

Revolutions

THE NEWSLETTER OF THE ASSOCIATION OF WOODTURNERS OF GREAT BRITAIN

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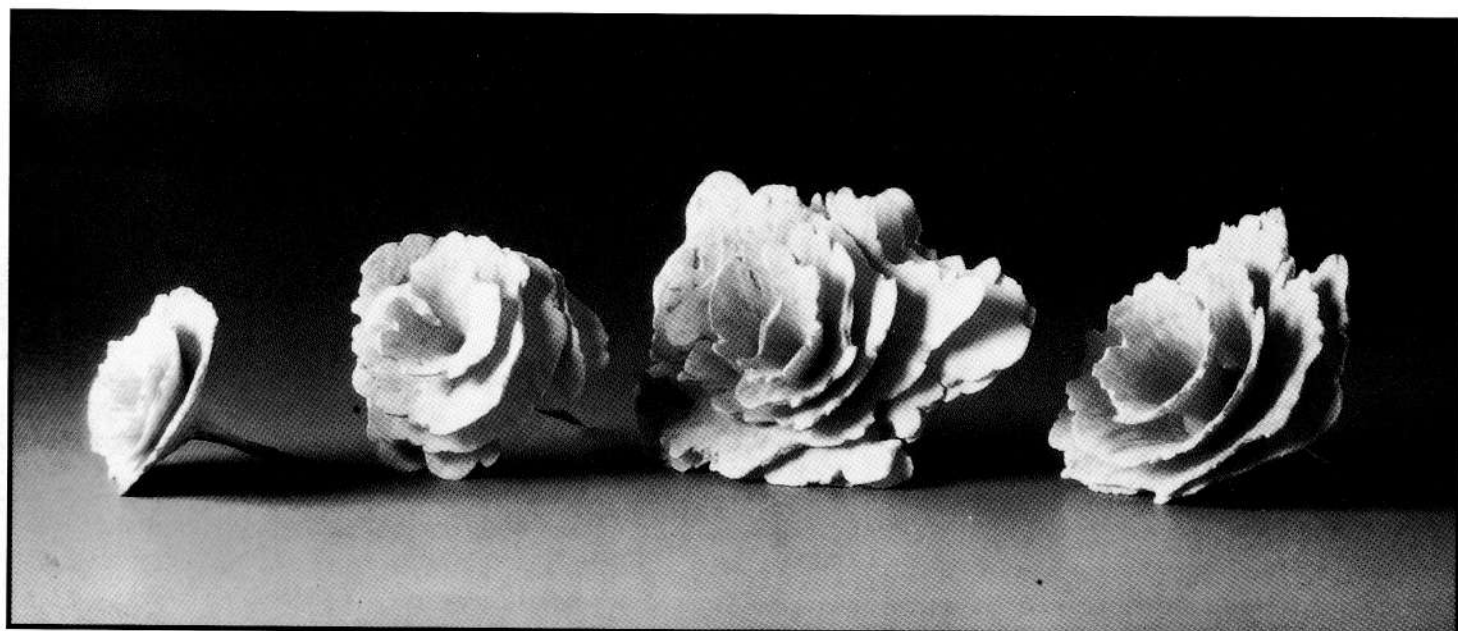
February 2001



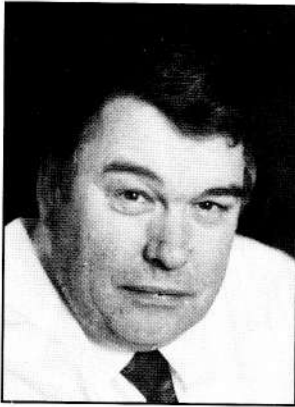
A G M Agenda

*Loughborough
Seminar Update
&
Presenters
Gallery*

Left & Below : Alain Mailland will be a featured demonstrator at the Loughborough Seminar



Chairmans Notes



A happy new year to you all and I hope you all had a good Christmas. Some say that the new millennium starts this year, who knows. Whichever century we are in, it is that time of year to make new resolutions and set our objectives for the year.

Competitions

Why not resolve to enter a competition or two whether it be at a local event or at one of the national exhibitions. Support for competitions has dwindled over the last few years with many competition organisers wondering how they can attract new work. We know there are a great many turners out there with skill and talent that would earn them a place in the most prestigious of competitions. The usual excuses are 'My work is not good enough?' or 'How can I compete against the professionals?'. What I can say is, that many of our professionals started by exhibiting and entering competitions, this in turn bought their name in front of the public. I have persuaded many members to enter competitions where they thought they were not good enough, only to find that they have had pieces selected. The resultant boost to their confidence gave them the inspiration

to move on and have a go at more artistic and technically challenging pieces.

The Seminar Auction

While I am talking about making pieces for competitions why not make a piece for sale in the auction at the seminar this year. Many members have contributed to the auction year on year and we are grateful to them and it is hoped they will do the same again this year. We would like to see some new work by members who have not contributed before. Please see the article on this subject in this edition of revolutions.

The Seminar

Which brings me nicely to the highlight of this year – the Seminar. Sales of tickets are progressing very nicely but we do have an upper limit. If you are coming to the seminar you are advised to book as early as possible to avoid any disappointment. You may have noticed the headlines and articles that we are getting in the woodworking press for the seminar. This publicity is doing its job and is a deliberate step by the Executive Committee to publicise the Association and all it has to offer more rigorously than in the past.

Education and Special Projects

The committee has been working on clarifying the use of the Education and Special Projects Fund. An announcement will be made at the seminar as to how this fund is to be used and the criteria for its use. In the meantime it has been decided to offer four scholarships at this year's seminar to deserving cases. The award of these places is open to all members and will

be decided by the Executive Committee in the spring. The criteria for this award are explained elsewhere in this newsletter.

International Woodworking Exhibition As you probably aware the International Woodworking Exhibition at Wembley has been moved to Alexandra Palace. The dates for the exhibition are Thursday February 22nd until Sunday 25th. There are hundreds of pounds to be won in the various competitions that will take place during the exhibition. The AWGB has been invited to take part and we shall do so with an exhibition of members work and advice clinic. If you have loaned the AWGB a piece of work for exhibiting at the various exhibitions then this will be the last show it will on display. If you are able to pick up your work from the show please let Reg Hawthorne know and he will make the arrangements. Arrangements will be made for the return of all other remaining work to their owners after the Exhibition.

The AGM

The AGM will soon be with us and is being held in the southern half of the country. I am disappointed at the low number of nominations from branches for the post of branch representative and the complete lack of nominations for the Executive Committee. A map and agenda is enclosed with this issue. I hope to meet many members at the AGM.

Mike Dennis

- Membership Renewal -

Subscriptions were due on January 1st. If you have yet to pay yours and take no action this will be the last issue of Revolutions to come your way. To ensure a future good read and to preserve the other benefits of membership.....

If you are a branch member please pay your branch treasurer.....NOW.....

If you are an individual member send your remittance to Derek Phillips whose address can be found on the facing page.

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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 April 2001**

Editorial

Millennium..... Or just another year?

Having been an academic for most of my working life and somewhat of a stickler for precision and accuracy I found myself unmoved by the hype towards the end of 1999 about the new millennium. No let's be truthful – there were times when my impatience with the whole charade was positively vituperative. Dark mutterings about the inability of the vast majority of the population, and in particular the media, to count were to be heard emanating from the depths of the workshop from time to time.

All things considered it wasn't worth all the hype; for the most part last year seemed to pass much as any other. I have to be careful here – during the year she who must be obeyed clocked up 100 years on this earth – well in combination with her twin sister. I think they agreed to split the total 50/50!

Besides the aforementioned event and its associated obligatory bash there were other highlights. Personally I enjoyed a number of events on the woodturning front. I have found new friends through the editorship of this newsletter and met many pleasant people along the way. There have been other events of note – I particularly enjoyed the Axminster Show, which this year had a who's who of the turning world as demonstrators. The show just seems to get bigger and better every year.

