

# Revolutions

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Encouraging  
a new  
generation



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**Copy deadline for  
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## Chairman's Notes

As I sit typing these notes (late again!) it is mid-July and just three weeks to the seminar. As usual there have been the odd glitches that have caused a minor panic, but thankfully all of these are now resolved. We have a site visit on the 29<sup>th</sup> to fine tune a few things, but other than that we are all but there. We look forward to seeing you all, old friends and new, for what promises to be a great seminar. We have a glittering array of presenters (including Simon Hope – I'm still trying desperately to get out of his bad books for an earlier omission of his name!), and a superb list of traders who will man their stands throughout the weekend. The Trade Area is open to ALL...not just delegates. The Instant Gallery will as ever be a display to whet the turning appetites of even the most conservative turner, and is also open to ALL. So come along and get a taste of what you're missing.

Yesterday (13<sup>th</sup> July) saw me at the annual Scout Jamboree at Gilwell Park near London. The woodturning event is run by the East Herts Branch of the AWGB and a band of willing helpers. (You will find a report on this event elsewhere in this newsletter). It was another great day, this year attended by Ray Key and Mark Baker, who I think had a good, if blisteringly hot day, and about 150 Scouts were given a taster session at the lathe. Thanks are due to Mike Rothwell and John Leach of EHWTC and all the turners from Essex, Suffolk and Cambridge who kindly donated their time and expertise.

This is a superb initiative and one I wish more branches would become involved in. The look on the faces of the Scouts as they scurry off with something they've made with their own hands at a machine their schools have either dropped, labelled as a tool of the devil and demoted to sander status makes it all worthwhile; although this morning I admit to feeling the effects of a fifteen hour day in extreme heat.

When the dust has settled, or should I say "been extracted", after the seminar, we have work to do and cannot sit back and relax. Our new Charity status has at times felt like a blessing and a ball and chain both at the same time, but in actuality it is an opportunity and one we aim to grasp with both hands and make the most of. So 2013 -14 may bring some exciting developments. All we have to do now is the work to bring them to fruition. The work is already in hand and will continue in earnest after the seminar. So watch this space for updates.

**Andy Coates**



# Twists and Turns

By Brian Hollett

Stuart Mortimer, ex bobby, ex Scot, ex-cellent woodturner and ex-tremely nice bloke, rashly threw out an invitation on the pages of this very publication. Any member rash enough to give him (or her) self the 'Advanced Turner' tag was welcome to spend a couple of days within Stuart's own workshop in deepest Hampshire, exploring the complexities of Artistic Woodturning. So it was that five disparate



**The gaggle of 'twisters', two Johns, Ady and Robin admire one of Stuart's finials before starting work**

souls, from all points of the compass, came to be standing in a Saturday circle, drinking the first of many mugs of Linda Mortimer's fine tea, while listening to our 'tutor' explain that this was to be a course somewhat different to anything experienced before. There was to be no syllabus or targets, no techniques or projects to copy. Each of us was free to do whatever our hearts desired, in our own way and with our own (or Stuart's) tools and timber. The big man would, he told us, be around to demonstrate, help and/or advise as required. He was to be a guide rather than a teacher and had no intention of altering our turning styles or attempting to convert us into clones of himself.

Of the five 'students' I was the only one with a pre-formed idea of what I wanted to achieve. I had spent time in Stuart's company before and already mastered (this may, of course, be a slight exaggeration) the techniques of his signature twists-through-a-hollow-form but now I wanted to progress onto what I can only term as his twists-with-two-layers-of-texture and wanted to have him show me his methods and means.

"The hardest thing you can attempt on a lathe" he warned, when I first shared this ambition.

"That's a red rag to a bull then" I replied with a grin.

I had already won the 'biggest log of the day' award so I claimed squatter's rights on Stuart's own Oneway lathe and set about making myself at home. My 'oppos' decided to have a go at the through twists and requested a demonstration from the master before they got started. Yes, you guessed it, I was summarily evicted from the Oneway to make room for the governor....Pahhhhh, anyone would think he owned the place!

## Getting started

All five of us stood around spellbound as Stuart shaped, hollowed and then cut an 8-start spiral on a vessel any one of us would have been proud to have made in a week. It had taken the master all of three quarters of an hour, even with part of that time given over to the important safety aspects of using angle grinders as power carvers on the lathe. It is, he told us, the free hand which is the likeliest to be damaged so it was imperative that a headstock be kept between it and the power tool at all times (a lathe without an outboard hand wheel would not be suitable for this kind of work, incidentally). The other golden rule was that the tool be turned off unless actually cutting. Thinking, planning or day-dreaming of success or failure was only permissible with the power tool stationary.



**We watch on amazed as Stuart shows us how it's done**

The four 'twisters' then retired to their respective Axminsters and began their attempts at emulating what they had seen but still could hardly believe. Regaining the Oneway I mounted my big wet log of sycamore and, after reducing it to round, but without shaping in any way, I reached for the angle grinder driving a vicious-looking 'Lancelot' chainsaw disc. Carefully I set about getting to grips with cutting to a set depth while hand-turning the dead lathe at the same time as following a pencil line with the Lancelot's teeth. Anyone out there who mastered the schoolboy challenge of belly rubbing while



**John hollows out his beautifully twisted hollow form....Can you feel his stress levels?**

tapping the bonce will be a natural at what I was trying to achieve on the Oneway. Unfortunately I was never one of those playground heroes who managed this example of independent, if futile, limb control so I was still next to useless with the angle grinder after the first tea break.

Stop b\*\*\*ering about and just go for it was the advice I received from the big man with a Hampshire accent tinged with a Scottish brogue. Returning to the Oneway I quickly turned away all trace of the previous exercises and made a proper curvy hollow form in spite of a bombardment of good natured Mortimer-heckling about my homemade, low-tech hollowing tools. He uses a set of three hollowing gouges made to his own design by Hamlet Tools. I marked an 8-start twist onto the circumference of my vessel before pushing Stuart's homemade tailstock



**Busy bees**

light deep inside the piece. Using my already hard won experience as a start point I reticently began to remove wood with the angle grinder/Lancelot combo, trying ohhhh sooo very hard not to slip and

go right through. Gradually the light permeating through the wet timber became brighter and brighter until I was happy that the thickness was acceptably even and, with a little sanding, would be suitable to receive a pierced pattern. I was as pleased as Punch at what I had achieved on that first day even though the twisted pattern itself left a great deal to be desired and this particular form will never be taken any further.

As we packed up our kit at the end of that first day I was invited, by you-know-who, to display the results of my gallant efforts within the tasteful confines of Firewood Bin Gallery but I respectfully declined as the piece is destined to hang in the branches of our apple tree as a permanent reminder of lessons learned at the elbow of the twister-in-chief.

The following Saturday morning saw another gathering of the new clan Mortimer, more of Linda's tea was hastily demolished and a raft of fresh decisions were floated for the second day's play. My intention was to employ some of the techniques learned the week before but working toward my own style of turning rather than Stuart's twist pattern.

I had brought a smaller piece of semi-dry cherry for this second exercise and willingly handed over the Oneway with smiles and good grace (dragged kicking and screaming might be a more accurate description!). Another curvy vessel, this one with a bit of a neck, appeared out of the cherry and my poor hollowing tools had to live through yet another harangue of highland abuse.

### **The panel game**

With this second vessel hollowed I marked a 'panel' on the outside, which followed the shape of the grain pattern, reattached the tailstock light, (definitely got to make myself one of those), and attacked the piece with that damned Lancelot again. Unfortunately an unforced error was already waiting in the wings because the cherry was all but dry and the light didn't permeate through the grain as well as it had with the wet sycamore. As a result, and without my noticing until it was too late, the brightness of the light only communicated that the timber was already far too thin to be successfully pierced. Having got this far, however, I persevered and, as expected, the piercing began disintegrating at exactly the same rate as I cut it. Another lesson learned the hard way!

