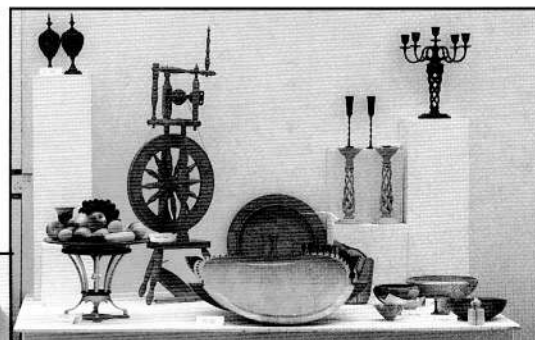


The Loughborough Seminar

By John Tuck & John Holyoak

What is the magic of Woodturning Seminars?

They are always a sellout, Loughborough, High Peak, Leeds, New Zealand and Denton, North Texas to name but a few.



Photographs of the Instant Gallery

This years Loughborough was no exception, whilst some 150 privileged people were able to attend, so many were turned away that a new venue may have to be considered.

For the un-initiated it was due to start at 2.30 on Friday



the 13th - black mark - it was late! but it proceeded at an hectic pace until 5.30pm on the Sunday, a vast range of activities going on from 3pm to 9.30pm Friday, 9am till 9.15pm Saturday and 9am till 5.30pm Sunday.

The food was excellent and the accommodation acceptable. No shortage of Car Parking facilities. At the heart of it all are the demonstrators, of course, gathered

Loughborough '93

from across the world and each a gifted turner, presenter and educator. The weekend is built around their availability and skills.

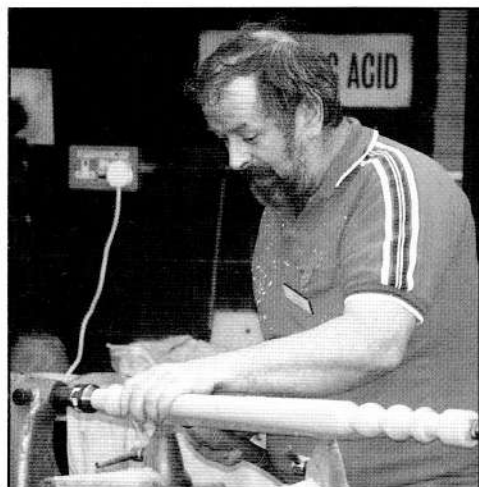


This year there were - in no particular order:-

Bonnie Klien from the USA - That rare being - a lady turner. How refreshing it was to see and hear her simple techniques and original ideas so beautifully presented on her tiny lathe.

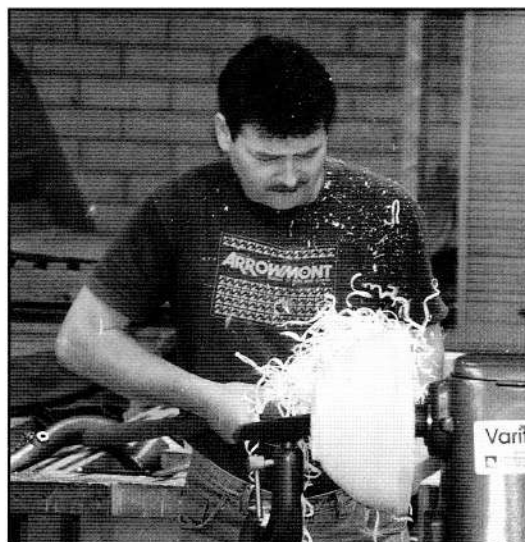
Hans Weissflog from Germany - Some will have seen his wonderful turned boxes in the woodworking press. We saw them "in the round" and what triumphs of

craftsmanship they "turned out" to be. Using some of his own hand made tools, some $\frac{1}{10}$ th of a Millimetre wide to produce boxes with unimaginable complex patterns inside and out. Surely the collectables of the future and showing us what unfettered imagination can do. Hans is a most likeable demonstrator with a great wit and held his audiences spellbound all in, to him, a foreign language.

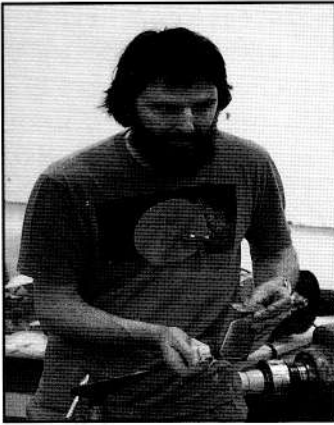


Ray Jones from Widnes - Again, "a rare bird" who has come up through the ranks, a time served apprenticed experienced professional turner with the inevitable bias to spindle work who also brought new meaning to "bowl work" demonstrating the production of lignum vitae woods for bowling, beautiful examples of the turners skill. Ray a great turner and a great wit with a fund of tales of industry and how it used to be. At the same time very sympathetic to the needs of the novice turner. Not to be missed.

Liam O'Neill from Ireland - A young man of great experience, the bowl turner "par excellence". He has a quick mind and a humorous response and a fund of amusing anecdotes. He is in great demand at seminars internationally with his friendly and knowledgeable "patter" draws large audiences at each of his demonstrations.



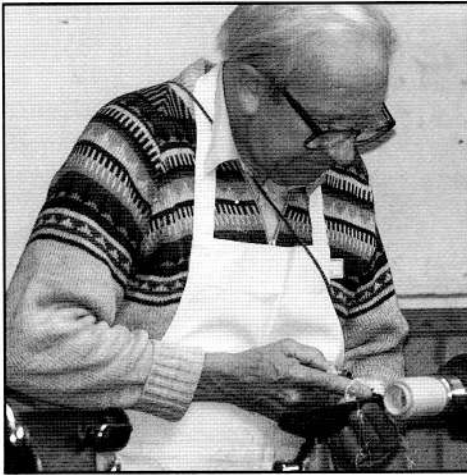
Loughborough '93



Maurice Mullens - "The goblet man" the acknowledged expert and this year demonstrating his new pivoting engraving tool. The man of high quality classic forms. His quiet instructive manner was appreciated by all who saw him.

