes on offer. We would particularly like to see a good take-up for the Company's special candlestick competition. Brass inserts are available free of charge upon request to the Company Clerk and have kindly been donated by Axminster. Entry forms are on the AWGB website.

Hands-On Woodturning for Youngsters

John Leach

In May, the East Herts Club organised woodturning taster sessions for thirty scouts from local troops. With ten lathes and tutors, the sessions were held in our meeting hall, photo 1.



On this occasion, following a safety briefing, the Scouts had about an hour on the lathe with an experienced turner. Harry Potter type wands were a popular choice but one Scout made a pen, photo 2.



The benefit of the Tutor Training Day, which Peter Bradwick had run earlier in the year, showed in the greater confidence of the turners and the smoother delivery of the sessions. These scouts so enjoyed the experience, photo 3, that we have been asked to run another session for them.



In July, the annual activity weekend for Explorer Scouts and Senior Section Guides took place, at its usual venue, Gilwell Park, in unusually wet weather. This year Gilwell 24 was attended by over 4000 young people with a large number of activities available to them, including rock climbing, segway riding, boating and, of course woodturning. This is the third successive year that the East Herts Club, together with the Cambridge Club, has organised the hands-on woodturning. As last year, the woodturning was organised on behalf of the AWGB.



In previous years the weather has been a problem – far too hot to be working in a marquee. This year the perspiration was exchanged for very heavy rain and puddles of water in the entrance to the marquee, photo 4.

Setting up took place on the Friday. Twenty three lathes were installed in the closed area of the marquee for the hands-on taster sessions. Two powered lathes were installed in the public area of the marquee for demonstrations, photo 5, alongside a table displaying turned items brought by the turners for the visitors to admire, photo 6. A pole lathe was also set up to exercise Dave throughout the following day, photo 7.

Saturday started badly when, on arrival, it was discovered that the eggs, intended for breakfast, had been enjoyed by a fox for its supper. As a



'thank you' the fox had left a small deposit in Dennis' shoe! However, Dennis and Pat still managed to provide bacon rolls for breakfast, photo 8.

By 8.00 am, the turners from the East Herts, Cambridge, Herts and Beds, Middlesex, Bury St Edmunds and Chelmer Valley Clubs, a member of the AWGB Executive and other professional turners, gathered together for the day's briefing session and team photo, photo 9, before dispersing to their lathe station. Shortly after 9.00 am the first Scouts arrived to have a go. As usual, after a short safety briefing, they had about half an hour making something on a lathe under the supervision of an experienced turner. Some showed great potential and even made ribbons come off the tool, photo 10.

The excitement in each of the participants was clear to see, photo 11. Discussions with the young people revealed that some of their Grandfathers (in some cases, their Fathers) had lathes in their garage or workshops. We encouraged them to tell their relative that they had woodturned at Gilwell and to ask to be able to have a go at home. I apologise to any of you who have been badgered by your grandchild/child, asking to be allowed to have a go on your precious lathe, under your supervision of course.



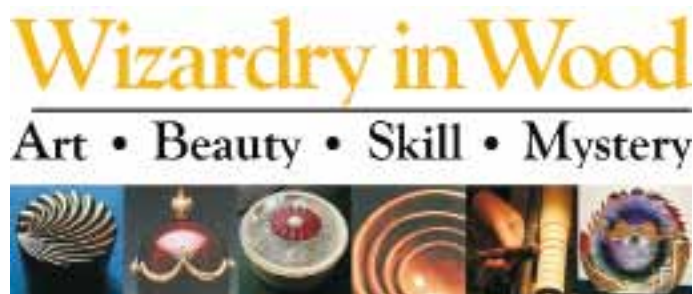
Several leaders asked if hands-on woodturning days could be arranged for their group and we shall be



The event was a great success, despite the weather. All the turners thoroughly enjoyed the day and have agreed to come back. Over the 10 hour period, 253 people experienced hands-on woodturning taster sessions. The total number of taster sessions organised by the club over the last three years is in excess of 1000.

These events could not have been a success without the whole hearted support of many people and organisations. Thanks to the turners, helpers, AWGB and the Gilwell 24 staff who worked so hard before and throughout the day. We also acknowledge the generous support of Axminster Power Tools, Henry Taylor Tools, Charnwood, Chestnut Products, Multistage, Birchanger Wood Trust and National Trust (Danbury Wood).

These events are great fun for the turners. As you will see elsewhere in this edition of Revolutions, there would be great benefits to woodturning and to clubs if similar events could be run in other parts of the country.



This will be the third Wizardry in Wood Exhibition following on the success of 2004 and 2008. One of its major aims is to showcase how the Turners' Company supports the Craft of Woodturning. The setting will again be the magnificent Carpenters' Hall on London Wall in the City of London.

The emphasis this time is on showing the best of our contemporary UK turners with a historical backdrop. In putting together this event one is struck by just how resourceful and skilful the turners were in the 800 years of the evolution of the Turners' Company. To see the work of today's turners evokes a further source of wonderment. They have taken the classic shapes, materials and techniques of their forebears and applied their own expertise, talent and training to produce the most stunning creations ever to be displayed at Wizardry in Wood. Twenty of the finest turners in the UK will be exhibiting their work.

We are fortunate to be able to have turned items from historic collections, when turned wooden items were a necessity of everyday life. There will be a montage about medieval turners in the City of London at a time of the ascendancy of the Guilds and the Turners' Company, with exhibits from the Museum of London and the Guildhall.



arranging more of these for our local troops.

At 7.00 pm the final taster session finished and exhausted turners and helpers started the clear up. This was completed on Sunday morning in a marquee which contained a small lake due to the continuing overnight rain. The closing ceremony took place in the rain but the mud was no deterrent to the young people, photo 12

From a slightly later period there will be a display of turned items from the fabulous Mary Rose which sank in 1545. The wreck acted as a "time-capsule" and the items are preserved in pristine condition. There are plates, musical instruments, items of rigging, medical equipment and more. There will be demonstrations of just how these items were made at that time.



Stuart King - Woodland Spirit

The late eighteenth and nineteenth centuries saw not only the Industrial Revolution but also the emergence of the amateur scientist. Turning moved into an ornate phase almost "because they could". An outstanding promoter for this newly popular style was the Holtzapffel family who provided three generations of Masters for the Turners' Company. Their heritage of examples of Ornamental Turning produced in their own demonstration and training workshop were donated to the South Kensington Science Museum in 1930 and we are fortunate to have a large selection of these artefacts at Wizardry, the first time they have been on public display. This will be a mix of hardwood and ivory items and include iconic items from their famous series of books.



A clutch of eggs - Stuart Mortimer

Moving into more recent times the private collection of the late Theo Fabergé will be exhibited. Theo was not only the grandson of Peter Carl Fabergé, he was an Honorary Liveryman of the Company and he had a lifelong passion for lathes, wood and turning. It is most interesting to see a style of turning in vogue in the 1970's and 1980's.

