

Revolutions

THE NEWSLETTER OF THE ASSOCIATION OF WOODTURNERS OF GREAT BRITAIN
Issue No 104

March 2013



**FROM THE FORUM GALLERY
'Dragon Hollow Form' by Gwilym Fisher**

www.woodturners.co.uk

A Company Limited by Guarantee - Company Number 8135399
Registered Charity Number 1150255



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PLEASE NOTE

Some committee
members have
changed their
e-mail address,
see above

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.

New Corporate Members

We are pleased to welcome the following companies, who have signed up as Corporate Members in the last three months. We would like to encourage members to make use of these firms wherever possible, they are good enough to support us so please let's support them.



Gremlin Wood

Art and craft woodturning business, sole trader, initially started with reproduction work for some museums, that progressed into the gift and kitchen ware market.
01409 28120 and 07815 547699 gremlinwood@hotmail.co.uk
http://www.gremlinwood.com



Turners Retreat

Woodturning and woodworking tools and supplies - Training Courses - Wood - Abrasives - Machinery - Safety Equipment.
01302 744344 eShop@turners-retreat.co.uk
http://www.turners-retreat.co.uk/

Sovereign by Robert Forby

Sovereign from Robert Forby 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 topmost in mind. Sovereign is made to the same exacting standards as all other tools bearing the Robert Forby hallmark.

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

- a comfortable, moulded foam grip
- hollow steel shaft allows tool length to be varied
- high grade aluminium head and end cap to aid vibration dampening
- all-steel mounting means of choice toped system
- side handle available as an optional extra for greater control
- settings can be altered without the need to change the handle

The Sovereign handle is available in both 10" and 12" lengths. There is even a counter 'light' tool length system.

Each handle will accept a 10" or 12" shaft tool. Not Sovereign is not just a handle it is a tool system. It comes complete with 10" and 12" collet adapters which could suit most shaft diameters to be fitted to the system. This means it will take an array of handle and tool groups. To add to the versatility we have also released a range of highly popular following tools - the 'Sovereign' and 'Sovereign' tool. These are now available in three lengths and without handle to make the Sovereign system one very practical and flexible combination.

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

Available from authorised Robert Forby dealers worldwide.

Robert Forby, Wood Road, Sheffield S2 3PA England. Tel: +44 (0) 114 258 0700
E-mail: sales@robert-forby.co.uk Web site: www.robert-forby.co.uk

The Association of Woodturners of Great Britain
A Company Limited by Guarantee (Company Number 8135399)
Registered Charity Number 1150255

ANNOUNCEMENT

The Executive of AWGB is delighted to announce that the AWGB company has been granted charitable status by the Charity Commission. At the suggestion of the Charity Commission the objects of the company have been modified to read as follows:

5.1 The Charity's objects ("the Objects") are specifically restricted to the following:

5.1.1 To promote the craft of woodturning for the public benefit and in doing so raise appreciation of the creativity, skill and heritage of woodturning

5.1.2 To advance the education of the public in the craft and skill of woodturning.

The Executive was happy to add the words in 5.1.2, which reflect a key purpose of AWGB.

As a consequence, on 1st January 2013 the old AWGB unlimited association transferred all its assets, liabilities and activities to the AWGB company. To remind members, these steps were taken following resolutions passed on 12th May 2012 by a postal ballot of members.

Resolution 5 of 12th May 2012 was:

That arrangements be made as part of the Transfer Agreement or otherwise for all members of the Association (in whatever class including honorary members) to become members of the Company in the same respective classes, and for their membership subscriptions with the Association to be treated as their membership subscriptions to the Company for the unexpired period after the date of completion of the Transfer Agreement.

Those arrangements have now been made. The effect is that all members of the old AWGB unlimited association are now members of the Company. In the interests of saving expense members are not being notified individually and this announcement is the formal notification of these changes.

Resolution 6 of 12th May 2012 was:

That arrangements be made as part of the Transfer Agreement or otherwise for all Affiliated Branches and Associated Clubs of the Association become respectively Affiliated Branches and Associated Clubs of the Company in accordance with the Memorandum and Articles of the Company.

Again, those arrangements have now been made. A formal letter is being sent to the secretary or other officer of each Affiliated Branch and Associated Club.

Final accounts of the old AWGB unlimited association are now being prepared, its affairs will be wound up and any surplus will be transferred to the charity, after which it will be dissolved. The final accounts and notice of dissolution will be published in Revolutions in due course.

So far as members are concerned it is hoped that this will all be a seamless transition and members will not notice any practical change in the activities or policies of AWGB in the immediate future. The Executive will be considering various opportunities which may now be open to AWGB as a result of its charitable status.

If any member has any particular query arising from these matters it can be addressed to the Treasurer, David Atkinson at treasurer@awgb.co.uk

Chairman's Notes

My Last Chairman's notes, never again will I get that call from Lionel – "Where are they"?

Since December we have had the good news that the AWGB is now a Charity. This will push the Association forward and allow us to hopefully acquire funds enabling expansion of what we are already doing and explore new initiatives that will take woodturning forward.

The Seminar planning is on track and bookings are coming in - try and make it if you can, it is a great experience if you haven't attended before, with much to see and learn and a great social event to boot. Don't forget if you can't make the whole weekend, various combinations of day tickets are available with, or without, accommodation. The gallery, which gets better every time, and the trade stands are open to members and the general public free of charge. Four scholarships are available; if you think you are eligible please contact Peter Bradwick.

As I have mentioned in previous notes we have been running trials of the new 'Certificate in Woodturning' and I'm pleased to say that the first certificates will be awarded in South Wales during the first week in March. If you have received and perused the new Axminster catalogue you will see that some of their courses will satisfy parts of the certificate. I would like to thank Peter Bradwick for carrying this forward and doing much of the work. Although a Worshipful Company of Turners idea, the Association has developed it. We will now be looking for other teaching venues around the country.

Since my last notes, Sandra Needham has retired as our membership secretary and this function has been absorbed into the role that Paul Hannaby fills as Data Manager. I would like to thank Sandra very much for taking on this role in a time of need and staying with it for so long. Having communicated with her just before Christmas I know she is greatly relieved that she doesn't have to worry about the current round of renewals. I also thank Paul for taking this under his wing.

I would like to take this opportunity to thank all the committee and associated volunteers for their support over the last four years – it has been a pleasure working with you (I know committee is old terminology but that is what it was for most of the time).

Although by the time you receive this issue time will have passed, but may I wish you all a belated Happy New Year and thanks for your help and support.

Reg Hawthorne

Treasurer's Notes

Dave Atkinson

Seminar

I have had a steady stream of bookings since the last edition of Revolutions and I normally manage to process these within a week of receipt. I got a little behind over New Year as I was away. I send a receipt when I have processed your booking so if you've booked and not heard from me please let me know. There have been several instances of other mail going astray over the Christmas period.

If you haven't booked we've reprinted the booking form in this issue. You can pay by bank transfer, cheque, credit card (you need to call me about that) and now PayPal (see below).

