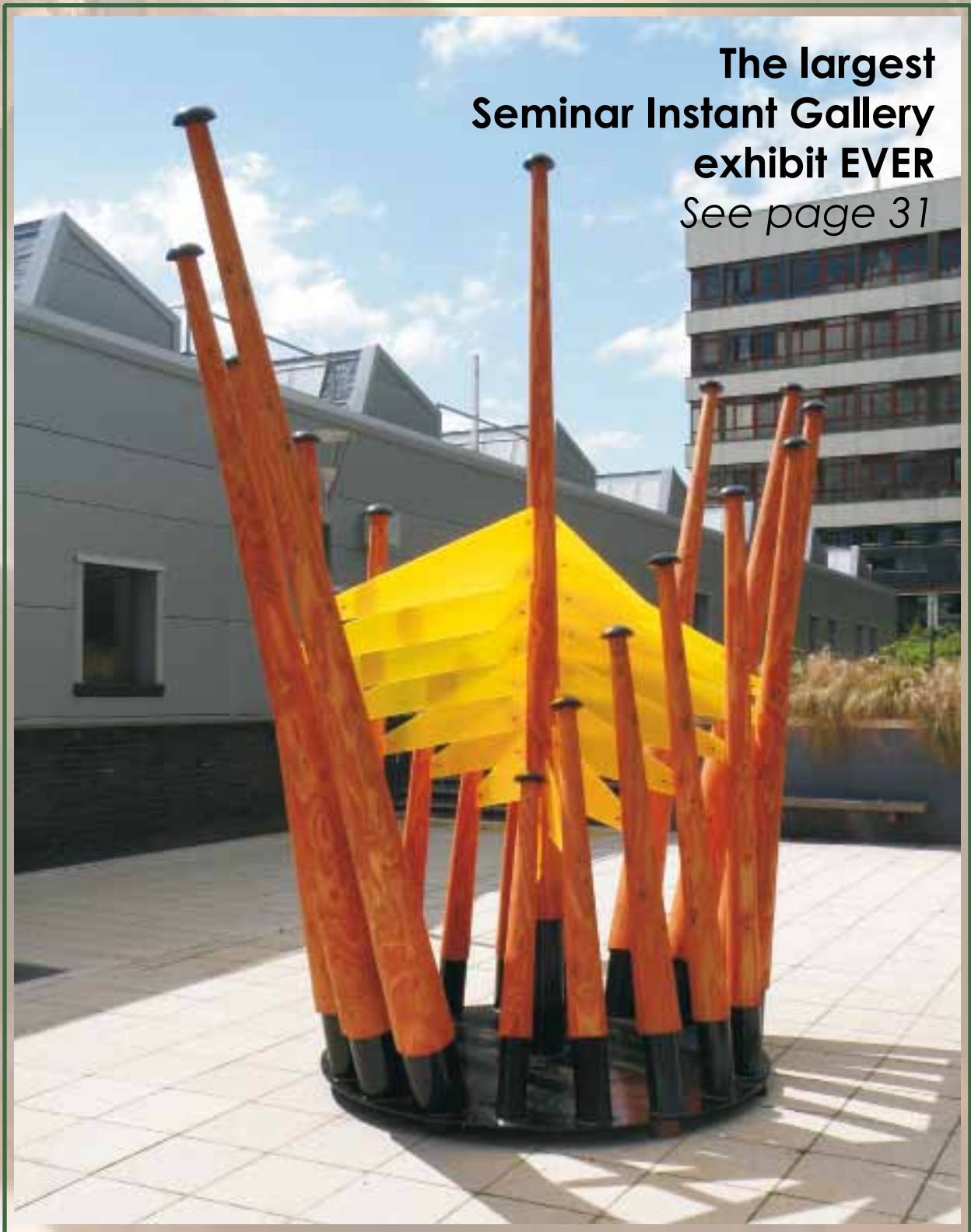


Revolutions

THE NEWSLETTER OF THE ASSOCIATION OF WOODTURNERS OF GREAT BRITAIN
Issue No 107

December 2013



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See page 31



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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.

Chairman's Notes

Since my last "notes" we have laid the 2013 Seminar to rest. The event was a great success, and from the feedback we have received the delegates and presenters had a most enjoyable time. At the Banquet two AWGB members, Dave Grainger (AWGB Rep – retired), and Rod Bonner were both honoured with Life Membership for their respective services to Woodturning. Congratulations to both; your individual contributions are well known and the award is well deserved.



Dave Grainger receiving his award from Andy

There is usually a short breathing space after the seminar when we can reflect and rest, but this year has been slightly different. The possibility of losing the dining facility at Loughborough caused an immediate panic as a resolution was investigated. Thankfully we managed a satisfactory compromise and the 2015 Seminar will once again be held at Loughborough.

I have recently been involved in three AWGB training days; two for novice turners and one a Youth Training event with Scouts, and the three events have served to reinforce the value of these activities. Providing the opportunity for novices to develop will always serve the craft well as it provides the students with the necessary skills to progress safely and enjoyably, which reduces the drop-out rate that frustration often drives. Thanks to the Norwich and West Suffolk Clubs for flawless organisation and support.

Youth Training is almost a given; if you can take young people and show them what they are capable of, if given the opportunity, it can inspire a future generation of turners. To be honest, the smiles and sense of achievement displayed are almost worth the effort alone. We've all heard of "oral tradition"

where histories are passed by word of mouth, I would like to see us build a "practical tradition" where the skills of our craft are passed on for future generations to take, adapt, develop, and enjoy. Youth Training days are an ideal starting point.

Thanks go to the WCT for their support, to East Herts Woodturners for organising and hosting the day, and to Tony Walton, Paul Howard and Peter Nichols for stalwart support in tutoring.

The remainder of 2013 will be a busy time for the Executive. We are still getting to grips with the changes wrought by Charity status, and work is ongoing concerning some potentially exciting additions to our current activities, which we hope will serve to drive interest and appreciation of the craft we all love so much.

A recent discussion on the AWGB forum has caused a rash of responses - the question posed was, "When does the decoration become more important than the piece?" Not surprisingly this question raises temperatures as there seem (always) to be two camps with divergent opinions. The reason for the question is obvious to anybody who keeps an eye on Woodturning magazine, various internet forums and websites. There are a growing number of turners using "off-lathe" processes to complete pieces of work, and in some the "turning" seems to be a minimal part of the completed work. The real question is, "does it matter?" Surely the craft as a whole benefits from the broader stroke? And surely the craft is strong enough to comprise a number of related facets? It's an interesting debate, and one which will rumble on for a long time. You can participate on the AWGB forum.

Until next time - Happy and Safe Turning.

Treasurer's Notes

Seminar

We had a great time at the seminar (apart from my laptop giving up all signs of life on Thursday as we set up). Thankfully all my data was safely stored and once I got a new machine the following week I was back up and running after about four days of messing about! Who said technology would make our lives easier?? Anyway, I finally caught up and I'm pleased to report we made a small surplus this time of around £500 with another £1500 raised through the raffle. We will plough these funds back into the system to support the next seminar which we have booked for Loughborough again.

We have reviewed all the comments that you made and by and large everyone was satisfied. I have taken up the "pasta, pasta, pasta" menu complaint

with Loughborough and they have apologised and will make sure it doesn't happen again.

To those who got confused with the keys – cards for the blocks and keys for the doors – I apologise – we didn't know either!

Finally for those who would like more female demonstrators we're on the case – watch this space!

