

Revolutions

THE NEWSLETTER OF THE ASSOCIATION OF WOODTURNERS OF GREAT BRITAIN

Issue No 128

March 2019



Before ...



After ...



www.awgb.co.uk

A Company Limited by Guarantee - Company Number 8135399

Registered Charity Number 1150255

Corporate Members of the AWGB

Further information, including discounts, on the Corporate Members is available on the AWGB website.

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Don't forget to renew your membership

Membership/Renewal Form on page 29

DATA PROTECTION

Your personal details are held on computer for the use of the AWGB. We only use this information to run the organisation. If you would like to know what information we hold and how we use it, please contact the Secretary.

Front Cover

A piece by Ray roughed turned and included in the collaboration.

Finished by David Springett
see page 22

Revolutions

Copy deadline for the next edition of Revolutions

6th May 2019

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

Paul Hannaby

The months since the last issue have been busy ones for the AWGB with changes to insurance arrangements for clubs, new shows and exhibitions to organise, changes to grants, a new bursary scheme and an international collaboration. On top of these we have a new president. Phil Irons has been elected by the trustees. This is a 3 year term of office. Congratulations Phil we're sure you will do a great job!



Perhaps I should elaborate on the other things mentioned...

Insurance

All clubs must arrange their insurance directly with Zurich and pay them direct, not the AWGB. Affiliated branches will be reimbursed by the treasurer once they confirm they have paid. All clubs still arrange their own all risks insurance with Zurich as before. While we are discussing insurance, it's probably worth bringing to your attention to the terms of the policy. Clubs are expected to have carried out risk assessments for any club activities, events, demonstrations etc. They must also have a safeguarding policy and comply with the terms of the policy in order for it to be valid.

Shows

We have three new ICHF shows this year. The first of these is in Glasgow in March. The other two are in Manchester and at the NEC. These shows are being trialled as a way to reach out to the general public rather than preaching to the converted at the usual woodworking shows. A list of all the shows is available on the website.

Ray Key Collaboration



With the permission of Liz and Darrell Key, we have sent part turned pieces left by Ray to 111 turners (who at some point had a connection with Ray) from five continents for them to finish. These pieces will be returned for us to catalogue and show and will be ultimately sold and the proceeds divided between Liz and the AWGB. We are also planning to produce a book which will be available for purchase.

Showcase exhibition

We will be having a three week exhibition at Nature in Art, Gloucester (2m north of Gloucester on the A38 – postcode GL2 9PA) from the 2nd to the 21st of July. The exhibition will include the exhibits from the Ray Key collaboration, the travelling exhibition from the 2018 Seminar and some other not to be missed exhibits. The venue has five rooms for us to fill! For the first of the three weeks, we will also have a lathe and demonstrator on site in the studio.

Grants

We are changing how the event grants are paid – if one is awarded to a club, we will underwrite the event up to the amount awarded but if the club is able to make up some of the costs of running the event so the total loss is less than the total grant, we will give the club the difference rather than the full amount. This will allow our grant funds to go farther and hopefully will enable us to support more events.

We are introducing training grants to enable members who request a course we are unable to facilitate within our training workshops to arrange the course themselves with a suitable trainer. This is limited to a maximum of £100 per member per course.

Bursary

In memory of Ray Key, we have established a bursary scheme to provide a package of training and support to a member considered to be an up and coming or prodigious turner who is anticipated to benefit the AWGB and/or woodturning in general. The maximum amount awarded is £750 and to ensure funds are used effectively, the selection process will be rigorous! We are still working out the finer details and hope this will be in operation later this year.

Seminar 2020

We have booked the next Seminar for the 9th – 11th October 2020 at Yarnfield Park, Staffordshire. The next Seminar will be bigger and better than the last one so put it in your diaries now!



ANNUAL GENERAL MEETING

of the ASSOCIATION OF WOODTURNERS OF GREAT BRITAIN

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

**Weston-Super-Mare Football Club,
Winterstoke Rd, Weston-Super-Mare
BS24 9AA**

on

**Sunday 14th April 2019,
commencing at 1.00pm**

Agenda

Apologies for absence.

Acceptance of the minutes of the 2018 AGM.

Matters arising from the 2018 AGM minutes.

Treasurers report for year ending 31st December 2018.

Chairman's Report.

Announcement of the ballot for Trustees.

Vote on appointment of Accountants/Auditors.

Result of ballot on any resolutions.

Any other business.

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

Weston Super Mare Football Club, Winterstoke Rd, Weston-super-Mare, BS24 9AA

on Sunday 14th April 2019, starting at 1.00pm.



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 made in writing to the Secretary before the Annual General Meeting.

A Corporate Member may nominate a person to attend on their behalf, but must notify the Secretary in writing, before the Annual General Meeting.

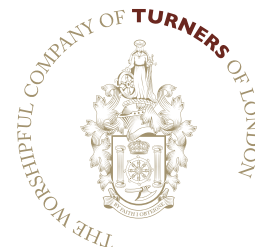
As usual, there will be tables on which attendees may display their work and if happy to do so, may submit their pieces for judgement into the Chairman's competition. There will also be tables to place items and tools for sale.

The AGM will be preceded by a meeting of Members and Branch Representatives, which will commence at 11.00 and be chaired by Paul Hannaby.

If you are attending please notify the Secretary by the 31st March 2019 to enable numbers for lunch to be given.

The Secretary can be contacted on secretary@awgb.co.uk or 01335 360388

WORSHIPFUL COMPANY OF TURNERS' BURSARY AWARDS 2019



Take your turning to the next level

Every two years the Turners' Company awards bursaries up to a combined value of £10,000.

In recent years up to six Bursary winners received an award to help them develop their skills, market their creations and generally raise the profile of the craft.

We are now inviting applications for the **2019 Awards**.

You could be an amateur, semi-professional or fully professional turner, but you will need to be over 18 and resident in the UK.

Your application should demonstrate your commitment to turning and provide a clear plan of how a Bursary Award will help improve your skills and contribute to the excellence of the craft.

Full details and the entry form are on our website at: turnersco.com/turning/bursary-awards/

Applications must be received by **17 May 2019**.

Bursary Award winners:

2017

Darren Breeze
John Dilley
Danielle Flowers
Paul Johnson
Frazer Reid
Ghenadi Vasiliev

2015

Sally Burnett
Emma Cook
Maggie Wright
Jean Turner
Andy Fortune
Andy Routhwaite

2013

Joseph Bloor
Kevin Garwood
John Turner
Michael Hanbury
Matthew Corbishley
John Fells

2011

Timmy Cooper
Jason Breach
David Bracken
Paul Jones

2009

Leon Lewis
Nick Agar
Rosemary Wright
Sarah Thirlwell
Simon Hope
Tracy Owen

2007

Les Thorne
Margaret Garrard
Susan Harker

The Turners' Company, Skinners Hall, 8 Dowgate Hill, London EC4R 2SP
www.turnersco.com clerk@turnersco.com 020 7236 3605 Turners Company

The Turners' Company 2017 Bursary Winners

Darren Breeze began woodturning in 2007. Part of his Bursary was used for training with Les Thorne, to get a better understanding of production turning.



Darren's Bursary also supported the development of his website and the promotion of his new gallery, shop and workshop in Lowestoft. These were opened in April 2018 by the Mayoress.

