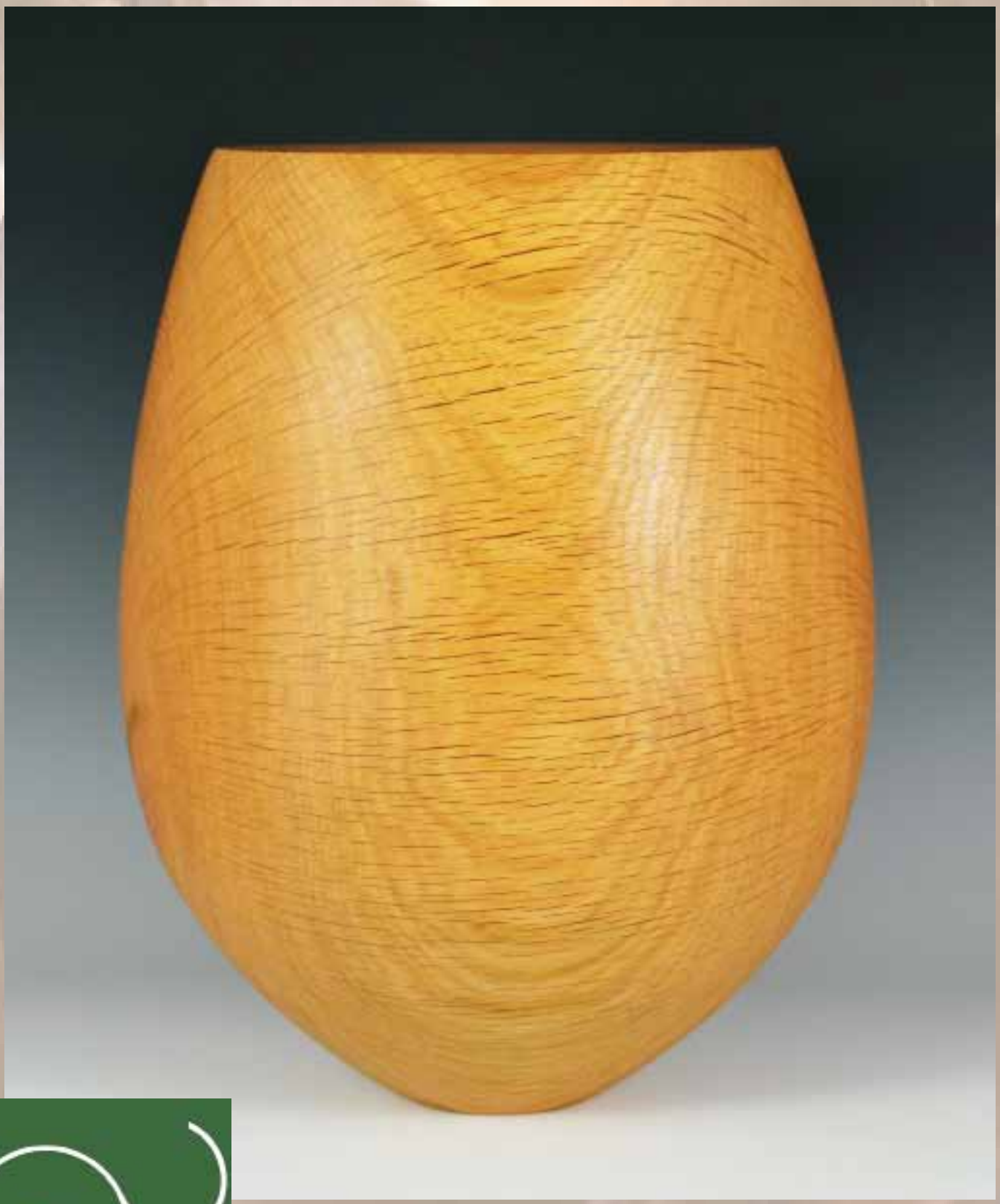
Revolutions

THE NEWSLETTER OF THE ASSOCIATION OF WOODTURNERS OF GREAT BRITAIN
Issue No 109
June 2014



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For full information refer to previous copies of Revolutions or the AWGB website

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Copy deadline for the next edition of Revolutions is

July 13th

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FRONT COVER

Oak
Hollow Vessel
by
George Watkins

DATA PROTECTION ACT

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

Chairman's Notes

Spring has sprung, we're into British Summertime! If you listen carefully you can hear the collective sigh of relief. I hope that your workshops have survived the floods and winds of recent months. I know I suffered some flood damage, and our Secretary, Sam, has had to rebuild his wood store. I hope you all fared better.

Spring always heralds the AGM, and this year's was interesting for me particularly as it was my first full AGM as Chairman. Fortunately it all seemed to go to plan. The AGM, sadly, is an under-used resource. The Affiliated Branch Meeting is the ideal opportunity for Branches to meet the Executive, ask questions, make suggestions, and get actively involved in the Association. Likewise the AGM is the ideal forum for members to find out what we've been doing and have their say. It is, however, underused.

It isn't a surprise to any of the Executive that those Branch representatives and individual members who do attend, year after year, are the very same branches and members who seem to be most active in promoting the craft. It would be nice to see some more representatives next year to help carry the message and support the Association in its work. Thank you to all that attended this year and made it such a productive day.

On the matter of "getting the word out there" we've just attended the first of the "new shows" they being the non-woodwork-centric shows, at the West Country Game Fair. John Aitken and Liz Kent did a sterling job of promoting our craft to the public, and the response was very positive. There's still a way to go before we decide if this new approach is worthwhile, but we'll keep you updated.

October will see another opportunity to show the world what woodturners can achieve with the WCT Turning competition (details later in this edition). There are some significant prizes on offer, and as ever a great chance to display your work amongst your peers. It would be wonderful if we could achieve record numbers of AWGB entries this year. If you know a Young Turner, please do encourage them to enter. It's a fantastic opportunity for them, and we're here to support them should they need it. So give us a call! And then enter!

To close I'd like to reaffirm an earlier request for volunteers to help the Executive. As we grow and change, the workload increases and we desperately need help and support from the membership. When Ray Key and the founding group formed the Association I doubt they realised what it would grow in to, but grow it has. With the new initiatives currently in development the AWGB is at the heart of woodturning in the UK and it needs people as dedicated and generous with their time as those who founded it. So come on, stand up and offer some support and help keep the Association growing and successful. If you think you can help please contact Sam Webber in the first instance.

Happy and safe turning to you all.

Minutes of the AWGB AGM 2014

14.00, Sunday 23 March 2014.
Oddington Village Hall, Gloucestershire.

1. **The Chairman welcomed all those present.**

2. **Apologies for Absence** had been received from John Aitken, David, Stuart Mortimer, Reg Sherwin,

3. Brian Hensby, Peter Bradwick, Dave Willcocks and Dave Grainger.

4. **Acceptance of the Minutes of the 2013 AGM.** It was proposed by John Montgomery, seconded by Peter Martin and carried unanimously that the Minutes be accepted as a true and accurate record of that meeting. The Chairman signed them accordingly.

5. **Matters arising from the Minutes of the 2013 AGM.** There had been no matters arising.

6. **Treasurer's Report for the year ending 31 December 2013.** The Treasurer reported that the Trustees had approved the independently examined Accounts of the Charity, the Company Limited by Guarantee and the Trading Company the latter of which the Chairman and the Treasurer were the Directors, and was an entity necessary for selling AWGB items (badges etc.) and for the financial management and accounting for the Seminar; there is no longer a 'Seminar Fund' per se. *(Afternote: Since the AGM we have discussed the seminar fund with the accountant. There was a slight misunderstanding. The fund will remain within the Charity, but cannot be directly transferred to the Trading Company which runs the seminar. It can however be used to support the seminar in a suitable manner as decided by the Trustees.)* The Trading Company also simplifies VAT which is done quarterly.

The Association is in good financial shape, there being some £27,000 held in the main fund. The Seminar was just into profit; the Trading Company made a slight loss.

There are funds still available for Branch Events; application can be made using the form on the website.

The Development Fund, which is serviced by the proceeds from the two Seminar auctions and donations, provides for training courses.

Responding to a question about Gift Aid, the Treasurer responded that donations had provided some £600.00 and Gift Aided membership subscriptions had produced some £4,000. Subscriptions would remain at £16.00 for the current year.

The Secretary reminded those present of the immense amount of work that had been necessary in gaining charitable status and creating both the Company Limited by Guarantee and the Trading Company the majority of which had been done by Dave Atkinson, the Treasurer, and proposed a Vote of Thanks for a job well done; this was resoundingly accorded.

7. **Chairman's Report.** The Chairman said the past year had been challenging, not least in taking over from Reg Hawthorne who, inter alia, had done so much work in setting the AWGB on its new charitable course. It had all meant a great deal of extra work dealing with the various complexities, but the Executive was now comfortable with the new procedures.

As had been mentioned earlier in the Representatives' meeting, the Association was now turning its public face towards those who knew little or nothing of our craft. The first such venture at the West Country Game Fair concurrent with the AGM had reported encouraging public reaction and opinion – with the exception of an 'under-the-weather' Irishman who insisted on picking up a John Jordan "do-not-touch-the-exhibits" item; no harm done!

Pursuing the aim of bringing our craft to the attention of the wider public it has also been the intention to bring the travelling exhibition to a high class venue/gallery in each region. This, like gaining access

to new shows, had been very difficult, with many responses truly appalling. However, whilst we may not achieve one in each region, it looks like three may now be secure.

Addressing the 2015 Seminar, the Chairman said that planning was already well advanced. It would be at the same Loughborough venue, this prospect having been precarious for a while as the dining facility used in 2013 was to be converted to some sort of Muslim institution. However, an acceptable alternative had been offered and accepted. Some improvements were in train, for example the intention to reduce the cost of the event to delegates and traders alike which would hopefully both increase attendance and persuade traders to return. The Seminar is considered to be very competitively priced for what it comprises. It was also intended to increase the number of demonstrations to fill what had been the quieter periods in order to respond to one of the expressed concerns from 2013. It is worthy of note that the international presenters speak most highly of our seminar. There are also already available £10.00 vouchers which can be purchased periodically to spread the cost or to be used as Branch raffle prizes or as gifts; these are best procured from the Treasurer by forwarding a £10.00 cheque and an SAE for the return of the voucher.

The Chairman also spoke of the need the Executive has for volunteers to ease the burden of work upon the Trustees and to aid with new ventures. One such had come forward that morning which was much appreciated, and Martin Lawrence who now also bore the mantle of Vice Chairman could do with some easement of his trade and corporate members' responsibilities. In this regard it was suggested from the floor of the house that there might be merit in publishing in Revolutions the jobs for which volunteers are needed.

In conclusion, the Chairman said that whilst we are now in a different era with objects 'set in stone' with which we must comply and which govern the actions of the Executive, he and his fellow Trustees looked forward to our future with optimism and enthusiasm.

8. **Announcement of the result of ballots for Trustees.** Those present were reminded that as the AWGB is now a Company and a Charity, the Executive comprises six General Trustees and five Regional Representative Trustees. The Trustees decide amongst themselves which appointments they will be responsible for.