Seminar Auctions

There were a few complaints that the auction on Saturday was overwhelmed by 'the names' and we are considering that, but we did raise the grand sum of £3,790 on Saturday for our development fund and the Friday internet auction raised just over £7,300. A big, big thank you to all those who contributed items to sell and to those who dug deep!

Membership and Gift Aid

It's that time of year again and I'm pleased to say we are able to hold membership subscriptions at £16 for another year. We have included the membership form and the Gift Aid form on page six of this issue, please tear this out, photocopy it or download A4 versions from our website, the link is halfway down the 'about us' page. If you are a UK taxpayer please complete the form ticking all the boxes that apply then any donation you make, or subscription renewal can be included in our Gift Aid claim. I shall be able to claim for all donations/subscriptions made since 2nd December 2012. This enables me to claim 25p in the £1 which makes your subscription worth £20!

If you renew directly send the form to Paul Hannaby with your subscription, if you pay by standing order or bank transfer, send the form to Paul Hannaby and if you renew via your branch give your completed form to the person who collects your sub and they will send it to Paul Hannaby.

If you pay by standing order or bank transfer, please make sure you have the correct amount - £16 and the correct account – Santander Sort Code 09-01-28 Account number 32277785. **Please don't forget to pay – reminders cost time and money!**

Funding

We are actively considering what being a charity means for us and how we should shape the AWGB for the future. As I write these notes we haven't had our first meeting to consider 'The Way Forward' but it is likely that some of these initiatives will require funds. If you are associated with a charitable trust and have funds to spare – please get in touch. Also, if you are making a will and you're wondering what to do with your money please consider making a bequest to the AWGB.

In the meantime may I wish you and your family a Happy Christmas and peaceful and healthy New Year.

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I wish to apply for membership / renew my membership of the Association of Woodturners of Great Britain (AWGB). I understand that the AWGB is a company limited by guarantee, and if it is dissolved while I am a member or within 12 months after I cease to be a member, I will contribute such sum as may be demanded of me, up to £1 maximum, towards the costs of dissolution and the liabilities incurred by the Company while I was a member.

Please use block letters

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Telephone Number	
AWGB Branch/ Club name (if applicable)	
Email (if applicable)	
Website (if applicable)	
Individual / Junior / Family / Overseas Membership. (Delete as required.) If you are applying for a Junior Membership please give your date of birth: If you are applying for Family Membership please give the names of your family here:	

The membership year runs from 1st January to 31st December. Half year membership is available from 1st July to 31st December at half the yearly subscription rate. Applications received after 1st October will last until 31st December in the following year, providing the full annual subscription has been paid.

Subscription rates UK members Individual - £16 Family - £26 Junior - if under 19 on 1st Jan of membership year - Free

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Signed:

Date:

Notice is given that the
ANNUAL GENERAL MEETING
of the
ASSOCIATION OF WOODTURNERS OF GREAT BRITAIN

(A Company limited by Guarantee - Company No. 8135399)

will be held at

Oddington Village Hall, Lower Oddington, Nr. Stow-on-the-Wold, Gloucestershire,
GL56 0XD,

on Sunday March 23rd, 2014 starting at 2.00pm.

There are three Trustee/Director positions on the Executive open for election:

One General Trustee.

Regional Representative, South-east.

Regional Representative, Midlands

There is one vacancy for a General Trustee. Martin Lawrence has been nominated for election. The Secretary will request nominations for the Regional Representative positions from the Branches in the South-east and Midlands Regions. Brian Partridge and Peter Carless have expressed their willingness to continue for a further two years if that is the wish of the Branches in those Regions.

Any member may nominate himself or herself for a General Trustee position. The nomination does not require seconding. Any member may propose another member for a General Trustee position but only with the permission of the nominee. Nominations for Regional Representatives must be made by a Branch within the relevant region. A statement not exceeding 1000 words (in addition to their name) may be submitted by any nominee for election to the Executive explaining their relevant qualifications for election and why they are standing for the Executive, and they may (but need not) say whether they are willing to accept a position as an Officer, and for which post(s).

All nominations for the General Trustee post must be received by the Secretary **no later than the 31 December 2013**. If there are more nominations than vacancies a postal ballot will be held in the New Year (2014). If you wish to stand for election please contact the Secretary for details.

The Executive is experiencing an increasing workload, thus candidates to assist in the management of the AWGB in the role of Volunteers will be welcomed. Whilst Volunteers are not Trustees and do not have voting rights, they are responsible for particular functions and carry out valuable work in support of the Executive. Such nominations should be received by the Secretary **no later than the 31 December 2013** accompanied by a statement not exceeding 1000 words explaining the relevant qualifications and experience that the candidate would bring to the Executive.

A resolution for consideration at the AGM must be proposed and signed by not less than four Trustees or 25 members. Resolutions may be accompanied by a statement from the proposers explaining the background and purpose of the resolution, and the statement will be circulated to members before or at the same time as the poll on the resolution. If the resolution has not been proposed by the Executive, the Executive may itself provide a comment on the resolution or such a statement and indicate whether it approves or opposes the resolution, and that comment will also be circulated before or at the same time as the poll on the resolution. Neither the statement nor comment may exceed 1000 words in addition to a short title and the names of the signatories.

A vote on a resolution is by poll conducted in advance of the meeting. Resolutions should be submitted to the Secretary **no later than the 31 December 2013** so that a poll on the resolution can be organised.

Under Section 324 of the Companies Act 2006 and the Articles, a member is entitled to appoint another person as their proxy to exercise all or any of their rights to attend, speak and vote at the meeting. The appointment of a proxy must be in writing and notified to the Secretary before the meeting. A Corporate member may nominate a person to attend on their behalf in writing to the Secretary before the meeting.

The AGM will be preceded by a meeting of Members and Branch Representatives which will start at 11.00am

Sam Webber (Secretary)

ANNUAL GENERAL MEETING
of the
ASSOCIATION OF WOODTURNERS OF GREAT BRITAIN
(A Company limited by Guarantee - Company No. 8135399)
Sunday, March 23th 2014, starting at 2.00pm.

Agenda

1. Apologies for absence
2. Acceptance of the minutes of the 2013 AGM
3. Matters arising from the minutes of the 2013 AGM
4. Treasurer's report for year ending 31 December 2013
5. Chairman's Report.
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

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Mark Baker Visits Guernsey

Bev Mason-Barney

The Sarnia Woodturning Group in Guernsey was delighted to welcome Mark Baker, the editor of The Woodturning Magazine, in April 2013. Mark gave us a full day of education and entertainment demonstrating his excellent turning skills to our small but enthusiastic group of members.

During a very informative day Mark talked us through the history and development of the ancient Greek bowls using diagrams. He then proceeded to turn two bowls showing the Greek designs and using very decorative finishes. He covered the use of the tools to include sharpening and the way to obtain the optimum finish.

Mark gave an insight during the afternoon session on the use of colour and texture of wood. He made a very elegant box to insert into a stand with a delicate finial lid. A simple platter he produced was transformed by the use of texture and colour.

Finally we watched in wonder as he made a very attractively shaped black dyed base and then to our amazement there was a shape in silhouette when put up to the light.