John Dilley started woodturning at school. He returned to the craft as part of his recovery from a work accident which left him with severe spinal injuries.

John's Bursary provided funding for him to train with Jason Breach and to support the purchase of portable turning equipment for John to use in demonstrations and work in rehabilitation centres.



Danielle Flowers is a graduate of Cardiff School of Art and Design. Two years ago she established her own business. Her style includes combining raw elements of silver, brass and leather with the grains of British hardwoods.

With her 2017 Bursary, Danielle has been able to train at Ecole Escoulen in France and to create a film showing her creative process.

Paul Johnson explains that "I was always a believer in showing the wood's natural colours, features and beauty and not using stains".



Paul has been self-employed since 2014. He is self taught and partially sighted.

The Turners' Bursary enabled Paul to train with Phil Irons in hollowing and colouring so that Paul can make more artistic and unusual pieces of work.



Frazer Reid is mostly self taught and wanted tuition so that so that he could incorporate more turning into his furniture.

Frazer's Bursary funded tuition with Stuart Mortimer.

Frazer says that "the three days I spent with Stuart were amazing. The training improved my turning skills by a huge amount and I left with many pages of notes and tips."

Ghenadi Vasiliev started woodturning in 2015 and entered the Turners' Company competitions in 2016.

Ghenadi's Bursary enabled him to study with four of the world's leading woodturners, including Rod Page and Mark Sanger in the UK.



In November 2017 Ghenadi also spent ten days in Iowa with Steve Sinner and Joe Meirhaeghe, two acclaimed woodturning artists.

The Ray Key Collaboration Project

After Ray Key passed away, his wife, Liz, with some help from Reg Hawthorne and Paul Hannaby, found quite a number of part turned items in his workshop. After discussion with the AWGB Executive it was agreed, following the example of the Pablo Nemzoff and Tony Boase collaborations, that these pieces would be sent to a number of internationally renowned turners to finish in their own style.

The resulting pieces will be exhibited and later sold. The proceeds from the sale will be divided between Liz Key and the AWGB. As well as the exhibition we also intend to produce an illustrated book of the finished pieces.



Such was the sphere of influence of Ray, the project has resulted in 111 turners from five continents agreeing to take part in the collaboration and pieces being posted out to them (which was a mammoth task in itself and certainly kept Paul's local post master busy!). Already some very impressive pieces have started to be returned.



All the pieces will be photographed and displayed on the AWGB website in advance of the three week exhibition at Nature in Art, Gloucester from the 2nd to the 21st of July.

The AWGB executive has agreed to use some of the AWGB's share of the proceeds to fund the Ray Key bursary and the Seminar gallery people's choice award. Ray was a strong supporter of both the AWGB training and development programmes and the seminar so the trustees felt these two initiatives were appropriate ways to commemorate Ray's contribution to the AWGB.



The turners collaborating with the project are:

UK

Andrew Hall
Andy Coates
Angus Cline
Bob Chapman
Carlyn Lindsay
Colwin Way
Dave Appleby
Dave Regester
David Springett
David Woodward
Dennis Hales
Don White
Eleanor Lakelin
Gary Rance
Jason Breach
Jay Heryet
Joey Richardson
John Boyne-Aitken
Jules Tattersall
Kevin Hutson
Les Thorne

Australia

Andrew Potocnik
Guilio Marcolongo
Neil Turner
Richard Raffan
Terry Martin

Canada

Andre Martel
Art Liestman
Marilyn Campbell
Mike Hosaluk
Stephen Hogbin

France

Benoit Averly
Jean-Francois Escoulen
Joss Naigeon
Pascal Oudet

Germany

Hans Weissflog

Greece

Nikos Siragas

Ireland

Ambrose O'Halloran
Ciaran Forbes
Emmet Kane
Glenn Lucas
Joe Laird



Louise Hibbert
Margaret Garrard
Mark Baker
Mark Hancock
Mark Sanger
Mary Ashton
Melvyn Firmager
Mick Hanbury
Mick O'Donnell
Nick Agar
Paul Hannaby
Phil Irons
Reg Hawthorne
Richard Kennedy
Rosemary Wright
Roy Weare
Sally Burnett
Simon Hope
Stuart King
Stuart Mortimer
Tracy Owen
Trevor Lucky



Liam O'Neil
Max Brosi
Robert O'Connor
Roger Bennett
Seamus Cassidy
Willie Creighton

Israel

Eli Avisera

Netherlands

Marcel Van Berkel

New Zealand

Rolly Munro
Terry Scott

South Africa

John Wessells

Spain

Pepe Lopez-Rubio

USA

Al Stirt
Alan & Mary Lacer

Andi Wolfe
Betty Scarpino
Bonnie Klein
Christian Burchard
Cindy Drozda
Curt Theobald
Cynthia Carden Gibson
David Ellsworth
Dick Sing
Graeme Priddle
Hayley Smith
Jaques Vesery
Joe Seltzer
Johannes Michelsen
John Jordan
Keith Gotschall
Keith Tompkins
Kelly Dunn
Kirk Deheer
Kurt Hertzog
Linda Ferber
Mark Sfirri
Merryl Saylan
Michael Gibson
Mike Mahoney



Mike Nish
Mike Scott
Molly Winton
Nick Cook
Sharon Doughtie
Stuart Batty
Tom Wirsing



The pictures show Ray's workshop just as he left it, along with a selection of the part turned pieces that have been sent out as part of the collaboration project.



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A Bit Busy Lately

Geoff Dalton

Things kicked off in April last year when I found myself at a talk on the unlikely subject of how to spin thread from the fibrous innards of stinging nettle plants. Apart from the obvious question as to why anyone would want to do it in the first place, the whole project remained academic as the speaker failed to bring along a spinning wheel to demonstrate the art. Maybe on purpose! Fortunately, my friend Jo, was also at the meeting and scampered off to fetch her own wheel in order to give us an idea about the more realistic alternative of spinning sheep's wool.

I was intrigued, not only to see an expert at work but also by her machine, a device known as a Hebridean wheel. Jo's spinning wheel was not the picture of a traditional English spinning wheel that I had in my mind, so I decided it might be an excellent woodturning project if I were to make one of my own.

That was in April. Between then and the start of August, I picked up some useful tips from my DDWC (Derbyshire Dales Woodcraft Club) compadres, Tom in particular, who has been down this road before. There was also a book entitled "Wheels and Looms" by David Bryant I borrowed from the DDWC library. Full-scale sets of drawings for a Traditional English Spinning Wheel are available on-line and it was Tom who pointed out that any attempt to make a spinning wheel from scratch without a drawing to refer to, is likely to be doomed to failure. The drawings also came in useful in calculating the dimensions of the timber I was going to need.

In July I ordered something like £100's worth of timber from my local wood yard who have an excellent supply of kiln dried oak. It arrived in time for me to get cracking on our return from holiday in August. There were nigh on thirty turned components to knock out, not counting the twelve wheel spokes that needed to be identical. Undaunted, and in order to bring my slightly iffy spindle turning skills up to speed, I decided to make the distaff first because the distaff looks pretty but is not critical to the operation of the finished machine. A distaff, by the way, is the spike onto which a spinner would hang her carded fleece, or roving, as we like to say in the trade. This doesn't have to be wool, it could be flax or silk or stinging nettles - amongst other things.

