

AWGB Exhibitions at Sandown . . . *By Eric Ditchfield*

Late autumn seems to be the time for "woodworker" exhibitions. Two major woodworking shows within three weeks of each other! this I feel is something which the woodworking trade press would be well advised to think about for the future. This produces a feverish amount of activity as far as the AWGB is concerned in the organisation of their stands for these events.

Those members who read their previous copies of *Revolutions* would have noticed that the AWGB, in cooperation with the Society of Ornamental Turners, had been invited to mount a special display of



woodturning at the Sandown exhibition. This display was to occupy around two thirds of one of the upper display floors at the exhibition centre. I asked through *Revolutions* and secretaries if members and branches would like to submit items for display in this prestigious display.

The response to my request

was disappointing to say the least, only two members initially offered work for display. This presented the AWGB and the organisers with a problem. Why the lack of interest in the membership offering to exhibit their work? and with only a week to go before the opening of the show, what could the organisers put in this large vacant space?



The committee decided that drastic measures had to be taken, so one night Ray Key, Len Grantham and myself set about telephoning those members who had attended the Loughborough seminar, to see if they would be prepared to display

Exhibitions

work they had taken to Loughborough.

The response amongst the "faithful" was tremendous, a total of nearly fifty offering their work to safeguard the reputation and image of the AWGB. The committee and I thank them all for their help. I have included a list of those who responded as a gesture of our thanks.

They are :- Ken Allen, David Attwood, Arthur Baker, Peter Blake, Geoffrey Brandon, Patrick Brewster, Barrie Brooker, Dennis Clayton, Cecil Colyer, Graham Colyer, Don Cross, Eric Ditchfield, Len Grantham, Dennis Hales, Brian Hannam, Nick Harty, Alan Hewitt, Fredrick Hill, Alix Hood, Wilson Howie, Bill Hughes, George Hunter, Tony James, Neil Jarvis, Syd Jenman, Ray Jones, Simon Keen, Mac Kemp, Stan King, Ray Key, William Kinsman, Albert Lain, Gordon Lennox, Graham Lovett, David Lucas, Robert Luke, Lofty Marshall, Mike Morley, Stuart Mortimer, Alec Owen, William



Pakeman, Terry Porter, Robert Prince, Derrick Rawson, Dennis Spurgin, Brian Upton, Bob Weir,

George White, Tony Wiggin, The main AWGB stand was busy throughout the show supported by representatives



of branches from Hampshire, Surrey, Middlesex, Kent and the Forest of Beare.

A total of over 160 new members were signed up during the four days of the show, a credit to all those who put both their time and hard work into producing a successful event.

Exhibitions

... and the N E C.

By Graham Lovatt

The National Woodturning Show

The second National Woodturning Show was again held at the National Exhibition Centre, Birmingham, and was

break was included in that period!!!

Another departure from last year was the invitation to members from the Heart of England, Worcester and Mid-Staffs Branches to assist with the stewardship of the Association stand, and

liked. I would like to think that we were able to give that little more time this year much valuable promotion of the Association was achieved, indeed if figures are anything to go by then the signing up of 174 'new members' over the three days suggested a fair degree of success.

The success of any venture is dependant on many aspects - the willingness of the exhibitors to show off their



many and varied examples of their work, and there were many of those, - visitors of course to view and admire that work, and there were plenty of those, - but above all a team to oversee such a venture, help in its organisation before, during, and

sponsored by Practical Wood Working magazine, during the second week in October.

The West Midlands Branch as last year, were tasked with the organising and stewarding of the Association stand. Having been involved with the show last year, organising appeared to be much less of a headache this time, so much so that Tony Wiggins and myself had set up the stand and displayed the exhibits within three and a half hours, which was pretty good considering that a lunch

supplement members from the West Midlands.

The stand allocation to the A.W.G.B. was positioned at the far end of the exhibition hall away from the front of the building, and as a consequence of this location we were not swamped by visitors, as we experienced last year, when, due to being near the entrance we were one of the first stands to be visited, and couldn't perhaps give as much time to our visitors as we would have

after. Without doubt I feel very fortunate to have been involved with such a team again. Thanks to Tony

Found

At the NEC show somebody left a bag of goods on the AWGB stand. Amongst other things it contained some polish. If you think that it might be yours please contact Graham Lovatt on 0384 277398

Exhibitions

Waddilove for his help and humour, for the three days, to Eric Ditchfield for his great help and organisation before and after the show, and finally to Tony Wiggins, Don Moore, Dave Wood, Norman Richards, Tom Lewis, Geoff Newman, Les Collett, Mary Lloyd and Alex Hood (all West Midlands members), Clive Mutch, Peter Blake, Mike Donavan, and Peter Sawyer, (Heart of England Branch), Ken Allen from Mid-Staffs, and Alan Griffin, (Worcestershire Branch), for their excellent stewardship. A great team and teamwork ensured another 'GOOD SHOW'

Please Note

**The Hon Treasurer
Len Grantham has moved.**

As from the 17th December 1993 his new address will be

Len Grantham
Spindles
Cooper Close
Poplar Farm
Nettleham
Lincolnshire
LN2 2XX

Until then he will be incommunicado

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Editorial

With 1993 almost coming to a close it is time to reflect on the past year. Since taking on the job of editor of REVOLUTIONS my volume of turning has dramatically dropped. I have in the past managed to fit in a few Craft fairs alongside my full time job, but not this year. Believe me, I am not grumbling, I am enjoying my role as editor, I have met so many new people and made so many new friends. I have been encouraged by the many kind things that have been said about REVOLUTIONS that I now feel privileged to be its editor.

Producing the newsletter in its present form has not been without its cost to the Association. For those interested in this aspect of its production the cost is around £1600 per issue. In this 12 months there will be 5 issues printed which equates to around £5.00 of your £12 per annum subscription. This is assuming a membership of

around 1600. This cost includes the printing which varies depending on the number of photographs that are used, postage is generally around the £500 mark and incidentals like envelopes, computer labels and general correspondence make up the rest.

I have assumed, wrongly as it happens, that any branch newsletters that are sent to me I can use any of the material from them. If this is not the case will you please let me know.

This issue has been delayed slightly to enable the ballot for the revised Constitution to be sent out with it. I urge every member to use their right to vote and send the voting paper back in the replied paid envelope provided. As the replied paid envelope is second class post I suggest that you post it no later than January 5th.

Mike Dennis

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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

The major part of this report is yet again taken up with the structure and Constitution matter. The deliberations of the working party and the Committee are concluded. Might I be permitted to say that I shall be glad to see the back of this situation.

As you will have seen, the ballot papers and associated documents for the Constitutional issue are enclosed, PLEASE use the envelope supplied for your voting paper, but not for anything else. The count will be conducted by three working party members and the result will be advised to members by post.

I cannot stress too strongly how important it is for you to cast your vote. I would be delighted to see a 100% turnout, but this is not likely to happen. But let us all try to achieve at least 75%. There are two proposals from which we ask you to select just one. There is the working party proposal and there is an alternative from your central Committee.

It is unfortunate that this ballot has taken so long to organise. There are several reasons for the delay. There was a small delay just after the meeting of the working party and this was followed by Loughborough which caused further delay. Then when the initial papers were

prepared they had to consider the views of the Committee. It is your Chairman that has prepared all the paperwork for this matter and there is only so much time available. Anyway, it is all now done and in your hands.

Your Committee felt it necessary to put its proposal in view of the way that the AWGB should in part be going. If the AWGB is to operate on a much reduced budget then there are some current benefits that will cease, for example Branch demonstrator grants and stands at the various woodworking shows. This latter one is believed important as it is a much used way of Committee members meeting a large number of AWGB members.

The working party proposal moved the broad operation of the AWGB out to Branches. Additionally it seeks to set a much reduced AWGB subscription. Now I do know that some of you will welcome this. A considerable amount of AWGB administration will be passed down to Branches. Also the working party proposal introduces a new level of administration in an

attempt to bring Branches closer together in regions.