Martin Lawrence has nominated himself to be a General Trustee, and has been appointed as Vice Chairman.
Regarding the election or Regional Representative Trustees, the Secretary reported that:
For the South-East Region, Brian Partridge had volunteered to continue.
For the Midlands and West Region, Peter Carless had volunteered to continue.
There being no other nominations, the foregoing are elected.

9. **Vote on the appointment of Independent Accountants and Auditors for the AWGB.** The Treasurer mentioned that we are exempted from the necessity of being audited, and just have to be independently examined. Our accountant is Campbell Wilson of Howard Wilson, 36 Crown Rise, Watford, WD25 0NE whom it is proposed that we continue to retain. With the exception of one proxy vote against by David Buskell, this proposal was otherwise carried unanimously.

10. **The result of the ballot on any resolutions.** There had been no such resolutions.

11. **Report on certification and training issues.** As Peter Bradwick had been unable to attend, the Treasurer, Dave Atkinson stepped in and gave an account of an important new and exciting venture in the training arena, as follows: In the previous year there had been ten Demonstrator training courses and a planned Instructor training course which in the event had not been carried out owing to concerns about the need to assure safe, good and best practice by instructors particularly where Young Turners, scouts and beginners are undergoing instruction/training. To take this forward, Peter Bradwick, Dave Atkinson and Martin Lawrence are developing a 'teach-you-how-to-teach' course, the introduction to which will be a DVD which is presently in development which will be a 'teach-yourself' process. The scripts are being written and professionally recorded with graphics and interactive video which will be put together at the Max Carey Trust in Bristol.

When complete, the next stage will be that anyone who teaches at an AWGB event ***must*** pass an assessment which will be a pass or fail matter, the latter being interpreted as 'needs more training'. A special 'Tutor's' smock badge is being made.

This venture is considered to be a big and important step forward. The award will not be 'in perpetuity', and re-assessment will be integrated into the procedures in due course.

12. **Any other business.** The Executive President, Ray Key, spoke of The Worshipful Company of Turners' (WCT) Plain Turning Competition in conjunction with the AWGB which will be held at Apothecaries Hall this year as a two-day event on Tuesday 28th & 29th October 2014. The notices and rules are imminently to be completed and will then be published on the WCT and AWGB websites. There are good money prizes available for competition winners added to which Stuart Mortimer has donated two one-day tuition awards as additional prizes. The President encouraged all present to give wide encouragement for people to enter, particularly Young Turners.

13. **Closure of the meeting.** There being no other business, the Chairman closed the meeting at 15.05.

Treasurer's Notes

Year End Accounts
We have had a very busy first quarter preparing the accounts for both the AWGB Charity and our Trading Company. Having got over this hurdle I am hoping it will be easier in future years as we now understand how everything works. Our annual report and accounts run to 16 pages and we have decided not to reproduce them in full in Revolutions. We are in very good shape financially and as the annual report is an opportunity to take stock I have created an extract below which details our achievements in 2013 and our plans for this year and beyond. If anyone would like a full copy of the accounts please send me an email and I will forward a PDF copy.

Extract from the Report and Accounts
Achievements in 2013
This year has been a steep learning curve for the Trustees and Volunteers after the Charity was established at the end of 2012. We have:

- Set up AWGB Trading Ltd (wholly owned by the Charity) which runs the seminar, and sells our range of promotional goods.
- Been recognised by HMRC as a Charity for Gift Aid purposes and established our Gift Aid process.
- Completed the transfer of funds from the unincorporated Association and closed the associated Bank accounts.
- Established Scotland as a separate Region within the organisation with its own regional Representative who is also a Trustee/Director.
- Completed the organisation and run the International Seminar in August 2013 at Loughborough.
- Organised and run an Internet Auction of fine examples of Woodturning Art which raised over £7,000 for the development fund which is used to provide our training courses.
- Organised and run a Charity Auction at the Seminar Banquet which raised just over £3,000 for the development fund.
- Organised and run a fundraising raffle at the Seminar which raised over £1,200.
- Established a number of strategic initiatives which were started at the end of 2013, (see "Plans for 2014 and beyond", below).
- Organised and run a programme of membership training courses, including woodturning techniques and demonstrator training courses.
- Awarded the first Certificates in Woodturning.

Plans for 2014 and Beyond
The Trustees have established these initiatives:

- To exhibit and demonstrate woodturning to the wider public at these venues in 2014:
  - 21/22 March Ready Steady Turn @ Axminster Nuneaton
  - 22/23 March West Country Game Fair Bath & West Show Ground Exeter
  - 10/11 May Woodworks at Daventry

- 28/29 May Trinity Park Ipswich Suffolk
- 13/15 June Three Counties Show Malvern
- 17/18 June Cheshire County Show

- To arrange an exhibition at a well-known Gallery of the best of woodturning art,
- To develop a course for members who wish to provide instruction to beginners in woodturning either at local or AWGB sponsored events. This will include an assessment and award of a recognised "AWGB Tutor Badge" for successful attendees.
- To make our first claim for Gift Aid from HMRC.
- To continue with the organisation of the next International Seminar in 2015. The aim is to exceed the current high standard and organise an event with more demonstrations at a slightly lower cost than 2013 with a view to attracting at least 200 attendees.
- To increase the membership of the Association,
- To increase the number of Junior members (under 19s),
- To obtain proposals from possible venues for the 2017 Seminar to ensure that we are able to provide the best value for money for attendees.

Remuneration
No remuneration is made to the Trustees.
Reserves Policy
The Association maintains its informal policy that the General Fund should not fall below £20,000 (twenty thousand pounds).

The total reserves available to the Association as at year end were:-

Main Fund	£27,016
Development Fund	£ 9,872
Seminar fund	£11,650

Other News
Seminar
Our planning for the seminar continues but as I mentioned last time we are going to make the 2015 event the best ever with the usual attractions and 10 rotations! The seminar costs around £175 to put on, and your accommodation (full board from Friday lunchtime until we finish on Sunday afternoon) costs around £200. That's dinner, bed and breakfast, morning and afternoon tea and coffee for less than £100 a day (there's also lunch and afternoon coffee and tea on the Sunday).

This represents excellent value for money and compares well with both the AAW and Irish Woodturners Guild events.

Don't forget that you can spread the cost by purchasing as many £10 vouchers as you would like. Simply send me a stamped address envelope and a cheque and I will send you the vouchers. Excellent Christmas and Birthday presents.

www.givingabit.com
I have signed the AWGB up as a charity on this superb website. Hundreds of mainstream suppliers such as John Lewis, B&Q, Argos, Screwfix and Amazon are signed up and if you sign up with 'Givingabit' every time you make a purchase the retailer will give a percentage of the purchase price to the AWGB charity. As of now we have seven individuals signed up and have raised £5.71. Only a small amount but if 1000 of you signed up then we could increase this many times over. Simply sign up to 'Givingabit' and choose AWGB as the charity you wish to support. Every little helps!

Someone told me I was gullible and I believed them.

Teach a child to be polite and courteous and, when he grows up, he'll never be able to merge his car onto the motorway.

Experience is the thing you have left when everything else is gone.

The Woodturner's Friend - The Cabinet Scraper

Doug Alderton

Part 1: - Sharpening

We all know what a cabinet scraper is as we have bought them, tried to sharpen them, produced dust trying to use them and then thrown them into the tool box to rust away. Sound familiar? Well this article may give you the enthusiasm to retrieve the scrapers and have an enlightened experience learning to sharpen them to produce shavings and not dust. If those of you with internet access do a quick search in your browser for 'Cabinet Scraper Sharpening' the result will be numerous web pages and demo videos with instructions on how to sharpen cabinet scrapers. One may wonder why I am therefore offering a further variation on the sharpening of scrapers. If I tell you that I learned to sharpen the cabinet scraper when I started my cabinet maker's apprenticeship sixty years ago you may want to compare my offering with those you have read from books and from the internet videos and articles. Only you can decide which method of sharpening suits you best.

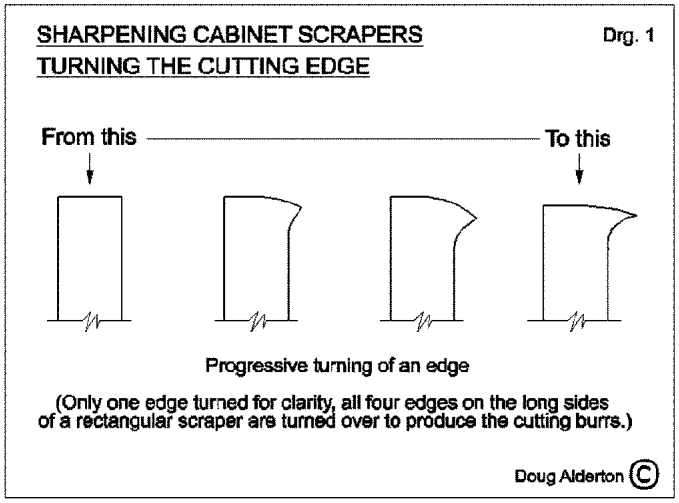
A well-known RPT tutor was giving a demonstration on bowl turning at our local woodturning club and one of his tips was to use a cabinet scraper to help in the finishing process and proceeded to use the scraper while the lathe was doing about 1000 RPM. Rule No.1; never use a cabinet scraper while the lathe is turning. Then someone asked the tutor how did he sharpen the scraper and to my amazement he stated that it was ever so easy, place the scraper on the horizontal platform of your bench grinder and move the scraper across the stone to produce a burr. It was at this stage in the demo that I cringed in my seat. Had I heard him correctly?, yes, he really meant what he had said and it was at this moment I decided to write this article in an attempt to enlighten those gullible enough to follow instructions expounded by a not too informed professional woodturner.

In this article I am only covering the sharpening of the sheet steel scrapers as shown in Photo 1, not scrapers with blades fitted into some form of handle. The photo shows the basic rectangular, gooseneck and the concave/convex shaped scrapers. Cabinet scrapers are made from carbon steel and hardened to the range 40 – 50 on the Rockwell C hardness scale. To the woodworker or the woodturner this is of no importance except that it indicates that you need to be careful when you purchase scrapers. My advice is that you purchase scrapers that bear the name or logo of a reputable manufacturer and leave the mild steel versions where they belong in the high street discount stores. You will never be able to sharpen a soft steel scraper satisfactorily and if you do manage to produce a cutting edge it may survive a couple of useful strokes, you have been warned! A few of the reputable manufactures/suppliers are Lie-Nielson, Varitas, Sandvik, Marples and Clifton. As regards to price, each scraper will cost you about £4 - £6, although you should be able to buy a set of three for £8 - £15 as those shown in Photo 1. The only other feature to mention about scrapers is the thickness, they are normally 0.5 – 1.5mm thick. Personally I prefer a scraper 0.8 – 1mm thick. Thinner than this, the edges round over more quickly and more frequent sharpening is then required. If the scraper is thicker than 1.0mm you may not be able to flex the scraper for very long. Try stripping varnish off a table-top and you will know what I mean.