I used the word "her" a moment ago. In a less enlightened age, spinning was deemed to be "women's work". Hence the "distaff" side of the family. Back in the old days, spinning kept young girls and unmarried women busy producing yarn for their menfolk (usually) to weave into fabric. Hence the word "spinster". Who would have thought I'd have become a spinster at my time of life, but there you go.

Anyway, back at the lathe and after a bit of practice, things began to turn out reasonably acceptably for a rookie spinning wheel maker. Because I had decided to leave the spokes until last and as the spokes were some of the smaller items, this served as a means to recycle the failures which were not already piled up for the log burning stove.



The first of the spindles included the legs, wheel supports, parts for the distaff, treadle bar, a maiden and the first of the twelve spokes is on the left

After the distaff, I made the legs followed by the wheel supports, the maidens, the mother of all and the footman.



Now to make 12 identical spokes!

Weird and wonderful are the names of spinning wheel components. Words with a touch of the medieval, which might have been more familiar at the time of Chaucer as it was at the end of the fourteenth century when the first recognisable spinning wheels appeared in England. But the design that incorporates a foot driven rod (the footman) connecting the treadle to a crank, which rotates the wheel, combined with a drive cord that in turn connects the wheel to the "flyer", came later. And it hasn't changed much since. The flyer and something else called the orifice we'll come to later!



The upright pin adjusts the position of the mother of all. I used a nut and a threaded rod glued into the handle. The collar sits over the rod to hide the mechanism

Going back to earlier times a "drop spindle", which is basically a stick fixed to a round stone or a piece of wood, was the only option. No wonder that the advent of a machine that could increase production tenfold became a

Tudor Rose Woodturners

FREE
ENTRY



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PARKING

WOODWORKS@DAVENTRY

FRIDAY 10th and SATURDAY 11th May 2019
10am-4pm

DAVENTRY LEISURE CENTRE - NN11 4FP

CLUB DISPLAYS and COMPETITIONS

TRADE STANDS

REFRESHMENTS - RAFFLE

DEMONSTRATIONS BY PROFESSIONAL TURNERS

JOHN
JOHNSON

EMMA
COOK

STEVE
HEELEY

Simon
Hope



Mick
Hanbury

highly desirable object. Trouble was, how could anyone afford to buy one? Given that I must have spent a good hundred hours or so working on it - and that's with having access to modern equipment - at my dentist's rates of pay, the cost of my wheel would run out at the price of a small car. Assuming time was money in Chaucer's time much as it is now, not many people could lay their hands on that kind of dosh, so here's my theory...

Most villages would have a wheelwright who could knock up a wheel for the price of a few bags of mangle-wurzels. They would have a wainwright, who could deal with the joinery, a cordwainer to supply bearings made from bits of leather with holes punched in them, a blacksmith to make the metal bits and your friendly local chair bodger to turn the legs. The result? An IKEA spinning wheel kit that a reasonably handy sort of bloke could cobble together.



Starting to assemble and working out where to position the treadle with a plumb line



Templates for the felloes (fellyes)

After I had made the legs, the wheel supports and the distaff, all of them had to be fixed to the frame. It took hours to make up jigs for my pillar drill so I could get the angles right. Hats off to the old boys who did it by eye and with the use of a brace and bit. The curved sections of a wheel rim are called felloes (pronounced fellyes). Unlike the wheelwright's tried and tested method for making a cartwheel from the hub out, I assembled my complete rim on a



The plywood wheel template. I drilled the holes for the spokes and fixed the wheel to the template by screwing into the holes. This enabled me to form the outside of the rim and detail the sides. I trimmed the inside of the rim (gently) by removing the brackets and fixing the wheel to the template with masking tape

plywood template to fit the spokes and hub later. This created the problem of how to get the spokes into the holes in the rim and the holes bored into the hub.

I went to have a look to see how Jo's was made. The answer was to make a split hub. I made two identical halves, clamped them together and drilled the holes for the spokes exactly on the join. I mounted one of the halves dead centre on the template and mounted the rim flush with the circumference. All I had to do then was to glue the spokes into the rim and lay the other ends flat on the semi-circular holes. Another dosh of glue and the other half of the hub was clamped on and the job were a good 'un. Nearly. I didn't realise that unless the axle is precisely perpendicular to the axis of the wheel, you'd get a wobble. The smallest change in angle of the axle relative to the hub throws the whole thing way out. I spent ages fiddling around with it but, eventually, my wheel ran as true as Jo's, so that was okay.



Assembling with my split hub. A can of Danish oil is on the bench which is what I used to finish the job



Then it was down to the business end.

The key component is called the flyer. The flyer is the U-shaped bit with hooks in. Tom suggested making it from a knotty piece of wood. By cutting round the knot, the grain follows the U-shape and is stronger and less likely to split. Another good tip. The thread being spun gets onto the flyer by passing through a small hole called the orifice. I made

mine from a piece of stainless steel tubing. The idea of the hooks on the flyer is to use different hooks to spread the distribution of the thread evenly along the bobbin. The bobbin is free to rotate beneath the flyer on a shaft I made by sawing the handle off a Wilko's screwdriver. A Wilko's screwdriver is not a precision piece of kit but it will have to do until I ever get round to making the Mark II.



In trepidation, I asked Jo to come round and have a look at the finished product. Jo sat down and started treadle-ing away. The wheel spun. And, as if by magic, with one hand gripping the unspun fibres and the other teasing the fibres out, she fed the thread into the orifice. The flyer took up the thread and wound it onto the bobbin. Hallelujah!

Since then I've been asked a few times if I would ever feel inclined to make another one. In response, I relate my old dad's words of wisdom that often come back to me at times like this.....

"There's a difference, son," he used to say, "in scratching your bum and tearing it to pieces."

Kent Woodturners

Ron Blake

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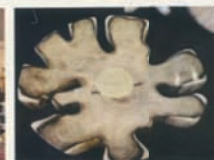
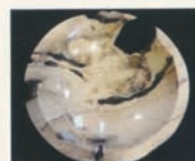
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Back to Basics Day

Paul Howard

The four students all arrived about 9 am except for one who had hit traffic but he soon caught up with the others when he did arrive. The students were Barry Rutland, John Abercrombie, Steve Brooks and M.C. Black

First job was to go over Health and Safety including PPE. We started with some spindle work preparing a square blank to a cylinder and then moved on to coves and beads. I find this is a good starting point as we get to use several different tools and techniques. This included Spindle Roughing Gouge, Spindle Gouge, Parting Tool and a Skew Chisel (No disasters or catches had with this tool).



Once the students were happy with their progress we moved on to a small project to incorporate all the things we had covered, we made honey dippers.



After lunch we moved on to making a small bowl, this was an interesting time for the students as they all had been



having similar problems with the rim and the bottom of the bowl.



All finished up with a nice bowl, the feedback I got was very positive and I am sure they will go on to produce great pieces.