Early in 2000 I spent 5 days in Melvyn Firmager's workshop in company with some very congenial people. You can read of one participant's exploits later in this issue. I really cannot commend this kind of week too highly. This was the second that I had attended, the previous at Parnham House when I

was a relative beginner. The comradeship of the week and the opportunity to give all one's attention to turning brings immense and immediate benefits. Certainly on each occasion it has resulted in quantum leaps in my skills and has left me tired but completely refreshed. Whether you are a beginner or more experienced consider giving it a try.

And so to the *real* new millennium!

This year promises much. In March the association holds its AGM - so important to the life and health of the association. If you can please do come. This is an opportunity to take part in the democratic process, meet members of the executive and for the membership to give valuable input on the issues they feel are important.

Seminar

Later in the year, August, comes the real bonanza – it is seminar year. You will have seen something of one of our presenters on the front cover and also in these pages you can see the work of others. I attended for the first time two years ago – it is not an event to be missed.

Later in this issue you will find an appeal regarding the seminar auction and the availability of up to four scholarship seminar places. If you or your branch wishes to nominate an individual for a scholarship please read the details on page 7 carefully. Lionel Pringle, our secretary, will be pleased to receive nominations or to answer any queries you may have.

The auction is also featured on page 7. If you can please help. This is a worthy cause and the Education and Special Projects Fund has already helped many in their turning careers. If you feel able to help Mike Dennis, our Chairman or



any Committee Member would be pleased to hear from you. The Executive Committee is currently reviewing association activities on this front and a presentation concerning future policy and initiatives will be a feature of the seminar programme.

Subscriptions

These were due on January 1st. I know that Derek Phillips has been busy processing incoming subscriptions so hopefully I am preaching to the converted.....but if you have not yet paid, please do so asap. If you are a branch member pay through your branch treasurer, if an individual member, direct to Derek.

Finally.....

I wish you a successful year turning and echo my usual cry from the soapbox! Copy is coming through - there is a fair wealth of material in various branch newsletters that is deserving of a wider audience. We will share that over the coming year. However, if you have a bee in your bonnet, your own pet theories....or just want to be famous!....please write. At the moment the Isle of Wight, member for member, is probably the most productive region of the association. Are there any quill pens ready to be exercised in the association's East Anglian stronghold?.....or elsewhere for that matter. We would all love to hear from you.

John Wilson

SEMINAR AUCTION APPEAL

One of the central themes of the Association is the guidance and support of the membership.

Considerable assistance is given to the setting up of affiliated branches and help in the running of these local centres.

The emphasis is always on assisting those wishing to develop their personal skills and fostering public interest and awareness of woodturning.

Clearly the support and development of members is of central importance to the long term future of the AWGB. Over the years the Association has provided assistance to individual members in terms of membership fees, the loan of a lathe and tools, the award of scholarships to deserving members.

Historically this activity has been supported by an auction of work donated by both members and demonstrators at the Biennial Seminar. This has now become a tradition at the Seminar Banquet.

The success of the auction relies heavily on members generosity in the donation of work. Many members donate pieces of work on a regular basis. Are you yet to join this generous band? Maybe this is the year that you can put this right by donating a piece of work.

An Education and Special Projects Fund has been established incorporating revenue from the Seminar Auction and additional monies raised by other means.

The intention is to use this fund to assist members of the Association who are keen to develop their interests in woodturning and would gain a real benefit from support in a particular area.

Grants from the fund will be awarded following approval by the Committee and a committee member will be responsible for administering the day-to-day running of the programme.

Details of this programme will be formally announced at the 2001 Seminar, however, members are invited to submit written comments regarding the scheme and its development to Lionel Pringle, our Secretary.

And.....

NEWS OF SEMINAR SCHOLARSHIPS

The Association is putting forward a new initiative in connection with the International Seminar at Loughborough University in August.

For the first time the AWGB is offering a maximum of four scholarship places at the Seminar to applicants who meet a set of criteria drawn up by the Executive Committee, and who, in the committee's opinion would benefit most from attendance. The two basic guidelines are that the successful applicant would not have been able to attend the seminar under normal conditions, and must have a sufficient interest and ability in woodturning, either as a future professional, or as an accomplished amateur wishing to further their expertise and develop areas not previously attempted. It is not necessary for an applicant to be an existing member of the AWGB, a years membership of the Association will be a part of the award.

The scholarship is being offered this year as a prelude to a developing programme

of education and encouragement in woodturning. In future years the Seminar Scholarship will become the final module in a series of packages aimed at helping dedicated woodturners to hone their abilities and gain expertise in areas of woodturning that may not normally have been readily available to them. Full details of this scheme will be formally announced at the Seminar.

Applicants Must.....

- * Fill in an application form
- * Give an explanation as to how they would benefit from such a scholarship
- * Explain why, under normal circumstances, they would not be able to attend the seminar
- * Show sufficient enthusiasm in woodturning to wish to move their skills on to a point where they may become a professional or a dedicated amateur

Applicants Must Not.....

- * Be casual newcomers to woodturning
- * Be sufficiently financially well endowed

that they are able to go down this road under their own auspices

A Successful Applicant Will.....

- * Be given membership of the AWGB effective from August 2001 until December 2002
- * Be awarded a standard place at the 2001 seminar
- * Be required to write an article detailing the benefits gained from the experience which may be published in *Revolutions* and possibly in the national woodworking press
- * If their progress is sufficient, be asked to do a one slot presentation at the 2003 seminar
- * Be open to other forms of PR which may be suggested by the committee

To Apply.....

Interested potential applicants should contact the AWGB secretary, Lionel Pringle, either by telephone on 01323 740861 or by e-mail at lepringle@clara.co.uk.

AWGB LOUGHBOROUGH SEMINAR



Robin Wood

Robin places his claim to fame as this country's only pole-lathe bowl turner. He became interested in the craft whilst working in woodland conservation for the National Trust. This led him to study the methods of the old turners and he has researched the subject back to its origins.

This interest has resulted in Robin's involvement in many archeological projects including 'The Mary Rose'. His work in this project has included research into the turned artefacts that have been discovered. This has resulted in much interesting material such as finding how the artefacts were turned and the realisation that it was possible to attribute artefacts as the work of a particular turner from the characteristic features to be found.

Besides work on the past Robin, a self confessed luddite, is an active modern day craftsman specialising in authentic replicas and treen besides being much in demand, internationally to both demonstrate his craft and raise awareness of the legacy of our predecessors.

Robin's unique contribution will bring valuable and interesting variety to the seminar.

Jules Tattersall

Cheshire born Jules spent most of his childhood on Anglesey but later spent a period in New Zealand and Australia. He was moved to try woodturning after his eye was caught by the deceptively simple beauty of a Richard Raffan bowl.

Subsequently Jules had the opportunity to spend time in Richard Raffan's workshop. He is still heavily influenced by this experience in his pragmatic approach to the business side of the craft and the need to earn a living. He quotes Richard Raffan, David Ellsworth and the work of other contemporary Australian turners as major influences and sources of inspiration.