You might ask why not just leave things as they are, well the answer is fairly simple. The present Constitution has got a number of holes in it. It also has what to me is a major flaw namely that unless members attend the AGM they have no say in the running of the AWGB other than to vote for Committee members. Also the present Constitution does not give Branches any real input to the Committee.

NOW PLEASE READ THIS, in view of the structure issue, the Committee has decided not to call for renewal of subscriptions until the result of the ballot is known. This will be mid-January and shortly after this time renewal papers will be sent out.

OK so what else has the Committee been doing. One matter that was raised at the AGM was the status of the assets of the AWGB. An asset register is being set up and a copy of it will appear in a future issue of REVOLUTIONS. Many of the Committee have been involved in the Sandown and NEC shows, and of course all the day to day activities to keep the AWGB running.

Finally, I would say a big thank you to Mike Dennis for his superb work in improving yet further REVOLUTIONS.

Tony Waddilove

Irish Woodturners Seminar

MAC KEMP AND MIKE CRIPPS TRIP TO THE IRISH WOODTURNERS GUILD SEMINAR AT KILKENNY OCTOBER 1993

Wednesday 27th early start from Mikes at 8.15 am down to Wales on the A40 which if followed takes you to the ferry at Fishguard. This was going to be my first trip on a boat and horror stories about the Irish sea were told to me by everybody I had spoken to.

When we got to Fishguard and drove onto the ferry the size of it amazed me it was Sealinks 'Felicity', 11 floors high and big with it.

The list of facilities included Cinema, 2 Restaurants and serve yourself, bars, shops casino, sauna, television and recliner lounge plus sun deck. The 3 1/2 hour trip was really smooth with something to do all the time. We even spent an hour in the casino playing pontoon.

We arrived at Rosslair about 6.30 and were met by relatives of Mikes who guided us to their house at Wexford. What a great welcome we got with a full meal waiting for us. Then down to a local bar



called The Stores to sample the local brew and an evening of traditional Irish music, home about 12 o'clock.

Thursday morning was dull but no rain for a trip around old Wexford which is kept traditional. Lunch at Phil and Brenda's then to Waterford for a tour of the Glass Works.

There are some spectacular items on show including a five foot waterfall in cut crystal. Prices were so high we decided not to take out another mortgage to buy an ashtray.

We left Waterford about 3 o'clock and headed for Kilkenny where we were due to book into the seminar about 6 o'clock. On reaching the City we started looking for bed and breakfast.

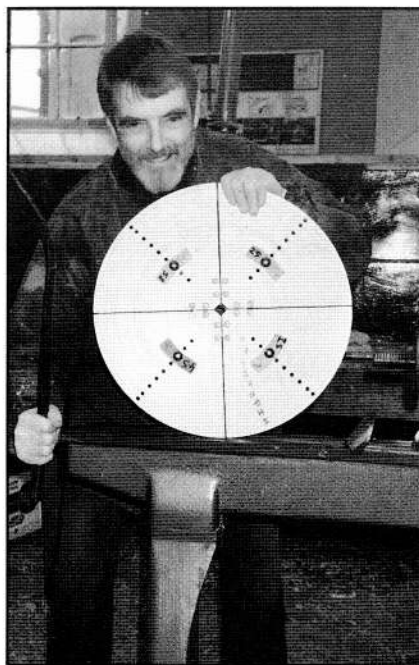
The facilities in our B and B were excellent with T.V. lounge, showers a comfortable room and good cooked breakfast. The only problem was Mike and I had to share a room and he snores fit to wake the dead. Volume increases per pint of the black stuff to a pitch good enough to destroy double glazing.

We found the Adult Education Centre where the Seminar was to be held and booked in, dinner was to be in a hotel 100 yards away. Most of that evening was spent talking to old friends Paul Clare, Stephen Cooper, Reg Sherwin etc. I think we got to bed about 12.30.



Irish Woodturners Seminar

Saturday 30th The Seminar. The list of Demonstrators was Paul Clare, Stephen Cooper, Reg Sherwin, Liam O'Neill, Ciaron Forbes, William Stedmond, Niall Fitsduff, Garth May, Ian Dunlop, Dave Comerford and Mike Cripps on Router Jig. There was seven demos going at any one time and four 1 1/2 hour sessions spread over the day. Every aspect of turning was covered from beginner to advanced and a lot more in between. It would be impossible to cover everybody but Paul Clare on design, decoration and colouring must have given all who watched his 6 sessions many new ideas and concepts way ahead of normal turning. Reg covered spindle work from every angle and also did 6 sessions. Stephen Cooper showed what a skilful turner he is especially with his loose ring boxes. Liam O'Neill with his superb bowl techniques and methods of removing



Ciaron Forbes

wood at a magic rate. Ciaron Forbes as enjoyable as ever, his soft spoken banter made the lathe almost an ancillary object. May his Habits stay clean forever (by the way he is a monk).

After Saturday evening dinner we were entertained by a young brother and sister on piano accordion also some of the Irish Woodturners Guild on accordion, fiddle and banjo. Traditional Irish music and recitations plus our own Mike Cripps on harmonica made a very entertaining evening which lasted till closing time at 12 o'clock which meant we got out about 2 o'clock.

Sunday morning gave me a chance to have a good look at the entries for their competitions, which included Best Overall, Functional, Non-functional, Spindle, Box, Innovation and Junior. None of the demonstrators were entered but most had items on show, which was of a high standard with a few exceptional pieces one of which was a table lamp and shade made by a Mr Kemp (not me). For Mike and I one piece stood out, it was a 24 inch platter by Dave Comerford in burr Elm



Stephen Cooper

with a blackened 2" rim with carved celtic motifs in gold. There were also some smaller items in Bog Oak, the first I have ever seen.

After lunch I talked to Garth May, one of the Irish demonstrators who has been doing some interesting bowl turning incorporating basket weaving, on small bowls he uses silver wire. later when looking for Mike I walked into Ciaron Forbes last demo to be greeted by Ciaron with "Mac will now demonstrate his method of bowl turning and has 1/2 hour". That was the fastest 30 minutes of the week especially as it was so unexpected.



At about 4.30 we all gathered for the closing meeting and prize giving. John Ambrose from Essex won the Non-functional prize with a very nice segmented Hollow form.

We had made a lot of new friends and had a informative and enjoyable few days, it would be nice to

Irish Woodturners Seminar



Mac Kemp

go back next year. One of the Irish turners, Willy Steadman, who lives at Gorey invited Mike and I to stop off at his place for a cup of tea on the way back from Dublin on the Tuesday. More on this later.

After packing up and saying a few goodbyes we set off for Dublin to stay a few days with friends of Mike's who live near Howth in Dublin Bay. The 2 1/2 hour trip went well with George and Eileen meeting us in Dublin to guide us to their home where they had a lovely salad tea waiting. Later we had a trip to George's local where I was persuaded to sample Guinness for the first time. Not bad but I still prefer coffee.

Monday we didn't wake up till 9 o'clock and after breakfast we took a walk along the Bay and about 11 o'clock George took us to Dublin for a look around.

After tea we decided to find a Bar which had Irish music which meant we had to go into Dublin, as I don't drink

back it felt as if we had a half full drum of Guinness rolling about behind us. The evening at Kitty O'Sheas Bar was entertaining with a good traditional Irish group, they certainly kept the feet tapping till closing time which is strictly kept to in the City, 11 o'clock which meant we got out about 12.15 - that Irish time keeping.

Tuesday we left George and Eileens's at about 9.45 and headed for Gorey and lunch with Willy Steadman and wife Dorothy.