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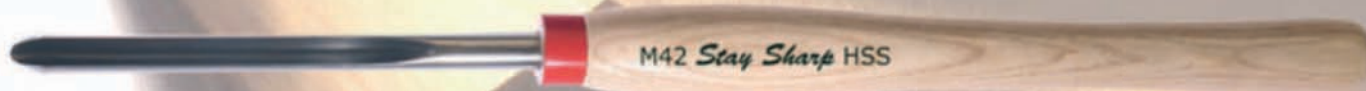
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Making Toy Trucks

John Hooper - Amateur Woodturner

I have so far made two trucks for my grandsons from Les Neufeld's Book "Tremendous Toy Trucks" (ISBN 978-1-56158-399-7) a Monster Truck and a Low-Bed Truck.

This is an excellent book for anyone wishing to have a go at making toy trucks. It includes clear instructions and diagrams for making twelve uniquely designed trucks. It also gives the woodturner an opportunity to practice his/her "repetition woodturning" skills, especially when turning the wheels and axle pins for the multi-wheeled trucks.

Methods

I followed most of Les Neufeld's methods for making these trucks but chose a different method for making the monster truck wheels. I cut most parts on my band saw and filed the different shapes smooth prior to sanding them. It was quite a challenging task to get the shape and profile of the truck cabs somewhere near to those shown in the diagrams.

Monster Truck

The design of this truck is based on a 1948 Ford having distinctive fenders and running boards of this era.



Fig.1. Monster Truck before finishes applied.



FIG.2. Monster Truck finished with Melamine Lacquer and Woodwax 22.

Materials

Wheels – American Black Walnut

Cab, box, frame, axle housings and front bumper – Ash

Fenders and running boards – Brazilian Mahogany

Axle pins - Oak

3/16", 1/4" and 3/8" Dowel

Making the Wheels

I had no problem turning the eight wheel halves on a screw chuck, with spacers behind the wheel blank to prevent the screw from protruding through the face side of the blank. The tricky and tedious part was cutting the wheel treads. The author shows two methods he used for cutting the treads, using either a band-saw or a table-saw. Instead I chose to use my router inverted on my Trend CRT router table. Two problems occurred when I did a trial run on a piece of scrap using a single-fluted cutter: (1) the wood disc started to turn (with it just being held with a woodscrew onto the face-board), (2) the single-fluted cutter caused "breakout" at the end of each cut.

To rectify these problems: (1) I clamped each wheel-half very securely onto the face board as shown in Fig.3 below, (2) I used a two-fluted cutter at a slower speed and feed rate. Cutting the treads was a very time-consuming process - making 192 cuts with the router took about two hours and then filing a bevel on each side of all the treads, to remove the sharp edges, took about the same time again.



Fig.3. Wheel-half securely clamped to the face-board.

Note: The face-board is screwed to the mitre fence set at an angle of 15 degrees and the cutter is a 5mm two-flute straight type. The stop-board (held with the blue clamp) locates the wheel so that the cutter cuts on centre to the wheel. Depth of cut is 3mm.

Four of the wheel halves are drilled on my pillar drill using a 35mm forstner bit with the drill set at its slowest speed to prevent the wood from burning.

Low – Bed Truck (length 2ft 8 inches)

This long articulated truck will be a children's favourite with it being able to carry many other types of vehicles including other trucks in Les Neufeld's book. (Fig.5)



Fig.4. Low – Bed Truck finished with Pure Tung Oil



Fig.5. Monster Truck being hauled by the Low-Bed Truck

Materials

Cab, sleeper, frames and axle housings – Ash
 Bumper, fender and fairings – Brazilian Mahogany
 Wheels – Cherry
 Air cleaners and mufflers – American Black Walnut
 Axle pins – Oak
 Exhaust pipes and headlights - 1/4" Dowel

Turning the Wheels

I turned two single wheels for the truck front, four dual wheels for the back of the truck and four dual wheels for the trailer. The author used standard 2" diameter toy wheels and axle pins bought from a hobby store. Note: All the wheels were turned on a single spindle made using a branch from a neighbour's Cherry tree. For all the wheels to spin round together it is important that the wheel diameters and axle pin mounting positions are precise. The centre groove forming the dual wheels was turned using a 1/8" parting tool and all turned dimensions were checked with vernier callipers, to make sure they were accurate.

Finishes

I chose Melamine Lacquer for the Monster Truck to give it a gloss finish and Pure Tung Oil for the Low-Bed Truck to give it a natural matt finish. The finishes used on both trucks are toy safe conforming to EN71.

Important Note: I had a problem with using Tung Oil on the Mahogany parts of the Low-Bed Truck. When the truck was sitting on my workmate in the garage drying (in direct sunlight) the Mahogany parts started to bleed. Two days later I re-sanded the wood and applied more coats of Tung Oil. After leaving it a few days to dry naturally, I placed the truck near to a wall heater and it started bleeding again. After re-finishing with Tung Oil a third time, and leaving for about two months, the finish seems to have dried and cured properly, however, since the previous problems, I have not placed it anywhere near any direct heat source.

When searching on the Internet I found that other people have had similar problems with "bleeding" when using Tung Oil on Mahogany. In fact someone's table top, made from Sapele, was ruined due to it continuously "weeping" after finishing it with oil, however, the table was on a narrow boat, so the most likely cause was that the Finishing Oil was reacting with natural oils in the wood, and not curing properly, when being exposed for many hours to direct sunlight.

It proves that not all types of finishes are suitable for all types of hardwoods, especially using Oil Finishes on oily woods such as Cocobolo, Purpleheart, Rosewood and Teak. In hindsight, I should have used a lacquer finish on the Low-bed Truck!

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Flat-Deck Truck and Log Loader made by Alan Smith (Chairman of Derwent Woodturning Club)

Both trucks are finely detailed and nicely finished with Danish Oil.



Fig.6. Flat – Deck Truck



Fig.7. Underside view showing turned fuel tanks and wheels

Flat-Deck Truck

This versatile truck will also be a children's favourite because it can be used to carry almost anything, from toy cars to toy animals. The side fences can easily be removed and dowels under the deck enables cargo to be tied down onto the deck. *Note:* Alan has modified this truck by fitting a ramp at the rear of the truck to assist loading and unloading.

Log Loader

This uniquely designed articulated truck will be very appealing to children, especially with the wheels being made from Padauk. The vivid reddish colour of this wood really enhances the overall appearance of this truck. *Note:* Alan followed one of Les Neufeld's methods for making the wheels by cutting the wheel treads on his Band Saw.

Final Note: It would be interesting to know if any AWGB Member has ever experienced similar problems to mine with wood finishes!

Stop Press

Alan has just finished making a Log Truck to go with the Log Loader. This is actually Alan's 4th truck, having made a Low Bed Truck 15 years ago.



Fig.8. Log Loader



Fig.9. Log Loader with Arms Raised.



Fig.10. Log Truck finished with three coats of Danish Oil.



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Notes from a Trade Turner

Albert Lain

I appreciate my membership of our association. Our joint membership number of 222 indicates the length of time I've enjoyed seeing and admiring other members' work, often purchasing pieces that demonstrate form, ingenuity, colour and decoration. Nearly all aspects not usually required with the work I am asked to do. I never know what challenge may turn up at the workshop door. I am a humbled owner of a Wadkin RU: an 8' cast iron bed and sliding on its pedestals to nearly 12'. It has a nine speed gearbox, gap bed and a tailstock capable of offset. So I get entrance porch columns to turn, seven cwt. headstock turnings but more recently, solid central columns for large circular dining tables.