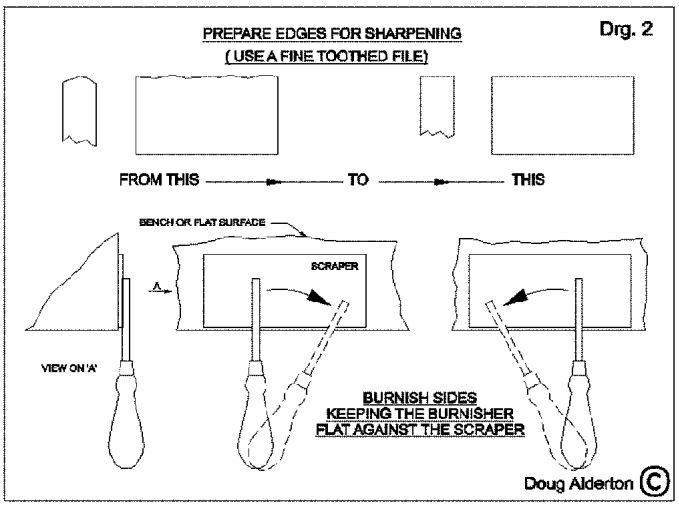
The only tools required for sharpening scrapers are shown in Photo 2. A medium grit oilstone and thin oil, a fine toothed flat file and a burnisher with a suitable handle. A file with single rows of teeth is preferable to the double cut diamond pattern version. Two suitable burnishes are shown, both bought as dedicated tools. If you want to use what is at hand, i.e. screwdriver blades etc. then ensure that the material is harder than the scraper material. If you would like to make your own burnisher then a piece of 6 – 8mm diameter High Speed Steel rod fitted into a suitable handle would be acceptable.

Before we start sharpening the scraper we need to understand what we are trying to achieve and the requirement is shown clearly in Drg No.1. The important point to note is that the burr is progressively formed to produce a cutting edge, only when you elongate the burr will you have a cutting edge that

will produce shavings when the scraper is in use.



Now for the sharpening, the inserted drawings and photos show only the sharpening of the rectangular shaped scraper. Any curved shaped scraper with either convex or concave edges is sharpened using the same method except that a concave edge will need a half-round file to produce the square edge. Also carborundum slip stones or diamond files will be necessary to remove the file marks from these curved edges. As can be seen in the photos I am using a medium grit carborundum oilstone for two very good reasons, the diamond stones remove too much metal and the oil used on the stone smears the scraper with a thin layer of oil which protects the scraper from corroding.



Drg No. 2 shows the preparation of the edges that are to have cutting burrs. Using a fine toothed file, file the edges to remove all unevenness and rounded corners until you have a flat and square edge, see Photo 3. Then proceed to remove the file marks on the oil stone as shown in Photos No.4 & 5. When smoothing the edges as shown in Photo 4, make sure that you hold the scraper perpendicular to the stone and continually move the scraper across and along the stone to avoid making grooves. Now that we have the edges prepared we can now proceed to do the final part of the sharpening and that is to create the cutting burr.

Follow the bottom half of Drg. No.2 and burnish the sides with the scraper on a flat surface ensuring that you keep the burnisher flat against the scraper. This action, shown in Photo No.6, polishes the flat surface and partially work-hardens the edge, resulting in a stronger burr. You will find that if you start this action by lowering the tip of the burnisher onto the scraper first then gradually lower the burnisher handle you will feel when the burnisher is flat against the surface, keep the burnisher in this position and stroke the scraper in the directions shown in the drawing. You can see from the drawing that the burnisher is attempting to squeeze the metal outwards helping to extend the

where a cutting burr is to be formed.

Now create the cutting burrs by following the detail in Drg. No. 3. Note that this method uses a work-vice to hold the scraper while turning the edge to form the burr. As you get more proficient at sharpening you will find your own way of holding the scraper.

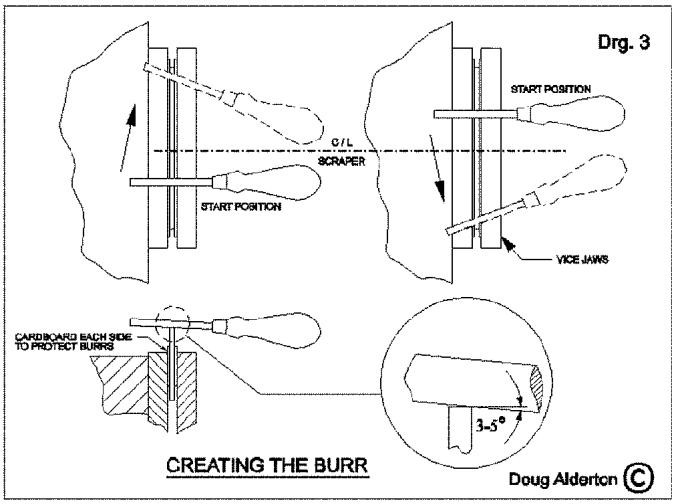


Photo 7 shows how to hold the scraper without using a vice while creating the burr. The turning of the burr can be performed much quicker using this method without having to bother about protecting burrs that have already been formed.

Place the burnisher approximately one quarter - one third distance away from the end of the scraper and horizontal on top of the narrow edge and square with the side of the scraper, shown in the drawing as 'Start Position'. Lower the handle of the burnisher a very small amount such that the angle between the burnisher and the horizontal is no more than approximately 3° - 5°, hold in this position and strike the burnisher off the end of the scraper forcing the burr outwards. You have now formed a burr on half of one edge, form the other half of the burr starting from the other end 'Start Position' of the scraper in the direction shown on the drawing. Keep your body stance in the same position while creating both halves of the burr to ensure that you retain the same 3°– 5° burnisher angle. Create the cutting burrs on all four edges in the same way, place cardboard each side of the scraper to protect the burrs that have already been formed. Cardboard can be attached to the scraper with masking tape, or similar, to make it easier to reposition the scraper in the vice.

Following the above Para's 1 – 3 will give you a burr, and depending on how heavy handed you are in creating the burr, will determine if you produce a shaving or dust when you use the scraper. Experienced cabinet makers at this stage can feel if an effective burr has been formed and if it is decided that it is inadequate he would repeat the actions in Para's 1 – 3 a second and sometimes a third time to extend the burr further as shown in Drg No.1. Note that the cutting burr will be extended more at the middle section of the scraper than at the ends as the burr has been turned beginning one quarter – one third from the ends of the scraper. A thicker shaving will be the result if you use the middle of the scraper and a thinner shaving if you use the ends.

After a moderate period of use the scraper will become inefficient and will not produce shavings. The cutting burrs can be rejuvenated by re-forming the burrs by following the instructions in Para's 1 – 3 above. Normally the burrs can be rejuvenated in this way for two or three times before having to file and prepare the edges again to make them flat and square.

Now that you have your scrapers fully sharpened respect them by keeping them in a protection sleeve as shown in Photo 8. These can easily be made by wrapping a piece of stiff card around the scraper and gluing the sides to form a pocket. To protect the cutting burrs, get into the habit of placing the scraper into its protective sleeve whenever the scraper is not in use. Keep your sleeved scrapers in your tool box

or a drawer. Leaving an unprotected scraper on the work-bench over-night will lead to surface corrosion due to condensation caused by temperature and humidity changes.

Part 2 - The Scraper in Use will be in the next issue.

Woodturning - A Dying Craft?

Richard Smith

Woodturning is one of two things - a means of earning a living or a hobby. Although there are quite a few professional turners around, their employment has changed. In the past they made things to order or on speck, but nowadays they have been priced out of that business by hobbyists. There are an awful lot of hobby woodturners and they have to dispose of their work somewhere, and they do this to the detriment of the professional, as they normally price their wares much below real market value. This means the professional has little option but to give up or teach the hobbyists his skills.

Most of the hobbyists are retired. They have either been given a lathe as a farewell present or have expended part of their retirement fund to find something to keep them busy. So they look around to find someone who runs courses to teach them the skills. Next they look around for some likeminded persons and then clubs are formed. These clubs now hire the professionals to come and give them demonstrations.

There are quite a few clubs around Devon and Cornwall where I live. I am a member of Plymouth Woodturners. We meet at least once a month and have a demonstration or a talk. The only trouble is our average age is in the 70's. Young people just don't seem to be interested or cannot afford to do it. We try to publicise our craft - in fact it is written in our constitution that we should do so, but to no avail.

So, is it a dying craft? The actual turning lives on, but in a different form-as a hobby. I don't know of any apprenticeships from firms, but as long as there are clubs the craft lives on!

"Do you agree with Richard's point of view? Are things different in your part of the world? Let's hear what you have to say on the matter". - Editor

WCT 2014 Competitions

As mentioned by Andy Coates in his Chairman's Notes, The Worshipful Company of Turners will be running their prestigious biennial Turning Competitions at Apothecaries Hall, Blackfriars Lane, in the City of London on Tuesday 28th October 2014.

These competitions are open to all turners; you don't need to be a part of the WCT or RPT to participate.

The prizes will be awarded on the afternoon of 28th October by Lord Mayor, Alderman Fiona Woolf.

On 29 October there will be an exhibition of the competition entries open to the public and available for sale if the owner wishes. The competition pieces should remain on display until 4pm on 29 October.

Full details of the completion classes, prizes and sponsors are available on the AWGB website or on the WCT website at www.turnersco.com

If you don't have access to the Internet, contact the AWGB Secretary who will happily post out the details to you.

Grinding Jigs – Part 1

Richard Stapley

Turning tools need regular sharpening and for this you require a means of grinding, this can be either a 'Bench Grinder', or a 'Wet Grinder' these are of course not the only options but they are the two most popular.

Generally the bench grinder is the most popular choice because of its versatility and speed of grinding, by this I mean, generally you switch it on and it's ready for use. It also has the added advantage that you can grind almost anything with it, and cost wise it is generally a cheaper purchase than a wet grind system.

Like the lathe the grinder on its own is an elementary machine, to get the best out of it you need to add and modify the unit to achieve a consistent sharpening profile without damaging the tool you are sharpening.

The grinder, although a necessary purchase, often comes so soon after the purchase of the lathe that cash is limited and therefore perhaps the 'Good

Deal' you go for may not necessarily be the ideal choice in hindsight. Tool rests are often too flimsy, too small, the incorrect shape or have restricted adjustment, Grinding wheels are not the latest, must have, 'Ruby' or 'Blue' type and finally the spark guards are inadequate, too small and in the way.

But if you purchase any one of the numerous jigs and fixtures on the market you can easily double or triple the cost of the original grinder.

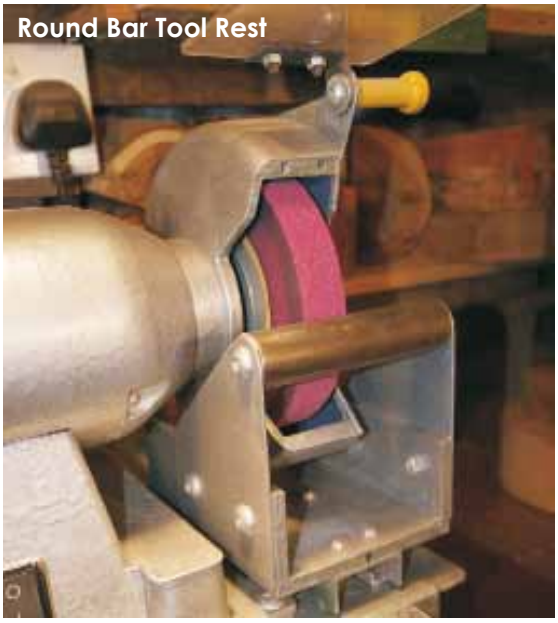
I intend to describe the various modifications and jigs I have made for my bench grinder that enable me to achieve a good grind profile every time, and by making this task simple and efficient I find that I now sharpen the tools I'm using on a more regular basis and my turning, I believe, has improved as a result.

