

# Revolutions

THE NEWSLETTER OF THE ASSOCIATION OF WOODTURNERS OF GREAT BRITAIN

Issue No 120

March 2017

**Birthday Bash events**

**Dust in the Workshop**



**Making the most of it**  
**Bursary News**  
**Whats a turner to do?**



**[www.awgb.co.uk](http://www.awgb.co.uk)**

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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.

## **Revolutions**

**Copy deadline for the  
next edition of  
Revolutions  
7th May 2017**

## **Front Cover**

Perseverance by George King

See page 31  
for more information

The AWGB is a Company Limited by Guarantee and a Registered Charity. It is administered by a group of elected Trustees who are also Directors of the Company. The Trustees meet at least twice each year and at the AGM. When they meet together they are known collectively as the "The Executive". Additionally, there are a number of people who assist the Trustees in their duties. These people are not elected and are known as "Volunteers".

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## Chairman's Notes

### Dave Atkinson

Where does time go? How many of you ask yourselves that questions every day? It doesn't seem long since I was writing the notes for the last edition and now here we are again in mid-February.

When I read the last edition of Revolutions I realised we hadn't reminded you about renewing your membership! I nearly forgot myself! If you renew by standing order then it'll be sorted out, but if, like me, you renew by bank transfer or by sending a cheque please make sure you have renewed. Once your payment is received Ryan, our membership secretary, will send you an up-to-date membership card. Please let him know if you haven't received it as things do get lost in the post more often than we would like.

Communications with the membership is something that exercises the minds of the Trustees on a regular basis and we have just re-energised our MailChimp programme which enables us to send out emails to all those who have supplied an email address. If you would like to receive these communications you can subscribe via the website – Paul, our Webmaster, is setting up that facility and it should be there by the time this goes to press. You can also unsubscribe if you wish.

The competition for the travelling exhibition is due to close on 10 March so you will just have time to get an entry in if you haven't done so already. As I write we have been underwhelmed by the entries – only three so far! I had hoped that with over 3000 members we could have done better.

Would you like to help? We would like more people to volunteer, we need people to help out with Demonstrator Training and also with Tutor Assessment, Anyone with IT skills, marketing, or general organisational skills will be welcome. I'd like to set up a list of people we could call on from time to time. If you think you can help please get in touch with Mike Glover, our secretary who will take a note of your details.

We will be announcing the prices for the 2018 Seminar in the next edition of Revolutions, and we are indebted to Suzanne Webber, our Vice-Chairman's wife for taking on the responsibility of bookings. Suzanne will keep the books for our Trading Company until the end of 2018. This does not affect Jeff's position as Treasurer. So that Suzanne is able to operate the bank account for the Trading Company she will be a Director of AWGB Trading Ltd, along with myself and Jeff Belcher.

This is our 30th year and many of the clubs have been successful in obtaining a grant for the 30th Birthday Bash. If you have been successful please let us know about your event and we will publish it on the website and don't forget one of the conditions of the grant was that you take some photos and write up something for Revolutions.

And finally, may I congratulate all those members who joined up in 1987 and soon thereafter, and of course, thank you for your continued support. If you have any stories to relate about those early years please drop us a line and we can put them on the website, or in Revolutions.

Happy turning.



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

Yarnfield Park and Training Centre, Stone, Staffordshire, ST15 0NL. [www.yarnfieldpark.co.uk](http://www.yarnfieldpark.co.uk)

**on Sunday April 23<sup>rd</sup> 2017, starting at 2.00pm.**

Regarding Trustee/Director positions on the Executive:

Peter Dean has been co-opted during the year and is willing to be elected formally at this AGM

Sam Webber, David Atkinson, Peter Bradwick, Paul Hannaby are due to retire by rotation, but are eligible and willing for re-election.

Dave Willcocks (Scotland) and John Montgomery (South West) have to stand down as Regional Representatives but are eligible and willing for re-election.

The Secretary has requested nominations for the Regional Representative positions from the Branches.

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.

As usual there will be tables on which to exhibit attendee's work which they are happy to submit for judgment and selection for the Travelling Exhibition coupled with the award of the Chairman's Prize. There will also be tables on which to place tools and the like for sale. Nigel Fleckney will be in attendance with a selection of his fine timbers for sale.

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

**If you are attending please notify the Secretary by the 10th April to enable numbers for lunch to be given.**

**ANNUAL GENERAL MEETING**  
of the  
**ASSOCIATION OF WOODTURNERS  
OF GREAT BRITAIN**

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

**on Sunday April 23<sup>rd</sup> 2017,  
starting at 2.00pm.**

**Agenda**

Apologies for absence.

Acceptance of the minutes of the 2016 AGM.

Matters arising from the minutes of the 2016 AGM.

Treasurer's report for year ending 31 December 2016

Chairman's Report.

Announcement of the result of ballot for Trustees.

Vote on the appointment of Accountants/Auditors for the AWGB.

Result of ballot on any resolutions.

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# Simon Keen

Obituary for Simon Keen, who passed away in February.

## Don White - Professional Woodturner

The Avon and Bristol Woodturners group will forever owe Simon a debt of gratitude. His involvement and commitment, since its formation in February 1989, was immense.

I first met Simon about 4 or 5 years prior to this, when he came to my workshop at Tytherington, for a few days of tuition. At that time he was employed as a skilled engineer at I.C.I. Avonmouth. I remember being impressed with his enthusiasm and meticulous attention to detail, later to become his trademark for everything he became involved with. At various times Simon acted as: Chairman, Secretary, Treasurer, Demonstrator, Judge, Chief Cook and Bottle-washer. It was then that the aforesaid "attention to detail" became apparent. He was also involved at National level by participating at several AWGB Seminars as a skilled chainsaw demonstrator/instructor. His many duties included the supply and preparation of timber for the various International array of demonstrators.

I have deliberately kept this tribute short as I know that space in the magazine is limited. There will be, I'm sure, many more shared memories and accolades about Simon from his many friends and fellow Woodturners.

It was a pleasure and a privilege to have known you my friend.



Simon with Roy

## Roy Stewart – (long-standing member ABWT)

It is when thumbing through past issues of Turnings that one realizes the scope of Simon's contribution to "our" club. Not only was he a founding member but he was also a very active contributor to the life of the club, (some twenty-eight years) until the debilitating illness so cruelly struck him down.

At one stage Simon used to judge the monthly competitions and offer a critique on each piece submitted. Years ago I submitted a piece, I won, mine was the only entry. Simon's response caused one member to remark that Simon's comments reminded him of the story of a winning horse in the Irish National - the owner received a cheque for "runner-up" and when he queried this the judge explained, "Ah, you see, had there been another horse running yours surely would have come second".

My experience was that Simon never compromised, he was always honest and his opinions were delivered without malice.

Last year at Westonbirt a visitor asked me, "Does your club still exhibit at the Thornbury Model Engineers' Show?", and being assured that we did he continued, "I was there a few years ago and I admired some nuts and bolts, taps and dies and I spoke to the man who'd made them. This was my sort of territory and I fancied making some myself, so I asked him to give me the name of the CAD-CAM program he used. No CAD-CAM, I turned them, was his reply. I still can't believe it....did he really turn them, or was he pulling my leg?" I was delighted to assure him that Simon really had turned every one of them.

Simon was a talented, modest woodturner who will be missed by all of us.



Some of the tools, nut and bolts taps and dies made by Simon

## Sandra Atkins – (founder-member of ABWT)

I met Simon at the Green Dragon pub in Downend in April 1987 when I joined, what then, Bristol Woodturners, before it was renamed in 1989 as Avon and Bristol Woodturners.

Simon assisted Chairman Don White, assuming the roles of Secretary, Treasurer or indeed any other position that needed occupying! Simon's commitment to the club is evidenced by the fact that during his many years with ABWT, if he wasn't either serving time as Chairman or vice Chairman he was always engaged in some activity or another as a full committee member.

Although he was a quiet and private kind of person who never liked to broadcast his many achievements Simon was always ready with help and advice when asked, and that help and advice has set many an aspiring woodturner on the road to success.

Not long after I'd joined the club I was offered a stand at Westonbirt's Festival of Wood. This seemed like an opportunity for the club to gain some much-needed publicity and perhaps swell its membership at the same time, so I passed it on to the committee - they embraced the idea with open arms, and the rest, as the saying goes, is history. It was during this first five year period, when Simon and I priced and displayed the club's "for sale" items, that I had the pleasure of meeting Simon's mother and it was very clear to me that she was extremely proud of his accomplishments. Although he was far from being a showman in the shallow

sense of the word, Simon was always happy to lay on demonstrations and talks for club members and in that role his "minimalist" approach to the subject under discussion ensured that information he shared was concise, comprehensive, accurate and free from inessential "flannel". Having worked for many years in the industrial chemicals field (ICI, Severnside) his advice on Health and Safety matters associated with all aspects of working with wood and machinery was experience-based and therefore to be taken seriously.