Tobias Kaye from Devon - This highly skilled and deeply thoughtful turner and his brilliant turning between centres to packed audiences. Always innovative, Toby's inspired

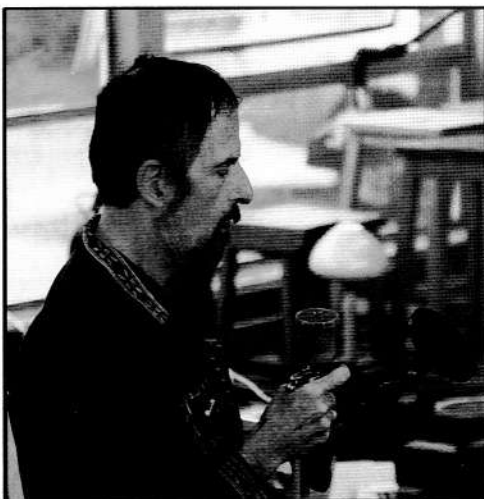
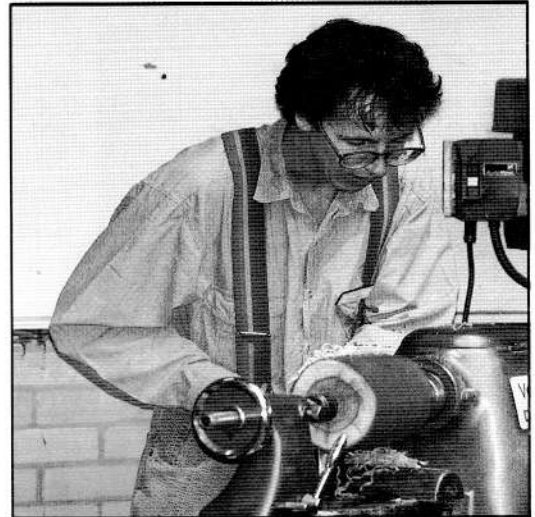
ideas give those who see him in action and in discussion food for thought.



Bill Jones from Essex - Another time served professional turner with a great gift for teaching and a fund of stories from the past to enlighten the proceedings. His demonstrations were a joy to watch.

Melvyn Firmanger from Somerset - He continues to amaze with his impossibly thin

walled vessels and innovative tools including his own Malthrop style lathe. His years of experience and ease of delivery can deceive one into thinking that it is easier than is so.



Giles Gilson

from USA - Is undoubtedly a genius in his own right. His designs are superb and deserve a book yet alone a slide presentation. The transatlantic influence, the modern sprayed finishes, the incorporated carving and the designs, some beyond our present ken. Let's not be inhibited! One needs a "free" mind and a completely unbiased outlook.

Loughborough '93



Dave Woodward from Hertfordshire - Dave is a countryman, he is a forester 'turned' turner, hence who knows better to instruct on the facts and foibles of chain saw use and maintenance. Increasingly it becomes necessary to know about this useful tool and Dave once again demonstrated its deadly efficiency, its correct use and its maintenance and potential.

Having seen the demonstrators, perhaps one of the most exciting and stimulating aspects of the seminar was the 'Instant Gallery' - several hundred pieces of work extremely varied in their nature and content submitted by the delegates and demonstrators. Breathtaking quality of design and craftsmanship which seem to rise year after year. Perhaps it would be unfair to single out particular items but what about George Whites Crowns? No doubt to be seen elsewhere.

The seminar was truly international not only the presenters but also the delegates, we talked to those from New Zealand, California, South Africa, Germany, Norway and Pudding Norton and all points on the compass. There was about 10% overseas attendance.

We saw again the usual faces on the trade stands - good to see them again and many of them will have been thanked elsewhere for their help in providing equipment and prizes for the raffle. How nice for those who won!

The whole event was a great triumph for the AWGB committee and its Chairman Tony Waddilove who all worked tirelessly throughout the seminar to ensure that the whole event ran smoothly.



We felt that the closing ceremony lacked the dignity of which the event was so deserving as people were slipping away during the overlong auction. May we suggest therefore that in future years the raffle and auction take place at some other time perhaps after the closing comments in order to maintain the dignity of such an important international occasion.

See some of the 40 slides of the Instant Gallery on page 19

Editorial

I have just returned from my first Loughborough. It was nice to meet so many members and put faces to names. I arrived with other Committee Members at 10.00am on the Thursday and was duly given my tasks for the day. The whole Committee worked tirelessly throughout the day moving chairs, installing lathes, making sure each demonstrator had enough equipment, carting goodness knows how many boxes and boards from the main building to the Instant Gallery area and then erecting them. The Friday morning was spent seeing to those last minute details until the delegates started to arrive at about 10.30. Then it was booking everybody in, making sure they knew where they were staying and booking in their exhibits for the Instant Gallery. My main task for the rest of the seminar was shooting video film which if it comes out alright should make a documentary of the whole seminar. Sunday afternoon arrived so quickly and we were saying goodbye to the delegates. Then came the job of clearing up. all the chairs had to be put away, the lathes and other equipment dismantled. the Instant Gallery dismantled and carted back to its store. All this work was completed on the Monday morning. It was without doubt hard work but really satisfying.

Now on to other things - A lot of members have shown interest in the computer

system that the AWGB purchased for production of Revelutions. For the technically minded it is a 486 with 8Mb Ram and a local bus graphics accelerator card and has a 386Mb hard disk. With it is an Epson GT-6500 flatbed scanner and I am using the Epson EPL 4100 Laser Printer that the last Editor had. I am running Pagemaker 4, Picture Publisher for scanning and Corel Draw 3 for the graphics.

I am a little disappointed at the lack of articles from members. I do get some from the regular contributors but I am quite sure that there are members out there who have ideas that can be passed on to others.

Mike Dennis

Reprinted from the Kent Branch Newsletter



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Articles letters, tips etc contained in this newsletter do not necessarily carry the endorsement of the AWGB

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Chairmans report

Generally the first part of my report is taken up with anything to say regarding committee meetings. Well not this time, as there has not been a meeting since May 16th. The reason is simple, the committee is waiting for the outcome of the Constitution Working Party. I guess there will be a meeting late September.

The Constitution Working Party met as scheduled at the end of July. The 2 1/2 day session was successful in many ways particularly in that there was agreement on all the issues raised. The report is now being finalised and there are no dissenters to its content from the working party members. Now that is pretty good.

The report is not being discussed with anyone outside the working party. All the details will be kept under wraps until the report is finalised. Then it will be sent to Committee members and Branches and be published in general form in REVOLUTIONS.

There will be a full postal ballot of the proposal to

accept the report and to agree to the implementation of the new Constitution. This way every members gets a full and equal say. Although there will be an Extraordinary General meeting, this will not be able to counteract the voice of the full membership. This all seems very fair to me.

I have had the odd comment from members about my bit in REVOLUTIONS 26, where I suggested that a one third response to our survey was quite good. It is in fact such a response was quite good, insofar as you can never expect everyone to reply and generally if you get 50% you are way over the average.

So has your Committee sat and done nothing? No way. There is still as always the day to day running of the AWGB, there is the planning and managing of the Woodworker Show, the National Woodturning Show at the NEC, and this year the AWGB was


involved in a stand at GMEX. And of course there has been our biennial Loughborough Seminar.

