

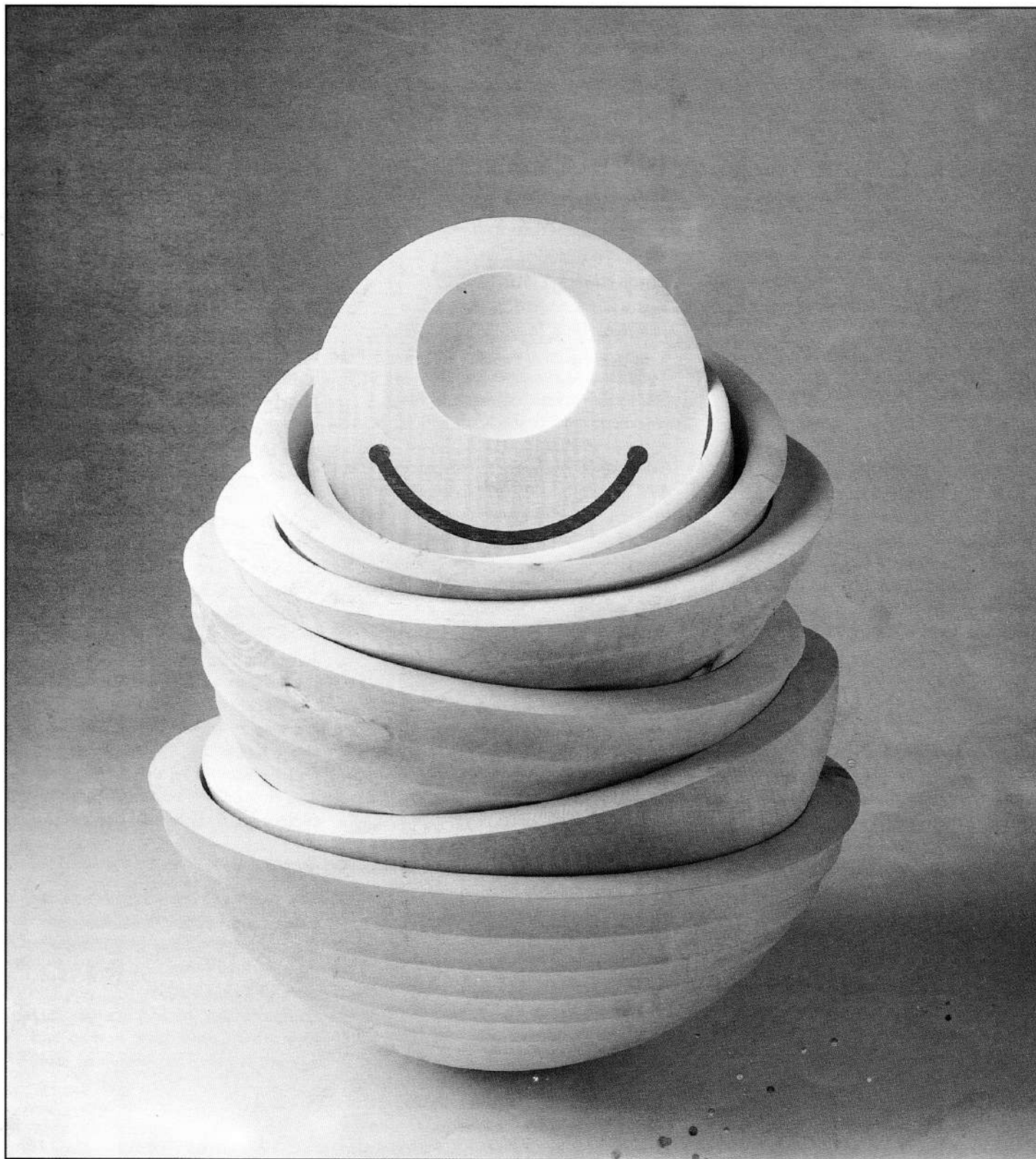
Revolutions

THE NEWSLETTER OF THE ASSOCIATION OF WOODTURNERS OF GREAT BRITAIN

Issue No 64

£1.95 Free to members

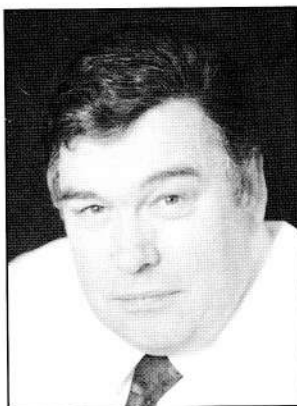
February 2003



Bowls by Tony Boase

Picture courtesy Mark Baker (Woodturning)

Chairmans Notes



I would like to open these notes by wishing you all a Happy New Year. It is our seminar year and plans are well under way for another great weekend of woodturning. If you have never been to one of our seminars, perhaps 2003 is the year for you to make a conscious effort to book up and come. I know I am biased towards this event but if you talk to anyone who has been in the past, they will tell you that it is a superb weekend.

Seminar Auction

As is usual practice at this time for me, I will be asking the membership for donations of work to be auctioned in aid of the Members Development Fund after the banquet on the Saturday night of the seminar. If you are not coming to the seminar, please send your pieces either to Lionel Pringle or me otherwise bring them with you to the seminar.

Seminar Scholarships

For the second time, the AWGB is offering four scholarship places at the Seminar to applicants who meet the criteria outlined in the Member's Development Programme and who, in the committee's opinion, would benefit most from attendance. Attendance at the AWGB Seminar is of considerable benefit to those wishing to further develop their woodturning skills. The Seminar provides a unique opportunity to meet a wide range of professional woodturners and to learn more about specific techniques. Equally important is the facility to hear more about the National Association and establish links with the wider woodturning community.

Applications would be supported by a written brief, outlining the member's experience to date (2 years), future interests and the value perceived in attending the Seminar.

Those receiving a Seminar Scholarship would be encouraged to report on their time at the event for publication in *Revolutions* or alternatively in a recognised Woodturning publication. There are four places available at this year's seminar and application forms can be obtained from Tony Witham.

Tony Boase Tribute

You will have read in the woodworking magazines and in *Revolutions*, of the untimely death of Tony Boase. He died leaving a lot of unfinished pieces of work in his workshop and there is an article in this issue of *Revolutions* telling you what has been done with these pieces. The AWGB is proud to be a part of this process and will do all that it can to ensure that the project is successful. The finished work will be displayed at three locations in the coming months and I recommend that you go to one of them to see for yourself. You may even be tempted to buy a piece for yourself.

Promoting Woodturning

We are always looking for ways in which we can promote woodturning for the benefit of all our members. At this year's seminar we will be inviting the public to view the Instant Gallery and the Tony Boase Tribute exhibition from 10.00am till 4.00pm on the Saturday and from 10.00am till 3.00pm on the Sunday.

We are sending invitations out to every gallery in the country that has an interest in wood, we will be inviting local and national radio and television media, we are inviting editors of various magazines, officers from other woodturning and wood related crafts organisations to come and see what is expected to be the best exhibition of woodturning ever seen in this country.