For those of you who would rather not stay in the student accommodation we have negotiated special rates at the Burleigh Court and Link Hotels, both on or adjacent to the campus.

If you want to book at either of these hotels you should call reservations directly on 01509 228140 and quote event reference 148717.

Link Hotel accommodation rates would be as follows:

Bed & Breakfast Double for Sole Occupancy: £60.00

Bed & Breakfast Double / Twin for Double Occupancy: £70.00

Upgrade to a triple room £10.00 plus £12.00 extra per person for Breakfast

Upgrade to a quad room £20.00 plus £12.00 extra per person for Breakfast

Burleigh Court accommodation rates would be as follows:

Bed & Breakfast Double for Sole Occupancy: £76.00

Bed & Breakfast Double / Twin for Double Occupancy: £91.00

You will be required to settle your own account and all accommodation rates quoted include VAT.

PayPal

I have opened a PayPal account for the Association. If you wish to pay for anything – membership, seminar, badges etc you can pay through PayPal by sending money to treasurer@awgb.co.uk Please state your membership number in the subject line and make your requirements clear in the message area. Don't forget to put a contact address and telephone number.

By the time you read this I will have applied to PayPal for the reduced transaction rate of 1.4% plus 20p per transaction as we are a Charity.

As I am writing this Paul Hannaby is working on pages for the website which will enable you to book seminar places and apply for, or renew, your membership and pay online via your PayPal account – keep an eye on the website for its release.

Bank Transfer

It is my intention to reduce costs further this year by making more use of Bank Transfers. In particular I would like to make this the normal way of settling claims for expenses, articles in *Revolutions* and grants to branches. If you submit an article for publication please state your account number, sort code and an email address. This saves postage and printing costs and (importantly for me) time. It also avoids the problems of cheques going astray in the post, which has also happened recently.

We shall amend the application form for Demonstrator Grants to include this information.



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Scribes Required

Members input to
Revolutions is
URGENTLY
required.

There is no reserve
stock of articles for
the next edition.

Without your help
it could be
a **very**
skinny issue!



Axminster Woodturners Club

Dave Wigmore

Starting in March 2012 the Axminster Woodturners Club introduced a basic skills training course, consisting of five sessions for six trainees of which I was one. There were two sessions on bowl turning, two sessions on spindle turning and one session on tool sharpening.



Liz Kent demonstrating bowl turning



Phil Weller turning a bowl



George Webb assisting Dave Wigmore with spindle turning

The programme was the brainchild of Liz Kent, who, with the assistance of George Webb, Adrian Dodd, Bob Selway, Brian Hensby, Patrick O'Dowd, Keith Woolacott and Peter Gradon gave the trainees

extremely good advice and one to one practical turning guidance.

The Axminster Woodturners Club has a very friendly atmosphere, and the more experienced members are only too happy to give help and advice to newcomers.



Eddie Summers finishing his bowl



David Green turning a bowl



Segmented Woodturners Symposium

Malcolm Douglas

The Segmented Woodturners Forum is an online chapter of The American Association of Woodturners, and boasts members from all around the world. Every two years it hosts a symposium, and this year was its third, which I was delighted to attend at Lake Tahoe, California, USA, from October 18th to 21st 2012. About 160 members were at the event, and the Saturday evening banquet and entertainment hosted some 230 guests including members, spouses and presenters.

The symposium ran over two and a half days, and each day was split into four sessions, each of which consisted of four rotations, any one of which delegates could choose to attend. All rotations covered different aspects of segmented woodturning, with some of the more popular topics being repeated. Topics covered were as follows.

Bill Kandler showed his computer software for designing a segmented project and described how he went about building feature rings for his vessels.

John Beaver demonstrated his jigs and techniques for making 3D waves in and around bowls.

Ray Feltz showed us his special miniature techniques for open segmented small vessels, eggs and decorative baubles.

Michael Mode demonstrated a bowl from a board technique together with specific design and lamination methods.

Dennis Daudlin (Forum Website Administrator) explained about using the forum and building your own website.

Malcolm Tibbets (Forum President) described tricks and tips, and techniques and jigs for making chequered hollow forms and ribbons and tubes.

Craig Kirks explained how he used and had developed unique methods for incorporating curved elements into his designs.

Dennis Keeling covered using Corian™ Plexiglas™ and plywood combinations, as well as exploring the limits of existing boundaries.

Andy Chen described basic techniques for using Corian™ as the main material in his designs. Dave Peck combined marquetry and turning techniques.

Lloyd Johnson described and showed multigeneration lamination methods.

Mike Schuler highlighted laminated board designs for a bowl.

Finally Jim Rodgers presented a talk and discussion about form, shape and design, covering vessel forms through the centuries and civilisations and what seems to be most pleasing to most human eyes.

Each of the rotations was well attended, and the presentations and demonstrations well made from both a practical and technical view point. I, for

one, often had the dilemma of which rotation to attend, as the topics were all so relevant to what we segmenters want to understand and employ.

In addition to the well informed rotations, delegates were asked to bring some examples of their work to display in an 'Instant Gallery'. This gallery was open to the public, as well as delegates, during the period of the symposium. The quality of the work on display was outstanding and appreciated by delegates and members of the public alike. Many times I heard the comments (particularly from members of the public) 'how on earth was that done' or 'that must have taken an age to make' and even 'awesome'.

The symposium was very well organised and ran very smoothly throughout and the chapter board did an outstanding job in organising the event, especially considering that most members live so far away from one another. I look forward with anticipation to the next symposium in two years.

If you are interested in any aspect of segmented woodturning, I urge you to visit the website www.segmentedwoodturners.org and look at some of the work made by members. Access to the site is free, but some sections are for members only. You can join for only \$16 per annum, if you wish, and then get full access to the discussion forum and techniques used. It is a great learning experience.



Some stunning examples from the Instant Gallery

What's Been Going on Up North?

Dave Grainger

For some months the AWGB Executive Committee has been investigating the possibility of making changes to the Northern and Midlands regions. These changes will allow for the creation of a fifth region and a fifth Regional Representative will become responsible for Scotland. It is hoped that the new regions will become effective after the AGM in March. In the interim please check the website for changes which will be made to the regions.

To date the Associated Clubs and Affiliated Branches in the existing Northern region have not been inactive. I receive newsletters regularly and therefore I am aware of activities both within the club premises and of outside events. I've been particularly interested in combined projects created in some clubs, where individual members have turned the components and one other member has put the whole together.

There are two toy tractors made in this way, by club members, in the current travelling exhibition. Another combined project currently being undertaken by one club is entitled "A dining table". I personally think that this sort of thing manages to involve all the club members and includes those of a lesser ability as well as those with lots of experience. It does not highlight anyone in particular.



One of the two tractors amongst other exhibits at the Harrogate Show

Although I have not been able to visit all the clubs in the region I've been pleased to meet with members at the woodworking shows at Ingleston and Harrogate during the autumn. At the Ingleston event, the Scottish and Border woodturning clubs were present and were operating their lathes putting on a fine display of woodturning. Stuart Mortimer occupied the central place running an almost continuous theatre.