Willy's workshop, a short walk from his home is large and in about 1/4 acre of old quarry, plenty of space for all his wood stacked to air dry before final kiln drying. Among an array of general wood machines Willy has three lathes, the largest an unknown turn of the century metal lathe converted for wood with 25" over the bed and 13' 6" between centres, an Oliver about 8 foot and a Webster and Bennett with a 5 foot bed, all old with solid

much it was decided the driver would be me with George directing using Mike's van with him in the back, this was fine going but coming

castings but very useful after Willy had converted them.

At the seminar Willy had a 9 foot turned column which he has done as a sample for a customer who required 5 but had no idea of shape, what a sample. We spent a couple of interesting and enjoyable hours with Willy, a typical clever and very hospitable Irishman.

Next back to Gorey town to a pub "The Coach House" owned by a distant relative of Mike's Shaun Redmond who insisted on taking us to a local (about 6 miles) Art and Craft Gallery set in lovely woodland owned by a local turner Michael Murphy.

After returning to Gorey we then went to Couretown to look at the harbour and village where Mike spent some holidays 35 years ago. Didn't find any of his old girlfriends but some local kids looked familiar. Nostalgia is great for the old.

Now is was time for us to make our way back to Brenda and Phil's at Wexford for the evening before catching the 9 o'clock boat the next morning.

Wednesday morning up early to get to Rosslair for the boat back, again a nice crossing getting us to Fishguard about 12.30. The drive back through Wales and the Breckon Beacons was pretty but very long, with only one stop, it was 8.15 before we arrived at Ickenham.

Loughborough '93

What's it going to be like?

By Gordon Fradley

I've booked a place at my first AWGB Woodturning Seminar, and anticipation mounts....

The morning dawns brightly - I've been told that every seminar has been blessed with good fine bright weather and I can't wait to get there.

On arrival at the Loughborough College of Art and Design, there's a warm welcome from the small band of dedicated ladies manning the reception desk, who hand out a folder of goodies together with a house/room key. There's an extra welcome from Len Grantham, the current Treasurer of the AWGB, who explains the layout of the buildings and directs delegates to where they want to go.

The Great Hall is laid out for the welcoming address and the introduction of the demonstrators, most of whom have previously been merely a name and a photograph in the Woodturning magazine.

The sides of the Hall are used by traders and there, alongside Axminster tools with their gleaming and inviting range of four-jaw chucks, stands a superb specimen of LRE's latest conversion job - a GRADUATE, complete with

'VARITURN' variable speed control, 42" centres and a lowered bed to give a 16" swing! Where can I rustle up £1,800 plus?

If that isn't enough for starters, the mind boggles at the sight of Dave Regester displaying a neat line in short shorts, trainers and floppy cotton headgear, demonstrating the GRADUATE by slicing off numerous loose rings with a skew chisel in each hand!

The list of demonstrators and presentations is overwhelming, and since one can't see them all, some severe pruning is necessary, together with careful scheduling to fit one's needs to the appropriate morning, afternoon or evening sessions.

The overseas demonstrators were represented by Bonnie Klein and Giles Gilson from the USA; Hans Weissflog from Germany, and Liam O'Neill from Ireland. The home team kicked off with such well-known names as Melvyn Firmager, Bill Jones and Ray Jones, Maurice Mullins, Tobias Kaye and Dave Woodward playing musical chairs with the chainsaw.

The number of tricks, methods, tool designs, wrinkles, tips and advice given on the many aspects of design were alone worth the money. That professionals give so freely of their hard-worn experience and

methods never ceases to amaze me, and all that I saw only added to my sense of wonderment and gratitude.

I suppose if I were asked to nominate my highlights, I would have to name the following, but do remember this is a very subjective choice, since one couldn't be in more than once place at a time:-

Hans Weissflog for his intricate ball-boxes and loose-ring lids. His grooving tools were cut down Swiss needle files, ground like micro-miniature parting tools, less than 0.5mm wide, and all so deftly used by this young man.

Bill Jones with his irrepressible good humour and continuous chatter, carving a chess knight at the lathe. People often ask me - "isn't it difficult to do that?" He replies, "If it was difficult, a simpleton like me wouldn't be able to do it. No, it's quite easy." And after a carefully controlled pause, 'After you've done about 3,000 of them!'

Bill used a myriad assortment of cutters, rotary burrs and files and buffing mops... not forgetting the ubiquitous sandpaper.

After his first demonstration, Bill told us that a delegate had informed him that there were four grades of sandpaper - but as he wryly put it - 'to think, I've been doing it wrong

Loughborough '93

for over 50 years: I've only ever used two grades - new and old!"

Bonnie Klein - an attractive lady with a charm all her own. I attended the Sunday morning session - "Turning unusual materials" - and the range and versatility was quite astounding, from brass and aluminium to boiled and bleached cow bones, cow horns and hoofs, elk, moose and deer antlers, mother of pearl from those beautiful shells one sees in seaside gift shop windows. The range and possibilities are endless.

Maurice Mullins from Cumbria with his novel swinging tool for decorating box lids and the like. Maurice is a very quiet and unassuming man with a brilliant ability for boxes, platters and his now famous love goblets.

Ray Jones - not only for his turning and finishing skills, but for his astounding sense of humour and bonhomie. I shall long remember his quips and repartee as we sat side by side during Bonnie Klein's presentation. But Bonnie's a real old trouper; she took it all in her stride.

Giles Gilson showed us an impressive range of slides depicting his work, and in a evening session, showed us some of his spray-painting techniques. If you can recall some of the examples of custom-car colours and designs that you may have

seen, then Giles's work used similar acrylic and cellulose colours: candy, gold pearl, turquoise and metal flake. The finished vases and platters no longer looked like wood, but is was immensely impressed with his designs and his skills, and the basic shapes were first class. Much of his finished work was reminiscent of the Aztec and Inca cultures, with their imprinted shapes and figures, together with the Art Deco (or was Art Nouveau?) designs of Alphonse Mucha.

What other impressions am I left with? Firstly, the hard work and dedication of the committee members and the organisers, particularly the ever-present Len Grantham, and, wherever you were the dashing figures of Ray Key and Ken Allen: fetching this, finding that, be it a wedge to hold a lathe steady, a drill chuck key, fuel can for the chainsaw, spare chuck, switching on air conditioning, adjusting lights or window blinds, and a thousand and one other matters to make the show go smoothly. Well done everyone! - we lesser mortals couldn't stand the pace.

The Instant gallery where members were invited to take up to three items for display was another huge success and a great attraction. One of my pieces was inadvertently placed amongst Graham Hughes's work and on reflection, I decided it stood more chance of being selected

under Graham's name than mine, so I left it there!

The accommodation was spartan, the food wholesome - although the queues for meals were unpleasantly reminiscent of the last war (for those old enough to remember it!). But lifelong friendships were formed in those queues, and whilst standing in line for dinner, one begins negotiating for the purchase of a secondhand lathe through a turner from Barnsley, who knows a firm in Rochdale with some ex-college surplus machines.

Over pudding, pleasant bartering for three felled trees takes place, and by the time coffee is being drunk, a couple from East Cheam have mistakenly bought a car which a turner from Cardiff had put up for offer as a Myster!!! ("only 15,000 miles on the clock, one lady owner!...")

And my final impression to round off this 'Loughborough Revisited' was that each day was concluded with a relaxed drink in the bar, with much hilarity generated by the tales and jokes provided by Graham, Ken and other old and newfound friends. Super!

My last and lasting impression will be the enjoyment and pleasure I had from the abundance of camaraderie and comradeship.

ROLL ON 1995!

Branch News

**Next issue
of
REVOLUTIONS**
will be published
at the beginning of
March 1994.

Latest date for
copy to be included
in that edition
must be with me
by February 15th
1994

Norfolk

From John Holyoak

In January 1992 following a branch meeting the Committee discussed the possibility of twinning our Society with a similar society in America. We considered that if the suggestion was to succeed both societies would need to be as close as possible and have an international airport nearby. I was

delegated to investigate the possibilities. In East Anglia we have easy access to Stansted, Luton and (Scipol?) Amsterdam airports all with regular flights to the U.S.A.