I know that we say this every year, but each year the quality and the craftsmanship gets better and better.

Competition for younger turners

Alan Holtham, in collaboration with Record Power Tools, has devised a competition aimed at younger turners. The AWGB has been asked through Ray Key to endorse this idea and give it as much publicity as possible. If you are a younger member, have younger members in your branch or know of any youngster interested in woodturning, please bring this competition to their attention. Fuller details are given in later pages.

International Woodworking Exhibition

The International Woodworking Exhibition is at Alexandra Palace on 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 the exhibition of member's work and the advice clinic. If you 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. The rest of the work will be returned to their owners after the Exhibition.

The AGM

The AGM will soon be with us and is being held in the Midlands. 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.

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 2003

Editorial

Firstly, I would like to wish everyone a happy and prosperous New Year and to take the opportunity to thank all those that were kind enough (or brave enough) to wish me luck in this editorial thing.

This is traditionally the time of year we are rash enough to make promises to our loved ones about what we intend to do in the coming year, such as clean the workshop, empty the shelf of all those pieces we said "might come in handy" and have lurked under two inches (sorry fifty millimetres) of dust since the death of the King. How about clearing that pile of logs in the corner of the garden that we have just nominated as an area of "special scientific interest"? We just had to have them 'cos they were free but will we ever really use them?

How about promising not to buy any more "essential" new tools the next time we go to a show? Unfortunately, my good intentions usually seem to fade as quickly as the heat in my workshop on cold winter mornings.

Often, people coming into woodturning as a hobby, do so as a result of seeing a beautifully crafted piece in one of the popular publications but because we live in a busy world, not everybody wants to spend ages developing the skills needed to make it. Manufacturers continue to develop new tools and ideas to enable turners the opportunity to try to make some of these magnificent pieces more easily, but I occasionally hear the cry - "Oh but that's cheating". Is a tool that needs little more than jabbing at the surface of the wood instead of deftly manipulating it to create a given shape de-skilling the craft? If so, where does cheating start? The purists must be saying that all developments should be ignored so does that also include the electric motor? What about the other improvements many of us now take for granted such as high speed steel, reliable bearings and variable speed, let alone the myriad of specialised tools developed for end grain hollowing. Taking this to its ultimate conclusion, if it

were possible to produce a computer controlled lathe that could be programmed to produce a perfect shape automatically, would this be cheating?

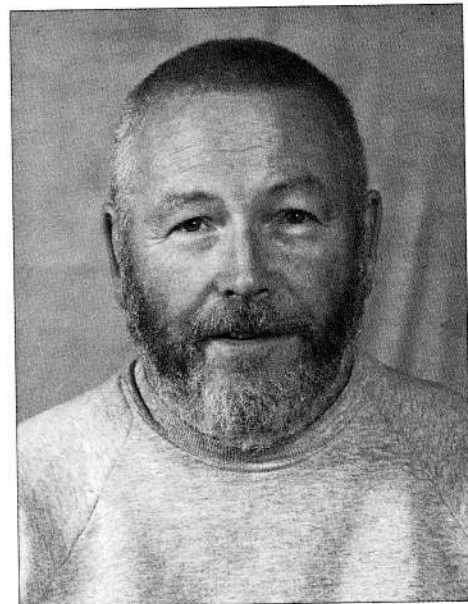
If it is, what of the skills of the programmer? Do they not count? The lathe and sophisticated tooling would still only do what the programmer had made it do. Is it the skills of the woodturner working with only basic tools or the finished product that impresses people? I suspect that the greater percentage of people that buy turned items are more interested in the price and what it can be used for than the great skill required to make it. Many of the tools, jigs and fixtures developed today take the hard work out of some woodturning tasks so should it be considered cheating because your arms don't ache at the end of the day?

I suppose the question I'm asking is "is it the journey or the destination that's important?" Is the person that the finished piece is destined for interested in how you made it or whether it looks good on a shelf?

You will notice that I have started a "Gig guide" on page 6 showing where and when demonstrators are appearing at club venues.

This can only ever be as good as the information that I receive from the clubs but it might give people the opportunity to travel to nearby (or even far off clubs) to see a particular demonstrator. It might even help to offset the cost of the demonstration and swell the coffers of your club!

I wonder if club Secretaries would also be prepared to put me on their mailing list for their club newsletter, assuming they have one. There is often little bits of information included in these sheets that may be of interest to a wider audience and could be included in *Revolutions*. This may even be an answer to the previous request about information



on visiting demonstrators as most clubs publish a "diary of events" for the ensuing year just to keep their members informed.

Reg Hawthorne, the Executive Committee member covering Trade and Business Liason, was admitted to the Cheltenham Hospital on the 25th January following chest pains. He was transferred to the Radcliff Hospital in Oxford after an anagram showed he had a blocked artery in his heart. An operation was carried out on the 11th February and he is now the proud possessor of a piece of stainless steel mesh in his heart. Reg is back home now and it seems that the problem was caught early and he is expected to make a full recovery. I would like to wish Reg a speedy recovery, a sentiment I am sure will be echoed by all AWGB members.

Bill Can

*Don't forget the AGM
at
Water Orton Primary School
on
Sunday 6th April 2003*

Costing your work

Dave Regester

Everyone who turns could, by keeping good records and spending a few minutes with the calculator, find out what they should be charging for their pieces. I have no theoretical knowledge of costing and do not always get it right but I can offer some practical tips which might help. Some of this information may not be directly applicable to the person who does not earn their living from the craft but I hope it will show them all the factors that a professional needs to take into consideration.

COST PRICE + LABOUR
=WHOLESALE PRICE + MARK UP
=RETAIL PRICE

The first thing to understand is that you need to know the cost price which is what the item costs you to make. If you add your labour to this you get the wholesale price which should then be doubled at least to give the retail price.

COST PRICE

The most difficult part of the calculation is to arrive at a figure for the cost of running your business (a hobbyist who sells is a business). Even if you work from your garage or a garden shed there are costs associated with this building such as electricity, repairs, insurance and rates. You also need to insure all your tools in case of fire or theft and remember that those tools will not last for ever and when they wear out will need replacing.

If you use your car to fetch wood, visit tool shops, take your goods to a craft fair, drive to the bank to pay in a cheque, go to a museum for inspiration or attend a seminar then you should include a percentage of this in your costs which again includes insurance, car tax, hire purchase payments and deterioration as well as the obvious petrol. In terms of a mileage allowance this could be

between 30 and 40 pence per mile.

There are other items which you buy during the course of a year which cannot be easily allocated per item which are known as sundries. These include finishing materials, glue, overalls, respirators, hand tools, batteries and so on.

All of these figures will enable you to work out what it costs you to run your business for a year, so to allocate this figure to one item you have to work out your hourly rate by dividing the year's total by the hours you spend turning.