That done I moved to the opposite side of the piece and marked a second panel which I attempted to recess without the aid of the light. We will mark this attempt as a failed experiment and tactfully not mention it again.



We still had an hour or two to spare and Stuart provided a suitable epilogue to the day by demonstrating his method of making 'pigtail' finials. He made it look so very easy and produced a beautifully proportioned example in a matter of minutes with no marking-out whatsoever. Having whetted our appetites he then returned to square one to show us how the marking should be done before cutting a second example. I think all five of us were so intrigued that we all dropped what we were doing to have a go at this apparently simple single-twisting shape. Comparing each of our results a little later we all agreed that Stuart must have employed witchcraft somewhere along the line.

### **In Conclusion**

That night, in the comfort of my caravan, I formulated my thoughts. The last course I attended was when I was still at the low intermediate stage of my career and I well remember how important it was to go away clutching a shiny finished object to show everybody back home. This was very different. No-one actually took home such a finished piece but one or two of my 'oppos' did carry 'made' pieces out to their cars for further treatment within the privacy of home workshops. At the other end of the scale there had been a few 'oh dear' moments and at least three projects did eventually grace the firewood bin... as a group of disparate chunks. Sitting right in the

middle of those two extremes are my own two-and-a-bit projects, pictured here, quite useless as artwork but, as vehicles of skill-enhancement, probably among the most valuable bits of work I have ever done. These shambolic beginnings will, I confidently predict, open up a whole new area of woodturning for me to explore. I doubt the resulting pieces will be recognisable as Mortimer-inspired but his techniques will be ever-present, as will his tool slander every time I start hollowing!

Thank you Stuart, for your time, your expertise and the fun we enjoyed together. Thank you Linda for your hospitality, the tea and especially the rock cakes, which were simply delicious. Thank you AWGB for organising the course and allowing me to attend. It is much appreciated.

Last but not least I must apologise to Ady for leaning on his Axminster, during a shared laughter session and breaking his half-made pigtail. I would have offered to replace it with my own but it was probably the worse one there.

### **But seriously**

The idea of spreading the course over two days, a week apart, seemed, at first to be a rather strange, inefficient arrangement but now, having experienced it, I can't stress the value strongly enough. We 'students' had learned the majority of our new skills on the first day and then had a week to peruse and/or practice them, (God, I nearly used the word 'perfect', how wide of the mark would that have been?) and discover the questions that needed answers and the techniques that needed further demonstration or explanation. We then began the second day with clear and focussed minds and a completely fresh outlook on the new day's proceedings. I would strongly urge the organisers of such courses to keep to this arrangement. I know it looks wrong on paper but I can assure everybody.....IT WORKS SUPERBLY.



**Stuart employs witchcraft during his five minute pigtail demo**



**My cherry pot with its recessed panel of broken piercing**



**My first attempt at a pigtail finial gained an extra half-turn from somewhere... Oh how I wish that were its only problem**



**The twists on my first day sycamore vessel were ragged and uneven but, I'm pleased to say, the areas between were of an even thickness (about 2mm) and, after sanding smooth, would have been suitable to receive a pierced pattern**

## A Woodman's Dilemma

Doug Alderton

Conservationists and valued members of the Avon and Bristol Woodturners Club, John Wilson Smith and Simon Keen, own between them, a 1½ acre woodland. By applying well known forestry management skills they have transformed an ancient, over-grown mixed woodland into a haven for wildlife to thrive, vegetation to regenerate and with space for the trees to grow to their full maturity. They not only manage the woodland but also a half acre plantation of 1000 mixed trees and shrubs they planted and landscaped on an adjacent plot of land six year ago. Not satisfied with that an extension to the woodland of another half an acre is currently being planted with mixed trees and shrubs.

John and Simon try to involve the local community in order to share the benefits of their labour whenever possible. The local scout group and parents have

been very active and helpful planting three hundred trees and shrubs in the new woodland extension. Dog owners and country walkers are allowed access to the woodland to observe the flora of bluebells and wild garlic. The Thornbury Museum Archaeology Research Group has been excavating a plot of land within the woodland, this has resulted in the boundaries of an unmapped dwelling being unearthed and possible artefacts of the period recovered. Handmade nails and an embossed piece of lead, thought to be part of a drainage system, have been found.

On another adjacent plot an orchard has been created and planted with apple, pear and plum trees. A local bee keeper is allowed to have his hives close by to help with the pollination of the fruit tree blossom. In return John and Simon are rewarded with a supply of honey produced by the bees from the local flora.

A useful commodity resulting from the management of a woodland is wood for the woodburning stoves, generally obtained from fallen trees. However there comes a time when there is a need to fell trees that are leaning dangerously that if left would eventually cause damage to the neighbouring trees. This is 'The Woodman's Dilemma', when you have an abundance of wood for the fires the question arises as to how to recycle the wood from large trees.

It was necessary to fell a few of the large poplar trees that were encroaching and leaning over into the area of land that was to be the new extension of the woodland. The poplar is not one of the woodturners'



favourite woods, mostly due to its softness and difficulty in obtaining a satisfactory smooth sanded finish. With persistence using wet-sanding methods the beauty of the grain can be revealed and enhanced with a few coats of an oil based finish. From my personal experience I think the bark has a most striking appearance when incorporated into a



natural edge bowl and finished with a gloss finish.

The solution to the 'Woodman's Dilemma' was to saw-mill the large sections of the tree trunks. Consideration had to be given as to how milling equipment could be brought to the site of the felled trees as access was restricted for vehicles except for a small tractor.

Gone are the days when you dug a deep pit, dragged the log over it and with a long crocodile toothed two-man saw ripped the trunk into useable boards. After a couple of failed attempts to find locally someone who would take on this relatively small milling project, through a few of John's contacts, John eventually called on the services of a well-known Somerset bespoke furniture designer and maker Jim Sharples. Jim was developing the saw-milling operation of his business and takes on small to large projects providing they are economically viable. The remit for this project was to mill the 18" - 30" diameter logs varying in length between 10' and 15' into boards 2¼" and 4½" thick. On visiting the site to assess what milling equipment was appropriate and the accessibility Jim decided that only a portable milling rig was possible. He would have preferred to use a Wood-Mizer, virtually a large bandsaw on its side with means to allow traversing the machine along the log. As this is not a portable machine the choice was made to use the Alaskan Mk111 Lumber Frame System easily transportable in a large car or pick-up. Basically the system consists of an aluminium frame to which can be secured a chainsaw, length of frame and size of chainsaw required depends on the diameter of the log to be milled. The one used by Jim could accommodate his Stihl MS880 chainsaw with a 48 inch bar.

Using John's Ford, Model 1920, tractor complete with bucket and fork attachments the milling equipment, associated tools, fuel and lubricants were transported to the milling site together with a twelve foot aluminium ladder. The reason for the ladder eventually became obvious, for the first cut in



the milling operation a flat surface was necessary to guide the milling frame with the chainsaw attached

along the length of the log. The ladder was secured to the horizontal log with screws and the frame was adjusted for the first cut ensuring that the chainsaw chain was well clear of the fixing screws. Once the crown board had been cut the ladder was no longer required as you now have a flat surface for the frame to use for the next cut.