The Company's close links with the woodturning fraternity will be shown with stands by the Register

of Professional Turners, the Society of Ornamental Turners and the Association of Pole-lathe Turners. The Association of the Woodturners of Great Britain will be prominently featured, of course, with their own stand. The Company's charitable activities will be shown with a flashback to similar activities of 100 years ago.

New for this show will be a display of all the entries in the prestigious Company Competitions including a new award called the Bert Marsh award. There will be a retrospective display of work by this great turner to honour his memory. Examples of work by winners of the Bursaries presented by the Company will also be shown.

The Exhibition will be open from October 17th to 20th, from 10.00 am to late afternoon. Members of the public may purchase discounted tickets at £5.50 now for the public days on-line (www.wizardryinwood.com) or by applying to the Clerk (tel. 020 7236 3605). Tickets may also be purchased at the door on the day at £6.50.



The Mary Rose

Member Training Workshops – 2012

Peter Bradwick

The Member Training Programme continues to expand with twelve workshops arranged for 2012, see the list for workshops still available for the autumn. The workshops that have been arranged so far will give the opportunity for up to 50 AWGB members to have a 'FREE' days training with a professional.

There is scope for more workshops for late 2012 and into 2013, therefore if you have a preference for any particular technique with a professional woodturner contact Brian Hensby and he will arrange a workshop to suit your requirements. Also if you know of a venue in your area that could host a Member Training Workshop, again contact Brian Hensby.

Workshops are a '**free member benefit**'; however candidates have a no obligation option to make a donation to the Development Fund.

For application forms, details of dates and venues visit our website www.woodturners.co.uk/training.php Or contact our Training Officer Brian Hensby - Tel No 01297 34115 e-mail manofkent1@btinternet.com

A Day at Andrew's

Bill Mooney

I would like to start by thanking the AWGB, Martin Lawrence and Peter Bradwick who arranged a day's training for me with Andrew Hall. I would also like to thank Andrew & Janet, Andrew's wife, for the courtesy, help and friendship shown on my visit which went to make it an enjoyable day.

I have been turning for a long, long time, but since 2007 I have had traumatic sight loss which continued until 2010 when I was registered blind. I am not totally blind but can see blurred shape and colours. I had a week's lathe re-training at St. Dunstan's now Blind Veterans UK, a charity for blind and partially sighted ex-service personnel. This helped tremendously to keep me on the lathe as did my continued membership of Sunderland Woodturning Association, where the friends I have there rallied round to keep my interest going. Woodturning clubs are not just about turning but are friendly communities where friendships flourish.

During this time I had long lay-offs from the lathe but I did turn some things. In 2009 I attended the AWGB seminar, where I entered the only piece I had turned at this time in the Open Gallery, to get some honest unbiased feedback on my piece. I am proud to say that it was picked for the UK travelling exhibition and I got personal critique from Bert Marsh, Ray Key and Mike Mahoney. This was a great incentive to keep turning.

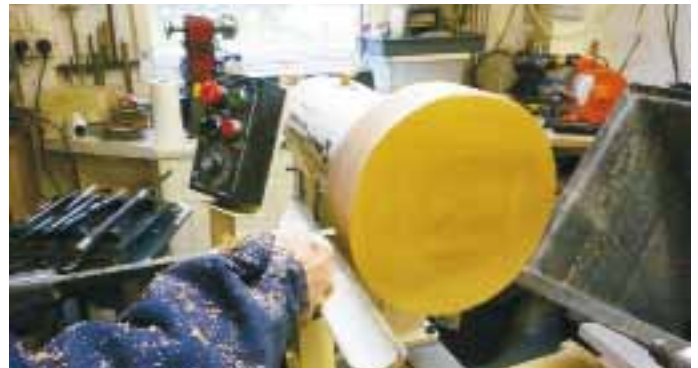
I still had some issues with my turning, i.e. leaving pips in the bottoms of bowls and going through the bottom as I tried to remove the pip. This happened because I could not see the centre. Hence my day with Andrew who, as a member of my club and good friend, has followed my journey to sight loss, so knows what my problems are.



Bill's carbide tips in their homemade holders

After two false starts due to unforeseen circumstances the day finally came and Andrew picked me up and took me to his workshop where I was welcomed by Janet and the dogs. Before we started we were

treated to a bacon sandwich and coffee, a good start to the day, I had previously bought two carbide inserts which I had attached to homemade holders and I took them with me to show Andrew. He suggested I use them instead of a gouge and scraper. This I did and used them to make a bowl from olive ash. The tools worked a treat and also overcame my problem with the centre pip.



I beaded the outside of the bowl with a 10mm beading tool except for a 20mm band which I coved with a point tool and then textured with the Sorby texturing tool. I textured the beads and rim with a rotary wire brush to give a rope effect. I then coated the outside and rim with a vinegar and wirewool solution to darken the timber. I reversed the bowl and removed the centre to form the bowl, using the carbide tools which gave an excellent tool finish. This was sanded and then mounted on the vacuum chuck to remove the chucking point. The finish was satin acrylic lacquer spray.

A cup of coffee and a biscuit rounded off the day nicely. Andrew then dropped me back home with my bowl and a lot of new techniques tucked under my belt.

All in all an excellent day out, thoroughly enjoyed.
Thank you AWGB.

Editor's note: Andrew Hall has put two videos of this course on 'You Tube', they can be found at:
<http://www.youtube.com/watch?v=NFF4PoPi6Wk>
http://www.youtube.com/watch?v=GC2y4MW4d_s

Question: Why do retirees count pennies?

Answer: They are the only ones who have the time.

Saving our Heritage – A Derelict Corn Mill

Doug Alderton

There are times when we woodturners are overawed at some of the interests and passions our fellow club members indulge in to while away their spare time when they are not woodturning. Time is of the essence for the older generation, and also for the young who are blissfully unaware that there is a real world out there waiting to be explored. I sometimes wonder if only we could harness the enthusiasm, skills and personal abilities of the 100 members of our club we may be able to make a difference to improve the chaotic crazy world we have created.

This is a tale of young William, a 60 something trying to make a difference to our pleasant land. William Beaumont during his visit to our club's (Avon & Bristol Woodturners) demonstration marquee at Westonbirt Treefest was brain washed into enrolling for the free tuition provided by the Max Carey Woodturning Trust. Although he owned a lathe and has completed a Windsor chair making course with James Mursell in West Sussex, he felt that he needed a little more tuition in how to use and sharpen tools, the basic fundamentals of woodturning. When he arrived at our workshop (The 'Mill' Portishead) he was keen to show me a photograph of one of his 'turnings'. I was a little taken aback when he showed me a photograph of a 4800mm diameter water wheel, a monster of a 'turning'. Then he explained that he was renovating/restoring his property which he and his dear wife Jo (Josephine) had purchased at auction. The derelict building was a dilapidated part-converted old corn mill and had been classed as a Grade 2 listed building, we all know what that could mean in red tape when trying to renovate. No floors, most of the windows rotten and the building in need of a total renovation by someone that could give a few years of tender loving care. William, a farmer's son, a qualified architect and past owner of a bed and breakfast business was admirably qualified to bring this property back from the dead.