This is the time for complete honesty with yourself. The only way to be sure of the figure is to keep a record. You might spend 8 hours a day, 5 days a week and 48 weeks a year on the business but the important figure you need is the actual production time because the time spent doing the office work, buying timber and maintaining the workshop does not earn money.

The annual total of overheads should be divided by the hours spent on work which can be allocated to a particular item. Do not be surprised if this figure for what it costs per hour to run your workshop is between £10 and £15 per hour.

The actual cost of the wood per item is relatively straight forward but there are still hidden costs. If you simply buy a pre-cut blank then you know how much it costs but if you buy a plank at so much per cubic foot or metre you need to double this when working out the cost of each blank to cover wastage, the cost of sawing it, storage and transport.

LABOUR

The hourly labour charge is worked out by deciding how much you want

to earn per year divided by the hours you spend producing.

To give you some idea of the going rate for overheads plus wages, in my area I know some small furniture workshops who charge £30 per hour for their services. This fits in with my calculations.

WHOLESALE PRICE

To get the wholesale price you have to record how long each object takes, apply the hourly rates of labour and overheads and add the cost of the wood.

RETAIL PRICE

The difference between retail and wholesale price covers the cost of selling the piece. If you sell from the workshop, customers interrupt production which has to be paid for. If you do the selling at a craft fair it will pay for your wages for the day plus what you paid for the stand. If you sell by sale or return at a gallery it will pay the commission. But if your stuff is bought by a shop at the wholesale price the mark up has to cover their expenses of rent, rates, insurance and wages and make a profit.

COUNSEL OF PERFECTION

You should always charge what an item has cost you to make. If the piece is of top quality in terms of design and finish and does not sell then there are three possible reasons: either the price is too high because you have made it too slowly or you are selling in the wrong place or the right customer has not shown up. If it is not of good quality then you should not devalue our craft by trying to sell it. It is better to burn it or keep it in your workshop as a future reminder of how bad you used to be.

Confession

That at least is what I aim for but I confess that I do not always succeed.

Demonstrations around the clubs

Middlesex Woodturners Association

Demonstration by Tobias Kaye on
Sunday 18th May 2003

at
The Village Hall
Great Kingshill
Near High Wycombe
Bucks

Cost: £12.50 to include lunch, teas,
coffee etc

Contact Richard Bird
Tel: 01494 872503

Chelmer Valley Woodturners Turn Essex 2003

on
Saturday 26th April 2003

at
Rainsford High School
Chelmsford

At least 10 AWGB branches will be
attending and demonstrating their
turning skills as well as various trade
stands.

Profits to Essex Air Ambulance
(over £1000 raised last time!)

West Suffolk Woodturning Club

Demonstration by Gary Rance
Saturday 14th June 2003

at
Stonham Barns Dog Training Centre
Stonham Barns
Stonham Aspal
Stowmarket
Suffolk

Cost: £5.00. Tea and coffee available
Contact Bill Care
Tel: 01449 711999

AFTAB Symposium

in Puy-St-Martin, France

May 29th - June 1st 2003

The French Association of woodturners are holding a 4 day symposium in the small village of Puy-St-Martin advertising a list of demonstrators that reads like a 'Whos who' of international woodturners from 11 different countries.

The 42 different woodturners will be engaged in conferences and demonstrations over the four days, the last day being open to the general public as well.

The symposium will also include a trade show, technical centre and 'Instant gallery' as well as an ornamental turning exhibition.

The cost of the 4 day programme is 130 euros and further details can be obtained from:

AFTAB
26450 Puy-St-Martin
France

Tel/fax 00 33 (0) 475 90 40 73

Fax 00 33 (0) 475 90 42 35

escoulen.jean-francois@wanadoo.fr

Mid Suffolk Coastal Woodturners

Demonstration by David Springett
Saturday 15th March
at

The village hall, Dallinghoo, Suffolk
Cost: £5.00 members £10 non-members

For details, contact
Andy Mapplebeck
Tel: 01473 686328

email: scladen@aol.com

Branch news

The full address of the new Secretary the Chelmer Valley Woodturners will

Jim Hill
101 The Street
Latchington
Chelmsford
Essex CM3 6JS
Tel: 01621 742468
email: jimhillnow@aol.com

Jim's full details were missed from the last issue of *Revolutions* - sorry Jim.

If you would like details of any demonstrations to be held at your club published in *Revolutions*, make sure the information is sent in good time.

Don't forget the AGM!
Water Orton Primary School
Sunday 6th April at 2.00pm

A Timely Warning

by (Hazel George writing as) George O'Brian

I bought my present house about twelve years ago. The fact that the adjacent garage had previously been used as a workshop and was served by its own dedicated fuse box and neatly executed ring main was one of the things that drew me to the property.

Earlier last year, I decided that a new universal woodworker should join my lathe, pillar drill and other power hungry machinery. I needed two new double sockets and decided that the spurs from the existing wiring were not the most suitable way to go. I needed to enlarge the ring main to include the new fittings.

Having removed the garage fuse and put it safely in my pocket, I set about the re-wiring with confidence.

After clipping the new cables and fittings around the walls, the time came to cut into the existing ring main. I was surprised, to say the least, when a big blue flash and the smell of

melting cutters (not to mention a host of unprintable expletives) filled the air.

I was using professional, heavily insulated cable snips (thank God I am a belt and braces man) so, other than my eyes' focusing ability being thrown out of kilter for a minute or two, I was unhurt but totally baffled.

I went straight to the main board in the house and isolated the whole property before doing what I should have done years before. I went through the entire electrical installation of house and garage with a fine toothcomb. I discovered two fuses with a resistance unsuitable for their applications and a third with a lump of copper instead of fuse wire.

The garage system was powered by a single armoured cable of such tiny proportions that I suspect that the original house builders intended it to run but a solitary light bulb. The tails of the neatly installed ring main had

been wired to the wrong contacts within the fuse box, bypassing the fuse completely which is the reason for the massive short circuit when I cut through the apparently dead wiring. Why I had not suffered a disastrous garage fire during my years of massive overload is purely down to the kindness of the Gods.

Having been a full time fireman and witnessed the misery that "cowboy wiring" can cause, I was deeply shocked at my years of complacency. I had put my family and property in jeopardy simply by judging some unknown person's competency by his or her neatness.

I have, of course, renewed the garage feed direct from the main board with new cable of a suitable size but left the burn mark on the garage wall as a reminder of my folly.

How confident are you that a similar and just as unsuspecting 'disaster waiting to happen' isn't lurking within your own workshop?

Countries agree strict controls on mahogany

"I am grateful to the Kent branch of the AWGB for sending me a copy of their news sheet *"Counter Revolutions"* where they had reproduced an article that appeared in The Daily Telegraph in November last year.

"Tough controls on international trade in mahogany were agreed by a meeting of 160 countries on endangered species yesterday. The decision by the Convention on Trade in Endangered Species means that every piece of timber traded will now have to have a certificate showing it was from legal sources and a scientific authority saying it was taken from well-managed forests.