After cutting a couple of the 4½" thick boards Jim noticed a reduction in the cutting speed, on investigation it was found that the chainsaw had moved within the frame and the teeth had been damaged due to a couple of the clamping bolts vibrating loose, allowing the teeth to brush the metal side of the frame. There seems to be always a weak link in the design of mechanical machinery and it wasn't difficult to spot in this case. The majority of the frame parts were assembled with vibration resistant bolt/nut assemblies ('Nyloc' Nuts) but unfortunately the four bolts that clamped the chainsaw to the frame screwed into nuts welded to the base brackets. These bolts only had plain flat washers below the hexagon heads without means of resisting the high vibrations experienced during milling. The resulting damage to the chain teeth resulted in milling down-time as the chain had to be either re-sharpened on site or a new chain fitted. Jim always carries a spare chain so for expedience he fitted the new chain. Until Jim obtains and fits spring washers to these bolt assemblies he will ensure that the bolts are fully secure before starting another cut. Those looking on, could see that the milling operation was hard work but an offer by John to assist Jim was rejected on safety grounds, as Jim was the only one fully equipped with the correct safety clothing for chainsaw activities. Top marks to Jim for ensuring all health and safety regulations were observed and implemented during the milling operations. What was surprising was the amount of fuel the chainsaw consumed; the 121cu. cm displacement chainsaw used half a litre of fuel





for each cut through a 10' log. When you add up the milling equipment cost of Jim's set-up, the Stihl MS880 chainsaw and the milling frame, these two items alone will set you back a cool £1500 - £2000. Add chain lubricants, fuel and the cost of sharpening the chains the initial cost to start up a small business is not for the faint hearted.

This woodland activity brought some of the locals out to observe the unusual goings-on in 'their' wood. They reminded me of characters in the TV programme 'Last of the Summer Wine'.

From the left in the photograph watching Jim milling a log we have, John Wilson Smith, Jeff Bee and Dave Williams, affectionately known for the day as 'Compo', 'Cleggy' and 'Foggy' respectively. I am sure John inherited Compo's outfit and as for Jeff he must be a distant descendent of the bee species



as not only is his surname 'Bee' he is also a local beekeeper.

A very interesting person is Jeff, within a few minutes of talking to him I was in a full discourse on bee keeping and a substance from his hives, other than honey, called Propolis. An interesting substance, resins and natural wax are collected by bees from the buds and bark of trees and reconstituted into cement like glue which is given the name Propolis. The bees use this substance to seal small gaps in the construction of their hives, this helps to control air circulation, and wax is used to seal the larger gaps. Propolis is purported to have beneficial medicinal properties, and as it is a by-product from the bee hives, Jeff scrapes the residue from the frames and by various means removes the unwanted solids and produces a cream and a solution that can be applied to the skin to help the healing of sores etc. Dave Williams, a good friend of John, owns a smallholding and has completed many projects using his woodworking skills.

Jim relentlessly continued with the milling of the logs and after a very long tiring day he was near to exhaustion but made a miraculous recovery before 'Compo' could administer mouth-to-mouth resuscitation.

Some while after Jim gave an interesting presentation



to the Sevenvale Smallholders' Association which covered the conversion of standing trees into useful recycled timber. A great believer in using locally grown timber, Jim explained the services he could provide to anyone who wanted to recycle unwanted trees they have in their gardens. Bespoke furniture design and its production were also covered. For details of Jim's services go to [www.jimsharplesfurniture.co.uk](http://www.jimsharplesfurniture.co.uk) where you will find contact information and very interesting links.

John was pleased with the day's toil and as he looked over the neatly stacked milled logs another 'Woodman's Dilemma' presented itself, he now had to decide what to make with the timber that he had saved from the wood burners. As John is a proficient chair maker he thought some of the wood from the 4½ boards could be used for chair seats. Utility tables, shelves and benches are other items he is considering. As the sapwood is permeable the wood can only be used for internal items as it has little

resistance to decay. Some of the wood from the crown boards, usually destined for the wood burner, will be used for bowls and plaques.



Within a couple of days of milling this 12"Ø. x 6½" natural edged bowl was roughly turned using a blank cut from one of the crown boards and is now ready for the drying process. As the tree had been felled only six months ago it should be ready for final turning and finishing within the next nine months.

There is always a heavenly angel caring for your needs during these workdays of sweat and toil and she came in the form of John's wife, Pauline, who we must thank for the mid-day meal of homemade soup, salad and bread. Also for the sausage sandwiches, homemade pizza and cakes lavished upon us in the evening. Our gratitude goes to Jim, John and Pauline for a most interesting and memorable experience.

## **Russell Gibbs Visits... Birstall Woodturning Club**

It was on the 20<sup>th</sup> June, that as a Lancastrian born and bred that, with trepidation in my heart and passport at the ready, I set forth to Yorkshire on the M62 to visit Mirfield and the (AWGB Associated) Birstall Woodturning Club. My fears were without foundation as I was warmly welcomed and assured that the passport was unnecessary by Kaspar McFarlane, the Club Chairman and David Fligg the group leader for that day.

First things first, sign the register and get a refreshing cup of tea.

Kaspar explained that the club had been in its current location for two years, having formerly been in both Birstall and Batley. The current premises were once the canteen of a local mill and after strenuous

negotiation with the owner, the Club had managed to gain a ten-year lease at an agreeable rate.

The club is open Monday to Thursday between 9.00am and 4.00pm together with Wednesday



evening and Saturday morning and every day sees a healthy turnout of members, who currently number 80 plus.

The current membership fee is, given the level of facilities, a reasonable £100 p/a and together with workshop attendance fees and a number of grants, the club has been able to equip the workshop very handsomely.

There are 17 lathes, together with all the ancillary equipment (band saws, planers, sharpeners, grinders) and tools required to utilise them.

On my short visit I was able to meet and chat with a number of the members who were all very enthusiastic about the club and its facilities.

The club is on very good terms with its landlord, who is local and very supportive of the endeavours of the club in bringing forth the community spirit. Kaspar explained that they aim to utilise the club as a community facility and amongst other activities they have undertaken training for both Boy Scouts and Duke of Edinburgh Award candidates, which he explained was advantageous when it came to applying for grants.

I discussed with Kaspar the induction and health and safety training given to new and existing members. He suggested that he could see the value of some of the members becoming trained instructors and demonstrators; I will be following this up with him in the coming months.

After this relatively short visit I returned to the road,



having been very impressed with this vibrant Club and being supplied with facts to take back for discussion with the AWGB Executive.

The Club meets at  
Unit 46, Holme Bank Mills, Mirfield, WF148NA  
[www.birstall-woodturning-club.co.uk/](http://www.birstall-woodturning-club.co.uk/)

Visitors will always be welcomed.



## Club Officials Reminder

**Would all clubs ensure that we are informed of changes to your committee. It's not long until we will be sending out the membership and insurance information so please let Paul Hannaby know of any recent changes.  
email: [membership@awgb.co.uk](mailto:membership@awgb.co.uk) or [insurance@awgb.co.uk](mailto:insurance@awgb.co.uk) or by post to Windrush, High Street, Drybrook, Gloucester, GL17 9ET**

## Border Woodturners

The Border Woodturners club, based in the Brampton Community Centre in Cumbria, will be holding their annual open day and inter-club competition on Sunday 28th October. There will be an exhibition of members work, sales tables and the entries to the competition from clubs across Cumbria, Northumberland, Tyne and Wear and the South West of Scotland. Also included will be demonstrations by members, timber and equipment sales from Martin Pidgen and a colouring and finishing clinic by Mark Raby. Parking at the centre is free and refreshments are available throughout the day, in the centre café. The event will be open from 11.00am to 4.00pm and the cost of entry is £1.

Venue: Brampton Community Centre, Union Lane, Brampton, Cumbria, CA8 1BX

For more information contact either:-  
Malcolm Ferguson: 01228 546999,  
e-mail [mferguson1@talktalk.net](mailto:mferguson1@talktalk.net)  
Brian Conchie: 01387 265608,  
e-mail [brian.conchie@btinternet.com](mailto:brian.conchie@btinternet.com)

## Erratum Len Grantham

I have just been reading the article "From Humble Beginnings" in the June edition of *Revolutions* and I just had to write to correct some of the statements made. I am afraid that someone's memory is playing tricks.