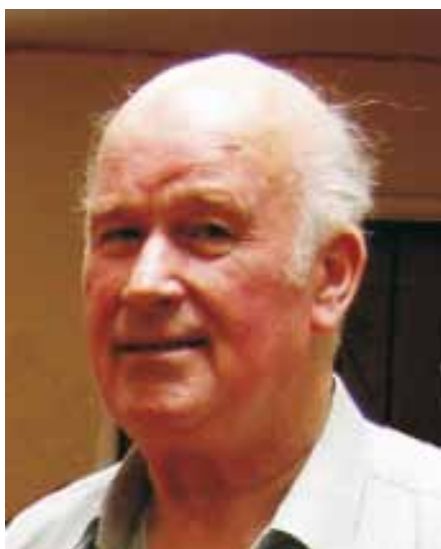
Mark very kindly browsed around a gallery we had put together of our members work.

Due to our geographic position, being closer to France than England, we seldom have the opportunity to see such excellent turning at close range. It was a very interesting and encouraging day and fired us all with enthusiasm.

This was Mark's first trip to Guernsey so during his very short visit in brilliant sunshine he managed to see some of the island. A group evening meal was enjoyed by all and Mark was acquainted with some Guernsey hospitality. We hope that he will return at a later date.



Colin 'Charlie' Day 1931- 2013




It is with great sadness that we announce the passing of Charlie Day, a founder member and first Chairman of Chelmer Valley Woodturners. His enthusiasm and guidance laid the firm foundations for the club as it exists today. Illness and a 40 mile round trip to the club eventually saw his resignation from the committee; at this time his work was recognised by making him 'Life President' of the club. He attended club meetings when he could and always kept in touch with events which led to our continued attendance at the Abridge Show, the village where he lived for over 40 years.

Despite his illness, the love of woodturning saw him involved with his friend Gabor Lacko in the formation of Fairlop Woodturners at the King Solomon High School. This was much closer to his home which allowed him to attend if only until half-time on occasions. Being on school premises, it was ideal for the establishment of a junior club which pupils could attend at the end of the school day. Charlie felt strongly that youngsters should be encouraged to learn the skills and disciplines of woodturning to keep our hobby alive for the future.

Charlie leaves behind his widow, Peggy and daughter Debra to whom we extend our sincere condolences. He will be missed by everyone who knew him.

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Woodturning in Action (or In-action?)

Derek Hayes

You know the age-old argument "Is Woodturning an art, a craft, both or neither?"

Dear old Bert Marsh would roll his eyes and say "Don't get me started" whenever someone raised the question. Don't worry I'm not going to rehearse all the rhetoric that has flown around over the years, other than artists often say "It's art if they say so". Well as Woodturning was on display at 'Art in Action' this year I guess it must be art.

If you haven't heard of 'Art in Action', I think you've been missing something. After a couple of years off, my wife and I attended in July this year and as always, were bowled over by the work on show, demonstrated and for sale. The last time we went, our car was one of many stuck in a muddy field and we had to be towed out by an armoured vehicle driven by the local cadet force. Maybe this was why we'd had a couple of years off? Luckily this year, the weather was much more agreeable and we drove off under our own steam.

'Art in Action' works on the assumption that people are fascinated when artists and craftspeople openly

demonstrate their skills and discuss their work. It was born in 1977 when 51 artists and musicians took part and 14,000 visitors arrived. It runs very smoothly with the support of 600 volunteers who help to organise and staff the event. This year, 'Art in Action' welcomed over 25,000 people throughout its four days. Visitors go to learn, buy and enjoy the exhibitions, classes and performances of 400 demonstrating artists, designer-makers, teachers, musicians and performers. Disciplines include painting, sculpture, glass, woodwork, textiles, ceramics, metalwork and jewellery.

'Art in Action' is held in the beautiful grounds of Waterperry House and Gardens in Oxfordshire a few miles from Oxford. Even without the show, Waterperry is worth a visit for its own sake. You can wander around the magnificent gardens and visit the house, rebuilt in 1713 in a mixture of architectural styles. Savour a bygone age in the Country Life Museum or the Saxon Church, as well as a stop-off in the obligatory gift shop and tea rooms. Waterperry is a year-round educational centre hosting residential studies in a wide range of subjects. More details from www.artinaction.org.uk.

The main part of the art show is the demonstrating artists and craftspeople that come and work in front of the public and are available to answer questions. They have their work around them and for sale, but the emphasis is on working and showing people how

things are made or created. In the demonstration areas a small commission on all sales made is taken by the organisers and the market craftspeople rent space for four days to sell their work with no commission taken. Approximately one third of the show is changed each year so it's worth returning regularly.



Some youngsters trying their hand at bodging

There are many things that differentiate this show from the other 'craft fairs' around the country. One of the obvious is the opportunity to have a go yourself. Over 3000 places and 40 subjects are available for you to choose from - although tickets for the sessions (usually a couple of hours each) sell out very quickly and much of the offer is geared towards children. All the classes are run by artists or art teachers who, as well as presenting the classes, are likely to be selling or demonstrating throughout the weekend. In addition to these practical events, there are free lectures in the house on a wide range of related subjects.

Various areas of the grounds are zoned into different disciplines with the 'Best of the Best' marquee offering an instant exhibition of a cross-section of the entire show. With more than 150 artists and 44 tents, and taking into account the size of the site, this is a good place to start a visit. Each demonstrating artist is invited to submit what he or she considers to be the best single example of their work. During the event, demonstrators are asked to vote for the piece they think is the 'Best of the Best'.

To apply to become a demonstrator or a market vendor you need to fulfil two main criteria, viz: you should earn a living by your art or craft and your work must be to the highest standard of design and skill that can be found.

Disciplines represented include: Beekeeping, Calligraphy, Ceramics, Glass, Illustration, International Art, Metalwork & Jewellery, Newcomers, Painting, Printmaking, Sculpture, Textiles and Woodwork. This year there were fourteen new-comers, only two of whom worked in wood.

The woodwork tent is a pleasure to visit with standards set very high, but how was Woodturning

covered? Well, I have to say, pretty badly really. I was sorry to see that Stuart Mortimer, a stalwart of the show for many years, wasn't in attendance this year. Tobias Kaye was there with his sounding bowls (and his apprentices – a good sign!); Dennis Hales and Kevin Hutson with their signature styles were in the market tent. It was great to see the kids getting some amazing results on pole lathes and anybody who turns the occasional pen would be left in awe at Frank Pierro's pen stall with prices for all pockets. John Plater, from Sussex, had some unusual work on show including a large, deformed platter in London Plane. He had chosen this item for his entry in the Best of the Best tent. A new name to me, Tim Plunkett from Norfolk, had a large stand with various wood items for sale, as well as some beautifully-formed and sensitively-decorated large, thin bowls. I had a long talk with Tim who was very pleased he had chosen to attend and was doing good business. Sadly he wasn't a member of the AWGB though.



Frank Pierro's pens



An example of John Plater's work

So I'm still not sure if Woodturning is an Art. What I am sure of though is that if we don't become more proactive in marketing the 'brand' of Woodturning and ensure we are ubiquitous at art and craft shows such as 'Art in Action' the decision will be made for us.

14th International Seminar

Some of the selected pieces from
the Instant Gallery



Andy Mason

Greg Miller



David Springett



Peter Thurston



Eddie Morgan

Keith Fenton



Trevor Lucky



Bob Chapman



Richard Lynch-Blosse



Robert Goodman



John Fells



Nicolai Ostojic



All images kindly contributed by
Jonathan Cuff

AWGB 14th International Seminar

Peter Charles Fagg

The privilege of attending was given to me by the good auspices of the AWGB in accepting my application for a 'Seminar Scholarship'. To attend was the fulfilment of a long held dream, to be a part of, to share with and to disseminate amongst others the knowledge, the instruction and the experiences gained.