Wadkin RU

No good looking in my library of books on turning, just got to sort out how, get it right first time as no spare assembly is provided. Let's give you an idea. Most arrive as a readymade assembly in three parts, all laminated up using tulip wood (Canadian Poplar). A top and bottom square 4" thick, easily band sawed to 24" discs. The central bulbous assembly is a solid square block, more than 1, at nearly 80, am able to lift but I can carefully topple it.



Bandsawing cap & base

Turning a square to a round can knock one's body about, so I start by using an electric chainsaw to convert the block to an octagon, having first marked the centre and then drawn the largest diameter possible. Plus, if I've remembered, marked the diameter of the steel mounting plates and the diameter of the short boss turned on each end



Chainsaw off corners

to locate the capital and base. If the laminate ends are a bit uneven, a 2" or 4" Saburr disc on an angle grinder is the quickest method to correct.

These steel mounting plates are 1/4 plate, 4" diameter, 6 screw holes, a centre hole and two drive holes that locate on the No 3 Morse taper driving plate. The tailstock end has an identical plate but simply locates on the heavy duty live centre. Having cut to an octagon and screwed on the mounting plates, I have to look for help to lift it onto the lathe. With long columns I can use the engine hoist, where its feet slide under the bed but with heavy and short turnings and an insufficiently strong workshop roof, it's a manual lift. I do have willing neighbours 1/4 mile away, we're



Marking out central part



The drive plate

surrounded by open fields and sometimes there's an unsuspecting strong visitor. Otherwise, it can be raised in small stages where I can lift or lever one end at a time.



Ready to turn

Once up and spun by hand to check, a full length tool rest is set up. I have one original tool post and two copies I had made from 2" square solid steel. Before starting to cut, I surround the area with sheets hung from above in order to limit



Sheets to limit spread of shavings

the spread of shavings. Once round, a profile is drawn on the masking tape stuck to the tool rests together with key diameters. These are cut in, sometimes over 2" deep, using a fluted parting tool. Then it's the usual shaping procedure using bowl gouges and scrapers, gradually raising the speed from 80 to 400rpm. Caution with cutting method is paramount in order to avoid a bad dig in. Remember, no spare provided.



Turning from octagon to cylinder



Profile drawn on tape on tool rests

I have a reversing switch, which makes abrading easier especially if I can use portable sanding machines. These columns are to be painted so sanding to 150grit is sufficient. Dust is considerable. I mount hoses from at least two externally situated double bag collectors and I appreciate my Axminster powered respirator helmet. The shavings are best swept and shovelled up and go to local farms for litter or some are used instead of straw round our strawberry plants. It's time to give Sheila a call to come from her workshop to Hoover me down before I'm allowed indoors.



Parting tool & calipers used to mark diameters

What's next can be a 24" diameter sphere or a single part large table column. There's always customers' furniture to restore and perhaps some copy turning or



Large table column

twist work using the two Bezombe hydraulic lathes. Dovetailed between jobs are my 1:1 introduction days to woodturning. I'm glad to impart my skills to others. I enjoy the coffee and lunch break conversations. The airline pilot, the practicing GP, the farmer, lorry driver and Bishop. All go away proudly bearing their first turnings. When trade work doesn't go well and it's too wet to escape to the garden, there's always the comment page with its messages to cheer me up.



Orwell table complete.

Must retire eventually. Anyone looking for a lovely cottage surrounded by fields, close to the Suffolk Heritage Coast with a large workshop, three phase, garaging for several cars, and a natural pond visited by otters? I'd find it hard to dismantle a workshop that's provided a good living for over 50 years.

Must get on, Albert

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A Creative Experience in Box Turning – AWGB Workshop with Nick Agar and Les Thorne

Robin Goodman

It is a reflection of the esteem in which both the tutors are held by UK turners that this workshop was many times oversubscribed, so that a ballot for places had to be held to pick out a lucky 12. It was hosted in Portishead by the Max Carey Woodturning Trust at the Mill, their well equipped woodturning workshop that was ideal for the occasion.

Both tutors will be well known to nearly all AWGB members. The pairing up worked very well: Les Thorne, a very experienced production woodturner and teacher demonstrated the best turning techniques for making a couple of boxes and Nick Agar, an internationally known artistic turner and teacher followed on with descriptions and demonstrations of a number of methods for applying decoration to boxes.



Les managed to source 100 x 100 mm Sycamore blanks for us. The larger size meant that there was more scope and area to decorate. Les prefers to use Ash, but Nick's preference for sycamore prevailed – mainly because sycamore is better for applying decoration and colouring.

Participants were of varying experience and ability, but we all benefitted from the turning techniques that Les demonstrated, based on his long experience of turning. In shaping the lid, Les showed how to make the most efficient cut, starting with the gouge at right angles to the lathe axis and with the handle down, then smoothly making the cut by moving the body, lifting the handle and twisting the tool, while maintaining the bevel rubbing; a cut we could all do with practicing. He also showed how to start with coarse cuts then



reduce to very light fine finishing cuts using the gouge. He emphasised that scrapers are not designed for removing wood, but should normally be used only for finishing, especially when trying to remove any tear out. Sharp tools are of course essential for obtaining a good finish. Les showed how versatile a round bar skew can be and he sells his own version of the 10mm skew.



Turners seem to have different attitudes to the need for honing woodturning tools, so it was interesting to hear Nick say that it is only in the last few years that he has been converted to honing – by carrying out quick honing to provide a superior cutting edge, he reduces his visits to the grindstone.

Having a finial or handle on the lid gives further scope for design and decoration. Les standardises with a 10mm diameter spigot for fixing into the lid. Different shapes of



finial can then be made and the most aesthetically pleasing chosen, but those not used may be used on subsequent boxes of different shapes.

We each made our first box using the method shown by Les, but to our own design and shape. For the joint, the male spigot was standardised as being on the lid. Both tutors were able to keep an eye on our progress and give useful advice about many aspects such as body position, tool angles and grinds, lathe speed and design shape.

Nick talked about shapes and designs and encouraged us to think 'outside the box' e.g. a box does not have to stand vertically or have a symmetric finial. He then moved on to decoration.

The Sorby texturing tool was demonstrated both on side grain and end grain, before colouring to reveal the detail. There are a number of different types and sizes of specific texturing tools, but texturing the surface can be done in many other ways. Burrs and bits for use in a drill come in all shapes and sizes; Nick demonstrated some, such as using a Saburr tooth ball to form a series of depressions in the surface, also

a flame shaped ruby cutter. Versatile micro-motors are useful for this, the slim handpiece only needs a thin electric flex, rather than a much thicker flexible drive shaft as used in some other tools such as a Foredom. Electric engravers are quite cheap and can be used to make various textures; Nick recommends rounding the point first.

Airbrushing is an excellent colouring method and Nick is an expert at it. You do not need to be an artist for airbrushing and there are many different stencils that can be used, either bought or handmade. Nick started with simplicity itself: cutting out a few simple shapes such as triangles, sticking them on the box and then colouring with an airbrush – see photo - before removing the stencils to expose unpainted patterns and shapes. He has teamed up with Chromacraft in the US to market a large range of self-adhesive stencils, including shapes such as maple leaves and butterflies, that can even be used on curved surfaces.

The workshop was a good mix between hands-on making and decorating boxes and the instruction and demonstrations by the two excellent tutors.