Russell Gibbs and Dave Grainger on the AWGB stand at Ingleston

Apart from renewing old acquaintances at both these events, it's been interesting to talk with those of you who do not belong to clubs. Please do not forget that the AWGB has a facility to help those who may wish to start a woodturning club. Simply ask for a "Start-up pack" to be sent to you. At each of these locations we displayed the travelling exhibition, and whilst it was not the biggest show of turned artefacts at these events, the exhibits created a great deal of interest in the AWGB and the facilities it offers to members.

I'd like to use this space to thank those members who helped man the AWGB stands at both locations; these were David Blanden and Russell Gibbs. A special thank you must go to Callie, David's wife who set out the exhibits in a very professional manner and also helped with packing away at the end of both shows. I shall be standing down as Northern Representative at the AGM and I hope that Russell Gibbs will be elected to replace me.



The AWGB stand at Harrogate with David Blanden.

Colouring and Texturing with Mick Hanbury

Russell Gibbs

The day broke bright and sunny on the 20th October and I had travelled some 100 miles to arrive at Turners Retreat for my eagerly anticipated AWGB course with Mick Hanbury.

As I pulled up in the car park I met two of the other three candidates on the course and having made our introductions we entered the workshop. There we met Mick and the other student and were allocated our lathes for the day very efficiently by Mick saying "pick one".



Russell (above) and Pat (below) experimenting with the Arbortech

So with Patrick Murphy, Robin Barlow, Malcolm Parkin and myself sorted, we all had a chat with Mick about the type of things that we would like to try during the day, it was agreed that we would work on platters and artistic techniques.

Without further ado (excepting the welcome cup of tea) we set to mounting our blanks on the allotted lathe and truing them up. After a little bit of shaping Mick stopped us and suggested that rather than quickly bringing the underside of the platters to

completion we should treat them as a practice ground, as the majority of the timber would be removed in the final shaping. This is a technique that I thoroughly recommend to the reader together with the exhortation to treat each cut as the "Final Cut" so that when the "Final Cut" does arrive the tension has been broken. It should be noted that Mick frequently stopped us both individually or as a group to reinforce either a method, or our turning technique, which was most helpful.



Malcolm adding colour

We all tried a number of techniques that were new or unfamiliar to us, including using the Sorby Texturing Tool and the Arbortech Mini Grinder on the practice ground, before moving on and undertaking final shaping of the underside.

After rechucking our pieces and truing up the front face, three of us decided to undertake a finish which I have seen Mick demonstrate a few times utilising an Arbortech. The remaining student chose to undertake a finish utilising both the Sorby Texturiser and an Axminster Power Carving Chisel.

Time quickly came for a quick lunch break, where between eating our well earned sandwiches, we discussed the morning's events and recapped the learning points. I don't think any of us had thought to utilise the reverse of the platter in the way that we had been encouraged to do, and it was done to great effect.

Work recommenced, following our break, on the job of finalising the front of the platter, again with frequent input from Mick to set us on the right road. Following the carving of the lip of the platter we were introduced to the Spray Diffuser with the implicit instruction "just remember to blow and not suck". Having sprayed on our spirit stain to our satisfaction it was time to apply black acrylic paint utilising a flat foam brush to bring the magic of the technique to fruition. We followed this with an application of Clear Acrylic Gloss from a spray can and then the cutting of the hollow in the centre was upon us. I have to say that after all the preceding work this could have been nerve racking but Mick kept us at our ease with useful instruction and soon the deed was done.



Looking good

I personally did not get around to removing the spigot from the rear of the platter, but that was not what the day was about, it was more an opportunity to practice new techniques in a safe and fun environment with expert help just a few steps away.

What I really found useful was the close support of Mick during the day. When watching a demonstrator either at a show or a club it is very difficult to keep stopping them and asking questions, and more importantly getting a full explanation and a repeat demonstration of the technique.

I would thoroughly recommend that members seek out a course that they believe will help them and apply to the AWGB to help set things up.

I would like to thank Mick together with Patrick, Robin and Malcolm for a very enjoyable and productive day, not forgetting Turners Retreat for the use of their excellent workshop.

Right, back to the shed to practice what I have picked up!

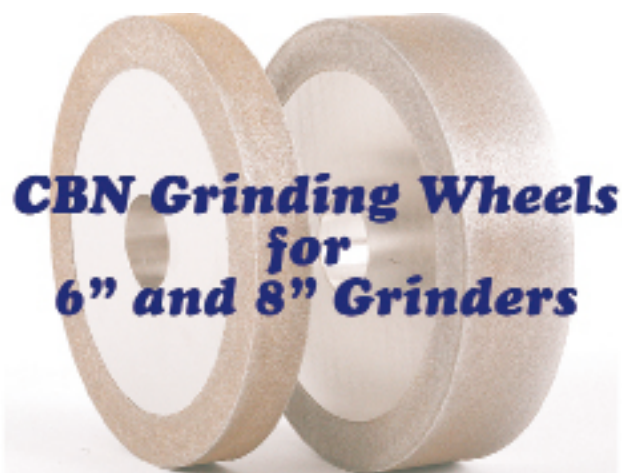


Russell, Malcolm, Pat and Robin proudly displaying their completed pieces

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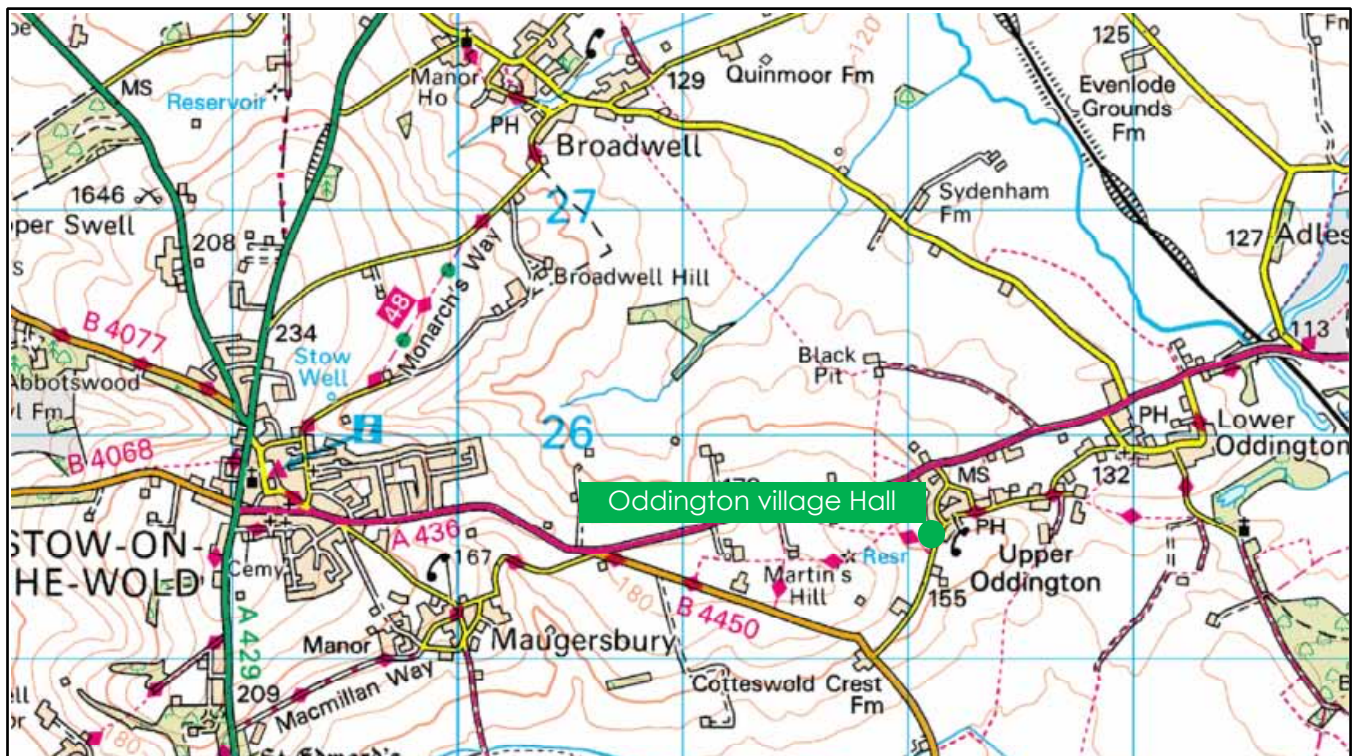
Branch Meeting and Annual General Meeting 2013.