The seminar in itself gave more than had ever been anticipated in learning, inspiration and camaraderie. For those who would like to attend the only thing that can be said is "Go for it!" You will experience a myriad of emotions that will remain with you for a very long time and make you want to repeat the experience again and again.

The steering committee and all others; stewards, volunteers and delegates combine to make the experience both collective and personal. We were entertained by the light hearted banter from the presenters, the stock of useful information imparted and the wonderful social side of being together with like-minded people.

The presenters came from around our world and imparted to us the wealth of their experiences from John Jordan with his attitude of free hand sculpting of forms, to Curt Theobald and his precise marking out, cutting and construction.

We experienced the free hand of Pascal Oudet and the breathtakingly thin slivers of Oak that many admired and wished they had the steady hands and tool control to produce for themselves! Jerome Blanc through his vicious but controlled attack with a craft knife and ink on beautiful forms gave us revelations in design and decoration that really had to be seen to be believed.

Seamus Cassidy from Ireland brought a breath of fresh air with his own unique style of interpretation and execution, which forced any delegate to rethink previous ideas!

For my own part I tried to attend at least one presentation by the visiting demonstrators, since it was likely that I would not be able to repeat the experience.

Presenters known to most of us as friends in this country nevertheless gave all an insight into their worlds. After seeing them on our own circuits we think we know their methods but there is always something that can give us that burst of inspiration that has lain dormant.

Mark Baker, Jason Breach, Simon Hope, Phil Irons and Stuart Mortimer all well known to us and always welcome at our clubs and shows, nevertheless

imparted more snippets of information etc. that could be utilised as we all progress in our own endeavours.

Last, but not least were the supporting presenters, Andy Coates, Richard Findley and Mark Sanger, wonderful people not only as presenters but great to have the opportunity to socialise.

The 'Instant Gallery' was a revelation in itself and anybody imagining that it cannot inspire definitely needs their head examined. From the youthful starters to those with many years experience, their pieces of work presented anyone viewing with a wealth of inspiration and imagination.

Not only were there those to whom we look for knowledge and inspiration present, but many trade stands also catered for our physical needs, or impulse buys. (You decide!)

An International Internet Auction was held on the Friday evening with pieces donated mainly by past presenters and conducted by Nicholas Somers whose witty banter increased bidding offers many fold! It is an International Seminar and that was reflected in the delegates attending. According to my mathematics 156 people including two from Brittany who were not on the delegate listing, with attendees from Israel, Luxembourg, Netherlands and Western Australia. Of these I managed to speak to 36 of all nationalities, so not a bad average!

Continuing the social side, all and sundry attended a most uplifting banquet on the Saturday evening, complete with another auction of items to swell the coffers in the AWGB development programme. I cannot remember the final count but thanks must be given to those who were successful in their bidding and those who provided the pieces.

As with all things concerning gatherings of like-minded persons, you only get out what you are willing to put in, there is almost unlimited scope to increase not only your knowledge but also the chance to share. It was for me, a weekend of unrepeatable pleasure. I could attend again, sometime, but the first time is always the most eye-opening in regards to our world of woodturning.

My sincere thanks go to the committee, the volunteers, the caterers and the University of Loughborough for hosting the weekend. In conclusion, it was a wonderful experience, **thank you!**

Q: What's the difference between men and cheese?

A: Cheese matures.

South West Rep's report

John Boyne-Aitken

It seems to be a long time since I wrote a report for Revolutions. This year has been my busiest yet as the SW rep.

I have had the pleasure of attending three of the Youth Training events held in the South West this year, starting with Bodmin in March followed by Portishead in May and more recently the weekend event hosted by Stuart Mortimer. The AWGB in conjunction with The Worshipful Company of Turners and members of The Register of Professional Turners are upholding all that is good in woodturning today. We take these young people, male and female, and give them the opportunity of learning the correct ways and methods and let them experience the joy that comes from producing a work of art on the lathe in a safe and comfortable atmosphere. We are giving them the next best gift to that of life itself, and that is the gift of knowledge. Knowledge that is being denied an ever increasing number of young people as the schools try to turn out as many academics as they can with little or no thought to those that will never be an academic. They may not return to turning now for fifty years or more but rest assured that when they do they will remember the experience gained through the AWGB Youth Training scheme. I am proud to be a member of an association that has this as one of its achievements.

I have also managed to visit some of the branches this year, not just as a demonstrator but also as your SW rep. I have given presentations to some of the groups and I am gratified that some of them have decided to join us.

I am pleased that the seminar was enjoyed by so many of you and am sorry that I was unable to be there with you on this occasion, these wedding anniversaries don't celebrate themselves you know! But even though I was not there with you I was still doing my bit for the Association by talking to AWGB members in Scotland during Edinburgh's fringe festival. (The wife had gone shopping by this point)

For the first time in years I was unable to attend Yandles show in September and I am grateful to Brian Hensby, John Montgomery and Martin Lawrence for manning the stand over the two days as well as putting it up and packing it all away again.

The year is not over yet, I'm writing this on 9th October, and I still have at least one more Executive meeting to attend before 2014 and another club to go to and give a presentation on the AWGB.

I expect the next big event will be the Yandles spring show for me and then the AGM when I hope to meet some of you.

Kent Woodturners

In 2012 Kent Woodturners successfully completed a turned wooden Railway Engine which they raffled in aid of the Diabetic Society, raising a total of £260.



It was decided that another project would be undertaken in 2013 and a reproduction of a 16th Century Ash Chair with an Oak Seat was chosen to be that project. Craydon Care was appointed as project manager, and he was charged with drawing up the plans from a photograph of the chair held in the Metropolitan Museum in New York. The only dimension that was available was the height of the chair and all other dimensions had to be calculated from that. A team of turners from the Club were



then charged with producing the various pieces in soft wood to check those dimensions and make such adjustments as were necessary. Once the size of each piece had been agreed the chair was then turned in Ash. The completed chair was finished with two coats of Jacobean Dark Oak wood stain.

It is our intention now to offer the chair for sale to the highest bidder with a closing date of 31st March 2014. All funds generated will be donated to the Demelza House Hospice for sick children in Bobbing, Kent.

Photographs of the reproduced chair and the original are shown here.

Should you be interested in making an offer for this amazing reproduction please contact Craydon Care on craydon.care@hotmail.co.uk

Thank you.



An aircraft lands at an airport with great difficulty, just narrowly avoiding an accident. When they arrive at the gate the Captain wipes his brow and says, "My God, that's the shortest runway I've ever seen!"

"You're not kidding," says his co-pilot, looking out of the window. "But it sure is wide."

Seminar Award Winners

At the 2013 Loughborough seminar (as at every seminar) two awards were made.

The Tony Boase Tribute Award is awarded to the best exhibit in the instant gallery from one of the delegates. This year's winner was Roy Weare and the award was presented to Roy by Jackie Boase at the Seminar banquet.

The Geoff Cox Award goes to the best turning submitted by a junior member. This year the winner was Ryan Barker and the award was presented by chairman of the AWGB, Andy Coates.

Photos taken by Jonathon Cuff of the presentations and the selected pieces can be seen below.

By the time you read this Ryan Barker will have been an integral part of the Worshipful Company of Turners float in the procession at the Lord Mayor's show.