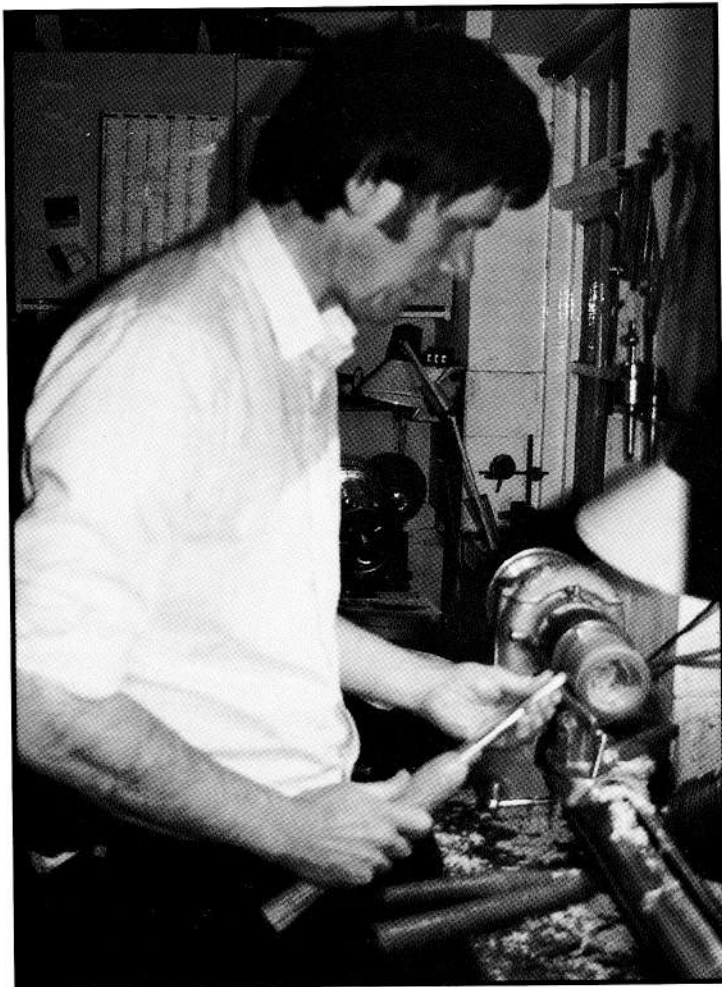
Jules returned to his native Anglesey in 1987 and since that time has been working as a full-time professional turner. His work is sold in galleries throughout the UK as well as the United States. Jules strives to produce pieces whose form, texture and overall balance is both stimulating and soothing. 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.

2001 - PRESENTERS GALLERY



Above & Below : Jules Tattersall at work





Paul Coker

Northamptonshire based Paul, predominantly an Ornamental Turner, will present an illustrated introduction to the history of Ornamental turning including design and the use of various materials from about 1600 to the present day, including the use of engineering lathes for ornamental turning.

He will be demonstrating the basics of Ornamental Turning using both a traditional ornamental lathe and a rose engine lathe.

These presentations will further widen the variety of demonstrations available to delegates in what promises to be the best seminar yet.



Mister Editor - A Profile of John Wilson

Editor of Revolutions

Trees and latterly timber seem to have been an almost ever-present feature of my life. Some of my earliest memories are of regular walks in the local bluebell woods that were close to my childhood home. That and the inevitable desire to find the best and most durable conkers from the mature specimens in the park surrounding Arundel Castle. At this stage of my life I spent much time model making, some boats but mainly aircraft – usually with the inevitable heartache and repair jobs that are the lot of anyone who attempts to fly their masterpieces.

Progressing to grammar school I encountered a fearsome woodwork master, nicknamed Fritz from the moustache he affected. A master of the old school he demanded that his charges master the basic skills before moving on to create any masterpiece or advance to the lathe which sat seductively in one corner of the workshop – this last was reserved as a treat for those who had proved their worth. The best that can be said about this phase of my experience is that though my potato dibber with its finely wrought mortise and tenon quickly expired; surprisingly, my mother still uses the bookrack that I slaved to finish some 40+ years ago. I'll let you into a secret - its about six inches shorter than originally planned. This because Fritz insisted on perfection in the joints his charges worked. One would get those for one rail of the rack right only to get the other wrong. The procedure then was cut both dovetails off and have a second, third.....attempt and so on. Still it was built to last, even if my enthusiasm and confidence were in tatters.....it was sometime, and the purchase of a boat before I was moved to try my hand at fashioning timber again!

I successfully gained a degree in economics but my major preoccupation was sport and I had already dabbled in a variety of sports besides those found at school..... judo, gliding, sailing, cycling and hockey in particular among them. It is perhaps not surprising that following my degree (not for nothing is economics dubbed the dismal science) I embarked on a teaching career via a postgraduate course at a physical education college. My first post was as master i/c PE at a small country grammar school in Hampshire.

It was here that I returned to the trees! I became involved in the then emerging sport of Orienteering and the following few years found me running and oft times lost in forests the length and breadth of Britain not to mention Sweden, Norway and Denmark. I organised one of the first junior tours for British juniors to Sweden in the late 1960s and had the honour of managing both the English and British national teams at international events in 1970.

My career has run a varied course within education. I have been involved with the training of teachers and now two masters degrees later, one in Education the other in Computing, I am a semi-retired academic working at the local university teaching within the field of Business Information Technology.

About 5 years ago whilst visiting Walford Mill, a local craft centre, I picked up a flier which announced a weekend course in woodturning. Perhaps it was a stirring of my childhood frustrations, memories of that unattainable lathe in the corner of the workshop, but I found myself saying to my wife that I fancied giving it a try. She encouraged me – a weekend without me under her feet was too good to miss! The rest as they say is history.....those of us who are involved in the craft will know the madness and obsession that takes over.

Below : The Editor at play!



Art or Craft or is it an art form in Wood?

by Peter Charles Fagg - member number 4247 Isle of Wight.

This article has not been written with the idea of stirring up the proverbial can of worms but merely to bring out something that I assume is often discussed at meetings of craftsmen and women.

Recently I was given the gift of membership to the American Association of Woodturners and in the autumn issue of the organisation's newsletter "American Woodturner", an article was printed, written by David Ellsworth, entitled "World of Wood Art". The article opened up a discussion on how we all interpret the world of art.

Now I am not a particularly art oriented turner but do endeavour to turn items that can be viewed as artistic, to the effect that it has taken hard work and inspiration to reach that goal. It does appear that if a turner does not possess that certain flair for which art or artistically minded persons regard as the norm, then the turner has very little chance of any success in the artistic world gallery. Judging by the work of some world renowned 'turners' this point is debatable. Looking at items produced, the question begs to be asked if the objects have ever been mounted on a lathe, let alone turned in the broadest sense of the word. It is generally the public perception of what constitutes an artistic piece. I am sure it would be appreciated by every turner if they, the general public, could somehow be more aware of the inherent 'art' of turning wood and not put the endeavours of the turner into the category of being purely fruit bowl or candlestick makers.

I have often been puzzled by the reaction of people to the "art" of producing anything. Be it paintings of the most obscure abstractions of an artists mind or the creation of corn dollies. At several "art and craft" shows the comment "it's only a bit of wood" or "it's not very artistic" tends to make the hackles rise, considering that many turners would argue that they have put their heart and soul into a piece.

David Ellsworth wrote of the differences found in the interpretation of the art of woodturning, I will quote a passage that is relevant. Referring to a statement made by anthropologist Joseph Campbell,

"that artists are the gods of society, for they bring us the ideas that ask us to reach beyond ourselves"

David Ellsworth continued

"Art is often seen as a reflection of society, both in it's grandeur and it's ugliness, but it can also project changes upon society. So important is the influence of art on culture, that when we look for clues into the cultures of antiquity, what we value most was their art, architecture and literature".

So where does "wood art" fit into the future of art in the general sense, does it become a museum piece or does it come under the umbrella of "decorative arts"? Art tends to become in most peoples eyes something that is unattainable or that fetches high prices in auction houses. To quote David Ellsworth again,

'Basically, galleries and artists are in the same business, each depending on the reputation and the credibility of the other in an effort to succeed'

If it is accepted that woodturning is a creative art then the production of "Art" either for sale or display should be the natural argument towards progression of the "Art". David Ellsworth again states

'sooner or later you will encounter the conundrum of the balance between the terms 'art' and 'craft' ...it's just part of the baggage we inherited from the painters and the potters. I use the term balance, because the two are inseparably linked'. "as soon as Woodturners broke with the traditions of their industrial past, they entered into a world that is rich with new concepts, new ideas, and a broader language base". "It is a beautiful language, for it engages the "soul" and the "spirit of intent" that is at the heart of the creative process".