Big leaf mahogany, a species found

from the south of Mexico to the Amazon, is now so scarce that it is thought to be within five years of commercial extinction. Two other species of American mahogany, Honduran mahogany and Caribbean mahogany, were listed under Cites Appendix II - which imposes strict controls on trade - in 1992 and 1995 respectively, both too late to prevent their commercial extinction. Any American mahogany - the only true mahogany - sold in Britain will be the big leaf species, *Swietenia macrophylla*.

Elliot Morley, the nature protection minister, said the decision was an "historic moment" for the sustainable exploitation of tropical hardwood.

Greenpeace described the decision as "incredibly progressive" for Cites."

Have you all paid
your 2003
subscriptions?
If not, please either
send them in or pay
through your local
branch.

Turn Essex2003 supports the Essex Air Ambulance

Two years ago, *Turn Essex 2001* raised £1000 on the day for the Essex Air Ambulance. The success of this event, arranged by The Chelmer Valley Woodturners, was ensured by the participation of six other AWGB Clubs, Dave Reeks and the Traders who joined us for an exciting day. It was their support that convinced the committee that this should become a biennial event.

This year the event is being held on Saturday the 26th April at Rainsford High School, Fox Crescent, Chelmsford. (See the display panel advertisement for details.)

The advantage of using a school over the usual hall venue is that it can offer more space and comes with catering facilities and plenty of free parking. We have more than double the space available this year. This extra space has allowed us to invite more clubs and traders.

Back in June 2002 when the organization began, 2003 seemed an age away. Now here we are in January 2003 with an endless list of jobs to be

done and panic on the horizon. Those of you who are involved in organizing similar events will recognize the symptoms!

A new feature this year is the inter-club competition for the best club display of turned objects. Each attending club will have a 4ft by 2ft table on which to arrange its display with one item per turner. There is no limit to the number of pieces that can be displayed but they must be placed on the table with no extra shelving allowed. The winning club will be presented with a trophy to be held until the next event.

As before, we will be relying on the generosity of the attending clubs to donate one or more exquisitely turned pieces as raffle prizes. The Manager of the Meadows Shopping Centre in Chelmsford has kindly donated space for us to display the prizes and sell raffle tickets on Friday the 25th April. Hopefully the prizes can be forwarded in time for us to put on a good display.

Two other events designed to raise the profile of *Turn Essex 2003* are taking

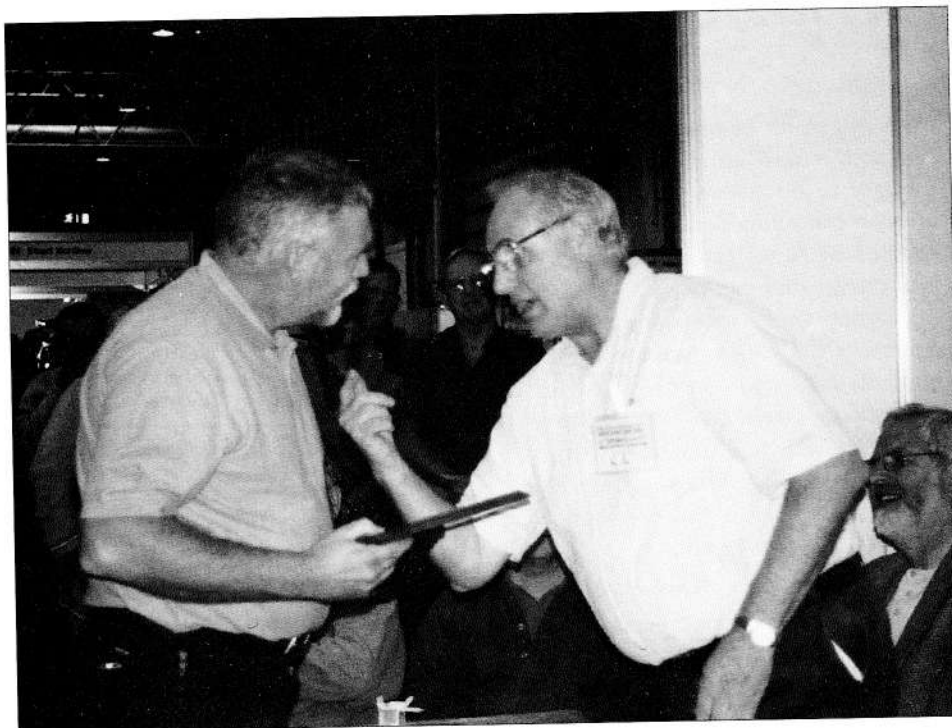
place in the preceding weeks::

A sale of work from the display cabinets in the foyer of the Civic Theatre from the 31st March to the 21st April.

A photographic display of our work on the Public Square in front of the Library from the 14 to the 19 April. The square also connects to the entrance atrium of County Hall. We have also sent advertising notices for publication in the diary pages of woodworking magazines. Our thanks must go to the staff of W.H Smith who did not bat an eyelid as we stood in front of the magazine racks extracting the editors' names and addresses from the woodworking magazines on display.

The next task is to try and generate interest among the local press, radio and regional tv stations. Our aim is to get a feature about the club and the event published as a form of advertising but without the associated costs.

Time will tell!



In the last issue, you were invited to guess what Ray Key might have been saying. You said -

Ray said.....

"If you sharpen this fingernail to a gouge shape, it's ideal for hollowing out boxes"

"And just as I discovered this unique chord, the wife confiscated my violin"

"When I were a lad, we were so poor this was all I had to turn platters with"

CHELMER VALLEY WOODTURNERS
PRESENT
TURN ESSEX 2003

COME AND SUPPORT US ON SATURDAY 26TH APRIL
10 AM TO 5 PM IN THE SOUTH BUILDING OF
RAINSFORD HIGH SCHOOL
FOX CRESCENT, CHELMSFORD.

ENTRANCE AT THE DOOR £1, ACCOMPANIED CHILDREN FREE.

ALL PROFITS FROM THIS EVENT WILL BE DONATED TO THE



FEATURING:

- A GRAND RAFFLE WITH SUPERB TURNED PRIZES.
- THE ESSEX AIR AMBULANCE STALL.
- EXHIBITIONS AND DEMONSTRATIONS BY:
 - * CLUBS FROM OUR REGION.
 - * PROFESSIONAL WOODTURNER, GARY RANCE
 - * AN INTERCLUB COMPETITION FOR THE BEST DISPLAY OF TURNED PIECES
 - * ESSEX BRANCH OF THE BRITISH WOODCARVERS ASSOCIATION
 - * PYROGRAPHY BY CHRISTINE WITHAM
 - * CHELMSFORD MARQUETRY GROUP
- TRADE STALLS INCLUDING - P.W. TURNERS (WOOD), - PETER CHILDS, - B.H.P. WOODCRAFTS, - OUTBACK TIMBERS, - MEAN TIME DESIGN, - CONSTABLE WOODCRAFTS, - ALBERT LANE (CHAIRMAKER) - AND OTHERS.

