

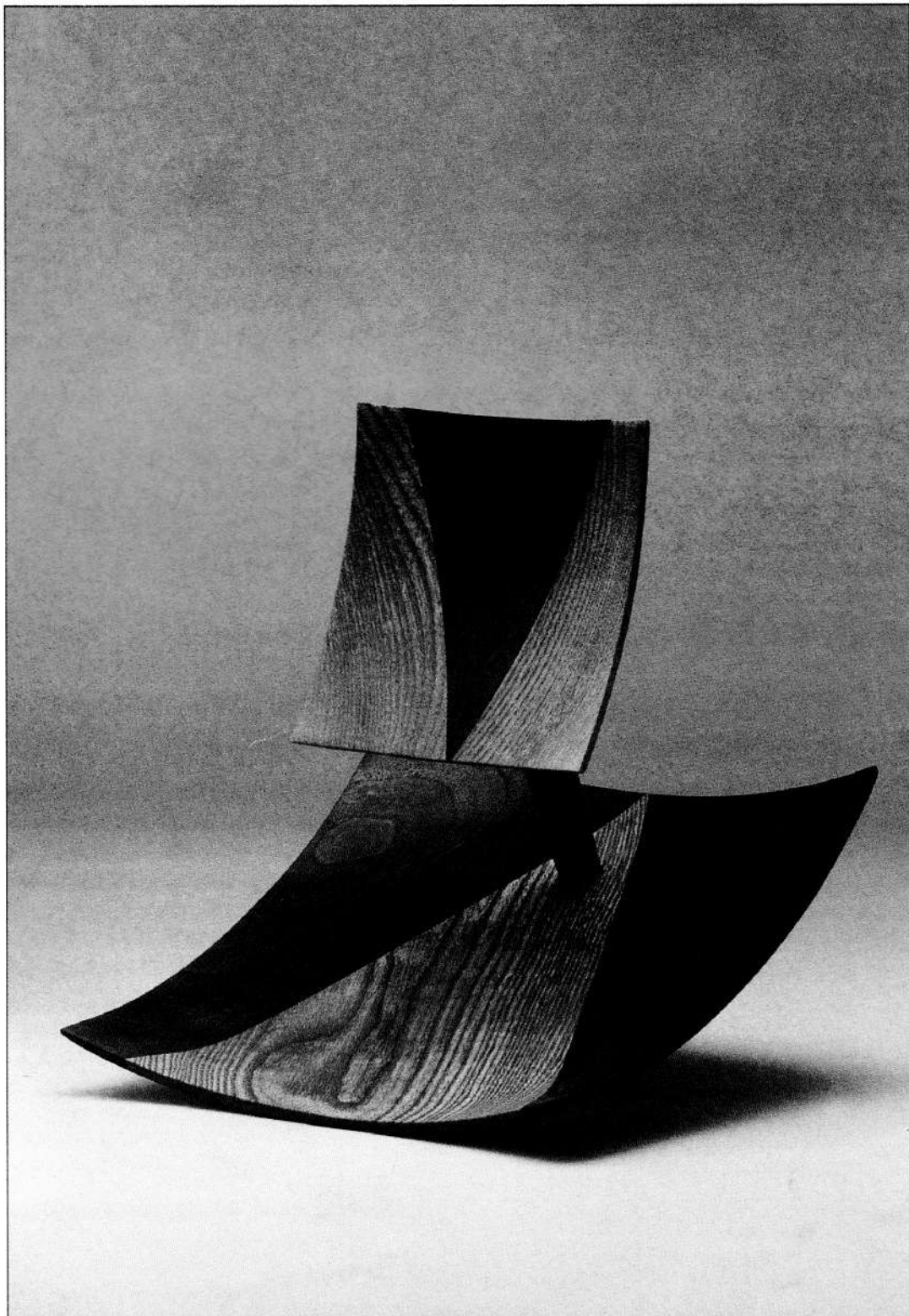
Revolutions

THE NEWSLETTER OF THE ASSOCIATION OF WOODTURNERS OF GREAT BRITAIN

Issue No 60

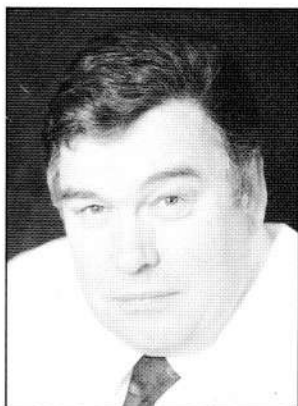
£1.95 Free to members

February 2002



Lionel Pringle - "Which Way Now" Ash & Walnut

Photo by Tony Boase



Chairmans Notes

Well that's another Christmas over and done with. I hope Santa bought you all you wanted. May I wish everyone a Happy New Year.

AGM

Our AGM this year is in the Cotswolds and is slightly earlier than usual due to heavy bookings for the venue. This has created a few problems in getting everything ready in time including getting this edition of *Revolutions* out earlier with the postal ballot papers. It would have been nice to hold a ballot on members joining the committee, but as usual we have received no new nominations at the time of me writing these notes. The ballot paper that is with this newsletter is for a change to the constitution. It is for two very minor changes, one of which is to enable us to admit Corporate Members. Corporate members are commercial companies who will pay £20 per annum and from our enquiries there has been a lot of interest. The other change to the constitution is to enable Branches to elect a regional representative for their area who will represent them on the Executive Committee. The old rules were misleading and ambiguous.

On the subject of nominations for committee – we need to look to the future and recruit new members for the committee. Several members of the current committee would have liked to have stood down this time around but were persuaded to stay for

the sake of the Association. We will need in the next year three nominations to fill vital roles within the organisation. I, as Chairman will be standing down in 2004 and as we see it at the moment there is nobody to take my place as Tony Witham, our current Vice Chairman, wishes to stand down. Reg Hawthorne would have stood down this year but was persuaded to stay if we found him some help. Reg does an excellent job keeping the links between the AWGB and the Trade alive as well as organising our presence at the major woodworking exhibitions. We need to co-opt somebody now to understudy Reg with a view to taking over when Reg finally does go. If you are interested please ring myself or Reg and we can give more information about the job.

Insurance

This is a subject that has haunted us for a couple of years now and it seems that it will not settle down.

Let me say at the outset that Lionel has spent many hours trying to secure a reasonable scheme and a good deal for the members. Many hours of committee time has been spent debating the various options that have been put before us and we have consulted other organisations and individuals.

The scheme we had with McCalls was an excellent scheme financially but they failed miserably with their paperwork. When their scheme collapsed, which was obviously due to cheap premiums, we started looking at the market again.

The most reliable scheme we could come up with was with Ian Wallace which is the one that we have recommended to members. We know the premiums are higher but that is true for insurance generally not just

our scheme and we have confidence that the scheme is sound. We are also aware that the Ian Wallace scheme does not cover as much as the old one but we have not been able to find any broker who was willing to match McCalls in terms of cover and premium.

Members Development Programme

We have sent our first member on a course of his choice, paid for out of this fund. We have also had a lot of enquiries about the programme which are being admirably dealt with by Peter Brown. The nominations for course funding are dealt with twice a year March/April and September/October. If you are interested in applying please get in touch with Peter who will send you a copy of the Members Development handbook which explains all of the schemes and the rules for applying.

Worshipful Company of Turners Competitions

With this newsletter you will find details of these prestigious competitions which are held every other year. The competitions are open for all AWGB members to enter and I would encourage you to have a go and we hope that all branches will get involved. For those unfamiliar with the Worshipful Company of Turners there is also a brief explanation how the Company began and how it works today.

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: David Grainger (Address Opposite)

AWGB LAPEL BADGES (Brass & Enamel) £2.50 p&p inclusive
CLOTH BADGES For sewing on Smocks etc £4.00 p&p inclusive
CAR STICKERS £1 and sae (9"x6") or postage free with badge orders

Send Cheque etc, to Reg Hawthorne (Address Opposite)
MAKE ALL PAYMENTS TO AWGB

**Copy deadline for the next edition of
Revolutions
15 April 2002**

Editorial

"Which Way Now?", the subject of this edition's cover picture provides an apt starting point for the editorial at the beginning of another year – so a Happy New Year to you all. I trust that Christmas and the New Year provided a refreshing break and that all sorts of new ideas and projects are fermenting in your turning world. May we all have a peaceful and prosperous year.

The theme of new directions is one that the Executive Committee has been concerned with over the past year. It has seen another successful seminar, Loughborough 2001, which featured the formal relaunch of the Association's educational initiatives in the form of the Development Programme. This has been well received and continues to go from strength to strength.

