

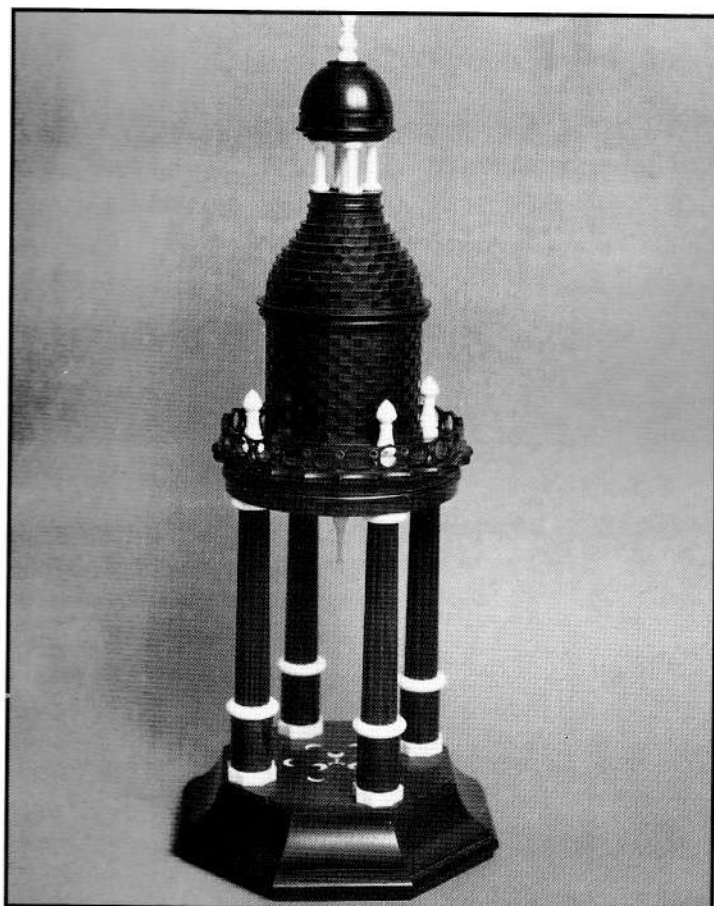
# *Revolutions*

THE NEWSLETTER OF THE ASSOCIATION OF WOODTURNERS OF GREAT BRITAIN

Issue No 55

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November 2000



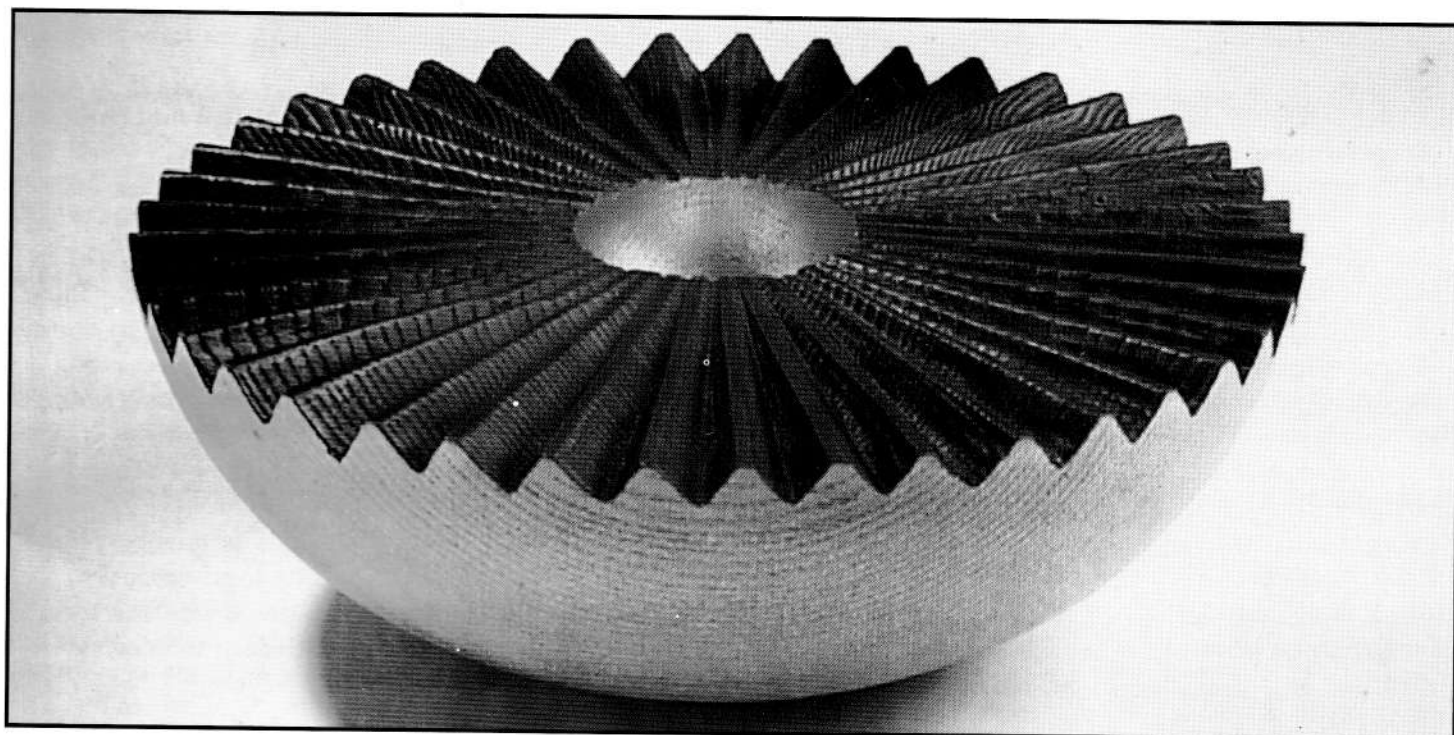
***AWGB Seminar  
Loughborough  
2001***

***A G M 2001***

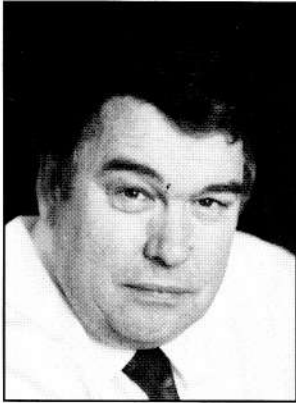
***Membership  
Renewal***

*Left : Paul Coker*

*Below : Mike Scott*



# Chairmans Notes



## What Summer!

I wonder how many of you are saying what happened to the summer? Did we have one? For my own part I have been busy with one thing or another and have not really noticed the appalling weather we have endured this year.

The AWGB has not stopped functioning either and as we approach the end of the millenium we are stronger than we have ever been, with the membership almost 3000 and the number of branches having risen to 35.

## New Treasurer

I am delighted to report that we have at last co-opted a new Treasurer. This has relieved me of the burden and enables me to concentrate on my role as Chairman. Mike Morley has taken on this job and I am very happy to welcome him as a member of the Executive Committee. You will be able to read more about Mike later in this issue. I would also like to thank all those who rang to offer their services following the appeal in *Revolutions*.

## Irish Woodturners Guild Seminar

Your Chairman and Reg Hawthorne were invited by the Irish Woodturners Guild to attend their annual seminar which was held in Belfast in September. The idea behind the invitation was to forge links between the AWGB and the IWG and facilitate the sharing of common problems and solutions. The idea is working and developing. We were able to meet with their committee and to exchange ideas and viewpoints and since then e-mails have been regularly exchanged.

I went with Lionel Pringle by car as he was transporting the candlesticks made by our members and donated to the IWG initiative featured in the last edition of *Revolutions*. I have to say that I was disappointed at the response to this project. There were only 173 candlesticks from the whole of our membership.

## Seminar 2001

In this issue you will read a lot about next year's seminar. Some of you may have read the recent article in *Woodturning* headlined 'AWGB Seminar to move back to Loughborough'. Any members who remember the days of the previous Loughborough Seminars, (poor accommodation, queuing in the rain for meals etc) must have been wondering what an earth were we up to. Let me

assure you that the AWGB is not regressing. It is always going forward. The venue for next years seminar is the University of Loughborough, not the Arts and Design College that we used in the past. The accommodation is recently fully refurbished, on the campus, and very similar to the accommodation enjoyed at Warwick. We believe that the venue for the demonstrations is better than Warwick. Some members may have been given the idea that there would be less walking from the accommodation blocks to the demonstration area. This is not the case, it will be about the same, but car parking is easier and you should be able to drive between the two, if you need to.

We have the reputation for hosting the best International Woodturning Seminar in the world and we aim to retain that accolade. Next year's seminar will be considerably cheaper than 1999. We are offering a discount for those members who pay in full in advance and we have increased the number of demonstrations. There will now be 60 demonstrations over the weekend, an increase of six from previous years. This means that registration and the opening session on the Friday will be earlier.

The other change will be a Buffet and Wine Reception on Friday evening in the Traders area coupled with a formal opening of the Instant Gallery.

## Annual General Meeting

You will have received in this issue the notice of the AGM. As it is our practice to hold the AGM in the north and south on alternate years this years AGM will be in the south. I urge you to attend. This is your opportunity to voice your concerns and to let us know what you want from your Association.

I would also urge all branches to nominate members for election to the two vacancies as branch representative. These committee members have a very important role to play in our association by liaising between the branches and the Executive Committee.

## Education Fund

Thank you everybody who has contacted me with suggestions on the use of this fund. The issue will be discussed at the next Executive Committee Meeting.

## The AWGB and the Web

Brian Partridge, our web master is doing a great job keeping our web pages up to date and on the gradual improvements. The site is probably the best of all those maintained by the various national woodturning associations around the world. A new feature for members is the ability to advertise your unwanted woodturning machinery, tools or materials.