As well as being in at the beginning at Westonbirt Simon was also instrumental in getting the club involved with the Model Engineering Exhibition which is held annually at Thornbury's Sports Centre.

The continuing success of the Mill in Portishead is a tribute to a great many people's foresightedness and dedication, but here also, Simon was in at the beginning, working closely with Max Carey, another hugely enthusiastic wood worker and owner of the Mill workshop at that time.

One of the last occasions I saw Simon was when we met at the Arts and Crafts shops Celebration Fairs in Thornbury, where I sold him what turned out to be the last birthday card for his mother - she died some months later.

After his mother's death Simon would visit the shop every two months or so and we would reminisce and enjoy many a laugh about old times in general and woodturning in particular. Sadly though, Simon's health took a dramatic turn for the worst and this prevented him from venturing out any more, so those last few visits are among my most treasured memories of this remarkable man.



Simon with Janet

### **Mike Openshaw – (current editor of ABWT's monthly newsletter)**

My first recollection of Simon was on my first visit to the Mill, just a week or so after I'd joined the club. I quickly learned that on the subject of tool-sharpening there were/are two schools of thought - one school holds that for consistency a jig is essential, while the other, which Simon supported, was that with practice it was perfectly possible to obtain consistent results by sharpening "freehand". Both points of view were put forward with total conviction, not to say "authority" so as a complete novice I left Portishead that day in a state of some confusion, a state in which I have remained to this day, simply because I have witnessed outstanding works of art

and craftsmanship being produced in equal measure by exponents of both sharpening methods - Simon's work being a supreme example of the freehand school. But then, Simon was an exceptional person and perhaps he was one of a mere handful of turners who could do it this way - the rest of us feel the need to take the easy way out. Although I visited him at his home on several occasions I never actually saw his workshop - I'm sure he'd have been happy to show me around, had I asked - but I believe that his wood lathe was not an all-singing, all-dancing state-of-the-art machine that most of us aspire to, but a humble Myford ML8 of 1950's vintage. That reinforces the assertion that "it's not what you've got" that matters so much as "what you do with what you've got".

It has been said by some that Simon was a difficult man to get to know and to some extent that may be true, but this was due to his innate shyness and modesty - characteristics which can so easily give the impression of aloofness. Simon was however anything but aloof, for once you had engaged him in conversation, not only on matters concerning woodturning but on practically any subject under the sun, you would find that he had strongly-held views which he was not afraid to express. During my last two visits in August 2016, when he was very ill indeed and confined to bed, being kept alive with a constant supply of oxygen, his mind was as alert as ever and we scarcely talked about woodturning at all, preferring instead to ruminate on the state of the world, the direction science was headed, ecology, technological advances, politics, philosophy and yes, even religion. As to his illness, he was very matter-of-fact about it. He knew exactly what it was and what the outcome would be but there was no hint of self-pity. I think that he had the ability to analyse rationally the situation in which he had found himself and instead of asking "Why me?" he adopted a philosophical approach which enabled him to keep going for as long as he did. A lesson, perhaps for each one of us.

There are tributes elsewhere in this edition from members who knew Simon in the early days of ABWT and, without exception all have fond and enduring memories of this remarkable man. The immense contribution that he made for so many years to the development of the club has secured for him a permanent place of honour in the history of Avon and Bristol Woodturners.

### **Ian Guy – (former chairman of ABWT)**

I first met Simon almost thirty years ago at a meeting of the (then) Bristol Woodturners in the Green Dragon pub in Downend. At that time Simon was doing both the Secretary's and Treasurer's duties with Don White. There were only a few of us in those far-off days - fifteen would have been considered a very good turnout! Competitions were held which Simon usually won so he became a judge. Simon was a very private man and a talented wood turner who chose his words carefully - form and finish were his main criteria and when discussing a winning entry he would carefully explain his reasoning for choosing that particular piece.

So many things and events were instigated by Simon, among these were ICI exhibition, a teaching programme for novice woodturners, the safe use of chainsaws, the Westonbirt Treefest (jointly with Sandra Atkins), Thornbury's Model Engineering exhibition, and not forgetting the Woodland Project in Alveston with club member John Wilson-Smith.



Simon's passing is not only a great loss to his family and friends but also to the club and the woodturning fraternity.

Members might like to know that Simon's AWGB number was 180 and Don White, a founder-member of AWGB and of course, Bristol branch, was 10.



A pierced bowl by Simon

### **John Wilson-Smith – (former secretary, ABWT)**

Current members of Avon and Bristol Woodturners may well be unaware of the huge influence that Simon has had on the club. He was a shy, retiring man who did not make friends easily, but his knowledge of wood and woodturning was exceptional, and he was always willing to use this knowledge to help others - if he was asked!

I first met Simon by chance at an AWGB seminar at Warwick University many moons ago where he was demonstrating the use of a chainsaw to produce turning blanks when I was at the very early stages of learning the wonderful craft of woodturning. We soon discovered that we lived less than a quarter of a mile from each other and that, apart from our interest in wood we also shared a passion for recycling, wildlife and the environment, and this led, eventually to our developing a 10-acre plot that was half-way between our two houses.

By training, Simon was an engineer, and if a job was to be done it had to be done properly, with great care and precision - irrespective of the time it took to achieve the desired results - in many ways it was surprising that we got on so well, as I am rather the opposite!

Simon was one of the very early members of the AWGB (membership no. 180) and it was he, together with Don White who started your club in 1989, initially as a self-help group, the first meeting being held at the Green Dragon pub in Downend. Notable names from the world of woodturning came to demonstrate in these early years, among them Richard Raffan, Ray Key and Del Stubbs. Chairman, Vice-Chairman, Treasurer, Secretary were all roles which at various times were occupied by Simon on the committee. At least once he won "Woodturner of the Year" and in 2004 was voted "Clubman of the Year" in recognition of the huge impact he had made on the club's development.

It was (I believe, in 2007) that Simon was further rewarded for his unstinting support of the club by being made an Honorary Life Member. Of the many contributions, almost too numerous to mention, were his designs for the ABWT

Apprenticeship Scheme, for which he was largely responsible.

His turning skills were outstanding - many of you may have seen his set of workshop items that were regularly displayed at the Model Engineering exhibitions - hammer, screwdrivers, centre punch, hexagonal nuts and bolts, nails, taps and dies, all so realistic that at first glance they appeared to be the "real thing" but in fact were all made in exquisite detail from different woods.

The AWGB has selected some of his pieces to go on National display and a "Pudsy" chair that he made for Children in Need raised £700 when it was auctioned.

Within the club Simon has demonstrated many times, but always at a level that was achievable by those present - he never used these demos as a way to "show off" his skills, rather he always endeavoured to explain what he was doing, and why, so that the rest of us could follow, understand and even (perhaps!) emulate. Nothing was too much trouble - if there was a gap in the club's programme, Simon was always ready to fill it.

Simon's memory will live on, not only in his many fine creations in wood but also in the beautiful woodland that he helped create.

### **Derek Edwards (former chairman of ABWT)**

It was with the deepest sadness that I heard of the passing of Simon Keen. I first met Simon some fifteen years ago on the Avon and Bristol Woodturners' stand at the Westonbirt annual Treefest. I had only just moved into the area and was looking for a wood turning club to join. Simon was demonstrating on the lathe and I spent some time watching him turn - it wasn't long before we ended up talking about turning and the club and that was, as the saying goes, the start of both a firm friendship and my becoming a member of ABWT.

Simon was one in a million - he was always available for help and advice to "new" turners (including me on many occasions!).

Rest in peace, Simon



A lidded bowl by Simon

## Tutor Assessment and Demonstrator Training

Tutor Assessments are still very popular although with some applicants there is a long wait for a place because of the need to assess 3 or 4 members in the day to maximise the use of the training fund for most members, for this we apologise. In a few cases I can arrange one off assessments, if the member is willing to travel to an assessor.

To try and overcome some of the waiting we are arranging a few set dates at a fixed venue. We will advertise these for members to apply for a place. The first of these will be at the Max Carey Trust, The Mill, Portishead, Bristol. Other courses will be set up and advertised in other areas in due course.

There have not been many applications for Demonstrator Training over the last 12 months. Any member who wants to improve their confidence at demonstrating will get a lot of benefit from this course, which I undertook a number of years ago and it helped me considerably with my demonstration skills.

Applications for both Tutor Assessment and Demonstrator Training can be done via the AWGB website in the training section, or contact me by phone or email and I will send an application form.