I wrote to Betty Scorpio the editor of the Journal of the American Association of Woodturners to ask her if she would cover our proposal in the Journal. She promised to do this and confirmed that the Eastern Seaboard was the best choice not only because it is nearest, but also, that many more people there have tie's with England than do people further west in the U.S

In June 1992 our proposal was taken up by the Georgia Association of Woodturners based in Atlanta, which had an international airport, and by October it had been agreed that although particulars for the twinning for woodturning groups were not that well defined our basic purposes would be and still are:-

The exchange of monthly newsletters so that we can begin to understand the workings of each other's Societies.

The exchange of photographs of members and their work.

To share ideas, concepts and programs which work well and those which tend to fail.

The invitation of reciprocating visits between members, spouses included.

If possible, exchange of native woods in baggage.'

Too promote good fellowship on both sides of the Atlantic, we started to exchange newsletters in June 1992 and have continued to do so ever since. There is now a thick file of correspondence and an intention that two of us will visit Georgia soon

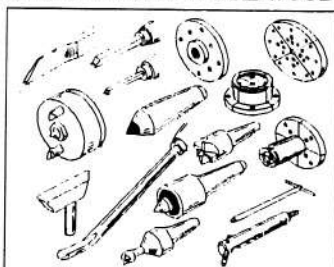
Devon

Devon Woodturners had a successful exhibition and sale of members work at the Armada Centre in September. Sixteen members gave varying types of turning from bowls and platters to light pulls and door wedges. There were 50 classified items and 343 individual sales were made, valued between 95p and £80. The exhibition grossed sales in excess of £2,600. Some of the members exhibiting for the first time.

Bob Chapman WOODTURNING ACCESSORIES

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Branch News

The public showed great interest and were most complimentary as was the Manager of the Centre. The exhibition is being repeated for a week commencing Monday 6th December, just right for buying Christmas presents.

Thameside

Bill Jones was our demonstrator for the October meeting. Bill will be well known to readers of 'Woodturning', and to those who fortunate to see him at Loughborough. The programme for the meeting read 'Tuned boxes', but as usual Bill turned out something very unusual. From Boxwood he produced a small box with a screwed lid, which was concealed in a perfectly turned ball.

We are fortunate to have Bill living in our area. This was the second demonstration he had given us. At the first he made one of his famous rattles from Box and African Blackwood. At that demonstration he was awarded Honorary Life Membership of our group.

In the year since our formation, the group has grown from the initial 30 to just under 90 members. Meetings are held on the second Wednesday of each month, at Ridley Studios, 27 Leigh Road, Leigh-on-Sea. New members are very welcome.

West Midlands

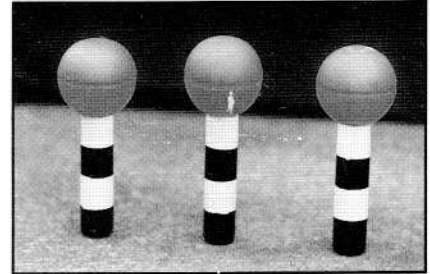
Branching Out into Community Involvement

"Can we do anything to help?" was the question posed by branch member, Tony Wiggin, as he displayed a poster put out by a local Society for the Blind group, which depicted the injuries which could be received when eyes came into contact with an unprotected garden cane.

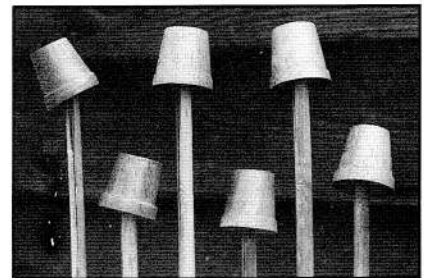
Ever mindful of the need to bring woodturning to a wider public, and of the West Midlands Branch's commitment to become more involved with the community, the idea was quickly taken on board, and a "Cane Top Protector" project was launched.

The task presented to each member was for a minimum of six protectors to be produced, any size or design, providing they could be fitted over the exposed end of a garden cane, thus preventing injury, particularly to the face and eyes. Any suitable timber could be used and the finish

would be left to each maker's choice. The project was enthusiastically received by the majority of our members, and the inventive and creative spirit with which the items were produced was quite breathtaking. In all, well over



150 protectors were produced and presented to the Walsall Society for the Blind. The Society were delighted to receive the items and we were assured they would be very

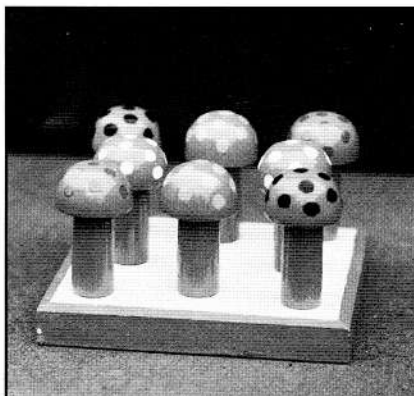


useful to visually impaired members in their gardens. The Society also expressed the wish to be involved in future suitable projects. All we are waiting for now is -- IDEAS?

And so ended our first excursion into community involvement. I can certainly comment such projects to other branches.

Surrey

Surrey meetings continue to be well attended with a talk



Branch News (Cont'd)

on Dust Extraction from Fercell Dust Extraction and in November a talk on chucks and chucking methods.

The Christmas Social to be held in December is to have an Egg Race as part of its entertainment for the evening. The Challenge is to make a turned, self propelled egg. Any means of propulsion, the only stipulation is that the egg should be self contained and fit into a box no larger than 100mm cube.



Part display of members work on stand at North East Woodworker Show Harrogate

Middlesex

At Middlesex membership is still increasing and meetings are well attended. In October a talk and demonstration by Liberon Waxes gave members food for thought about the various finishes that can be applied to turned objects instead of the usual polishes. In November Gary Rance gave members an insight into the world of a professional turner. He showed us how to make a variety of items all of which are ideal for selling at Craft Fairs. In December Mike Dennis gave a talk on the production of wooden pens.

West Riding

In September four of our members were invited to display some of their work at the Red House Museum at Gildersome West Yorkshire for a month. The members were:- Ian Clarkson, Dave Wardingley, Darrell Rushworth and Nick Harty.

Darrell Rushworth was approached by Nick Davison of Craft Supplies and now has some of his large platters on display in the Gallery at Miller's Dale along with other well known turners.

Two weeks ago, our Group was invited to have a stand at the North Eastern Woodworker Show at Harrogate. Besides a show

of members work a team of five members kept up turning demonstrations for three days whilst other members answered questions and gave advice to the public. In all there were 35 requests for membership details and all have been processed. (23 West Yorks, 5 North Yorks, 3 South Yorks and travellers from Co Durham, Teeside, Northants and Surrey)



Members work at Red House Museum

Branch News (cont'd)

Our next major function will be from 5th February until 15th May; Huddersfield's Tolson Memorial Museum have a national visiting display entitled "The People's Art" and when Kirklees Museum office, Fiona MacKenzie offered Gallery No 3 to Nick Harty for a supporting display of woodturning he had difficulty in observing a polite pause before accepting the offer on behalf of our Group. 18 glass display cabinets and an 8 foot space where the fireplace was will be set up as a working woodturning workshop. Every Saturday we will have a woodturner in residence. When schools come on a visit (given notice)

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we shall attempt to provide a demonstrator. Already we are widening the field and have promises of help from W.R. Marquetry and W.R. Wood carvers

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Health & Safety

Dust extraction at wood turning lathes

Dust extraction is for industry! Most woodturners beaver away in their home workshops don't need to be bothered about such luxuries do they? After all Chippendale never used dust extraction and he lived to a ripe old age, didn't he.