The basic requirements for my system are a Bench Grinder, size and shape is not important as the system you make will be suited to your particular grinder. A sturdy support with clear access below the support platform, the platform supporting my Grinder is a piece of 25mm MDF.

Two basic requirements need to be satisfied if you are to follow my design as described, however the possibility to adapt the concept to suit your set up exists,

1. A clear access to the underside of the grinder mounting platform as this is where the 'Jig Tightening Hand Nuts' will be located.
2. A clearance below the grinding wheel housing, for my set up this is 50mm, you may need to use packing under the Grinder to achieve this or to match the materials you use.

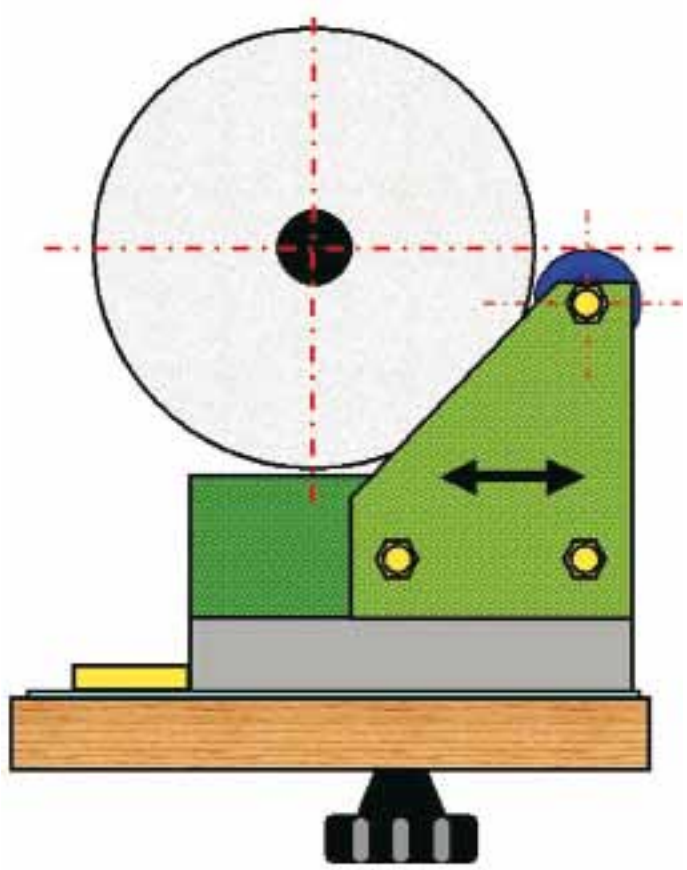
You also need to be aware that any protrusions, bolts and nuts etc. on any of the Items do not foul the base of the grinder, or the grinding wheel housings when in the normal position, not forgetting that any wear on the grinding wheel will require the tool rests to be moved further forward on their slide guide.



For this you will need the following materials:-
T-Channel [40 x 20 x 165mm]
Metal angle [50 x 50 x 140mm]
Steel bar [25mm Ø x 100mm]
Sheet metal [1.5/2mm thick]
M6/M8 set screws and nuts
M8 T-bolt and hand nut
Slide guide bar [plastic/metal] [22 x 8 x 200mm]
Dimensions in brackets are those used by the author.

The basis of the design is to provide a simple yet effective system that can be easily constructed and that is flexible in use, I also wanted the two types of rest to be usable at either end of the grinder, i.e. to be Interchangeable.

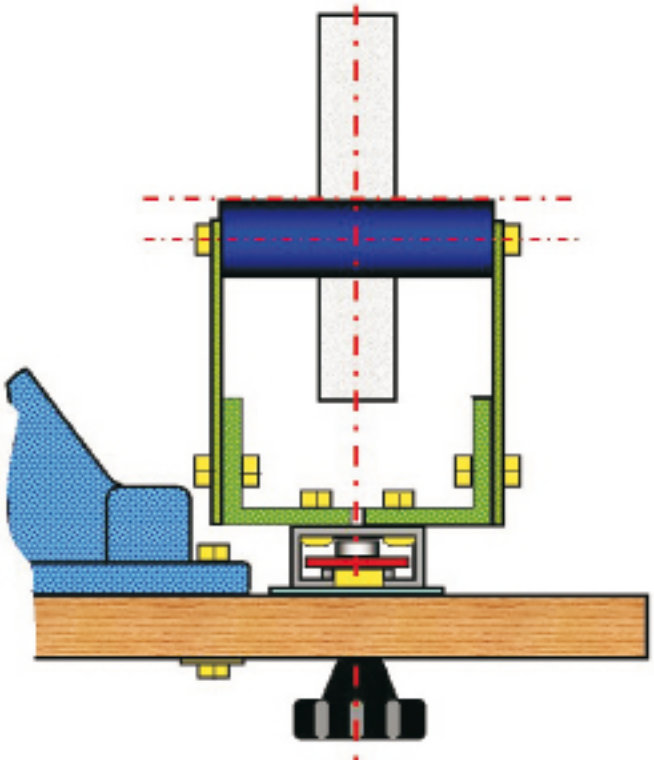
I was also aware that by-products of the grinding process are steel filings and grit from the wheel, and that any grooves or threads are vulnerable to excessive wear and tear if this is allowed to get between mating surfaces. I felt many of the commercially available systems did not address this situation and therefore wear and tear could be a problem within a very short period.



End view of rest in position, [wheel covers are not shown for clarity]

The principle is a cradle arrangement which supports a 25mm Ø round steel bar that acts as the tool rest.
The Top of the bar is level with the horizontal centre line of the grinder.
The cradle is mounted on a T-section channel to form a slide for adjustment.
To maintain the correct alignment a nylon slide guide

is fixed to the support platform.
The slide runs on a 2mm steel runner plate attached to the platform to reduce the wear on the MDF support platform.



Front view of rest in position. [wheel covers not shown for clarity, but remember the covers must not foul any part of the cradle], the bar is fixed to the cradle by drilling and tapping each end of the bar for, typically, an M6/M8 set screw.

The cradle is formed from two lengths of 50 x50mm angle [steel or aluminium], bolted to the T-section channel, the side plates are cut from 2mm steel and bolted to the angle as shown.

Bolts used to fix the angle to the T-Section should have a pan head shape so that they will not foul the T-bolt when in use, and you need to ensure that your design will not foul any part of the grinder and therefore restricting the adjustment of the tool rest.

Reasonable access to the T-bolt hand nut is required when adjustment is required.

The materials you use need to be suitable to make a rigid structure if the best grinding results are to be obtained. I used a combination of steel and aluminium. The T-section channel is aluminium and is a common pipe support system [Called 'Hydrozorb' here in the UK] and was obtained from a local refrigeration wholesaler, but similar types are available from plumber's merchants or electrical wholesalers.

The 50 x 50mm angle is also aluminium and being 5mm thick was ideal, a steel angle, which is possibly more readily available, would also be suitable here.

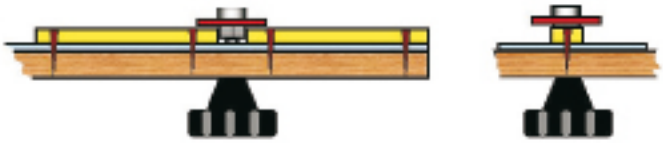
The tool rest bar is from 25mm Ø mild steel and was originally an axle from an old cart I found in a junk yard and which sat in my workshop for many years before I finally found a use for 115mm of it.

The side supports are cut from 2mm steel plate and bolted to the angles with 2 x M6 bolts, these plus the set screw into the 25mm Ø steel tool rest bar gives a sturdy three point fixing. It is important to profile the corner where the bar is located to ensure that the tool if slid along the bar does not get snagged by the support. The shape is not important but I found the 'triangular' style to my liking.

The tool test runs on a steel running plate which I glued [contact adhesive] to the support platform for the slide to run on, I was concerned that the metal on MDF contact plus the grit from grinding, would wear a groove into the MDF and therefore you would lose the accuracy and some stability of the system.

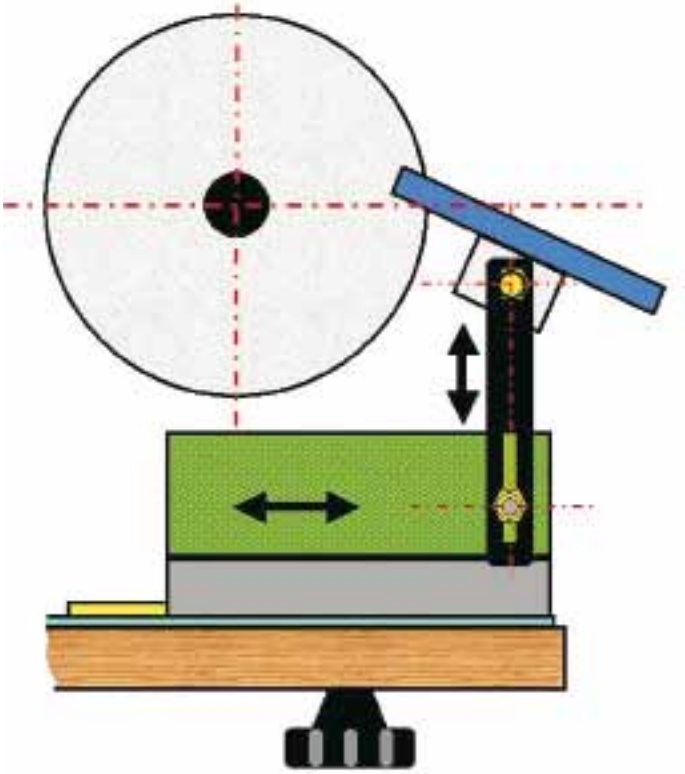
On the centre line of the heel I fixed a slide guide bar, this is the same width as the open slot of the T-section channel, to ensure that the tool rest, when being slid in or out, is always square to the grinder wheel. Made from nylon [off cuts from a Kitchen Cutting] it is screwed to the support platform through the steel running plate above.

The T-bolt is simply an M8 coach bolt with a penny washer and locking nut, for tightening I used an M8 hand nut for ease of use, but you can use a lever or just a plain nut, it is also advisable to have a large washer to prevent whatever method you choose from digging in to the underside of the MDF support platform.



The picture above shows the basic layout of the slide guide system and how the nylon guide [yellow] is screwed to the platform and through the steel running plate [pale blue], it is also worth noting that by fitting the guides right up to the nut of the T-bolt assembly you will effectively trap the bolt and prevent it from turning when making adjustments.