In addition to the meetings there will be an Instant Gallery, all those attending are requested to bring at least one piece to be displayed. The Chairman will present a special prize for the piece he selects from the Instant Gallery.

English Hardwoods will yet again be offering first quality kiln dried British timber at exceptionally competitive prices. Those who have attended Annual General Meetings in the past I am sure will agree that this is an opportunity to buy some great value wood.

Again this year there will be a sales table, so bring along those good quality woodturning tools and items that you no longer require and provide your colleagues with the opportunity to take them home and you hopefully to have more cash in your pocket. All items should have a label or card attached showing the sellers name and the amount asked for the item.

All Branches and Members are reminded of the importance of these Annual meetings. Branches are asked to endeavour to make sure they are represented at the Branch meeting and all members are invited to attend the Annual General Meeting.



ANNUAL GENERAL MEETING
of the
ASSOCIATION OF WOODTURNERS OF GREAT BRITAIN
(A Company limited by Guarantee - Company No. 8135399)
Sunday, March 17th 2013, starting at 2.00pm.

Agenda

1. Apologies for absence
2. Acceptance of the minutes of the 2012 AGM
3. Matters arising from the minutes of the 2012 AGM
4. Treasurer's report for year ending 31 December 2012
5. Chairman's report, including report on progress towards charity registration.
6. Announcement of the result of ballot for Trustees
7. Vote on the appointment of Accountants / Auditors for the AWGB
8. Result of ballot on any resolutions
9. Any other business

Egg box

Lionel Pringle

"I am the sort of bloke who likes his eggs turned but who won't poach fancy titles for his work in the scramble to get my ideas across."



I have never been a great one for giving things an arty sort of a name if a simple and self-explanatory one is staring me in the face, consequently I call the subject of this article an 'Egg box'. I think that if you want to practise making eggs, which are not the simplest shapes in the world to achieve, then you should at least try and make something that is both useful and attractive.

In a project of this type it is essential to get the proportions correct. In the overall height of the box the halfway point should be at the base of the bead at the tip of the egg and the foot should not be more than one-third of the height of the bottom section of the box. In order to achieve the right sort of proportions for the whole egg section go and do

some research in the refrigerator. Actual finished dimensions are not crucial, it is entirely up to you as to whether you want a sparrow or an ostrich, the one in this article could either be a large chicken egg or a small duck egg.

So, let us proceed, the timbers I have used are laburnum for the box itself and a piece of cocobolo for the finial. Try if you can to use a branch for the box as this gives a better pattern of sapwood and heartwood, but do make sure that the pith will be just off centre as this would weaken the foot if it was in the middle of the stem, the dimensions of the selected materials are a section of branch 100mm long by a minimum of 70mm diameter, this gives enough scope to remove all the bark, the cocobolo is 90 by 20 by 20mm.



Leave a small spigot about 3mm wide

Put the log between centres and reduce it to a cylinder of 50mm diameter, clean up both ends and turn dovetail spigots 25mm diameter at each end to fit into the compression jaws of a collet chuck, in my case it is the A jaws of a Multistar. This done draw three lines around the circumference of the cylinder; working from the tailstock end they should be at 20mm, 50mm and 55mm, the latter will be bottom of the egg. Now part the log off between the 50mm and 55mm lines, use as thin a parting tool as you can possibly manage because this will give you a better chance to match the grain. Do not go all the way through but leave a small spigot about 3mm wide. If you attempt to cut right through you may end up by getting the tool jammed and damaging the wood, or even yourself. Remove the wood from the lathe and twist it to break the spigot, any small tear-outs will be hollowed away in due course.

The bottom section

Secure the bottom section in the chuck and begin hollowing it out. I like to remove the bulk of the waste from the inside before I begin to shape the outside, whilst I still have plenty of material around to support the cutting action of the tool. Do not complete the entire hollowing procedure at this stage, but do cut the lip upon which the top will sit, this will furnish a line which you can work to later both inside and outside.

Shaping the outside

Once you have removed the bulk of the material from the interior of the cup, shape the outside, you may find it useful to have a real egg in front of you, (preferably hard boiled), at this stage, as it is not easy to shape one half of an egg when you do not have the other half to refer to. Complete the shaping of the foot at the same time. When you are happy with the final shape and finish on the outside return to the interior and take the final few cuts necessary to give an even wall thickness throughout, try to aim for something in the region of 2mm, this is only a small box and it should not appear, or feel, too heavy. Finally sand and polish in your preferred manner.



A lip is cut for the top to sit on



The underside of the foot is cleaned up

The top half

Remove the bottom section from the chuck and replace it with the top half, clean up the face and cut a spigot which is a tight fit inside the lip of the bottom section you have just made. This will eventually be where the two parts will seat together, but for the time being it will act as a jam chuck so that the underside of the foot can be cleaned up. If you have a disc or belt sander some of the unwanted dovetail spigot can be removed on that in order to avoid putting undue stress on the piece by attempting to turn

the entire spigot off. Whatever you do use a sharp gouge and light cuts. Whilst you still have the two parts joined together do some preliminary shaping to the outside of the top section, match the thickness to a point where the sanding process will bring top and bottom surfaces to identical levels. I always like to work the joint so that there is a slight gap, 0.5mm or so, between top and bottom this will help to disguise any slight discrepancy there may be.



Use your tailstock for support

Remove the bottom section and complete the hollowing out and final shaping of the top section. Replace the bottom frequently to ensure that you are producing something that actually resembles an egg, sand and polish the interior before progressing any further. At this stage the top and bottom should fit together in such a way that the top can be removed without picking up the whole box, but it should not be a sloppy fit.