**Mike Dennis**

# The Association of Woodturners of Great Britain

www.woodturners.co.uk

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Articles, letters, tips, adverts etc featured in this Newsletter do not necessarily carry the endorsement of the Association of Woodturners of Great Britain.

### DATA PROTECTION ACT

If you object to your name, address and telephone number being held on a computer belonging to the AWGB, then please write to the Secretary. (Address Opposite)

The following woodturning videos are available for hire to members.

Turning Wood	Richard Raffan	2 Hrs
Turning Projects	Richard Raffan	1 1/2 Hrs
Bowl Turning	Del Stubbs	1 1/2 Hrs
Hollow Turning	John Jordan	2 Hrs
Bowl Turning	John Jordan	2 Hrs
Cutting & Sharpening	Chris Stott	1/2 Hrs
Turning Bowls	Chris Stott	1 1/4 Hrs
Turning Boxes	Chris Stott	1 1/4 Hrs
Decorative Effects & Colouring	Chris Stott	1 1/4 Hrs
The Basic Box	Ray Key	3/4 Hrs
The Capsule Box	Ray Key	3/4 Hrs
The Finial Box	Ray Key	3/4 Hrs
A Course on Spindle Turning	Ray Jones	3 Hrs
Elliptical Turning	David Springett	1 Hr
Woodturning Wizardry	David Springett	2 Hrs
Colouring Wood	Jan Sanders	1 1/4 Hrs
The Woodturning Workshop	Slack & Sutton	1 1/2 Hrs
Techniques from AAW Symposium 1995		2 Hrs
Instant Gallery from AW Symposium 1995		1 Hr

Slide Packs of the 1989, 1991, 1993 Loughborough International Seminars. - Slide Pack of the Hay-on-Wye exhibition 1996, Warwick International Seminar 1995, 1997

To hire any one video or one slide pack, Please send 2 cheques one for £5 for one week's hire and one for £30 as a deposit which will be returned on the safe return of the video or slide pack.

Please make both cheques payable to AWGB.

Application for hire should be made to: Peter Garrison (Address Opposite)

### AWGB LAPEL BADGES

(Brass & Enamel)

COST £2.50 inclusive of post and packing

### CLOTH BADGES

For sewing on Smocks etc

£4.00 inc Post & Packing

Send Cheque etc, to Reg Hawthorne (Address Opposite)

MAKE ALL PAYMENTS TO AWGB

**Copy deadline for the next edition of  
Revolutions  
15 January 2001**



# Editorial

The summer – what summer I hear you cry! – now seems a distant memory. Given the weather of recent weeks, with yet worse to come being promised as I write this editorial the summer now seems almost idyllic! The present weather certainly has the effect of keeping one in the house or workshop.

For myself it has been the continuing process of sorting myself out – it seems an age since I last put tool to timber but the new workshop area is now almost shipshape. Recent efforts have centred on my Graduate which now boasts a newly installed variturn system.

## Five Minute Jobs

Well I didn't actually believe that the task of fitting the system would be that quick – but even to my untutored brain the suggestion in the manual that accompanied the equipment that I could be turning again in about 3 hours seemed somewhat optimistic – and so it proved. Not that I am complaining. There is satisfaction now in a job well-done and the delights of using the newly refurbished brute await – once I have finished this editorial.

It is noticeable however that our craft seem to attract the nicest of folk and that seems to extend to those who whet our appetite with the prospect of new ways for which they are happy to lighten our wallet. I have in general been impressed with the service they provide and the manner in which advice is so impartially given. This has been true of the service provided by LRE as I grappled with some of the more intractable problems to get the beast up and running in its new persona.

## Language

Well yes there were some mutterings under the breath when all was not going well with the aforementioned upgrade but I was started on another flight of linguistic fancy recently. A colleague at the day job was cussing a wilful and

recalcitrant PC and began to muse aloud as to whether they were given female or male gender in french.

This set me to wonder about some of our woodturning equipment and terms. The skew – clearly 'la skew' – feminine. Difficult to control but with a certain graceful elegance, younger versions show an enticing curve but generally they bring a lot of heartache to the inexperienced! Sorry – did I hear a lady member say that they were certainly graceful and elegant but that the difficulty was really an air of mystery that could not be fathomed by most mere males – few are able to woo her, love her and secure her favours in return. I am just dabbling in the early stages of my research – perhaps there are others of you who are more fluent and could put me straight.

## Seminar 2001

Perhaps I should put my researches on hold for a while. At least until Loughborough next August when I might get answers from the horse's mouth – in this case deux chevaux. Amongst the presenters confirmed for the seminar are leading French turners Jean-Francois Escoulon and Alain Mailland. The others booked from abroad are Dale Nish and Willie Stedmond, who will join Paul Coker, Mark Hancock, Stuart Mortimer, Mike Scott, Jules Tattersall and Robin Wood. This represents a strong team covering a wide range of the turning spectrum. Something for everyone. This is an event not to be missed – the facilities are at least the equal of those used in the past, and offer a better forum for our demonstrations, trade show and gallery. At £200 or less, this marks a reduction on the 1999 prices. Turn to page 6 to read all about it. A booking form is enclosed with this mailing.

## Membership Renewal

Yes another year has slipped by and enclosed with this mailing is an AWGB



Membership Renewal Form. On the reverse you will find further reasons – besides the Seminar, Revolutions and my ramblings to renew your membership. Read what Derek Phillips, our Membership Secretary, has to say on the following page – please renew promptly it makes the task of those who seek to serve you so much easier.

## Hot Seats!

Latest in the hot seat is Mike Morley who has agreed to take over the post of Treasurer and look after our money. Welcome aboard Mike – a fuller profile can be found on page 15.

It must be old age but the year has flown – perhaps its advancing years but it really does seem like yesterday that I settled into my own hot seat. Thus far it has been a time-consuming but enjoyable experience. Not one I have wanted to miss – it has brought me into contact with so many pleasant people.

Perhaps I will make your acquaintance shortly – as I sign off here I shall settle into a chair, ignore the gloom outside and begin to look forward to the Axminster show. Time to help man the AWGB stand and also discover goodies that Father Christmas might consider lowering down the chimney.

## Seasons greetings

Despite it being only November I am sure that I won't be the first to wish you well at this time. See you in the New Year, at the seminar if not before!

**John Wilson**

# Chippings and Shavings AWGB News Briefings

## New Treasurer

Advertising works! Following the August issue of *Revolutions* which highlighted the continuing efforts of Mike Dennis to do both the Chairman's and Treasurer's jobs, Mike Morley volunteered for the vacant post.

At the September Committee meeting Mike's offer was unanimously accepted and he was co-opted onto the Executive Committee. Handover between the two Mikes has been delayed by the Irish Woodturners Seminar, the petrol dispute and holidays by both but will happen in plenty of time for the major task of collecting the money from the anticipated flood of applicants for the AWGB 2001 Seminar.

Mike Morley has been an AWGB member since 1989 and has also been Secretary of the Surrey Association of Woodturners, an un-affiliated group, for a period of nine years. Now retired from his "Day job", in which he was an Electronics Engineer and more lately Engineering Manager, he has also been writing for "The Woodturner" on a variety of woodturning topics. He was also recently accepted onto the Register of Professional Turners.

A profile appears on page 15.

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## AWGB Seminar 2001 Loughborough

Preparation for the seminar proceeds apace. The sub-committee has been very active on your behalf and the seminar promises to be the best yet - I know we say that each time, but things are looking very good indeed!

Fuller details on pages 6-9.

## Members Concessions

### 1. Pepper Mills

AWGB member Brian Fitzsimmonds has made pepper mills for a number of years and was frustrated to discover that the British made mechanisms from Cole & Mason were becoming unavailable.

Enquiries established that the company would no longer be prepared to supply small orders on a direct basis.

Brian has negotiated for the supply of these quality British mechanisms and is able to offer them to the AWGB membership at preferential rates offering a saving of some 12.5%. Prices start at £3.75 for a full pepper set of sintered steel with a 7" stem of aluminium. The equivalent salt mill with hardened nylon grinders starts at £3.00 per set.

Contact Brian direct at "Windmolen", White Horse Road, East Bergholt, Suffolk, CO7 6TU.  
Tel/Fax 01206 299400

### 2. Green Turning Video & Book

Charles Haughton of the Scotswood branch writes

' Having given some assistance to Mick O'Donnell in the production of his latest video, *Turning Green Wood*, I can supply both the video and book to AWGB members at a 10% discount, a reduction on the book from £14.95 to £13.45, and on the video from £22.95 to £20.65, post & packing £1.50 each.

Contact Charles direct at Charene Cottage, Achvarasdal, Reay, Caithness, KW14 7RR Tel 01847 811460 email fred@tradcrafts.freemove.co.uk

### 3. Wonders in Wood

Reduced in price - now available to AWGB members for £5. See page 13.

## Membership Renewals

Yes, its that time of the year when I am after your money again, writes Derek Phillips. As you can see on the renewal form (enclosed with this edition) there has been no increase in the yearly subscription once again.

There are a couple of things that I would like to mention, just to help me with my job as membership secretary, and to ensure that you receive your membership card and all of your copies of *Revolutions* next year. (Dont miss copies by renewing late). Please renew as soon as you can.

If you renew directly through me please ensure the cheque or postal order is made out to AWGB and is for the correct amount and signed.

If you renew through your branch, once again, renew as soon as you can, this will also help your branch Treasurer.

I would also like you all to check the address on the address label that came with this copy of your *Revolutions*. (Go and look it might still be in the bin). If there is anything incorrect with the address please let me know, especially if the postcode is missing. When *Revolutions* is sent out it is sorted (by the mailing company) by postcode, and if this code is missing we have to pay extra for it to be hand sorted.