During the last year the Executive Committee has undertaken the

Constitutional review that was initiated at the last Annual General Meeting. The results are to be found on page 7 and are to be voted on at the AGM on March 10th. If you can attend, please do; if this is impossible ensure that you exercise your democratic right and return the postal voting slip accompanying this newsletter to Lionel Pringle by March 3rd 2002.

The Committee has also been considering the role of this newsletter, *Revolutions*, in the life of the association. We wish to encourage the submission, and subsequent publication, of more articles that provide members with details of woodturning projects or technical concerns. To this end the Committee has sanctioned the payment of fees to authors of articles selected for publication. This will be at the rate of £50 per published page.

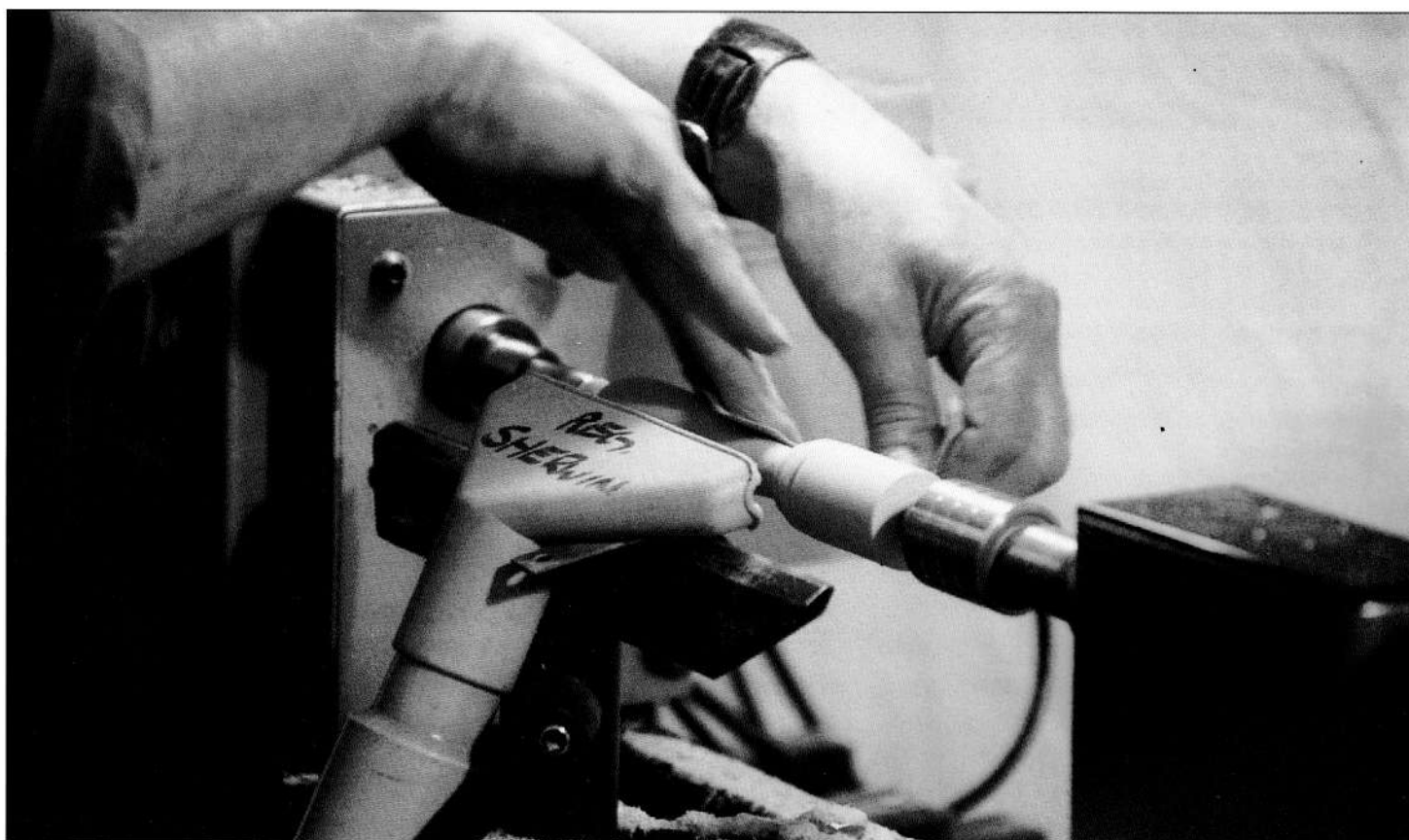


If you have ideas for such material and wish to discuss these informally please contact me. If you wish to submit articles please contact me for an information sheet setting out the formats acceptable to the editorial panel.

If you haven't, make a belated new year resolution to develop your skills and try new ideas - and then share them through these pages!

John Wilson

Below : See Wood Dust article on pages 12/13



Chippings and Shavings

AWGB News Briefings

Insurance

The May issue of this newsletter last year contained a short piece of information regarding the Insurance Scheme that had been organised through "Ian Wallace Insurance Services". As there would still appear to be some confusion over this matter I have been asked to reiterate some of the comments made in last year's article and to attempt to make things clearer.

To begin with, the important thing to understand is that the policy being recommended is NOT a policy purely set up for the benefit of our members, it is a policy which Ian Wallace has applied to craftspeople as a whole, very successfully, for many years. It is because of Ian's experience in this field and because he deals with a reputable insurer, Norwich Union, that the Executive Committee are pleased to RECOMMEND his services to our members. One of the other contributing factors in deciding to place our business in Ian's hands was the fact that he is always available personally to discuss a clients requirements, unlike some other organisations where you may never speak to the same person twice.

Some of our members have expressed the opinion that the rates charged by Ian Wallace are too high, I personally feel that he charges a reasonable rate for the service he supplies and with the one claim that we had to lodge in the last year he dealt with it expeditiously and satisfactorily, the fact that the Association only had to pay a £50 excess was also a benefit.

Should members wish to seek out alternatives they are of course perfectly free to do so and we know

that some members have made enquiries of GMC and the NFU, but not all insurers are prepared to provide the exact combination of cover that an individual may require.

Ian Wallace can be contacted on 0800 919359 or at iww@btinternet.com

Lionel Pringle

Corporate Membership

The following press release was issued at the beginning of January 2002 on the association's behalf.

The Association of Woodturners of Great Britain is introducing a new class of membership in 2002. It is intended to cover membership of retail and manufacturing organisations and will be known as "Corporate Membership". The cost to eligible organisations will be £20 per year and for this they will receive copies of the AWGB newsletter "Revolutions", their details would be regularly listed in "Revolutions" and on the AWGB website and those prepared to offer discounts to members would have their entries highlighted.

The main reason for introducing this new class of membership is to forge closer links with the trade to the mutual benefit of both parties, any corporate bodies who have not already been approached and who are interested should contact Reg Hawthorne, Trade & Business Liaison Officer, preferably by e-mail at RegHawthorne@breathemail.net or by phone on 01451 831675.

Interest has been strong and at the time of writing (early January) three

companies had already signed up -

Meantime
Robert Sorby
Turnres Retreat.

All provide useful services for us and their details will be published in a later edition of *Revolutions*. Details of our corporate members and links to their sites will also be found on the AWGB website.

Constitutional Changes

Following discussions at the previous two AGMs the Executive Committee was charged to revisit and revise the Constitution of the Association, particularly with reference to the role of the Branch - now Regional - Representatives elected to the Executive Committee.

The proposed changes are presented in the next two pages devoted to the forthcoming AGM. If you can attend please do, if not exercise your democratic right by returning the enclosed voting slip to Lionel Pringle by March 3rd 2002.

Revolutions

The Executive Committee has also discussed the future development of this newsletter. The Committee wishes to pursue a policy of developing the value of the publication to the membership by encouraging the submission of technical content concerning the production of woodturning projects and the like.

A consequence of this policy is the decision to offer payment for accepted articles at the rate of £50 per published page.

Members who wish to submit articles for consideration by the editorial panel should contact the editor in the first instance for further information.

The Bi-annual Competitions of the Worshipful Company of Turners

The Worshipful Company of Turners has asked the AWGB to help in the organisation of these competitions and to encourage as many members as possible to enter. We began by analysing why members have declined to enter over the years. The most common reasons being

1. Members thought that their work was not good enough,
2. There is also a popular misconception that the competitions are for professional turners only.
3. The Worshipful Company kept the winning entries and apart from receiving a medal there was no other prize.
4. Could not get their work to the Apothecaries Hall on the day of the Competition

The competitions are open to all turners amateur or professional. The Worshipful Company only keep the winning entries from some of the

competitions. (please see the rules for each competition). There are monetary prizes as well as the prestigious medals awarded for each of the competitions. Receiving centres will be set up (details in May issue of *Revolutions*) if you are unable to get to London on the day of the competitions.