Roy Weare's winning piece



Roy receives the trophy from Jackie Boase



Ryan Barker's 'Six Hollow forms'



and carried this out under the guidance of a tutor – one for each pair of attendees. When the first stage was completed by each participant, Andy demonstrated the next stage which the students again replicated. By lunchtime, each participant had produced their first bowl.

After lunch the students each made a second bowl with the minimum of intervention from the watchful tutors. In the final session of the afternoon, the participants produced an item between centres.

At the end of the day, watched by their parents, each student proudly showed their handiwork and was presented with a certificate, Junior Membership of the AWGB and a copy of Woodturning magazine.

Having thanked the tutors and the East Herts Club, the young people went home with three wooden items they had produced.

The East Herts Club thanks the tutors, Henry Taylor Tools, Woodturning Magazine, Nicholls Brothers Ltd, the AWGB and The Worshipful Company of Turners, for their support of the event.

Photos are provided courtesy of John Leach and Paul Howard.



Andy Coates presents the award to Ryan

Youth Training Day

John Leach

Since 2010, the East Herts Club has been organising hands-on woodturning taster sessions to raise awareness of woodturning amongst young people. We understand that, subsequently, a few of these youngsters have attended clubs around the country. Following on from a successful taster session for about 30 scouts last year it was agreed to host a teaching day under the AWGB/Worshipful Company of Turners Youth Training Programme. Four professional turners were invited to take part in the day at the East Herts venue; these were Andy Coates, Paul Howard, Peter Nicholls and Tony Walton. Eight young people, who had previously experienced woodturning at a taster session, applied to take part.

Eight small Axminster / Jet lathes were set up so that each student had a lathe to work on for the day and used tools provided by Henry Taylor / Hamlet Tools.

The teaching was led by the AWGB Chairman, Andy Coates. Andy talked to the group about woodturning and safety and demonstrated the first stage of bowl making before the young people went to their lathes

Brian's Turn

brianhollett@awgb.co.uk



Brian Hollett
meets
the Chairman.

While another
member eludes
him

A Manchester born lad now residing in deepest Suffolk after sneaking over the border from London - A gifted woodturner producing the most beautifully crafted and decorated pieces, some of which grace the collections of the rich and famous, who refutes any suggestion of his being an artist - Andy Coates, AWGB's respected chairman, is something of an enigma.

"Press that button and the wood will start to spin, then use this long handled tool on it and see what happens." This was the level of Andy's introduction to the wood lathe and took place within his father-in-law's garden shed as recently as 2003 - less than 10 years ago! Andy was employed as a refrigeration engineer in London at the time and was only a weekend visitor to Suffolk. His initiation to the wood lathe may have been of the 'In-at-the-deep-end' variety but the turning bug bit hard and fast and had him hooked, gaffed and landed almost instantly. His life would never be the same again.

The cheapest (and probably nastiest) lathe imaginable wormed its way into Andy's affections and he was soon spending at least 25 hours a day building a shavings mountain in a house, whose renovations had suddenly been relegated to the back burner.

the Register of Professional Turners in 2006 - meteoric, is the word that springs to mind! His obvious talent (and growing wood pile and tool collection) fitted in and out of commercial craft centres, workshops and galleries until three years ago when he discovered his dream riverside studio in the quaint Suffolk town of Beccles. He now shares this 100 year old former 'Gaffers Office', and incredible view of the River Waveney, with John, an artist in glass.

As well as his burgeoning business Andy soon found himself being drawn towards the inner echelons of the AWGB and joined it's committee in 2006, first as the member responsible for public relations and, more recently, as chairman. His tenure has coincided with the organisation's biggest ever upheaval; the change of status to a registered charity.



A little gentle pyrography

His stated aim, during his occupation of the hot seat, is to seek the ways and find the means, to instigate an ever-changing collection of member's work, amateur as well as professional, travelling around the country, exhibiting in established art galleries and museums. This is, of course, similar to the way the 'Seminar 50' travels to woody shows at the moment but Andy believes we should reach out to an infinitely wider, non-woody, audience. This, he hopes, will help to raise the general public's awareness of modern artistic woodturning and elevate it to the levels currently enjoyed by ceramicists, needlefolk and glass makers who, let's not forget, also began with reputations of being useful, if rather mundane, artisans, just like the



Andy outside his Gallery

The Coates family's next milestone was a complete change of life geared around a 'gap year' and move to Suffolk (to be nearer dad-in-law's shed, I suspect!). Barely two years later Andy was out of fridges and into full time turning, selling his wares at East Anglian craft fairs. He was also accepted onto

homely craftsmen we have evolved from.

I returned from a very enjoyable day with Andy a somewhat wiser man. Not only had I found a use for the word 'Enigma', after a lifetime of trying, I had also become convinced that the AWGB - OUR AWGB - has a strong, steady and very safe pair of hands on the tiller. Long may it remain so.



In the gallery

Santa's Sack



Rotund and be-whiskered with a questionable dress sense, in or out of uniform, yes dear revolutionary Santa Claus is a fellow member of the AWGB. I am convinced that he was at the seminar in August but picking him out among the trade stands was akin to seeking a hungry hen in a hatchery. My pulse did quicken a little when I cornered him in the Gents loo on the second day, but as I approached, ingratiating smile lighting up my proffered handshake, I collided with a damned mirror.

But still, he must have been there, tagging my every move and noting my often inane, questions because he and Rudolph managed to deliver most of the

fancy kit I had shown an interest in, in good time for Christmas and in time for the editor's deadline to boot - Clever old Claus!

Beall Buffing Kit

On the Toolpost stand I came across the potential answer to many a revolutionary's finishing problems. The Beall kit, from America, consists of three 8" buffing mops plus the adaptor, etc to mount them on a lathe. The mops appear, at first glance anyway,



to be identical but each has a very different feel and composition. They are clearly marked and each comes with its own dedicated 'brick' of either fine abrasive or

polishing compound.

Mr Beall tells me that bare wood can be polished with his kit but I suspect we revolutionaries will plump for an initial coat of oil or other sealer for a deeper, more durable finish. After normal sanding (to at least 240 grit) the initial buffing stage involves the use of an all-linen mop and the red-coloured 'Tripoli' compound. This is followed by a softer linen-cotton blend and the bar of 'White Diamond'. Finally an all-flannel version is used with its sizable bar of pure carnauba wax, which, as you may already know, is one of the hardest, most durable waxes known to Woodykind.

I have heard nothing but good reports of the finish to be obtained by buffing so I look forward to giving it a go, I'll let you know how I get on in the next issue.

Further details of the Beall Buffing Kit are to be found on www.toolpost.co.uk or by phoning 01235 511101

Axminster Multi Abrasive Rolls Pack

Four separate rolls, each twenty feet long, of 1" wide cloth-backed abrasive (150, 240, 320, & 400 grit) in a



handy dispenser box just about sums up this little gem I discovered on the Axminster stand.

Intended primarily for small scale turningpens, finials, bobbins etc.... I wonder whether the clever chaps at Axminster realise that this strip abrasive is just the right size and stiffness to cover a single finger, making vase or hollow form necks easier and, probably more importantly, safer to sand because there is little or no chance of the abrasive getting around the back of the finger and grabbing the opposite wooden surface. I still wouldn't recommend finger-sanding any holes which you couldn't get your fist in but think this inexpensive little product is well worth a place in my workshop.