The spectacular Corn Mill

I was very keen to see William's renovations and so at William's invitation my wife and I visited the part-renovated mill. What I was about to see made me tingle with envy and I was surprised on arriving that there was no visible sign of a water wheel, although the river Tone flowed adjacent to the property. On closer observation I saw that the river surged through the building, entering on one side, through a tunnel and leaving the other side to meander on down through the meadows. Greeted by Jo with a welcoming smile and eventually honoured with the presence of Squire William we began a grand tour of this unusual property.

The age of the building is unknown but a corn mill certainly existed on the site circa 1700. The building has gone through various stages of renewal and enlargement and an integral part of the building, which was the site of the miller's house, is now a self contained rental. You enter the property directly into William's workshop on the ground floor through an oak door rebuilt and installed by William. It took Jo one year of persuasion and arguing with the authorities to obtain replacement approval.

Visualise a large cottage style workshop with ancient wooden beams, appointed with most of the woodworking tools that any woodturner would desire and you have William's paradise. Apart from the usual basic equipment the lathe, bandsaw, circular saw (radial arm) and pillar drill he has a large planer/thicknesser. His latest boy's toy is a Leigh dovetailing jig, bought at an auction for £40 with parts missing and now waiting at the top of the long list of things to do. Alongside the lathe is a large wood burning stove of the very efficient downdraft type for heating the large house. No problem with obtaining wood for burning, after burning the heap of discarded woodturning masterpieces that weren't quite to William's high standard, he has access to much more. He has an arrangement with a neighbouring farmer to keep the tree lined river banks clear of fallen trees and by lobbing off obstructing branches he is able to use the spoils for burning or other uses.

Another door leads you to the large country kitchen where each morning William bakes two loaves of multi-grain whole wheat bread in the traditional way, using a mixer to prepare the dough, bread making machines are not used in this house. Looking through the window which is directly over the meandering river, it now becomes obvious why the arrangement of workshop and kitchen are on the ground floor and the living quarters on the upper floor. The building bridges the river and I am told that the property has been flooded three times in the last twenty years up to the level just below the kitchen window sill. The narrow humped backed road bridge upstream and the house majestically astride the river forms a perfect dam to impede the onrush of flowing water. So where is the water wheel?

A few steps down from the kitchen you enter the water wheel pit and there in front of you is to be found the old and the new. Inside are the remains of the old corn mill pit wheel and gearing and on the outside in the tunnel is installed the modern 4800mm diameter x 1800mm wide water wheel, see photographs for details.



The gearing and the water wheel

The power from the water wheel is not used to drive the old mill corn grinding gearing but solely used to generate electricity. The old mill machinery is beyond economical repair but has to be retained for historic reasons and to comply with the Class 2 listed building regulations. The gearwheels are made of cast iron and it is thought that what remains of the old corn grinding machinery dates from about 1800. As the old water wheel that rotated the mill gearing mechanism was beyond repair at the time of purchase, it took William four years to persuade the local authority to grant the necessary listed building consent to allow the installation of a modern water wheel to drive an efficient 'green' energy generating plant.

To faithfully retain the impression that the water wheel is connected to the gearing the new water wheel rotates on the same horizontal axis as the existing pit wheel but is not physically connected. The fabricated wheel, delivered in kit form and

manufactured by Hyrdowatt (Germany), has 36 open buckets made from European larch designed to minimise harm to fish and animal life. Output capacity from the generator is between 4-15kw/hour depending on water flow. Water flow is controlled by varying the heights of two sluice gates to retain a head of water sufficient to rotate the wheel to generate the required power output. Water level sensors ensure that the gates operate at optimum efficiency to feed water to the wheel at a relatively constant rate. Monitoring and control of the gate actuators and the electricity generator is managed digitally by electronic components housed in an adjacent equipment enclosure. For those technically interested, the water wheel when rotating at 6 revs/min directly drives a gearbox which increases the output speed to 1000 revs/min then to 3000 revs/min through a belt drive to the integral electricity generator. Surplus electricity is sold by William to his local energy supplier and is fed to the national grid system at the required voltage of 415 volts/3 phase. This supply is converted to 240 volts/single phase for household use. If energy prices continue to increase at the present rate then I think William has made a very shrewd investment.

To make ends meet and to pay for the enormous capital outlay for the water wheel project his stable mate Jo a qualified dressmaker runs a soft furnishings and curtain business on the upper floor where the remains of the corn grinding stones are housed. William needed something to carry his woodturning tools when coming to the 'Mill' so they have designed a very useful tool roll-up from remnant curtain material. The outside is made with heavy duty cloth with heavy duty webbing used for the tool pouches; a loose replaceable soft panel protects the cutting edges of the tools. If anyone is interested in purchasing one of these tool roll-ups contact William Beaumont directly on 01823 326071. Note that the number of pouches and the size of roll-up can be adjusted, during the making, to accommodate various sizes and number of tools.



One of Jo's custom made tool rolls

Most would envy the way of life that William and Jo have chosen. There is a suggestion that William yearns for the return to his farming roots. He reminds me of 'Dr Dolittle' and 'Old Macdonald' all rolled into one. To provide food for the table and to eke out a meagre living he reared two Gloucester Old Spot pigs which now provide pork sausages for the great English

breakfast. His flock of twelve Wiltshire Horn sheep, eleven ewes and one ram graze in the long meadow adjacent to the house. This variety of sheep does not need shearing due to their having short wool. Contributing to the household budget the sheep are slaughtered for meat, their fleeces have no great value as imported fleeces are cheaper, not surprising when the cost of curing a fleece in this country is about £25. You may think that the ram's horns would be returned so that they could be recycled but as William explained any part of the animal, be it sheep or cattle, that is connected to the spinal cord must be incinerated thanks to the past outbreaks of Bovine Spongiform Encephalopathy (BSE) diseases. However William has been able to make one walking stick from a ram's horn obtained before the control regulations were introduced.

Another little earner comes from picking and selling to a brewery the apple crop from their cider apple orchard. A good crop occurs on average every two years producing about 10 ton of apples. If handpicked and not gathered from those fallen to the ground then the brewery will pay a premium for the better quality of apple. In years when the crop is not economical to harvest the orchard is opened up for the pigs and sheep to graze the undergrowth, consume the fallen apples and to fertilise the ground. A few more pennies are earned from selling the free-range hens eggs from their twelve laying birds. They also buy batches of twenty-five one day old chicks to fatten-up for the table.

I am not sure where William finds the time to do any woodturning, with the continuing renovation of his home, caring for all of the animals and keeping Jo's business alive, their limited spare time must be very precious. They do have a little assistance from their pets, Boomer the boxer, Rosie the cross terrier and Grumpy the cat. Boxer keeps the undesirable humans away, Rosie handles the sheep and Grumpy catches the unwanted rodents. The sheep dog Rosie has an aversion to rounding up sheep but loves to round-up the chickens which I presume is the result of a canine genetic disorder. The next animal on William's list of purchases to complete 'Old Macdonald's' farm is a cow, no doubt to make the butter and the cheese to go with the homemade bread which we were lavishly fed during lunch.