If you can get to London and bring your entry with you, you will not be disappointed with the venue. Apothecaries Hall is a magnificent building as can be seen from the photograph. The award ceremony is held in the afternoon and prizes will be presented by either, the Lord Mayor of London, or the Master of the Worshipful Company of Turners.

In addition we will be encouraging Branches to hold their own internal competitions and submitting the best

three items. How branches organise their own competitions will be a matter for each branch. There is no reason why members cannot enter their work directly if they want to.

I am particularly anxious that our Junior members take part. As can be seen by the rules there is a separate class for turners under 18 years of age.

Please do not be put off by the grandness of the occasion or because you think your work is not good enough. If you do not try you will never know.

A potted history of the Worshipful Company is published, opposite, to give some background to its origins and present purposes.

Mike Dennis

Loughborough 2001 - A Scholar's View

by Steve Marsh

First I would like to thank the committee members who chose me to be one of the recipients of the scholarship for this weekend, without it I wouldn't have been able to go. It was a good experience for me, as although I've been turning for about 5 years I'm completely self-taught with only the odd book or video to learn from (some of them very odd). Living where I do in North Cornwall the nearest club to me is about 50 miles away so I don't get to see other turners at work.

It was really interesting to watch the different techniques used to do basically the same job, that is to start off with a lump of wood and cut bits

away until you have the shape that you want. I remember watching a television program some time ago and it showed a wood carver on one the Caribbean islands carving a fish. He didn't have a picture or anything to follow and when he was asked how he did it he replied I know what a fish looks like and so I just take any wood away that doesn't look like a fish". (I know this is probably out of context and nothing to-do with what I'm writing about, but what-the heck, I just like the quote).

Seriously though, where else could you see so many different people demonstrating so many different techniques and styles of turning in one

place and at one time?.

Although the programme was really well organised there was so much going on it was impossible to get to every demonstration, but there really was something for everyone, from Robin Wood on the pole lathe turning replica medieval bowls, to Paul Coker on ornamental turning. Every demonstrator was different but all the more fascinating to watch because of this.

I must admit it was even encouraging to see the very experienced professionals make mistakes, just the same as we mere mortals! There was one thing that soured one

demonstration for me, and that was the behaviour of a few of the delegates. This was the first time this man had demonstrated at a meeting like this and was understandably nervous. He was using a strange lathe, and none of the chucks that he had planned on using fitted the lathe provided (this was not his fault). The demonstration was going quite well but unfortunately he took a bit too much off and went through the back of the platter. This was recovered quite well and a small dish was turned instead of a large platter. SO WHAT....We all make mistakes, and all things considered I think he did very well.

I couldn't believe the rudeness and, dare I say it, the arrogance of a few people who just got up and walked out when things started going wrong. I just hope that if they are ever in the same position as this man their audience doesn't treat them the same way. I bet they didn't walk out on Dale Nish when he made a mistake.

I must point out that this was only a few people and the vast majority were very friendly. Anyway, moan over, back to the good bits.

One of the things that was really helpful to me was the instant gallery, not only to see the quality and variety

of work, but the prices as well. As I've already said, because of where I live I don't get to see other turners working, I also very rarely get to see their work on display and the prices they charge, and as I'm trying very hard to become a full-time turner it was nice to know I'm on the right track. (Maybe the committee could think about having somebody give a talk on marketing / pricing etc. at the next seminar?).

Any way, to sum up. Although it was quite a tiring weekend it was well worth going to and I'm looking forward to the next one.

The Worshipful Company of Turners of London

The Worshipful Company of Turners, successor of the Guild of Turners, is one of the one hundred and two Livery Companies of the City of London. It received its Royal Charter of Incorporation in 1604 from James I and is fifty-first in order of precedence. There is evidence that from 1347 the Guild was growing in importance. In that year, Turners were instructed by the Mayor and Aldermen to ensure that their measuring vessels of turned wood conformed to the City standards. Each Turner was to have a mark of his own placed on the bottom of such measures for identification when they were examined. In 1497, a full set of ordinances was submitted by the Turners to the Mayor, and approved. Typical of the period, these regulations for the craft guild covered the supervision and protection of the members' trade, mutual help and charity, apprentice training and so on. The products of the Turners' craft (based always on the lathe, the world's first machine tool) included a variety of household, farm and maritime articles, such as legs for furniture, balusters for staircases and galleries, vessels for many purposes, pulleys, candle sticks as well as embellishments for many other products. During the eighteenth

century, however, the Livery Companies were tending to decline as an economic and political force. This was an inevitable result of the expansion of trade and the increase and movement of population, which finally burst the bonds whereby the Medieval Craft Guilds had controlled their respective trades. In consequence, by the early nineteenth century, the Company was almost dying.

From 1850 however, with the infusion of "new blood" in the Court of Assistants and the Livery, the Turners Company spirit began to revive. To promote and foster interest in the ancient craft of turning, prize competitions and exhibitions were instituted, firstly in wood, and later extended to include metals and other materials. When the awards began in 1870, the prizes were presented by the Lord Mayor, who expressed the hope that this encouragement for technical education, initiated by the Turners, would quickly be adopted by other Livery Companies. Between 1870 and 1890, the award ceremonies were held annually at the Mansion House, and drew a large number of visitors. They continued, with

occasional breaks and changes of emphasis for a further fifty years. These exhibitions and the award of proficiency medals to London schools, together with the distribution of lathes to numerous youth training centres, pulled the Company out of virtual obscurity into comparative prominence, helped, no doubt, by the remarkable fact that during the seventy-five years between 1874 and 1949, no fewer than eight Turners served the office of Lord Mayor.

Today, the Company's main purpose is the support and encouragement of the craft of turning in every aspect, both ancient and modern, placing especial emphasis on technical and technological education in the cause it has championed for more than a century.

Besides its promotion of the craft through its various prizes and awards, the Company has in recent years invited professional turners to attend an annual Craft Meeting. These are seminars for discussion of all subjects of common interest and have led to the introduction of our Register of Professional Turners.

Letters TO THE EDITOR

Hello John

I recently had an invitation to display some of my work at a new 'gallery'. The gallery opened in early January, some few months after the initial invitation. I took my contributions along for the opening.

The display facilities basically consisted of two shelves approximately thirty centimetres wide running for most of the length of the gallery. The top shelf about a metre above floor level was occupied by items of pottery; I was offered space on the lower shelf some seven centimetres above floor level! Above the top shelf was pegboard displaying various pictures and prints. The lack of versatile and suitable display areas was immediately apparent.

I asked several questions of the owner which led me to politely withdraw my original provisional acceptance. I thought that perhaps my lines of questioning might prove helpful to others who may be considering invitations for gallery display now or in the future.

1. Insurance – Is the gallery covered for fire, theft, damage etc for all articles on the premises – even if supplied on a sale or return basis? The name of the Insurance Co. and the policy number- just to double check it's existence, if you have doubts.
2. Financial – On a sale or return basis what commission will be charged on sales? (Charges seem to vary from 15% - 40%, the higher figure being applicable to well established and successful galleries. Price adjustment of your work may be necessary to

ease the pain of commission charges.) How often will payments be made for successful sales?

3. Display Areas – What display areas will be provided for my work? Are they suitable? (Hopefully not a window display in full sunlight.)
4. Duration – how long will you require my work for display? Can I vary the items displayed from time to time? (Some galleries change their artists/craftspeople on a regular basis.)
5. Pricing and Description – make sure you supply a priced and descriptive list of your work – in duplicate, signed both by you and the proprietor, one copy for your retention. (Important should disputes arise.)

Finally, follow-up with a letter confirming any verbal agreements. I am sure other members may be able to add to my suggestions. Most gallery owners are very business-like in their dealings with craftsmen. It helps to prevent any difficulty arising if we adopt a similar attitude.

Sincerely

Mike Pullen
AWGB Member No. 6349

P.S. Should this letter be published it will mean that the Isle of Wight membership will have a 100% record in supporting Revolutions – Is this a record? (Peter Fagg and I think it might be!!)

Hi John

After reading the article by Bob Neill about the Norwegian Woodturning Cruise I thought I would write from the participants point of view. Bob was responsible for me going on the cruise as he mentioned it to both myself and my wife in conversation and the boss said 'This is right up your street. Why not go?' So I signed up for the cruise in preference to going to the AWGB

seminar. What a terrific time I and many others enjoyed. The Norwegians were hospitality itself and everything ran smoothly, even the sea.