In fifteen years in the dust extraction business, I have heard all this and more. I could go on at some length explaining that the newest C.Q.S.H.H. regulations affect everybody not just employers. I could quote medical research linking wood dust with all kinds of nasty ailments.

However, I have never met one woodturner who has not felt some adverse reaction to wood dust from mild skin irritations to severe bronchial problems.

The variety of woods now generally available would make Chippendale green with envy. It is recognised that hard woods especially exotic's, create the most hazardous dust. Chippendale had never heard of Black & Decker. Even the smallest home workshop nowadays is equipped with a variety of wood working machines. Machines produce waste more quickly and eject it at greater velocity than manual methods. Dust associated with this waste is thus more likely to be airborne.

Little wonder that the modern wood turner is aware that his body is under attack. Never

mind the medical research and the army of bureaucrats creating mind boggling regulations. It's your body and the only one you're ever going to have.

There are basically two kinds of dust:-

Irritant dust - particles size greater than 5 microns. This relatively coarse dust is trapped in the mucous membrane of the nose and throat and can be got rid of by coughing and sneezing. Constant exposure can cause permanent problems including in rare cases nasal cancer.

Sub micron dust or respirable dust - particle size 0.5 - 5 micron. This very fine dust bypasses the defence systems in the nose and throat and ends up in the lungs. Constant exposure leads to blockages in the respiratory tracts and serious bronchial problems.

There is generally more respirable dust associated with machining hardwoods than soft woods and with some particular machining processes (e.g. sawing sanding routing) than with others (e.g. planing and spindle moulding) although even with processes which produce large shavings or chippings there are almost invariably dangerous dust particles emitted with them. Respirable dust once airborne, in a workshop can stay airborne for up to three days. It's therefore no good wearing a face mask only during the dust producing process - if this is the method to be adapted, the

face mask or helmet should be worn at all times in the workshop.

As dust extraction engineers we consider that once the dust is airborne - we have failed. Dust extractors should therefore be designed to remove and trap particles before they have a chance to become airborne. This means careful design of the dust chute on the machine as well as careful selection of the extractor to be used with it. Air masks and helmets should only be used as a last resort if it is not possible to extract the dust at source.

There are a confusing variety of dust extractors on the market as manufacturers respond to increased demand created by increased awareness of the hazards.

Of course if you have an unlimited budget there are a number of companies (mine included) who will design, build and install a super efficient system for you.

Assuming that most of you are not pools winners I will concentrate on dust extractors less than £500. There are basically two types:-

1. High volume, low velocity extractors, these are the familiar bag in the air, collection sack below traditional extractors made by various U.K. manufacturers and imported from slightly further East. These are generally the cheapest on the market and are attractive for that reason, but beware of

this kind of extractor, because of the relatively slow moving low pressure air flow, can generally not be fitted with fine dust filters. Fine filters create more resistance to airflow and can seriously impair the performance. They should not be used therefore for fine dust extraction e.g. hardwoods, sanding etc. unless the extractor can be located outside of the workshop. For the same reason (the nature of the airflow) these extractors generally do not perform well with extended pipe runs, so if you have this type and intend locating outside the workshop try it with the overall length of ductwork you are going to end up with BEFORE investing time, money and effort putting pipe through walls etc (and preferably before you buy the extractor).

2. High velocity vacuum extractors. Based on industrial vacuum cleaners. The waste is collected into negative pressure vessels by the creation of high vacuum levels within them. High speed industrial vacuum motors can pull air through very fine filters or relatively small surface area. These units are generally more suitable for fine dust application and can be used with long pipe runs without deterioration of performance. Although providing the filtration at a high enough level (0.5 micron), there is an advantage in having expensively heated clean air exhausted back into the workshop (especially in winter months).

Vacuum extractors have the advantage of being able to perform equally well with small bore couplings, so can be attached to modern dust producing power tools such as routers, hand sanders etc. Vacuum cleaning attachments can be applied reducing the risk of airborne dust caused by manual sweeping.

Next look at dust producing machinery. The important thing to remember is to extract the dust from as close to the source as possible. In order to do this you must enclose the dust producing blade or surface as much as possible. You will see from this that the design principle cannot readily be applied to wood turning, since the perfect extraction point is on top of the chisel.

As extraction engineers we have designed some wonderful extraction systems for wood turning lathes - all of which have been rejected by wood turners!! One of the most promising ideas was to deflect the wood waste by using an air stream. Not successful and fully abandoned when the H.S.E. gently informed us that working in such an airstream could cause dermatitis! The presently adopted method of extraction from wood turning lathes is to place a capture hood directly behind the stock piece so that at least a good proportion of the fine dust created is borne away, most of the shavings of course still decorate the turners smock. At least when sanding the piece correct positioning of the chute will ensure that a very high percentage of the dust

cloud is eliminated.

As a designer of dust extraction systems I find this imperfect method unacceptable. I am convinced there is a method to make the system as efficient as any other process can be. I am also convinced that whatever design I or my associates come up with will be too obtrusive to woodturners. Out there somewhere is a woodturner, perhaps with an engineering background, who has either already solved or could solve this problem if he or she applied themselves to it. The solution will probably include some small device attached to the chisel or tool rest which will deflect the wood waste in a more 'catchable' direction.

In case the person for whom I am looking for does not think the project worthy of attention I am prepared to offer £500.00 worth of dust extraction equipment free of charge to any AWGB member who can present me with plans or a working model of a marketable and efficient system. Royalties on subsequent sales of the commercial version once developed will be negotiable. This offer will close on February 28th 1994

So when next you are stood at your lathe peering through the stream of dust and shavings think about how to capture it and make this old sucker a happier man

*Bill Blackwell
Yorkleen Ltd*



**From Tobias Kaye -
Devon**

I write in reply to 'Words of Warning' from Mark Pickering in *Revolutions* 27.

I have turned burrs up to 28" x 12" deep on various lathes, 23x11 on a Graduate. During the years my projects have grown have developed a few techniques to avoid hairy moments. Most of them are written up in 'The Turning Column' for *Good Woodworking* magazine, in the October issue (No 12). There is one basic rule I use that I forgot to put in said article and of which Mark's experience has reminded me.

With the Graduate in belt position 425rpm and

tightened, if the workpiece will drop to one side against the resistance of the belt its off balance is too great for the lathe to handle. In other words, rotating the piece by hand it should stop where its left when the belt is tight. If the lathe is bolted down it should be able to handle the off balance involved. To those who don't know the Graduate this may sound like a call for fully balanced workpieces, suffice it to say that the resistance on large pulleys of a tight belt is significant

A great many other ideas for extra large work handling and lathes are in this article, including methods of counterbalancing excessively off balanced work until it meets the above criteria.

I put my best ideas and experience into the monthly column for *Good Woodworking* and would like this opportunity to draw readers attention to the

magazine. Future themes will include grinding techniques and technology, multi-centre turning (including Cabriole legs), carving mallet design and construction and coping with negative dust reactions amongst other subjects.

While pen hits paper let me express my support for the suggestions of Walter Gundry, in the same issue, that separate prizes with independent judges be given to design as to technique in woodturning shows of note.

**From D H Halcrow -
Berwickshire**

Walter Gundry in *Letters* Sept 1993, makes some valid points about the recent woodturning competition. I too hesitated to comment but I think the judges were so dazzled by the magnificent technical achievement of the gold medal winner that they forgot that the other major criterion to be considered in awarding prizes was design.

As a wooden article the replica lamp looks top-heavy, there is no pleasing line to take the eye from the base to the 'handbell' bit up the fluted column to the rest. To be a little unkind it is 'bitty'.

The aspect of design was stressed as being important. Before entering I enquired from two members of the Committee if certain points were acceptable but the reply was too late for me to make an entry worthy of the competition.