**John Montgomery**  
**Demonstrator Training &**  
**Tutor Assessment Coordinator**  
**e-mail [johnmontgomery@awgb.co.uk](mailto:johnmontgomery@awgb.co.uk)**  
**Tel: 01752894083**

## Southwest Representative Report

We are now into 2017, which is the 30th Anniversary of the AWGB. There are a number of clubs in the Southwest that applied for and received a birthday grant, the grant to be used to promote woodturning to the public as an AWGB supported event. I hope to attend as many of these events as possible and will have AWGB advertising material with me when requested. Please let me know of your event dates and also Paul Hannaby, our webmaster, so that he can advertise it on the AWGB website.

The first of the anniversary events I will be attending is at the Axminster Club on the 4th of March, who have Glenn Lucas demonstrating.

I will again be attending Yandles Show at Martock in Somerset on the Friday and Saturday 7th & 8th April with the AWGB travelling exhibition and merchandise. This is an excellent show to attend, please come and introduce yourself if you do visit the show.

I will also be attending other events through the year and will give the venues and dates when confirmed.

Hope you all have a great year with plenty of turning and do contact me if I can help in anyway.

**John Montgomery**

**Association of**  
**Woodturners**  
of Great Britain



### Member Training

#### Tutor Assessment Day

Max Carey Woodturning Trust  
The Mill, 35 High Street  
Portishead, Bristol, BS20 6AA

**Saturday 10th June 2017**

**Applications to**  
**John Montgomery**  
**AWGB Demonstrator Training &**  
**Tutor Assessment Coordinator**  
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# Doodling with Wood ... or how to have fun and produce something useful

**Robert Perkin-Ball**

The September issue of Revolutions told of the initiative taken by Wessex Woodturners and following that a challenge was issued to members by our Bury St Edmunds Woodturners Club to follow their example. I am fortunate enough to have had no personal need for a wigstand following Chemotherapy so the only guidance I had was in the Revolutions pictures and that for me is part of the fun. Basically a wigstand is the application of "Form and Function" to three pieces of turned wood. An element I added was to make my prototype from a piece of builders discarded pine joist 55cm x 17cm x 7cm. From an aesthetic point of view some other more decorative and heavier hardwood would look better.



For the overall size of the wigstand, the logical starting point had to be with the dome and for that I simply placed my hand on the top of my head and came up with a diameter of 135mm with a maximum thickness of 35mm, that looked and felt right. The length of the pillar depends, to a degree, on whether the stand is intended for use with a short or long-haired wig. There are limits of course, too long a pillar and the stand could become unstable, too short and the wig would not sit properly. Finally, the base needs to be just large enough to provide stability and in scale but it also provides the opportunity for a little useful decoration in the form of a groove for wig clips etc. For



speed and ease I cut the sockets in the dome and base blanks with a 50mm Forstner bit. The dome blank was chucked using the Forstner socket and a mounting tenon was cut in the opposite side so that it could be reverse chucked to true up the underside. It was then reverse chucked again to cut the blank to the required diameter and thickness. The dome was then turned to shape and finished.



The pillar was mounted between centres and rough turned to shape before tenons were cut in the ends to fit the sockets in the dome and base. All three parts were assembled between centres using a piece of turned waste to protect the top of the dome before final shaping of the pillar and base was completed.



The making of the stand should cause very few problems but it did allow me to doodle with wood and provide me with useful reminders and practice in many aspects of turning.





p r e s e n t s

# WOODWORKS@DAVENTRY

Thursday 11th  
May 2017

Friday 12th  
May 2017

Thursday 11th and Friday 12th May 2017

DAVENTRY LEISURE CENTRE - NN11 4FP

WOODTURNING and WOODWORKING  
SHOW

CLUB DISPLAYS and COMPETITIONS  
TRADE STANDS

REFRESHMENTS - RAFFLE

DEMONSTRATIONS BY PROFESSIONAL TURNERS

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**AWGB  
Exhibition  
Competition  
and**

**Tudor Rose Woodturners  
sponsored by the AWGB  
30th Anniversary Competition**

**FREE  
ENTRY**

**FREE  
PARKING**

## Travelling Exhibition 2017-2018 - Competition

Every Seminar we select between 50 and 60 pieces to take around the UK as part of our travelling exhibition. We keep the pieces for two years and in the past they have been returned in August before the Seminar. The current pieces go back in 2017 and as the next seminar is 2018 we need to replenish the exhibition.



So we are going to hold a competition. It is open to any woodturner in the UK, whether they are AWGB members or not. There isn't a theme – we just want you to send us some photos of your best pieces of work from which we will make a section of the best 60 pieces. We'll arrange with you for these pieces to be sent to Woodworks at Daventry where Ray Key and Reg Hawthorne will judge the top three and we will award prizes for **1st of £175, 2nd of £150 and 3rd of £125.**

The rules are simple:

1. You may enter up to 3 pieces
2. You must submit three high quality images per entry by email to [competition@awgb.co.uk](mailto:competition@awgb.co.uk)
3. Images may be sent on multiple emails if necessary; each email will be acknowledged
4. Images must be submitted no later than Friday, 10 March
5. The images must show side view, top view and underneath view (or "an interesting angle")
6. At least one of the images must contain a ruler so we can judge the size of the piece
7. Your email should describe the piece including details of the timber used in no more than 50 words
8. You must agree that if chosen we can retain the piece(s) until October 2018
9. You must indicate whether you are prepared to sell the piece.
10. You must provide a sale price even if it isn't for sale for insurance purposes. We insure the pieces for 60% of their sale value
11. If we sell one of your pieces we take 10% commission plus VAT

We'll discuss packaging etc with you if your piece is selected.  
*That's it - get making! We're looking forward to seeing your entries.*



## Kennet and Avon Woodturning Club

### Bernard Bunn

The Kennet and Avon Woodturning Club ran a beginner's hands-on woodturning course during Autumn 2016, in accordance with the AWGB Let's Teach Turning model.

The course was held on one evening a month for four months and attracted six club members and two 14 year olds. The photograph (right) shows the two 14 year olds, Robin Grant (right) and Cory Higginson (left) receiving their club and AWGB membership badges from the club Chairman (Chairman of the RPT) John Boyne-Aitken at the club's gallery night.





# DUST AND THE WOODTURNER'S WORKSHOP

Peter Harper - Herefordshire Woodturners

## Introduction

Dust is the inevitable byproduct of any woodworking activity. Whilst the levels in commercial workshops are regulated by stringent COSHH (Control of Substances Hazardous to Health) standards, those in hobbyists' workshops are uncontrolled and often excessive. Woodworkers are aware that it is a hazard but do not generally appreciate why this is so and how it can affect them. They often take inadequate measures to control the dust and hence prevent resulting problems. This article discusses the nature of wood dust, its harmful effects and the measures that can be taken to reduce the risks. The aim is to raise awareness of the problem, provide solutions and to make your craft safer.

## Health Risks

Solid wooden objects like furniture or musical instruments rarely cause health problems but reactions to wood dust occur frequently. It is difficult to be precise about the incidence of wood dust related disease or harm but skin problems are common in woodworkers. Long term woodworkers have a significant reduction in lung function compared to the general population as well as a higher incidence of asthma. Allergic reactions to wood are found in about 2% of woodworkers and more specifically 5% of workers using Western Red Cedar are allergic to it.

The Health and Safety Executive label wood dust as a major problem and potential carcinogen. Nasal cancer is a recognised industrial disease associated with inhalation of wood dust.

## Factors involved

The risk of problems varies with the species of timber being used. Exotic hardwoods have a bad reputation for causing dust related disease. The concentration of the dust in the air and the extent of exposure are important, as is the individual sensitivity of woodworkers. The dangerous elements are in the components of the wood itself: the timber, sap, bark and associated lichens, bacteria and fungi.

## Dust Particle Size and Ill Effects

The size of the dust particles is very important. The range is from millimetres to less than 10 micrometers (0.01mm); from the visible on the floor or in the air (seen in the light beams on a sunny day) to the microscopic. A micrometer is a thousandth of a millimetre (0.001 mm). By way of comparison, a human hair is about 50-70 micrometers in diameter. Particles greater than 10 micrometers in size settle quickly in the workshop and if inhaled are largely captured in the nose and sinuses. It is the dust particles less than 10 micrometers in size that pose the greatest risks and these can enter the eyes, skin and lungs causing reactions locally or throughout the body.

## Generation of dust

Dust is generated in all woodworking activities but especially in woodturning. Sanding may not generate so much dust by

weight but it contains mostly very fine particles. Do not forget that brushing your workshop floor considerably increases the dust in the air as does shaking your smock at the end of a session.

## What are the dangerous substances within the dust?

Within wood there are chemicals such as proteins, terpenes, phenolic compounds, glycosides, tannins, taxines and glycosides. In sufficient concentration these are dangerous chemicals. They may cause damage locally at the site of entry into the body (eg, skin, lungs, eyes). They can be absorbed and have toxic effects on internal organs or stimulate an allergic reaction. Treated wood can contain heavy metals such as chromium, arsenic and copper and various pesticides, although the use of many of these have been prohibited in recent years. But when was the piece of old fence post you are thinking of turning treated and what does it contain? The timber and bark contain bacteria, lichens and fungi, as seen in spalted woods. Composites such as MDF and plywood not only contain woods of various species to which individuals may or may not react but there are adhesives and possibly other unsuspected components.