Remove the work-piece from the chuck, reverse it and secure it on a jam chuck, this will enable you to complete the tip of the egg by forming the bead and making the spigot upon which the finial will be secured. Use the tail centre for support for as long as you are able; the spigot needs to be 3mm diameter and about 12mm long. Now remove the tailstock and sand and polish.



Drilling using the Jacobs' chuck

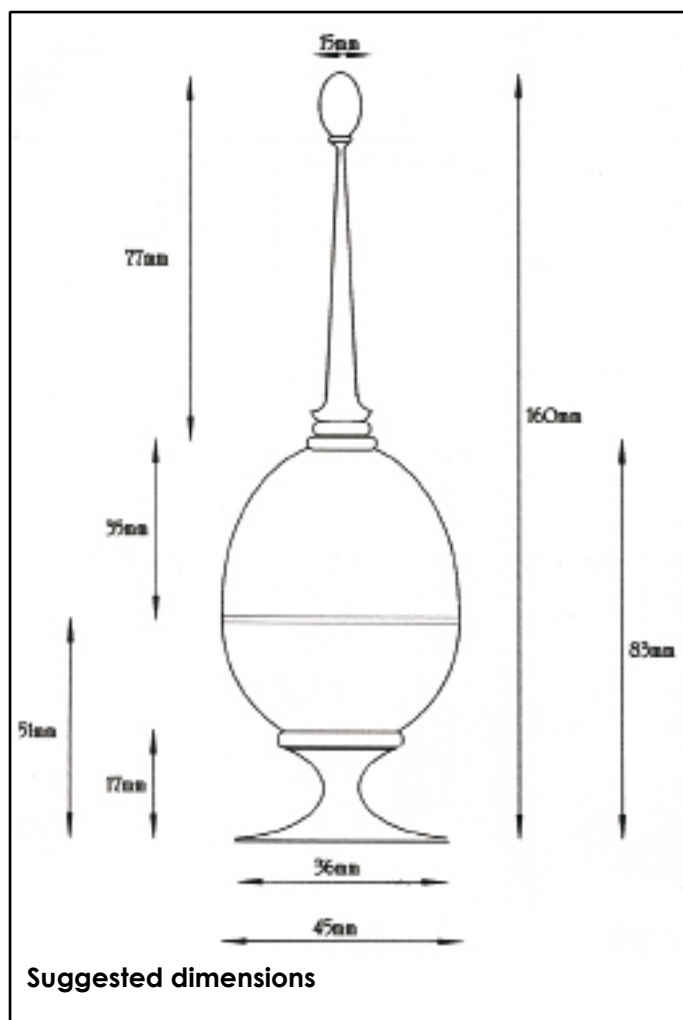
The finial

Finally we come to the finial, the first thing to do is to drill a 3mm hole in from one end to a depth of about 15mm, and this is best done on the lathe. Secure the square blank in a chuck, I am using a 4-jaw chuck, ensuring that it is revolving as truly as you can manage it, place a Jacobs' chuck in the tailstock and advance the drill into the wood, removing it as necessary to avoid a build-up of heat. This done, place the revolving centre in the hole securely enough to support the wood, but not so tight that it will split it. Turn the bead and the half bead at the base of the finial and sand and polish them. Reverse the finial and place the finished end into a ring centre in the headstock. I find that this protects the finished parts and will enable you to apply enough pressure to complete the rest of the turning, without running the risk of splitting the wood. Finish the finial as far as you can and then sand and polish as much of it as you are able.

I guarantee that the finished item will look better than anything that you may have in the larder that goes by the same name.



The completed egg box



The turned beads at the base of the finial

Once again, reverse the work and slowly cut away the point of the finial until it reaches separation point. Separation is best achieved at the headstock end as you are able to ensure that the wood will stop at the exact moment when it is cut through. The final bit of sanding and polishing will have to be done off the lathe. Ensure that the finial fits well to the top and then glue them together.



The finial is turned and polished up

Ah, children. A woman knows all about her children. She knows about dentist appointments and romances, best friends, favourite foods, secret fears and hopes and dreams. A man is vaguely aware of some short people living in the house.



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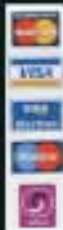
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Youth Training at Axminster

Brian Hensby

On the 19th and 26th November 2012 eight sixth form pupils from Axe Valley Community College studying design were allowed to participate in some woodturning tuition as part of their study and our youth training program.



Students on the first course

This Youth training day was funded by the Worshipful Company of Turners and our own youth training programme, ably assisted by three tutors for the day who were professional turner Mark Sanger, our training officer Brian Hensby and Axminster club member Liz Kent.

The day opened with some basic introductions from the tutors followed by the all important health and safety requirements, and what the tutors expected from the candidates. The itinerary for the day had been drawn up by Liz. This training plan helped the tutors manage the individual sections of the day's instruction.

The overall aim was to get the students to plan, design and turn a bowl by the end of the day giving them something to go home with. Teachers/technicians from the college were also on hand to witness the



Mark Sanger working with Sam

event and pick up valuable tips about turning and assist the three tutors if necessary.



Students attending the second course

Mark Sanger ably broke down the bowl-making process into manageable sections. This allowed the students to watch Mark turn a particular part of the bowl and then apply what they had seen to their own particular bowl blank, using the equipment provided. The instructors were on hand to assist them in lathe set up, tool identification and control, health and safety and finishing.

The Master of the Worshipful Company of Turners, Peter Gibson, accompanied by Nic Somers paid a visit to the workshop on the 19th and were impressed with what they saw and thanked the tutors for their continued support in promoting the craft of woodturning.

On completion of the day Brian Hensby presented the students with combined certificates from the WCT and AWGB followed by a group photo.

Our thanks go out to the WTC for funding the event, Axminster Woodturning Club for the use of the equipment, Mark Sanger and Liz Kent for their expertise on the day, and finally the teachers and students from Axe Valley community sixth form for making the two days such an enjoyable event

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Boxes and Beyond

Philip Cleaver

It was a bright sunny morning in November when four expectant turners arrived at the workshop of Les Thorne situated in rural tranquillity on the edge of picturesque Old Alresford in Hampshire

Anyone who has visited Les at his workshop will know that nothing starts until everyone has downed a steaming mug of strong tea and that the tea will continue to appear throughout the day. There is a real danger of drowning in the stuff.

Our purpose was to be schooled by Les in box making. We were each duly allocated a lathe in his well-equipped workshop along with identical prepared box blanks, but before we got going a safety briefing ensured we all had suitable face protection and understood that it was to be worn at all times when the lathes were running.

Les conducted the session with very clear and concise instruction at each of the many stages in making a lidded box. Not only did he explain the how, but also the why, for each stage of the process. The four of us worked on the same stage at the same time meaning we were able to compare our efforts. I found this particularly helpful as the inevitable little errors were learning experiences for us all.