There is a report on the Seminar elsewhere in this issue from members who were able to see all that went on. The committee were wholly occupied in running the event and a superb job they did. There is a massive amount of work to be done before, during and after. Committee members give up 6 days just for the Seminar itself and countless days before in organising the whole event. And when it is all over, there remains a great deal of work to 'close the books'. But its well worth it. I must say a big "thank you" to all those during and after the Seminar that expressed thanks to the Committee and Helpers for an excellent show.

Tony Waddilove

List of Registered Demonstrators

Will all those members who wish to be included on this register please contact Tony Waddilove by October 31st 1993



High Quality single and multiple turning for individuals and trade.
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If you receive any turning enquiry to which you are unable to respond please give me a chance

Cumbrian visit

Visit to the Cumbria Woodturners

BY TOBIAS KAYE

The Cumbria Woodturners Association asked me whether I would demonstrate for them last Autumn. In order to make the trip up there worthwhile they offered to arrange two and a half days of work for me. This seemed a first rate offer to me.

I received a letter confirming the dates and times of all the demonstrations and outlining plans for a whirlwind tour of the Lakes to boot. Phone calls confirmed this and arranged to supply all my needs, lathe, bandsaw, timber, glues etc, etc. so that I could travel by train with one box of tools only. Very relaxing.

I was met from the train, taken for a wash and brush up followed by a meal before the evening demonstration near Barrow in Furness.

This was a most remarkable workshop, packed with machinery and ingenious jigs of all sorts. The audience were cheerful and not afraid to ask questions or laugh when I did something stupid.

Next day started with a drive around the Lakes to Kendal Tools where I did my best to entertain, instruct and impress, ably assisted by all the gadgets laid on or supplied on request by John Page who's business was the playful host.

The ten to four day was just a good length and promptly thereafter I was whisked away into the fells where a quick stride up a hillside to a viewpoint was the perfect refresher to a dusty workshop.

Again the wash and brush followed by a damn good meal was provided. Next day was a sit down demonstration in Kendal. Facilities again provided by Kendal Tools and again the audience took the trouble to interact with my efforts to explain what I was doing.

This was followed by a visit to a craft centre and a four course meal at a country house Hotel.

Truly I felt treated like Royalty. A demonstration like that is like a holiday. My hearty thanks to the two woodturning groups involved and particularly to Ron Green who was my host for two night, ferried me on most of the jaunts and stood me the best meal I have had in years.

I wish work was always such fun.

WANTED

A very large woodturning lathe or information leading up to the purchase of one. Preferably a Wadkin RU with a bed expanding to 10'

Albert Lain
Tel: 072 878 567

ABERNETHY WOODTURNING

Woodturning blanks & squares

Myford, Tyme
Ashley Isles, Robert Sorby
Henry Taylor

Gourdiemuir, Glanfoot, Abernethy
Perthshire PH2 9LS

Tel: 0738 85514

Obituary

David Pye

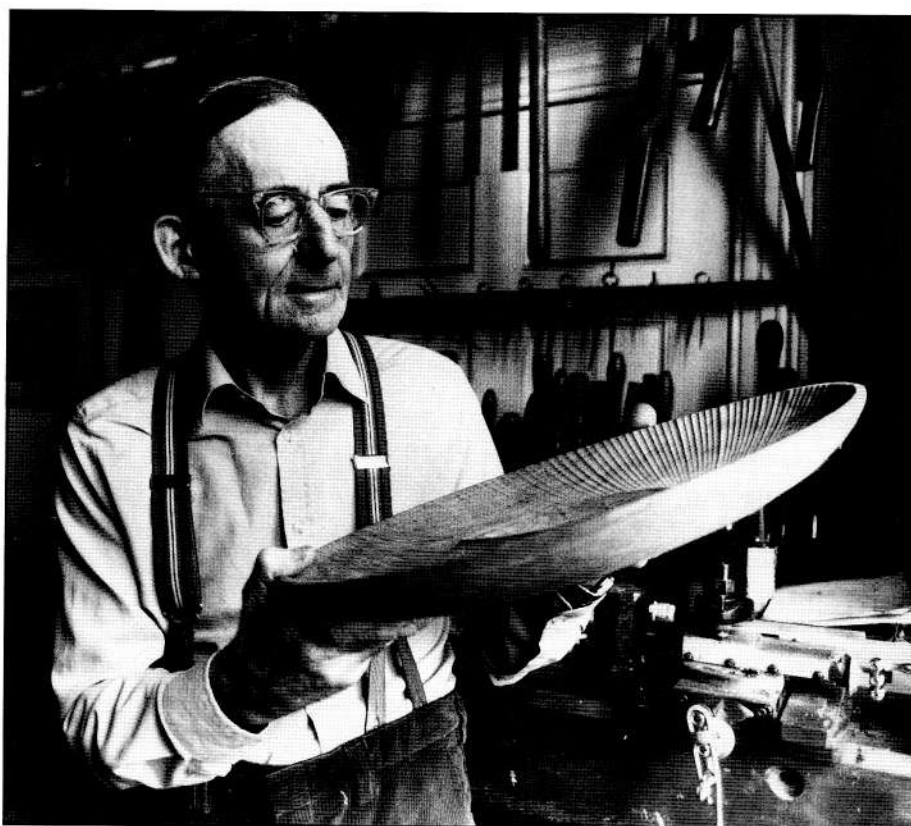
It is with great sadness I write this, David Pye died on the 1st January 1993 after a long and slowly disabling illness. Pamela his wife had died only a short time before.

Many in our Association may ask who was David Pye? He was a man who had done many things in his life and had been successful in all of them.

Sailor, architect, furniture designer, teacher of furniture design, author and writer, and in recent years he was a practising woodturner and wood-carver whose work has gathered international repute and is held in very high esteem by his fellow craftspeople.

For twenty six years he taught at the Royal College of Art and in 1963 to 1974 he was their Professor responsible for the Furniture Design course. Many of today's known furniture designers and furniture makers were his students.

It was during this period that I first met David Pye, I myself was teaching at Brighton Polytechnic. No, it was not at a teaching convention or any similar event, but at a timber merchant's yard in Sussex. He, like me was clambering through and over the timber



David Pye in his workshop displaying one of his carved bowls.

Photograph: The Guardian, Martin Argles 1986

stacks in search of the best buys. I was introduced to him and my immediate impression was that he was a very knowledgeable man with a rather dry sense of humour. Our paths did not cross again until he has retired from the Royal College of Art and he was making his superb bowls and boxes.