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Letters (Cont'd)

From Ken Spencer-Mills- Somerset

I saw the Worshipful Company's joint competition with the AWGB and agree that the standard of turning was very high. The Gold Medal entry showed the superb technique of a master turner as indeed did the coffee set and fire irons which were awarded Gold Medals at earlier National Exhibitions. However, I must agree with Walter Gundrey that this work does little to advance the public recognition of woodturning.

A fundamental requirement of good design is that the material used is entirely appropriate for the subject being made. Metal for fire irons, ceramics for coffee sets and metal and glass for oil lamps. Paul Grillo, in "Form, Function and Design", wrote 'If you need a kerosene lamp, use an old one by all means, since there was nothing but kerosene, designers concentrated their efforts into making the best kerosene lamp - but never defile a kerosene lamp by wiring it for electric light'.

Please, will all organisers of future competitions carefully confine their classes and make it clear which ones will be judged solely on turning skills and which ones will be judged also on good design and aesthetic appeal? Perhaps an article in "Woodturning" by Bert Marsh on judging competitions

would be helpful to potential exhibitors?

From Paul Castle - Caephilly

I send you a 'plea from the dragon'. On visiting the NEC I was pleased to put a face to the name and meet Tony Waddilove. As we were speaking it seemed that our membership applications were going out hand over fist. So I asked Tony 'half in jest' if he could send some members to South Wales as I was getting lonely on my own down there. His reply surprised me, he said that there were a number of members in the area but for some reason weren't getting together.

Now I consider my turning to be no worse than average but I am eager to teach and be taken by the hand and shown what's going wrong, and what the hell if there's a drink along the way I can't fault it. So I was hoping that you could print a line or two to shame my fellow countrymen into action. Please use my

name and address as a contact because I know we Welsh can do anything you can do, can't we??

From Alan Spargo - Middlesex

Can you help?

The photograph below was taken by me when visiting Wymondham (locally known as 'Wind-ham'). It is the town sign and shows what looks like a medieval man turning. If any member knows the history behind the sign perhaps they could let us all know.



Demonstration

Richard Raffan A Demonstration at Dave Regester's Workshop, Devon 29th September

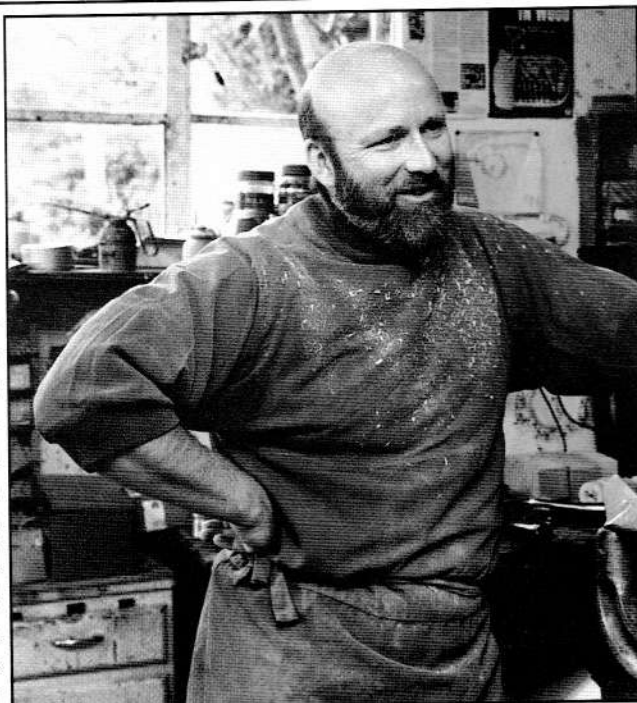
I recently had the good fortune to attend a demonstration by Richard Raffan organised by Dave Register at his workshop in Devon. As it was Richard's books and videos that got me hooked in the first place I was looking forward to meeting the great man himself.

Eight of us gathered at Dave's picturesque Millstream Cottage for coffee and introductions before moving into the workshop. Chairs

laid out for us were soon dispensed with as Richard encouraged us to stand around the lathe and watch from close quarters. In not time he'd covered us in shavings as he demonstrated the speed and ease with which he turned a small bowl - ten

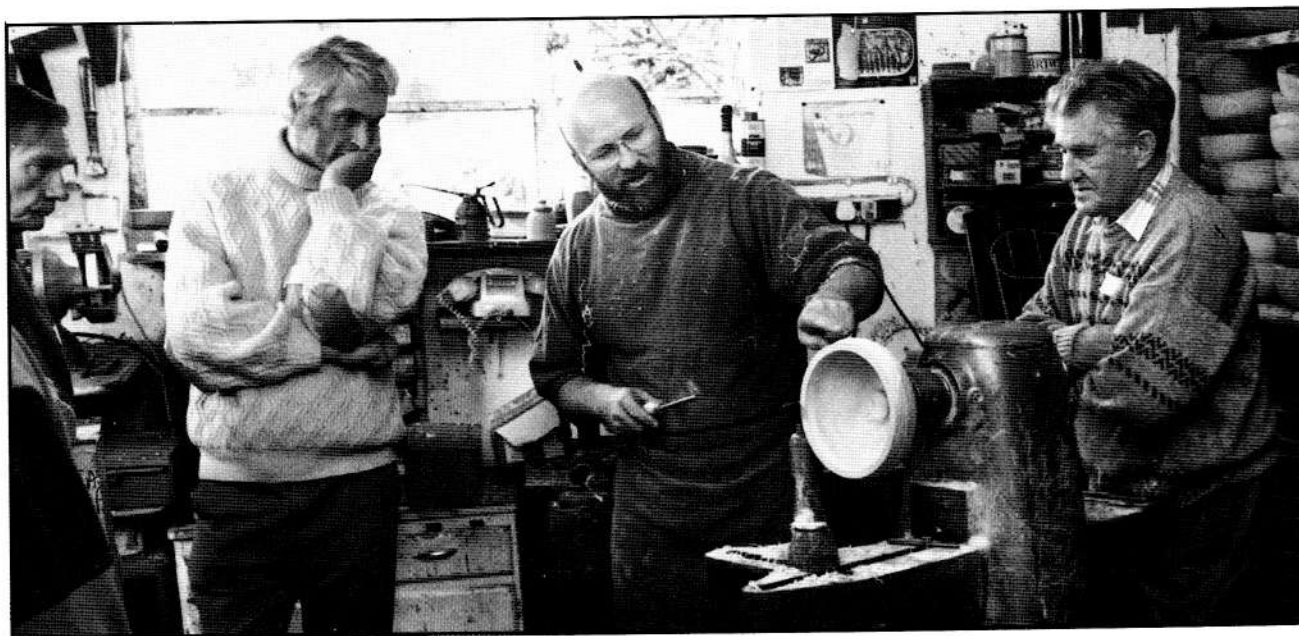
minutes from start to finish. Spindle work followed and a chance to watch his deft way with a skew chisel. Next off the lathe was one of his famous scoops. Apparently these kept him alive in the '70s, turning out thousands at £1.10 each.

We then broke for lunch, a

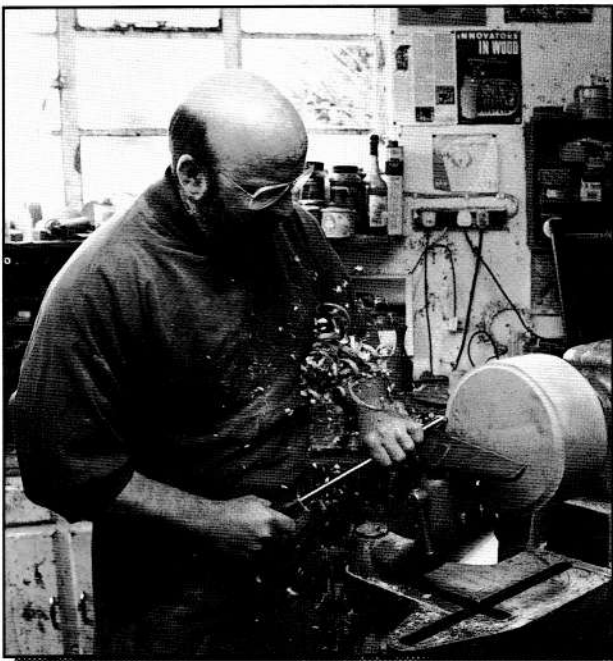


delicious spread provided by Dave using produce from his garden, before returning to the workshop to learn how to turn a box with just the right amount of suction fit. East when you know how!