I have had the good fortune of receiving instruction from Les on a regular basis since being introduced to the craft, and so his attention to detail and emphasis on technique came as no surprise. The shout of "what kind of cut do you call that Philip" is frequently heard followed by Les' guiding hand as the cut is perfected.

So the morning passed with four of us producing (nearly) identical boxes and proudly comparing our efforts and, I suspect, a feeling of achievement all round and perhaps a certain grudging admiration for the efforts of fellow students. We all managed to produce the desired "Russian" lid fit i.e. the "pop-off" as opposed to the often achieved French version the "too loose"!

After lunch was the same basic process but with an alternative design and a differently fitting lid, combined with an element of freestyle. It was surprising how a simple design change can be so confusing at first, but we all managed to get there without too many mishaps and by the end of the day we were able to boast not one but two boxes each.

Quite apart from perfecting our tooling under Les' watchful eye we were able to learn several tricks such as leaving a fine "witness" when parting off the lid from the base, to ensure that once turned the lid and base are a perfect fit, the use of jam chucking along with the reminder that on those final fine cuts, as we endeavour to get the perfect fit, that what is

taken of one side comes off the other as well. Simple stuff, but so easy to forget.

For my own part the mystery surrounding box making has been dispelled, the variations in shape and design are limitless and a whole new area of turning has opened up.

It was a great days training and lots of fun as well. Many thanks to the AWGB for making the day possible and of course to Les for his good company and expert tuition.



Four satisfied turners and Les

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34th UTAH SYMPOSIUM May 16-18, 2013


The Timpanogos Woodturners and the Utah Association of Woodturners along with Craft Supplies USA are happy to announce plans for the highly acclaimed Utah Woodturning Symposium! Engage with today's top professionals and up-and-coming woodturners in a friendly, informal learning environment with over 90 demonstrations to choose from and a full schedule of Special Events. It will be held on the Utah Valley University campus in the UCCU Events Center in Orem, Utah.

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Information is available online at www.utahwoodturning.com. Registration is open and easy to access from this website.


The symposium co-ordinator is Susan Hendrix, contact her at utahwoodturningsymposium@gmail.com
Watch a YouTube video at http://www.youtube.com/watch?feature=player_embedded&v=SYLiEWPO12g




14th International Seminar August 9th - 11th 2013 Loughborough University





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From Tree to Bowl

Peter Martin

On Saturday 8th December Kent Woodturners hosted a Members' Training Day run by David Reeks and titled "From Tree to Bowl". David had 6 students who were shown how to make the best use of the wood to produce bowls, both plain and natural edged. The students left with two bowls turned wet with instructions on how they should be dried and finished. This was the first occasion that a Members' Training day had been held this far south and it proved to be popular amongst those living south of the Thames where there is little opportunity to take part in such an event without a lengthy journey. Kent Woodturners benefit from large, well equipped, workshop premises situated close to the major motorway network, with on-site catering available, and David made good use of the facilities provided to instruct and entertain a lively audience.



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14th International Seminar
August 9th - 11th 2013
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An Enterprising Reindeer Keeper

Doug Alderton

I am always amazed at the variety of questions and sometimes the unusual requests that we woodturners receive from the general public at the shows and demonstrations we attend each year. When officiating at these events I learn more from the public about their hobbies and interests than they do from my bumbling shenanigans trying to communicate a reply to their queries. Sometimes you get lucky and one of the punters without prompting utters those few kind words, "Aren't you clever, I wish I could do that". It is at this very moment that the sun seems to shine and you realise you have reached that pinnacle of excellence and life is worth living again. Those long hours spent striving in your workshop, both night and day, mostly reducing trees to that useful commodity called firewood, have been worthwhile.

A gentleman (Barry), accompanied by his dear wife (Linda), approached me at the Westonbirt Treefest in the Avon & Bristol Woodturners marquee and asked if there was someone I knew who could make him some pens. In a low voice I replied "Look no further young man" as I manoeuvred him away from the commission seeking band of fellow club members. Those members are always on the prowl for that elusive person who will give them the key to untold wealth by awarding them a commission to create a masterpiece that ultimately may grace the walls of the Woodturners Hall of Fame. So boldly I go forth and offer my services dragging him to our sales tables to show him the few 'Woolworths' quality slim line pens that I had made and was desperately trying to sell, those that I had already tried to give away but without success. Trembling, waiting for the customer's reaction, the sun started to shine as he remarked that "They look alright". Little did he know that the pens in front of him had taken hours and hours of dedication to detail, sacrificing long evenings away from the armchair. Then comes the bomb shell, he asks if I could make pens from reindeer antler. Out from a carrier bag comes a reindeer antler and on inspection it was difficult to see how it could be cut to provide pen blanks, due to the small diameter and continuous curvature of this natural material. With tongue in cheek and to the delight of Barry I told him I would give it a go as I had not turned antler before.

I was curious how Barry had obtained the antler and he explained that he was the keeper of four reindeer which belonged to a local garden-centre where he was employed in the aquatics department. Still bemused, I asked the stupid question "Why does the garden-centre keep reindeer?" and of course as all of you educated woodturners know the answer was "Santa needs reindeer to pull his sleigh." The story goes that the garden-centre used to hire reindeer for the Christmas period but they found that the reindeer were usually in poor condition and not

looked after very well. As the garden-centre had an enclosed adjacent field they decided to purchase four young reindeer to reduce costs and to improve the condition of the reindeer they use to entertain the children during their Christmas festivities. Barry volunteered to be the reindeer keeper to give them the tender loving care they truly deserve.



Each spring or early summer young reindeer shed the fur, or velvet, from their bony antlers followed later by the antlers themselves which fall away from their crowns. Barry, being an enterprising type of guy, wondered how he could recycle this discarded material. That is when the idea came to him that the garden-centre may be able to sell to the public unique small gifts that had been made from their own reindeer antlers. His idea was to market personalised pens, each being packaged in a box bearing the name of the reindeer the antler material had come from, with an accompanying photograph of the deer.



The request was to make as many pens out of the one antler that I could. The first problem was that the antler was quite small, coming from a young deer the diameter throughout its length was just a little larger than a slim-line pen. I did manage to cut three sets of blanks but I knew that it would be tricky drilling them through for the brass tubes as the blanks were not straight due to the natural curvature of the antler. However with a little bit of ingenuity I completed the drilling with the standard 7mm diameter drill. The density of the material varies through the cross section, hard on the outside surface and becoming porous and a little soft towards the centre.

This raises the question as to what adhesive would be best for assembling the brass tubes. I am sure other woodturners would use a variety of different adhesives but I chose a polyurethane based adhesive. This type of adhesive is noted for its slight expansion during curing, assisting in filling up any porosity on the inside of the blank, thus providing a better key for adhesion of the blank to the roughened-up brass tube.