All the points listed above will also apply to the platform tool rest the only difference being in the platform and its fixing.
Materials needed for the Platform Tool Rest:-
T-channel [40 x 20 x 165mm]
Metal angle [50 x 50 x 140mm] & [25 x 25 x 37mm]
Steel plate [75 x 125mm x 9mm]
Sheet metal [3mm thick]
M6/M8 set screws and nuts
M8 T-bolt and hand nut
Slide guide bar [Plastic/Metal] [22 x 8 x 200mm]



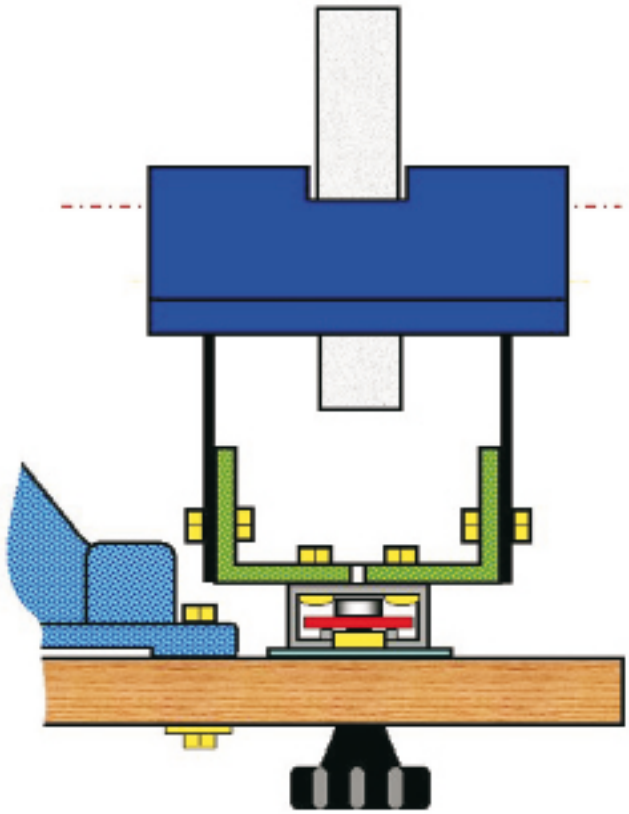
End View of Rest in Position. [wheel covers not shown for clarity]

The Principle is a cradle arrangement which supports platform type tool rest with adjustment in four planes:-
1. Vertical rise and fall.
2. Angle forward and back in the vertical.
3. Angle tilt of the platform.
4. Backward and forward movement of whole assembly.

The cradle is mounted on a T-section channel to form a slide for adjustment, and to maintain the correct alignment a slide guide is fixed to the support platform.
The slide runs on a 2mm steel runner plate attached to the platform to reduce the wear on the MDF support platform.

The bar is fixed to the cradle by drilling and tapping each of the ends for, typically, an M6/M8 set screw. The Cradle is formed from 2 lengths of 50 x50mm angle [Steel or Aluminium], bolted to the T-section channel and the side plates are cut from 2mm steel and bolted to the angle as shown.

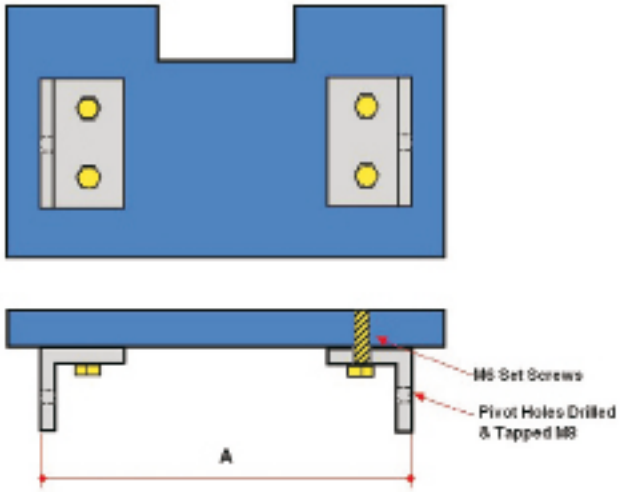
Bolts used to fix the angle to the T-section should have



Front View of Rest in Position. [Wheel covers not shown for clarity]

a pan head shape so that they will not foul the T-bolt when in use and you need to ensure that your design will not foul any part of the grinder and therefore restrict the adjustment of the tool rest. Reasonable access to the T-bolt hand nut is required if adjustment is required.

The Materials you use need to be suitable to make a rigid structure if the best grinding results are to be obtained; I used a combination of steel and aluminium. The T-section channel is Hydrozorb as mentioned above in the round bar section. The 50 x 50mm angle is also of Aluminium and being 5mm thick was ideal, a steel angle, which is possibly more readily available, would also be suitable here.



The platform is made from a piece of steel plate, 75 x 125mm x 9mm, to which I have screwed two pieces

of steel angle [25mm x 25mm x 37mm] using M6 set screws. These pass right through the platform and are filed flush with the top surface of the platform.

The angles form the platform pivot mechanism and each has an M8 tapped hole centrally placed, by using a tapped hole the adjustment can be achieved using one spanner or Allen key. If you use a bolt and nut then adjustment requires the use of two spanners or an Allen key and spanner which although is acceptable may make adjustment slightly awkward.

Dimension 'A' is equal to the outside width of the support cradle and it is important that the angles are both parallel and square to the cradle if grinding accuracy is to be achieved. Into the platform I cut a recess to straddle the grinding wheel, this gives you a more flexible grinding facility and better control. I rough cut this recess [drill, saw and chisel] and then used an old grinding wheel on the grinder to finish off the rough edges allowing a 3mm gap either side of the wheel for clearance.

The vertical support arms enable both vertical and angle adjustment via the slot, in my case the old supports from the grinders original rests were used and this saved a lot of work, if you are not so fortunate then you need some steel plate at least 3mm thick with a slot in one end approximately 6.5mm wide [if using M6 Bolts] and 25/40mm long depending on your grinder and the size of wheel.

The tool rest runs on a steel running plate which I glued [contact adhesive] to the support platform for the slide to run on, I was concerned that the metal on MDF contact plus the grit from grinding, would wear a groove into the MDF and therefore you would lose the accuracy and some stability of the system.

On the centre line of the wheel I fixed a slide guide bar, this is the same width as the open slot of the T-section channel, to ensure that the tool rest when being slid in or out is always square to the grinder wheel. Made from plastic it is screwed to the support platform through the steel running plate above.

The T-bolt is simply an M8 coach bolt with a penny washer and locking nut, for tightening I used an M8 hand nut. For ease of use you can use a Lever or just a plain nut, it is also advisable to have a large washer to prevent whatever method you choose from digging in to the underside of the MDF support platform.

If made correctly and to identical dimensions the Cradles should be fully interchangeable, giving you a choice of bar or platform for both wheels.

I am aware that it can be difficult to find the aluminium channel as used above; I understand that two steel variants, 'Unirail' and 'Unistrut' are more readily available.

Raymond 'Ray' Hopper

Colin Smith

It is with great sadness that I have to inform members of the passing of Ray who has died after a long illness, at the age of 84. From an early age Ray had an interest in woodwork gaining a City and Guilds Certificate in Carpentry and Joinery.

He had worked with wood in some form or another all his working life, but woodturning was his passion, he taught himself, even going so far as to making his own lathe.

Ray joined the Ely Guild of Woodturners after a meeting with John Ambrose, who at that time ran the guild from the basement of his shop in Ely. As the club grew it moved to its present home of Little Thetford.

Multi-Centre woodturning allowed Ray to express his artistic side, turning some truly magnificent pieces of art, a piece of which can be seen in 'Wonders in Wood' entitled 'Rogue Fungus'. Some who saw Ray demonstrate worried about safety, but in all the time I knew Ray he only had one accident when turning. He knew how far to push wood and how strong it was.

I first met Ray in 1984 at a craft fair and chatted to him for ages, subsequently being invited to his workshop to have a go. He encouraged me to turn wood and look for the unusual, and to join The Ely Guild.

In 1992 he published his book, 'Multi-Centre Woodturning' and soon afterwards was asked by Professor Daniel Elligiers to lecture and teach in Belgium, helping to set up woodturning clubs in such places as Bruges, and lecturing and demonstrating across Europe.

His workshop in Stevenage was always open to those who showed an interest or curiosity in what he was turning. His little dog 'Sam' was his constant companion, often curled up in front of the wood burning stove covered in wood shavings.

In later years his health suffered and after a stroke his interest turned to other things, he was quite often away in his camper van at weekends, with his wife Kathleen. He still turned wood, but never with the same passion, although whenever I went to see him with my latest piece he always gave advice and encouragement. We talked until late into the evening, always with a bottle of red wine to lubricate the throat.

Woodturning has lost a great innovator and friend to many. I have lost my great friend and inspiration.
I am sure you will join with me in sending love and prayers to Kathleen and the family. And to Ray "thanks for all your help", and "Oh! Don't make too much mess up there".

Oak Vessel

George Watkins

I love working with green wood, it's cheaper to buy, easier to cut, creates less dust, but for all of its plus points there can be some downsides. One of these is that it can move/distort whilst drying. Sometimes that movement is unwanted and can spoil the form you worked so hard to create. In this article I hope to show you a technique where you can use that movement to your advantage and create dramatic effects that will leave the viewer wondering how that was done. My aim is to create a cross grain vessel using green oak with the pith included. Hopefully, once it's moved, I will be left with an oval shaped vessel where the belly of the piece bulges.

I start with a log of green oak 22" long by 18-20" wide, photo 1. I remove a 2" thick slice off each end to reveal a fresh surface, photo 2. Looking at the end grain I can see that the pith is off centre and the growth rings are eccentric. This is normally caused when the log was growing leaning over at an angle or near horizontal.

This isn't an ideal situation, as it will make cutting the blank a little awkward as I want the pith to be running horizontally through the middle of the finished piece. It can also affect the movement during drying as the "reaction wood", as it is known, will sometimes move unevenly, but it's the only fresh oak log I have that will show the technique and process.

After much head scratching as to which way to lay it out for the best, I eventually decided on a layout and marked it out on the log, photo 3. I then cut the blank from the log, photos 4 & 5 and mounted it between centres on my lathe, photo 6. At this stage it is important to remember that this is a **CROSS GRAIN** blank and as such I **MUST NOT** use a spindle roughing gouge to bring it into the round. Working from the tailstock to the headstock in two stages, governed by the length of my tool rest, I use a 5/8" bowl gouge and bring the blank into the round, photos 7 & 8.

I flatten off one end and remove the blank from between centres and mount it onto a faceplate. I look at the blank and mark out the approximate top and bottom of the vessel with the pith in the centre of these two points, photo 9. Using the ⅝" gouge I true up the top of the blank, photo 10, until I reach my top pencil mark. I want to keep the widest point of the vessel over the centre of the pith. Working from the pith towards the top I start to shape the upper part of the form, photo 11, and then working from the pith towards the base I start to shape the lower section of the form. This section has a much greater/tighter curvature, photo 12, but do not remove too much waste from the base area as you still need a lot of strength to support the form during hollowing. The extra waste will be removed later on when the hollowing has been completed to the midway stage/depth of the piece.