Taking this a step further to define "Art or Craft". In the winter issue of the samemagazine Ron Vavra from Connecticut in his article "Promoting Our Art" stated that

"If the perception we wish were to have our work considered as legitimate art, then we will finally have to put to bed the perpetual agonizing over what is art and what is craft". To me that means you can not have art without craft, but you can have craft without art. Therefore it seems sensible to think that when the word 'craft' is used, it implies that the step toward art has not yet been taken. Whether some people may like it or not, the word 'craft' in modern vernacular, suggests stuff you find on tables at the church bazaar.

Returning to David Ellsworth, Ron Vavra quoted a line from the former article where he said

"craft is the foundation from which art can grow".

So what are we producing? Can it be regarded as craft or art? The question remains as unanswered as it was before because it is only how the 'artist' regards his or her work.

Please comment on this and other articles in our newsletter all our views are important.



The Last Word

- A Selector Responds

Dear John

As a result of reading S.Cherry's letter in the August (Issue 54) I feel moved to write to Revolutions to give a Selectors Eye view of the events surrounding the so called 'slide selection controversy' at the 1999 Warwick Seminar.

The three selectors (Michael Hozaluk, Stuart Batty and me, Richard Hooper) were asked to take part in the walk about 'critique' and also undertake the selection process for the slide packs. Each of us were happy and honoured to do this to the best of our ability. We were asked by Ray to make a selection of around 40-50 pieces and the question was specifically asked at the time as to what we should do if we felt that less than this number met our corporate 'approval' as being worthy of inclusion in such a slide pack. Ray suggested we make a selection we were happy with even if it was less than the 50 requested and so we began our work. Each of us has had considerable experience at this process (as indeed has Ray) and we probably totalled about 80 years experience between us. Even when one's terms of reference are clear, arriving at an assessment methodology is in itself a process with a variety of schools of thought, e.g. Is assessment appropriate at all, who should do it, how many should do it, how many pieces, if someone is good should all their work be selected or just one per maker, should there be examples of all types of turning or just the best, how important is it that it is modern/arty/traditional/well made, innovative, should there be categories for age or other classifications, 'best of show', best red haired lefthanded Yorkshireman etc. etc.?

We took a considerable time to make our selection and while there was complete agreement with about 15 pieces the remaining 7 or so required a degree of debate. We did consider more at this time but mindful of Ray's encouragement to reach agreement we decided to restrict the selection to 22 as we felt that after that 'cut off' point, we were progressively less happy with the quality of the work.

The selected pieces then had markers placed by them to indicate which had been selected and since by now people were once again milling around (after relative privacy for us of demonstration time) it became evident to all as to which pieces had made the 'cut'.

After 20 minutes or so, Ray approached us and asked if we would extend the number we had selected to 50. We obliged but obviously felt that the additional pieces were not in quite the same league.

S.Cherry's keen mind is evident, when he asks who is/was 'upset' but there is really no need for anyone to be upset as far as I can see. I know both Tony (Boase) (the author of the Woodturning 82' article) and Ray (Revolutions 54) (who in Tony's words have 'kissed and made up'!!) and I know them both as honourable, enthusiastic and amiable chaps. Both read from the same 'hymn sheet' so to speak but as always when sharing a sheet you sometimes bump shoulders! Ray may have not realised the disappointment that failure to be selected appeared to bring to some who expressed their frustration / disappointment / annoyance to him after the initial selection. Tony, anxious to raise design standards in the woodturning field was defensively indignant that the selectors initial selection 'had' to be augmented / diluted by the addition of further pieces. Ray probably had his ear closest to the heartbeat of the membership where Tony had the standards of the field in view. Ray was most concerned for the mood of the troops where Tony was concerned for the progress of the battle (with other craft fields). Both worthy causes, who would disagree with either?

In future, it is clear a fixed number must be rigidly specified and rigidly adhered to so that there is no uncertainty. However the point was made by default that there are standards (or leagues) of ability and achievement just as there is in football, music, writing, synchronised swimming etc. etc.

On a final note I will tell you of one chap who showed a piece which he made a few years ago who was sad not to have made the initial selection but was glad when Ray asked for a larger number to be selected... that man was me!

Good luck to all entrants in 2001.

Yours sincerely

Richard Hooper

This correspondence is now closed - we all look forward to the next seminar in August and I am sure that all who attend will be delighted by the variety of work that will be on show. I for one do not envy the selectors their task - Ed.

Oneways and Wood

Dear John

I am the proud owner of a Oneway 2436, I like it, it does everything the makers say. I use the Oneway stronghold chuck. I would like to say that owning the best lathe does not make one the best turner.

Herewith a happening:- Working on the inboard end, I had reduced a 45lbs lump of oak to a basin, bowl or whatever, when without warning a piece flew off and punched two holes in the workshop roof, the piece still held by the chuck remained for about 10 seconds, broke free, in it's travels demolishing a double fluorescent light above my head.

When calm had resumed I weighed the pieces. The first piece 5lbs, the second piece 15lbs. I do not smoke, if I did I think a long drag on a 'Capstan Full strength' would have been in order. I

was working at 600 – 700 rpm.

I would be interested to contact other 'Oneway' owners and share ideas and experiences.

I have a yard full of English woods, Oak, Ash, Mulberry, Walnut, Cherry, Eucalyptus, Apple, Plum, Yew, Maple, Cupressus, etc from large trunks to small branches, all for sale.

Yours faithfully
Mike S-Upton

Mike lives in the Chelmsford area of Essex - if you are interested in any of his very reasonably priced timber he can be contacted on 01245 400723 - Ed.

ALCO 850 - A Happy Outcome

Dear Editor

Since my plea for help in the Newsletter, I have been inundated with offers of help from the readers.

Many thanks to all those willing people. I wish I had written years ago.

My special thanks goes to DEREK PYATT who knew the machine and was able to supply me with two new belts. It's nice to work a machine that's not slipping.

R.Hyam

Pricing of Turned Work..

Dear John

I see in the November issue of "Woodturning" that the old "Mine Field" of pricing has been raised yet again!

In my opinion it is a waste of time, trying to get any kind of uniformity into pricing. There are so many varying factors which come into play. Does the lady in your life keep complaining about dusting those wonderful items you have been unable to sell? How many more

boxes of Woodturning are you going to put into the loft? It's a shamble up there already! What did the piece of wood cost you? Were you fool enough, or uncaring enough, to buy it at an exorbitant price hoping to pass the excessive coat on to the customer? Can you turn it into a beautiful object which is desirable, no matter what price you ask?

Of course there are in this world, those who will buy highly priced work out of some strange snobbery – "it must be good or it wouldn't be so expensive!"

Looking around I see stacks of mediocre turning at prices which should make the originator blush with shame. I have even seen things which have made me, the observer, go pale with the sheer effrontery of the originator.

Conversely there is no doubt there are 'hobby' woodturners who do grossly under charge! But do they really! Where did they get the wood? – Was it cheaper than a piece bought from a supplier.

Everyone must know by now, that prices vary greatly according to the suppliers desire to make his fortune in the quickest possible time! It must be remembered that everyone, from the time the tree is felled is going to try to get as much as possible from their involvement in the processes which follow, and those whose hands through which the wood passes.

Why do those who complain about low prices do so? Is it that they are failing to make a living from their work? This is always very difficult to do unless Courses, Demonstrations, Lectures, Sale of materials and top quality work are all undertaken.

A former chairman of the AWGB, to my memory put forward this view that it is almost impossible to make a living, unless all these factors are included!

I long ago realised that if I had to try to make a living from Woodturning, I would have to go out and get a job, otherwise it would be too much like hard work!

The type of 'market' must also be

studied carefully. It is quite hopeless to bring stately home prices, into a Craft fair in a Council estate! I think in the long run as a Hobby Woodturner, I would prefer to see everyone left to use their own judgement, and would rather see good work sold at low prices, than rubbish at high prices. But of course, we would also like to see good work sold at good prices and rubbish at low prices!.

Oh hell! I've already said it 'It's a Mine Field' there is no real solution, other than to use your own judgement, and let the quality of your work bring it's own rewards.

It's never going to be likely that by complaining, the market can be rigged in your own favour! Try to stand up to COMPETITION cheerfully....