The 2 days went very quickly and most of us completed one box, but ran out of time to complete the second one, so work was left to be done in our own workshops. We all enjoyed the weekend and went away with 2 boxes and plenty of food for thought.

A big thank you to the AWGB for sponsoring the event, to Stuart Bradfield and the Max Carey Woodturning Trust for hosting the event and to the 2 excellent tutors, who kept it good humoured throughout.

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Ray Key Tribute Collaboration

David Springett 2019

Many of you will know the type of turnery I produce – generally small, unconventional pieces. So I was a little concerned, but delighted, when asked to take part in The Ray Key Tribute Collaboration and complete a piece that Ray had left unfinished.

Looking through the pieces available I chose a small, 4.5 ins by 3ins, partially turned ash bowl. [Photo. R01] Worryingly I really cannot remember the last time I turned a bowl but at least the piece was small and to add to my concerns it had dried oval! Not a problem for regular bowl turners but a big deal for me.



R01. The original bowl.

I set it up, hollow end on a turned plug at the headstock, the base supported by a rev. centre at the tailstock end, [Photo. R02] so that I could re-turn the outer profile. This piece of Ash had dried rock hard.



R02. Bowl held between temporary 'plug' and centre.

It may not seem much to you but [Photo. R03] look at how oval the piece had become.

I turned the profile [Photo. R04] keeping close to Ray's shaping as I could and noticed that there were one or two defects. These defects could not all be turned away as it would take out too much material. I would have to live with that. The foot I re-turned so that it could be gripped in my chuck to give me access to the interior so that it could be brought to round. [Photo. R05]

As for ideas - I purposely left the walls of the bowl thick as my first intention was to fit Singapore Ball type teardrops on



R03. It's oval.



R04. Turning the outer profile.



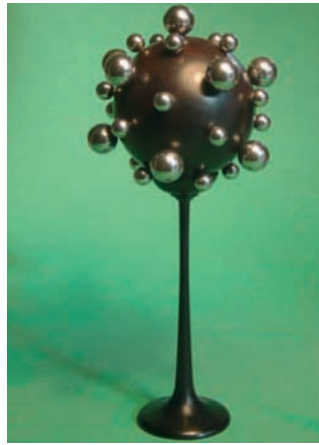
R05. Ready to turn the interior.



R06. Singapore Ball idea.

the outer surface, [Photo. R06] but having experienced how dense this ash was I discarded that idea.

My fall-back option was developed from a piece I produced years ago [Photo. R07] where I attached chrome steel balls to inset magnets. The surface of the bowl would have to be blackened to provide a good contrast. I decided to burn the surface which when wire brushed would also emphasise the grain pattern. [photo. R08]. Remember first to work outside and second to make sure that any embers on the wood surface are extinguished before returning the work piece to the workshop. [Photo. R09]



R07. Magnets hold steel balls in place.



R10. The surface is painted black.



R08. Burn & scrub to emphasis the grain.



R11. Photoshopped bowl with 9mm [3/8in] balls.

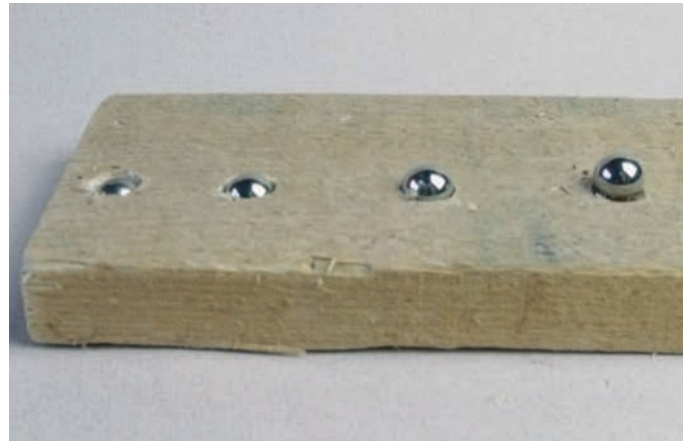


R09. The blackened bowl exterior.

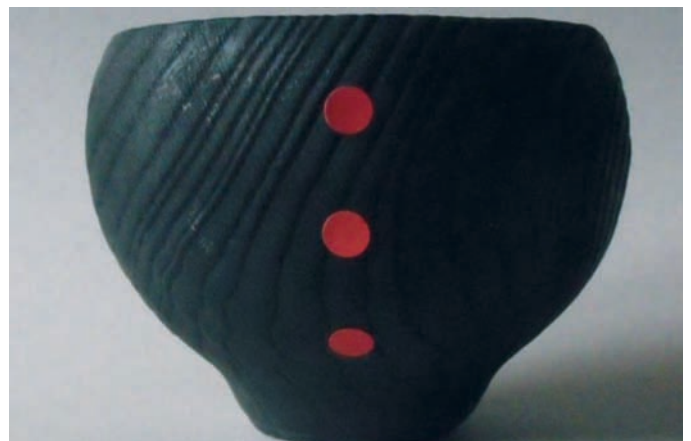
Wire brushing alone will not remove the whole of the charcoaled layer so the wood surface needs to be sealed. To seal the surface and to make it more uniform I painted the scrubbed surface with black acrylic paint. [Photo. R10]

Photoshopping the now blackened bowl with a few added 9mm [3/8in] steel balls 'attached' helped me to decide how I wished to develop the idea. [Photo. R11] Using solely 9mm [3/8in] balls made it look too 'heavy.' I still had the thickness of the walls which would allow trying another idea.....embedding the balls gradually into the outer surface on a line from top to bottom. [Photo. R12] It was good but not great. It still appeared a little heavy.

Next decision....set the balls in a straight line or curved. With the help of coloured dots [Photo. R13 & R14] it was an easy choice I would set the balls on curved lines. With that choice



R12. Another idea. Slowly embed the balls as they move towards the base.



R13. Set on a straight line or....

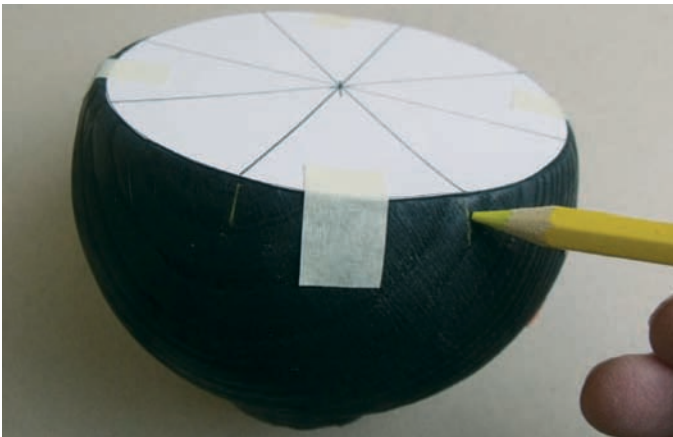


R14. ...set on an angle?

came another challenge. How could I set out a series of curved lines accurately on a compound curved surface?

I find answers often arrive after a nights sleep as if my brain has been working on the problem all the while.

1. Measure the diameter of the bowl top.
2. Draw a pencil circle, that size, on paper clearly marking the centre.
3. Draw a horizontal line through the centre and another vertically through the centre.
4. Mark a further 2 lines, again through the centre, this time 45 degrees slope right, 45 degrees slope left. This divides the circle into 8 equal parts. Mark those divisions 1 to 8.
5. Cut out the paper circle and fix it centrally to the bowl top using masking tape. [Photo. R15] The base of the bowl is treated in the same way.