To help refine the form, I roll the flute of the gouge over to face the wood and lower the handle of the tool to perform a shear scrape cut, photo 13. Don't allow the top edge of the gouge to cut, but don't open the flute too much either, as the cut will become too aggressive and uncontrollable. A happy medium is with the top edge between a ⅛" to a ¼" or so away from the wood.

I drill a ½" diameter hole down to near finished depth to aid hollowing. I begin to hollow the vessel with my ⅝" gouge, working from the centre out towards the edge, photo 14, I go as deep as I can comfortably hollow with the gouge, before switching to a hollowing tool, photo 15. I work my way down the vessel in 3" increments. First using the hollowing tool to get me near the 5mm finished wall thickness, photo 16, then swapping to a shear scraper, photo 17, to get the internal wall surface as smooth as possible and also to blend one section into the previous finished section. Be sure to stop and check the wall thickness often, photo 18, as it is very important that it is an even thickness from top to bottom, as uneven thickness is one of the biggest causes of cracks during drying.

Once the piece is at its final thickness to just past the halfway point, I return to the exterior of the piece and remove the waste that I left earlier and refine the final form, photos 19 & 20. It's worth pointing out at this stage that if you ever need to stop for a break, a good tip is to place the piece inside a plastic bag as this will prevent premature drying from occurring, photo 21. Once I am happy with the exterior of the form, photo 22, I return to finish hollowing the inside of the piece using the same techniques as before.

The surface of the piece should be fairly dry by now and ready for the sanding process. It might clog the first couple of discs but shouldn't carry on clogging them all. If this does occur you might need to gently dry the surface with a hairdryer. I start sanding with 120 grit and work my way through to 320 grit, power sanding the exterior, photo 23, and using a long reach inertia sander on the inside, photo 24.

Once sanded and with the lathe switched off I apply a coat of lemon oil, photo 25, all over the piece. This isn't the final finish; it simply helps to stop any transfer of fingerprints to the piece whilst I finish it off. I begin cutting the piece off from the waste block with a parting tool, photo 26, but do not go all the way through leaving a nub to support the piece.

With the lathe switched off I use a fine tooth saw and cut the piece off, photo 27, this will leave a small area of the base to be cleaned up either by hand sanding or by mounting a sanding arbour in the lathes headstock, photo 28.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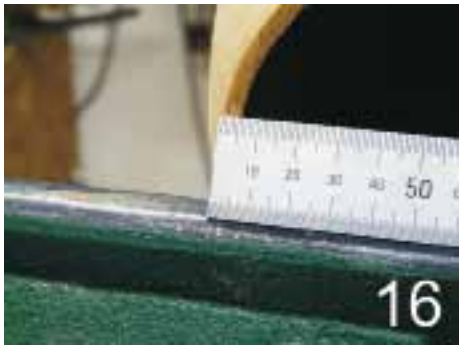


I placed the piece into a cupboard in my house and waited for it to dry out. After two weeks it was dry and had moved considerably, not quite as evenly as I had hoped with one side slightly higher than the other. This may have had to do with the "reaction wood" used and the eccentric growth rings but I may also have not quite aligned the piths evenly through the piece, something that if I was to make another I would double check when I had it between centres. But none the less it didn't crack which is always a bonus!! And it moved quite a lot.

I hope you have enjoyed this article and maybe it has given you ideas of ways that you could use the movement of green wood to your advantage.

Brian's Turn

Turnmaster competition gets the bird

I was contacted by a lady Revolutionary recently, via i-mail, (nothing to do with Apples it stands for 'Imaginary' and you have to have at least a provisional literary licence before entitlement!). Angela (Invented one minute, first name terms the next, how smooth am I)? reports having trouble using a forstner bit on her lathe and asks if the head and tailstock could possibly be out of line.

Well Angela I may surprise you, as well as a million other Revolutionaries, when I say that every lathe in Christendom is likely to be out of line to some extent or another. This is because engineers (even the sub species that build lathes) whether beavering in a Bombay basement or capering at Cape Canaveral, do not recognise exactitudes. They always work within a set of pre-determined tolerances and it is reasonable to expect that the more you paid for your lathe the closer those manufacturing tolerances will have been. Having said all that, timber is a very forgiving material so that Cape Canaveral levels of precision would be nothing short of genocidal overkill for our purposes.

The best - no, the only test open to us without recourse to engineer's measuring instruments, is to position the head and tailstock centres in their respective Morse tapers before running the two towards each other - without crashing them together of course. It will be immediately obvious how well they line up with each other but what will remain obscure is that this can only ever be a very limited, snapshot-type result. We cannot assume, for instance, that the headstock shaft and tailstock quill are precisely parallel to each other. If they aren't, any discrepancy will be magnified as the quill is advanced, or something such as a chuck extends the length of the main shaft. It is also possible to get differing results on different areas of the of the lathe bed because either the bed itself isn't straight or there is too much play between it and the sliding parts (the tail, and on some lathes, the headstock). We haven't even mentioned the part that dust, damage or dents might play in all this. Nor have we considered that the forstner bit itself might have a somewhat lacksadaisical attitude to accuracy?

"So what am I to do then?" squeals Angela despairingly, from the depths of my own imagination.

My first suggestion is to bear all the above possibilities in mind while exploring the idiosyncrasies of your own particular machine and sundry equipment. You can then seek methods of minimising any problems that have come to light. My last lathe, for instance, had a sliding headstock and I found it advisable to pull both it and the tailstock toward me while locking either of them off. This ensured that they were both in contact with the nearer bed bar, which overcame the small amount of play in the slides.

The next thing to do is to closely study the forstner itself. Is it sharp? If not it will try to squirm away from the cut and once off-centre nothing on Earth will encourage it back again.

Is the centre point actually central? (I once found a set of cheapos on a market stall whose point was about as central as Marble Arch is to England).

Another invaluable wheeze, shown to me by a dear old salt that now, I believe, resides on a cloud somewhere turning halos for trainee angels, is to always use the same small area of the quill when drilling. I am fortunate in that my own has ruler markings along its length; if yours doesn't then a couple of scratches or pencil marks around ½" apart will suffice. Line up the 'forrard' mark with the face of the casting before advancing the tailstock along the bed until the forstner meets the wood. A dimple pre-cut with the long corner of a skew chisel will guide the bit's centre point, or, better still, a cone-shaped depression, big enough to guide its periphery, will ensure you at least start the cut with some confidence of accuracy. Now lock the tailstock and advance the nicely sharpened forstner into the timber until the quills second mark appears. Stop cutting, slide the tailstock clear before returning the quill to the initial position and repeat operations as many times as required. In this way the same ½" of quill movement is used throughout the process and any out-of-parallel inaccuracies are virtually eliminated.

And if none of this proves successful?

Some lathes, either through wear-and-tear or just the fact they inhabit the very bottom rung of the market, are just not suitable for this kind of work so perhaps it's time to learn how to drill with a spindle gouge, which

bypasses the tailstock entirely.

As already explained both Miss. A. Lyned and her drilling experiences are merely figments of this writer's overactive imagination but he hopes that, as well as being of interest to other Revolutionaries, it might serve as a pump-primer and encourage a steady flood of genuine ideas, suggestions or queries. Here at Revs HQ we keep a small herd of (almost) house-trained experts, tense as coiled springs and ready to dissect your turning problems in future editions.

Editors note: Eagle eyed readers will have observed that the promised sequel to Brian's testing regime, trailered in Revs 108 has failed to materialise in this issue. This is due to the failure of Brian's internet connection at a crucial time, which meant that deadlines were unavoidably missed. Keep you fingers crossed for the next issue.

Turnmaster Competition

After a lot of thought and on-line prevarication the judges finally came to the conclusion that the tale from Geoff Knott was the entry that did most to keep up the high standards of this area of Revolutions. Geoff can therefore look forward to a delivery in the very near future. The other entries may well be used in future editions of the newsletter, but in the meantime here is Geoff's entry.

Our thanks go to 'Robert Sorby' for providing the prize for this competition and to Robert Walton, for adding himself to judging team.

A Tale of Two Biddies

Geoff Knott

It was the best of times; it was the worst of times. At least, that's how it must have seemed to her.
She was a stray bantam who came into our garden in December 2012, and stayed to feed off the seeds we put out for wild birds. Extensive enquiries failed to reveal where she had come from. She lived rough; roosting each night in a holly tree against our boundary, until one morning she came down on the wrong side of the fence, and encountered our neighbour's Jack Russell terrier. The result was, the vet said, severe bruising - and a fifty quid bill for the examination and anti-inflammatory medication.

Having accepted a degree of responsibility for her, and spent so much money, we decided to invest in a coop to keep her safe – another hundred quid. By June 2012 she was repaying our kindness with an egg every other day, so we decided to find her a companion – at a cost of another £25 – but for a couple of weeks they fought, so the old bird roamed the garden by day and was banished to my workshop every night. A second coop was the remedy - more expense - this time only £75. Within a few days of that purchase, they decided they were best buddies (biddies?) and inseparable. So they both use the old coop at night and range the garden by day. (We sold the second coop on for £40.)

Now, whenever I leave the workshop door open, they both rush in. The older one is content to wander around in the shavings, but the younger likes to see what I'm doing, and will happily perch on my shoulder, for as much as 15 minutes at a time. My granddaughter took the accompanying photograph, which I showed at the woodturning club, asking for caption suggestions. The best were:- A bird's-eye view of woodturning; Bird's-eye Maple, I presume and Hen-pecked, even in my workshop.

Association of Woodturners of Great Britain

Development and Training

Youth Training Workshops - 2014

Stuart Mortimer
Hope Cottage, Grately, Hampshire, SP11 8JT

1st - 3rd August

Workshop health & safety.
Various projects & techniques

Simon Hope
2 Hall Cottage, Hall Road, Great Bromley,
Essex. CO7 7TR

Sunday 31st August

Workshop health & safety
Various projects & techniques

Applications for Youth Training workshops to
Ron Caddy: e-mail acorncrafts@tiscali.co.uk or phone 07903 313065
Visit the AWGB website www.awgb.co.uk

Member Training Workshops - 2014

Bob Chapman
Birstall Woodturning Club, Unit 46 Holme Bank Mills
Mirfield, West Yorkshire, WF14 8NA

Sunday 10th August

Making sculptural pieces from bowls

Applications for Member Training workshops to
Brian Hensby: e-mail brianhensby@awgb.co.uk or phone 01297 34115
Visit the AWGB website www.awgb.co.uk

I planted some bird seed. A bird came up. Now I don't know what to feed it.

I went to San Francisco. I found someone's heart. Now what?

Protons have mass? I didn't even know they were Catholic.

All I ask is a chance to prove that money can't make me happy.

If the world were a logical place, men would be the ones who ride side saddle.