The AWGB was in fact formed at the 1987 Seminar. The application form for attendance at the seminar included a question on whether or not people were interested in forming a national woodturning association.

Based on the number of positive replies, Ray Key and Mick O'Donnell began to form the nucleus of a committee with Stephen Marchant, Jim Partridge, Don White, Reg Sherwin and Toby Kaye, but they were short of a Secretary and a Treasurer an omission which they hoped to resolve by asking the audience for volunteers.

Hugh O'Neill quickly offered to become Secretary and after a great deal of thought, I offered my services as Treasurer, both offers were gratefully accepted. I continued to hold the post for over ten years.

I then spent a large part of the last hours of the seminar taking names and addresses and subscriptions for the newly formed Association of Woodturners of Great Britain. I went home with a bag full of money and a long list of names and addresses.

I trust that this puts the record straight. I am glad to see that the Association is still flourishing and wish everyone connected well.



# Bodger Turns to Windsor

Derek Hayes

It was in 1996 that I went for my first stay at West Dean, a college near Chichester in West Sussex, run as an educational trust. It was a weekend course in woodturning. I repeated it later in the same year and it was these stays that made me take the plunge and buy my own equipment and the rest is history.



West Dean was founded by Edward James, a lifelong collector of art and a poet, who inherited the Estate. In 1964 he created a charitable trust to nurture music, traditional crafts and the visual arts. The Foundation opened West Dean College in 1971 as a centre for education and training in conservation and in the visual and applied arts.

When I booked my recent stay, the Woodworking and Furniture Making department (probably of most interest to turners) was offering courses in hand planes, shaker chairs, simple furniture, repairing furniture, rustic furniture, Netsuke carving, greenwood spoons, automata and toys, woodcarving, picture framing, upholstery and woodwind instruments. Woodturning for all levels is offered, currently with Dave Regester, John Berkeley and Colin Simpson as visiting tutors.

Costs for tuition are about £90 a day including lunch and drinks, with the residential option of full board and lodging for an extra £50 - £80. Distance is one reason I take the residential option although comfortable en-suite rooms, 300 acres of grounds, Victorian kitchen gardens, an extensive library, the subsidised shop, the guest cask beer, the three meals with massive options, and the pleasant and helpful staff might also play their part in the decision.

If you've read my other scribbles in this journal, you will know that I'm always banging on about looking at other crafts and media for inspiration and so I rarely

choose woodwork-related topics. I've done, figure drawing, leatherwork, clay models, Netsuke carving, warm glass, blacksmithing, clock making, and silverwork. So it was slightly out of character when I signed up for a five day course in making a Windsor chair. I had met the tutor at various wood fairs and had been considering taking a course at his workshop in Pulborough, West Sussex. When the latest West Dean brochure arrived and showed he was offering a course making a continuous arm Windsor chair I knew I had to sign up. My wife Marion found a five day course in artistic felt making running at the same time so we cleared out the car and headed to work!

For those of you who don't know, a Windsor chair has a solid wooden seat into which pieces are socketed from below and above, to create legs and backs respectively. There is no connection between the elements above and below the seat other than the seat itself. This definition describes a form of construction rather than style which often surprises people. It is not clear when the first Windsor chairs (comb-back variety) were made although it is likely to be as early as the 16<sup>th</sup> century. By the 18<sup>th</sup> century, steam-bending was being used to produce the characteristic "bow" of the Windsor chair. The first chairs made this way were shipped to London from the market town of Windsor, Berkshire in 1724. The continuous arm chair we were to make dated back to 1790 in New York. A few are known to have been made in Devon in 1820.

The choice of woods is not prescribed. There is never a single wood that is ideal for each role. Traditionally the woods used were inevitably grown locally. We were to use Ash for all but the seat. Again all the wood was green except for the seat. Green-woodworking has been promoted by many people over the last forty years, and it is probably the pole-lathe enthusiasts in England that have done more than any to achieve the awareness that it has today.

Our tutor James Mursell has been making Windsors since the mid-1990s having attended a course himself at West Dean in 1996. It is probably fair to say he is obsessed with the chair and much of his development has been by self-apprenticing as well as working with chair-makers in England and America. Take a look at his website at [www.thewindsorworkshop.co.uk](http://www.thewindsorworkshop.co.uk).

We were greeted by James at the first evening meal and our group of eight were soon sharing stories and raring to start the first session. This consisted of getting used to the huge workshop, the specialist tools, health and safety and an overview on how the course would unfold. James also talked about history showing some slides of chairs from the past



and examples of his own beautiful chairs. Finally after a quick pint of the guest ale we were off to bed. The quantity of work entailed meant that we were to be working from 8:45am until 9:30pm taking only short breaks for meals.



We were greeted on the first morning by some serious snow, which was ironic as it was the only time in the week when we had to work outside, steaming and bending the "continuous arm" (photo 1). We had prepared the 2m of Ash by rounding the edges to lessen the chance of splitting when it was bent. Surprisingly, each of our arms was steamed separately for just eight minutes and then working in groups of three we had three minutes to bend the upper circle and the two side bends (photo 2). Although the wood had been carefully chosen we had to do eleven arms to achieve the eight needed. James had brought some he'd prepared earlier just in case; a first indication of his good teaching techniques which were to be demonstrated throughout the course.



Still away from the lathes, the next stage was to prepare the seat. We had been provided with a 50mm block of Tulipwood about 600mm square, but several of us opted to pay extra for a more interesting blank. I picked a beautiful piece of Olive Ash and whilst the cost would make even the strongest of turners grimace, I am more than happy with my

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decision.

We were to use an Adze to remove the main bulk of the seat (photo 3). The final surface is achieved with the Travisher, a little-known tool, probably due to its use being limited to this one job - although it did occur to me that it could be used for shallow bowl work. James has designed his own version (Photo 4) and it was not only a pleasure to use, but it was itself a thing of beauty. Once happy with the curves it was time to cut the outline and shape the sensuous side-curves which give the seat its shield shape. This was done with a mixture of rasps and the merest hint



of abrasive-paper work.

The spindles were shaped with a drawknife and then some lovely wooden spoke shaves. We gave them our mark for later identification and placed them with the bent arms in a makeshift kiln made from a polythene-sheeted frame and an oil radiator to allow them to dry to their stable state. Now you

will no doubt be waiting for the woodturning - the arm spindles and the leg parts. Well James had calculated that there wouldn't be enough time to get a mixed-ability group up to a skill level sufficient to produce a matched set. So we were provided with the pieces, "rough-turned" to the 'bamboo style', to use. This meant that all we needed to do was sand (on the lathe) to an acceptable finish and pop in with the other wood to cook for the next step. In retrospect, the pace of the course was so busy that even proficient turners would have struggled to get



everything done in time.

One of the clever bits was drilling and reaming the holes in the seat (thirteen on top and four below). With so much manpower about we worked in threes to line-of-sight the holes with cordless drills rather than the more traditional bench press (photo 5). Clever, but terrifying when everyone knew that it would be so simple to have the legs in strange positions and a back that had near-misses with protruding spindles. Once again, James' preparation and experience was evident with his many prepared jigs and adapted tools.

The legs and stretchers were fitted and the coloured wedges banged into the legs protruding through the seat. The chair was then levelled to an appropriate height by adjusting the leg lengths. The dried spindles and back were removed from the warmth of their temporary oven and we set about finishing them with appropriate tools. The spindles had to have a hexagonal tenon, which was cut using a draw knife, so that the prepared reamed holes would allow them to find a perfect fit without the need for glue. One of the benefits of the Windsor is the fact that its design means strain on joints causes them to tighten and become stronger. (Glue is used on the tops of the spindles and the joints below the seat).