## Mechanisms of Injury

Identification of individual causative agent(s) and the mechanism of injury in individuals can be complex and difficult.

### Physical

Trauma caused by large lumps of timber flying from your lathe is not the subject of this review. However splinter wounds particularly from Wenge, Greenheart, and Mansonia, are reported to heal slowly. These wounds are particularly prone to infection probably from the nature of the timber and associated bacteria or fungi. Dust and chippings can fly into and damage eyes or act as irritant foreign bodies. Dust on the workshop floor can be very slippery and rarely a spark can detonate dust laden air to cause an explosion.

### Poisons

Yew, Hemlock, Laburnum, Oleander and Sassafras have reputations as poisonous woods.

Though report of deaths are infrequent there is little doubt that they can have serious effects. The HSE Information sheet on 'Toxic Woods' identifies internal organ damage from several woods (eg Yew, Greenheart, Mansonia). Heavy metals and chemical pesticides can be absorbed into and distributed around the body to cause these serious effects. Symptoms include headaches, nausea and vomiting, dizziness, breathing difficulties, visual disturbance and severe damage to organs such as the kidneys, liver and heart.

### Irritation

The dust particles and many of the chemicals in wood are irritants and these may enter the skin on the hands, forearms, face, eyelids and scalp. The rubbing and abrading of clothing in the neck or groins can assist the entry of dust into the skin. Cross contamination by the hands to other areas of the body can occur. Usually the inflammation gradually reduces when exposure stops but repeated or long term exposure can cause a chronic problem.

## Allergy

This is a loosely used term in common speech but has a specific medical meaning. Research has shown that less than 2% of all wood workers have allergies to wood, though the incidence of asthma in wood workers is greater than in the general population. The development of an allergy is an immunological process. A specific chemical in the wood dust, the 'sensitiser', stimulates antibody production within the body over a few days or weeks. When the worker is re-exposed to that sensitiser then symptoms occur. These can range from the very mild to severe, and even death. Among the problems are skin rashes (allergic dermatitis), nasal problems (allergic rhinitis), asthma attacks or even anaphylaxis. The latter rapidly causes collapse with shortness of breath, low blood pressure and generalised swelling and can be fatal. Urgent medical treatment is needed. Occasionally cross reactions with other woods occur. Sensitisation is of minor importance with many wood species but Western Red Cedar is well known to cause allergies in 5% of workers. If a woodworker is sensitive to a particular wood then ban that wood from the workshop.

## Cancer

There is a well established link between wood dust (especially Beech and Oak) and the development of nasal cancers in furniture makers (7 in 10,000 life time risk) though interestingly not in workers in allied trades (eg polishers) working in the same factories. This is a 100 times greater than the risk in the general population. There are also tenuous connections of Beech, Oak and Walnut dust to cancers of the stomach and lung and Hodgkin's disease. Overall, there appears to be a very small cancer risk in hobbyists from wood dust.

## Specific Sites

The symptoms caused by wood dust depend on the organ(s) affected rather than the wood species or mode of action (eg. irritation or allergy).

### Eyes

The symptoms in affected eyes include redness, watering or stickiness. The eyes may feel gritty and sore. As the severity of the inflammation increases visual acuity will be reduced.

### Nose and sinuses

Violent sneezing, a blocked or runny nose and perhaps bleeding will occur.

### Respiratory tract

In the first instance there will be a cough, perhaps with phlegm, and breathing difficulties. In an asthma attack the chest feels tight and there is wheezing. If there is continued or repeat exposure to the dust then permanent lung damage can occur. This is a slow and insidious process and results in a persistent cough with sputum and increasing shortness of breath, even when not in the workshop.

### Skin


Initially the skin becomes itchy with a red rash. This may become scaly or blisters may appear. The problems are usually on the hands, forearms, face, eyelids and scalp due to direct contact. Dust transferred from the hands can affect other parts of the body. If there is persistent exposure then the skin can thicken and become scaly or scabbed, and may crack and bleed. These changes will largely disappear when exposure to dust ceases but there can be residual scarring.

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Used by woodturners of all abilities throughout the UK and the world, the Chestnut Products range of top quality finishes gives outstanding results every time; whatever you are making and whatever your preferred finishing system there is bound to be something in our range to meet your needs.

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[mailroom@chestnutproducts.co.uk](mailto:mailroom@chestnutproducts.co.uk)  
Stockist enquiries welcome

## What can be done?

The potentially serious effects of dust on woodworkers' health are taken very seriously by commercial firms and regulatory authorities. There are serious messages here for individual turners.

### State of mind

A general awareness of the potential for harm and a positive mindset to avoiding exposure at each and every turning session is important. This will ensure the turner always uses the measures below.

### Care with selection of timber

Turners should be aware of the overall characteristics of the wood they use or intend to use, its potential toxic effects and their personal sensitivity. A chart of the propensity of individual species to cause problems is on the \*HSE website. It is well worth copying this and displaying it in your workshop as a reminder. Also, consider substituting a wood for less harmful alternatives.

### Soap and water

Personal hygiene is important and washing hands and showering regularly, reduces dust on the skin and its transmission.

### Personal Protective Equipment

**Clothing:** Use smocks to prevent the dust collecting in clothes and on the skin as well as gloves to shield hands, if they are sensitive. However be careful. Some turners advise against wearing gloves as they may get caught during turning by the wood or lathe. Thin 'rubber' gloves are useful but the latex, of which many are made, is a potent sensitiser too, so nonallergenic types may be needed.

**Face & Eye protection:** The choice is between glasses, goggles, visor, helmets.

**Lung protection:** The range of face masks, visors and ventilated helmets are detailed on the \*\*HSE website, "Wood dust: Selecting Suitable Respiratory Protective Equipment". Helmets are particularly useful. They provide full physical and dust protection for the head, eyes and respiratory passages, but are expensive and some turners find them heavy to wear.

### Environment

A clean workshop is important. Chip extractors clear chippings but are not generally effective at filtering fine dust, although some do have filters. Fine dust extractors such as cyclone extractors can filter dust of 0.1 micrometers diameter but these machines are large and expensive. Vacuum extractors are smaller and mobile and can be connected to single machines or power tools. They have filters and remove dust down to a diameter of 1 micrometer. They should also be used to clean benches and floors rather than a brush. Ambient air filters remove fine dust suspended in the air after turning is complete and are very efficient at removing particles down to 1 micrometer. The maintenance of filters is vital and they should be cleaned or replaced at regular intervals.

### Conclusion

The health risks of wood dust are potentially severe. A positive mindset and an active management of the dust will make for a safer working environment and will protect your health.

Health and Safety Executive at [HSE.gov.uk](http://HSE.gov.uk)

\*Woodworking Information Sheet 30. 'Toxic Woods'

\*\*Woodworking Information Sheet 14, 'Wood Dust; Selecting Suitable Respiratory Protective Equipment'.



Supported By The  
Worshipful Company  
of Turners

## The Register of Professional Turners

I would like to thank all the clubs and individuals that take the time to fill in our demonstration and tuition feedback forms. The feedback we receive is an important tool in the maintenance of the standards of demonstrating and teaching that we have come to expect from members of the RPT. Can I ask all of those involved with filling in and sending back these forms to ensure that they are sent to:

**Gary Renouf, 16, Portsmouth Road, Liphook, Hampshire, GU30 7DJ.**

as he is now the RPT committee member in charge of dealing with this.

Thankyou

**John R Boyne-Aitken**  
**Chairman**  
**Register of Professional Turners**



## Second Nature ???

**David Bebbington**  
**The Woodcraft Association**  
**North Wales**

I suppose that, like most turners, I learnt early on that the skew chisel is not an easy implement to make friends with, but with perseverance, it really does become one's best friend.

When I went to my car this morning, I found that it had totally frozen over, and substantial amounts of ice needed to be shifted from all glass surfaces. Picking up my trusty plastic ice shifter, much to my surprise I found that I went straight into skew mode with it. The ice flew off in what looked suspiciously like ribbons, and job done in less than a minute.

What still slightly bothers me is that it is still called a scraper, but with a little more thought and insight, perhaps a more appropriate name might be found.



## We Have Moved!



We have moved. Our new address is  
Little Singleton Oast, Great Chart, TN26 1JS.