Don't forget that paid up members will get priority booking for the Seminar in 2001, and that is one that you don't want to miss. I will be there, supping a few pints in the bar during the evening, and will be pleased to see you, at least I will be able to put a face to many of the names that I know, or to the people that I have spoken to on the telephone.

**RENEWAL FORM IS  
ENCLOSED !**

# LOUGHBOROUGH - 2001 - A W

## 10TH - 12TH

### OUTLINE PROGRAMME

#### Friday August 10th

10.00 – 11.30	Arrival, registration, lunch.
13.30 - 19.00	Opening of seminar, Demonstrations, Slide presentations and lectures.
20.00 hrs	Buffet and opening of instant gallery

#### Saturday August 11th

08.00 hrs.	Breakfast
09.00 - 18.00	Demonstrations, Slide presentations and lectures.
20.00	Banquet and auction

#### Sunday August 12th

08.00 hrs.	Breakfast
09.00 - 17.00	Demonstrations, Slide presentations and lectures.
17.00	Close of seminar

### ACCESS

#### *Reaching the University is easy*

Loughborough University is close to Junction 23 of the M1, with easy access to nearby Derby, Leicester and Nottingham

(Map will be sent with final details).

#### Access by rail/air

Birmingham and its airport are easily reached via the M42. There is an excellent Inter-City rail service to London, and the University is just eight miles from East Midlands Airport.

## How Much ? - LESS THAN 1999!

## £200 or less if you settle promptly

## Book and pay in full by 30th April 2001 -

# £190

### AWGB Members Priority Booking

AWGB members have priority booking until 31st March 2001.

After this date any unsold places will be made available to the general public at £295.00 each.

Booking form enclosed with this edition of *Revolutions*

# ***G B - INTERNATIONAL SEMINAR***

## **AUGUST 2001**

### **Whats included, how to book and pay**

The standard accommodation for this seminar will be single room with washbasin. Each block of 4 rooms will share a toilet and shower and a kitchen with coffee making facilities.

There will be some standard double rooms with a pull out bed, and some single and double rooms with en-suite facilities available.

The seminar fees inclusive of all meals, refreshments during seminar breaks and accommodation are as follows:

Standard single room	£200.00 per person
Standard double room	£200.00 per person

Upgrade to En-Suite for £30 per person

We are happy to be able to offer accommodation on a bed, breakfast and evening meal basis to non-participating spouses and friends wishing to accompany seminar delegates. We can offer full board which includes all meals **or** half board which does not include lunch on the Saturday and Sunday

Non participating delegates standard room (Full board) £120.00 per person

Non participating delegates standard room (Half board) £100.00 per person

Upgrade to En-Suite for £30 per person

The non-residential fee for seminar delegates inclusive of all meals except breakfast is £150.00 per person.

A non-returnable deposit of £50.00 per person is required with the balance to be paid in full by 30th June 2001. After this date places not fully paid will be made available to the waiting list.

Cheques should be made payable to AWGB.

Refunds can only be made to those who cancel before 30th June 2001.

Refunds will be subject to an administration charge of £10.00.

Only in exceptional circumstances will refunds be made after the above date.

Applications will be acknowledged by return of post.

Tickets, detailed programme, etc. will be provided on

registration at Loughborough University on Friday 11th August 2001.

After the favourable response from the 1999 seminar we are delighted to offer the opportunity to pay for your fee by instalments as follows

First payment of £50 per ticket by 31st December 2000.

The second payment of £50 per ticket by February 28<sup>th</sup> 2001.

The third payment of £50 per ticket by April 31<sup>st</sup> 2001.

The final payment per ticket by June 30<sup>th</sup> 2001

#### **Meals**

Meals included in the full fees are lunch and evening buffet on Friday;

breakfast, lunch and evening banquet(silver service) on Saturday; breakfast, lunch and tea on Sunday.

Bar facilities will be available.

Please advise of any dietary requirements.



# LOUGHBOROUGH - 2001 - A W

## *Seminar Presenters*

### **Jean-Francois Escoulon (France)**

One of the best known French turners who learnt his craft from his father. Jean Francois works and teaches woodturning in the Drome region of France. His artistic approach has been further inspired by the use of eccentric turning which led to him to develop his ball and socket chuck. Many of his pieces are now sculptured off the lathe, after the turning is finished, which gives an added dimension to his work.

### **Alain Maillard (France)**

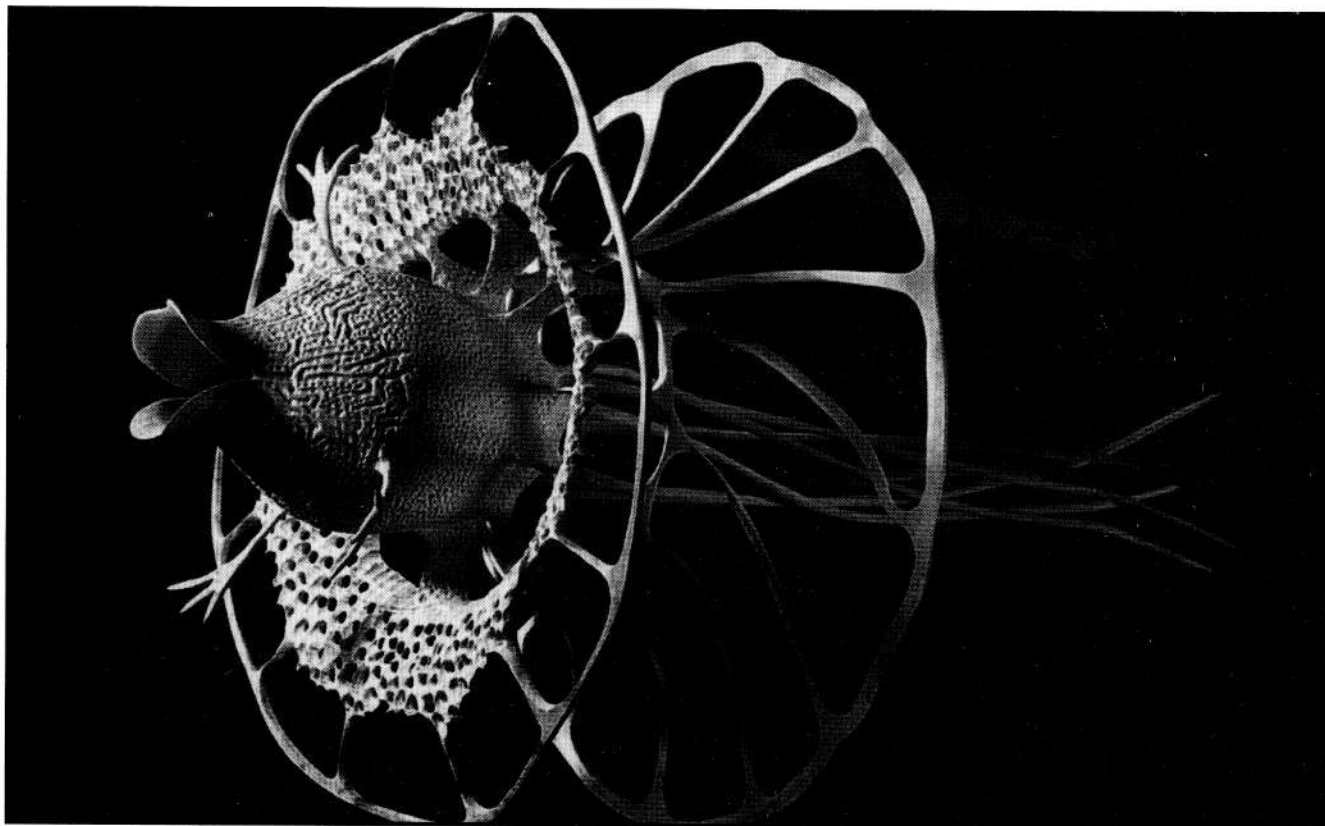
Alain has established himself in the Gard countryside of France where he pursues his craft. After time spent as a builder and carpenter he started turning about 10 years ago. His love of the countryside and his passion for wood is reflected in the designs he produces. The natural lines of his pieces are dictated by the lump of wood he is working with and the inspiration of natural forms from the countryside.

### **Dale Nish (USA)**

Dale first took part in one of our Seminars in 1989 and again in 1991 and is included by popular demand. As the writer of *Creative Woodturning*, *Artistic Woodturning* and *Master Woodturners* he is probably one of the best known turners in the world. He has a dry sense of humour which comes across in his excellent demonstrations which have been presented all around the world. Although Dale has now retired we are delighted that he has agreed to take part in this seminar.

### **Willie Stedmond (Ireland)**

One of Irelands finest turners, with a leaning towards classic and traditional forms, equally at home turning spindles or bowls. A fine furniture maker with many of his pieces calling for turned elements, spindle turning must be thought of as his main forte. Quiet and modest, he works with a smooth assured deft touch, always informative while working at pace. Man and machine as one. This will be Willie's first time as an AWGB presenter.