Contact Axminster online at www.axminster.co.uk or call them on 03332 406406

Sorby Turnmaster

The scraper is surely the original turning tool that all others evolved from and the Turnmaster, with its plethora of different cutter shapes made from a choice of three modern day materials, is its latest incarnation. It's YouTube video says it is capable of producing a basic bowl without troubling any other toolbox residents. To help with this hard-to-believe achievement it's cutter head has an indexing system, which enables either traditional or shear scraping to be carried out without effecting the tool's stability on the toolrest. Tell me more, I hear you say.



One of the traditional scraper's disadvantages is the frequency of careful sharpening required to keep the tool cutting at peak efficiency. Turnmaster gets over this problem with the use of modern exotic metallurgy. There are three tungsten carbide cutters available (so hard they will almost certainly never need sharpening). These take care of roughing out operations and heavy timber removal but, because of the material's relatively coarse molecular structure, are less suitable for finishing. A couple of shear finishing cuts with one of the seven finer-grained high speed steel (HSS) cutters leaves the timber almost smooth enough to forgo abrasives. If you prefer to achieve this beautifully fine finish with less visits to the sharpening department then choose the third type of cutter. These are normal HSS but with a gold-coloured coating of titanium nitride. This means that just the merest tip of the cutting edge is superhard nitride while the HSS offers the necessary strength and

support.

Thank you Santa, this really is a tool I just cannot wait to try.

Robert Sorby can be contacted via sales@robert-sorby.co.uk or on 0114 2250700 or the Turnmaster can be seen in video action on YouTube.

Ashley Iles

I found two new-to-me tools on the Ashley Iles stand and the first caused me a real 'Why-didn't-I-think-of-that' moment. It is a conventional parting tool but whose blade is flared towards the cutting edge, making it 2mm wider than the shank of the tool. This means that the 5mm wide kerf can't friction-heat the 3mm wide shank. No more multi-cuts to obtain a similar clearance when deep parting in my workshop – Yippee!!!!!!



The second is a bead cutting tool – 'nothing new in that', you might say. But the tools I have used in the past have taken the form of shaped scrapers, which are mischievous enough to wait until the very last whisker of a cut before deciding whether to tear the newly formed bead to pieces or not. The Ashley Iles version has a flute machined along the length of a square tool, which is then ground rather like a bedan or single bevel parting tool. I believe this will offer a much kinder-to-the-wood shear cutting action, which, I hope, will dispel my many beading headaches!

It wasn't until after Santa's delivery that I took the time to study these two tools carefully and to say I was impressed by their quality and attention to detail is an understatement. All surfaces have the kind of polished, rather than ground, finish that you just want to stroke. Toolrest protection is also high on the agenda; there isn't a sharp corner on either tool and the edges of the parting tool are machined with a very slight radius. Two fine examples of the tool maker's art.

Further details of all of Ashley Iles' range contact them at sales@ashleyiles.co.uk or on 01790 763372.

Q: What's the difference between a small blue whale and a great white whale?

A: Size and colour.

Natural Edge Bowl in Elm Burr

George Watkins



I love working with burrs but don't always get the opportunity. In 2011 I received an e-mail out of the blue from one of my wood suppliers, who normally supply me with olive ash platter blanks. He specialises in wood for guitar makers, but also has some highly figured planked stock. After processing a huge burr elm tree he contacted me to ask whether I wanted the off cuts. "Of course, how much?" is the stock reply. We came to an agreement where I would pay for the pallet courier cost and make him the biggest bowl I could from the stock. The deal was done and I did make him a 24" wide solid burr elm bowl soon after receiving the pallet delivery.

Pic 1 shows the biggest piece of burr elm that I was left with. I have been waiting for the free water to leave and also for the right time to use it, the piece measured 32" by 24" and 8" at its deepest. I quickly cut the piece into blanks on my band saw. I got eleven natural edge bowl blanks, one hollow form blank and some choice natural edge off cuts, which I will use in my hybrid blank casting for boxes and small hollow forms, very little is wasted.

Pic 2 shows the blank that I am going to use for this article, it is 7" wide by 8" at its tallest edge. I'm not a big fan of chucks I prefer to use faceplates; in this case I use a 3" faceplate to mount the blank, pics 3 & 4.

I use a 5/8" gouge for the exterior shaping and the start of the interior hollowing (pic 5). Starting from the natural edge and working towards the headstock I get the blank into the round, pic 6. In pic 7 you can see a bark inclusion, these are fairly common in larger burrs and can be a problem but I don't think this one will be in this instance. I reduce the diameter of the base of the blank, pic 8; this area will be the base of the bowl with some waste for the screws from the faceplate.

I begin to shape the bowl starting to work my way in from the natural edge, pic 9, and stopping at around 2/3rds the final depth of the bowl. The remaining 1/3rd will be removed later but for now this adds strength to the bowl during hollowing, pic 10.

I start hollowing the bowl with the 5/8" gouge being very aware of the uneven natural surface that I'm cutting into, pic 11; the gouge can comfortably reach around 2" into the bowl before it starts to lose bevel contact. I continue to use the gouge and reach the finished wall thickness of around 1/4", pic 12. I now swap to a shielded ring cutter, pic 13, and continue to work my way into the depth of the bowl in 2" steps. I stop and smooth out any ripples and blend the current section into the previous section using a heavy duty shear scraper, pic 14. Every now and then I stop to check the wall thickness, pic 15, but with a little practice you can hear when it's about right.

Once I've hollowed to around 2/3rd deep I stop hollowing and go back to the exterior of the bowl, reduce the waste area and refine the finished profile of the bowl, pic 16. Pic 17 shows the exterior shape completed. You can now see that if I had shaped the exterior prior to doing the majority of the hollowing, the foot of the bowl wouldn't have been strong enough to deal with the hollowing stresses. I now go back inside the bowl and complete the hollowing, pic 18.

The bowl is now ready to be sanded, I use a mixture of power sanding and hand sanding to finish the piece. I power sand the solid area of the base of the bowl with the lathe running, being very careful not to venture to high up the wall and onto the natural edge area, pic 19. With the lathe turned off I very gently blend the natural edge of the bowl into the solid area which I have already sanded, pic 20. I use the same technique as I work my way through each grit, starting with 120 and finishing at 400.

The inside can be a little trickier!! I use a long reach rotary sander to do the solid area with the lathe running, pic 21. Then turn off the lathe, support the wall of the bowl with one hand on the outside and hand sand the upper natural edge section, pic 22. Just as before, I work my way through the grits from 120 to 400.

At this point I remove all the dust from the fissures and apply a protective coat of lemon oil, pic 23. This serves to protect the surface from any finger marks whilst I finish the piece, as well as allowing the bowl to dry out prior to the final finish, which will be applied in a few weeks' time.

Using a parting tool I now start to part the bowl off undercutting the foot slightly as I go, pic 24. I don't part all the way through, stopping short by about 1/2". With the lathe turned off I cut the piece off with a fine

toothed saw, pic 25.

With a Jacobs chuck in the headstock I mount a 2" sanding arbour and remove any remains of the parting nib and refine the base, working through the grits from 120 to 400, pic 26. All that is left to do now is sign the base and apply some lemon oil. The bowl is then stored in a cupboard in the house to dry.



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Woodturning magazine

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Erratum of Erratum

I refer to Len Grantham's submission to the September edition of Revolutions where he was clearly irritated that he had not been mentioned in my article in June under the heading of "From Humble Beginnings".

Unfortunately he had no involvement in the formation of the Kent Chapter of the already formed Association and that was subject of the original article.