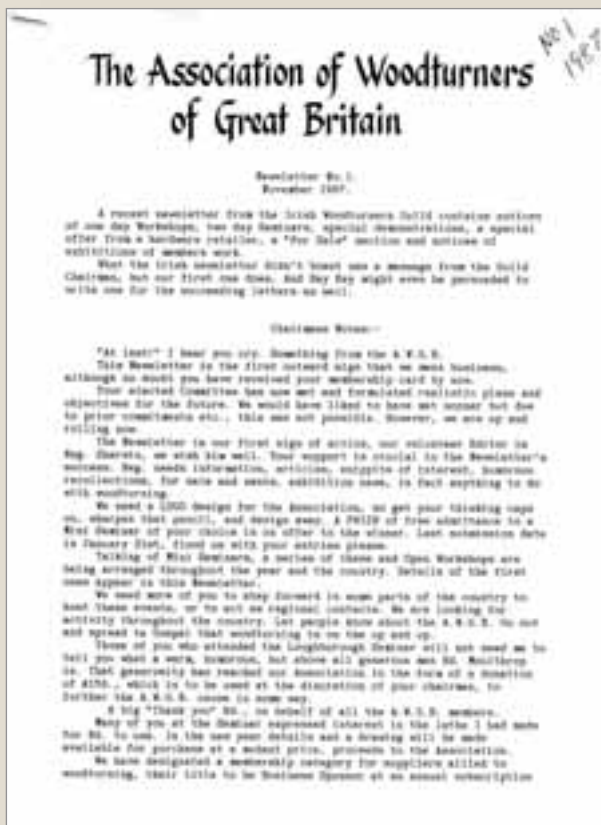


**Olivers Woodturning supports the AWGB**



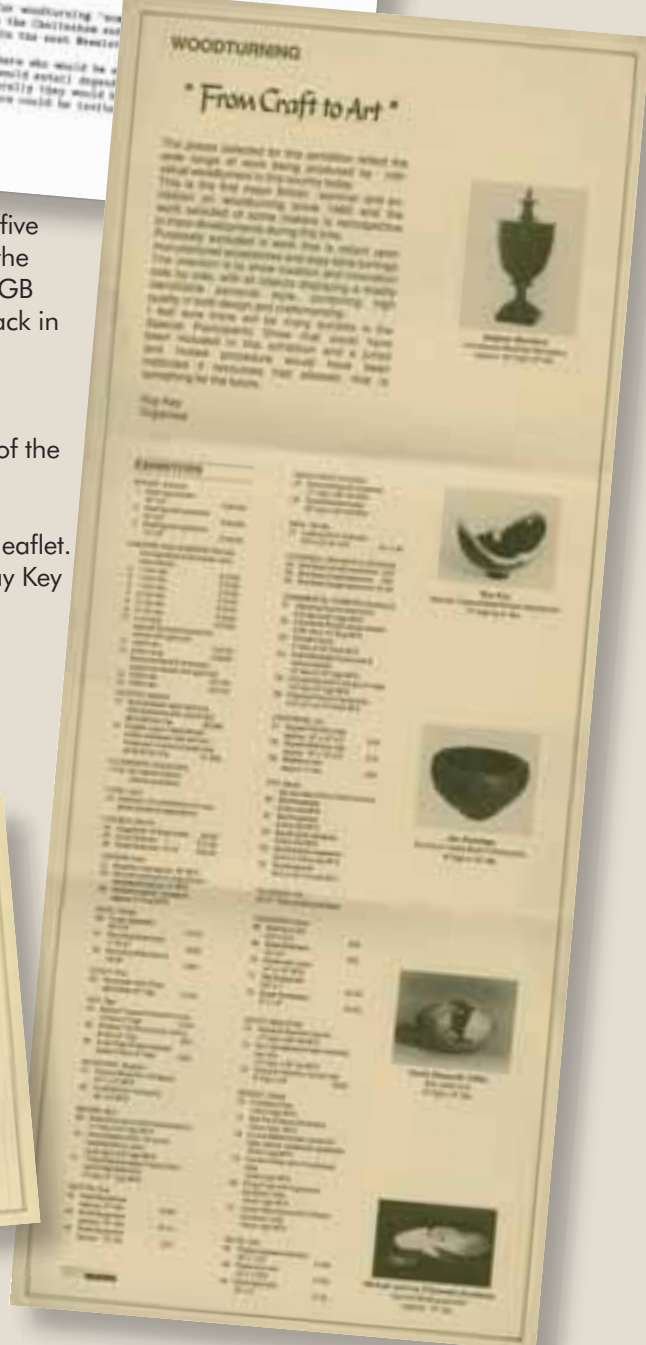
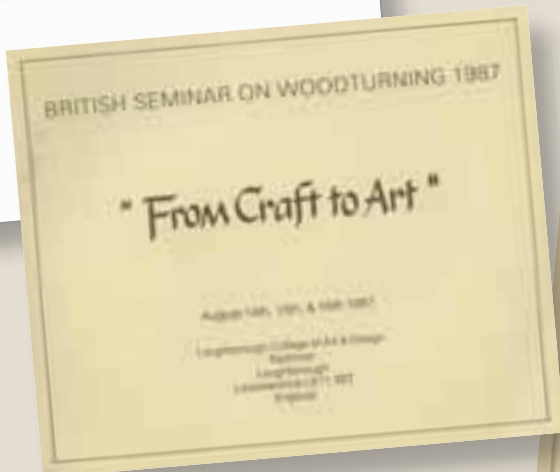
The Association of Woodturners of Great Britain [www.awgb.co.uk](http://www.awgb.co.uk)





Three of the five pages from the very first AWGB newsletter back in 1987.

Also a copy of the first Seminar programme information leaflet. Thanks to Ray Key for this.



... and 2018



**Asmund Vignes**  
Norway

[www.aasmundvignes.net](http://www.aasmundvignes.net)



**Benoit Averly**  
France

[www.benoitaverly.com](http://www.benoitaverly.com)



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*Remember it's "Your Turn to be Inspired"*

**5-7 OCTOBER**  
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INTERNATIONAL  
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Demonstrator line-up for the AWGB Seminar  
5th to 7th October 2018.

**From Canada: Mike Hosaluk**

**From France: Benoit Averly and  
Jean-Francois Escoulen**

**From Ireland: Glenn Lucas and  
Max Brosi**

**From North America: Harvey Meyer**

**From Norway: Asmund Vignes**

**And from the UK: Rod Page,  
Gary Rance and Les Thorne**

At Yarnfield Park Training and  
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**Mike Hosaluk**  
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[www.michaelhosaluk.com](http://www.michaelhosaluk.com)



**Rod Page**  
UK

[www.rodpage-  
woodturner.co.uk](http://www.rodpage-woodturner.co.uk)





The East Herts Woodturning Association  
wish to advise their members and friends of three  
Sunday Demonstrations booked for 2017.



**23rd April Simon Hope**

**25th June Les Thorne**

**22nd October Tony Wilson**

**Venue The Pavillion, Bullfields, Sawbridgeworth CM21 9EA**

**Fee £12 including light lunch, teas and coffee**

Please contact East Herts Secretary Tony Hinksman on 01279 814337  
to book place and supply any dietary requirements

*Following are a few of the AWGB 30th Birthday Bash  
events taking place near you. Everybody is welcome to  
be a part of these events if your able to. Please support  
these events and enjoy watching, learning and talking  
to the guys as they do their stuff.*



## Herefordshire Woodturners

proudly celebrate the 30<sup>th</sup> Birthday of the  
Association of Woodturners of Great Britain with an all day  
woodturning event featuring

**Les Thorne**

professional woodturner

**on the 1<sup>st</sup> April 2017 - 10.00am**

**at Holmer Scout Hut  
Highmore Street  
Hereford HR4 9PG**

demonstration to include peppermill, box and bowl making



Refreshments available all day

A display of members work will be available to view

Admission £10 advance tickets available and preferred as numbers limited

Contact Mike Glover 01432 378205 michaelglover52@sky.com



## MID WALES WOODTURNERS

proudly celebrate the 30th Birthday of the AWGB with an all day meeting featuring



### Mark Baker

Professional Woodturner and Editor of Woodturner Magazine.



23rd April 11:00am - 17:00pm

Carno Community Centre, Carno,  
Caersws, Powys SY17 5LH



The Community Centre has disabled access and disabled toilets available, and ample free parking.

Free tea and coffee are available throughout the day, with hot and cold home-made food available at very reasonable prices.

A display of members work will be available to view.

We are a friendly club, and visitors will be made very welcome.

Admission £15

Contact Kym Price 01650 511572 [secretary@midwaleswoodturners.com](mailto:secretary@midwaleswoodturners.com)



**CHESHIRE GUILD OF WOODTURNERS**

## MARK BAKER

Saturday 29th April

Plumley Village Hall  
near Knutsford (WA16 0TR)

10 am – 4pm

Light snack lunch with tea, coffee and soft drinks included.

Mark Baker is an internationally known demonstrator as well as being Editor of 'Woodturning' magazine.

His demonstration will cover all aspects of the craft and will therefore be of interest to all levels of competence.