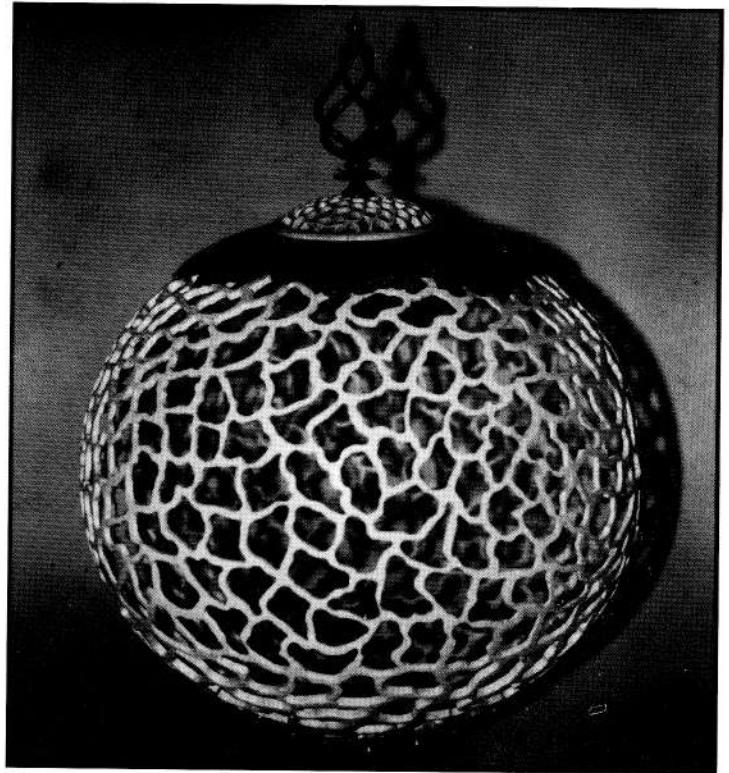
**Alain Maillard**



# G B - INTERNATIONAL SEMINAR



**Stuart Mortimer**



**Mark Hancock**

## **Paul Coker (England)**

Predominantly an Ornamental Turner, Paul will give a brief introduction on the history of Ornamental turning including design and the use of various materials from about 1600 to the present day. He will be demonstrating the basics of Ornamental Turning using both a traditional ornamental lathe and a rose engine lathe.

## **Mark Hancock (Wales)**

After being made redundant and winning second place in the National Eisteddfod of Wales competition Mark decided to become a professional woodturner. He has developed his hollow forms with cut away rims which he demonstrated at the 1999 seminar during a one slot presentation. He made such an impression that he has been asked back this year as a main presenter.

## **Stuart Mortimer (England)**

Although well known through his appearances at National Woodworking Exhibitions few people get the opportunity to watch a full demonstration of this master turner applying decorative effects to turned work. Stuart is probably best known for reviving the twist in woodturning. Since then he has developed the 'open weave' technique which is applied to thin hollow forms.

## **Mike Scott (Wales)**

After a time spent in Australia, in which Mike studied eastern philosophy, he first took up woodturning while studying for an arts degree. Since 1986 he has shown his work around the world. He was a main presenter at the 1989 seminar. Mike has a unique style, exploiting a tribal, rather than a modernistic approach to his work.

## **Jules Tattersall (Wales)**

Jules began woodturning in Australia and admits to being influenced by the work of contemporary Australian turners. He strives to produce pieces whose form, texture and overall balance is both stimulating and soothing. He likes to keep his shapes simple and, where appropriate, uses various techniques to enhance the natural features of the wood to give each piece a unique visual and tactile character.

## **Robin Wood (England)**

Robin is a well known Pole Lathe turner specialising in making bowls and platters, both historical and domestic. Inspired by the work of George Lailey, from Berkshire, Robin first started researching the techniques that were used long ago. This research led him to making replicas of pieces that were found on the Tudor Warship the *Mary Rose*. In Romania recently he learnt how to make drinking flasks on the pole lathe.

# WWW.REVS - Establishing a Website

By Laura Ponting

Previously in this 'woodturners guide to the web' series we discussed accessing the Internet and using E-mail. This article takes a look at how to make yourself -or your local club- part of the global Internet community. It sounds hideously daunting (and expensive) but it isn't. This article won't go into details about the actual 'building' of a site (there are many good Internet magazines which offer step-by-step instructions and help) but will offer some general guidance and reassurance from a non-boffin about how to join in the Internet age.

Everywhere you go now it seems that someone is offering 'Free Internet Access'. On the checkouts at supermarkets and shops, in magazines, via junk mail etc... As discussed last time, some of these Internet Service Providers are 'more free than others!' You will also see that many offer 'free web space'. This is the 'space' that your web site will use once up and running. Some ISPs offer unlimited web space whereas others have a limit. Obviously the more pictures and fancy graphics you want to use, the greater the web space you'll need.

A good place to compare the services offered (and costs) are the directories that can be found at the back of many Internet magazines. Be sure to look at the call charges to the customer services and support department. Some of the only support contacts that you get for some 'free' ISPs can be on premium rate phone numbers. I, personally, decided to try out a free ISP first (with normal support call charges and unlimited web space). I have had no problems at all and have been more than impressed with their endless patience in dealing with my initial queries. However, if I had been building a more commercial site I might have considered the more guaranteed services of a subscription provider. There is nothing to stop you trying a free ISP first or, indeed, from having more than one ISP.

The actual 'building' or 'creating' of a site can also be done for free or very cheaply. Many of us already have the software tools necessary without even knowing it. After spending days fretting about the costs and suitability of software I needed to buy, I discovered I already had a more than adequate program installed. Indeed, I could download a newer version for free using Microsoft Update (a service available for those using Internet Explorer 4 or above). If you have a fairly recent Internet Explorer and want to check if you have Front Page Express installed click: **Start, Programs, Accessories** and then **Internet Tools** and it may be there! Other Browsers and systems have similar programs available or your ISP may provide software. Again, there is nothing to stop you going out and buying bigger and better software with more gadgets but it *can* be done cheaply.

Once you've got the software you have a blank page (or 'screen') to which text, colourful clipart images, backgrounds and links to other interesting sites can easily be added. (Don't forget to add a link to your Email address so that your 'viewers' can contact you.) Most of us vain woodturners, however, want to add a picture or two of our work. There are two main ways of doing this. This first is to use a digital camera to store an image and then transfer it onto the computer. The second is to use a scanner to copy an image of a photograph or slide to your computer. If you have neither of these pieces of hardware you *could* ask a buddy with a digital camera or scanner to do the work for you and send the image to your computer as an Email attachment!

So you've made your fantastic website with pictures of your bowls, what next? The information has to be uploaded to your ISP's server in order to allow the whole world to view your bowl in its glory. Many FTP (File Transfer Protocol) programs exist to upload your site and most are easy to use. Again, you can often download these FTPs for free or

your ISP may have provided a CD Rom with the FTP program for you. If in doubt, contact your ISP.

Once uploaded, your site is *live* and your friends all say it looks great but you still really want that Email from someone you've never heard of in South Africa congratulating you on your site. One way of promoting your site would be to visit the AWGB site - [www.woodworkers.com](http://www.woodworkers.com) - and request that your site be placed on their member's links page. It is only netiquette to reciprocate by adding a link to the AWGB's site to your own page. Another means of promotion is to visit the search engines (Lycos, Excite, Yahoo! etc.) and 'Add your URL' (web address). It may take a couple of months to register and you may need to try more than once but the rewards are worth it because people will be able to find you easily.

Another final touch you might want to add is to register your Domain name. Again, you can often do this through your ISP or numerous other companies. This allows you to have an interesting and unique URL (address). After choosing an address, search to see if it is already taken or if it's available just for you. You may have to pay a fee for registration.

That's it! You've joined the Internet age with your own: [www.i-am-doing-my-best.com](http://www.i-am-doing-my-best.com)

I write this article as someone who is in no way a computer nut. Until less than a year ago I had only ever used a computer as a glorified word processor. With help from an Internet magazine and a friendly ISP I managed to design and upload my own site. It is by no means great, but it works. I have had many really interesting responses from an audience that I would never have dreamt would be able to see my work. All I need to do now is update the gallery every now and then to make a return visit worthwhile.

# *To Sell or Not To Sell - The Sequel*

## *A Tale of Offshore Trading*

*Peter Charles Fagg Member 4247*  
*STILL the only member of the Isle of Wight branch!*

A year ago I sent in a report of my first craft show. It wasn't anything to rave about but it was a significant milestone on my road as a woodturner. This time I write because I have taken part in not only my second, but also my third show and am planning for the future.

Last year if anyone remembers, found twenty exhibitors crammed into the local village hall because of such torrential downpours that an outdoor venue was untenable. This year found us in scorchingly brilliant sunshine, hoards of visitors and potential customers. All the colourful stalls were placed evenly over the green in front of the library. I also found that my position enabled everyone to get a good view of my turnings and my dancing. My site had unfortunately, when plucked out of the hat, positioned me precisely over the largest anthill on the green.

Nonetheless the weather held true and as is often quoted

*"a good time was had by all".*

Just as last year, I sold nothing so lost my deposit and the table hire. Undaunted, I planned for the next show, being staged in another village by their local horticultural society. The day dawned as being excellent not only for showing but also for attracting visitors. The venue proved to be wonderful in that everything was undercover, the table was provided free of charge but the craft section was tucked away in a corner of the field.

Expecting the worst, fellow crafters and myself, settled to what appeared at the outset as a quiet day. The day proved to be far from quiet and sales were brisk, mine included! It was a tremendous ego boost and a pleasure to pack up in the evening having a glow of satisfaction. The knowledge that the bank balance had taken on a new look was very comforting.

This urged me to widen my reasoning. What was the potential for further shows?

How do I promote myself to gain greater coverage?

To that end it was necessary for me to investigate the art of marketing. Many other stallholders at other shows had distinct ideas and if I had followed every single one I would have been a first class bankrupt but little else. I already displayed the logo and some literature for the AWGB to show that I had legitimate concerns for the future of the craft but felt that a little something extra was required.

Being on an island tends to make ones thoughts turn inward, so thinking that several potential customers had asked "Are the items made on the island?" prompted me to seek further information.