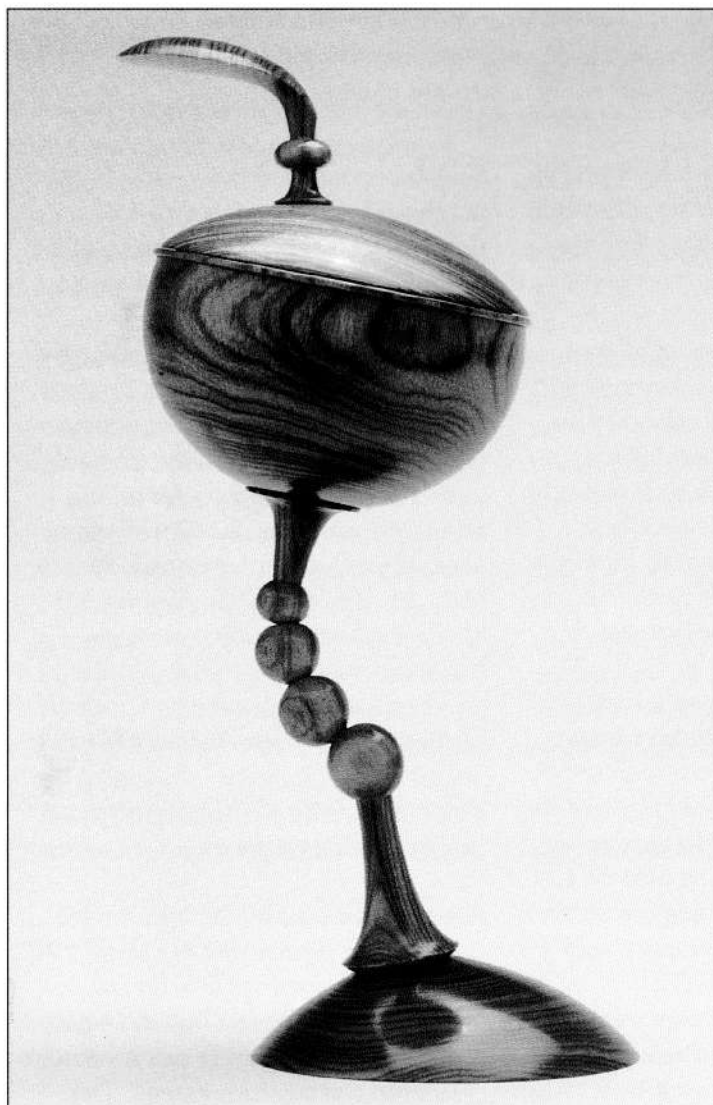
The demonstrators gave freely of their time at any time of the day or night. Turning was not confined to just 9am-5pm. Stuart Mortimer wowed everyone with his hollow forms and spiral twists and I watched people stand open mouthed as Allan Batty completed screw threads without even measuring for a fit. He also gave many lessons on the proper use of gouges and demonstrated some superb box turning. Jimmy Clewes was in great demand for help with platter turning, many of which were then pyrographed by Bob as mementoes of the trip. Jimmy also turned some beautiful deep hollowed vases. Also demonstrating was Harry Memelink the inventor of the Exocet tool. He showed just what this tool is capable of in producing deep wet turned vases and hollow forms. The Norwegian turners produced some superb and different work and two Norwegian carvers produced some very different types of carving. Amongst all this there was still time for some fun on an evening and we produced our own entertainment.

To live in this environment for ten days was terrific and to see the beautiful Norwegian coastal region was a bonus. Many friendships were made and a vast amount of knowledge was accumulated on new techniques and relearning old ones. Don't think twice the next time this cruise is advertised. Get your application in straight away. It is the trip and experience of a lifetime. You will not be disappointed. Thanks Bob – you mentioned this at just the right time and the boss has just given me the green light to go on the next one in 2004. It can't come too soon.

Regards

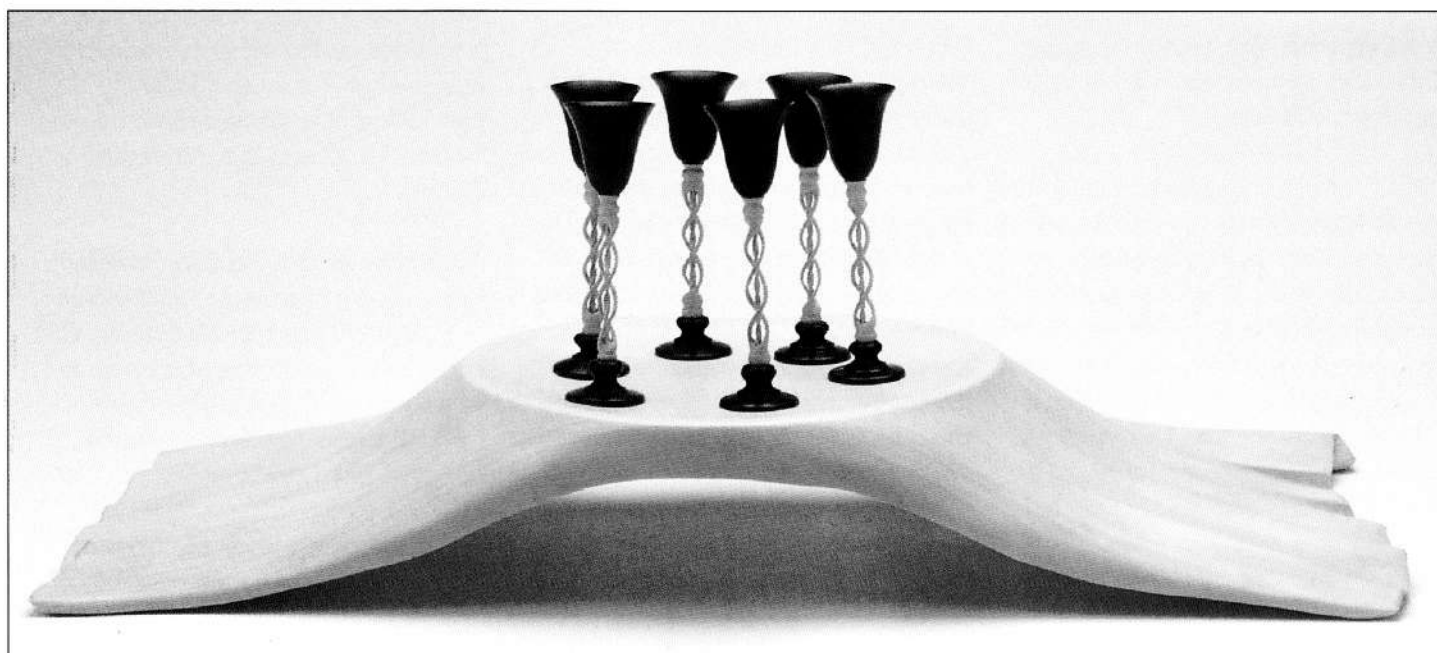
David Muckle
AWGB Member No. 6402
Darlington

Gallery 1 - Loughborough 2001



Left: Jean-Francois Escoulen Eccentric Box
Tulipwood & Kingwood
Above: Anne Hayes Chair with Rush Seat Elm
Bottom: Richard Haselden Tray and Goblets Lime,
Ebony & Pequoia

Photos by Tony Boase



WOOD DUST

by Gerald Jones

Gerald has spent many years as a medical practitioner, both in general practice and hospital appointments. He also has long experience as an enthusiastic cabinet maker and woodturner and won a silver medal at the Bristol Woodworkers Show. With his love of wood and background in medicine he is ideally placed to explore the hazards that may lurk for woodworkers. Part one of this paper on the hazards was published in Revolutions 59. Part two considers methods of prevention.

PREVENTION

Powered Respirators: Every woodturner should be equipped with a powered helmet-type respirator and should wear it as required. That means when sanding and on other occasions if a lot of dust is being created. It is not considered reasonable to expect people to wear a helmet all the time. There are many varieties of dust helmets on the market and articles in journals advising their pros and cons. Whilst they will keep the breathing zone dust free, you have to remember that fumes and toxic gases are not kept out.

Dust Extraction Equipment: Clearly it is best to remove the dust at source. Unfortunately the lathe does not lend itself easily to the capture of dust as the source is not in one fixed place, and, as you have to see what you are doing and need to get at the work with tools, it can not be enclosed. However, a large percentage can be removed, thus protecting the atmosphere in the workshop from the fine dust which will remain suspended for a long time. You cannot count on all the dust being extracted, hence the need for the helmet.

A fixed extraction system designed for the workshop with collection hoods in appropriate places and discharging to a unit outside is obviously the best arrangement; equally obviously it is the most expensive. The full time turner is well advised to install this whether it is required by law or not. I am most indebted to Reg Sherwin for his practical guidance in this section. In his workshop the airborne dust is drastically reduced by using a custom

built extraction system (see photo 1, Appendix 2) which has the collection bags outside the workshop but the controls inside. Also he has recently installed Microclene filters which collect a surprising amount of fine particles. Reg tries to leave sawing to the end of the day and continues to wear the helmet until leaving the workshop, allowing the dust to settle overnight. He uses the flexible attachment of his system to clean the floor and horizontal surfaces next day, once again wearing the helmet.