In 1982 I was fortunate to exhibit my work at the Gardner Arts Centre at Sussex University where one of my fellow exhibitors was David Pye, it was after this I accepted an invitation to visit him and see his workshop. He and his wife Pamela lived in a lovely rural part of

Sussex, a very pleasant and peaceful area, Pamela tenderly cared for their garden and he worked contentedly in his workshop.

The first impression of his workshop might be that it was rather untidy, but this was not the case, it was a cavern of so many interesting and intriguing things to see and digest, blocks of wood, some half finished pieces of work, but most of all was his considerable collection of tools many of them were unique, his treadle wood turning lathe which he had rebuilt and knowing David, he had added a lot of his own modifications to suit his

Obituary

needs, and of course his bowl carving and fluting machine.

This machine he had invented and made himself to make his highly original bowls which are very desirable and aesthetically pleasing objects and have now become very valuable collectors items. Another impression that you might get was that some of

"A superb craftsman whose contribution and influence to the crafts were great"

his inventions including his carving machine were rather Heath Robinson but they were far from that, they were the result of a very astute mind coming up with very simple solutions.

I visited him on a number of occasions but looking back, not as many times as I should have, I am proud to say that we became good friends, he was always very helpful and generous with his advice.

In 1987 he was awarded an OBE, which I am sure was thoroughly deserved.

He steadily became more and more disabled with parkinsons disease, and unfortunately this kept him away from his work and workshop. Early in 1992 he and his wife sold their home in Sussex and moved to Oxford, where David

spent the rest of his days in a nursing home with his wife living nearby.

Sadly Pamela died the later part of 1992 and David followed on the first day of 1993.

He wrote a number of books, *The Nature and Art of Workmanship*, *The Nature and Aesthetics of Design* which were his last two books, these have become standard reading for all students studying design and I, like many others would recommend them to all inspiring craftspeople to read. He wrote precisely and logically explaining his theories in a simply and easy understanding way.

Prior to the setting up of the Assosiation of Woodturners of Great Britain, David Pye was one of the craftsmen that Ray Key contacted, David

wrote giving his full backing for it, but unfortunately his age and his illness prevented him from playing an active part.

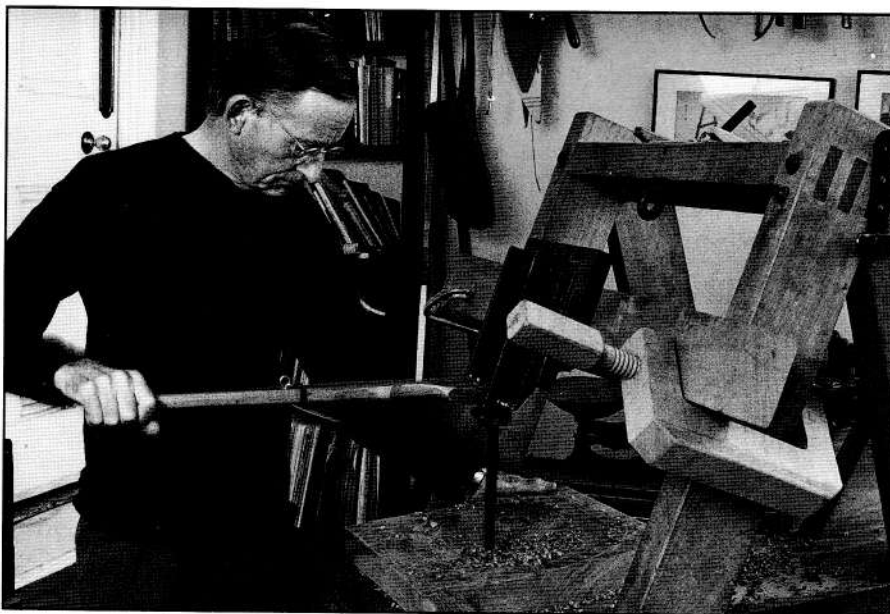
He was a small man in stature but a big man in every other way, among his attributes were his patience and thoughtfulness, a very kind and generous man.

He will not be forgotten as his books and his work will assure David a place in posterity.

A superb craftsman whose contribution and influence to the Crafts were great.

I will never forget him, and regards it as a great privilege to have known him and I feel very proud to have had David Pye as a friend.

Bert marsh



*David Pye using his bowl carving machine
Photograph The Crafts Council 1987*

Branch News

Hello Again

Just arrived back from visiting the 'WEST RIDING BRANCH', Thanks to everyone there for making me welcome, it was nice to know what the branches think. After a discussion we had a slide show of the Loughborough top forty of 1991 to complete the evening. Incidentally these slides are available to branches free of charge. Also available are a series of slides of the 'HAY ON WYE' exhibition. We will shortly have available the slides of the 1993 LOUGHBOROUGH SHOW. If any branch would like to borrow a set for a club meeting drop me a line.

Some confusion has arisen over the correct procedure for hiring the videos which are available to individual members. If you wish to hire a video send me a cheque for five pounds for one weeks hire, plus a cheque for thirty pounds which will be returned on receipt of the video. Please make cheques payable to 'AWGB' Please let me know which video you require. The titles that are available are:-

Bowl Turning Del Stubbs
Turning Wood

Richard Raffan

Turning Projects

Richard Raffan

We will shortly be acquiring the two JOHN JORDEN videos on hollow form turning

The 'NEW ZEALAND' twinning of branches is gaining momentum and I have passed on the names of branches who are interested to my counterpart in New Zealand. Any other Branches who are interested please let me know as soon as possible

KEEP DOING A GOOD TURN
Ken Allen

Kent

The fourth annual exhibition of the Kent branch at The Apple Craft Centre, Faversham, Kent on the 11th - 20th June 1993 was once again very successful.

The Apple Craft Centre is owned by member Jan Sandford who very generously allowed the exhibition free of charge. There were demonstrations throughout the exhibition which proved to be very popular.

A vase (pictured below) 7 1/2" x 6" in Hawthorn and Black Walnut was judged to be the best of many fine pieces in the show.

A total of sixty items were sold at the exhibition

Surrey

The Autumn Exhibition and sale of work is planned for Sunday 17th October 1993. This year it is intended that the event will include a competition with a number of classes of work

An all day demonstration by one of Britains best known turners Reg Sherwin will be held on Sunday 21st November 1993. It is expected that the venue will be the



Canal Centre at Mytchett and lunch will be laid on as usual.

Devon

Devon Woodturners propose to hold two sales of work in the Amada Centre, Plymouth. The first is for the week commencing 20th September 1993 and the second for the week commencing 6th December.

John Lawson is holding an exhibition and sale in his store from 11th October till Christmas at 71 New George Street, Plymouth. The few rules are that there should be no delicate items and all items should be of a practical nature.