Well other than a final flourish it was all done with a



few minutes to spare. A discussion about finishing prepared the eight of us to go forth and literally apply what we had learnt.

So after five very hard-working and fun-filled days an ex-carpenter, a musical instrument maker, two DIYers, three wood novices and I went away happy with a crafted item which, in the words of William Morris, looked good and would be useful in the home (photo 6).

If you fancy a course in woodturning or even something a little different, take a look at [www.westdean.org.uk](http://www.westdean.org.uk), but be careful it can become very addictive!



6

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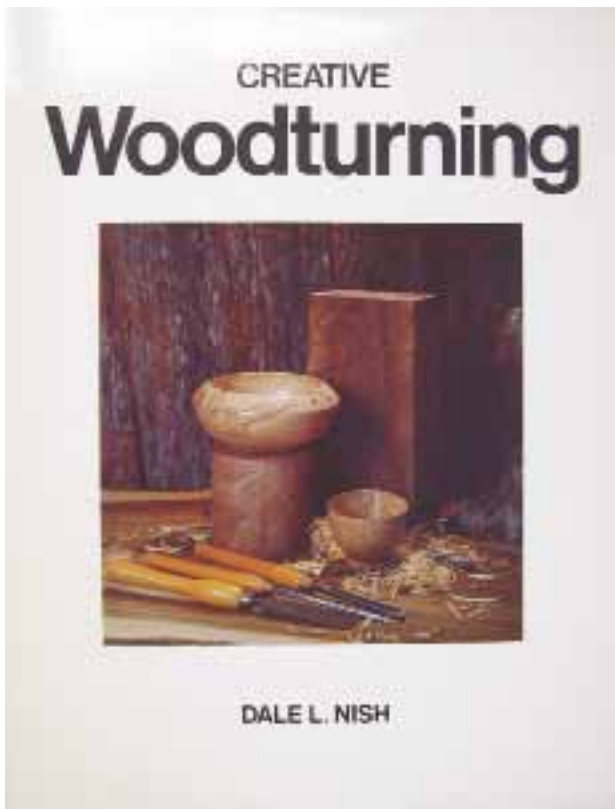
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## Dale Nish 1932 – 2013

Ray Key

The world of woodturning is a sadder place today as it has lost one of its most influential figures from the past 40 years and for many of us a true friend. Dale's influence has been immense, starting with his first book in 1975 'Creative Woodturning', the almost stop frame photography style is still used in most how to make projects today. 'Artistic Woodturning' followed in 1980.

My first meeting with Dale was in 1981 in Philadelphia at a Symposium organised by Al LeCoff. The 'who's who' of US turning were in attendance. We had communicated previously as he had invited Richard Raffan and me to feature in his Master Turners book published in 1985. In 1982 he and his wife Norene stayed with us for a week, for four days he took hundreds of photographs as I worked for his MT book.



His inscription in my copy of Artistic Woodturning reads "To Ray & Liz Key – friends and fellow Woodturners. The last few days have been a special time; we sincerely appreciate your hospitality and friendship. Come and see us. May 15<sup>th</sup> 1982." This set the seal on a long and productive friendship. Yes, we locked horns a few times, but so do most long term friends.

On his return to the US he set his son Darrel up in business, Craft Supplies USA, which is now the leading woodturning supplier in the US. In 1983 I demonstrated for Craft Supplies, taught their first workshop and was

a demonstrator at the Provo Utah Symposium. For 25 years from 1981 we saw each other every year, either here or in the US. He travelled abroad every year sourcing products for his son's business, demonstrating at seminars and shows.

We spent three weeks together in 1990 in New Zealand demonstrating at seminars and delivering lectures to clubs. I walked miles with him at the huge Cologne Trade Fair sourcing products.

For about five years Dale, Bert Marsh and Richard Raffan stayed with us at the same time, we all demonstrated at the NEC Woodturning Show (those were the days). It was at his suggestion, in 1993, that I made box videos; he funded and directed them himself. Tools that carried my name were at Dale's instigation. As you can see we had a very close and productive friendship.

I could go on but it is time to summarize a little, he was an educator first and foremost. Whilst teaching, writing, organising seminars and leading workshops, he was also an entrepreneur, a collector, a provider of opportunity, a mentor and a much sort after magazine contributor. Publishers knocked on his door when they needed forewords and authoritative commentary, he had a profound knowledge of the subject and the individuals involved.

He was a leader for many years of the Industrial Arts programme at Brigham Young University. The origins of his first book were from documentation of E.N. Pearson's work, the constant use by the students of these research papers led to the book.

He started the Utah Symposium 34 years ago, organising the first 19, his hand remained on the tiller even when Kip Christensen and Mike Mahoney took over.

The one thing I have yet to mention was his dry humour and dead pan demeanour (he made Jack Dee look like Mr Happy), I am sure if he had played poker he would have been world champion. He told jokes and stories without a flicker of emotion until no one knew if he was serious or kidding, when he had achieved this a little movement in the corner of the mouth signified he was joking. On one of his stays with us he observed, "You never take me to the most interesting places". We enquired as to what he meant. "Pubs" he said. "You don't drink" we replied. He responded "Yes, but I will go in them". From then on we ate in many a pub.

Just before the 1983 Utah Symposium, on arriving back from California, Dale looked down the



delegates list and noticed a few names missing who he had expected to sign up. He promptly phoned up those people and asked why? The answer was that they couldn't afford to be there. His response was



**Dale conducting a critique**

typical. "You get yourself here and I will take care of your hotel, waive your registration fee and pay you for a couple of rotations."

Two of those contacted duly took up his offer; he was a one man committee who could make decisions like that. One of the two was invited up to Dale's where we were staying; Dale asked if he had any work for sale, he duly produced some which seemed modest in price. Dale and I both suggest prices needed to go higher, I was interested in a \$70 piece but didn't have a lot of spare cash so passed on it. Dale decided that if I wasn't going to buy it he would. This he duly did the next day; he was charged the suggested increased price of \$250! I don't think he ever forgave me for that.

Over the years I took him to visit various makers in the UK, on each occasion he always purchased a piece of their work. This was his way of thanking them for giving of their time and for allowing him to visit.

In 1988 I was down in Dale's basement workshop when I found boxes full of unfinished bowls. I observed that maybe he needed a woodturner to finish these off. When he travelled to do workshops he would often

rough turn woods he couldn't get in Utah and ship them back home. He suggested that I take some of them and use them in my demos, I duly did so.

A week or two later we were both demonstrating at the 1988 AAW Symposium in Philadelphia, our demo rooms were next door to each other. During one demo I used one of his roughed out bowls, I told the audience that I had this guy in the US who roughs out my bowls. When I revealed the identity of my subordinate, there was uproar and much merriment.

Dale inevitably got his own back however. I repeated the line at a later demo to a similar response, not realising that Dale had appeared at the back of the room. I ploughed on unaware and just as I was about to take the finished bowl from the lathe Dale appeared at my side, grabbed it saying "That's mine" and strode off to more uproar.

Lovely man that he was you never messed with Dale. One evening at a Utah Symposium Dale walked into the presenters meeting at the hotel where we were all staying. The Assistant Manager said the charge for the use of the room would be \$150, Dale declined and walked us all outside and held the meeting in the car park. This was not before he had told the young guy that most of the rooms in the hotel were booked out to symposium presenters and delegates, but there would be no bookings the following year.