I mentioned that the infant Association was formed following the 1987 Seminar and that that created considerable interest in Kent which led to some of the people who attended that seminar becoming founder members of what was at first known as the Kent Chapter and is now known as Kent Woodturners.

There was no lapse in memory but there may have been a lapse in the reading of the original article which had little to do with the formation of the Association but everything to do with how that developed through the branch system. Indeed it was stated in that article that monies received from a subsequent seminar in Kent were donated to the, already formed, Association which could not have been done were the events detailed considered to be the formation of the Association.

The Kent Chapter, then known as the Kent Branch of

the Association and now known as Kent Woodturning continues and thrives to this day and its history is worth recording.

Peter Martin - Chairman , Kent Woodturners

A Kaleidoscope of Distractions

Raymond Jagers

A great flapping of wings greets us as we open the back door, a Heron with its enormous wing span takes off from the pond in a hurry and vanishes down the dyke - Oh well there goes a few more Goldfish. The diminutive Wren picks her way among the rose beds, flitting from bush to bush, and good-bye greenfly. The Blue Tits and Great Tits come down to join her, I do not believe in spraying - the birds do a much better job and much more thoroughly. The Robins join in the feast as well.

There are thin streaks of red and green as Damselflies flitter over the pond and the dark brown of a large Dragonfly. The Blackbirds and Thrushes attack anything that is edible including the apples. Snail shells, broken and stripped of their contents give ample evidence of the Thrushes worth in the garden. Every prominent stone makes a wonderful anvil. The Moorhens wander around the bottom of the garden with their nodding jerky walk, pecking off

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anything that takes their fancy while a pair of Swans glide gracefully down the dyke. A black arrow hits the water between the Swans causing the Cob to rear up, spreading his wings for attack and hissing violently - a Cormorant surfaces a few yards away with a bulge in its neck and rises into the air, flying off with its peculiar rapid wing beat.

As I said before, I am not one for spraying and the lawns are a mass of daisy, dandelion and knapweed, these attract a host of seed eaters including Linnets, Goldfinches and Greenfinches, my wife and I have counted up to twenty Goldfinches at a time. The grass is kept short to encourage the Pied and Yellow Wagtails.

All activity stops suddenly as a pair of chattering Magpies land in the conifers, I wave my arms and shout - off they go and the garden returns to normal. A flash of azure blue catches the eye as the resident Kingfisher takes up position on the patio tub. This gives him a wonderful view into the pond, a quick dart - the pond surface ripples and before you can say "knife" he's back on the tub with a tiddler in his beak, two rapid whacks on the side of the tub and the tiddler is stomach fodder.

There is a racket coming from the Victoria Plum tree, so we go to investigate and find a very large dowdy bird clammering for food, the next hour or so is taken up watching two little sparrows doing their level best to feed their giant offspring - the Cuckoo has struck again!

The day is passing and the Crows are 'cawing' their way across the sky from west to east, the Geese are 'honking' to the marshes, south to north and the Barn Owl quarters the dyke bank on silent wing. A couple of cock Linnets sit in the conifers singing to all and sundry and the frogs and toads are croaking in the pond.

The conifers at the side of the garden make a night roost for the starlings and they twitter away until dark.

The Swallows are still catching their quota of insects before going to roost and as the light dims the Bats take over from the Swallows. We haven't seen the Squirrels, Hedgehogs or Moles of late, but the Fox still trots down the road. What was I going to do this morning when I got up? Oh yes! - go down to the workshop and turn some wood, never mind there's always tomorrow.

Good night.

Q: What makes a man chase women he has no intention of marrying?

A: Probably the same thing that makes dogs chase cars they won't be driving.



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Do We Need to Worry About Being a Safe Teacher?

Jon Simpson

No doubt many will dismiss this article because the title implies that the content may be a bit boring. I would also expect many to dismiss it because they already know how to be a safe demonstrator or teacher. Even so, I have decided to raise this question as a direct result of some 'Hands On' work I did at my local club, the Norwich Woodturners.

I have come to appreciate a problem that really needs to be taken on board by all those who make themselves responsible for showing others how to turn, and I (no more than a keen amateur) am included in this category. We that take on the role of teacher all have an absolute responsibility to ensure that students under our guidance operate in a totally safe manner. Plus, we have a duty to point out **all** of the following, and I would suggest that extreme caution needs to be taken at something like a hands-on session due to the combination of two very important factors:

1. The teacher in charge may well be a keen amateur who has no formal training.
2. The student may well know nothing, and almost certainly will not know when he or she is doing something either wrong or in an inappropriate way.

I decided to write this article to make myself ask the question that in my opinion is all too often ignored and that is "Am I Qualified to Teach Woodturning"? On many occasions I have worked with individuals, and having now thought about it, so many things I do are done without conscious thought. I would be very interested to hear your views on what follows. I doubt if it is a complete list, but I have tried to cover as many issues I can think of and I am indebted to those who offered their words of wisdom to include in the piece.

So, where do we go from here? The answer, I think, lies in recognising and accepting that **we should all** take note of the following (no matter how clever we might think we are). Complacency may well be the first step on the road to 'Accident and Emergency'. Hopefully, it should serve as a good guide to how we bring a turner who has unknown skills to a lathe, again please let me know what you think.

Before any turning happens, give a brief health and safety talk, and ascertain what the student does or does not know. Explain the dangers of things like long hair, floppy sleeves, an un-controlled neck tie etc. Also consider watches, rings, necklaces and other items of jewellery.

Explain that the lathe is one of the safest machines in a woodworking workshop (this gives immediate confidence with the machine) but that each year a couple of people are killed using one, so it needs

treating with respect. Introduce the parts of the lathe including the head and tail stock. Make reference to what the tail stock is used for, and when it can best be removed to provide better access or safety. Don't forget stopping and starting the lathe and the speed control. Explain the importance of starting slow and building speed up.

Whenever possible a turner should wear some form of dust or face mask. Some sort of protection for the eyes is desirable at the very least, safety glasses should be worn.

Explain the importance of comfortable working height, the correct stance and body position, and how the bevel controls the cut. Explain that it is necessary to be able to move smoothly from the start to the end of the intended cut. Set the tool rest to the correct height and check the clearance between the wood and the tool rest. Rotate the wood by hand before applying power.

The first tool to introduce should be something gentle, like a spindle roughing gouge. Mount a rounded off piece of wood between centres and rotate the wood by hand while the student holds the tool. The tool will make a cut and lift a shaving, bringing home the fact that they are using a very sharp tool. Explain the basic idea of getting the tool on the tool rest and at the same time, the back of the tool on the wood. Start by moving the tail end of the handle back and up until the cut starts.

The cutting tool must be supported by the tool rest before it touches the wood. If the tool contacts the wood without any support the result can be an almighty dig in, the consequences of which could be lethal, and are completely unpredictable. Failure to get this bit right will normally give you a short sharp adrenalin rush at the very least.

Only when both the student and the teacher are happy should the lathe get turned on. At this point the student simply makes cuts along the spindle with the roughing gouge, gradually becoming more confident as they go. Once they are happy with this you can put a square piece of timber in the lathe and they will repeat the operation, this time taking it from square to round.

At all times you should stand next to the student, paying absolute attention to what is going on and ready to step in if need be. Do not be tempted to stand back and talk to others while the student gets on with it.

Only when all of the above has been completed without incident should you consider progressing through various other tools and shaping cuts.

So, was it a waste of time putting these points together? I am not the first to do so, and I will

certainly not be the last. As to whether or not it was a waste of time is very much dependent upon your personal assessment of your own skills as a teacher of woodturning. Am I right or wrong? Do we pay enough attention to the potential dangers? I Think Not.