Discreetly Anonymous

Name and address supplied.

This contribution was received from one of our regular contributors and confirms me in my opinion that this one area on which we will all have to agree to differ. It is certainly an area where each will make his own decision and price accordingly - and in a democratic society such as ours there is no way that we can, or even should, seek to alter that fact. - Ed.

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. 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.

So you want to be a Woodturner

Part 8 - Further aspects of safety

By Chuck Turner

Are there any hazards to health connected with Woodturning?

Modern power machining of wood will always produce shavings, and dust in some quantity. Dust in particular will tend to be blown into the atmosphere, the degree of concentration depending on the equipment being used, and the duration of use. It is advisable at all times, to take some precautions to protect yourself from the effects of breathing in this dust.

The extent of these precautions will be affected of course by the amount of dust generated by your activities. In the case of most part time or Amateur wood turners, the most dust will probably be generated by hand sanding, although there are a number of woods which are of a very dusty nature and give off dust during turning.

Keeping your turning tools really sharp can help to produce a finish from the tool which will not need too much sanding, thus cutting down the amount of dust produced.

Band saws are a source of considerable amounts of dust, and it is advisable when using them to make an effort to protect yourself from the effects of dust inhalation.

You will see woodturning demonstrators who apparently make no effort to protect themselves from the effects of dust, however this is because it is difficult to demonstrate to an audience and talk while masked up. Seen in their own workshops they will all be taking sensible measures.

The inhalation of too much dust of any kind, can be injurious to health, and in some circumstances wood dusts can

cause skin disorders, a type of asthma, and obstruction of the nose, and it has been known that life long exposure has led to a rare type of nasal cancer in some cases.

Protective Measures

Having said that, one must not be put off taking up woodturning as long as some sensible precautions are taken. This may, in some cases, be taken care of, by wearing a simple face mask, again dependent on the amount of dust being generated it may be necessary to purchase a powered respirator.

Protection is available from safety equipment suppliers, ranging from a simple face mask to powered respirators, all of which must be suitable for use with wood dust.

The concentration of dusts will also be affected by the size of the area in which you are working whether it is an open shelter, a very large workshop or a small garden shed.

It is also important to remember to clear up effectively at the end of each turning session and to vacuum up dust which may have settled on the surfaces in the work place. Heavy concentrations of dust in the air, are in some circumstances combustible, but although I have not heard, in this respect, of any problems experienced by amateur woodturners, it is as well to be aware of the possibilities.

As mentioned in a previous chapter wood dust on the floor can cause slipping and tripping if not cleared up or swept aside until the final clear up at the end of the day. If it can be afforded, it is a good idea to try to

install in your workplace some kind of dust extractor system, there are a number of types available from Woodturning Suppliers. Extractor fans can also be installed, but it must be realised that they will also extract the warm air in the winter! I would not attempt to give detailed advice on matters of health and safety in connection with woodturning – not being by any means fully conversant with all aspects of this subject.

Publications and Advice

Health & Safety Books & free publications are available by mail order from:- HSE Books, PO Box 1999, Sudbury, Suffolk CO10 6FS. Telephone 01787 881165. Fax 01787 313995.

Additional advice and information can be obtained from local Health & Safety Offices. Address and telephone numbers can be found in the telephone directory under Health & Safety Executive.

I have found the following free Health & Safety Executive Information Sheets to be very informative -

Sheet No. 1 – Wood Dust Hazards & Precautions
Sheet No. 11 – Hardwood Dust Survey
Sheet No. 12 – Assessment & Control of Wood Dust & Use of the Dust Lamp
Sheet No. 14 – Selection of Respiratory Protective Equipment suitable for use with Wood Dust
Sheet No. 30 – Toxic Woods
Sheet No. 31 – Safety in the use of narrow band sawing machines

These information sheets may seem to be aimed at the more industrial side of

wood processing, where there is likely to be far greater concentrations of dusts. However it is just as important to the woodturner, amateur or professional, to be aware of the possible ill effects which could be experienced if sensible precautions are not taken.

Assess the Situation

When assessing the various woods with which you may come into contact, it is as well to remember that even if they are included in a list of toxic woods, it does not mean that a particular wood in use will result in adverse health effects. Lots of timbers are used regularly without apparent effect, this depends on the species used, extent of exposure, the sensitivity of the user to the wood and levels of toxic agent within the wood. My neighbour who I introduced to

woodturning 2 years ago has been making fantastic progress, and has announced on several occasions, that he has really found his great retirement hobby.

He has turned a number of pieces of Iroko during the past 2 years without and ill effects. However recently after turning an Iroko bowl he had a sudden and unexpected asthma like attack or something akin to that. He spent a week sitting up in bed at night in an uncomfortable state before the symptoms began to wear off.

It began to look as if his turning days were over and he was unhappy about going into the workshop but following advice from myself and others, his fears were overcome. The first thing of course was to get someone else to vacuum out the workshop to get rid of any residue of dust remaining. Then

have a careful and thoughtful review of ones dust precautions. This he did which resulted in him buying a very good dust extractor and powered respirator and vowing never to touch a piece of Iroko ever again. No further trouble has come his way and his turning is becoming of a very high standard.

In Conclusion

So do try to protect yourself from any possible effects of dust, take it seriously, don't let it worry you and remember that the inhalation of any kind of dust in excess is a health hazard. Take sensible precautions at all times and if affected by any wood avoid using it in the future. I would strongly recommend everyone to obtain copies of the HSE Information sheets quoted in this article.

Legs on Pots and other Turnings

By Bill Granville of Overseal (In the National Forest)

For added decoration and for a change I sometimes put legs on my pots, plates and vases. This is how I do it. Perhaps someone can suggest a better way.

Firstly, I turn the usual cylinder with the use of a faceplate. Before cutting the recess in the base for fixing a chuck I make a concave recess in the base (like the inside of a cup) and then cut the recess in which to fix my chuck in the bottom of this cup.

The depth of this concave recess is determined by the chuck that I am going to use as well as the diameter of the cylinder I have turned. It must be remembered that the jaws of the chuck must reach into the recess and you must then be able to tighten up the chuck.

Next I turn my attention to the side of the cylinder and cut into the bottom

section following the concave line I have turned in the base. This in effect creates the outside of the cup. Take care with this stage not to cut too deep, it is essential that you do not weaken your wood where the jaws of the chuck are going to expand creating pressure and possibly splits.

At this stage I usually rub down and get the base almost ready for polish as the next operation creates additional hazards when sanding.

My next move is to remove the cylinder from the lathe, complete the faceplate, and fix it in a vice with the base uppermost.

A template, square or with any number of equal length sides is then made out of paper so that the points where the sides meet protrude slightly beyond the cup that has been turned.

This template is then fixed to the work with masking tape.

Using a hacksaw, or I use my Dremel, cuts are then created through the edge of the cup and down until a small arc of wood falls off. Cuts are made following each side of the template.

When all sides of your template have been cut remove from the vice and invert the work. Hey Presto your work has legs.

Remount on the lathe and finish the base and legs to your satisfaction. When turning this on the lathe now you must be very careful of your fingers, as well as legs you have created a many pointed saw aiming at you when sanding!

Then complete your masterpiece in the usual way.

TURNING WORLD - Around the Shows and Branches

100 not out at Alexandra Palace

The London International Woodworking Exhibition, February 22-25th,

moves to a new venue this year for a show that will give a very broad focus on woodworking crafts whilst hosting the widest possible range of trade stands and commercial retailers.

Alexandra Palace is the venue - easily reachable by car, with free parking, or by train and tube - a free bus service from the stations to take you to the Exhibition Hall. With this change of venue comes a special celebration; not only is it 100 years since the death of Queen Victoria but also 100 years since the birth of *The Woodworker* magazine, one of the specialist woodworking titles behind the show.