Cumbria

A members sales have been arranged for Saturday 4th December 1993 at The Brewery Arts Centre at Kendal where an 18' table is available.

Reg Sherwin is demonstrating at Kendal Tools on Friday 15th October 1993. Tickets £6 each



Branch News

Hampshire

A successful major event at the Queen Elizabeth Park where the Victorian theme of the event was entered into by members. Some skittles were turned up prior to the event and on the Sunday something with which to knock them over had to be turned!

Hilary Bowen recommends a visit to the workshop of Mick Renouf if you are on holiday in Jersey. Also worth a visit is the L'Etaq Woodcraft Centre on the North West Corner. On leaving Jersey look out for the 3-dimensional array of mushroom and flower like objects made from turned wood on a wall of the airports' departure lounge.

Bristol & Avon

A talk on Health and Safety by member Dr. Mike Prophet highlighted the need for all of us to take this subject seriously. Mike covered all aspects including the need for eye and face protection, dust inhalation, back problems due to incorrect posture and varicose veins from standing still to long. Our August meeting was an interesting talk by Black and Decker who also market the ELU range of tools.

Middlesex

Jack Hill was our demonstrator for the August meeting. Jack showed us how he goes about making Windsor Chairs and his home made lathe with the Reliant Robin gearbox fitted for

changing speed.

Gary Rance, a professional turner from nearby Wendover is giving a demonstration on October 7th. and Liberon Waxes will be given a talk on their products on November 11th.

The Middlesex Branch meets on the second Thursday of each month at the Hayes Grammer School, Wood End Green Road Hayes from 7.30 until 10.00pm New members are always welcome as are members of other AWGB branches.

High Peak

(Did I get into trouble for putting an s on the end of Peak in the last edition of Revolutions - Ed)

The Branch continues to go from strength to strength and we are now approaching sixty enthusiastic members. Meetings are held on the first Friday in each month at 7.30 in the Civic Hall, Hazel Grove, Near Stockport.

At our meeting on 1st October Stuart Dean will be demonstrating and Jack Elliot on November 5th. Our annual competition will be held on December 3rd.

In an effort to attract young people to our fascinating craft, we have

contacted the Awards Officer at Stockport Town Hall responsible for the Duke of Edinburgh Award Scheme offering free facilities and tuition.

Wessex

The Annual General Meeting of the Wessex Woodturners is to be held at The George Hotel, Martock, Somerset at 7.30pm on Friday 29th October 1993. The evening is open to all interested in woodturning, new members welcome. The evening will include a display of members work.

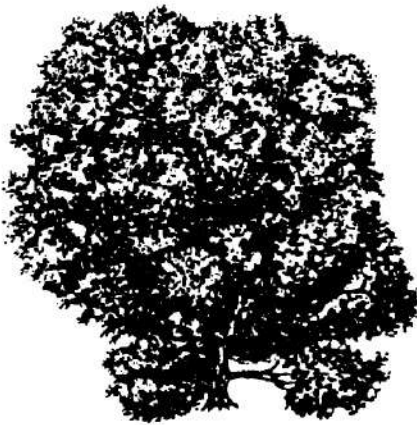
West Riding

Congratulations to Daryl Rushworth for carrying off 1st 3rd and 4th prizes in the Open Woodturning Competition at the Great Yorkshire Show. There were over 80 exhibits from the length and breadth of Britain and 11 members are to be congratulated on the high standard of work. Daryl seen below with his winning pieces and the Judge John Shepherd



Timber

European Box



Otherwise Buxus Semaervirens (Evergreen). Occurs in Southern Europe, Turkey and Iran and others are to be found in Asia and South Africa. It is also native to Britain but it is seldom seen growing wild here today, except in a few chalky areas such as Box Hill in Surrey, Kent and the Chiltern Hills - also on limestone in Gloucestershire. It is at best a small tree up to 12 metres high but more usually is little more than a shrub. More familiar either as a dense evergreen hedge or clipped into unusual shapes in ornamental gardens. When growing wild it may have a slender conic crown.

It is so heavy that it sinks in water when it is green. The wood can be pale yellow, dark yellow and brown. Like Yew it grows slowly and has narrow growth rings. It must be dried carefully if splitting is to be avoided but when it is dry it is worm resistant, remains stable, almost indefinitely, hard, and even textured. The grain is straight unless it comes from mis-

shapen stems when it is irregular. It is amongst the finest textured of commercial woods. Because it was worm resistant and stable it was in demand in the 18th century for engraving blocks and craftsmen of the 18th and 19th centuries created beautiful moulds with it to create decorative motifs in a paste which once hardened and gilded was indistinguishable from wood.

It has been used since Roman times for woodcarving. It turns well. Its other uses include mallet heads, chessmen, tool handles, mathematical instruments, rulers, treen and shuttles for the silk industry.

CEDAR

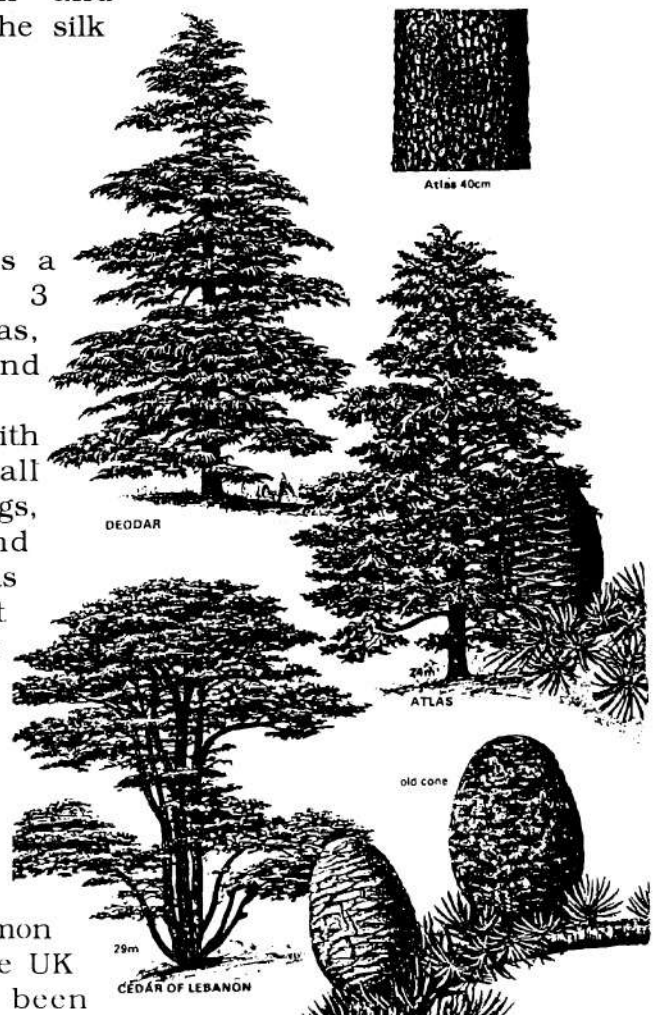
True Cedar is a softwood of 3 species - Atlas, Deodar and Libanon.