For part-timers like myself, Reg teaches attaching a vacuum cleaner head to the tool rest (see diagram on facing page and the photo on page 4). This can be slid along the rest as required. The abrasive is held on top of the wood, thus sending the stream of dusts towards the vacuum head. For this you have to have a cylinder, or drum type, vacuum cleaner with a flexible hose intake, and the domestic type will do. The cleaner is thus several feet away from the lathe.

Filtering the Dust outside the Room: While the system in the last paragraph is useful in greatly reducing the dust in the breathing zone, the catch is that the cleaner is still in the room and the filtration in the bag does not in all probability retain the finer particles of dust, which are of special interest to us. I would not risk putting the cleaner outside the window, leaving electrical appliances exposed to the rain, unless it was safely waterproofed. For myself, I have managed to keep it indoors, in the garage next to the workshop. A 4-metre (13 ft) piece of the standard

flexible, corrugated hose was purchased and connected to 1 1/4" (internal diameter) plastic piping which is used for outlets for washbasins. Both have the same internal diameter but by using near boiling water for the hose and filing bevel on the pipe the deed was done. Using the connectors which go with the pipe you can easily interchange the attachments to the cleaner. The suction is still perfectly adequate at the end of the extended hose. My domestic 'Vax' cleaner will lift 1 1/4 lbs. weight. One warning, however, do not try to suck up the shavings from the hand plane as they block the tube. It can be cleared using an upstairs window and dislodging the obstruction with a piece of polythene tubing of thick gauge.

A system devised by Dr Alan Ritchie consists of a permanent fixture of 1 1/4" white plastic water piping, and swept 'T' fittings to provide outlets, which is coupled to a domestic drum vacuum cleaner in the adjacent garage. The cleaner is remotely switched in the workshop. Outlets at appropriate places are closed off with wooden bungs when not in use. This permanent layout saves the time required to set up the temporary system.

Another alternative is described by Reg where he formerly had a vacuum cleaner that had an exhaust pipe. This could be lodged in the workshop and vented direct to the atmosphere through a hole, but with the outlet pointing downwards.

There are thus several methods of dust extraction of varying degrees of

expense and convenience.

An unexpected advantage of getting the vacuum cleaner far away is that it reduces the noise, which can be most distracting. If you have a variable speed lathe you need to hear it, and if like me you do not have variable speed, you still prefer to hear it.

I need to be able to change the head of the cleaner to allow the cleaning of various places in the workshop where dust collects, notably pile of scrap wood. In future these will be covered with agricultural polythene.

Filtering the Dust Inside the

Room: The foregoing paragraphs in this section on dust extraction are aimed at producing a satisfactory result for little expense. There is now an excellent method of extracting the fine dust, down to 1 micron, with a wall or ceiling mounted unit. The expense is not great, and the value is very great. The extraction methods described above remove most but not all of the dust. Further, in woodwork other than turning there will be dust production at many different sites in the workshop where no ready means

of extraction exists. The manufacturers of 'Microclene Filters' have a high reputation with several members of this club. Their units have a replaceable filter and remarkably low electric power usage. Their address is: A52C The Sanderson Centre, Lees Lane, Gosport, Hants PO12 3 UL, Telephone 01705 502999, and the equipment is available also through the Axminster Power Tool Co.

CONCLUSION: Whatever your feelings about the use of dumb animals in experiments, I hope you will forgive my using my allergy to Iroko to advantage. I can test out equipment with it, so far with success. It is gratifying to know that the system works, but I would caution against knowingly using a wood to which you are allergic. On one occasion when I had to use this wood for underwater use, my dust helmet was out of action. I wore a simple cone mask which only covers the nose and mouth. It was surprisingly effective but my eyes became red and the lids swelled up, as of course might be expected.

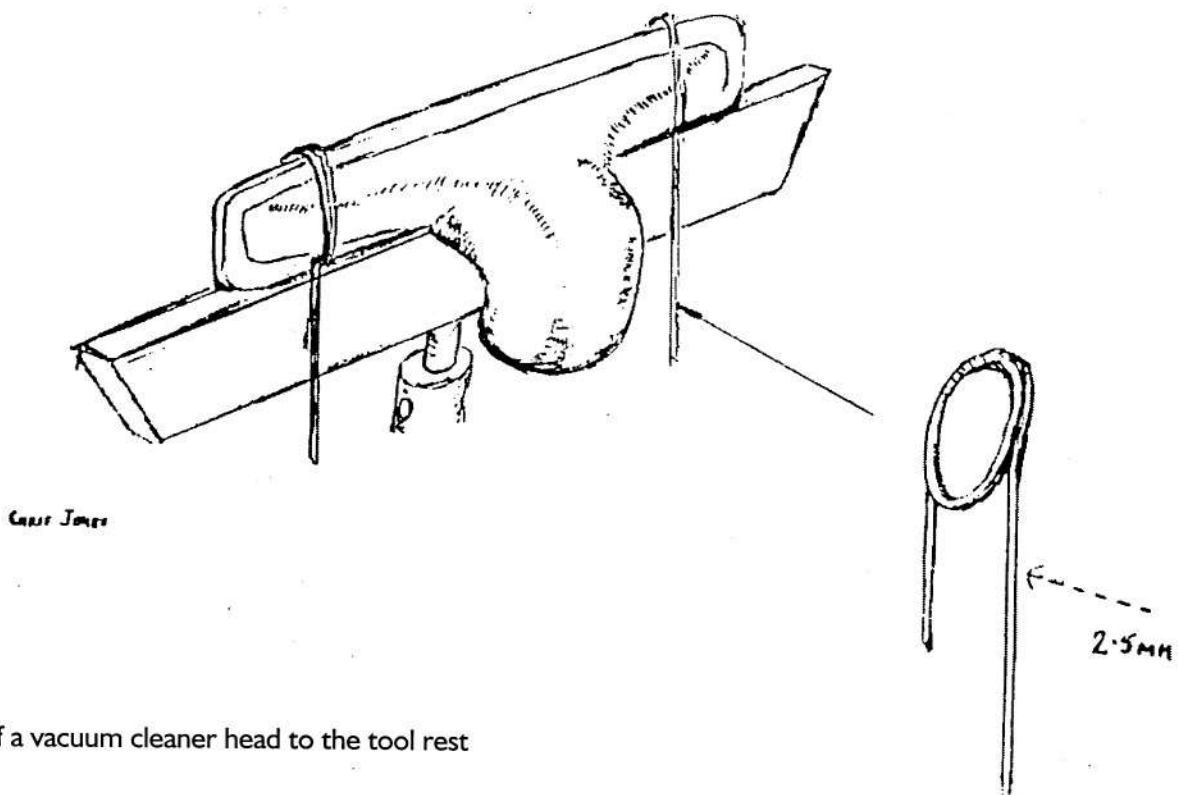
I understand some people thinking, like the rest of us, that they knew

some old fellows who lived to a ripe old age breathing in an atmosphere consisting of wood dust, tobacco smoke and, presumably, air; and they may argue that the fuss about wood dust is exaggerated. That, of course, takes no account of the number of woodworkers who fell by the wayside at an early age. It is exactly this situation that the scientific papers on which this article is based attempt to show. I have tried to leave out anything which is not proven or is controversial but have included matters where I thought readers might have been given a misleading view.

No one can say what future discoveries may show but this is an accurate account of the situation at the time of writing.

I am extremely grateful to Reg Sherwin and Alan Ritchie for their contributions, and to Harold Heywood for reading and correcting, and to Kate Price for typing it all put many times and producing the article. Also the members of Worcestershire Woodturners by their pleasant company and interest have made the effort well worth while.

Gerald Jones



Attachment of a vacuum cleaner head to the tool rest

So you want to be a Woodturner Part 12

Having turned an item –

How should I finish it?

By Chuck Turner

It is important to use very sharp tools and seek to obtain the very best finish direct from them, unfortunately for those new to woodturning, this is not very often a skill that comes quickly, and will probably require quite a bit of practice to achieve the best results.

One should always keep in mind the expression "cutting down hill" which really means that thought should be given to the way the grain of the wood is running. For example if the grain is running horizontally in front of you, between head and tailstock, the cut should always be down towards the centre – either to the left or right. Never from the lowest point upward, as the tool will tend to get under the layers of grain and tear them out. This will also apply to the situations when the line of the grain is facing you, i.e. when turning a bowl.

Think carefully which way the grain is running and try to cut downwards slicing across the run of the grain. If you have trouble with the concept try to get advice from another turner or your tutor.

What about abrasives or sandpapers?

Glass Paper.