After a very enjoyable day we bid William and Jo farewell, thanking them for their hospitality and wishing them success on their journey to finish the project they have courageously undertaken to conserve some of our cherished heritage.

Knock knock?
Who's there?
Abbey
Abbey who?
Abbey stung me on the nose!



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4th YEAR

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The European Woodworking Show is an amazing showcase of craftsmen and women from around the world. Set in the beautiful grounds of the Cressing Temple Barns in Essex, the European Woodworking Show, now in it's fourth year, will have over 100 exhibitors representing a diverse range of woodworking disciplines. A demonstrator led show supported by quality tool makers.

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The European Woodworking Show

The 4th European Woodworking Show is being held at this historic venue in Essex on Saturday and Sunday, September 22nd & 23rd. Larger and even more diverse than last year's successful event, the European Woodworking Show is targeted towards woodworking hobbyists and showcases a wide variety of woodworking skills, techniques, crafts and woodworking tools.

The show is loosely arranged into five woodworking zones: Workshop Machinery, Woodcarving, Hand Tools, Woodturning and a Traditional Crafts Zone with a mix of over 80 top class exhibitors plus food stalls, a story teller and St Peters Brewery. A wide variety of tools are on sale from small workshop machinery and power tools to a superb selection of hand tools, workbenches, books, short course providers, timber, finishes, furniture & craft.

Demonstrations include pole lathe turning, Japanese joinery, chainsaw carving, chair making, boat building, folk and traditional carving, pyrography, woodturning, rake making, shingle making, basket making, timber hewing and much more. Demonstrators from as far afield as Japan, the USA and France complement a strong UK presence.

Cressing Temple Barns is a visitor attraction in its own right. The show is mostly held within the historic barns and outbuildings with some outside stalls and large marquees. There is a large walled garden which is perfect for an autumn picnic. The venue is situated on the B1018 between Braintree & Witham. The barns and most of the outbuildings are wheelchair accessible.



Question: What do retirees call a long lunch?
Answer: Normal .

Casting Pewter

Dave Atkinson



1. A few years ago I bought a stick of pewter alloy from Simon Hope after watching him do a demo with pewter. This is the stick cut up – I used the bandsaw without any problems. You may still be able to buy it from him or Trylon (www.trylon.co.uk). The club competition that month was for a box with a non wood component, I decided to create a pewter insert and thread it to join the two parts together.



2. Firstly, I drilled two chucking points in some scrap softwood. In retrospect I should have done this by fixing to a faceplate and then creating them in the normal way making sure the bottom was square, as when they were remounted after casting they didn't run as true as they could have done.



3. I fixed each blank to the lathe and formed a ring mould for the pewter using a parting tool.



4. Melting the pewter is best done utilising a camping stove and an old saucepan in the workshop. I will not be held responsible for any actions involving expensive kitchen hobs and saucepans! Here you can see that the sticks have started to melt – it took a while and I think I should have cut them into smaller pieces and perhaps not used quite as much!



5. Pour the molten pewter into the mould. Make sure you are wearing safety specs as it can spit if there is any moisture in the mould, another reason not to be in the kitchen.



6. When it had set, (a matter of a few minutes; but be aware that it does stay hot for much longer), I remounted it on the lathe and turned away the waste so that the casting came away easily. Just do this a bit at a time as you don't want it flying around the workshop! Remember that as it cools it will contract, so if you want to do some forming while it's in the mould make sure you run some superglue around the join first. If you were making a ring for a bowl for example then you would do some of the turning whilst the casting was in the mould.



7. Here they are separated from the mould.



8. I put the insert straight into the chuck jaws ready for turning. You can also see the prepared box blank as well.



9. I faced it off using a scraper in shearing mode and you can see the "shaving" you get. This swarf is very soft and you can collect it up and save it for re-use (see step 15). I found it works with most lathe speeds but about 600 – 1000 seems about right. I also discovered later in the process that when cutting shoulders and threads a little lubrication helped. I actually have some cutting fluid which works really well but 3 in 1 oil also worked.



10. Here it is ready for the female thread to be chased. I did this in exactly the same way as I would for wood.



11. Here's the result. Polish with 0000 wire wool.



12. I mounted the other piece, trimmed it up and chased the male thread as per usual. One handy thing with pewter is, if you need to reduce the diameter and re-cut the thread you don't have to change the speed, it cuts fine at 350 – 450 rpm.



13. Once the male threads were cut I fitted the female and cut the shoulder. Cutting makes them quite hot, you have to let them cool down before they will separate. Here are the two pieces.



14. Lo and behold, they fit!



15. All the swarf and the remains of the pewter (lots!) in the pan ready for next time.



16. I turned out the lid and fitted the ring. I used medium superglue, I would have used the thick stuff but I didn't have any. Then I ran some thin around the join at the back of the ring. A quick spray with accelerator and I was able to skim off the face and edge and cut a small chamfer on the edge. Looks like a whisper of swarf there which I took away afterwards.



17. The next task nearly went very, very wrong! I screwed the bottom into the top and proceeded to cut the shoulder and face off the front which all went well as you can see. Then I tried to unscrew it. I thought it had just expanded at first and then realised it was more serious, it was stuck. The forces of turning had locked it together. I had to very carefully fix my mole grips onto it to get enough leverage to release it. Fortunately it worked. Next time I'll put a slip of paper or thin card in between the two to stop that happening.

18. Here's the male part fitted. One thing to note here is grain alignment. I made sure the insert fitted the base (having hollowed it first). Then I fitted the male to the female, applied glue and then twisted the male into the base until the grain aligned. I let it set and then ran thin superglue between the box and the insert in the same way as I did for the female part.



take care to match the grain; get the proportions right, the lid on this box is a bit big for the body; when you sand be careful as it is very easy to get pewter deposits on the timber which makes a nasty grey line!

It's great fun and very pleasing when you've had success. Similar techniques could be used for inserts in boxes, tops for hollow forms and rims for bowls.

Take care because it's very hot, even when it's gone from liquid to solid.

By the way it got first place in the competition.

Simply Beautiful Lionel Pringle



19. After that it's a simple box turning exercise. Here's a view of both parts finished.

There cannot be very many woodturners who at some time or another have not had a go at producing the humble weed-pot, or bud-vase to be more up-market in descriptive terminology. It is very easy to denigrate these items as being just another of those "potboilers" that one has to make in order to have something to offer the less affluent people at craft fairs, but in my view they are a lot more important than that.

From a sales point of view they lend the stall a splash of colour when filled with brightly hued silk flowers, helping it to stand out in drab surroundings. From the skill aspect they present excellent practice in the turning of all types of shapes, and they offer great opportunities in the area of design in making something really beautiful out of a piece of wood that was hitherto fairly unprepossessing.

Weed-pots made from gnarled unfriendly pieces of log go down a treat when demonstrating to the public, and will readily command double figures when sold to somebody who has watched it being made, not a bad return for a few minutes work on a piece of wood that has invariably cost little or nothing at all.

Design, as in all things, is of paramount importance, if no prior thought is given to how the finished pot is to look and the turning just played by ear, then the chances are it will look unbalanced and ugly and it will never sell, no matter how low the price.