I had no problem with cleaning out the tubes or with trimming and squaring off the ends after gluing. Turning the pen blanks to shape was surprisingly easy providing you use sharp tools. Taking light cuts using a spindle gouge removed the bulk of the waste to bring the blanks to shape and the final finishing cuts were carried out using the skew. It is now that you see the variation in the density of the material in the form of colour change and notice very light pitting in the softer porous inner part of the blank. The overall colour of the finished turned blank gives a soft marbling effect showing integrated colours of grey, creamy white and shades of pink, purple and red. The colours are not strong and unlike wood there is no grain texture to match up when you come to assemble the two halves of the pen. You can only use the colouring in the blanks for matching up the pen halves. Before sanding, the porous areas of the blanks must be attended to. In my opinion the pores

need to be filled otherwise the pen would quickly become very grubby when the pores fill up will grime from the hand. My solution is to coat the turned blank with low viscosity cyanoacrylate (CA) adhesive, rubbing it into the pores and applying further coats until you are satisfied that they are completely filled. All that remains now is to sand down the surface to the desired level of smoothness and apply any finish required.

I sand through the usual grit sizes down to 400 and then sand with the Micro-Mesh soft pad system. These sanding pads are colour coded and give a progressive grit range from 1500 down to 12000. Used with a drop or two of water on the pad the desired level of sheen or gloss finish can be achieved. Note that the 1500 silicone carbide grit on these pads give approximately the same scratch pattern as the 400 aluminium oxide grit on general woodturners sandpaper. You only need to use the full range of grits if you are not applying any other finish.

However, if you want a more enhanced finish to provide a brilliant gloss then you need to do a bit of experimenting. Take into account that whatever additional surface coating you apply, it could wear off during handling or discolour with age. The conservationists amongst us will generally prefer the unadulterated natural finish whereas others prefer an enhanced gloss or matt finish. As for Barry's pens, these were destined for the general public and in my experience (very limited) I have found that the general public, especially the ladies, usually prefer the high gloss finish. Rather than try to change attitudes and preferences of the human race I try to keep the 'bunnies' happy and give them what they want, within reason. As this was the first attempt to make something out of antler I chose to apply a coating to the pens to produce a high gloss finish that would appeal to the public. It was uneconomical to purchase additional finishing materials for these few pens so I used materials I already had in stock.

I am known as the 'Polyurethane Kid' at our club, it was therefore a foregone conclusion that the first coating I tried on the finished turned blanks was a brushed-on polyurethane clear gloss varnish. Note, at the present time, you can purchase either oil of water based varnishes in either gloss or matt finish. In the near future the oil based varnish may become unavailable due to health and safety regulations. I find that the oil based varnish gives the superior finish due to its ability to flow which aids in eliminating brush marks. The other two gloss finishes I tried were melamine and a clear varnish which is an automobile bodywork product, both applied from their spray cans. Surprisingly the three finishes gave approximately the same apparent gloss but the winner in my opinion was the polyurethane product due to the thick coating it gives with only one coat.



Three pens made from Reindeer antlers

The few pieces of antler left over which were not

suitable for pen blanks were used to make a cheese knife and a whistle. The whistle would very likely rattle around on a key ring so any finish applied would soon show signs of wear so this item remained natural leaving a pleasant smooth silky surface. As for the cheese knife it got the high gloss polyurethane treatment. If the piece of antler for the cheese knife is similar in shape to the one in the photograph then you need to determine the best ergonomic position for the handle before attaching it to the blade.



Cheese knife with an antler handle



Whistle made from Reindeer antler

Barry was pleased with my attempt to make him some useful items and he was going to approach the garden-centre gifts department personnel for them to assess if it was economical to package the products and offer them for sale to the public. Although we woodturners only charge for materials used and rarely for our time, if you add also the packaging cost, VAT and profit margin I will be a little surprised whether Barry's project would be viable on such a small scale. However I would like to thank Barry for introducing me to reindeer antler and for giving me an opportunity to broaden my knowledge on another alternative woodturning material.

I had amnesia once -- or was it twice?

A Course with Bob Chapman Gordon Malan

On a beautiful sunny Saturday morning in October Bob Chapman and four woodturners assembled in North Yorkshire, near Scarborough, for an AWGB-sponsored course in bowl turning.



The course participants (left to right, front row): Ron Rogers, Bob Chapman, Brian Wigglesworth; (back row): Gordon Malan & Stephen Brankley.

Steve Brankley is a member of the Jorvik Woodturning Club in York, while the other three are members of the Snainton Woodturning Club. The venue was the workshop at Snainton Woodworking Supplies (SWS), equipped with five lathes, extraction facilities, and the well-stocked shop, in case anyone had forgotten to bring anything essential with them!

We assembled at 9.30 am to select our lathes and get set up, and started promptly at 10.00 am. We were asked to select a bowl blank from six almost identical ripple olive ash blanks (260 mm diameter x 80 mm thick) that had been looked out for us by Rob Thompson of SWS.



Bob, Ron, Steve and Brian (front to back) at their lathes.

With the help of a white-board, Bob gave us a brief outline of the factors to take into account before

turning a bowl, starting with the size and shape of the wood, and matters that should be considered that could influence the design and shape of a bowl. There is no need to make detailed drawings of what one hopes to achieve. But it is helpful to think through the options – an ogee or one of several alternative curves to shape the outside, the style and width of rim, whether the hollowed interior will have an undercut rim, and how it will look if the inside follows the external curve, etc.

Bob also made helpful suggestions about the spigot for the chucking point, taking into account the size of the foot of the bowl and how it will be incorporated into the turning; then how one will eventually remove, or blend, the chucking spigot or recess with the finished bowl surface.

We then mounted our blanks on screw chucks and set to work. At key points during the turning process, we gathered round Bob as he explained about decoration, possibly with the addition of beads, different gouge-handling techniques to use as the turning progressed and other hints and tips that were invaluable.

In addition to turning a bowl of his own, Bob made time to come round to each of us and made helpful comments and suggestions and assisted us if there was a particular problem or issue to be addressed. We were encouraged to try new or different techniques, even though we may have got into the habit of using different ones ourselves.

We had all reached approximately the same stage by lunchtime, with the outer surfaces of the bowls shaped and sanded and sanding sealer applied. This brought out the wonderful lustre and figuring in the wood, even before we had applied any final finish. Lynda Thompson of SWS supplied tea for our breaks and during lunch, and we had a pleasant friendly and very relaxed gathering together.



Steve, Bob, Ron and Brian pause for a lunch break.

Brian took the opportunity to show us his turned wristwatch and stand that had won prizes in several local Shows. It was much admired by us all, and especially by Bob.



Brian's wristwatch and stand in sycamore and purple heart.

In the afternoon, we hollowed out the inside of our bowls, getting more advice and tips from Bob on how best to achieve a desired objective, plus techniques for scraping, and using power and hand sanding of the interior of different shapes of bowl.

The chucking points were then removed either by holding the bowl in large Coles jaws or by sandwiching the bowl between a pressure-pad of rubber on MDF backing, held on a face-plate in the chuck jaws, and a rotating point in the tailstock.



The five almost finished bowls with a bowl blank (back right) that was the starting point of each bowl.

There was time during the day to ask plenty of

questions, pause for a spot of banter, and to have our photographs taken. Our thanks go to Bob Chapman for a really agreeable and useful day of woodturning training, to SWS staff for use of their premises and their helpful attention, and to the AWGB for sponsoring this highly enjoyable and valuable training course.