Is not very successful when used on the lathe, it is too brittle and cracks instead of bending when applied to rounded turned work surfaces, the cracked edges can cause unnecessary damage. It also tends to wear out quite quickly.

Garnet Paper.

Some older woodturners used to like Garnet Paper for use on the lathe, but it has in recent years been overtaken

by cloth backed abrasives, specially produced for use in woodturning.

My own experience with garnet paper was that I developed an allergy to the adhesive in the paper which caused my knuckles to harden and crack quite painfully – but this of course was individual to myself and was quickly cured when I moved on to other products.

Cloth backed aluminum oxide abrasives.

These are very flexible and can be recommended for woodturning, where the abrasives need to be able to fit shapes and contours of the work easily, without cracking or the grits coming off when folded or twisted, and to have some resistance to heat and clogging.

There are two kinds of good cloth backed abrasive on the market, which are known to me at the present time, J-Flex which is marketed by the Hermes Company and Vitax by VSM. I have used both and find them of very good quality, long lasting, and ideal for lathe work, they are manufactured and supplied in rolls of 25 or 50 metre length, 100mm or 4 inch wide. They can be readily purchased from most woodturning suppliers in 1 or ½ metre lengths in a variety of grits ranging as follows 80, 120, 150, 180, 240, 320, 400, these being about the range of grits favoured by most woodturners. However as the finish straight from the tool improves the higher grit numbers are more often in use.

It is advisable not to use long lengths of abrasive in lathe work, as they could catch up with dire results. I usually cut my 4 inch wide, 1 metre lengths, into 4

inch by 2 inch pieces and make up packs containing each grade, fastened with a large paper clip. It is essential to keep all abrasives dry before use, so these ready packs are kept in a small wooden box (with hinged lid) on the back of my lathe bench. Any extra supplies are kept indoors in a cardboard box where they get some benefit from the central heating. Rolls can be purchased direct from the manufacturers but a 25metre roll can cost anything between £46 and £68 at the present time, so it could mean quite a big outlay to purchase all the grits required.

0000 Wire Wool

Used by most woodturners at some time, usually to apply waxes to previously sealed wood, smooth out built up cellulose finishes and to impart a satin like surface.

As mentioned in a previous chapter Wire Wool is highly combustible, and great care should be taken with its storage and disposal.

When using wire wool, avoid its use on woods which may react unfavourably to it. Oak is a common example, tiny fragments of wire wool, almost invisible to the eye can catch in the grain and react to the acids in the wood, causing discolouration. (Wire wool dissolved in vinegar produces a fluid which applied to bare fresh sanded oak turns the oak a dull black colour, which can be polished when dry, to a nice ebonised surface).

Care is necessary when using wire wool, to avoid loose wispy ends catching in the revolving work. It should be cut off the roll, preferably with scissors to give a clean edge

which should be folded inwards from both edges to make a pad. Never twist it round your fingers to get a better grip, always hold it in such a way that it will pull cleanly out of your fingers if it catches on the work.

Webrax.

Is a trademark for a type of abrasive made by Hermes and consists of nylon fibres onto which aluminium oxides or silicon carbide grains have been bonded with resins. Similar in appearance to a pan scourer. Useful for lathe work and can be bought in a variety of pads and blocks of different grits.

Kitchen Paper Rolls.

Sheets of kitchen paper are probably

the best thing to use for final polishing on the lathe, although there are suppliers who now make a special polishing material which is claimed to be 'catch proof', kitchen roll is probably cheaper. The great advantage is that paper, as opposed to cloth, will tear if it catches on the revolving work, thus saving your fingers from being torn from your hand! Believe me that is not an exaggeration, do not use rag for polishing on the lathe, it is highly dangerous. If you are using rag to clean up your lathe, whatever you do, remember not to switch on at all while it is in use.

Further information on abrasives. Quite contrary to common belief the

subject of abrasives is hardly covered by a simple word like 'sandpaper'. If the catalogue of a firm producing and marketing abrasives can be obtained and browsed through, one quickly realises it is a very much more complex and scientifically based product.

Be ready to try new products – keep an open mind and you may even find something better than you have been using up to now.

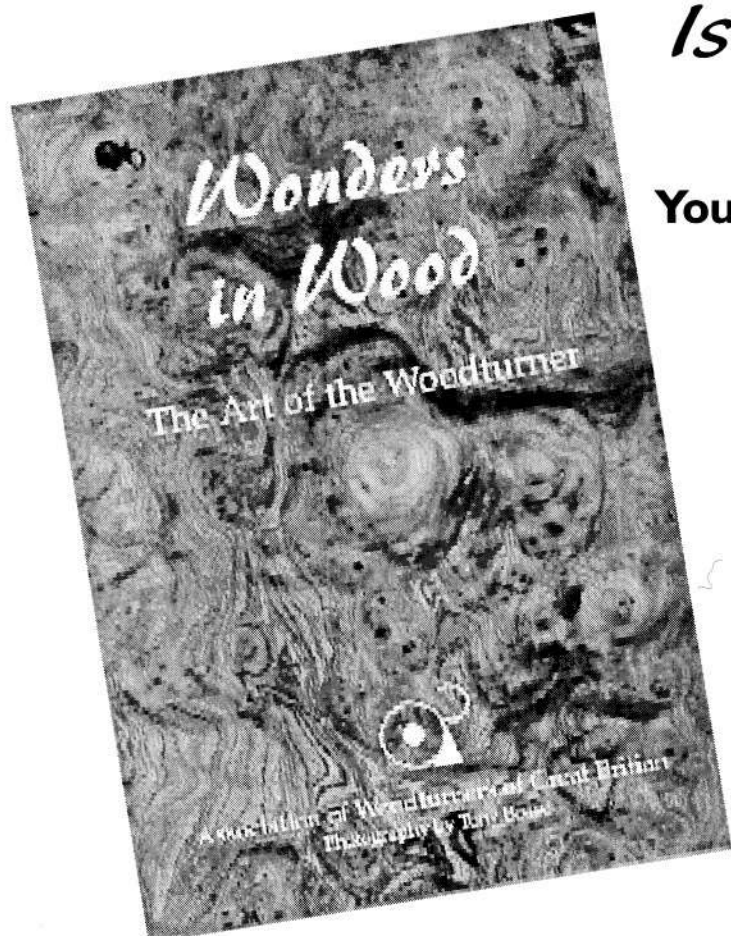
Part 13 will continue the finishing theme and consider the variety of waxes and polish available

Kwik Tips

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

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Smoking Food - A Turner's Tale

By Tobias Kaye

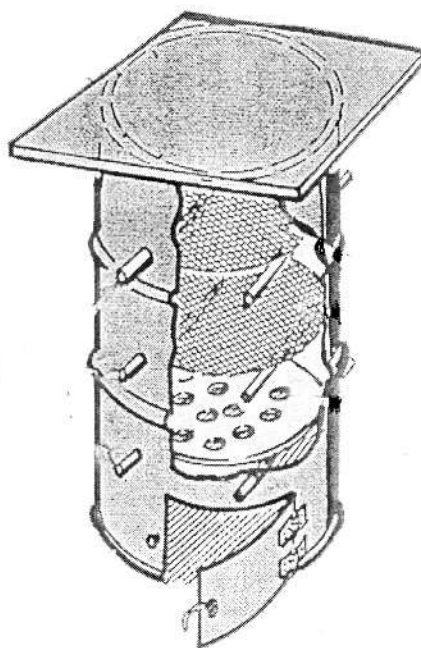
The Fishy Tale published in the Turning World section of the last edition of Revolutions prompted the following memories. NB. These are not a recommendations but an experience. The book recommended at the end provides safe guidelines.

I had long thought about having a go at smoking my own food, cheese in particular, but it was having a floor full of apple shavings that launched me into action. I filled an 8in-high flowerpot with them, set them alight, and put the pot in a clean oil drum. I had cut some ash laths ½" longer than the drum diameter, and I braced these into the ridges, and balanced some more small-section pieces across these as a makeshift grid. This is when I learnt lesson one. Do all the leaning into the barrel and fiddling about that you have to do before you light the shavings.

Eyes smarting, I ran to fetch the pound of tasty cheese we had in the fridge, and balanced it on the sticks. The wind blew the smoke out as fast as it was generated so I shook out an old sack and covered the drum with it; 10 minutes later the shavings went out. Lesson two: carbon dioxide is heavy and, extinguishes fires. Solution - drill some holes round the bottom of the barrel.

Two hours later I tasted the cheese, refilled the flowerpot and put it back to get a bit more flavour. Three hours after that I was jubilant. The cheese was delicious - if a little strong. Next day I bought 3lb of mild and tried again. I also put two bacon rashers in to try that. Smokey those rashers certainly became, nice when chopped into a sauce - cauliflower with smoked cheese and smoked bacon sauce, delicious - but bacon really needs smoking as a joint before slicing.