One of my true pleasures was the awarding to Dale in 2001 of AWGB Life Membership for his contribution to International Woodturning. I wrote a plea to the then committee to consider awarding this honour which they duly did. Dale was our only AWGB Overseas Life Member.

The world of woodturning is a poorer place today with the passing of Dr Dale Nish, he leaves behind a rich legacy, and it will be a very long time before he is forgotten.



**Selection of miniature Bird Houses from Liz Key's collection. Dale made a different design each year to give to his grand-kids and a few good friends**

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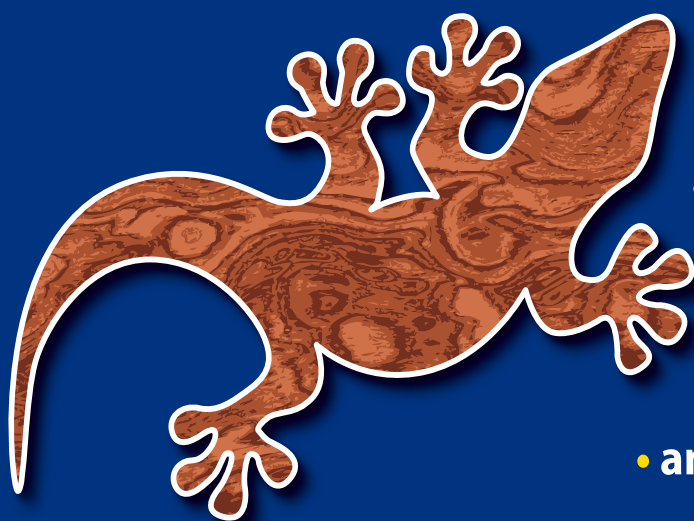
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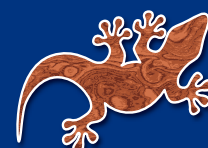


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# Turn a Hobby into a Profession

Philip Stephens

To most of us, and I include myself in this, the art of woodturning is an exciting and fulfilling hobby. Being a member of a club has the advantage of providing a wider breadth of knowledge and skills. It also brings exposure to many professionals and amateurs who are willing to share their experience in an array of woodturning related skills. This includes how to manipulate, colour and finish your work, encouraging the application of new methods and procedures. There is a huge array of publications on a myriad of woodturning methods, projects and techniques

Like most amateurs, my work was greeted with great praise and pride by my family and friends. However, after not too long, all the spare space in our house was full of woodturnings. Eventually my better-half finally suggested that if I wanted to bring anything else into the house, I could try and find a space for it and I could dust it. As the word spreads then you'll probably be asked to make a piece for someone else and usually you'll charge just cost price, or add a little for extra pocket money. That normally is where it ends as an amateur.

But what happens if you want to move beyond that magical line and not only produce admired work but make a living from it as well? This article is about taking that quantum leap of faith.

## The early beginnings

I guess like most of the people of my generation my first introduction to woodturning was in my senior school. Woodwork lessons in those days were compulsory, and tucked away in the corner of the classroom was a belt driven lathe with a few turning tools and some faceplates to anchor the wood. The teacher's knowledge of woodturning tended to be limited, so too were the results of any students' endeavours. These were limited to crude table lamps and shallow bowls, as there was always the risk of cutting into faceplate screws if a deep bowl was attempted. That's how my knowledge of woodturning stayed for about 40 years.

My current interest in woodturning comes courtesy of my younger son Adam. As part of his 3D Design and Craft degree at Staffordshire University, he was introduced to woodturning by his foundation teacher, Sarah Thirlwell, (a part-time teacher, full-time woodturner and demonstrator with her own studio). When he got into his first year at university we started to look seriously at having a workshop at home. Unfortunately, at this point in time we couldn't convert the garage, so therefore had to utilise a 6' x



8' shed as in the photo above.

As you can imagine, while he was away Dad could play. So for the rest of his time at university we used and shared a basic belt driven lathe, not too dissimilar to the one I had used in my school days.

## Jobs in the craft industry

My son struggled to find a job in the craft industry after university, and, with no possibility of an apprenticeship or being taken on as an undergraduate in a crafts profession, he started work part-time in a supermarket, stacking shelves. His woodturning techniques progressed as he had a vast knowledge of many other disciplines, how to preserve wood, the use of other materials such as resin and acrylic and a working knowledge of every possible power tool used in every form of wood-working trade and profession, which he would normally not have exposure to as an amateur. All this is just the sort of knowledge you need if someone in the supermarket asks you where the paper towels are kept! It may have continued like that. Maybe after a time he may have gone into managing a store or something else in the retail food industry.

But as you may imagine the frustration of spending four years at university and leaving with a degree to stack supermarket shelves as a part-time profession is not what he wanted to do.

There are a number of opportunities to learn how to become efficient in the art of woodturning, and some great opportunities for support of the art through sponsorship and bursaries with both the AWGB and the WCT. There is however very little opportunity to enter the woodturning profession without some sort of continued financial support, not only to develop your craft and skills but to provide full time support. Most full time professional turners today, (but not all), have come from other professions, or have taken it up as a second career after retirement or redundancy. It's not the skills or professional recognition that is the biggest problem or stumbling block but the financial

support for your developing business.

After a period on Job Seekers Allowance, Adam qualified for the 'New Enterprise Allowance' scheme or NEA, which is an initiative to allow people to start up their own businesses. The scheme is run in the UK by a company called A4e ([www.mya4e.com/about/whoarea4e/](http://www.mya4e.com/about/whoarea4e/)). They helped him put together his business plan and move him into woodturning; selling his work via the internet and at craft fairs, with further development into teaching and demonstrating.

My son decided to go onto the scheme and apply to start up his own company called Mooq.co.uk ([www.mooq.co.uk/](http://www.mooq.co.uk/)). He initially intended to sell handmade wooden wands; tapping into the younger generation's interest in anything to do with wizards. ([www.birminghammail.net/news/local-news/jobless-graduate-performs-harry-potter-231448](http://www.birminghammail.net/news/local-news/jobless-graduate-performs-harry-potter-231448)).

Expansion of ideas has already taken place and the web site now also includes other turned items and furnishing. So we have had to think about taking a broader view on using the workshop to support his business which has required even more investment to turn it into a full time working environment. Things like industrial dust extraction and machinery to support heavier use.

### **Moving your hobby to a career**

At this time the point had been reached where the shed was now too small. So it was decided to expand the workshop or 'Studio' as I understand we can charge more for our work if it comes out of a 'Studio' and not a workshop!

Instead of the equipment being used for a couple of hours a day, it could be in use seven days a week. Changes also take place in the output from the studio. Not only in the products produced, but also in the waste production. Normally part-time use of a lathe can produce about a small bin liner in wood waste. If you gear that up you can produce two to three sacks full of sawdust and other waste products like sandpaper, cleaning cloths and off-pieces of wood per week. As a long term solution we started to look into recycling the waste through other industries, like paper making and wood pulp manufacture. But again we had to store the sacks until we had sufficient to sell in one go. Other unforeseen problems also popped out of the woodwork, as you might say. We needed to gear up with our supplies. Most wood and craft suppliers would like you to buy in bulk, and for a small business buying in bulk is a way of cutting the cost of producing the item, and increasing the profit margin, but you also need more space and storage. But we've made a start and whatever the problems

are, we've started to produce manufactured items on a near industrial basis!



**Gearing up to the job of fitting out the new 'Studio' space**



### **What about the future**

Although the New Enterprise Allowance supported my son through a business advisor and a low interest loan, the problem of cash flow soon become





**All set up and ready to go.**

apparent.

We decided that dependency on sales from a website should not be the only source of income, he had already started to display his work at craft shows around the local area, principally to see what would sell and why. He was approached to make one of the wizard's wands to be used as a conductor's baton. This encouraged him to investigate a new outlet for the wands.