We are all aware of the influx of foreign imports and the effect they have on our economy, they also affect our native crafts in reducing the value of our own input. The Trading Standards Office on the island has initiated it's own Origin Approved Scheme (TSOAS) to promote Island products i.e. reworked more than 75%, rather than merely repackaged. It is a requirement that both the items and the production centre are inspected by an appointed officer and after due consideration a decision is made.

I am now certified, in the nicest possible way, but it will be future shows that put the stamp of approval or otherwise on my items.

As to the future the TSOAS has a show planned in Portsmouth sometime in December and I have my name on numerous mailing lists for forthcoming shows and exhibitions. I feel that this is a beginning rather than a continuation and that the only way forward is to try

everything that could be deemed to be in my and my chosen crafts interests.

I would value the thoughts of other members, so if you feel you have an axe to grind or preferably wish to commend me on my efforts please contact me at

"Glenlea", Guyers Road, Freshwater, Isle of Wight, PO40 9PZ

or E/mail me on  
peter\_charles\_f@hotmail.com

Your comments would be welcomed either way. If you feel that you have ideas that would benefit other members please contact the editor.

We ALL need ALL the help we can get!

---

## ***WANTED***

Articles (one-offs or series), Tips, Reports, Information

Since undertaking the editorship of *Revolutions* I have been encouraged by the response to my repeated requests for publication copy. Several members have responded to these entreaties and you and I have cause to thank them for their time and efforts.

If you have thought about putting pen to paper - dont hesitate - do it.....**NOW!**

If you have an idea but want to discuss it first, then contact me, I am always pleased to hear from fellow members. If you have that idea - dont hesitate, contact me.....**NOW!**

If you have already contributed - Thank you - How about an encore!



# CAN I MAKE IT BETTER?

Alan Spargo - Middlesex Woodturners Association

A critical look at our work, with a view to producing the best possible design.

Questions to ask.

- Do I like this item?
- What is its purpose? Is it decorative or functional? (Or both?)
- Would I like to live with or use it in my home?
- Do I want to pick it up and touch it?

Now ask again:

- What is it that I like / don't like about the piece? Is it the shape? The colour? The feel of it? The grain / colour of the wood? The finish?
- The weight :- is it 'Right' for the size or shape or intended use?
- The demonstration of skills and techniques or the poorness of the execution?
- Does it fulfil its purpose? Well? Not so well? Not at all?
- If it is a decorative or display piece, does it "make a statement" and can you say what that is? (Very difficult questions!! There may be no clear answers or they may be very simple answers which might seem to carry little weight)

By now you should have begun to look more critically at the piece, and the time has come to consider ways of improving something to which you may or may not have given your approval.

At one time there were strict, often mathematical, rules for determining good design, a well known one being the so called "Golden Section" This led to a great deal of sameness, because everybody followed the one set of rules. It is not surprising then that in more recent times, these rules have been progressively discarded, to the point where some (ugly?) designs seem to be

intended to make the point that there are no rules. There is a tendency nowadays to regard anything made by using stunning innovative techniques to automatically be thought of as good design. This leads to the questions:- Are skills and techniques linked with other aspects of good design? Can you have good design, even though it is perhaps poorly executed?

Hollow turned shapes or forms are made up of a series of surfaces joined together. These may be spherical or non-spherical, or cylindrical or conical, and so on. What determines the design is the way in which these elements relate to make the whole.

- To what extent does the form of the item conform with popular expectation for similar items? Should the design conform in this way, and does it? Do you consider this to be a limitation on your designing processes or an adjunct?

- Does the form of the piece flow together smoothly without looking clumsy or disjointed?

- Are there any small changes which would improve that 'flow'?

- What about the proportions of the parts of the whole form? Could these be changed in any manner to the benefit of the whole?

- What about the relationship with the surface the item stands upon? Remember that a form also creates shapes in the space surrounding it and in conjunction with other nearby surfaces.

- Would the object benefit by being raised from the surface it rests upon? Or would some device, such as a bead or cove be enough to detach the item from the surface it rests upon?

- What about the boundaries of the form, e.g. the rim of the bowl or the mouth of a vase? Would a change in treatment round off the whole design,

e.g. a bead, a rounded edge, a sharp corner, a slope, and so on?

- Many turned forms are hollow. What about the thickness and evenness of the walls? This will amongst other things affect what the Americans call the "heft" of the item, and will relate to fitness for purpose too.

- The finish should enhance the design, and is in a sense the final part of the design. Is any particular finish more appropriate for the design in question? What might be the effect of a change in the finish used? Would the finish used depend upon the surroundings in which the finished item will be placed, or upon its intended use? Would a change of finish perhaps be beneficial?

Much of the above will relate also to spindle work, but spindle work tends to follow many conventions, mainly with regard to decoration with beads, coves and similar details. However, these decorations are always applied to an underlying basic form, and no amount of decoration will disguise a bad underlying form. In particular, proportions will matter, and must be related also to other non-spindle components of the design.

These are just a few thoughts, based upon my own approach to design in general. One final thought:- While it is always a good idea to draw a design before executing it, and it is possible to refine a design considerably on the drawing board, it is not possible to represent a three dimensional object on two dimensional paper. One must be ready to make changes as the actual form emerges on the lathe.

**Loughborough 2001**

**Sign up now  
and save money!**



## ***MISSING REVOLUTIONS***

We are aware of a small 'glitch' in the distribution of the last edition of *Revolutions*. The problem would seem to be restricted to a very small number of members and where we have been made aware of non delivery this has been rectified.

If you were a member of good standing in August 2000 and did not receive a copy of *Revolutions* No.54 please contact the Membership Secretary, Derek Phillips, whose details appear on page 3.

Apologies if you were affected

## ***Advance Notice***

# ***A G M***

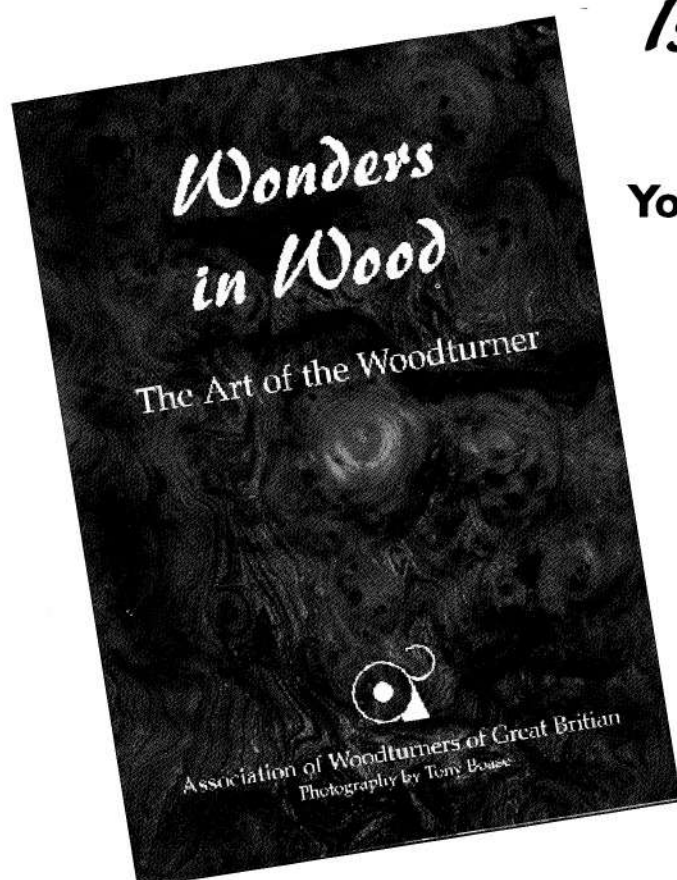
The Annual General Meeting of the Association of Woodturners of Great Britain will be held on

**March 25th 2001**

**at**

**Holmer Green Village Hall  
Nr High Wycombe**

Agenda and Full Details will be published in the next edition of *Revolutions*.  
All members are invited to attend.



## ***Is your turning lacking inspiration?***

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ALCO 850

Dear Editor

Could someone please help me to find a drive belt for an ALCO HDM 850. I have searched the country and nobody seems able to help me. Any information will be very much appreciated.

Yours faithfully  
R Hyam

*If any member has information or is able to help please contact Mr Hyam direct at 13 North Road West Drayton Middlesex UB7 9LD or tel 01895 448877 - Ed.*

---

### Internet Trading

Dear John

I am writing to urge readers who have dealt with the internet company – [www.british-craftmarket.com](http://www.british-craftmarket.com) – mentioned in the May issue of *Revolutions* to write in about their experiences with this company, for the benefit of our members.

Yours sincerely  
Alan Ross

*I would be interested to receive feedback on this or any other trading sites that members have experienced. Has anyone placed work on this or any other site? - with what success?*

*You will see articles relating to the internet elsewhere in this edition - if you have come across any particularly interesting sites relating to woodturning or associated activities please contact me. I would like to do more to ensure our sharing of useful intelligence - Ed.*

### Branch Representatives

*The following letter, to Branch Secretaries, is reproduced in the hope that some may be encouraged to come forward to work for the association and its members.*

Dear Branch Secretary

AWGB Constitution - Branch Rules

With the 2001 ABM on the horizon I am writing to remind you that it is time to consider submitting your branch nominations for the post of Branch Representative on the Executive Committee of the AWGB. As per the Constitution two of the current Branch Reps are required to stand down – Peter Garrison from Middlesex and David Grainger from Cumbria. Peter Brown who lives in Essex and Bob Gregory who lives in Hertfordshire have a further year to serve.

May I remind you of the voting procedure as per the Constitution. Each Branch is entitled to nominate one person from within their number to stand for election into these posts. When all of these nominations have been received a list will be circulated to each branch to vote for the two persons to be elected to the post of Branch Representative. If only two persons are nominated there will be no second ballot. Branches are reminded that consideration should be given to the geographical spread of the branch reps in order that they can look after the branches in their area. If one of your members is nominated by your branch to stand for election the proposal must be accompanied with at least a 50 word statement outlining their background and interest in becoming a Branch Representative. To allow time for the Postal Ballot for these posts to be arranged please let me have names of your nominations, on the attached form below, no later than 23<sup>rd</sup> December 2000.