THE DEMONSTRATION BY GARY RANCE WILL BE HELD IN A SEPARATE ROOM WITH TWO SESSIONS, 10.00 TO 12.30 AND 2.00 TO 4.30. ENTRANCE, SUBJECT TO TICKET AVAILABILITY, IS £2.50 PER SESSION.

REFRESHMENTS, TEA, COFFEE, SOFT DRINKS AND SNACKS WILL BE ON SALE THROUGHOUT THE DAY. PLOUGHMANS LUNCHES AND A LICENSED BAR WILL BE AVAILABLE FROM 12 NOON TO 2 PM.

AWGB Development Programme

A report by Neil Sharp

I recently spent a couple of days teaching a pleasant thirteen year old young man named Neil Sharp who had qualified for an AWGB grant to develop his woodturning skills. This is a copy of the report that he sent to Vice Chairman Tony Witham on completion of the two day course.

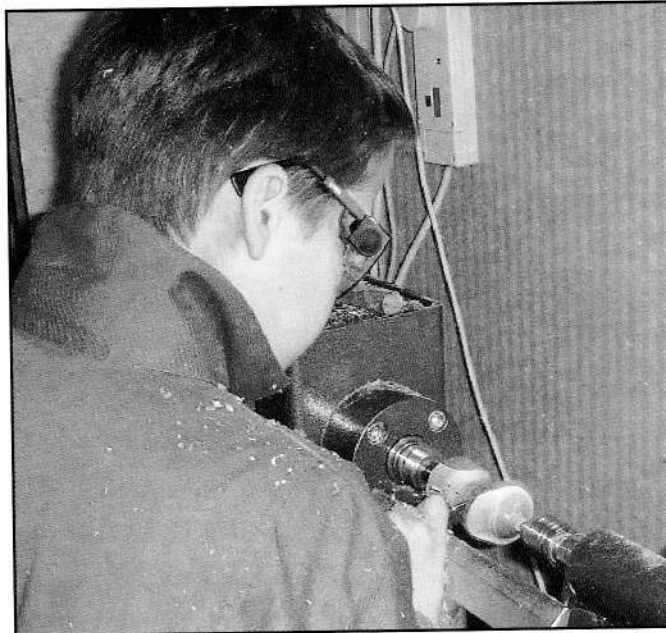
I first took an interest in woodturning after receiving my Record lathe as a Christmas gift two years ago. I fumbled and failed but then I learned about the Suffolk Mid Coastal Woodturners. I attended a meeting and was amazed at the items on display. I joined the branch and I have since seen a number of one-day demos finding them to be excellent and informative.

The AWGB Development Programme was brought to my attention and I made my application in time for the November meeting. A phone call from Tony Witham confirmed that I had been successful and that I should make arrangements with Bill Care whom I had chosen for my tuition.

A couple of phone calls to Bill and the dates 2 & 3 January 2003 were set aside. (It wasn't even Christmas yet!) One other detail still to be sorted - check with the transport manager (dad) who confirmed he was available.

So day one arrived and I arrived in good time and Bill explained what I would be doing. First I completed some exercises - beads and coves using a spindle gouge then moving on to a square section using a skew chisel to form a pummel for a balustrade. Next it was egg making. Having started with timber about 50 mm square I struggled with the shaping but did manage to produce a satisfactory shape even though it was now down to about 25 mm.

Next project was a box. A pleasant piece of oak about 90mm x 60mm was to be used. Bill took me through the stages. I used a Stebcentre for the first time, very impressed, and then it was down to sizing, parting, hollowing and lid fitting. I really enjoyed this and I think I made quite a reasonable job. (I



shall be taking the box to the next branch meeting and proudly placing it on display)

Day 2.

Projects listed were, mushrooms, fruit, another egg and a bowl. Bill showed me how to make a mushroom and then it was my turn. Then I produced a much better shaped egg in better proportions. Then things became pear shaped, yes Bill helped me through this one using a spindle gouge and creating a pleasing shape. I then reverse chucked it using the MDF chuck which allowed me to make the dimple for the clove. The stalk was fitted and I was proud of the result.

Next I moved on to the bowl. Using oak and the Super Nova chuck, Bill assisted with the screw chuck and a spigot was formed. Next I used a bowl

gouge and after some catches, progress was made. We agreed on the shape and finishing using sanding sealer followed by wire wool for a matt finish. Time for reverse chucking once again, this time using a different method - a rubber pad in the headstock and then bringing up the tail stock which allowed the removal of the spigot. Projects completed. I was fortunate to have used a good lathe - a Wivamac which appears to be sturdy. Bill also showed me some of his gadgets and tool sharpening methods. I really enjoyed the two days learning so much in such a short time. I know that I have gained in confidence and I look forward to working in my workshop. I will fumble less and fail less but mistakes made will be overcome more easily.

Thank you Bill for all your help, thank you to the AWGB for giving me this opportunity and thanks to my branch members for helping me with this award. I almost forgot the transport

manager - thanks dad.

This is the second time I have been involved in the AWGB Development Programme. Neil had a very limited opportunity to practise his woodturning skills at school, only getting 12 hours in the whole school year. It is a shame our education system seems to pay only limited attention to practical skills these days. It seems obvious that if kids at school enjoy the lessons, they are much less likely to be disruptive. Children are naturally imaginative and creative and it seems a shame they don't have the chance to express them in wood as I did at school..

Bill Care

Safety hazards

by Terry Smart (Chestnut Products)

Much has been written regarding safety when using machinery and even more has been written about how it has been featured in magazines. The discussion seems to have divided into two camps. One saying that articles should highlight safety considerations whilst the other says that they are obvious and need not be mentioned. I am sure most people realise what safety measures should be in place before using machinery although I sympathise with the magazines who have to assume the worst!

But what if the dangers are unseen?

When writing labels for products we agonise for ages over the wording; should we use this word or that word, does that change the meaning and will it make sense to other people? We resigned ourselves long ago to the fact that probably a lot of people don't bother to read the instructions anyway so perhaps we shouldn't worry quite as much as we do. I personally wonder whether this also applies to all the warnings we have to include on the label, usually in the box with the orange symbols and whether people read this or not.

If you don't, you should!

By law the warning boxes (as they are called) have to be a certain size, usually a proportion of the available label area (much to the dismay of our designer!) and depending on the composition of the products certain phrases and symbols must be used.

The most common of these is the 'Highly Flammable' one, (and it is flammable, *not* inflammable or imflammable) which looks like a flame. Obviously this denotes a product which will burn very easily – the 'Highly' part denotes that the flashpoint (not to be confused with spontaneous combustion of which more later) is below 32°C. An external heat source (naked flame, sparks etc.) is required to start any fire. This applies to all cellulose and methylated spirit based products such as french polish, shellac sealers etc. When people have qualms about

having these products in their house I remind them they probably have a drinks cupboard full of highly flammable spirits!