Brian Wigglesworth, Ron Rogers, Bob Chapman, Gordon Malan and Steve Brankley with their newly turned bowls.

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Oil Finish

Richard Stapley

Many Oils exist for use with wood and like most Woodturners I have tried most of them all at one time or another, many I found unsuitable for my particular needs and others were either too time consuming or expensive, (or both), or just too problematic to use.

Some years back I set about finding an oil that was required to be lightweight, neutral in colour and reasonably priced. This oil also needed to be non-toxic, safe to use and store, whilst giving a natural matt finish which could then be brought to a sheen finish with a coating of wax polish.

Having experimented with some of the nut oils, (walnut principally), with reasonable success, but at a relatively high cost, and food oils such as olive oil and corn oil, which did not achieve the desired finish I was looking for, I was eventually introduced to liquid paraffin, (aka Mineral Oil), which is perhaps better known for its medicinal uses. This oil appeared to satisfy all of my initial requirements, being a lightweight oil of neutral colour, therefore not masking the wood in any way. In addition it was completely safe, (providing you didn't drink it in too great a volume), to use. Storage of the oil and any cloths or abrasives used with the oil is also straight forward.

The one problem you may experience is in fact buying this reasonably priced oil. If you buy it from the chemists you will each time get a lecture on just how much you can take and also be restricted to one ¼ litre bottle. I gave up trying to explain that I was not going to ingest it but use it to polish wood, and then when they began recognising me at the counter I decided it was time to find an alternative supply.

So, the chemist is the nearest convenient supplier if you want a small amount and a lecture, some of the woodturning suppliers do have it on the shelf but not on a consistent basis. I found my source at the local farm suppliers, in particular those catering for horse owners who use it for their horses, (I assume). I purchase it in a 5 litre container for approximately half the cost of the 20 bottles you would have to buy at the chemists, and without all those lectures and funny looks.

I apply the oil to the bare and finished wood, generally I use this finish on Burr Elm and Oak plus standard Elm and Oak as well as Yew, Walnut, Red Gum and Jarrah. I use a mop to apply a liberal coating which is allowed to soak in for approximately 5 to 10 minutes depending on the porosity of the wood. Often where you have a burr you will have areas that absorb the oil much quicker than in other areas. If this is the case then I will re-coat these areas as soon as it is seen that the oil has been fully absorbed.

I then wipe the surfaces of the piece using kitchen towel, (or any suitable absorbent material), to remove any excess oil prior to "wet" sanding the surface of the item.

Wet sanding is carried out with the lathe running, at the highest speed I feel happy with. Using my standard cloth backed Abrasive (400 grit) or 'Wet-n-Dry' paper, to finish off the piece, generally I will continue sanding until all signs of the oil have disappeared from both the wood and the abrasive.

This method of finishing using the 'Wet-n-Dry' principle is not new, but the one benefit you get with using liquid paraffin is that it is not self-igniting, which can be the case with some other oils, (generally those with Chemical Dryers added). I have only one piece of abrasive in use and I keep this in an old jam jar with a screw lid to keep it clean, on average this probably lasts for a year but I am not consciously keeping a record of this.

After checking the work for any obvious signs of marks from the abrasives, which will require further work to remove, I apply another thin coat of oil which is immediately wiped off, again using paper towel.

If I require the final finish to be matt then the process is now complete, other than checking after 24 hours to see if the item would benefit from an additional light coating of oil. However if I want more of a sheen type finish then I apply a coat of wax polish which is allowed to harden before being buffed to a finish.

I have used a number of waxes over the years, Bison Wax, Bri-Wax and even a Beeswax Balm to name a few, all have given me the result I am looking for.

You can at this point add some colour enhancement to the work with the choice of wax, using either the clear or natural shades up to the much darker Mahogany or Elm shades.

This Finish has served me well for a number of years and only requires a single coating of either oil, (Matt finished items), or wax polish once or twice a year to rejuvenate the appearance of the vase, bowl or whatever I've used the finish on.

I have not experimented much to see if additional coatings of the oil, or longer times between coats are beneficial and I would, as I'm sure others would, be interested to hear of your experiences with this, or your variant of the finish described.

Definition of the word 'Adult': A person who has stopped growing at both ends and is now growing in the middle.

Two television aerials got married. The wedding was rubbish but the reception was brilliant!

AWGB International Seminar

Lionel Pringle

Can I take time to draw your attention to the awards that are made to delegates who have, or will, make the decision to participate in the Instant Gallery at the forthcoming AWGB Seminar in August. The awards in question are the Tony Boase Award for the best piece of work in the gallery and the Geoff Cox Award for the best piece of work by a junior member.

The Tony Boase Award, presented in memory of a talented photographer and woodturner, and great friend of the Association, is given for what the judges consider to be the best executed and most innovative piece in the gallery. This competition is not open to presenters and committee members.

The Geoff Cox Award, in memory of a generous member of the AWGB who bequeathed the contents of his workshop to the Association, is given to the best piece of work entered into the gallery by a member who is under the age of eighteen.

In order to have a chance of winning either of them you need to be there and to have entered your work into the gallery, you can only do this as a delegate. Delegates can enter up to three pieces in the gallery, this year the gallery is being co-ordinated by

Paul Hannaby and registration forms will be sent to delegates in good time for the event, but if you want to get ahead of the game you can apply to Paul for a copy now, his contact details can be found on page 2. Although there will be facilities for registering pieces at the Seminar it will be a great help if work can be booked in prior to the event.

If you have not yet booked your place at the Seminar you need to do so now, (another copy of the booking form is included in this edition of *Revolutions*), or you can download a copy from the AWGB website.

Seminar Scholarships are available for four deserving individuals. This scheme is part of the Members Development Scheme. Full details of whether or not you qualify and how to apply can be had from Peter Bradwick, AWGB Training Officer, whose details can be found on page 2 of this issue of *Revolutions*. Application forms will need to be received by April 1st and the successful recipients will be notified on or around April 30th. Additional information on page 15.

At a time when grey skies and rain seems to dominate, bring a little ray of sunshine into your life with the prospect of going to Loughborough and immersing yourself in what you enjoy most, three days of almost incessant woodturning and socialising with likeminded folk. **What could be better?**

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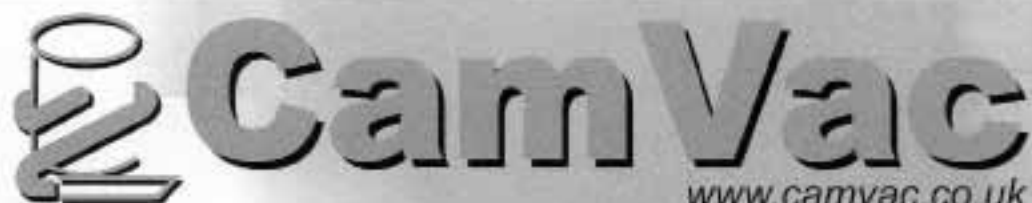
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