**Entry £15 (£12 in advance)**

**Get four members from your club and a fifth comes free! (t's & c's apply)**

Tickets available from Lesley Sercombe by post.

26 Depmore Lane Frodsham Cheshire WA6 6UB Email [lesley@agraham.demon.net](mailto:lesley@agraham.demon.net)



## The Woodturners Association of Gwynedd

will celebrate the 30th Birthday of  
The Association of Woodturners of Great Britain



**at The Vintage Rally**  
**held at Mona Showground**  
**on the Isle of Anglesey**  
**20th and 21st May 2017**



A great rally with over 1500 exhibitors and over 10,000 visitors expected.

Members of the Woodturners Association of Gwynedd  
will be demonstrating over the two day period.

Visitors and members of the AWGB who have  
caravans/motor-homes can stay for up to 3 nights at the showground for £50.

This includes entrance to the show for two persons  
on both days, and children under 15 are free.



## To celebrate 20 years and 30 years of Chelmer Valley Woodturners and the AWGB

Chelmer Valley present a seminar day with



# Yann Marot

[www.escoulen.com](http://www.escoulen.com)

**Sunday 4th June 2017**  
**10.00 a.m. to 5.00 p.m.**

Mountnessing Village Hall

Roman Road, Mountnessing, Brentwood, Essex, CM15 0UH

Full disabled access

Admission £17.00

Refreshments and Buffet Lunch

**Simon Hope Woodturning and Paul Howard Woodturning**  
**will also be in attendance**



For ticket application forms please contact the Events Secretary - Louise Biggs

E-mail: [lbiggs@anthemion-furniture.co.uk](mailto:lbiggs@anthemion-furniture.co.uk)

Work: 01245 400728. Mobile: 07990 843226. Home: 01277 230265

or download an application form at [www.chelmerwood.co.uk](http://www.chelmerwood.co.uk)

*All Photographs  
courtesy of Yann Marot*



# Forest of Dean Woodturners

Affiliated to the Association of Woodturners of Great Britain

**Wednesday 21st June 2017**

All day & evening demonstration by:



**LES**



## THORNE

### Celebrate the 30<sup>th</sup> Anniversary of the AWGB

Tickets: Day (from 9.30am) & Evening (including BBQ lunch) £15.00

Evening only £5.00

### Cardiff and District Woodcraft Club

#### David Lewis - Secretary

Cardiff and District Woodcraft club celebrated the AWGB 30th Birthday bash at the Axminster Store at Culverhouse Cross, Cardiff on Saturday 28th January. We had a lot of interest and comments. Two of our more experienced turners demonstrated their skills and there were several tables displaying our works, both turning and carving.



Enquiries were made about joining the club and we wait to see how many actually join.

Prior to the event, the South Wales Echo, which is the



main newspaper for the Cardiff and District area published details about the event in their "Events" column on several days.



# Lincoln Heritage Skills Festival is taking place on 23/24 June at Lincoln Cathedral

Witness the skills, celebrate the heritage, come and have a go!

For the first time ever the City of London Livery Companies and Lincoln Cathedral are joining together to celebrate traditional crafts and skills essential to the preservation of Cathedral and other ancient buildings as well as keeping heritage and skills alive. Come and see and have a go. Displays both inside the Cathedral and on the East Green.

On the Saturday afternoon, there will be an auction of work produced during the event by the City of London Livery Companies.

1. The festival is worth a visit in its own right. It's free.
2. It's an opportunity for members to sell their turned items (cash only) in the Turners' Company marquee, with 20% going to the Cathedral. There's an estimated footfall of 5,000 people over the two days. If you want to sell at this event please contact Christopher Scott, Worshipful Company of Turners. email: c@5scotts.freemove.co.uk.
3. We already have demonstrators on a pole lathe and power lathe, and we have an adze worker. But we could probably fit in another demonstrator. An ornamental turning lathe would be good. Again, Christopher Scott at the Worshipful Company of Turners is the contact.

**THE CITY OF LONDON LIVERY COMPANIES**

**TAKING THE MEDIEVAL CONCEPT OF MENTORING INTO 21ST CENTURY TRAINING**

The festival will be held at the stunning West, Transept and East Green of Lincoln Cathedral, and will attract approximately 5,000 visitors. The event will be free to enter, and the visitors will be part of the story of the festival as they not only watch crafts people at work, but join in with the 'have-a-go' sessions too.

INSPIRING • LEARNING • NETWORKING

All the work created over the weekend will be sold at a fun auction on the Saturday afternoon, conducted by local professional auctioneers. The funds raised at the auction will go towards covering the cost of the event and any surplus will go to Lincoln Cathedral Fabric Fund.

**HERITAGE SKILLS FESTIVAL**

**LINCOLN CATHEDRAL**

**23RD - 24TH JUNE 2017**

A unique opportunity to exhibit your company in a Cathedral setting, join with other Livery Companies to network with other trades, raise awareness of skills, crafts and training opportunities, and build your membership.

[www.lincolncathedral.com](http://www.lincolncathedral.com)

**WHERE IS THE FESTIVAL?**

Lincoln is just a couple of hours outside London. Two options run from London Kings Cross via the Virgin East Coast trainline - but we're easily accessible from the North and the Midlands too!

And when you're not waiting at the station there is so much to see and do - everything from seeing Magna Carta in Lincoln Castle, to taking a stroll around the Cathedral quarter with its award-winning shops, or enjoy the buzz of the nightlife of the restaurants, pubs and cafes of the waterfront.

For more information on accommodation, events, transport and other information, please see [www.visitlincoln.com](http://www.visitlincoln.com)

**SUGGESTED TIMETABLE**

**THURSDAY 22ND JUNE 2017**  
09.30 - 10.00: Set up the event

**FRIDAY 23RD JUNE 2017**  
09.30: Set up the event (until 10.00)  
10.00: Event Opens  
10.30: Master's Prayer Book of Lincoln Cathedral  
11.00: Food Closes  
11.30: Master's Prayer Book of Lincoln Cathedral  
11.45: Master's Prayer Book of Lincoln Cathedral  
12.15: Master's Prayer Book of Lincoln Cathedral  
12.30: Master's Prayer Book of Lincoln Cathedral  
12.45: Master's Prayer Book of Lincoln Cathedral  
13.00: Master's Prayer Book of Lincoln Cathedral  
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<https://lincolncathedral.com/forthcoming-events/heritage-skills-festival/>



# Making the most of it!

Keith Drew and Maurice Tebbutt

Sometime during last summer a 'surprise package' arrived in the post. Given its size, about 20 cm by 15cm and 5 cm thick, it seemed rather heavy, and inspection showed that it was a block of something like Teak or Oak. The letter inside the package revealed that it was a gift from a friend who lives on the Falkland Islands, and knew of my interest in woodturning. She said that the timber was not just 'any old block of wood', but a part of an old sailing ship, called the 'Vicar of Bray', which has been rotting away there, more or less steadily, aided by the frequent storms to which the Falklands are subject, until she finally disappeared (2015).



Figure 1

A bit of 'internet research' showed that the ship was launched in 1841, and had plied her trade for some time in various parts of the World including involvement in the 'Gold Rush' before foundering on the Falklands in about the 1880's. All of this reinforced my intrigue with the block of wood, and I resolved to try to do something with it in keeping with its venerable history. The block was contaminated with tar and showed signs of rot, (Figure 1) which was not altogether surprising for timber which was about 170 years old, and had potentially spent much of that time in salt water. I thought that a six-inch shallow dish or even a plaque didn't fit the bill, and this also involved turning away and losing a substantial part of the timber in the block. Ideally, what was wanted was to preserve as much of the block as possible; to find some means of 'bulking it up', and also to present it attractively. Eventually it occurred to me that segmenting could meet the requirements. It can, and often does, involve a combination of several different colours of timber, hence meeting the 'attractiveness' requirement, while coincidentally achieving the desired bulking up. This would seem to solve the problem, except that I had little idea how to do it. Fortunately, there are a number of members of my woodturning club, Worcestershire Woodturners, who are skilled in the techniques required, one of whom is Keith Drew.

Figure 2 shows Keith with an example of the kind of bowl he suggested (a design originated by Malcolm Tibbetts\*). Its main characteristic are a simple shape which led to ease of construction while also minimising the wastage of material.

Figure 3 shows the design in cross section. It will be clear that the bowl is constructed mainly from rings of timber, with a full circular base; and a top which is a square, with a circular hole. The diagram also shows that the circular edges of the slices are at 45 degrees to the horizontal (and vertical,



Figure 2

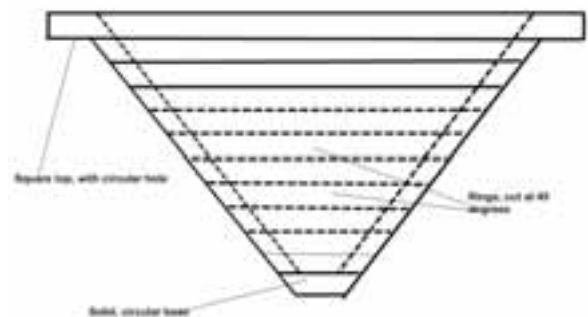


Figure 3

of course!). It may also be apparent that the combination of the thickness of the slices and the angle of cut (in this example 45 degrees) it means that the rings can be cut in succession from one board, and that they will sit on top of each other to form the shape shown.