One hundred years of woodworking is a special theme this year and there will be displays around the Nexus host stand of woodworking down the century with workshops reflecting the changing times. Jack Hill takes down the long learned skills of using hand tools for wood preparation from 1901, whilst Stuart King dusts off the treadle lathe and tools that belonged to renowned professional chair bodger Samuel Rockall, and looks to other commercially produced utility items in wood from the 1920s.

The 1950s are reflected by toy making, and the 1970s by the growth of power tools and their impact in all our woodworking workshops.

As for the century we have just entered, the computer may well come to play a larger and larger role for precision and design, and Trend will show some of the possibilities.

Woodturning will feature strongly at the show with Ray Jones running a Masterclass, Stuart Mortimer and Gary Rance providing different style demonstrations of the intricately detailed and finely turned as well as small easily made commercial items.

Laura Ponting shows that women are also becoming more and more involved in this craft professionally and that they have a different viewpoint and style when it comes to work and presentation.

Rather than demonstrate making particular projects, Reg Sherwin will front a Woodturning Surgery where he will be seeking to challenge some of the fundamentals of technique that can make or mar a project.

There will be further input by Stephen Cooper, and Alan Holtham, known for his down to earth views on turning, here picks up the machine shop mantle for Masterclasses on machines other than the lathe.

There will of course be plenty more demonstrations across other areas from pyrography to marquetry and rocking horse making. A good number of craft associations will also be present including the AWGB who will once again be putting on a display of work and manning a practical advice clinic for show visitors who want truly independent advice.

For further information regarding the show call Nexus Tel. 01322 660070. Tickets prices £7.50 adults £5.50 Senior Citizen (discount of £1 for tickets bought in advance Tel. 01858 438897 - order by 12th February).



Pat Gleadell, Secretary of the Kent Branch reports that the branch now meets on the first and third Saturday of the month at Poolewood Machinery, Pett Farm, Pett Lane, Stockbury, Kent. Anyone wishing to be advised of the particulars of forthcoming meetings and activities should contact Pat on 01634 304865.

Pat also sends this brief report of branch activities -

The year 2000 started with a full programme of events and demonstrations arranged. We had three professional demonstrations during the year: the first from Tony Witham took us through his method of producing pomanders and several other items. Then the ever popular Jimmy Clewes showed us metal leaf decoration, plus metal powder inlaid into a burr. Then, someone that most of us had not seen before, John Berkeley, who produced some old Victorian puzzles and explained how they were made. All three were very interesting and showed us a variety of techniques, which we should be able to incorporate into our own turning.

There were also a number of in-house demonstrations from some of our members and these were usually followed by hands-on sessions for those willing and wishing to have a go.

The branch attended several external events where club members demonstrate their skills to members of the public. The main ones being Boxley Sawmills Open Weekend in March, the Poolewood Open Weekend in May and the Hand-made in Kent Weekend at the Museum of Kent Life (Cobtree) in August. All

three of these have become annual fixtures in our calendar and very popular with our own members. At the first two in particular we were able to raise funds for charity.

Our AGM was held in March and a few problems arose in the following month when one of our venues was withdrawn from branch use. This was quickly resolved with the aid of Poolewood Machinery and the removal of all our meetings to their premises. A good year was rounded off with a very successful 10-day Exhibition and Sale being held at Oad Street Craft Centre and Tea Rooms in November/December. This was a new venue for this event but one that proved to be very popular.

A number of new members have recently been welcomed to our branch and we all look forward to 2001.



TURN ESSEX 2001

The branch will be hosting Turn Essex 2001 on Saturday 28th April, an event at which five further branches will be represented. Venue will be Springfield Parish Centre, off Beardsley Drive, Springfield, Chelmsford. This impressive new venue is only a short distance from the Boreham - A12 interchange.

Each of the six participating branches will have lathes in action and work on display and for sale. Representatives of the British Woodcarvers and a pyrographer will also be in attendance to demonstrate their skills.

Dave Reeks will be demonstrating his skills with sessions in both the

morning and afternoon. Seats can be booked in advance for these sessions.

Admission prices will be minimal, with charges for the sessions with Dave Reeks are set at £2.50 a session. All profits from the event will be donated to the Essex Air Ambulance. Full catering facilities and a bar will be available.

Further details are obtainable from the branch secretary, Dick Webb, tel. 01621 860447 or email huntama@bigfoot.com



SUFFOLK MID COASTAL
WOODTURNERS

MILLENNIUM GRANT

The Suffolk Mid-Coastal Branch applied for a Millennium Lottery award and towards the end of last year heard that their bid had been successful. The branch has been granted the sum of £5000 which is to be applied to a project to show 6th form Technology students and their teachers in Suffolk present day approaches to woodturning.

The branch is now actively involved in the planning of a major weekend-long event scheduled for October 2001.

This active and successful branch are to be congratulated on their initiative and imagination in seeking to bring the craft to the wider and younger public.

Reg Sherwin

Reg asks that I point out that his offer, on our discounts list, of a free demonstration to clubs within a 50 mile radius does have a time limit. Unfortunately the demo will be of a maximum 2 hours duration.....you cannot have him for life! But still a generous offer from one of our talented professional members.

Reg can now be reached via email - regsherwin.woodturner@virgin.net

David Attwood 1929 - 2000

We are saddened to report the death of David Attwood, one of the founder members of Heart of England Woodturners who played a very active part in making it the thriving club it is today.

David joined the army at eighteen and served for 37 years in the Royal Army Ordnance Corps, retiring aged 55 as a Lieutenant Colonel at the Kineton Depot. Before leaving the army David followed up an interest in woodwork by taking a pre-retirement course in the subject, and it was there that his particular interest in woodturning began. He had therefore been turning for over five years before joining Heart of England and so brought a considerable experience to the club, which was invaluable in its formative period. In those early days David was a regular teacher/demonstrator and his sessions are remembered for their practical and methodical detail together with his enjoyable style of presentation.

He reckoned to be in his workshop by 9am every day (except Sundays when he was a lay preacher) and he made every kind of object from the utilitarian to the artistic, many of them being sold through craft fairs and galleries. He was in demand for commissioned articles, these often of an unusual kind. His approach to these was typically thorough, starting with a drawing, thinking through he tooling and sequence of making, and often producing a softwood prototype before turning the final piece.

David was very well known in the woodturning world; his work appeared frequently in exhibitions and was regularly requested for AWGB stands. An example of his work is featured in the book *Wonders in Wood*.

Members of Heart of England will surely remember him in particular as the fellow with the rather loud voice who at demonstrations fired off entertaining questions and comments which had the effect of keeping demonstrators on their toes and the rest of us wide awake, but always drawing out points or lessons which might otherwise have been overlooked.

Farewell David, we shall all miss you.

The Fall & Rise of Humpty Dumpty

by Geoff Moss - Secretary, Suffolk Mid-Coastal Woodturners

Several 'REVOLUTIONS' ago I made mention of one of our members – Peter Taylor – describing him as a sprightly OAP. Nothing really has changed even though on his own admission Peter these days takes life 'one day at a time'. But even so he is always prepared to be counted when it comes to committee meetings, preparing the hall for branch meetings and using his own workshop for our Turnabout programme. These activities take us to the end of this year, not today or tomorrow.

At a recent Branch meeting Peter was demonstrating some hollow form work. A rather well grained piece of Yew was whirling round when disaster struck. Yes, the Vase exploded in to two. The bulk remained on the chuck and the other was caught at first slip.

Fortunately nothing more serious

happened though I do believe that the 'one day at a time' business came into play almost to the point of expiry.

Peter made light of the situation, just like any other well experienced wood turner would do.

Peter being Peter took the disaster vase home and placed it in his workshop. No he was not going to put this into the firewood box, pride (or something) was at stake and Superglue was out the question as well.