This should not be a real problem – just follow the common sense warnings on the label and no smoking!

Some oils (Danish Oil, Finishing Oil and Lemon Oil among others) have a particular concern attached to them which is often overlooked. If a cloth used to apply or even mop up these products is then screwed up and discarded in a crumpled state the solvent trapped within the folds of the cloth can react with the oxygen also trapped and spontaneously combust! If this is on a pile of woodshavings, the results can be catastrophic so when using these products, please be careful how you dispose of the cloths. The safest methods are to either lay the cloth out flat to dry before throwing it away or to put it in a glass jar with a metal screw lid.

One other fire hazard that is easy to miss is fine steel wool which burns very easily and very quickly; a spark from a grinder can set this alight and if the bundle of steel wool is small enough, the heat of the fire can cause the bundle to rise into the air using the warm things rise principle. To be safe, make sure that your steel wool is stored in a drawer or box away from any stray sparks!

Be aware of the health warnings too. Many cellulose-based products and waxes contain petroleum solvents such as toluene and xylene which can be harmful to health both by the inhalation of fumes and skin contact. In most cases, the amount of these products that the non-professional wood turner is exposed to is not sufficient to be of any real concern although it is as well to bear these things in mind. Some manufacturers are moving to remove these harmful solvents from their products and the warning box on the back must tell you if the harmful ones are present. Be particularly careful if you have sensitive skin; the solvents in some of these

products can cause a reaction so the use of gloves may be advisable, although even this has its problems as the most common types of disposable gloves are either latex or vinyl and a growing number of people suffer from an allergy to latex!

If you have the facilities to spray your finishes then be sure to avoid breathing in the mist caused. It is tempting to think that water based products do not need such considerations but remember that if you breathe in the droplets of polish in the air they are going straight into your lungs! A dust mask is usually sufficient to prevent this. Strangely, some products also have dangers attached when sprayed that are not present when brushed so be sure to double check the container or Safety Data Sheet.

Talking of Safety Data Sheets, these should be available for all products. However, in the main they are three or four pages of information which is of no help whatsoever! They follow a certain pattern and are often repetitive; the data contained is useful if you have the presence of mind to check them in case of a fire or if you want to send them on an aeroplane but otherwise most of the information you will need on a day to day basis should be contained in the warning panels on the bottle.

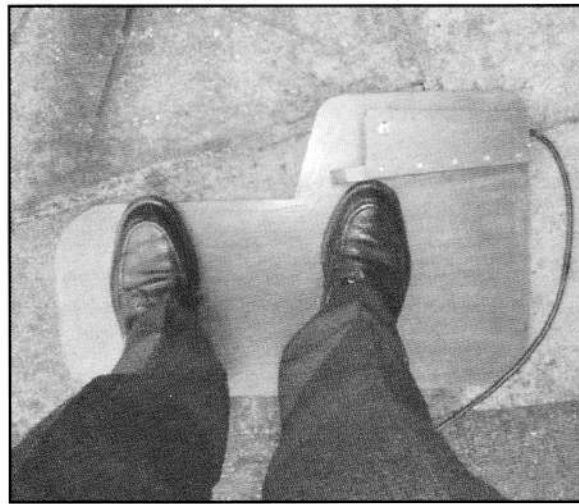
Most turners know by now that care should also be taken when applying products with the lathe spinning; many use paper towel that tears easily if caught rather than dragging fingers into the lathe. Bearing in mind that paper towel can be a little coarse, goes soggy and is designed to absorb and hold moisture rather than transfer it, a better choice is the commercially available Safety Cloth, a woven paper cloth which has none of the above disadvantages.

Woodturning should be an enjoyable hobby or even profession and with the application of a little common sense it can also be a very safe one too.

Safety Foot Switch

by Roger Horne

In my workshop at home, I have a number of power tools including a lathe that I control with a foot switch. This is simply a micro switch with a spring loaded lever that switches power on or off to the equipment. Each machine is fitted with a 'no volt' isolation switch. To start the lathe for example, the footswitch is operated and the start button on the machine is depressed. Both hands are available to hold the chisels as one shapes the material. The advantage



of having the foot switch comes when you decide to stop the machine. Simply withdraw your foot - no groping around for the off switch. Should you operate the switch again the lathe will not start until the machines start button is operated. 'Dig-ins' happen to the best of us and this is when a quick power off is required. A natural reaction is to jump away from the machine and this will release the pressure on the footswitch and the lathe will stop.

I first made the traditional treadle type switch that requires one to stand on the lever to depress the switch, however when I took this along to our local club to demonstrate the advantage of using this device, an experienced member raised an important issue with regard to the operator's stance. He prefers to have both his feet on the floor for stability and

accuracy of chisel movement across the tool rest. However he liked the idea in principle, so it was back to the drawing board. The switch and

lever was still an option but why not push instead of press down? How could I prevent the device from sliding away without fixing it to the floor?

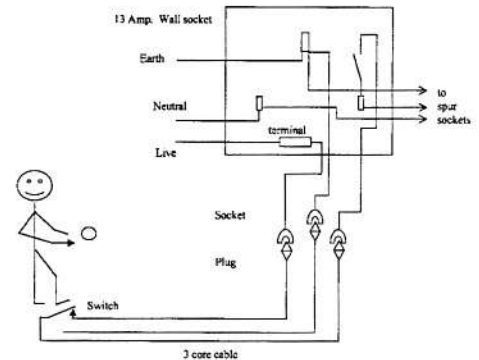
The accompanying photograph will show the solution and this works very well. The switch assembly is mounted on a base plate so that ones body weight keeps the device stationary and the footswitch can still be easily moved across the floor to other machines.

Construction

The micro switch is mounted such that when the hinged lever is pushed against a spring, the switch button is depressed and the contacts close an electrical circuit.

Using an industrial plug and socket as shown for easy connection, the foot

switch can be used in other locations. I have wired the three-pin wall socket so that the live terminal is switched by the footswitch first (see diagram.) By having a number of spur sockets located



adjacent to the various machines, I only need to move the switch in front of the one I wish to use. Remember the 'No-volt switch' prevents the machine from starting. My dust

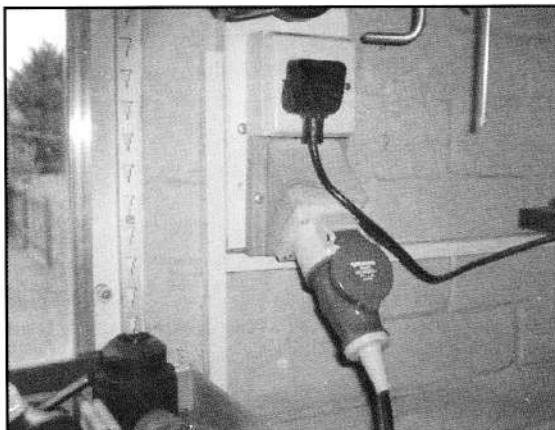


extraction is also controlled by the foot switch.