We had to do some initial calculations in order to see whether the task was feasible at all, and, if so, how thick the rings would be (referred to as 't' below). We decided to make the initial board, i.e. the top of the bowl, 20 cm square, or so. If we ignored, initially, the contribution of the 'contrast' timber to this volume, making a board t cm thick would require  $20 \times 20 \times t$  cubic centimetres of timber. Thus, the **required volume**, which we can call **R**, can be calculated from  **$R = 20 \times 20 \times t$**

At its simplest, the whole of this volume had to be obtained from our original block, so the most we had available was  $20 \times 15 \times 5$ , or 1,500 cubic cm. We can call this **A**. However, we knew that the whole of this volume would not be available, either because of wastage during the conversion process, which would happen in any case, or because of the effect of the rot in the block. The direct effect of the rot was the result of the rotten bits being simply unusable. But there was an *indirect* effect in which the rotten bits interfered with the process of sawing up the block, and meant that we could not use some perfectly good timber. Figure 4 shows some of the better pieces resulting from the initial part of the conversion process, together with the rot which still remained. If we assume for this example that only one quarter of the original block would be available for use, this would give a volume of **A/4** or about 375 cubic cm. Since we now have two expressions for the volume of timber used in the bowl, we can equate them.

Thus, mathematically  **$20 \times 20 \times t = 375$** , or  **$400 \times t = 375$** . Hence  **$t = 375/400$  cm, or about 1 cm.**





Figure 4

Since the 'contrast' timber, which we have ignored so far, would also contribute to the amount of available timber, it looked as though the task was eminently feasible, but, as it turned out, the process of fabricating the 'board' was not entirely straightforward, in spite of the allowance we have



Figure 5

made above, because of the amount of rotten timber and its distribution.

Strips of contrasting timber (in this case Ash), which were destined to emphasise the pattern in the finished bowl, were glued along the edges of the pieces of dark timber using clamps to ensure good adhesion (Figure 5). This figure also shows some evidence of rot remaining in spite of the careful selection process. Note that the available pieces of timber needed to be utilised as described above, in such a way as to make two similar sub-boards, each one approximately half of the *initial board*, (as we have called it above) which is the source of the top of the bowl; and all the circles which form the sides).

A sheet of Ash was then glued to one of the large faces of each sub-board (Figure 6). Although these two sub-boards were similar, they were not identical, so, when they were put together, the central point needed to be determined by measurement. The circular bottom section, the circular rings, and the square top section could then be drawn in. (Figure 7).



Figure 6

It might be thought that the required 45 degree angle of cut could be achieved by setting a bandsaw table at this angle, and sawing 'freehand' along the marked

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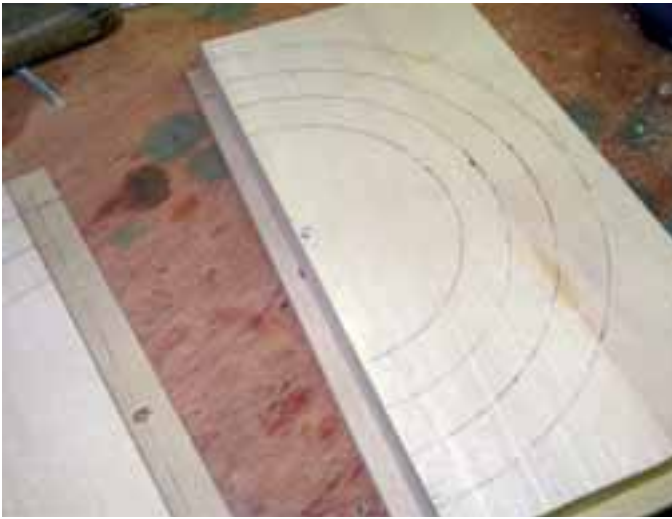


Figure 7

lines. However, this is very difficult to do in practice, and Keith found that the task was easier to perform, and more successful, by using a jig (Figure 8), which effectively replaced the saw table of the bandsaw, and allowed it to be set at the required 45 degrees. Figure 9 shows the collection of segments which are produced by the process described above.

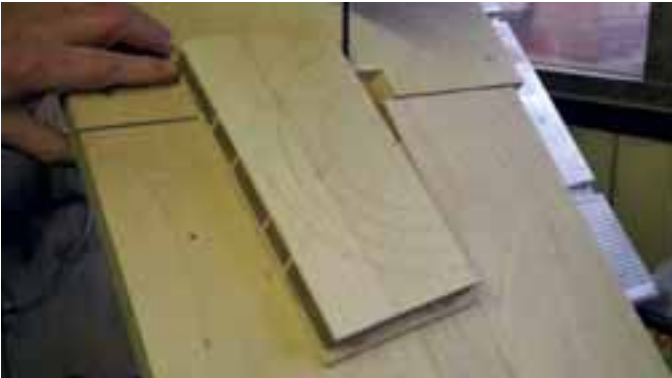


Figure 8



Figure 9

In theory, the segments can be reassembled in many ways. One of these reproduces the arrangement before the rings were cut (Figure 10). Alternatively, each additional ring can be rotated through an angle before being glued in place. Figure 11 shows the effect of rotating each ring through 90 degrees, for example. In practice, we chose to use the arrangement shown in figure 10. In these last two figures, the top of the bowl was first attached by 'tacks' of hot-melt glue to a thick hardboard disc. These tacks allowed the attachment to be firm, but also temporary since the glue joint

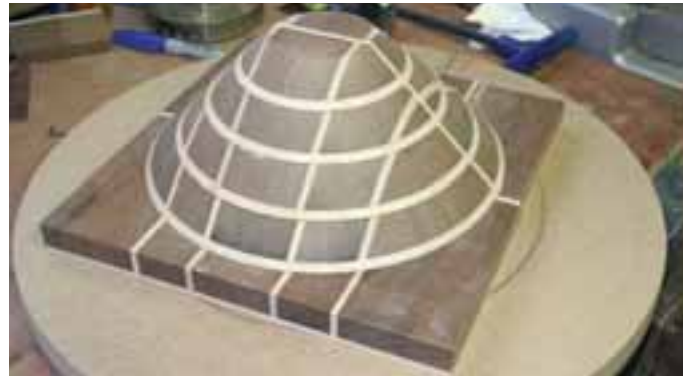


Figure 10



Figure 11

could be easily disrupted by warming it. Moreover, the disc, and anything attached to it, could eventually be mounted on the lathe, for instance by using a faceplate ring. This disc also provided the base of a clamping system which was made in order to exert pressure on the glue joints during the curing process (Figure 12).



Figure 12

Once the glue had finally cured, the last stage in making the bowl involved cleaning up first the outside, and then the inside, and finally treating it with Finishing Oil. To clean up the outside, the bowl/disc/faceplate ring combination described above was mounted on the lathe. In order to reduce the risk of a 'catch' leading to the demolition of the bowl, it was cleaned up using a negative-rake, slightly-



Figure 13





Figure 14

modified half-round scraper rather than a gouge, and frequent attention was paid to keeping the scraper sharp. (Figure 13) The sections which had been cleaned up were treated with the usual sequence of abrasives, and a number of coats of Finishing Oil. Initially this process produced a gloss finish, which was 'flatted' using very fine abrasive to produce a 'satin' finish which we preferred. The same technique was employed in order to clean up the inside of the bowl, with two exceptions; a) yet another jig was required to hold the bowl firmly during this process. Figure 14 shows the jig alone, while figure 15 shows the bowl in place and also the technique of using hot-melt glue 'tacks' being used for a second time; b) the flat base inside the bowl was cleaned up using a square-ended negative rake scraper. The flat top of the bowl was cleaned up using a sheet of abrasive, glued to a flat 'sanding board'. Finally, the inside of the bowl



Figure 15

was treated with numerous coats of Finishing Oil, which were 'flatted' like the outside. (Figure 16).

\* The Art of Segmented Wood Turning: A Step-By-Step Guide - Malcolm J Tibbetts Linden Publishing



Figure 16

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# Bursary Awards 2017



## Request for Applications

[www.turnersco.com/turning/bursary-awards/](http://www.turnersco.com/turning/bursary-awards/)

For 2017, The Turners' Company is offering one or more Bursaries, worth up to a combined value of £10,000, to assist talented woodturners to develop their craft skills and to move to a higher level of achievement. The awards are open to UK resident turners whose work is well regarded by their peers and who can put forward a clear plan of how the award will advance their work, expand the boundaries of the craft of turning and raise the profile of the craft. There is no upper age limit.