A wall was to be built, yes a wall, made from Iroko blocks about 3" high with an angled corner resting on a yew base. The disaster vase was then secured to the base and displayed on the theme 'Humpty Dumpty'. Peter penned a poem and he was proud to front the AGM, recite his poem and show off with what was once a

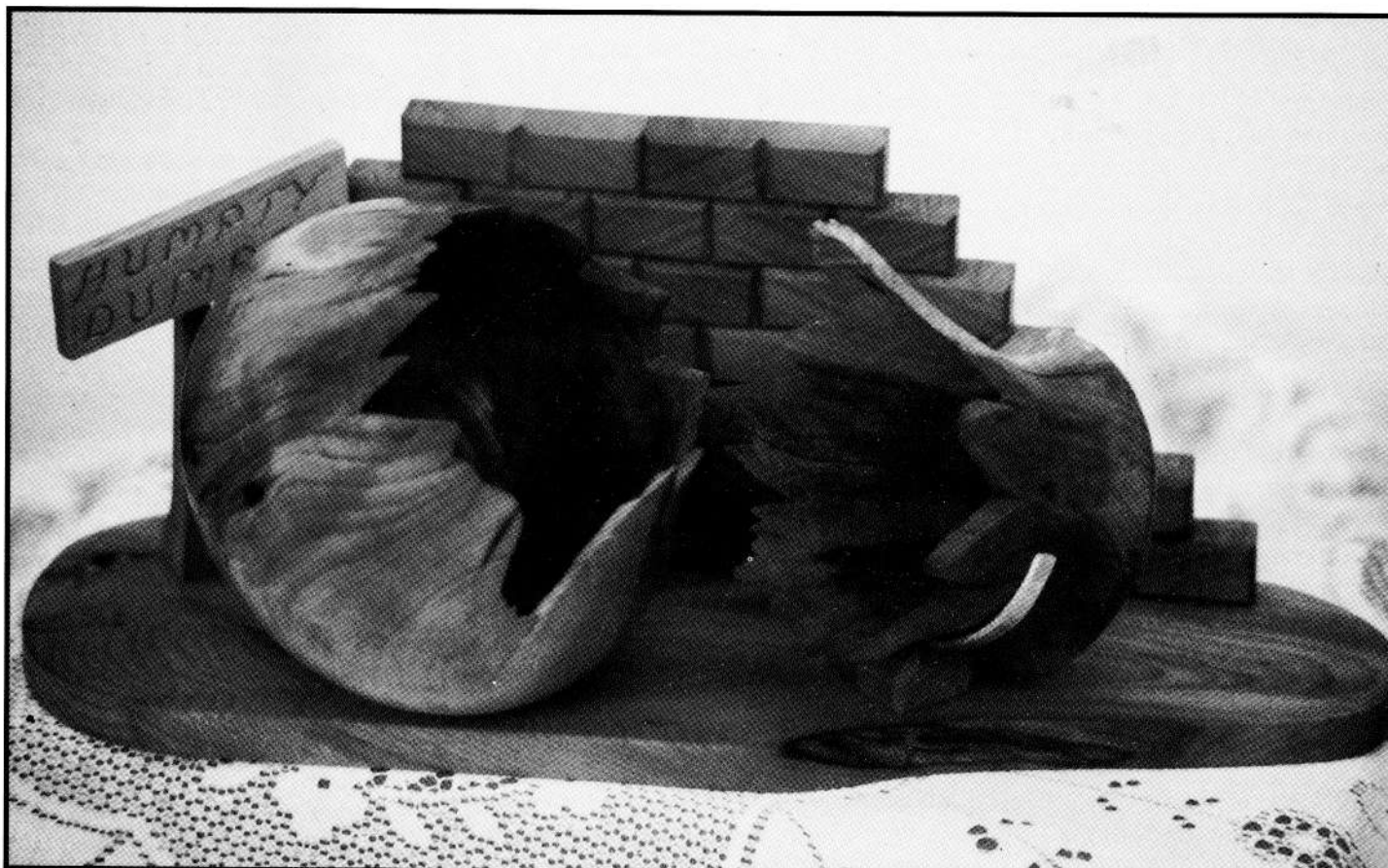
disaster vase. As Branch Secretary I can assure you that this will not be recorded in the minutes.

Peter is one of those people always doing this and that, wood turning, tapestry, cooking, walking and making and selling items for the local hospice. He has donated many pounds, about £5000 from woodturnings alone.

He is a very active branch member, one of the 'backbones', and never afraid to mention ideas and always willing to be at hand moving lathes, bandsaws etc. For a man of his age, and I repeat his admission of 'one day at a time' we know that we can rely on him.

We value his membership and friendship and may it long continue.

The poem will follow next time! - (Ed.)



WWW.Website Reviews

Many thanks to all those who contacted me with suggestions of websites for inclusion in this series. Please send any further proposals to me at lponting@madasafish.com

Alan Matthews got in touch to recommend the site of his local club in Avon and Bristol. This site is an excellent example of the great use to which the Web can be put. As well as including the usual information on meeting and demonstration dates and venues, there is also a brief history of the club. What makes this site particularly good, however, is that it is also of interest to those who may never be able to get to a meeting of the club. It basically promotes woodturning. The Gallery contains some really interesting pieces and there is also a page on the local Westonbirt arboretum.

It can be found at www.avon-and-bristol-woodturners.org.uk

My second recommendation, this issue, is for Alan Green's fascinating Woodturning Reference and Information Site. This is a real MUST for anyone about to embark on a serious evenings surfing for woodturning material. As well as fairly detailed information on many timbers, there are pages on health and safety, tuition, workshop maths, a gallery and much, much more. There are three further pages of links as well. This site should be bookmarked for future reference as it is continually updated. The URL is <http://green-alan.tripod.com/>

Laura Ponting

TURN ESSEX 2001

Springfield Parish Centre Chelmsford

April 28th

Details from :
Dick Webb
01621 860447

Chippings and Shavings AWGB News Briefings

Affiliated Branch Listings

The observant among you may have noticed that this edition of *Revolutions* does not contain a complete listing of all affiliated branches. These may be found in the *Members Handbook* which accompanied this issue. With the evergrowing number of branches we have had to reconsider our policy. In future the full listing will only be contained within *The Members Handbook* and updates will be published in these columns as they are notified.

Handmade in Britain

Vacation Work Publications of Oxford are to publish 'Handmade in Britain' later this year. The guide will provide a directory to some of the finest handmade British crafts and will be arranged by region and craft.

Any member interested in being featured in this directory is invited to contact the publisher. Enquiries should be directed to Victoria Pybus, tel. 01865 243311, fax 01865 790885 or email victoria@vacationwork.co.uk

William (Bill) Walker

It is with sadness that we record the passing of Bill Walker, Chairman and a Founding Member of the Cumbria Branch of the association. Bill passed away on 14 November 2000. He will be greatly missed not only by his own branch but by all who knew him, many of whom owe him a debt of gratitude for his patient help and guidance.

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IN PRAISE OF THE WIZARD OF WEDMORE

by Martin Cotillard - Jersey

There were four of us. Davinda Metha from Canada, Ian from Gosport, John Wilson of AWGB fame and myself. We had all gathered at the Melvyn Firmager School of Woodturning for a 5 day Natural Edge / Hollow Form turning course. Little did I know what a dramatic affect this genius of a man was going to have on me. He was to change my whole perception of what woodturning is as well as a few other things in life as well.

It had all started in September when I was on holiday in the West Country with my family. I was staying in the area where Melvyn lived so I decide to call in to meet the great man and have a look at his workshop if possible.

I had formed an image of what Melvyn would be like by reading cover to cover and studying the pictures in Tony Boase's book Woodturning Masterclass. I expected to meet a cross between the wild man of Borneo and Taz. How wrong I was. I was to come to know one of the kindest, most gentle men I know.

We spoke at length of my own experiences of woodturning, some of his experiences and his view on what the art is. Within twenty minutes I was smitten and decided there and then that I wanted to train with him.

Preliminary plans were made through the rest of the year and by the first week of January the course was booked and I had paid the deposit. The long dark winter months of January and February seemed to drag on even longer as I eagerly awaited April to arrive, but finally the day arrived and I prepared to catch my flight to Bristol Airport.

After a hearty cooked breakfast, early the next morning we gathered in the workshop and awaited the arrival of

our Guru.