His miner's lamps have also attracted a lot of interest; these have a higher retail price because of the complexity and time taken to construct a lamp. But at his first craft show, within a short time of opening, the miner's lamp was sold for over £60. Unfortunately, this was the only one available at the time, but if it could be repeated at other shows, and



**Waiting for the invasion**

on the website, then he has the capability to repay the NEA loan in a very short time.

New ideas are being developed to use light, wood

and paper in new products. Interest has started to come in from clubs and craft shows to demonstrate how some of the products are produced and turned. This is another form of revenue, but can be slow as you are dependent upon reputation and knowledge, not only of woodturning and techniques but also who to contact and when.

Whilst there is a lot of encouragement from the woodturning profession, we have found it difficult to find someone who is willing to become a mentor to guide him through the ins and outs of registering with the professional body. It will come with time, so please watch out for the name of Mooq at your next craft show or presentation.



**One of Adam;s lamps**

Man: "I'd like to call you. What's your number?"  
 Woman: "It's in the phone book."  
 Man: "But I don't know your name."  
 Woman: "That's in the phone book too."

# Scouts Love Turning

John Leach

**AWGB clubs collaborate to provide 750 Scouts with an amazing woodturning experience**



For several years, the East Herts Branch of the AWGB has been promoting woodturning amongst young people on behalf of the AWGB, by organising hands-on woodturning sessions at major Scouting events. As these events have grown in size, support of other clubs has been welcomed. With the involvement of more turners, Peter Bradwick has run some one day courses to guide the turners on how to do hands-on woodturning taster sessions

In July of this year, hands-on woodturning was organised at two major Scouting events; Gilwell 24 and the Kent International Scout Jamboree.

At Gilwell 24 2013, the East Herts Branch, in collaboration with the Cambridge Woodturners set up 20 hands-on taster session lathes, each supervised by an experienced turner. Gilwell 24 is an action packed 24 hours for 4000 Explorer Scouts and Guides. For safety reasons, the woodturning activity ran for 10 hours during which about 170 young people experienced practical woodturning. In addition to the club turners and volunteer professionals, we were delighted to welcome and enjoy the support of Ray Key and Mark Baker, as well as, for the fourth year, Andy Coates.

The invitation to set up a similar activity at the Kent Scout International Jamboree 2013 was received at Gilwell 24 in 2012. The venue for the Jamboree would be too far from the East Herts Club base for the club to run the event alone. We needed support from turners closer to the Kent County Showground where the Jamboree was to be held. In September, we met with the Jamboree organiser and representatives from the Kent Woodturning Club to assess whether it



**Scout, with dibber, at Gilwell 24 with Andy Coates. Ray Key and Mark Baker**

would be feasible to set up woodturning taster sessions for the participants of the Jamboree. Good support was offered by the Kent Club so late July 2013 found members of the East Herts Club and the Kent Club working together to set up the equipment for the Jamboree and then running hands-on taster sessions for five days. The woodturning base was manned by about 40 turners and supporters with half coming from the Kent Club. During the five days, about 575 young people and their leaders experienced hands-on woodturning. At the Jamboree we received enquiries from many leaders about woodturning demonstrations or hands-on woodturning taster sessions for their troop meetings or district camps. We expect to hear from troops around the country and will contact other AWGB clubs if the contact is from outside of our local area.

At each of the two events, in addition to the taster sessions, there were displays of woodturnings and demonstrations which could also be seen by those not experiencing a taster session.



**Blind Scout at Kent Jamboree shows the item he has made under Tony Walton's supervision**





**The queue at Kent jamboree 20 minutes before opening time**

The pleasure on the young peoples' faces, when they showed their handiwork to anyone around, was a great reward for the hard work put in by the turners. Although the events were hard work, as we tried to maximise the number of young people experiencing woodturning, they were greatly enjoyed by the turners. So popular was woodturning amongst the young people, that at KIJ, we found 40 people queuing to have a go at least 20 minutes before the session opened.



**Disabled Scout shows the item he has made under Andy Coates' Supervision**

Turners from many clubs participated at the two events. In addition to the East Herts, Kent and Cambridge Clubs which provided most of the staff, members of other clubs including, Herts and Beds, West Suffolk and Weston Woodturning Circle

attended. Two other clubs (Martock and District and Chelmer Valley) would have been represented except for transport failures. Axminster staff from Sittingbourne also supported the Kent Jamboree activity.



**Part of the team at the Kent Jamboree**

At both events a number of disabled Scouts each successfully made a wooden item with which they were delighted.

These events not only draw members of the individual clubs closer together but, as a bonus, they build strong bonds between clubs.

Our thanks to the club and volunteer professional turners and to Axminster Tool Centre, JET, Camvac, Henry Taylor Tools, Chestnut Products, Birchanger Wood Trust, Boxley Saw Mill and ToolPost, for their support. Without this support, these events would not be so successful. Without the strong support of KIJ by the Kent Club, woodturning at the Jamboree would not have been feasible. Thank you Kent Woodturners.

We also acknowledge a grant from AWGB for part of the cost of transporting the equipment to Kent for the Jamboree and on-site storage.

The turners taking part thoroughly enjoyed their participation and would recommend others getting involved. In 2014 there will be Scout Jamborees near Norwich, Windsor, Nottingham and Cheshire – so, **clubs in those areas, over to you.**



**Even the turners found time for some fun**

## A Welcome Harvest

Lionel Pringle

Generously donated items were sold at the third Internet Auction at the AWGB International Seminar on a Friday night in August for a total sum of £13255. After disbursements to the makers and the addition of Gift Aid, the Association's Charitable Member Development Fund was better off by a sum in the region of £8000. Given the straitened times in which we live this is a very commendable outcome.

The thanks of the Association have to go to our volunteer auctioneer Nic Somers, to the-saleroom.com who generously waived their fees, to the members of the AWGB committee who worked extremely hard to ensure that the whole event went flawlessly and not least to the makers, without whose work and generosity of spirit the whole thing could never have happened.

During a very light hearted and good natured auction, there was one incident which really brought the house down. At the opening of business our auctioneer requested all present to switch their mobile devices to 'silent mode'. Of course, as always happens, part-way through the session a mobile phone went off and one very well constructed seminar presenter was covered in embarrassment. A little later another phone went off; on this occasion it was found to be that of our esteemed auctioneer, to say that general hilarity ensued would be to understate the case!



**"I've a horrible feeling I know that ring=tone!"**

A traditional part of AWGB Seminars has always been the auction of work at the conclusion of the Saturday night banquet. A much more light hearted, and dare one say, slightly less professional event, overseen once again by Nic Somers, raised an additional sum of £3760 for the Development fund.

Our sincerest thanks go to everybody who made a purchase.