If you work with Cedar keep all offcuts, shavings, turnings and even sawdust as a small amount placed in the a i r i n g cupboard, cupboards and drawers will get rid of moths.

Atlas is common throughout the UK having been

introduced into Britain in the 1830's. It is a good tree for dry or limey soils and grows fast into a large spreading tree. To be seen generally in parks, large gardens and churchyards. Grows to about 36 metres.

Deodar This was introduced into Britain in 1831 and soon found favour as an ornamental tree, very popular especially for shelter and screening. It is a weeping tree and darkens and becomes twiggy with age. Grows to about 36 metres. The Deodar is not a commercial wood.



Lebanon This was introduced into Britain in 1683 as an ornamental tree but the enormous trees on many estates date from the 1760's or later. They can grow up to 40m. This tree is slow growing and long lived. It is dense strong and extremely durable. It is also sweet scented. Because of the fact that it is resistant to insects and because of its smell it is often used to line clothes drawers. (A preservative oil distilled from the wood was used in ancient Egypt to embalm the dead).

The Cedar of antiquity is the Cedar of Lebanon and it was used in the construction of the tombs of the early Egyptian Kings in King Solomons Temple.

The wood of all 3 species is similar. It has a fairly well defined growth ring, a fragrant smell and is pale brown in colour. It is of medium weight for a softwood. It has a good resistance to fungi. It dries readily but it does have a tendency to distort. It is not a strong wood and maybe brittle. It works easily and will take a fine finish. It is exceptionally durable. It is good for furniture and fine joinery. It makes a good veneer for decorative surfaces. If you are thinking of turning Cedar make sure your tools are sharp.

The Woodcutter

Folklore and Wood

Did you know?

Ash is well known for its protective and curative properties. It is thought to cure warts and if a child is passed through a split sapling which is then bound up the child will be cured of rickets or ruptures.

The oldest Ash tree in England

by Don Kirkby

Recently we spent a few days at a small country Hotel a few miles from Lyme Regis and whilst there took the opportunity of visiting

Clapton Court Gardens, situated on the edge of the village of Clapton. This village is a few miles south of Crewkerne on the B2065.

In these gardens is growing what is said to be, at plus 220 years, the oldest Ash Tree in England, and as can be seen from the accompanying photograph it does indeed look its age.

I was unable to ascertain its actual size, but the two lower branches, which are supported appear to be in excess of 12" diameter.

There are a number of interesting trees and shrubs in this garden, which is quite large and well maintained.

For anyone with an interest in gardening (in addition to wood-turning) it is well worth a visit. Plants may be purchased and refreshments are available.



Letters TO THE EDITOR

From Walter Gundry, Cumbria

I am prompted to write by the report in the July *Revolutions* of the competition organised by the AWGB and the Worshipful Company of Turners (which I did not enter).

While fully acknowledging the skill shown in the winning entry, I wonder if work of this kind helps the case for woodturning to be taken seriously as a craft in its own right. Not for the first time, a painstaking reproduction in wood of an existing object made of other materials has been awarded a prize. Such work requires an awesome degree of ability and dedication, but it has as much cultural or creative value as cake-icing or building a model of the Houses of parliament in matchsticks.

Among the crafts, woodturning does not enjoy the esteem of ceramics, textiles or metalwork, nor will it as long as technical virtuosity is acclaimed at the expense of visual and creative values.

The gold-medallist is obviously a far more skilled turner than I

am, and I should be sorry if my views should be seen as negative. (The illustrations of the other medalwinning work were not clear enough for me to have an opinion of them) So I should like to make two positive suggestions.

One is that the jury for such a competition should include not only expert turners able to judge the standard of technique displayed by the entries, but someone to assess the entries on their merits as created objects: a museum or gallery curator, a design journalist, a distinguished practitioner of another craft, a professional designer or artist, an educationist, or a representative of one of the design bodies would be suitable.

My second suggestion is that prizes should be awarded in two parallel categories: for creative achievement (judged as above), and for technical accomplishment, the two categories not being mutually exclusive.

Unless something of the kind is done, those turners who are exploiting the aesthetic and inventive possibilities of the craft will be overshadowed by those who display their - possibly superior - technique in reproduction work and the

overcoming of self-imposed difficulty.

If the object of competitions is to enhance the standing of woodturning, it will not be achieved by applying criteria of little interest to anyone outside inward-looking woodturning circles. Did the results of the Worshipful Company's competition receive any attention from the press, I wonder?

Finally, compare blacksmithing. Not long ago, this was a quaint and dying survival, a craft devoted to making curly things derived from past models. Now it is a lively and creative activity, with ironwork often featured in magazines and on the design pages of the newspapers. Could not woodturning be helped to go the same way?

From M. Halcrow - Berwickshire

I am surprised that that you accepted, in its present form, the advertisement for the woodturning competition at the Great Yorkshire Show, in issue 25 of *'Revolutions'*. Why are woodturners from Northern Ireland excluded? What is the objection to entries from timber grown in Wales or Scotland? Perhaps the advertisement is yet another example of English arrogance that the rest of the United Kingdom find so irritating.

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Norfolk Woodturning Seminar

Saturday 31 July 1993

By Michael Marsh

The Suffolk, Essex and Cambs Borders Local Branch of the Association of Woodturners of Great Britain held its first Turners' Seminar on Saturday 31st July 1993 at the premises and with the kind permission of Peter Child Woodturning Equipment, at Little Yeldham in Essex.

The participants of the seminar gathered at 9.30am and were welcomed in the marquee by the Branch Chairman Tony Witham. There were to be four sessions during the day and members were invited to choose which ones they wished to attend and then to subsequently move round the others. Sessions started at 9.30 with four bases, and each area and demonstrator soon had its audience gathered around them, eager not to miss a move.