## What are Turners' Company Bursaries awarded for?

- To fund further study, research or training and practical experience for craftsmen and women, who want to improve their craft and trade skills.
- Bursaries may not, normally, be used for premises or other business set-up costs.
- Bursaries may be used for acquiring specialist equipment, provided it is part of the whole request.



photo by Stuart King

Maggie Wright Twenty - 1st prize HE Twentyman comp

## What are we looking for?

- Well thought out proposals which will contribute to the excellence of our craft in general.
- On the submission you need to explain clearly why your proposals will improve your skills and what you expect to achieve as a result. You may have assistance in writing your submission.
- You also need to give a reasonably accurate estimate of the full cost of your proposals.

## Who can apply?

- You must be 18 or over to apply, but there is no upper age limit.

- You need to demonstrate an ambition and commitment to develop your skills to a higher level within the craft and that you are firmly committed to the craft of woodturning.
- Only those who live and work permanently in the UK are eligible for the award of a Bursary.
- The Bursary is available to all Turners; amateur and professional.

## The Application Submission

The entry form should include the names of two referees (who should be members of the Turners' Company, the RPT, AWGB, SOT or APTGW) and must be accompanied by:

- A short curriculum vitae.
- One or more photographs of turned items made by you, with descriptions of the production methods and materials you employed;
- A written proposal outlining your aspirations and an outline plan of what you want to achieve from a Bursary (techniques; skills; training; equipment; new products).
- A costed action plan showing how you intend to use the Bursary money.

## What next?

All Submissions will be carefully read and appraised, and if your submission captures the attention of the Turners' Company Bursary Awards committee you, and others selected, will be invited to attend an interview. The interviews are usually held in London. Those selected for interview will be sent further details of the award process. They will receive reimbursement of their documented travel expenses.

## The Interview

At the interview you will be asked to make a short presentation in support of your proposal. You will be expected to show relevant samples of your work, to highlight what you would like to achieve should you be given the opportunity of funding and generally display a passion for your craft. Applicants will have already been turning for some time and will, therefore, be able to demonstrate a reasonably advanced level of skill.

The decision of the Bursary Committee will be final. In the event that it finds more than one candidate of outstanding ability, the Bursary may be divided among them or, if there is no suitable candidate, the award will be held over.

## The timetable

Applications must be received by the Turners' Company Clerk before 15th May 2017.

Those invited for interview will be notified during the week beginning 5th June 2017. Interviews can be expected to commence shortly after this date.

Details of those selected to receive awards will be published during July 2017.

## The Application Form

Application forms are available on the Turners' Company website:

[www.turnersco.com/turning/bursary-awards/](http://www.turnersco.com/turning/bursary-awards/)

or by request to the Clerk of the Turners' Company at the address below. Forms may also be available from the Secretary of your Turning Club.

### Queries or Clarification

Queries about any aspects of the Turners Company Bursary 2017 should be addressed to the Chairman of the Turners Company Howe Committee, Peter Gibson.  
peter-h-gibson@ntlworld.com

The Worshipful Company of Turners  
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Both photographs were taken at the 2016 competitions held during Wizardry in Wood week.



photo by Stuart King

Margaret Garrard Master - 2nd prize Master's Plain comp

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## Issue 119 - A look into the Past the Myford ML8

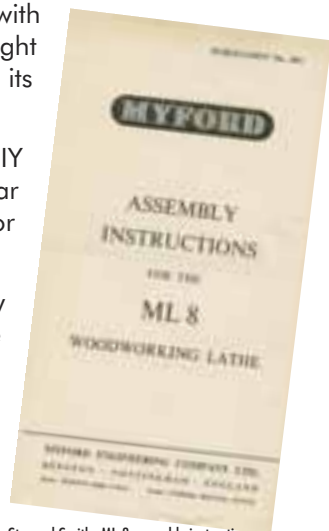
### Clive Bound - novice woodturner Norfolk

In Issue 119, Stewart Smith, the proud owner of a Myford ML8 was interested to hear how many ML8s were still in use, so I thought I would respond to that question.

In 1985 I was teaching Agricultural Engineering in an Agricultural College in Lincolnshire. The college employed two maintenance men and in the centre of their workshop was an ML8 set up with a circular saw and planing machine. At the time, all of the timber for carpentry repair and maintenance passed through this machine. However, a Health and Safety Inspector condemned the machine because it was not fitted with appropriate guarding. I bought the machine for £25 with all its attachments.

A keen woodcarver and DIY enthusiast, I used the circular saw and plane regularly for numerous projects.

Thirty years on I have now retired and have taken the opportunity of dusting off the ML8, buying some woodturning tools and lathe attachments and teaching myself woodturning. As part



Stewart Smiths ML 8 assembly instructions

of my introduction to the world of woodturning, I joined the Norwich Woodturners Club and through them, the AWGB, and suddenly found these new sources of information invaluable to a novice.

One particular challenge I discovered was the drive belt on my lathe was slipping and the adjustment had reached the end of its travel. Ordinarily this would not be a problem to source and change the belt but on the ML8, the headstock needs to be stripped down to replace the belt. Using my newly found contacts in the Norwich Woodturners Club, I discovered a useful website [www.lathes.co.uk](http://www.lathes.co.uk) and company who can supply ML8 drive belts. More importantly, these belts are link belts, Nu T-link, this replaces the rubber Brammer belt so there was no need to strip the headstock. The old belt removed, probably the original, it is essential to check the belt pulley alignment. I dropped a plum line down through the headstock and lined up the two pulley cones.

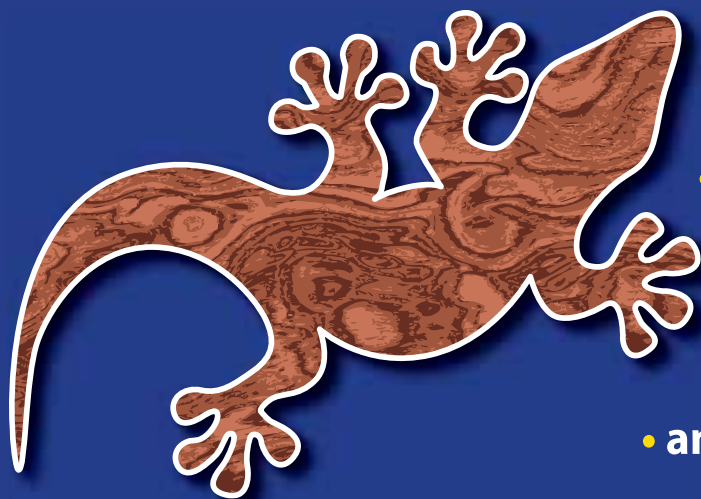
New belt fitted, it's full steam ahead to learn new skills and techniques.

### Club name change

#### Malcolm Dayson - Secretary

I am writing to inform you of the change of our Club's name and meeting place. Snainton Woodturning Club is now **Ryedale Woodturners** and our new meeting place is: Snainton Village Hall, Barkers Lane, Snainton, Scarborough, North Yorkshire, YO13 9BG. This is about 100m up the road from our old premises.

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## What's a Turner to do?

### Jane King - (Woodturner's Wife)

What does a woodturner do for a challenge, after successfully making a couple of working wooden Trumpets and a wooden French Horn?



Well, the obvious choice is to have a go at making a wooden Traction Engine, of course!

In January 2015, based on the "Minnie" model Traction Engine, George King started creating the 1/8th scale drawings, followed by the making of each component in wood. It took until July before construction of the wooden model was complete. Named "Swallow 2015" due to all the help and support given by a nest of Swallows above his



Swallow 2015

lathe, the model was displayed in August at both the South Cerney Steam Extravaganza and the Great Dorset Steam Fair. After declarations of amazement by many visitors, one of his (female) friends asked "Where are all the pretty lights?"

So, once again, what does a woodturner do? He starts working in September 2015, on the drawings for a Burrell Showmans Engine in 2 inch scale, completing the model, pretty lights and all, in January 2017. This one has been named "Perseverance" which reflects George's attitude to his work; he loves a challenge and working to overcome the inevitable difficulties. Not patience then, just perseverance!



Perseverance

There were some delays during May and June 2016, the annual Swallow nesting not causing much of a problem as they return every year and are used to each other, no, it was the Robin chicks hopping round the workshop floor that needed to be carefully avoided.

See website for many more detail photographs ([www.georgekingwoodturner.co.uk](http://www.georgekingwoodturner.co.uk)).



Robin and Swallow chicks

During 2017 George will again be exhibiting at the South Cerney Steam Extravaganza and has also applied to exhibit at the Great Dorset Steam Fair, both in August.

Now he is looking for the next project/challenge!!! Any suggestions?



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