Yours Sincerely

Tony Witham  
Branch Co-ordinator

*Letters to the Editor* provides an opportunity for each member to get on their soapbox or promote discussion on topics of general interest. Alternatively it may provide an opportunity, as in this issue, to seek the aid of fellow members. This edition follows the summer season and my postbag has been quiet. Any letters intended for publication should be sent to reach John Wilson by the copy deadline. The copy deadline for the next issue can be found on page 3. Letters may be handwritten, typed or word-processed and sent by post or e-mailed. This last method does help to speed the preparation of the newsletter.



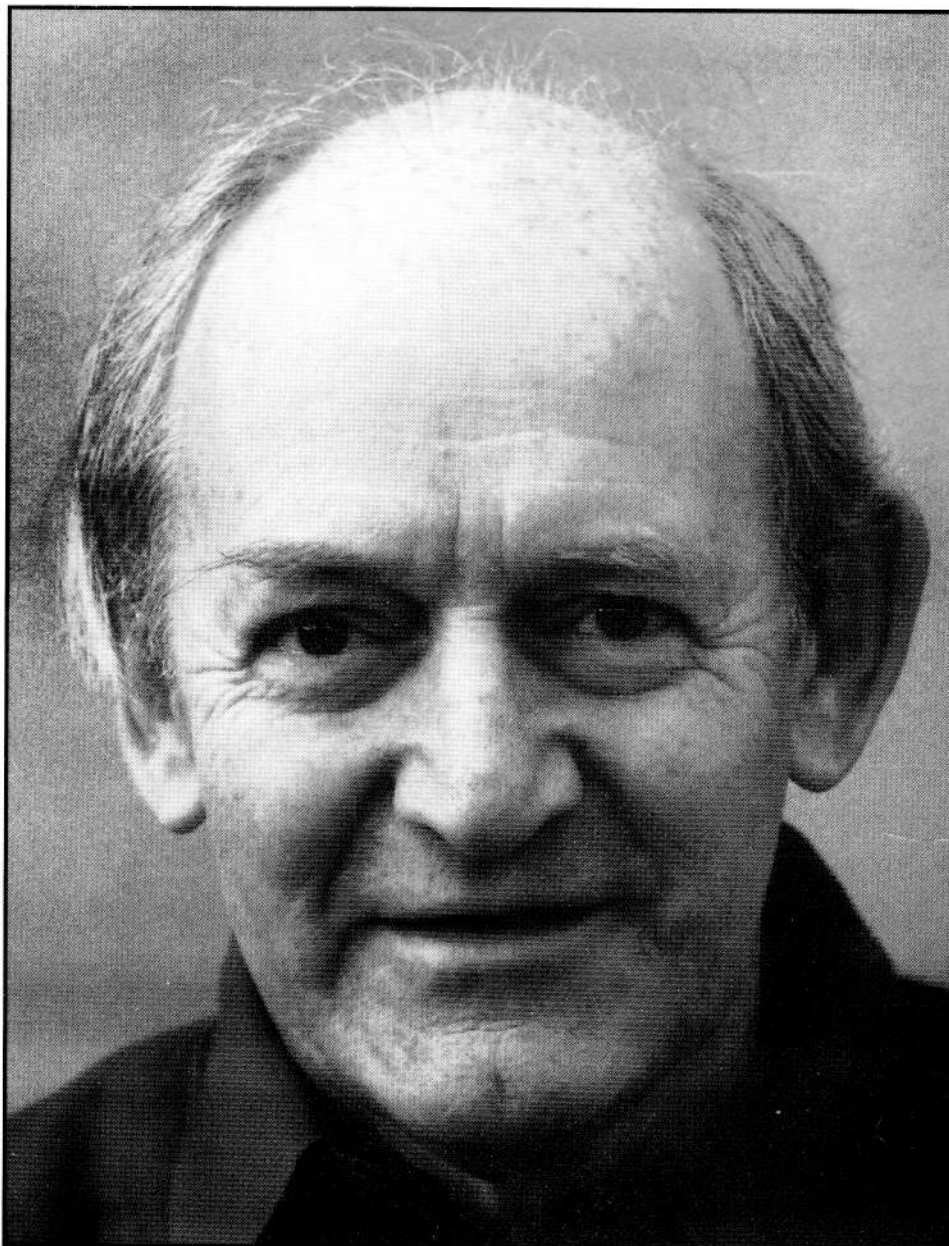
### Website Reviews

Where better to start in the first of a series highlighting woodturning websites than with "A Brief History of Woodturning" by Michael Hofius at [www.3wave.co.uk/chhome/turnhist.html](http://www.3wave.co.uk/chhome/turnhist.html). As the wife of someone who has just published 'A History of the World' in a book the size of a doorstep I must admit I like my histories rather briefer. This site - which is not much more than an interesting article with only one photograph - is nevertheless engaging and interesting. The description of the great skills obviously necessary to the use of the early bow lathes is quite humbling to a person who has only ever known the joys of vari-speed mechanics.

In vast contrast to this first site is the lavishly illustrated [www.earth-works.co.uk](http://www.earth-works.co.uk). This site has a stunning display of work by one of the UK's best creative turners - Mike Scott. Although the site is aimed at corporate and individual buyers of the artist's work, the fantastic images and fascinating interview make this site a real MUST for any fan of Mike Scott's work or, indeed, anyone who is not yet familiar with it.

Laura Ponting

# Mike Morley - A Profile of the AWGB Treasurer



the way until the late '80s when I picked up turning again. A new Coronet No 3 lathe provided better facilities and joining the AWGB opened up links to other turners. These were greatly increased by the formation of the Surrey Association of Woodturners, of which I was a founder member and Secretary for nine years.

I have tried my hand at a variety of turning types but the veneer inclusion techniques have provided a particular fascination in combining some mathematical elements with the turning of attractive shapes. The resulting series of pieces, mostly as competition entries and some as winners, also provided material for articles for "The Woodturner" Magazine to which I have been a more or less regular contributor since retiring from full time work in 1997. This work, combined with demonstrations to Woodturning groups, formed the basis of my recent acceptance onto the Register of Professional Turners.

Having benefited substantially from my original decision to join the AWGB the recent advertisements for a new Treasurer finally triggered a decision that it was time to try to repay some of this benefit.

I was born and brought up in Mildenhall, Suffolk. My maternal Grandfather had been a builder and carpenter and although my father ran a retail business he was used to making things that were needed. There was always wood about the place, and I had a few woodwork lessons at school before being forced to concentrate on things like Latin and Mathematics. Turning started with a Wolf Cub drill set when I was about 15 but I was able

to persuade my father to help me buy a Coronet Minor lathe. I had no tuition and only a couple of books for guidance but I managed to produce a few pieces. Looking back at these and remembering the difficulties that I had in making them shows the contrast in the wealth of information now available to the turning beginner.

University, marriage, children and a job in the electronics industry got in

**Membership  
Renewal -  
DO IT  
NOW !**



# *So you want to be a Woodturner*

## *Part 7*

By Chuck Turner

### **Safety measures.**

What can I do to ensure that I work in a safe manner? Enthusiasm and the thrill of turning a lump of rough wood, into an item which can be a source of great pleasure, can quickly overcome all your natural safety instincts.

So always be acutely aware, that you must keep safety well to the fore at all times, don't rush into any movement, cut, or adjustment without considering the safety aspects of what you are about to do. Be self-disciplined and develop a regular safe routine.

### **Mounting wood on the lathe.**

When spindle turning ensure that the drive centre is located well into the end of the wood. Some turners cut a slot or slots to take the prongs, others knock the drive centre into the end of the wood with a mallet. At the tail stock end the centre must be wound into the wood and locked into place with the tailstock locking mechanism.

As a safety practice always listen for any unexplained noises while turning and stop and identify the cause. For example, if the tailstock has not been locked into place, it can move and a rattle will develop, this can effect the quality of the turning or in extreme case the wood could fly off.

Before switching on the lathe always turn the wood by hand to ensure that it clears the bed bars and the tool rest. At the same time try to judge if the wood is very much out of balance, in which case it may be necessary to start on the slowest speed until the wood has been roughed to a balanced cylinder. Never adjust the tool rest while the lathe is in motion, you will see others do it quite often, but don't pick up others sloppy routines, stick to your own safety rules. The safest way of mounting bowl blanks is on a faceplate, providing of course that sufficient screws are used and that

they are firmly set into the wood. You will find that the length of screw will be a matter of your judgement, according to the size and weight of the blank being mounted, and of course depending on whether the screw holes can be removed in the next stage of the process.

A good rule is, use all the screw holes in the faceplate.

If attaching a faceplate to the bark side of a half log it is advisable to plane or chisel a flat surface for the faceplate to fit firmly onto.

When bowl turning over the bed bars, unless you have a particularly long length between centres, and can put the tailstock well out of the way, always remove the running centre, as one's elbow can receive a nasty wound from the sharp point.

When using chucks – make sure that the jaws are fully tightened, and when removing wood from the chuck, don't leave the chuck levers still inserted in position, as any accidental start up will throw them out with alarming speed.

### **Clothing.**

Pay particular attention to your hair and clothing before starting to do any turning. Long hair must be carefully secured under a cap, or tied back out of the way with no loose ends showing. Similarly neck ties should not be worn as they can prove to be extremely dangerous if caught up in the revolving wood or spindle. Scarves are just as dangerous as ties and should not be worn unless they are completely covered in by other clothing. It is an advantage to have a shirt which can be buttoned at the neck.