The guest demonstrator was Chris Stott who set about showing his audience how he turns miniature hollow forms and small ring boxes. At the other bases there was Tony Witham demonstrating his pomanders, an ever popular container for pot pourri. These were made with slanting slots around the pot, and loose rings on the stem. Next door was Ron Stow

showing the turning of square bowls. Outside on the lawn were four pole-lathe turners, these were Eric Rogers, William Wall and Nick and Kathleen Abbott. Eric was expertly making chair legs and William was producing bowls and various other implements on his primitive turning set-up from the Anglo-Saxon Village at the West Stow Country Park near Bury St Edmunds, showing how it was done before the advent of machine made lathes and tools. Both produced some fine examples of their craft. Nick and Kathleen were busy making wonderful green-wood Windsor chairs. Kathleen spending her day turning the spindles, whilst Nick cleft and prepared the ash pieces for her.

In the foyer was an exhibition of pieces of turned work by members of the Branch and the demonstrators, together with a demonstration of pyrography by Christine Witham.

There were eighty visitors to the event and luckily, since not only the pole turners but also the catering facilities were outside, the weather held fine throughout. During the day guests were able to visit Peter Child's shop for purchases, and, hopefully spurred on by what they had seen, to look round the timber store for supplies with which to try out the ideas for themselves. An excellent meal and barbecue were laid on by members of the Branch and their families, and were enjoyed by all.

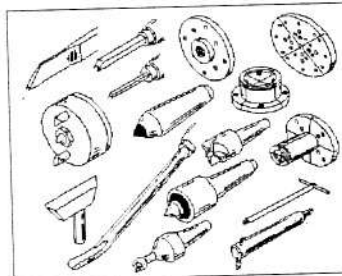
At the end of the day there was a raffle, prizes for which included a Child Chuck and various pieces of turned work kindly donated by the day's demonstrators and others.

This was the first such event held by the Branch. It was considered by the members and visitors to be an outstanding success, and much was learnt from the experience upon which to build for future occasions.

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Health & Safety

Woodturning as far as Health and Safety is concerned is inherently dangerous. Apart from the inhalation of dust, other dangers include, protection from objects flying off the lathe, problems related to posture whilst standing at the lathe, workshop environmental considerations and the cuts and bruises suffered from general workshop use.

Looking through back issues of *Revolutions* there has not been a lot of information or advice about this subject. I am pleased to see however from branch newsletters that it is a subject that many branches have had talks on. I would like to devote a section in *Revolutions* to Health & Safety and would welcome any information from informed members on this subject.

Editor

The start the series off I would like to reprint a part of handout by Dick Dowsett that was circulated to members of the North Suffolk Branch last year.

"The subject of SAFETY, receives scant attention, in all too many home based/owner used workshops. In the professional workshop, the law makes the user take note - in the amateur/hobby workshop there is no such spur to what is, after all, only common sense in most cases.

Clothing

It is not being pretentious to wear a proper smock or overall when turning. It isn't being worn simply to 'keep clean' - or though that in itself is a good enough reason, or so most wives will have us told I am sure.

A properly fitting smock holds all the trailing ends - ties, sleeves, belts, hair, beards (yes! it has happened) - back out of the way and out of danger. Just think about a tie which is around ones throat, getting caught by a spindle driven by a $\frac{3}{4}$ HP motor at 2000rpm, sends shivers up the spine.

However, I am sure everyone who attends the big Woodworking Shows, will have seen firm's personnel operating lathes, whilst wearing a tie which dangles down towards a revolving chuck. Why does any one need to wear a tie when near a machine?

Then there are the shoes, I once saw a picture of Richard Raffan demonstrating on the lathe, whilst wearing flip/flop type sandals. This is very wrong - and he was gracious enough to admit later that it was. It is when something falls on an unprotected foot, that your attention is diverted from the chuck/bandsaw/spindle with possible dire consequences.

Head and Face Protection

Wearing a safety helmet in

an average workshop is probably a bit OTT, but for those with 'little on top' a hat saves a lot of cuts and bruises when you fail to duck far enough. Even the simple beret will help.

A full face visor is to be recommended for turners, since some woods turn into very dangerous bits, which fly off in all directions. Most models flip up out of the way when not in use, and accommodate the use of spectacles, and they are no that expensive."

In the Norfolk Woodturners Society Newsletter John Tuck writes

"Having taught craft in schools for upwards of 35 years, one was responsible, not only for one's own safety but that of up to 20 children at a time, from age 11 up to 18 years. I count myself very fortunate in that time therefore not to have anything more serious to myself or children, than a few fairly minor cuts.

Yet recently, within the last three months I have been visited by two turners, both sensible adults, each with dreadful black eyes. One of them also with six stitches above the eye.

Being paranoid about safety can spoil enjoyment and cause perhaps unnecessary alarm. However there are

Health & Safety

certain simple steps which can be taken which can become habitual, and little trouble. While not the whole story - Safety is a way of life - here is a simple checklist which we should go through each time before pressing the 'ON button':-

1. **Is the speed right**
2. **Is the rest tight**
3. **Is the saddle tight**
4. **Is the tailstock tight**
5. **Is the rear centre firmly in the wood**
6. **Is it locked**
7. **Will the wood rotate by hand**

Failure to answer 'yes' to any one of these seven questions can cause the wood to fly. Each of my two visitors had failed on number 5. The above list applies of course to work between centre, faceplate work will omit items 4, 5 & 6. However in this case one should always check that the work is secure on the faceplate."

The following is reprinted from the Mid Staffs newsletter

Words of warning

"A few reflective thoughts put into words to perhaps save other people from the consequences and inherent dangers of turning large burrs or blanks on the lathe. Having been turning now for 14 years on and off I thought it about time one stepped into the arena and did battle with a

large unfriendly looking lump of burr Oak.

The dimensions were about 16" diameter octagonally shaped with a tapering depth of about 6" to about 4 $\frac{1}{2}$ " and weighed approximately 30lbs. Having just six months earlier acquired a Graduate shortbed lathe, thinking it to be the machine which could be used to attach any oversized piece of wood on, with minimal problems of speed or balance, I set about the task in hand.

The week before a new 8" faceplate had arrived which was suitably attached to the top face of the blank with 2" coach screws. Starring at its dreadful imbalances from the chainsaw, a few doubts began to cross my mind over the 425rpm lowest speed of the graduate lathe. Should this sort of work only be done with the L.R.E. Variturn System incorporated, or with some other speed reducer fitted.

My negative thoughts rambled on.

Well putting away the doubts for a minute, I will just switch on for a brief second and see if things are bit too hairy of dangerous to carry on.

Green button engaged. chocks away, my fears were greatly realised, the machine lifted itself partially off the concrete plinth and rocked about in an unbelievable manner, while all this was happening the motion was

wrenching the coach screws out of the block and bending my new faceplate like a mushroom. All this took place in seconds, it seemed like an eternity for the lathe to come to a standstill, for me to inspect the damage. On stopping, the block was hanging on by three coach screws. Removing the block I examined the plate which had a distinctive wobble when run at speed on the lathe. The spindle sustained no damage and the plate was re-machined very kindly by L.R.E.