The cheese was such a success with friends and it seemed so easy I immediately did another 3lb. This time I took slices of it to a couple of local



delicatessens, to get an opinion and investigate the idea of supplying them. I carefully memorised the wholesaler's phone number on the cheese block in one shop, and wrote it down once I got out of the shop. When I rang him to ask if he could supply cheese for my new smoking business, he suggested he might buy it back once it was smoked. This seemed a brilliant idea, since distribution costs were already threatening to destroy my potential profits. The wholesaler came to see me, liked the cheese and heard the reports I had received from my 'deli' tasters. He suggested it would be easier to pay me to smoke it, rather than selling it and buying it back; so I found myself holding 40lb of cheese, waving good-bye to a trusting salesman.

It was raining, so I moved my smoker indoors. It was also obvious that 40lb of cheese was going to take up more

space than 3lb, so I wedged in another rack, only to discover that the cheese took up so much space I couldn't get the flowerpot in. So out it all had to come; the dog knocked the flowerpot over and broke it.

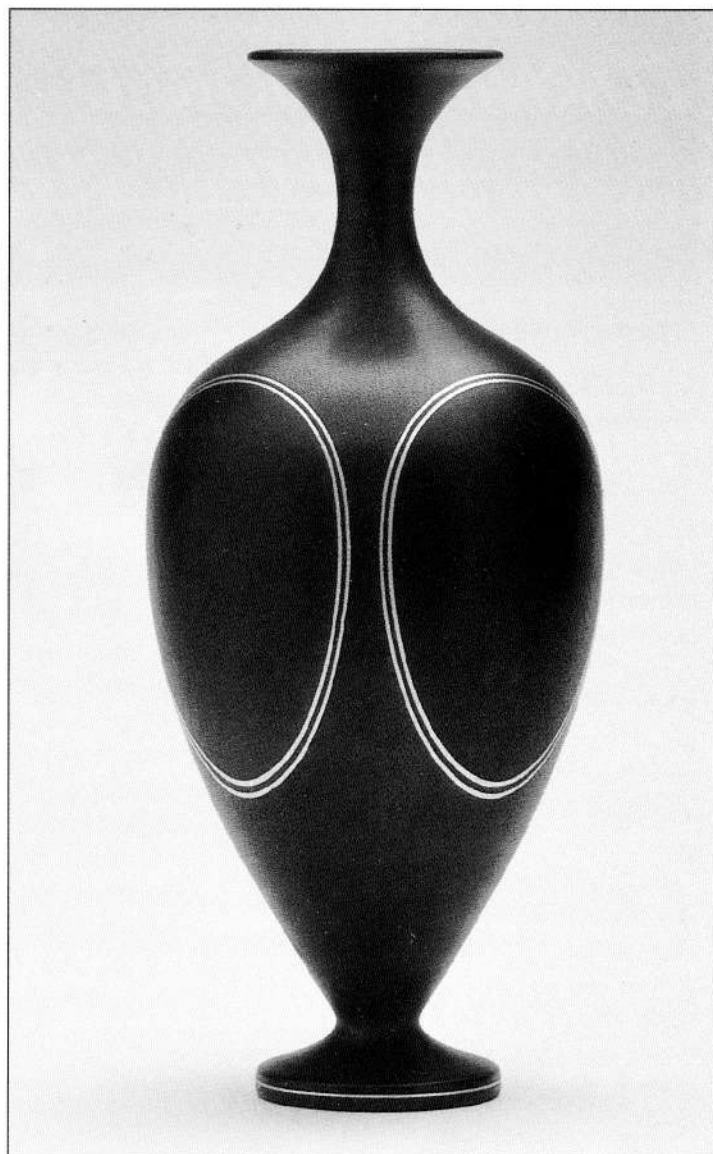
I had a failed Applewood bowl lying round, so I drilled some holes in that, filled it with shavings and lit it; bending into the smoke, I braced in the racks, put the cheese in and covered it over. The shavings in the bowl burnt a bit fast, and though the cheese didn't actually melt, it did take on some of the shape of the sticks and coloured somewhat patchily. Visions of paying out fat cheques and finding myself with six months' supply of cheese began to flash uncomfortably in my mind.

A remedy was needed - and quick. A smoke spreader? Cutting a circle from an old roofing sheet with scissors (hard work but needs must), I punched it full of holes and put that in the barrel. Now what to put the shavings in? The Applewood bowl was burnt out. Biscuit tin? No, the metal caused condensation and extinguished the smoulder, no more flowerpots ... what? Ring round the libraries: a book on smoking? No, not giving it up; food smoking. Yes? I'll be right over.

I set to and re-equipped myself, going by the book. Proper I" welded mesh racks, iron bars, more holes in the barrel, a door cut in the bottom, self-tapping screws, a hinge, a heavier lid to cover - but for the shavings container, no easy answer.

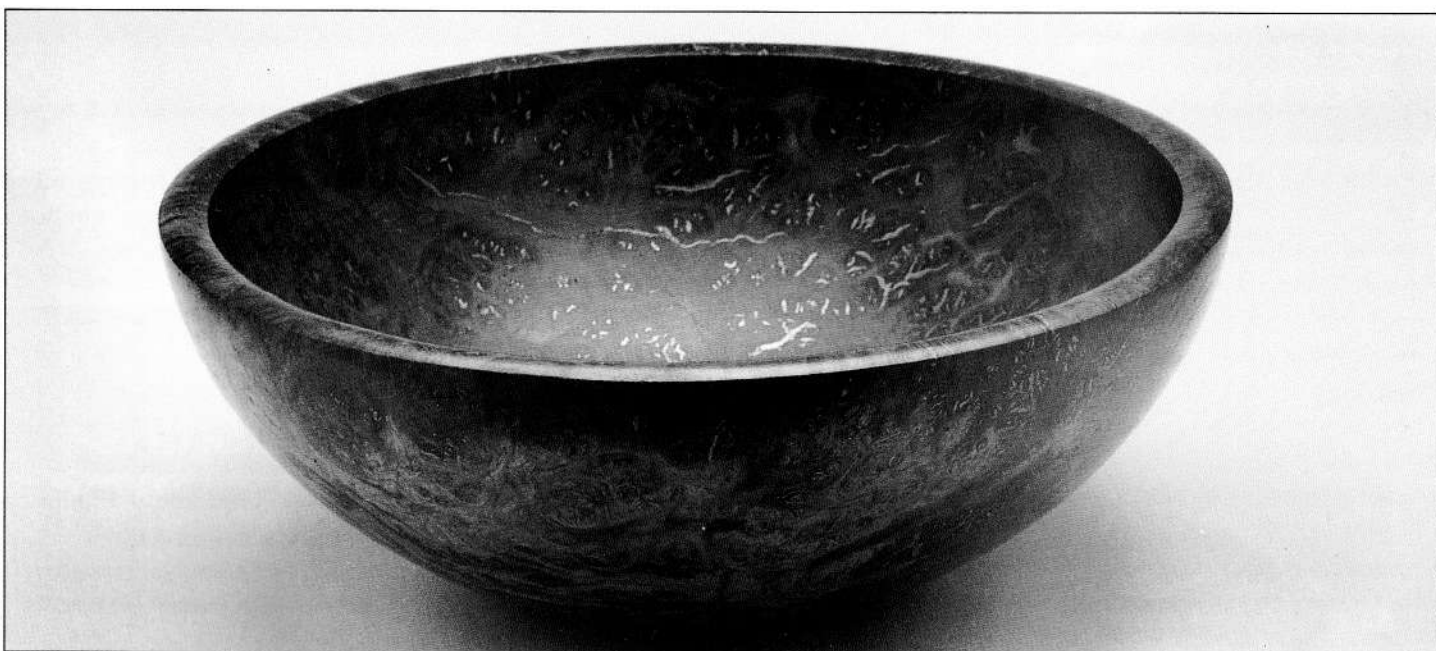
.....Continued on Page 19

*Gallery 2 -
Loughborough 2001*



**Left: Reg Hawthorne Vase CHerry, Purpleheart & Ebony
Above: Lofty Marshall Greek Vase Mahogany/Aluminium
Bottom: Rod Bonner Bowl with Brass Inlay Brown Oak Burr**

Photos by Tony Boase



TURNING WORLD

- Around the Shows and Branches

Open House at the Palace

The London International Woodworking Exhibition is now not far away. It will take place at Alexandra Palace from 21st to 24th February, and in its present form this will be the 21st London event. This is quite an achievement, and I am proud to have been involved with every one of the shows since the idea of a combined trade and craft event where both have equal importance was launched by my colleague Alan Mitchell at the Wembley Conference Centre in 1982.