Then followed, what was for me, the highlight of the day - a large Raffan bowl. An Ash



Timber



blank was held to the lathe by a single screw chuck. The outside was worked with a selection of gouges and skewers leaving a foot to be held in a three way chuck when it came to hollowing out the inside. This was done using a 1/2" deep fluted gouge leaving a surprising amount of wood to be removed by a scraper. Richard uses whatever tool he thinks will give the best results in the shortest amount of time and doesn't share the commonly held prejudice against scrapers. The bowl was then fitted into a jam-fit chuck before being passed around to be examined and admired.

Richard came over as an easy going guy with a refreshing no-nonsense approach to the business of turning. All in all a very enjoyable day and well worth the 500 mile round trip.

Tony Boase

Forest

Britain's 40,000 wood turners will soon have the opportunity to display their handicrafts skills with "new" wood - especially imported from Africa!

Their chance comes from the enthusiasm of the retired Assistant

General Manager of the CIS at Manchester, Fred Corney.

Fred, 43 years with the company, is now a keen turner himself and a member of the High Peak Wood Turners' Association.

He had a chance meeting with a fellow turner from Zimbabwe and learned of a forest being cleared to build a vital reservoir.

"I was told the wood being cut was much too hard to use for building purposes but could be turned on a lathe with high class results", said Fred at his Cheadle Hulme home.

Wood samples were flown into Manchester for him to collect and try out.

He was so delighted with the results, making clocks and bowls from the wood, which has exotic names like munganga, mupanda and

Tambuti, he introduced his samples to his Association.

Said Fred: "They were so well received I decided to take the option of the Zimbabwe company clearing the forest and market the wood in Britain".

When the Zimbabwe Commercial Attache, Mr Sam Undenge, heard the wood would be on display on October 8th., 9th and 10th at the British Association of Wood Turners at Birmingham's exhibition centre, he agreed to meet up with Fred to launch his country's newest export.

Already pupils at Lady Barn School, Cheadle, from where Fred has recently retired as Burser, have had a preview of his skills at turning and, of course, using the imported wood.

"I am so delighted with the finish obtained on the various colourful woods after using the usual British types. The finished articles look much superior and have wonderful grain effects. The wood is much heavier, one is even called Leadwood because of its weight, and harder but the results are worthwhile", said Fred.

So much interest has already been shown that Fred has already started negotiations to open a wood craft centre in Cheadle Hulme to display the African wood.

Further Information from:
Fred Corney 061 437 3887
or Reg Jones 061 440 8503

Fluting Jig *By W Walker*

Introduction

This jig is an offspring of my many other jigs made for decorating bowls, vases and candlesticks. It is not intended to compete with the sophisticated commercial devices on the market but it is a jig that can be easily made at home with the help of an engineering friend with a metal lathe (I have my own!) to modify the chuck. The jig gives the user the widest range of operation and variation with the minimum of additional extras. It has the feel one has when using, say, a hand chisel and in no way does it feel mechanised or restrictive.

The reason for a high-speed angle grinder is that the cutter is at right angle to the main body and can be used with one hand for small cutting depths (unlike a hand router). On larger pieces of work, such as bowls, it can be used to decorate the inside as with through basket weave. The grinder does not rev as fast as a router, 9,000 rpm as opposed to 18,000 plus. The 9,000 rpm is more than

adequate for the size of cut required when finishing a bowl. By changing the cutter shape it is possible to produce other decorative features. A slow cut is necessary when cutting across the grain.

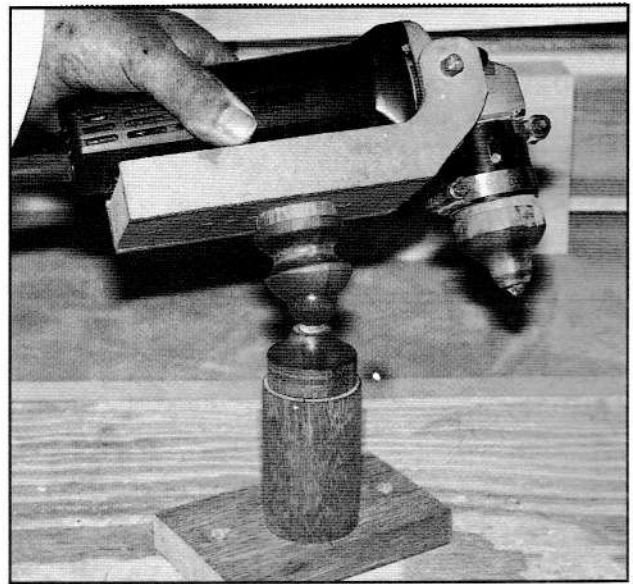
I prefer high speed cutters because I can grind these to my own shape.

I also believe that they cut easier than TTC and do not have the tendency to burn at the start and finish points of the cut. These burn

marks are seen on a lot of work these days!

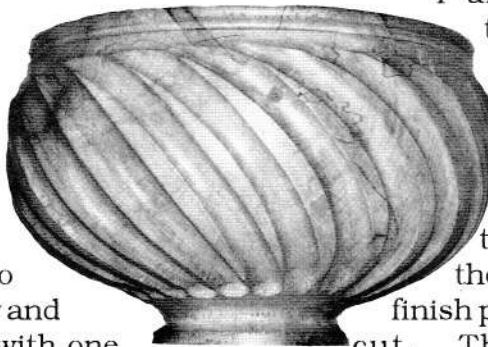
Operation

When decorating a piece of work you will need to decide the type of shape/cut to use which will enhance the appearance of the turning. Therefore choosing the right shape of cutter, spacings, ie dividing head and diameter of the radius from the point of the cutter to the centre of the pivot under the grinder is important. Also



the position of the pivot in the tool rest along the work, the distance away and the height in relation to the cutting point on the work need careful consideration (in order not to spoil the turning I remove the cutter from the chuck and replace this with a pencil at this point and try several positions with the dividing head).

Having decided the radius and cutter shape, reassemble the cutter and guard onto the angle grinder ensuring that the cutter protrudes beyond the guard to the required depth. Assuming that the required radius/shape has been set we are now ready to cut. I would now place the grinder socket onto the tool nest ball and position the cutter clear of the work and switch the grinder on. The cut can be started/cut in either direction as the grain will vary as the work is rotated. After gaining experience one can decide which is the best



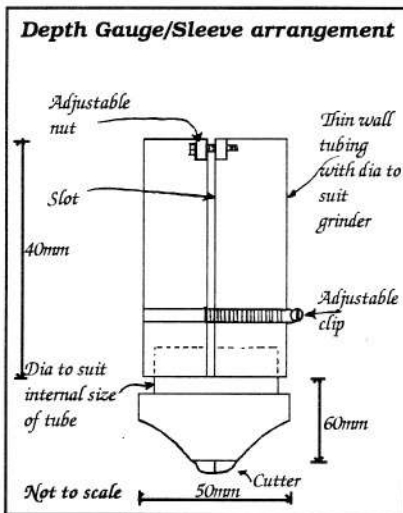
Fluting Jig

way to achieve the smoothest finish. Continue butting until you have completed the full circle or required number of divisions.

Left or right hand cuts are easily obtained positioning the tool rest either side of the work. If you have any crisscross work or a pineapple for example, make up another work nest/pivot (as photographs). This allows work to continue left and right hand without having to move the front tool rest.