From the Tree to a Bowl

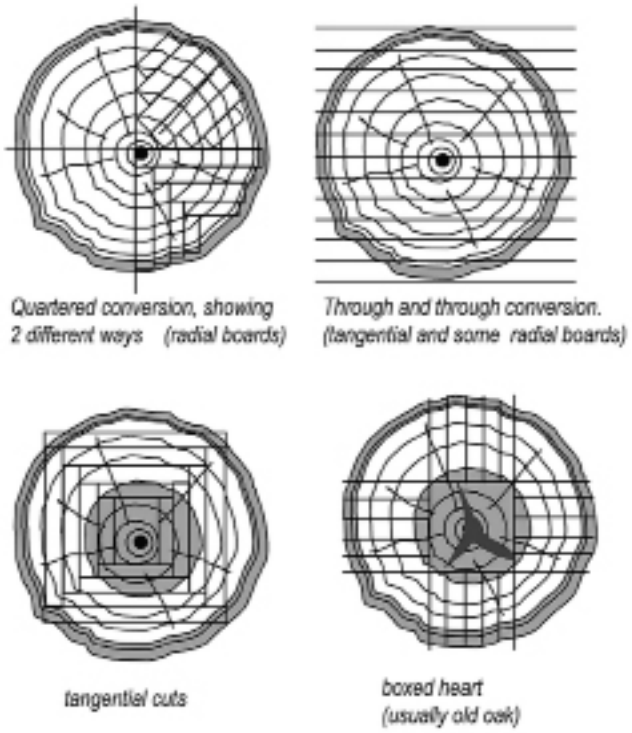
Eugene Grimley

This series of articles has been compiled from a talk given as part of the I W G Exhibition in the Strule Arts Centre, Omagh in August 2011 and first published in the Irish Woodturners' Guild Journal during 2012

Part 2 – The following Sections are applicable to all branches of woodworking – in each section the commercial method will be followed by notes on how this might be attempted at home or on a small scale.

Felling - The cutting down of the tree – but it is not as simple as that – it has to be done properly!
1 – Felling should (when/where possible) be done in the winter. There will be less sap in the wood.
2 – Branches should be removed first (if possible) to reduce the weight and lessen the potential damage to the tree/timber when it falls.
Other issues depend on the size/the site/the owner of the tree(s) and vary tremendously. Health and Safety, <u>especially when using chainsaws</u>, is a major issue and it is important to avoid accidents.
Commercial felling - many of us will be familiar with forestry operations - in particular the large scale clearance of softwoods. Softwood trees will mature in about 40 years – they are planted close together so that they will grow tall and straight and to discourage the formation of large branches since only the trunk is required/useful.
Hardwoods typically take more than 100 years to reach maturity. Common exceptions are coppiced trees like Willow (*Salix triandra*) and Hazel (*Carylus avellana*). The large branches of hardwoods themselves yield some useful timber.
Small scale felling – this can include all types of timber but for our purposes I will concentrate on hardwoods. Single (or a few) hardwood trees can be worth saving but it is often too expensive to do so commercially unless there is easy access for heavy equipment.
N.B. <u>*Having to hire a crane to lift a big trunk over a house would be very expensive!*</u>
In rural areas many trees are harvested for firewood. The increased demand for firewood has reduced the amount of timber readily available to hobby woodworkers but many people don't realise that logs should be left to dry for at least a year before burning, especially in closed stoves.
In urban areas the contractor/tree surgeon is often tasked with the removal of the timber. For woodturners with space to dry it this can be a useful source of timber if it is sawn into long lengths.
Log length is rarely useful! More about this in the next Section.
N.B. Many people do not realise the value of burrs and often chainsaw through them.

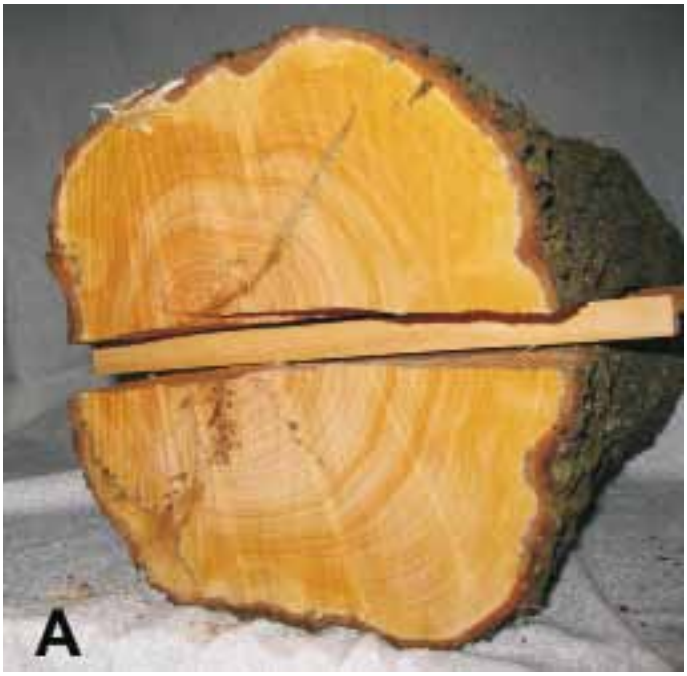
Conversion - turning big logs/tree trunks into useful timber.
Commercial – the commercial operation is very similar for both hardwoods and softwoods but as the value of hardwoods is considerably higher and the trees usually bigger more time and effort is required to convert the timber.
Different methods (see diagrams below)



1. Through and through or plain sawing (the most common especially with softwoods). A cheap and efficient method but often the pith is left in.
2. Boxing the heart – gets rid of the pith (and any rot that may have started in older trees)
3. Quarter sawn – produces timber which has the best figure and is the most stable. This is a very expensive method and is reserved for the best quality trees.
4. Tangential cuts – also produces very stable timber but it is too expensive to use on most timbers.

Small scale – DIY conversion will depend on the eventual use of the timber, economics and the ability of those doing the work!
Examples:-
A. Small Cherry (*Prunus avium*) diameter 300mm/12in.
1. Leave the trunk/large branches in long lengths (as long as possible depending on the ability to move them)
2. Treat the ends with wax, paint or end seal
3a. Leave covered but exposed to the air (not in direct sunlight) for <u>at least</u> 12 years
3b. Cut the log in two lengthways and leave for 5/6 years (Photo A)
3c. Cut off the top and bottom also and leave for about 4 years! (Photo B)
B. Large Beech (*Fagus slyvatica*) diameter 600mm/24in.
1 & 2 above may still apply but it may be more appropriate and more expensive to do the following:
3a. Mill the logs (using a chainsaw mill if available)
3b. Bring the logs to a sawmill
3c. Have a mobile mill come to you
3b and 3c will cope with long lengths

Assuming you lose 50mm/2in top and bottom woodturners could have up to 450mm/18in of useful timber which could be cut into 100mm/4in OR 75mm/3in OR 50mm/2in planks. (Photo C).



Rolly Munro - On Tour

International Woodturner, master of the Hollow Form and inventor of the Rolly Munro Hollowing system will make a rare visit to the UK, Rolly who lives in New Zealand will be demonstrating at AWGB Woodturning Clubs in England and Wales in July and August.

This is a rare opportunity to see Rolly in action, his exciting programme includes, Design and Methodology, Hollowing Box Forms, Open Deep Forms, wood types and their reaction to cutters and much more.

All of the clubs welcome visitors; please contact the participating clubs for further details.
Saturday 26th July - Coombe Abbey Woodturners
Monday 28th July - Herts & Beds Woodturners
Tuesday 29th July - East Surrey Woodturners
Saturday 2nd August - Norwich Woodturners
Sunday 3rd August - Diss and District Woodturners
Thursday 7th August - Avon & Bristol Woodturners
Saturday 9th August - Burnham on Sea Woodturners
Sunday 10th August - Mid Wales Woodturners

One nice thing about egotists: they don't talk about other people.

I used to be indecisive. Now I'm not sure.

AWGB Lapel Badges
Brass & enamel £3.50
p&p included

Cloth Badges
For sewing on smocks etc.
£4.50 p&p included

AWGB Windscreen Sticker
£1 plus sae (standard letter rate)

AWGB Tie
£16.00 p&p included

All available from the AWGB Secretary (details on page 3)
Make all payments to AWGB

The current editor of this newsletter is past his sell by date!

A replacement is required.

It is an interesting and fulfilling job.

As editor you will be in contact with a wide variety of interesting and talented people.

An opportunity to expand your knowledge of turning and IT.

Take this opportunity to put something back into the Association.

Turn East 2014

The 12th East of England Woodturning Seminar

Saturday 23rd August 2014
Fakenham High School, Fields Lane, Fakenham, Norfolk
9:20 am - 4:45 pm

Admission by ticket only, £30, inclusive of buffet lunch, tea & coffee
Early application is advised as spaces are limited

We have a first class line-up of demonstrators
Nick Arnull, Mick Hanbury, Gary Rance and Guy Ravine

In addition we hope to have an array of trade stands and exhibitions of members and delegates work

An application form and further details are available from
Bernard Rose, 63 Belmore Road, Thorpe St Andrew, Norwich, NR7 0PR
Tel: 01603 436990 or e-mail: bandm.rose@tiscali.co.uk

Turn East is a one day Bi-Annual Regional Seminar organised by Norfolk Woodturners Society

Ear Ring Stand

Philip Green

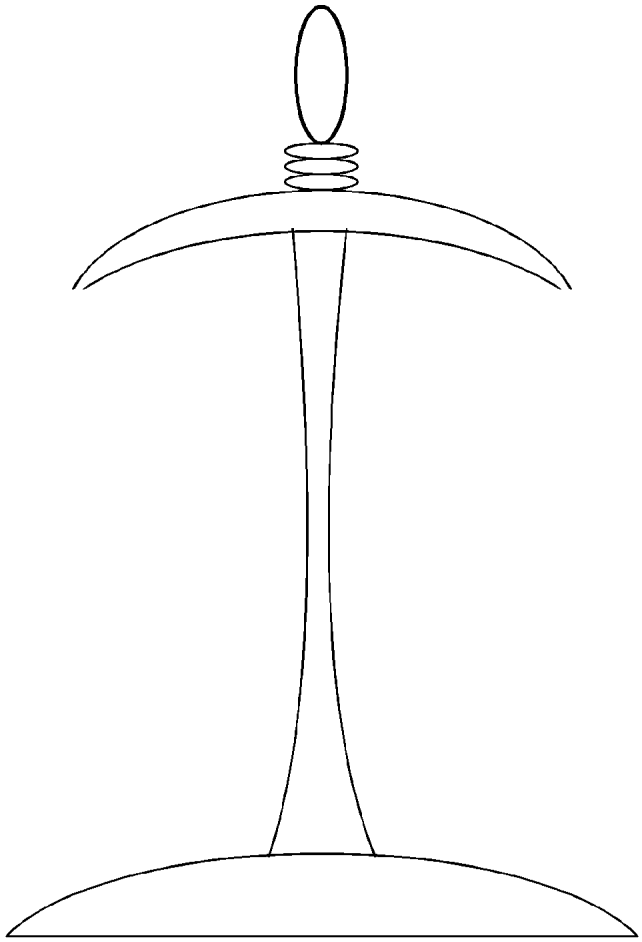
This is the process that I use to produce ear ring stands. It is based on a demonstration by John Lancaster using techniques that were new to me and may surprise some of you.

Health and Safety

You will almost certainly be working with a piece of timber that is out of balance, this will cause vibration that will get worse as you start turning so it is vital that you regularly check that the timber is still secure and that the clamps on the lathe have not worked loose.