Certainly if you are looking for a good day out and wish to enjoy an event that is more than just a marketplace and where you can really encounter the broad range of the woodworking crafts, meet and learn from the experts, then the Alexandra Palace exhibition is the venue in which to find plenty going on.

There will be a full line up of demonstrators, master classes, displays and another Celebrity Challenge Workshop for woodturners, plus hands-on opportunities to encourage newcomers, and especially youngsters, into the craft. Feature names on the woodturning demonstration stands include Stuart Mortimer, Gary Rance, Laura Ponting, Ray Jones and Bob Bell. In addition to these, there will be master classes for finishing, machining and woodcarving, plus further demonstrations covering marquetry, guitar making and chair making,

The major national craft associations will be there, and in addition to the stand with a Woodturning Clinic and display mounted by the AWGB, there will be stands from the BWA and

Marquetry Society, as well as the British Decoy and Wildfowl Carving Association.

Another area that has always been important and where we would welcome your involvement is the competitions. This year woodturners have a wide scope of opportunity as many items would fit the theme of our competition, Open House. So be our guest and enter your work with a chance to win Medals of Merit as well as prizes from the sponsors, Craft Supplies and Record. Whilst time maybe short, there is nothing to stop you entering any item that essentially fits within a domestic setting so long as it has not been entered into a national show previously. Perhaps, if there is time enough, branches could encourage members to participate or organise a group entry to the event.

Ticket prices on the door £7.50 concessions £5.50 (Advance tickets £4.50 concessions £3.00). Free parking. Nearest tube Wood Green with courtesy bus service. Open 10am to 5pm (4pm Sunday).

For further details of the event, discount advance tickets and competition details, call 01322 660070.

Nick Hunton
Editor The Woodturner

'Burn and Turn' - with the Penguins

Bob Neill and Jimmy Clewes will be visiting the Falkland Islands in February 2002 as Shackleton Trust Scholars. They will be based at the new

Community School where they will run workshops and demonstrations in Pyrography and Woodturning. The visit is receiving support from many suppliers including Craft Supplies, Axminster, Liberon, Janik, Peter Child, Vale Craft and Berol. The Falklands has seen an upsurge in its economy and is beginning to prosper, this has been assisted by regular and increasing visits by cruise ships and growing numbers of tourists.

This trip is part of continuing initiatives to enable islanders to build successful businesses on the back of these increasing numbers of visitors. The intention is that the workshops and demonstrations will 'pump-prime' new small businesses. It is expected that they will attract interest from the general population, students at the Community School and members of the British services stationed on the islands.

Craft in Focus

Robert Chapman, a well known and innovative woodturner and AWGB member is the organiser of the Craft in Focus shows at the University of Surrey at Guildford on 23rd & 24th March 2002 and at the University of Kent at Canterbury on the 12th to 14th April 2002. The events are being organised by craft makers themselves to ensure only the very best quality work is on display to visitors.

Craft in Focus will bring together up to 120 of the finest designers, artists and craftsmen, including around 20 makers working in wood, who will be showing their latest collections at both Guildford and Canterbury. Exhibitors have been selected for their individuality and innovation as well as their outstanding technical ability.

"As makers we are continually asked by customers where they can view a wide range of genuine pieces that are made by true craftsmen and this is our solution" said Robert Chapman, woodturner and founder of the Crafts in Focus events. "Craft in Focus is unlike other craft shows, it has been set up to reinstate the high quality image of Britain's talented designer makers and reassure the public that exciting work is still available. Visitors to the show will be able to view, purchase and commission work direct from leading makers, including many that are not seen at any other shows, safe in the knowledge that they are helping to support top quality British craftsmanship"

A wide variety of hand crafted work, un-compromised by imports or reproductions will be on display for the discerning visitor. Items to be found at the show will include batik, ceramics, fashion, fine art, furniture, jewellery, sculpture, textiles, woodcarving and more. Rarely can such a wealth of top quality work be seen together at a single event.

The shows will be open from 10am - 5pm daily (except Canterbury on Friday 12noon - 5pm). There is free car parking adjacent to the venues. For further information contact Craft in focus on 01622 747325 or visit the web site at www.craftinfocus.com

For more information about the event contact:

Robert Chapman (show co-ordinator)
Craft in Focus

93 Park Way, Coxheath, Maidstone,
Kent, ME17 4EX.

Telephone/Fax 01622 747325

Email: info@craftinfocus.com

Smoking Food - A Turner's Tale

.....Continued from page 16

Try the wooden bowl again, this time controlling airflow into the barrel; I also put a yoghurt-making thermometer in the top. Chuck that sack, dust on the cheese doesn't look good.

This time it burnt too cool, and the cheese smelled a bit sharp as a result, so I discarded the lid and decided on a clean piece of hardboard to cover. Still doesn't look right, 40 quid's worth of cheese ... what to do? Ring round the market traders: "Look, I may have some good smoked cheese coming up, a pound a pound, doesn't look perfect that's why it's not going out the usual way, but it tastes good, the price is right, you interested? Good. Yes, I'll let you know."

Smoked cheese seems best about four

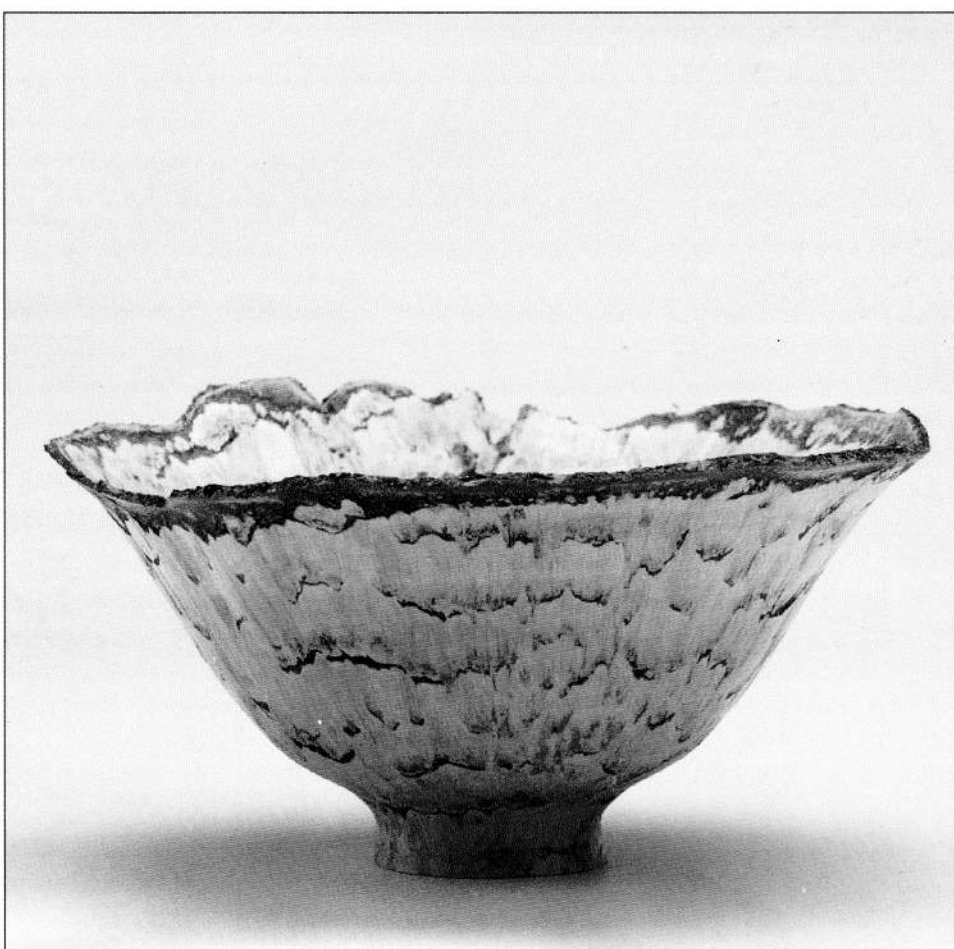
days after it comes out, so I baled up the results to season. On Wednesday I'll open the bags, cut one block in half and taste it. I'll look the other blocks over, and any that meet a high standard will go to the wholesaler. Some I shall swap with a friend for an old fridge - the wholesaler only comes by once a week - some will go to the market unless there's been a flavour disaster, then ... well, suck it and see, as they say.

If you feel inspired, please note

*Cheese is less complicated to smoke than meat.

*The book from the library is called Home Smoking and Curing by Keith Erlandson & Jenkins 1977

* Don't put the smoker in your workshop unless you want a sore throat!



Above: Martin Vaughan Naturaal Edge Bowl Holly Burr
Photo by Tont Boase

AWGB

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