**This collaboration between Joey Richardson and Binh Pho realised £4000 at the auction**

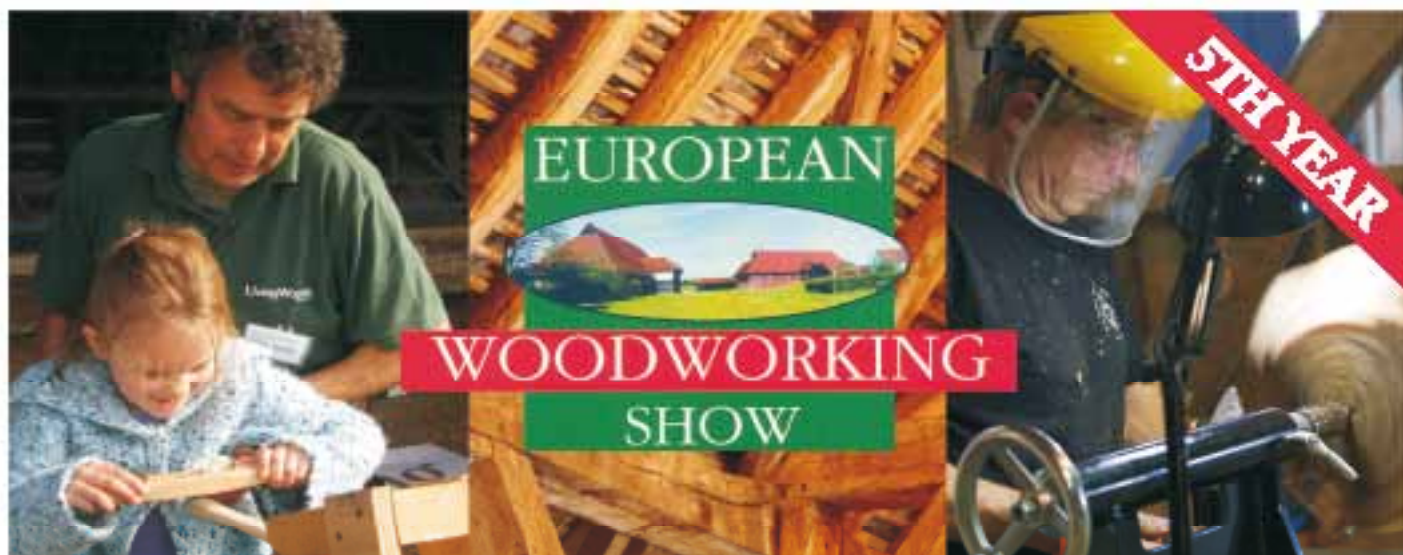


**£1400 was raised from the sale of this piece entered into the auction by Hans Weissflog**



**This piece by David Elsworth raised £250**





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## A Really Annoying Quiz

**I have lifted this from one of the branch newsletters that come my way, but I'm afraid to say that I have forgotten which one. Whoever you are my sincere thanks.**

**The answers will appear in the December Issue.**

1. How many animals of each species did Moses take aboard the Ark?
2. Divide 30 by  $\frac{1}{2}$  and add 15.
3. Some months have 31 days, some have 30, how many have 28?
4. You go to bed at 8 o'clock in the evening and set your old clockwork alarm clock, which loses 5 minutes an hour, to wake you up at 9 o'clock in the morning. How much sleep do you get?
5. If a doctor gave you 5 tablets and told you to take one every  $\frac{1}{2}$  hr., how long would they last?
6. How many sides has a circle?
7. How far can a dog run into the woods?
8. Which country has a 4th. July – Britain or America?
9. A man built a rectangular house, each side of which faces South. A bear came wondering by. What colour was the bear?
10. If you were alone in a deserted house at night and there was a lamp, a fire and a candle and you only had one match, which would you light first?
11. How many birth days does the average person have?
12. Why can't a man living in York be buried West of the Trent?
13. If you have two coins totalling 11 pence and one of the coins is not a 10p piece, what are the two coins?
14. How much dirt is there in a 1.1m. x 1.5m x 2.2m. hole?
15. If two monkeys sit in a corner of a room and look at another pair in another corner and so forth, until every pair in a corner looks at another pair, how many monkeys can say that they are looking at other monkeys?
16. Is it legal for a man to marry his widow's sister?
17. If you drove a bus leaving Croydon at 07:30, with 40 passengers, dropped off 7 and picked up 2 at Addiscombe, stopped 20 mins. at Sanderstead and picked up 10, went on to Purley, dropped 8 there in 5 minutes, then drove on to arrive in London 2 hours later, what would the driver's name be.

## We Have All Been There I Think

I have been many places in my time, but I've never been in Cahoots. Apparently, you can't go alone. You have to be in Cahoots with someone.

I've never been in Cognito. I hear no one recognises you there. I have, however, been in Sane. They don't have an airport; you have to be driven there. I have made several trips there, thanks to my friends, family and work. I live close by so it's only a short drive.

I would like to go to Conclusions, but you have to jump, and I'm not too much on physical activity anymore. I have also been in Doubt. That is a sad place to go and I try not to visit there too often.

I've been in Flexible, but only when it was very important to stand firm. Sometimes I'm in Capable, and I go there more often as I get older. One of my favourite places to be is Suspense! It really gets the adrenaline flowing and pumps up the old heart! At my age I need all the stimuli I can get!

Sometimes I think I am in Vincible but life shows me I am not. People keep telling me I'm in Denial but I'm positive I've never been there before! I have been in Deep Do-Do many times. I find that the older we get, the easier it is to get there.

I haven't been in Continent yet, but my doctor says I'll be there soon





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for details.

## Can You Help

One of our members is looking for a set of castors that can be fitted to workbenches or equipment to easily raise the item off the floor for moving and then lowered back onto the floor. He feels it to be very much a necessity for small workshops. All he can find on the internet is a set of 4 supplied by Rockler in the USA at a cost of \$79.99 + shipping and import duty. This seems to him to be rather a lot and feels that there must be a more reasonable priced supply available in this country.

If you have knowledge of something suitable please contact the editor, details on page three, and the information will be passed on.

### Something for the Girls

Of course women don't work as hard as men...  
They get it right the first time.

What's the smartest thing a man can say?  
"My wife says...."

How can you tell if a man is lying?  
You can see his lips moving.

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## Seminar Wordsearch - Answers

Eric Pearce

The answers to the grid in the previous issue:

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# Seminar Instant Gallery



*Christopher  
Donaldson*



*Robin Goodman*

*Ryan Barker*



*John Morgan*



*Paul Howard*



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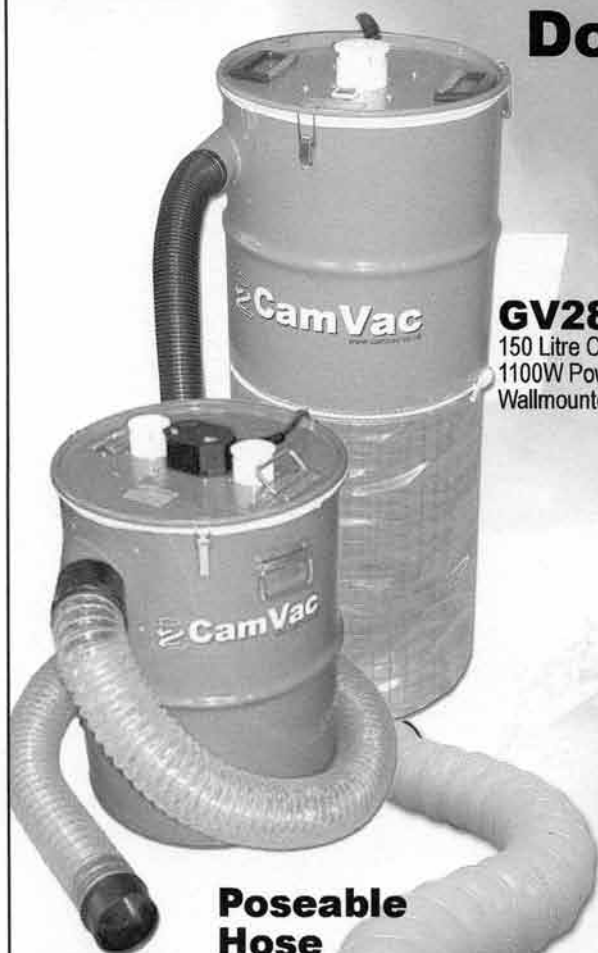
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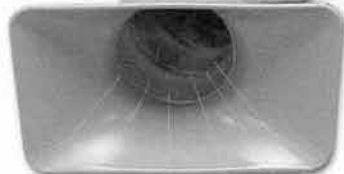
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