An example of this can be seen in photographs 1-3, a pot is being turned in Macrocarpa which is not a very dashing wood as far as its grain and colour are concerned, so the shape is going to have to do at least 80% of the selling. Initially a bead has been turned at the base of the neck with the intention of adding some "interest" to the centre of the pot. However this does not work at all well, the neck does not appear to be a part of the whole and seems to have been grafted on, this additional ornamentation may well have worked had the pot been half as tall



20. Here it is finished. (Note to self – must get to grips with adjusting the white balance on the camera).

I'm pleased with the insert and learned a lot about the process: a little pewter goes a long way; smaller pieces would melt faster; you need to clean all the swarf out of your chuck (which means dismantling it); using a little cutting oil makes the cutting process easier; if you fix one to another make sure you put a slip of paper between them so they don't get stuck.

As far as the box goes the usual turning rules apply:

again. In photograph 2 the offending bead has been removed and the balance of the whole pot is greatly improved, the half-bead at the base of the neck serves to delineate the junction but it is not too forceful and an imaginary line continued from the bottom of the neck merges nicely into the curve of the bowl. A small foot at the base gives the pot some lift and the finished article, photograph 3, looks more attractive.



Although the making of weed-pots is a useful method of getting rid of off-cuts with no other immediate potential use, branches, particularly those with blemishes and interesting defects such as small side-shoots which have broken off and/or died back,

are particularly well suited to this kind of work. The finished result from such a log is shown in photographs 4-5, it was a piece of ash which had obviously been growing in a very inhospitable location, the growth rings were very close together, there were a number of interesting cankers and altogether it was a very gnarled and stunted specimen.



The piece of branch wood shown being converted in photographs 6-15 is a lump of Hawthorn. Before starting work on anything of this sort ensure that the lathe is set to a slow speed, as initially at least, the blank is bound to be out of balance, the speed can be increased gradually as the pot takes shape and begins to be tamed.

Centre the blank so as to make the most of any features such as dead branches, photograph 6. Mount the blank securely between centres and remove the high spots where necessary, any faults that are to be kept as features need to fall into low spots so that they will not be removed, photographs 7-9. This done, square up the face at the tail-stock end, with either a parting tool or a skew chisel, and form a spigot to fit into the contraction mode of the chuck.

Remove the blank from the lathe and reverse it and secure it in the chuck. With the lathe still on a relatively slow speed use a 10mm drill in a Jacobs

chuck at the tail-stock end to bore a hole down the length of the blank, photographs 10-11. Remember to stop within 20mm of the other end; there is nothing more embarrassing than a weed-pot with a hole at both ends.



Position the tool-rest across the end of the blank and cut out a shallow depression around the hole, this will form the well of the neck, make it wider than is intended to give plenty of scope and to save having to work on the face again when the neck is thinner and weaker.



crannies, and dries almost instantly, photograph 14. An old toothbrush is useful for applying wax to these same areas. Part the pot off from the waste section and clean up and finish the bottom as necessary. The finished pot is shown in photograph 15.

No piece of timber need be safe from a woodturner, if in doubt, try it, at the very worst the firewood basket will be adorned with ornamental firewood, and something will have been added to the turner's experience and knowledge.

Not All Old Codgers

Ron Davis

When we started the Bury St Edmunds Woodturning Club some three years ago, we had no idea as to what range of people we would attract to a new club. We found, as most clubs do, that we attracted mostly older men, but amongst our earlier recruits were Ryan Barker and his Dad Des. Ryan was just fifteen when he joined and had just started his career as a woodturner.

Ryan had discovered woodturning and was fascinated by it, using Granddad's shed he made a lathe from an electric drill and used screwdrivers, and whatever else he could find with which to make tools and started turning. Ryan's first turning is variously described as a goblet or an eggcup, and was made from one of Nana's plum trees.

Ryan soon found that turning with a drill has its drawbacks, and after he burnt it out, Dad and Granddad took him to DJ Evans, our local tool supplier, and set him up as a turner. Des said they did this "Whilst he was still interested"

Ryan started getting his long-suffering Dad to take him to various woodworking shows where he asked questions of all the demonstrators, taking the advice home and practicing. When in DJ Evans he was given a leaflet for the Bury St Edmunds Woodturning Club, they came to one of our early meetings and have been regular members since.



A spalted beech bowl made by Ryan

Ryan was lucky enough to be given a supply of wood, and with the courage of youth, he made some huge bowls, some from the roots of Cotoneaster bushes. He took his work to school woodwork classes and soon found a market for his pens and bowls; his teachers were his best customers.

At the Spalding show, he was introduced to Stuart Mortimer and he went to one of Stuart's weekend courses in Hampshire, where he had two sessions with Stuart and one with Gary Rance. Ryan says this was the most productive thing he has done. He also discovered the delights of camping.

Not everything went to plan though, the club had some redundant ten pins given to us so we had a competition, and asked members to use their imagination and make something with them. Ryan came in with a piece of paper with a drawing of a ten pin with the ashes of his effort stuck to the paper.

One project, which was a winner though, was the toy cooker he made. The club made some toys for a local primary school, (see Revolutions 100), which had lost many toys in a flood. The cooker was such a hit with the staff there was some competition as to which classroom it would end up in. Ryan made sure that the knobs clicked when they were turned, and that the grill and the hotplates were coloured to show they were hot.

Ryan is now seventeen and has started work as an apprentice joiner, just him and the boss. After the usual health and safety training he is now making doors and windows and there is a conservatory in the pipeline.

Ryan says he enjoys the club and the shows, he learns most from demos and other club members, visiting some with his Dad outside of club nights.

When it comes to sharpening, Ryan does it freehand in spite of having a jig, considering his results he must be pretty good at that too.

Woodworking seems to be popular with the Barker family as Ryan's 12-year-old sister brought two carvings to the club, a bird and a tulip, two first time efforts to be proud of.



Ryan hard at work

Peter at the Palace

Those members with reliable memories will be aware that Peter Taylor, a stalwart member of the AWGB and the Suffolk Mid-Coastal branch, has featured in verse in Revolutions before, courtesy of his ever-loving daughter-in-law. He sells the majority of his work to support the work of his local hospice and his generosity was recognised earlier this year with an invitation to attend a garden party at Buckingham Palace. Congratulations Peter, recognition that was richly deserved.

It was just another morning
Nothing special to report
When Peter donned his anorak
And set off for his walk

But imagine his surprise
Upon opening his front door
He saw a special envelope
Lying on the floor!

It was an invitation
To have tea with the Queen
In the grounds of Buckingham Palace
Somewhere he'd never been

But of all her loyal subjects
Why did she choose him?
Her Garden Party guest list
Must be pretty slim!

He had to choose a partner
And a name came to the fore
It was left for poor Elizabeth
To draw out the short straw!

But we really must give credit
The old boy looked a treat
New suit, new shirt, new underpants
And new shoes upon his feet!

We went to fetch Elizabeth
Who so did Peter proud
A vision in her lovely hat
She'd stand out from the crowd!