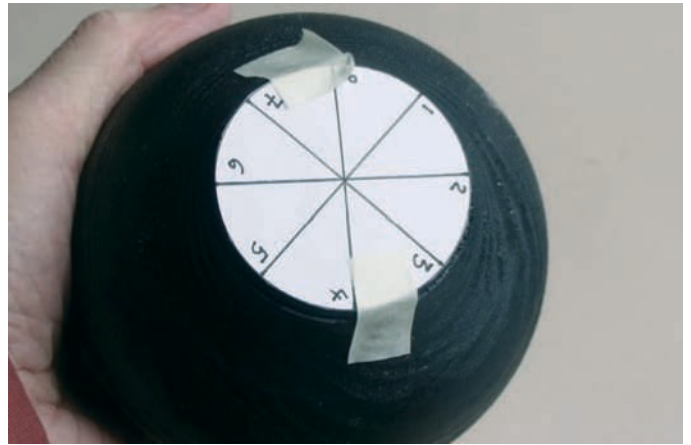


R15. Circular paper on the top divided into 8 equal sections.

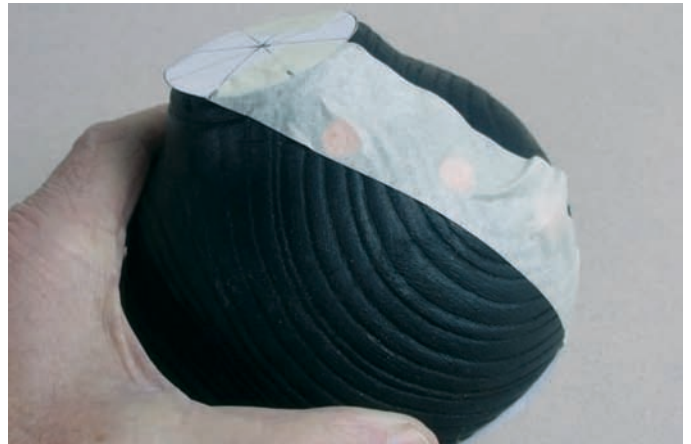
When fixing the small paper circle to the base of the bowl the numbering should be off-set from the paper circle fixed to the top. [Photo. R16] Line 1 on the base can then be joined, using masking tape, to line 1 at the bowl top creating a regular angled line. [Photo. R17] I soon discovered that the masking tape needed to be cut into thin strips. [Photo. R18]

Setting out the positions for the balls along the curved lines.

To provide regular start and finish points along the curved tape lines I measured 20mm [$\frac{3}{4}$ in] from the base of the bowl. This would be point A. [Photo. R19] Measuring from the top along the tape line I measured 15mm [$\frac{5}{8}$ in] down. This would be point B. [Photo. R20]



R16. Base with 8 divisions marked.



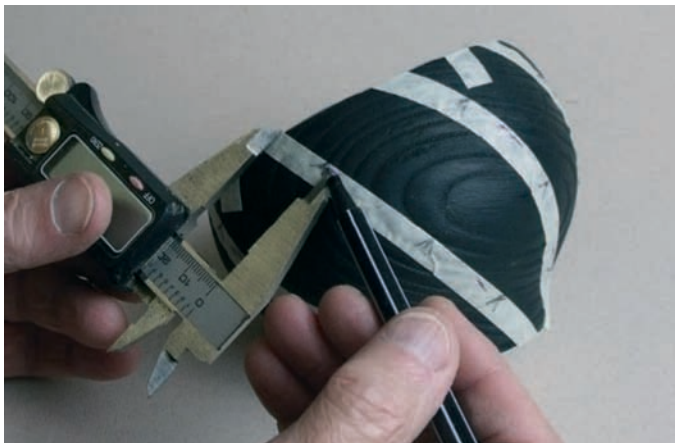
R17. Having off-set the divisions between top and base the first angled line is joined with tape.



R18. All lines joined with thinner tape.



R19. Measure 20mm [$\frac{3}{4}$ in] down the tape from the base.



R20. Measure 15mm [5/8 in] down the tape from the top.

Divide the distance between points A&B to find point C.
[Photo. R21]



R21. Begin dividing between A & B.

Divide the distance between points A&C to find point D.

Divide the distance between points B&C to find point E.

Now there are 5 equally spaced points A, C, E, D & B. Mark each of these points using a bradawl. [Photo. R22]



R22. Permanently mark all the points using a bradawl.

Repeat this process for the remaining 7 curved tape lines.

It was most useful marking the bradawl points for I had discovered that the already hard surface had been hardened further when it had been burnt. Not wanting to risk attempting to drill the points and finding the drill skidding on the precious original I mocked up part of the bowl shape in ash treating it to the burn, scrub, paint treatment of the original. [Photo. R23] Useful practice drilling the substitute. [Photo. R24] I found that a spur point drill was necessary.

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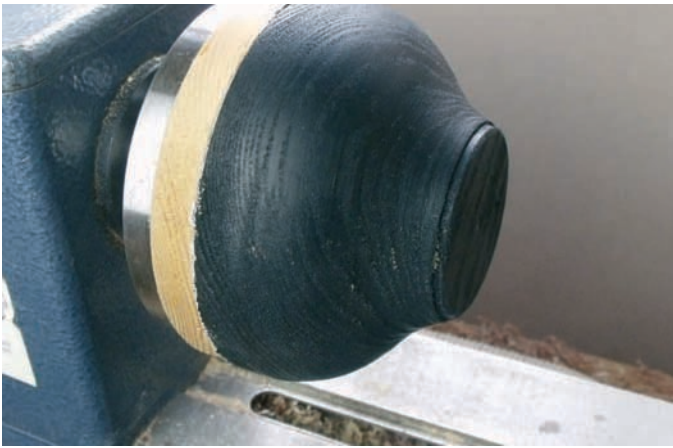
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R23. The 'mocked up' base.



R24. Test drilling holes in the mock up.

I used a 3mm [1/8in] spur point drill to drill 3mm [1/8in] deep holes to accept each of the 40 rare earth magnets that I had purchased. I was careful to measure the depth of each hole to ensure that the magnets would sit flush with the bowl surface. [Photo. R25]

Fitting the magnets.

I used Supaglu to anchor each magnet, in its drilled hole, to ensure that they would not come out when a ball was pulled away.



R25. All the holes drilled with magnets ready.

It is extremely difficult trying to hold a 3mm [1/8 in] magnet and apply glue without permanently fixing the magnet to ones fingers.

A simple solution....

1. Hold the magnet on the end of a drill shank.
2. Pour a puddle of glue into a discarded plastic yoghurt lid.
3. Dip the end of the magnet into the glue.
4. Push the magnet firmly into the hole. [Photo. R26]
Make absolutely sure that the magnet is flush with the surrounding surface.

The Chrome steel balls.

Having looked at the photoshopped version [Photo. R11] it was obvious that using balls all the same size would make the bowl look too heavy. I graded the balls from 7mm [just over 1/4 in] at the top down to 3mm [1/8 in] at the bottom. [Photo. R27] But it does not have to be steel balls attached to the magnets....[Photo. R28] I wonder what Ray would have thought?