Loose cuffs are also a danger and sleeves should either be rolled up or well secured and close fitting, an elastic band round the cuff of some garments, can be useful.

Do not wear bandages on your hands or

anywhere they could be in danger of catching in the revolving work.

Wear sensible footwear and where it can be afforded, safety boots or shoes, it is quite easy to drop a heavy tool or piece of wood onto your feet. Toe protected boots or shoes are well worth the expenditure.

### **The Floor.**

Keep where you stand fairly free of shavings, which can build up in mounds and at least give uncomfortable footing, have a regular clear up, or sweep shavings into a corner out of the way until later. Don't leave wood or tools laying about – keep the working area clear or you may not enjoy your trip! Waxed floor boards, wooden block flooring and even painted concrete floors, can be slippery when covered with shavings. This can be overcome by a rubber or woven mat. Carpet off cuts can also overcome slippery surfaces and provide some comfort on concrete surfaces in winter. (There is no hope of keeping them clean of course!).

### **Finishing and finishes.**

Sanding is usually carried out low down on a spindle or bowl in what is often described as the 7 o'clock position. This carries the sanding dust away from the body and should the abrasive slip from your hand it will fly away from you. Care should be taken however, to ensure that there is always sufficient room for your fingers, between the edge of the bowl or spindle and the bed bars, as getting fingers trapped and pulled in, could result in a severe injury. A more common injury than you may think. Get into the habit of supporting the hand holding the abrasive, with the other hand, this gives a much better control, and stops the fingers being occasionally twirled around



uncontrollably.

Wire wool – 0000 grade is used by most woodturners and it is not generally known that it is highly combustible, both on its own and when impregnated with wax polishes, or combustible liquids. It must always be kept in a safe place away from the possibility of sparks from your grinder. A spark will set it alight and many workshop fires are attributable to this little known fact.

Polishing materials, Paper and clean up rags can be subject to spontaneous combustion when impregnated with French polish, White Spirit, Spirit dyes, Linseed oil etc and should be kept in an air tight jar or moved out of the workshop every time it is closed up for the night. I keep an old metal bucket outside in the garden, and all of this material is thrown out into it when I finish for the day.

Pressurised containers and any inflammable liquids must be kept in a cool position where there is no possibility of them being overheated by

sunlight, through the windows.

### Lighting – eye safety – electricity.

Make sure that your workshop is well lit and a good angle poise lamp, with at least a 60 watt bulb fitted over the lathe bed. Fluorescent lighting is quite good for general workshop lighting but is not usually recommended for close work on the lathe, where it can cause a strobic effect and have other undesirable effects on the eye sight. In my own case I get flashing colours with some woods which tend to turn into migraine. While on the subject of eyes it is important to have available some eye protection both for turning and using your grinder. There are a good variety of eye protectors available ranging from safety glasses which can be purchased from your opticians and safety goggles and face shields can be obtained from most woodturning suppliers. Face shields seem to be favoured by most Woodturners, as they are capable of being raised to allow a better look at the work from time to time.

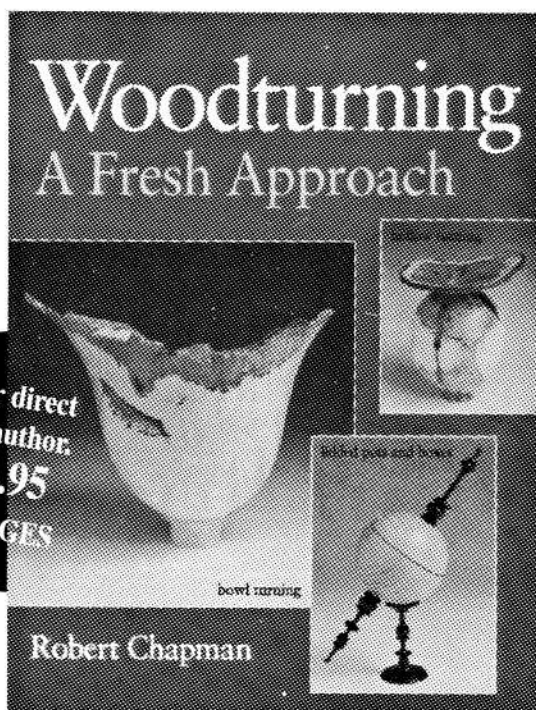
Although most Demonstrators you may see at shows, and on other occasions, never seem to take any precautions, don't be fooled, this is only because it would make demonstrating difficult. They nearly all use eye protection in their own workshops, particularly when roughing out very splintery wood or logs covered in rough bark.

This is an aspect of turning which deserves much more attention than most of us give it.

There are of course a good number of Respirator helmets on the market which take care of eye protection and the ever present possible ill effects of dust generated while turning and sanding.

Then there is electricity in the workshop – make sure that the wiring is properly installed and cables properly secured with cable clips to a sound timber backing. Try to install switched sockets at all points close to where there is a requirement for power. Do away where possible with all trailing leads. Make sure that all your plugs are fused at the proper level for the power requirement.

## Woodturning: A Fresh Approach by Robert Chapman



Concentrating on the quality of turning designs, this book is written for those wishing to improve their existing skills. The book contains in-depth studies into hollow turning, box making and bowl turning techniques, combining *new ideas with fresh applications*.

Projects are grouped into types, with advice enabling you to tailor each piece to suit your level of skill, whether novice or advanced.

Over 150 examples of the authors work are pictured (in 70 different timbers) throughout the book and its 3 galleries, providing valuable reference and inspiration.

This is a book that no woodturner or collector will want to be without. It is lavishly illustrated with over 400 full colour photographs backed up by clear line drawings.

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Woodturning: A Fresh Approach has been awarded the Certificate of Excellence by the British Crafts Guild.

# TURNING WORLD - Around the Shows and Branches

and patience during set up and break down days. A great team to work with ..

See you next year.....

Hall 10 first weekend in October??

## NEC 2000... 9 years on & still going .....

### A report from Graham Lovett

I wonder how many current members of the Association can remember the first exhibition we staged at the NEC way back in 1992?

I well remember the then Chairman, Tony Waddilove, suggesting that we in the Midlands branches could become part of the organising team for a new venue at the National Exhibition Centre in Birmingham. I can also remember that when Tony asked in his quiet, but determined manner, for something to be done, he was very rarely refused. Not wishing to be an exception to the rule, my role as Steward Co-ordinator for this event was born. Up to this point the majority of A.W.G.B. exhibitions were within the London region, with the format for such shows being established by Mac Kemp, and what an act he was to follow!!!

In those early days it seemed that Mac was the sole organiser of the display stand equipment, collating and collecting the exhibits, arranging for stewards, passes, and a hundred and one things needed to put on any sort of show. I soon found out that all the exhibits for a particular show had to be housed somewhere, and prior to this first NEC show, my garage was choc-a-bloc with the most wonderful examples of the woodturners craft. Several of the pieces, because of their size and value, had to be stored in marital and off-spring's bedrooms. Of course all the exhibits had to be transported to

Birmingham by hired van, and at the conclusion of the show returned to the garage storage, and then, Lordy, Lordy, sent back to the makers by post or parcel carriers. So it can be seen that in those early days, a lot of work was down to probably one or two people.

However, the A.W.G.B. involvement has grown, and become slicker in presentation, (although those involved with setting up the exhibitions might not entirely agree) and now many more people have an input and my job at the N.E.C. is fairly easy by comparison with those early days.

This year we were back in hall 8, a hall we have graced before, and once again all those involved in the Association's stand, be they exhibitors, stewards or Advice Clinicians, pulled together to put on another impressive display. Without doubt the quality and originality of the work on display, some 54 items, was superb. Many favourable comments of the work on display were made by both visitors and demonstrators. A dozen or more new members were 'signed up' and many books (Wonders in Wood), and badges were sold. The Advice Clinic was as usual a busy focal point, and Reg Hawthorne's team were kept busy over the three days. I feel that we can as an Association be proud of the way we are represented at these shows and it can only get better.

Finally I must pay tribute to the stewards who cheerfully welcomed visitors to our stand. Their great efforts reflected all that is good in the A.W.G.B. So to Dave Wood, Don Moore, Les Collett, Ron Dixon, Brian Leake, Ralph Pinder, Peter Hockley, Roy Garland, Les Stott, John Huson, Albert Evans, Keith Drew, Phil Stephenson, Brian Chamberlain, Issac Foden, Dave Nash and Bert Wall, many thanks for your stewardship. Rather special thanks must also go to Geoff Newman and Ray Tunstall for their help

## Seminar 2000

**A report culled from DIG-INS - the newsletter of The Norfolk Woodturners Society.**

*The reader must grapple with the local dialect!*

Well wot dew yew reckon to th'ol seminar? Tha muss a bin 2-3 months ago when I say to me good lady - (I call 'er ha ladyship) I think I mite go along to th'ol woodturning Seminar at Fearkenham. She thought that wer a rite good idea an even bought me a ticket for me birthday present. She's a right good sort really. I think she thought it wer a good idea to git me from under har feet fer a day. I thought it would git me out'a traipsing round Sainsbury's or Tesco's. So I spose we both got wot we wanted!!

Well on the day I set out an thought I'd git thar early. Quite a few others had the same idea an I came to the conclusion that it hid the mearkins a bein a rite good day. Them there Committee members waz buzzin around in their yella T shirts like warsps!.

I didn't see all the demos but I went an saw that scouse bloke Ray Jones. He made things look easy, but he did give us a lot a good hints an tips as to wer things go wrong - Quite often in my case!

He was cracking jokes an telling funny stories a lot a the time too, really full of a load o ol' squit, but good with it.