We headed off for London
Parking in the Mall
Peter jumped out of the car
And went off with his gal!

I hope that he behaved himself
And wasn't being naughty
I know he felt quite tempted
To kick the poor Queen's corgi!

Imagine if he'd done so
One wouldn't be amused!
We'd have seen him being handcuffed
When we watched the evening news!

I hope they warned our dear old Queen
Before she did her walk
"Avoid that little man, Ma'am
Because all he does is talk!"

But the day was truly special
And Peter should be praised
For the support he gives the Hospice



Peter is a great one for the ladies

West Northants Club Competition

Tony Malin

One of the problems in running a club is how to get more members involved in actual turning. So in addition to the periodic 'hands on' and 'tuition' events we have a monthly competition. This takes place at the first meeting each month. Entries are displayed, and all members take part in the judging by putting 10p's in a cup placed alongside each one. The one with the most money is the winner and so on for second and third. There's no limit to how many entries you can vote for. The money collected is added to our charity box for the Warwickshire & Northamptonshire Air Ambulance, and averages out around £6 to £8 a month.



All entrants are awarded 10 points. First gets an extra 15, second an extra 10 and third an extra 5. Turner of the year is the one with most points.

The big advantage of this scoring system is it encourages beginners. Someone enthusiastic enough to enter all 12 competitions will score 120 against, at the other extreme, someone putting in one entry which gets a first scores only 25.

Entries show a very high standard of both variety of design and skilled workmanship, as illustrated in the photos of the top three in the July competition. The other photo is of Terry Pye, our turner of the year 2012, being presented with the award at our AGM by Joan Whitehead, who generously donated the trophy.



More photos are available on our website 'West Northants Woodturners'. This has recently been caught up in the change to Microsoft 365, and there are teething troubles. Some people are having difficulty accessing it. An interesting feature of the new system is the introduction of a slide show for the gallery. And, of course, we now have to pay a monthly fee!

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Members Training Workshops 2012

Date	Topic / Technique	Tutors	Venue	Places
Saturday 6th October	Bowl turning masterclass Intermediate & advanced	Bob Chapman	Snainton Woodturning Scarborough, N. Yorks	5
Saturday 20th October	Artistic woodturning Intermediate & advanced	Mick Hanbury	Turner's Retreat, Harworth Notts, DN11 8RU	4
Saturday TBA November	Artistic design & colour Intermediate & advanced	Nick Agar	Cornworthy, Totnes Devon, TQ9 7HF	TBA
Saturday 3rd November	Hollow form techniques & design Intermediate	Mark Hancock	Unit 36S, Springhill Salters Lane, Lower Moor Pershore, WR10 2PE	5
Saturday 10th November	Boxes & beyond	Les Thorne	Old Alresford Hampshire	4

Demonstrator and Instructor Training

John Montgomery

I was privileged to have attended the first Demonstrator Training Course that the AWGB ran, along with Mary Ashton, Frans Brown and Mark Sanger. It was held in the workshop used by Bristol and Avon Woodturners in Portishead, Bristol. I found it helped me to take my demonstrating to another level and would recommend it to all members wishing to improve their skills.

I was asked to take on the role of co-ordinator for this course to allow Peter Bradwick to concentrate on other areas of member training.

Since then there have been a number of courses held as far apart as Cornwall, Norfolk and Strathclyde. This year also saw the introduction of the Instructor Training Course of which I am also co-ordinator.

Most courses are organised through clubs affiliated to the AWGB who have members wishing to attend the course.

There are also a number of members who wish to attend the courses, but have no club in their area. We try to accommodate these members but it is more difficult due to the necessity of finding other candidates within a suitable travelling distance.

At the moment I have Phil Jones from **Aylesbury**, David Lowe from **Scarborough**, Graham Ambrose from **Berwick-on-Tweed** and Paul Jones from the **Cheshire** area.

Ideally we need three or four members on each course. So if there are any members in the areas above that might wish to attend the Demonstrator Training Course, or a club affiliated to the AWGB wishing to run a course which could accommodate these members, please will they contact me.

Would members please use the Demonstrator Training application form, which can be downloaded from our website or obtained direct from myself.

John Montgomery
 Demonstrator training and instructor training coordinator
 Email: john.r.Montgomery@sky.com
 Tel: 01752 894083

A Sawing Platform for the Chainsaw

Richard Stapley

A few years back just before Christmas I was due to do a Craft Fair at a Local Village Hall and as I had arrived early I decided to take a stroll around the adjacent playing fields for some exercise. On the far side of the area I came across a very large tree, later I identified this as a Horse Chestnut, that had been felled and sliced.

It was obvious that it had originally stood in the garden of a house that was adjacent to the playing fields, on closer inspection the slices of timber were full of Burr and a good deal of quilting and the thought of being able to have the odd piece was exciting.

A few enquiries and a couple of hours into the Craft Fair I was approached by the owner of the house, who had been told of my interest in his pile of wood, and we discussed the situation.

Basically it transpired he had to remove the tree from the playing fields yet the slices were far too large to move or carry, and as I wanted some of the wood for turning, we struck a deal. I would cut it into manageable pieces and in return I could have whatever I wanted.

So over the next three weekends I harvested all of the burs and other interesting pieces, the picture below is the result of just one of those sessions and represents three boot loads. In all I made ten trips backwards and forwards to collect my booty.



Although I had owned a chainsaw for some time I had never invested in any real safety wear and decided that I should do so before my luck ran out, so I purchased helmet/visor/ear defenders, protective leggings, gloves and safety boots and I must admit that for the first time, I felt relaxed and in control of what I was doing, knowing I would be protected as best as I could against any incident.

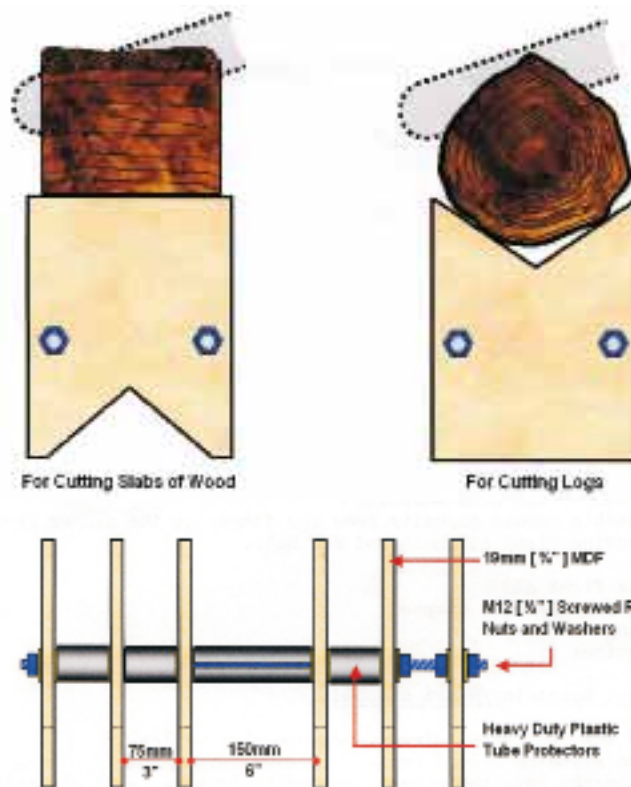
This mass of wood now required re-sawing into blanks or pieces of a suitable size for my bandsaw before waxing and storing away for drying.