R26. Fitting the magnets.



R27. The finished bowl.



R28. Anything steel can be held on the magnets.

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Broadland Woodturners donating Turned Wig Stands

Simon Crutchley

A group of woodturners, known as the Broadland Woodturners who meet up at the Priory Centre Great Yarmouth once a month were asked by a new member if we could produce wig stands for the Louise Hamilton Centre based within the Pagets Hospital grounds.

John Fryer gave us the plans, dimensions and a rough idea how to make them, and we duly took them back to our garage, shed or workshop to start preparing.

Finally on the 30th November we had the greatest pleasure to donate our fourteen hand turned wig stands to the wonderful staff at the Louise Hamilton Centre. They were totally in awe at our craftsmanship and wanted to know more about what type of wood was used and where it came from, the wood I sourced for my wig stands came from Gretna Green on our Tenth Anniversary visit.....

The Presentation of the fourteen hand turned Wig Stands was made to the staff at the Louise Hamilton Trust 30th November with a few of the Broadland Woodturners there.



from left to right: Simon Crutchley (Secretary) BWT; Sue Francis Carer Lead, Louise Hamilton Centre; John Fryer (Chairman) BWT; Bernadette Auger Specialist Palliative Care Consultant; Bill Stoworthy (Treasurer) BWT; Karen Watt Wig Consultant Representing RAOUL London Wigmakers; Dave Phillips BWT

Thank you letters from staff and a patient at the Louise Hamilton Centre after receiving the wig stands.

Dear All,

This was a very special presentation that will never be forgotten by the people who will love and cherish our hand made Wig Stands for many years to come....

Dear All,

Thank you from the bottom of my heart for the beautiful wig stands you made for the Louise Hamilton Centre. As a female to lose your hair through chemotherapy is just another blow but to know that one is able to have a wig and that people such as yourselves have made the effort to craft something for them is so heartening.

and after reading these lovely thank you ..you realise just how amazing that donation really was...



John Fryer standing at back of the Wig Stands that he asked us to make

A little about the Louise Hamilton Centre

Behind us on the walls are small Butterflies, this is the symbol of Palliative Care and each single Butterfly represents someone or an organisation that has raised £2000 or more for the Louise Hamilton Centre



Application for Membership / Renewal of Membership

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

PLEASE USE BLOCK LETTERS

Membership Number (if already a Member)		Tick if you are applying for the first time
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The membership year runs from 1st January to 31st December. Half year membership is available from 1st July to 31st December at half the yearly subscription rate. Applications received after 1st October will last until 31st December in the following year, providing the full annual subscription has been paid.

Subscription rates UK members

Individual - **£18**

Family - **£28**

Junior - if under 22 on 1st Jan of membership year - **Free**

Subscription rates for overseas members Individual members - **£28 Sterling**

Data Protection

The information you provide on this form will be used solely for dealing with you as a member of the AWGB; to inform you of AWGB news and to administer your attendance at AWGB events. By signing this form you are giving consent for the AWGB to use your data as described in our privacy policy which can be found at www.awgb.co.uk/privacy-policy. Your data will be used and stored in accordance with this policy. If you are applying for a family membership, each member of your family over 18 must also sign below to give their consent. Members under 18 must also have their form signed by a parent/guardian.

Signed:	Date:
Additional family members/parent/guardian signatures:	

Payment Methods

Cheque payable to the AWGB.

Bank Transfer - please pay into our account as follows: Santander, Sort Code 09-01-28, Account Number 32277785
Please quote your membership number and name in the reference field.

From overseas: IBAN is GB75ABBY09012832277785

Standing Order - please contact your bank and arrange payment on 28th December of each year quoting your membership number and surname/family name as the reference.

Please indicate your method of payment: cheque / direct bank transfer / standing order

Gift Aid

Declaration – for past, present & future donations

Name of Charity: Association of Woodturners of Great Britain

Registered Charity 1150255

Through the Gift Aid scheme, we can reclaim the tax on your donation or membership subscription. For every pound that you give we can claim an extra 25p from the Inland Revenue. We will also be able to reclaim the tax on any future donations you make.

☐

Please tick the box if you would like the AWGB to benefit from gift aid on your membership fee / donations

I would like the AWGB to reclaim tax on any eligible donations or membership subscriptions that I have made in the last four years and in the future, until further notice. I confirm that I pay the amount of UK income tax or capital gains tax for each tax year (6 April to 5 April) that is at least equal to the amount of tax that all the charities or Community Amateur Sports Clubs (CASCs) that I donate to will reclaim on my gifts for that tax year. I understand that other taxes such as VAT and Council Tax do not qualify.

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If you would like to make a one-off donation to our charity, please see the website: www.awgb.co.uk/donations/.

Legacies

Perhaps you would also consider leaving a legacy to the AWGB when making a will.

Do you shop at Amazon?

If you do, you can use the smile.amazon.co.uk URL and choose us (Association of Woodturners of Great Britain) as your charity. We will receive a donation from Amazon every time you shop there using the **smile.amazon.co.uk** URL. It costs you nothing to do, just use the right URL!

Thank you for your support and considering a donation.

Kent Woodturners Celebrate

Peter Martin - Chairman

Kent Woodturners celebrated the conclusion of a very successful 15 day exhibition and the start of the festive season with a lunch in their on-site restaurant, the 13th Century Pilgrim's Hall at the Friars in Aylesford, Kent.

This dramatic venue, which was once the refectory for the friars who lived and worked at the Friary, now welcomes the start of the Christmas festivities with a traditional lunch, a blazing fire and excellent decorations.

We must consider ourselves very fortunate to have our clubroom, exhibition hall and a restaurant on site and we make good use of the facilities on offer.

We exhibit twice a year, in the summer and in November in a 17th Century barn which was refurbished with a Lottery grant, and about 20 of our members participate in what is always a successful event. We meet at the Friars twice a month. On the 1st Tuesday in the evening and the 3rd Saturday all day and the Saturday meeting usually takes the form of a professional demonstration.

The Friars catering staff lay on a festive lunch throughout December which is well supported by the local population.



Pilgrim's Hall, the yuletide fire



The Pilgrim's Hall



The dining room with some of our members enjoying the occasion

**Association of
Woodturners**
of Great Britain



**Development
and Training**

Youth Training Programme

Date	Topic/Technique	Organiser	Venue
18th May 2019	Workshop Health & Safety Various Projects and techniques	Peter Bradwick	Croesyceiliog Community Education Centre, The Highway, Cwmbran, Torfaen, NP44 2HF
27th April 2019	Workshop Health & Safety Various Projects and techniques	Les Thorne	Alresford, Hampshire SO24 9ND
10th & 11th August 2019	Workshop Health & Safety Various Projects and techniques	Andrew Hall	5 Well Bank, Billy Row, Crook, County Durham DL15 9SP
17th August 2019	Workshop Health & Safety Various Projects and techniques	Les Thorne	Alresford, Hampshire SO24 9ND

**For application forms and information visit... www.awgb.co.uk
Or contact... Ron Caddy - 07903 313065 e-mail acorncrafts@tiscali.co.uk**

A pile of light-colored wood shavings, curled and scattered, is positioned on the left side of the page, partially overlapping the text area.

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