That Gary Rance was good an all an' blast boy wern't he quick. He meard an apple & a pear in the time that taerk me to find a lump of wood an' cut it up on

th'ol bansaw. I liked the way he made lots of small things cos not everyone hev got a lathe wot'l taerk half a tree. He got quite a few larfs when he made his idiot stick. He passed one around us blokes an yis most on us proved to be idiots, me included.

The trade stands, seemed to be doing a bit of business and that Andrew Moore had some rite nice bits a wood as usual. I bought a couple an I got some ideas from the other stands to put on the Christmas list.

I think Jean and her band of young mawthers helpin in the kitchen deserve mention, wen't that spread they put on at lunch – time good. Loads of chicken an salad an a gret thick slice a ham, none a that pearper thin stuff. That wuz really good, ha ladyship wanted to know why I wern't hungry when I git home. I reckon the committee an everyone wot helped worked really hard, cos that wer a real top notch day. – When's the next one??

Thank you very much  
Billy Burr

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## *Starting Out*

### **The Blackcountry Woodturners**

This group has recently affiliated to the AWGB and become the thirtyfifth affiliated branch. We welcome them to the association and trust that we will enjoy a mutually satisfying relationship.

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## *One Year on..*

### **From Frank Clarke Chairman- Cheam Woodturners**

In October 1999 Cheam Woodturners Association held its inaugural meeting attended by some thirty people. Now just one year later the membership stands at sixty, only seven of whom were members of woodturning clubs prior to Cheam being started. The

original idea (and a lot of the work) to start a club in the Cheam area was that of our secretary, Len Saunderson, who must be praised for his foresight.

He contacted the AWGB about his idea, and as I was then on the executive committee and lived quite close, I was asked to contact him. Len and I subsequently got together last August to mull over a few ideas, a venue was found and some kind of programme for the club nights was arranged, and off we went. We were both amazed at the turnout for the first meeting, and are still amazed at the growing number of people eager to join.

There has been a lot of work along the way, and having a willing and able committee helps no end. We were extremely fortunate to be offered a stand at the nearby Sandown Woodworking Exhibition in September; quite an honour for such a new group. In early November an exhibition, demonstration and sale of work by our members has been arranged at the local library, which will mark our first anniversary.

A newsletter has been started and the second issue will be published in time for our October anniversary meeting. Funds grew fairly quickly, so during the year the committee purchased a club lathe together with a chuck, and is now looking to buy a dust extractor for use at our meetings.

Many of you may have felt the need for a woodturning club in your area, so, like Len Saunderson don't just think about it, do it!

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## *Scotswood*

### **Charles Haughton reports on the activities of this Scottish branch**

On Friday 22 September the annual meeting of woodturners took place at my workshop. This is undoubtedly the furthest north meeting of woodturners on the British mainland. I live at Reay, if you can find me on the map I am 35 miles west of John-O-Groats on the

northern coast of Scotland. I am sure that the members who attend also travel the furthest distance of any meeting coming from the Elgin area a distance of 170 miles and Inverness a distance of 130 miles. This year 5 members made the journey starting off at around 6.30am to arrive here for the start at 10am. Only extremely keen dedicated woodturners are mad enough to embark on such a journey at this unearthly hour of the day.

After coffee and biscuits a large natural edge bowl which had been rough turned, coated with emulsified paraffin wax end seal and allowed to season, was selected by one group. This was set up on my Poolewood PW28-40 lathe using a 4 jaw chuck with 2" O'Donnell jaws. The other group found some small diameter spalted rowan from which some pieces were cut and from which a couple of bud vases were produced on the Draper WTL90 lathe.

These projects were finished in the morning session. The morning passing all too quickly with hints and tips being given and of course the usual banter, or clash as they say up here.

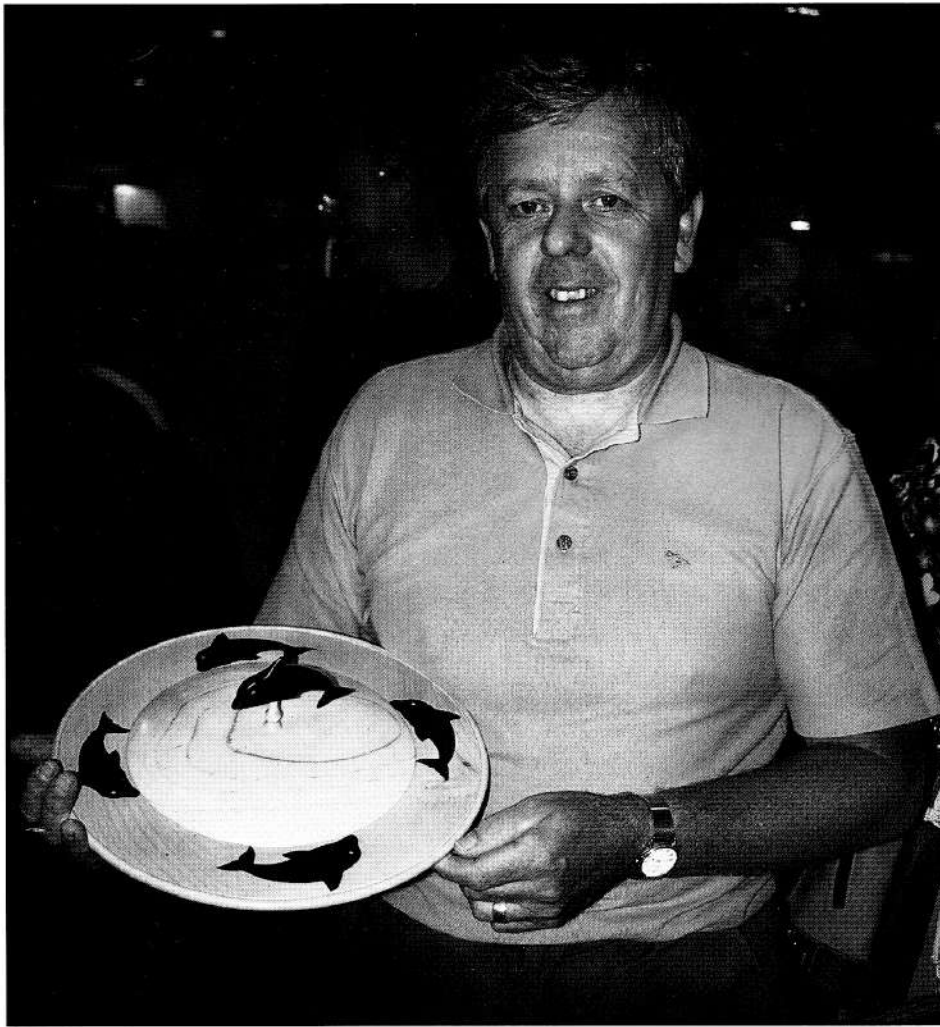
During our lunch break I received a telephone call to see if I could make a tatty masher (that's a Scottish name for a potato masher). It was explained that it wasn't for mashing potatoes but for crushing grapes that were soon to be harvested. (*Who said the north was frozen! – Ed.*) Also during the lunch break we had a lightning strike which caused a couple of power outages during the afternoon, however a piece of well seasoned sycamore was selected from my kiln and a length cut and installed in the PW28-40 lathe. With three woodturners each having a turn at various stages a very nice tatty masher was finally produced.

At the end of the day our intrepid woodturners set off on their long homeward journeys having once again, I am sure, enjoyed the company of their fellow woodturners as much as I enjoyed having them visit me.

Our next meeting will be in November in Elgin, which will be our final meeting before Christmas.



# Graham Hughes - A Tribute



**Graham J. Hughes 15 February 1944- 25 July 2000**

The loss of Graham Hughes has saddened us all. He was so knowledgeable, so experienced, so practical and clever, that no matter the problem, he could always help.

He was a valued and valuable club member, always ready to lend a hand, whether it was demonstrating old or new techniques on the lathe, discussing the best tool for a job, or sweeping the clubroom floor following a demonstration.

Always happy, always joking and leg-pulling, that was Graham's way through life, and although at times he fought illness, that was never allowed to intrude, and he was unfailingly patient when it came to explaining and helping colleagues.

Everyone who knew him will miss him and none more so than his friends and colleagues at the Mid-Staffs branch.

He should also be remembered for his readiness to stand up to be counted - to speak up for his beliefs and convictions - and many people will recall his vociferous defence of the AWGB the night that a querulous head was lifted above the parapet to ask if the club was receiving value for money by being affiliated.

Always a worthy entrant in competitions, he was a force to be reckoned with at the NEC and Wembley. If he did not win outright every time, he damn well ran you a close race for second or third place.

His ideas and designs were always unique, frequently novel, and they all bore his unmistakable stamp. His exhibition pieces were outstanding, and judges who had the privilege of handling his work will certainly agree that the finish was beyond compare. Birmingham and Wembley will be the poorer without him.

Many people will, I am sure, have their own personal recollections of Graham and perhaps our sadness at his untimely death can be tempered a little by the many happy and vivid memories of him.

Graham leaves a wife Margaret and daughters Karen and Clare who always shared his interests and followed his woodturning exploits with the keenest concern.

For myself, I can only say that both as a wood-turner and a friend, he was always there when needed, and perhaps that is the epitaph he would have liked best.

*Gordon Fradley*

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*Nick Hunton, Editor of 'The Woodturner', contributes his memories of Graham*

Graham was a lovely guy, very unassuming and yet very inspirational to others. He entered many of the Practical Woodworking competitions over the years and so I got to know him at the shows. His turned work for these events was always rather offbeat and different. From games table to child's blackboard, push along doll's cot, baking station or candleholders, he managed to combine both functionality with elegance and novelty. I wish that he had more time to pass on all his knowledge and ideas.