From the first moment that Mel began teaching I was cast under his spell, his love of nature, trees and especially wood was evidently very important to him, as it is to myself.

He is totally committed to his art and we began to absorb a multitude of wisdom and tips on how to turn and by the end of the day we all had only one thing on our minds turn turn!, turn!. During that first day we concentrated on natural edge turning and by the days close we all produced a half decent natural edge bowl out of macrocarpa. We didn't waste time on sanding as it was thought this could be done at a later stage when we returned home to our own workshops.

That evening after a well deserved shower, John and I went to sample the delights of a local hostelry and engage in a long discussion on the pros and cons of our hobby and later I went to bed totally exhausted. What a day.

On Tuesday morning we all mounted a nice sycamore log on our lathes (those VB 36's really are something else !!) and proceeded to produce our first hollow form. We all used for the first time Melvyn's famous nib gouge.... wow! What a tool. I could not believe how much wood I was taking off with so little effort. I was down to the round in no time with hardly any tear out at all. The vessel we were turning was to have a natural edge and making the cuts where the bark met the wood were simple to perform with the nib gouge.

Once the outside shape was perfected we had a break and then began a session on sharpening the gouge..... nightmare!. I tried and tried to get it right on a standard slow speed

grinder but without success. It was only when I used the grinder with the McDonald jig that I managed to achieve a half decent grind. Being able to grind the tools correctly is as important and harder than being able to turn the wood. Our next job was now to turn the inside of the vessel and we used the nib gouge, scrapey gouge and the swept back gouge and Melvyn's infamous angle tools. The nib and scrapey gouges were OK to use but boy did I have trouble with the swept back gouge. I tried and tried but just could not get it to cut and the more I struggled and pushed the worse it was. Melvyn noticed my predicament and calmly said

"Try bending your legs Martin"

I bent my legs relaxed my stance and tried a cut. The gouge cut into the wood like a knife through butter, I was astonished. The angle tools were also simple to use, no white knuckle stuff here, just gliding along taking away ribbons of wood. We then went on to the different methods of sanding and towards the end of the third day yet another masterpiece had been created.

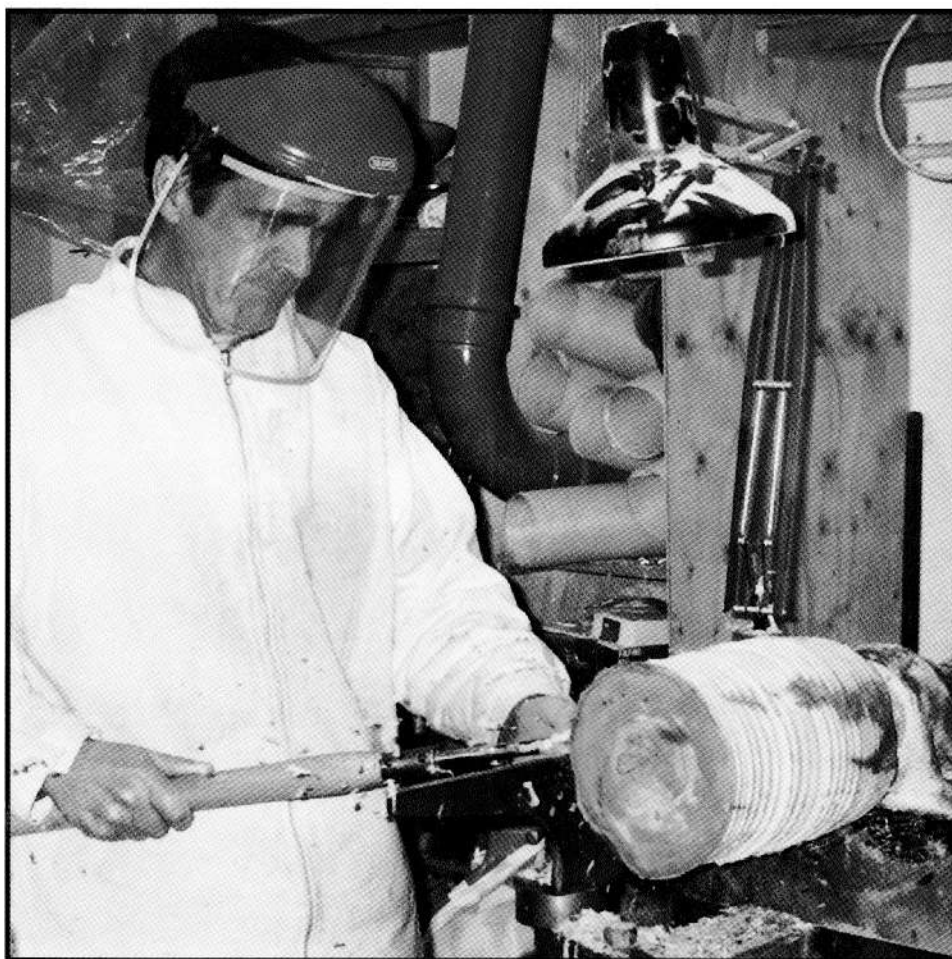
Thursday morning found another piece of wood on the lathe. This time I was using one of Melvyn's home built lathes which was also a joy to use. This time we were going to turn apple wood and create a hollow form with a very small neck and a fairly large rim. Once we had turned the log to a cylinder with the nib gouge it revealed the most beautiful wood underneath and I shaped it into a vase. The area under the rim of the vessel was shaped using an Irish grind gouge (another amazing tool !). The finish you get with this gouge is unbelievable.

The week was really flying by and

before we knew it, it was Friday and we were busy hollowing out the inside of our apple vases, I had hollowed out about three quarters of my vase when we had run out of time.

Back in Jersey now I wonder where the week went, it simply flew by. It was thoroughly enjoyable, very informative and above all great fun and totally relaxing. I recommend anyone thinking of training with Mel do go for it, I am sure you will not regret it. Thank you wizard Mel for being you and for improving my turning skills - making it easier for me to make beautiful shavings along with the odd half decent hollow form.

It was a good week - I was there! The amount learnt from a good enthusiastic teacher and ones fellow participants enables a quantum leap in ones skills. I also met good new friends and have many happy memories. I thoroughly recommend such a week.....whether with Melvyn or another of our other talented professionals. It depends on your interests....go for it! - Ed.



Above :
Martin Cotillard fathoms the mysteries of the Nib Gouge

Kwik Tip

from

Dave Grainger

For many years now I have used magnets. The type used as fasteners for small cupboard doors salvaged from dumped , broken furniture. These are fastened in various strategic positions in the workshop as temporary tool holders . Over my two lathes there is a row of small magnets which I use for calipers or sizing spanners whilst making spindles. When the spindles are finished, the tools are put away and the magnets are used for something else. Sometimes with a small piece of steel they are used for holding paper patterns or even reminder notes.(Post-its never stay in

place in the workshop environment) The magnets near my two grinders were constantly getting covered in filings and cleaning them off was tedious. I had toyed with the idea of making an electro magnet so that I could switch it off for cleaning This I concluded was overkill.

I am almost proud of the filings that collect around my magnets now. I dont have any open motors nearby but they do keep the air clean, and the filings are all in the same place. Someday I may have to explain to a would be enquirer that beneath all that swarf there is a magnet. I now have another row of magnets as toolholders near the grinders.

I often find that changing the amount of protrusion of the screw in my screw chucks needs adjusting to suit the particular job in hand, and it is often tedious to take the chuck apart to do this. Naturally, one can have a number

of screw chucks with screws of varying lengths, but it is cheaper and simpler to have a number of plywood spacers whose centre is extended tangentially so that they can be slotted between the work and the chuck face without removing the work from the chuck I have one each in 1/8" , 3/16" and 1/4" with my screw chucks. They are easy and cheap to replace and have also served as tool edge protectors when I have been a little over enthusiastic and tool and chuck have come into contact.

Have you any similar tips to share with your fellow turners? Ideas that have made your life easier? Contributions requested and gratefully received!