I had a number of issues that I felt I needed to address,

considering the amount of wood I would have to cut, something like 200 pieces. Firstly we are talking December/January in the UK which was either cold and frosty or raining. Secondly I can either use the lawn or the concrete path as my base for cutting on, in the past this has often resulted in damage to the lawn at best or the chainsaw at worst.

An alternative was to use the workshop, warm and dry, but this has limited space and a concrete floor so I would require some means of supporting the wood with reasonable room around for sawing and safety.

My solution was to make the Sawing Platform and Log Cradle as illustrated below.



The basic concept is a support that can be used to carry slabs/slices of wood when one way up and logs/boughs when reversed.

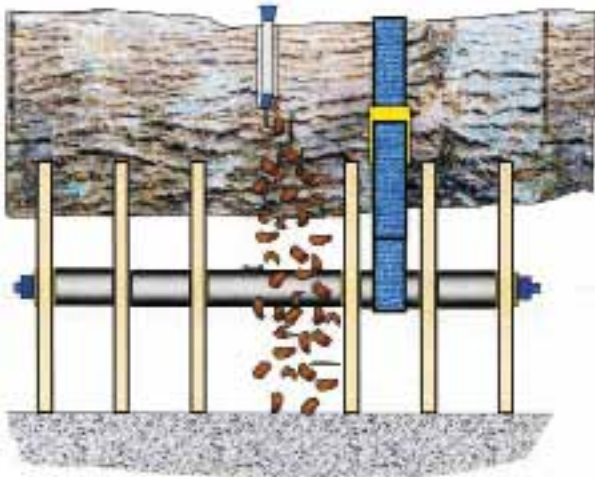
Firstly cut six pieces of MDF, or any suitable material, to approximately 380mm [15 inches] x 300mm [12 inches] and then cut a "V" into one of the 300mm edges to a depth of approximately 100mm [4 inches], then drill two suitable holes [13mm Ø] at the centre of each piece [190mm] say about 50mm [2 inches] in from each edge.

I then used two lengths of M12 [1/2 inches] Screwed Rod to form the comb-like arrangement, by sandwiching each of the pieces of MDF between a nut and washer as shown, allowing a 75mm [3 inches] gap between the first and final three boards with a 150mm [6 inches] gap in the middle. After using the platform for some time I have noticed that some of the nuts are coming loose, obviously due to the vibration generated when sawing, I have therefore re-tightened all the nuts and then spot welded them in place. Alternatively you

could use some form of adhesive, such as Thread Lock or Epoxy or use locknuts to stop the nuts from coming loose.

To protect the chainsaw blade from fouling the steel screwed rod I simply slipped [cut to length required and then slit along the length] some 1½" Ø heavy duty plastic pipe over the rods and nuts. This will give sufficient protection and they can be easily replaced if and when they get damaged.

The arrangement also allows for the piece being cut, whether in the "V" or on the platform, to be strapped down and therefore safeguarding against any movement or loss of control when cutting.



The illustration above shows the use of one strap and in my case I used a Ratchet Tie-Down Strap, these come in numerous designs and are generally available from trailer suppliers. Mine is of the wrap around type and I simply place it around the piece of wood to be cut and the relevant tie bars of the platform and use the ratchet handle to tighten it. As these straps are generally made from polyester webbing they should not do any damage to the chainsaw blade should it come in contact with the webbing.



The platform in log support mode

The ratchet/buckle however is of steel and is best located low down and away from where the saw blade may reach.

By extending the screwed rod beyond each end you could if necessary attach some "A" frame type Legs to raise the cutting height but I found that the assembly sitting on the workshop floor or on the hard standing outside the workshop was ideal for my requirements.



In slab or plank support mode

I used this to cut each and every piece of my wood pile and ended up with well over 1,000 bowl blanks, burrs for natural edge bowls, assorted billets and blocks, and apart from the odd miscalculated cut and slip onto the spacer bars, fortunately protected by the plastic pipe, the platform is ready for my next tree.



The platform in demonstration mode

Question: What is the best way to describe retirement?

Answer: The never ending Coffee Break.

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Spread the Word - The Future of Woodturning Needs your Help

John Leach

As the New Seekers should have sung in the 1970's, 'I'd like to teach the World to (wood) Turn' – well at least in the UK. The long term future of woodturning and the AWGB may rest in the hands of the young people of today. This raises the question, where will they gain experience of the craft we love? Fewer and fewer schools even have a wood lathe, let alone someone competent to use it and teach pupils.

If the craft is to continue and grow in strength, it is essential that people are given the opportunity to experience woodturning. This is where Woodturning Clubs can help. There are a considerable number of Clubs and individuals who attend craft fairs and shows of various types, sell turned items and demonstrate turning for the public. A few, probably very few, encourage members of the public to 'have a go'. If you are one of those few, please share your experience to encourage turners (you could use the AWGB Forum). For the craft to grow in the future, we need to ensure that more people take up woodturning. This article outlines one possible route for exposing woodturning to large numbers of people, mainly young people. This is by no means the only way. I know other clubs are fortunate enough to have a workshop in a country park or other public arena and use these facilities to spread the word.

For many years the AWGB insurance policy for clubs did not cover Public Liability for hands-on sessions in a public place. In 2007, the East Herts Club demonstrated woodturning at the Scout World Jamboree, which was attended by 40,000 young people and their leaders. The enthusiasm of the Scouts as they stood and watched items being turned, was amazing. Many asked if they could have a go, but we had to say no. Soon after, the AWGB renegotiated the insurance policy and this made it possible to allow hands-on taster sessions in public, providing it is a formally minuted Club event. In 2010, East Herts club experimented with hands-on woodturning taster sessions at a Scout event attended by over 2000 Explorer Scouts and Senior Section Guides. At this event the young people could take part in a wide range of exciting, adventurous activities including rock climbing, grass sledging, abseiling, stilt walking, archery, flight simulators and more, plus woodturning. As I left home on that morning, my wife said, 'don't worry if nobody wants to do woodturning; there are all the exciting activities for them to do'. We had planned to have 75 taster session slots during the day and ran a booking system. By about 10.30, all 75 slots were booked and youngsters were still coming, in the hope of having a go. They had seen what their mates had made and wanted to have a go themselves. We

reworked the schedule, pressed a few more lathes and experienced turners into training rather than demonstrating and, eventually, about 120 people had experienced a hands-on taster session. However, we had still turned away over 100 people who had hoped to have a go. In 2011, the Cambridge Club joined us and we increased the number of lathes and experienced turners. By the end of the day, almost 200 people had experienced woodturning. Later last year, we attended the Cambridgeshire International jamboree. With the support of turners from about 6 other clubs and (unpaid) professionals, over 430 people experienced woodturning over 5 days. As you will see, in another article in this edition, the growth in numbers experiencing woodturning has continued this year.