Operating both a pillar drill, and particularly a band saw when both hands are required, is made safer when switching these machines off. I can certainly recommend trying this device out.

Note!

It is essential to get all electrical wiring checked by a qualified electrician before switching the power on.



A chance to learn, turn and win a workshop

In recent years I have become more and more angry about the lack of opportunity for schoolchildren to at least taste the wonders of working natural materials, and wood in particular. The lack of importance now attached to teaching basic hand skills is a dangerous downhill slide, and it concerns me greatly. I have banged on about this cause endlessly over the last few years, some of it in the articles I write on woodturning, and slowly, ever so slowly there are faint stirrings that things are beginning to change for the better. But you will only get significant change if you put some effort into inspiring the youngsters, and it looks as if the education system is still currently failing to do this. You will never achieve anything in life without passion and this has to be inspired by others.

The above was written by Alan Holtham who has long been a campaigning voice in trying to encourage more youngsters back into an area of learning craft skills which has been largely overlooked by the current curriculum in UK schools.

Now, largely due to his inspiration and to a large extent, his knocking on the doors of leading manufacturers, *The Woodturner* magazine is glad to announce a new competition for Young Woodturners (under the age of

18) which is very specifically designed to encourage youngsters into the craft. What is more, unlike many craft competitions, it does not require previous knowledge or proven abilities on the lathe to enter. It is a competition designed to give youngsters with some enthusiasm the chance to say why they would like to learn to turn, what they would like to make, and the opportunity to gain properly supervised instruction and guidance and then win their own woodturning workshop.

The manufacturer who is sponsoring this competition is Record Power, and they are not only providing prizes but also the instruction to aspiring and enthusiastic young would-be woodturners.

Whilst full details of the competition are published in *The Woodturner* Volume 7 Issue 3 (available from 28th February, 2003), the first stage of the competition is a written submission which does not require previous proven ability on the lathe,

but rather an enthusiasm and interest in this craft area. It will be judged by Alan Holtham, who is also offering to give advice and help to anyone considering entering through email correspondence (alan@alanholtham.com).

The prizes on offer are up to six woodturning workshops consisting of lathe, tools and grinder with a further prize of a £1000 of Record 1 Startrite machinery or tools.

Encouragement from other turners

However, what is really needed is encouragement from established woodturners and enthusiasts to get youngsters to "have a go", and then perhaps to help them with advice, instruction and so on. First encourage anyone you know who is eligible (living in the UK and under the age of 18 in October 2003) to enter and then give guidance as they progress through the different stages of the competition, although please note that any turning must be the entrant's own work. There are a few young members in the Clubs but comparatively few, and it would be good to encourage more to join and learn from others who have the time and enthusiasm to share.

Do pass on details and raise the subject of this worthwhile competition in the Clubs. It is worth backing and Ray Key has added an endorsement both on his own behalf and on behalf of the AWGB Committee.

Nick Hunton, Editor *The Woodturner*

MESSAGE FROM RAY KEY

I personally and the AWGB Committee are delighted to hear of this new initiative to encourage young people into the field of woodturning. It is an ambitious project that we all wish great success. We all know it will not be easy to achieve the aims set out, due in part to the changes in our education system.

The AWGB has, since its inception in 1987, tried to offer encouragement to the young with membership fees paid to Branches for youngsters, Loan Lathes and more recently, Workshop Scholarships. Considerable success has been achieved in some areas; more of course would be welcome, anything that has this as an aim should be endorsed.

With this in mind the AWGB Committee wishes this competition tremendous success. Every one who takes part will be a winner, even if they do not win a prize.

The very fact each individual has challenged themselves in some way and stimulated the creative thought process is a positive move.

Ray Key, Hon President the AWGB.

See my comments on the subject in the Development programme report on page 10 - Ed

How the competition works

In the first instance young woodturners are invited to submit an entry for the competition in the form of a design for a piece of turned work which you would like to make once they have gained basic skills. The design should include:

- * Drawings/sketches indicating sizes and proportions, but need not be of a technical standard.
- * Accompanying the drawing should be a written rationale for the design indicating its intended purpose/function, and a choice of timber(s) for the envisaged piece. Any special tools or chucks that may be required should be detailed, as should the sequence of work operations (both on and off the lathe) required to complete the project.
- * Finally there should be a short piece (approximately 200 words) on why the entrant would like to win a woodturning workshop set up.

Senders of the top three submissions from each of six geographical areas will be invited to attend a training centre near them for a day's free woodturning instruction to be arranged by Record Power. At the end of this day, those attending will be asked to make a simple beginner's project, and these turned items will be judged along with the original submission. Regional winners will be awarded a Record DMLSH lathe with stand, set of six tools, 6in. grinder plus screw chuck and revolving centre (worth £470), and invited to use the new lathe to make the project outlined in the original submission for judging in the National Final. Runners up will be provided with a HSS turning tool set and 6in. grinder (approximate value £100).

National Young Turners Final

Finalists will be asked to complete their turned projects and send them in for final judging at The International Woodworking and Turning Exhibition (19th to 21st October, 2003). All items will be displayed there, and an independent judging panel will then consider the merits of the finished work along with the original submissions. The overall winner will receive a further award worth £1000 from Record Power allowing them to select further equipment from the Record and Startrite ranges to give them an enhanced woodturning workshop.

Have you booked your place for the

9th International Woodturning Seminar

at

**Loughborough
University**

on

8, 9, 10th August 2003

**Book early to avoid
disappointment**

Branch news

The Strathclyde Woodturners, formed back in April last year, will once again be in attendance at the Scottish Woodworking Show 2003 in March.

Strathclyde Woodturners now have in excess of thirty members at the end of their first year and will be manning a stand at the show at the SECC Glasgow on the 14th, 15th and 16th of March.

Any further details of either Strathclyde Woodturners or the Scottish Woodworking Show 2003, should contact Jim Pearson on:

Tel/Fax: 0141 776 2798

Don't forget the AGM

at

**Water Orton Primary
School
Water Orton
Birmingham**

on

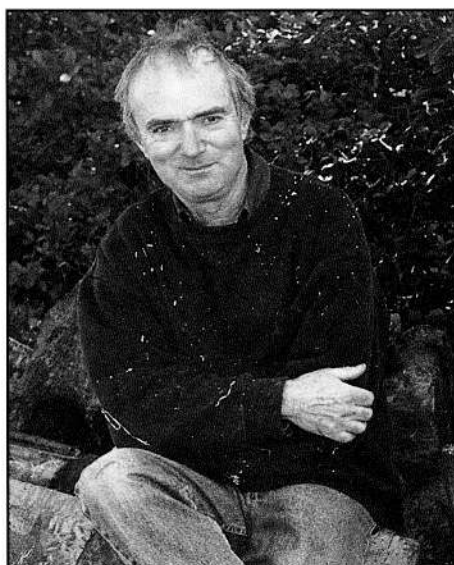
**Sunday 6th April 2003
at 2.00pm**

**See page 20 for the
agenda and a map**

Tony Boase tribute

By Mike Dennis

You will have read in *Revolutions* of the passing away of Tony Boase. The following article by Mike Scott explains what he and the AWGB are doing to pay tribute to him. The AWGB is proud to be part of this idea and will do all that it can to see that the idea is successful. As well as helping out with the collaborative exhibition the AWGB is to award a special platter, made by Ray Key, to the person who submits the best piece of work in the Instant Gallery at the seminar. This award will be presented at the banquet on the Saturday night of the seminar. The venues for The Collaborative Exhibition Of Turned Wood are shown at the end of this article.