If you have any thoughts or reaction to this article please e-mail me at jonandbron@googlemail.com



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Member Training Workshops - 2013/14

Jay Heryet

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Phil Irons

Box Acre, Barton Road, Welford on Avon
Warwickshire, CV37 8EY

Saturday 29th March

Hollow forms from wet wood
Intermediate/advanced
Maximum 6 candidates

Member Training Workshops

Introduction

The AWGB put together a programme of training workshops each year, which are advertised on the website and in *Revolutions* and we invite members to apply for places. Members may also put forward requests and ideas for workshops, and if appropriate they are added to the programme.

The professional trainer normally hosts the workshops although a Branch may also host a Member Training Workshop. However it must be stressed that the workshops are for the benefit of all individual members, therefore all applications must be made individually to the Training Officer and not to, or via, the hosting Branch. We do this so that we can use our limited funds to give training opportunities to the whole membership, rather than individual branches – we aim to run 12 workshops each year and if the Branches took several of these it would severely limit the benefit to the wider membership.

Workshops are announced on the web site only after publication in *Revolutions*. To give all members an equal chance, applications will only be accepted after the workshop has been advertised. Application by members that have attended a workshop in the last 12 months of the proposed workshop will be placed on the reserve list. Member Training Workshops are available to AWGB paid up members only.

Procedure

The AWGB Training Team, led by the Training Officer:

- Seek out and identify suitable venues for

workshops with an even geographical spread. Numbers of workshops are governed by the budget and consideration is given to an even coverage throughout the calendar year.

- Identify a professional for their speciality and availability to enable a varied Training Programme.
- Arrange dates to coincide with *Revolutions* publication deadline to enable the workshop to be advertised prior to the event.
- Announce workshops on the website only after publication in *Revolutions*.
- The members complete application forms and send these to the Training Officer (Brian Hensby). The application forms are available on the web site and by request from the Training Officer.
- Note that applications will only be accepted after the workshop has been advertised.
- Applicants are checked for being paid up members and that they have not attended a workshop in the previous 12 months. After the checks are made, candidates are accepted on a first come first served basis. A reserve list is applied if more applicants than places are received.
- Lists are compiled and the candidates are contacted to confirm places. Candidates are encouraged to confirm that they have received the notification of the confirmed place.
- Three weeks before the date of the workshop club secretaries in the areas of the training event are contacted if there are any places

to be filled.

- Two weeks before the date of the workshop, candidates are sent joining instructions, gift aid information, and course evaluation form. The trainer is sent a candidate contact list and is encouraged to make contact with the candidates prior to the event.
- One week before the event candidates are contacted by the Training Officer to ensure that they have all the information that is required for the event. This also ensures that all measures have been taken to ensure that the candidates turn up.
- The workshops are on a no charge basis; however candidates may make a voluntary donation to the development fund. Donations are sent to the Treasurer together with the completed evaluation form, and if the candidate is a UK taxpayer we encourage you to 'Gift Aid' your donation.

Please contact the Development Officer Peter Bradwick if you have any queries or need further clarification and information on the above.

Demonstrator & Instructor Training

The Demonstrator Training courses have been going well this year and I am pleased to say that after a long struggle in some areas I have managed to accommodate all members that wished to attend. To those involved I would like to thank them for their patience, as for some it has been nearly two years. I will always do my best, but we need three or four members to attend the course to maximise the money we have available.

As regards the Instructor Training course, Peter Bradwick is working on some improvements, therefore the course is not running at the present time, but it is hoped to be available to members again in the early part of next year.

If a club, or member, wishes to attend one of the courses, they are open to all fully paid up members at no cost to them. However, donations to the Members Development Fund can be made if the person involved so wishes, and if they are a tax payer they can Gift Aid the donation to the benefit of the Association.

If there are any members who wish to attend one of these courses they can contact me at john.r.montgomery@sky.com or by phone on 01752894083 if they want more details.

John Montgomery
Demonstrator & Instructor Training Coordinator

Stuart Mortimer Visits Plymouth

Richard Smith

Stuart started his demonstration by saying he wanted to go back to basics at first and of course that was the skew! However, he produced a tool that was a round bar pointed at the end (approx. 45°) saying that it was a training tool for the skew. Later on he explained how it was used. There are only three cuts - straight, concave and convex and Stuart demonstrated them using a proper skew that had the points slightly rounded off. On the same piece of wood he showed how to mark out a twist and started a four -start twist.

Next on the list was a pigtail finial which he had been asked to make. This was done freehand, and afterwards Stuart marked out another to show how it was done. All the time he was answering questions about the tools he was using and where he had acquired them. Unfortunately a lot of them are foreign!

Finishing was discussed. Stuart uses Mylands Cellulose; the finish on the display items made everyone green with envy! He told us how to achieve this - but putting it into practice is a different matter. Anyway, we now know how to do it!

A Yew Hollow Form was next. Stuart showed us how to hollow out using three spindle gouges, explaining the grinds and the form on each of them as he went along and how to drill the centre out using the gouge. A barley twist was then added and special tools were shown to finish the twists.

A mahogany thin stemmed goblet was then made and a freehand barley twist was put on the stem using a small rotary burr. No marking out was required! Stuart then showed us how to make a four start hollow finial without the need for hollowing out, making deeper and deeper cuts until they break through into each other!

Finally a wet beech hollow form was made and it was drying out on the lathe. A light was put inside and the outside turned evenly so the light could be seen. All in all a wonderful demonstration, leaving everyone awestruck and raring to have a go.

Particular thanks go to Linda Mortimer whose navigational skills got Stuart to the venue.

A businessman turned to a colleague during the course of a long lunch and asked, "So how many do you have working in your office?" His friend shrugged and replied, "Oh about a third."

Really Annoying Quiz

Here are the answers to the Really Annoying Quiz printed in the September issue. I can now tell you that all blame can be laid at the feet of Paul Bellamy of Derwent Woodturners.

- 1 None, it was Noah who loaded the Ark.
- 2 75. Dividing by a half is the same as multiply by two
- 3 ALL of them
- 4 65 mins.
- 5 2 hours.
- 6 Two, inside and outside.
- 7 Halfway, after that he's running out of the woods.
- 8 Both, but America celebrates Independence Day.
- 9 White, you are at the North Pole.
- 10 The match.
- 11 One, after that they are anniversaries of your birth.
- 12 It is illegal to murder people by burying them alive.
- 13 10p and 1p. The 'other' coin is the 10p.
- 14 None, a hole is full of air.
- 15 None, monkeys can't speak
- 16 No, he's dead.
- 17 Your's. 'You' are driving the bus!

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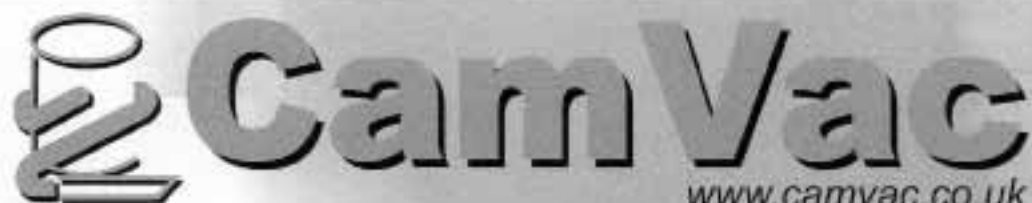


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