One reason we have been able to grow the events is the commitment of turners. Initially, some have been reluctant to be involved. However, once they have experienced an event, they tend to volunteer for the next ones and usually get other members of their club to volunteer as well. Not only do the young people enjoy themselves but the turners also have a great time. The look on the youngsters' faces, as they proudly show what they have made, makes the effort worthwhile.

The East Herts and Cambridge clubs can only really set up these events in the Hertfordshire, Cambridge and Essex regions. However, we are aware of similar Scout events around the UK, at which woodturning would be welcomed as an activity for the young people. In addition, all localities have Scout and Guides and youth groups which would welcome woodturning demonstrations and hands-on days/evenings, if they knew about them. To maximise the visibility of woodturning amongst potential future turners, the sort of activity which is happening in the Herts, Cambs and Essex area, needs to be spread throughout the UK.

Although the East Herts and Cambridge Clubs are undertaking large events, smaller activities, possibly, just demonstrating at a one day event with a large number of young people, would expose other areas of the UK to woodturning. Once an event had been held, the excitement and enthusiasm of the young people and the developing confidence of the turners is likely to result in future activities being extended to include hands-on taster sessions. Peter Bradwick has developed a hands-on Tutor Training day which is of enormous help to regular club members (and experienced turners) to give them confidence in delivering a safe and enjoyable taster session. I highly recommend this training day.

So the future of woodturning needs you. Please give serious consideration to whether you and or your Club could help raise awareness of woodturning to help increase future participation in the craft. Do not think you will get an immediate, dramatic increase in

Club membership. In many cases, this is just sowing the seed which may germinate in the future when the young people have more time. In addition to the enjoyment that the young people and the turners get from participating in these events, we have found that it has strengthened the clubs enormously.

In the long term, for the future of woodturning and the AWGB, we need to remember, it is the youngsters that count.

If you wish to discuss becoming involved in this sort of activity, please contact me, my e-mail address is woodturningsurf@aol.com Or get in touch with AWGB PR Officer, Andy Coates, his contact details are on page two of this newsletter.

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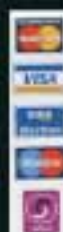
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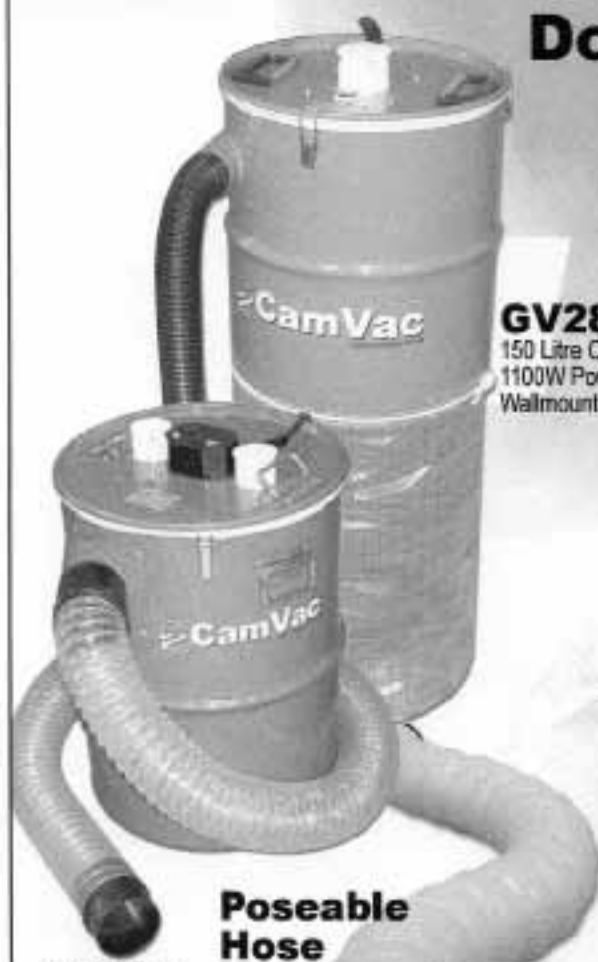
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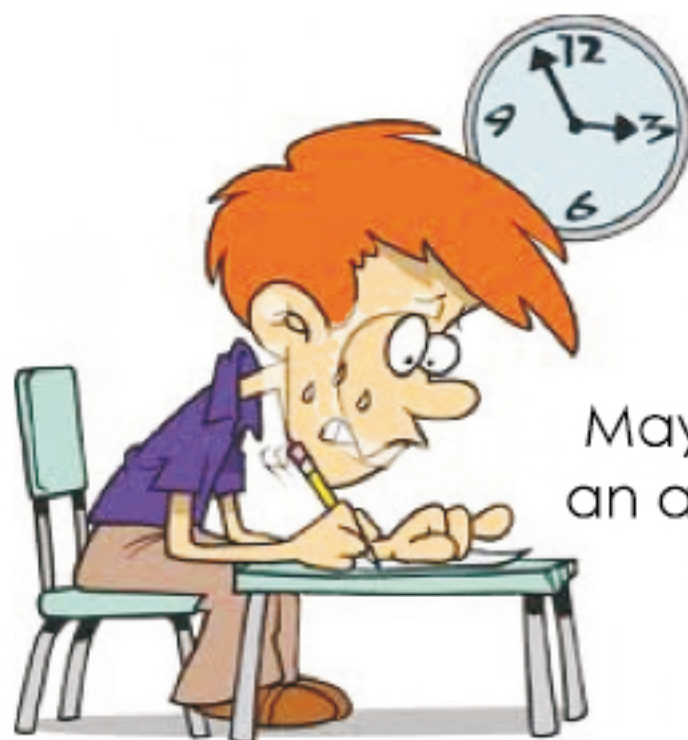


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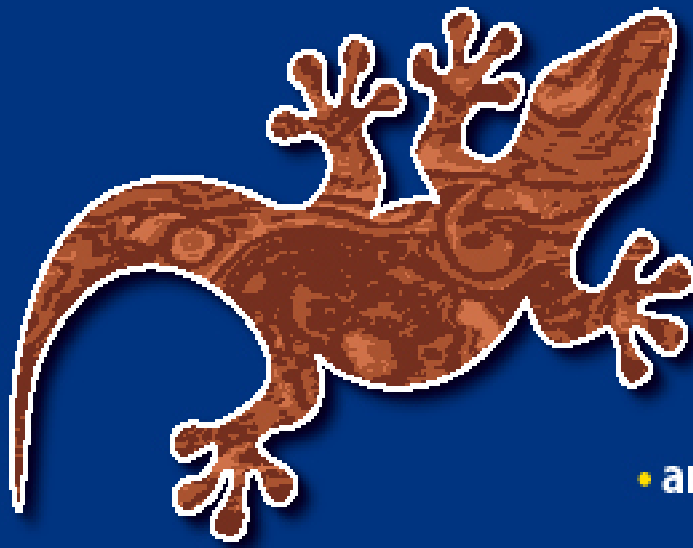


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