Timber

Almost any timber can be used for ear ring stands but for best results, chose a timber that has a nice grain pattern and is slow growing to allow clean cutting without the need to do much sanding. Yew and laburnum are good choices. For a single tier ear ring stand like that in photo 1, you will need a piece of timber about 4" in diameter and 7" long. If your piece of timber is shorter, you can always make the finial from a contrasting timber.



Design

The basic design is shown in the diagram although you can make them with two or even three tiers. Add embellishments to give the work more character. I generally make it up as I go along. The size can be whatever you like but will generally be dictated by the size, shape and condition of the timber.

The single tier ear ring stand shown has a natural edge top. You can do this as long as the sap wood is not wormy and is sound. If left to dry for too long, the sap wood of Yew can start to disintegrate so becomes unsuitable for a natural edge. Going for a natural edge can produce some really interesting and pleasing results so it is worth having a go. You have almost no chance of keeping the bark on so it is not really worth trying. The foot should always be round so that it sits squarely without rocking.

Preparation

The ends of the timber should be reasonably square although it is more vital for the drive end to be square so that the drive centre can engage fully. You will need to mark the centre of each end to facilitate mounting on the lathe but do not mark the centre at the pith or the stem of your ear ring stand will be very weak. Make your marks at least 8mm or better still 10mm from the pith. This will often make a natural edge ear ring stand appear lop sided but to me, this adds to its charm. It will reduce the effective diameter of a round ear ring stand, so if your timber starts out as say 100mm diameter, your ear ring stand may end up more like 70mm diameter. If you are lucky, you will come across a piece of timber that has grown faster on one side than the other so the pith is off-centre as shown in photo 2.

Tools

The basic tools that I use for this project are a bowl gouge, a spindle gouge and a 3mm parting tool. Optional additional tools that you may wish to use are a spindle roughing gouge, a skew chisel and a round scraper. For the best results, it is vital that your tools are freshly sharpened.

Turning - Basic Principles

Before you start, try to remove as much of the bark as you can. This will reduce the amount of imbalance in the timber and avoid the bark flying off as you turn. Stop the lathe at intervals and prise off any remaining loose bark. Start turning at the finial end and work your way back towards the foot. If you turn away too much wood from the middle of the piece of timber, the end may start to distort or wobble and you will struggle to produce a good finish.

For efficient turning and best results, the lathe speed should be as fast as possible without having excessive vibration.

Starting Out

The first thing to do is to create your cylinder. I prefer to use a bowl gouge for this as it presents a narrower cutting face than a spindle roughing gouge so there will be less force transferred from timber to tool, giving me more control. There is also a possibility that you will come across end grain or knots. It is not necessary to complete the process of turning to a cylinder. The aim of this stage is to remove the imbalance in the timber so that you can gradually increase the lathe speed.

Create a spigot at the tailstock end to match the jaws on your chuck. A very secure hold is needed so I use my 50mm "C" jaws. Turn the timber around, mount it in the chuck and bring up the tailstock. You are then ready to start shaping the ear ring stand.

Finial and flange top

I use a bowl gouge to quickly remove the bulk of the waste before switching to a spindle gouge for the final shaping. Before you can complete the end of

the finial, you will have to withdraw the tail stock.

If you have trouble getting a nice curved shape with your spindle gouge, you can take very light cuts with a round scraper.

Once you are happy with the shape, it is time to start sanding. You may get away without reducing the lathe speed during sanding but it is important to only apply light pressure and to keep the length of time you apply each grit very short, or the heat generated could cause tiny cracks to appear in the timber.

I generally only use 240 and 320 grit but 400 grit is sometimes needed. Try to keep any features crisp but not so sharp that they could hurt somebody. You could at this stage bring up the tailstock with an inverse cone live centre to reduce vibration, but there is a risk that if the wood wants to distort, you would be continually flexing it.

Flange underside

Use a parting tool to make a grove to about half the depth leaving the flange about a quarter of an inch thick. Gradually turn away more wood until the flange is almost at the desired thickness and the stem is almost at the desired diameter. Use whatever tools you feel comfortable with to do this. Ensure that you have removed sufficient wood to give you access to the underside of the flange during sanding, photo 3.

Be careful when removing wood from the body as it is easy to go too far and damage the flange. For the underside of the flange, use a very sharp parting tool. The closer you get to the final thickness, the finer the cut should be. Create a nice flowing junction between the flange and the stem. Take very fine cuts to the underside of the flange using a parting tool. Do this at an angle to create a slightly hollow underside. Sand as before.

Drilling the holes

You can make the holes in the flange after you have completed the turning and that is how I did my early ear ring stands, but I now prefer to do it part way through turning. The reason I do this is that it allows me to use both hands to control the drill whilst if you wait until after the turning work is complete, you will need one hand to hold the ear ring stand during drilling.

John Lancaster made the holes after turning. His method was to estimate the distance between holes and use dividers to mark the positions, judging the distance from the edge by eye. This is a quick method but it does take time to master.

This is my method. The holes around the edge of the flange should be about 1.5mm diameter and be 4-5mm in from the edge. Decide how many holes you want. I usually make twelve holes which just happens to be the number of index positions on my small lathe.

Locate your tool rest so that it is about 10mm from the flange and just below centre. Lock the spindle and using odd-leg callipers, rule and bradawl or a special tool like this one that I made out of a scrap piece of timer and a round nail, photo 4. Place the tool (or callipers) on the tool rest and up against the rim of the flange then press the point into the wood. Rotate the work anti-clockwise (you will see why later) to the next index position and repeat the process. Continue to do this until all the holes are marked. As you near completion, you will see the holes you have already marked which you won't do if you rotate the work clockwise. **Don't forget to disengage the indexer**.

Move the tool rest out of the way. With the drill bit in a pin or hand chuck, start drilling each hole to a depth of at least 1mm. You can do it all this way if you prefer but it can make the fingers sore. The reason for starting the drilling process by hand is to provide a better target for power drilling. Alternatively, you could increase each hole mark by using a bradawl.

Set the tool rest a few inches away from the flange. With the drill bit in a Dremel, rest the hand holding the drill on the tool rest and with the other hand holding the flange, and also helping to guide the drill, drill the holes to full depth. With such control, you will find that there is no tendency for the drill to wobble as it breaks through the underside of the flange which it would otherwise tend to do. It is not essential but my preference is to drill perpendicular to the top of the

flange, making the hole a little off-vertical. Ensure that no part of your supporting hand is in line with the drill - **It hurts**.

Because you are drilling along the grain, there should be no tear out but you may find a slight ridge around the top and bottom of each hole. To remove this, with the lathe running, very lightly sand top and bottom using the highest grit you have previously used.

What about drilling natural edge flanges?
Actually, the drilling process is the same. It is just the marking process that may differ. Consider the natural edge ear ring stand in photo 5. If using the indexer method I have already described, you will end up with the holes on the left being closer together than those on the right. If the stem is only a little off-centre, it may not be too noticeable and you can get away with the indexer method. If it would become noticeable, you can revert to John Lancaster's method although I would still recommend doing it on the lathe so that you get better control during drilling. As it stands, the little tool that I made may not work very well on natural edge as some parts of the rim may be hollow and this would result in the hole being closer to the rim than you would like. Odd-leg callipers should work fine whatever the shape of the rim.

Stem and foot
Remove the unwanted wood from the body to create the stem and the top of the foot. Again, take care not to damage the flange. Leave the foot diameter a bit larger than you intend it to finish at. Sand as before.

Bottom of foot
The process for doing this is the same as for the underside of the flange. Just like any other foot you turn, it is vital that the underside of the foot of the ear ring stand is undercut slightly so that it stands up without wobbling. When you get to about half the depth, reduce the foot diameter to that intended and make any final tweaks to the shape of the foot. I generally make the foot a smaller diameter than the flange.

Do not part off completely as there is a risk of pulling out some of the fibres. Leave a small stump and use a junior hacksaw to complete parting off. Remove the stump and sand the underside. I use a sanding disc mounted in a Jacob's chuck.

There is a way to make the foot natural edge but it is not easy. I have never tried it but you could turn a ring into the underside of the foot and this is what the ear ring stand sits on, not the edge of the foot.

Polishing
I use a buffing system to bring up a deep shine to the ear ring stand. If you use a buffing system, ensure that you have a firm hold on the work you are buffing. Alternatively, you can use something like burnishing cream at each stage of production. The heart wood is hard so should not mark easily, so you may get away with a light rubbing of carnauba wax stick onto the work whilst running at high speed. A carnauba wax based polish can also be effective.

The high cost of living hasn't affected its popularity.

If swimming is so good for your figure, how do you explain whales?

CamVac

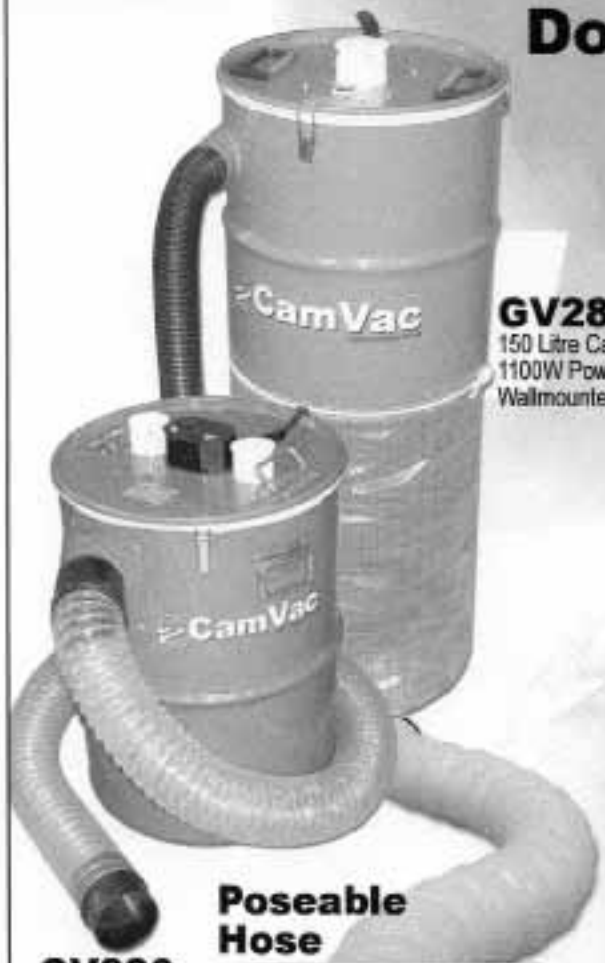
www.camvac.co.uk

Don't use your lungs as a dust filter.

Workshop machining - especially power sanding on a lathe - can produce very high levels of wood dust and debris, but it is the particles you *can't* see (under 5 microns) which pose the greatest danger to your health.

These particles will not only pass straight through the filters of poor quality extractors, but will also bypass our bodies natural defences, and lodge themselves deep into our tissues and lungs. Most worrying of all is the carcinogenic (cancer-causing) nature of some wood dusts.

This is why quality filtration is so vitally important, and it's why we specify all of our machines with triple-stage filtration capable of trapping 0.5 micron particles.



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