Depth Guide/Guard

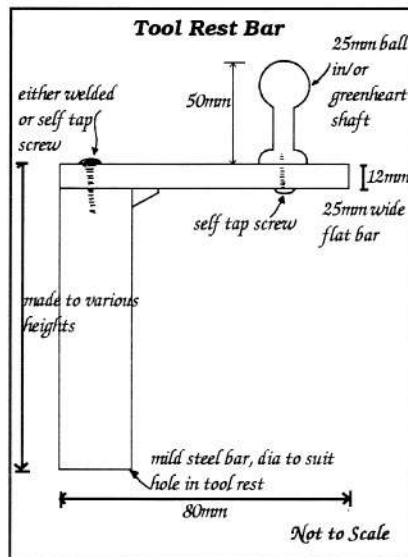
This is made out of greenheart and I have a number of these to suit different cutters, diameter shapes etc. They are a close fitting shroud type of depth gauge that fully encompasses the cutter with the outside edge turned to a fine leading edge falling back



at about 30°. This angle enables the grinder to be angled and still retain a reasonable constant depth.

Chuck

The chuck is a Ryobi standard router chuck which enables



me to use some old $\frac{1}{2}$ ", $\frac{3}{8}$ " and $\frac{1}{4}$ " shank cutters. All that was required was to have the inside thread machined to suit the angle grinder that I use.

Sleeve

The sleeve was made out of a piece of thin wall tube with the appropriate slot cut down the side. Two nuts were braised on at the joint and one drilled clear to accept a lose fit for the stud. This is tightened by the second one which is threaded. My wooden depth

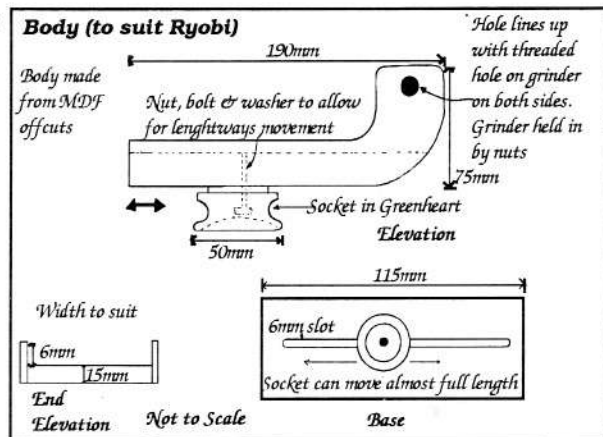
guide is turned to fit into the end and still retains my original jubilee clip which could be modified.

Ball and Socket Joint

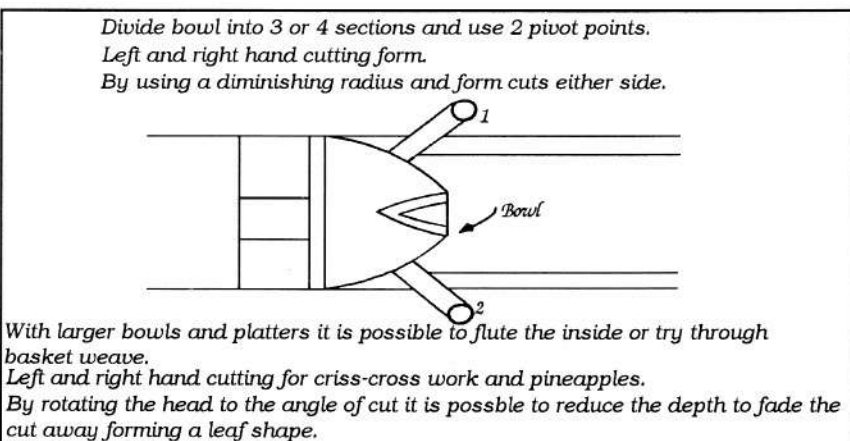
These are turned out of greenheart (because it was there!) and are turned back to give a good degree of angle when rotated. The socket is attached to the body by a nut / bolt / washer arrangement which slide via a slot in the base to give variable radius between itself and the cutter.

Body

This is made from MDF

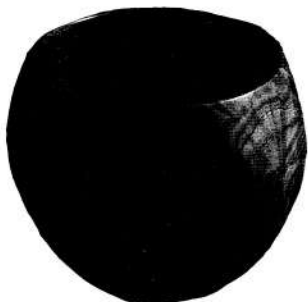


(temporary measure, other materials would be better) and is held to the grinder using both handle points allowing for stable fixing.



Gallery

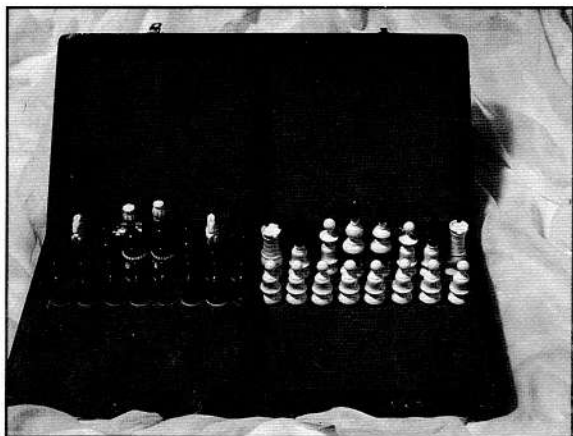
More of the forty selected pieces from the Gallery at Loughborough '93



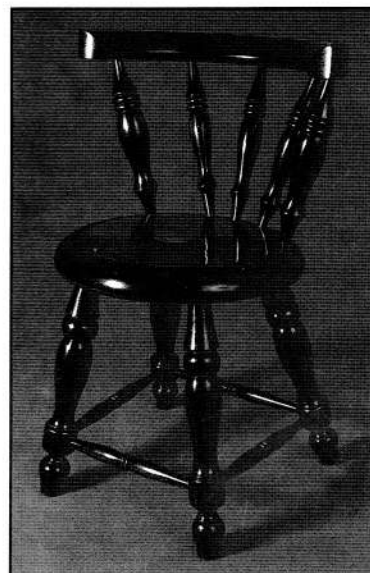
Globe Bowl in Claro Walnut -
Ray Key



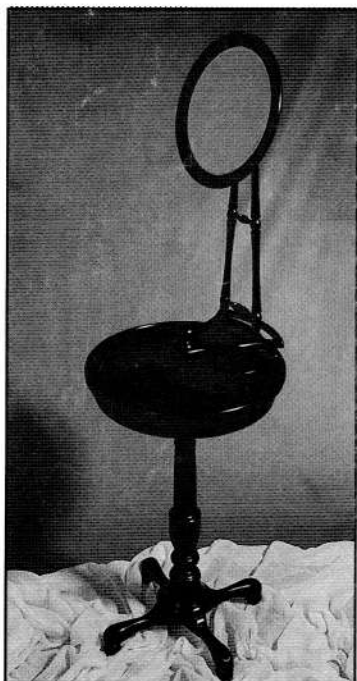
Jarraha Burr Bowl - *Hugh O'Neill*



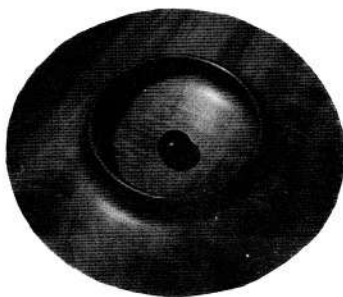
Hula Chess Set in
African
Blackwood and
Ivory - *Bill Jones*



Child's Chair in Mahogany -
Ray Jones



Bathroom Tidy in Padauk -
Graham Hughes



Bowl with
Ball Pear and
Ebony -
*Siegfried
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Burr Elm Bowl -
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**The full set of forty slides from Loughborough '93
can be obtained from Len Grantham whose address
is on page 4 - Price £45**