The point in question is this, perhaps years ago when the Graduate was designed, the 425rpm, perhaps was suitable for the lowest speed but, now with people being more adventurous and spurred on by magazine articles and professional turners, like I was, to try new lines of exciting work, it is in question whether this speed is safe enough for large unbalanced work of any proportion.

On reflection I was very fortunate, a few seconds more and who knows what might have happened. So please think serious about speed reduction on large or any unbalanced work and don't be tempted to switch on."

SAFE TURNING

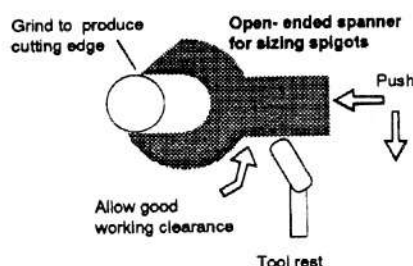
Mark Pickering

Tips & Ideas

Two ideas from the Bristaol and Avon Newsletter by Bob Barrett

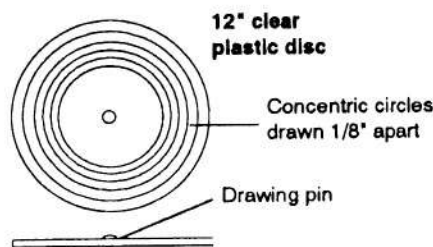
To size spigots.

Grind down an open-ended spanner of the appropriate gap as in the diagram, to provide the cutting edge. To turn the spigots prepare it slightly oversized by conventional methods. Finish by pushing the cutting edge of the spanner onto the spigot. This will give spigots of the same diameter repeatedly and quickly



Getting the most out of a rough disc

Mark out concentric circles with dividers on a piece of clear plastic. Drill a small hole to accept a drawing pin. Move the plastic as required to get the best fit on the wood. Push the pin in to mark the centre of the blank



3 ideas from John Holyoak

If marking on wood with a pencil lay down a chalk base on the wood and mark on the chalk. Its easier to see it this way and the graphite, whats left, can be rubbed off with an ordinary rubber.

I was reminded some time ago of one of my late fathers dodges, that of converting a piece of broken bandsaw blade for use in a hacksaw.

Sometimes if the band has been in use for a long time or for other reasons you may find that the temper of the band is such that it can be cut to length with a hacksaw, fine tooth blade, and will accept a hole drilled with a HS drill. The drill/hole size is $5\frac{5}{32}$ " and should be about $11\frac{3}{4}$ " centres.

However you may find the band too hard to cut, in that event take about a 3" round nail, cut off the head and the point and grind or file one

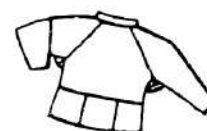
end square and chuck it up in a fixed (pillar) drill. Next make sure the piece of bandsaw is held securely - to stop it wandering- beneath the nail and bring the spinning nail down onto the band to 'blue' it and so destroy its temper. You may have to move the placing of the blue across the blade by shifting the band but once you have it blued across the width you can hacksaw through the blued area. Likewise blue the area's where the holes are to be drilled. Round off the ends on the grinder taking care to offer full support

Before you leave the lathe at the close of play make sure the morse sleeve of head and tail stocks are clean and free from swarf. An old bottle brush is good for this. Apply a smiggen of light oil and then spread and wipe off. Insert a centre or kitchen paper to keep clean and dry for next use. This applies equally to other morse taper quills or sleeves

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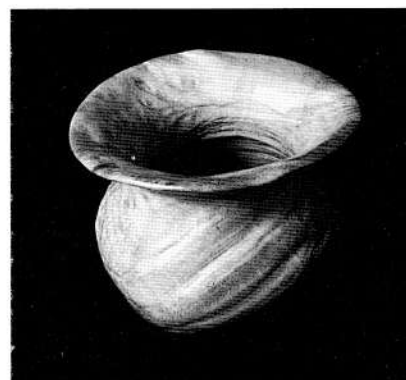
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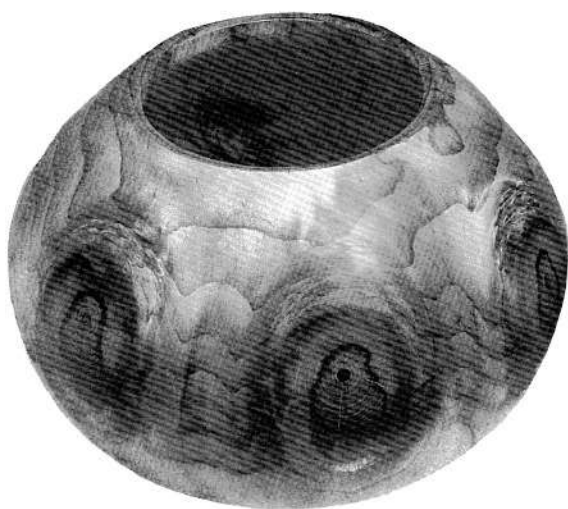
Gallery



St Edwards crowns in Maple - *George White*



Vase in Madrona - *Davis Yeatts*

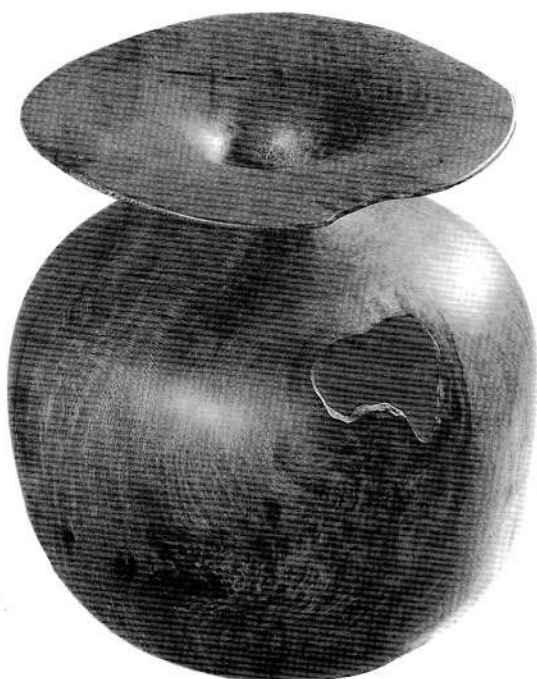


Bowl in Arucaria
- *Liam O'Neil*

Fluted table
lamp in Walnut
- *Harry Hobbs*



Thin walled vessel
in Lacewood
- *Melvyn Firmanger*



Associated ideas - *Russell Thomas*