Tony Boase

Mike Scott writes:

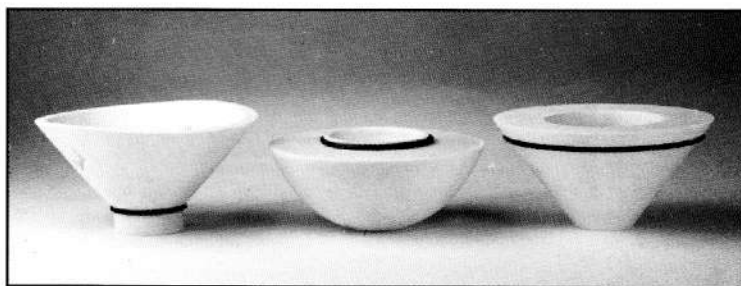
Tony Boase was a remarkable man. After a highly successful career in fashion photography, his lifelong passion for wood took over and much of his spare time was devoted to practicing on the lathe. In 1994 he started researching for his book 'Woodturning Masterclass', which featured twelve of Britain's top wood turners and rapidly became a best seller, as a result of Tony's superb photography. This book was followed a couple of years later by 'Bowl Turning Techniques Masterclass' featuring another group of artists and confirming his skills as a writer and photographer.

Numerous articles appeared regularly in the woodturning press, bringing yet more artists to the attention of the public. In 1997 he was selected as

photojournalist on the International Turning Exchange programme in Philadelphia, and during this time, Tony produced some very fine pieces. With his new found confidence in his work, he applied and was accepted for the prestigious Chelsea Craft fair. Tony's contribution has raised the profile in the field of woodturning, and his generosity and willingness to share his time and good humour was cherished by many. He made many friends around the world, and is sorely

missed.

Tony's untimely death meant that many part-turned bowls and blanks were left unfinished in his workshop. He was very frustrated during those last painful months that he could not carry on turning, so after his death an idea was mooted to pay tribute to him, which would make use of these pieces. It was decided to sort through and send out to fellow artists around the



world a number of pieces, to be worked on, added to, decorated etc and returned to the UK for exhibition. This would create a kind of collaborative project involving many well-known lathe artists, and the proceeds from the sale of these would go into a Tony Boase scholarship fund to encourage excellence in the field of woodturning. Tony was always interested in and supportive of innovation, and it is

hoped the funds will allow overseas travel to seminars, tuition fees and residencies for successful applicants

PARTICIPATING ARTISTS

UK/Ireland

John Ambrose
Mark Baker
Marc Boase
Anthony Bryant
Matt Calder
Rob Chapman
Paul Ciare
David Comerford
Melvyn Firmager
Liam Flynn
Ciaran Forbes
John Grimshaw
Dennis Hales
Mark Hancock
Louise Hibbert
Richard Hooper
Phil Irons
Tobias Kaye
Ray Key
Stuart Mortimer
Liz and Mick O'Donnell
Derek Phillips
Laura Ponting
Dave Regester
Mike Scott
Jules Tattersall

Don White
Robin Wood
David Woodward

USA/Canada

Christian Burchard
David Ellsworth
Stephen Hogbin
Mike Hosoluk
John Jordan
Mike Mahoney
Merryl Saylan
Mark Sfirri

Hayley Smith

Del Stubbs

Jacques Vesery

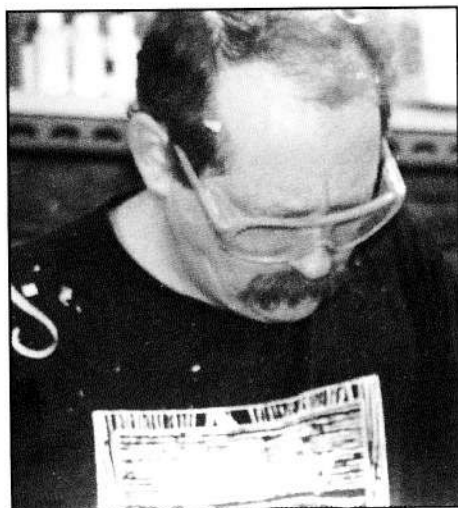
Australia/New Zealand

Mark Bishop
Andrew Gittoes
Graeme Priddle
RiThard Rattan
Remi Verchot

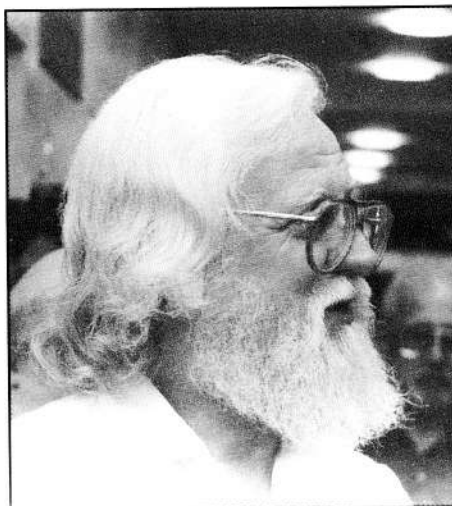
France

Jean-Francois Escoulen
Alain Mailland
Christophe Nancey

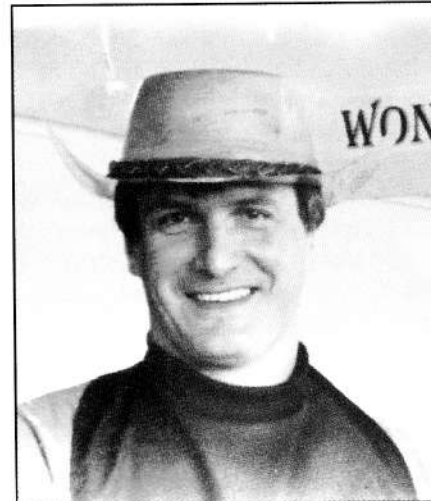
Just a few of the participating artists



John Jordan



Melvyn Firmager



Phil Irons



Ray Key



Stuart Mortimer



Alain Mailland



Jean-Francois Escoulon

Germany

Eva Skupin
Earls Weissflog
16th May 2003 to 15th June 2003
From the Wood Gallery
Hay-on-Wye, Hereford, HR3 1xx
Tel: 0149797821355
28th June 2003 to 26th July 2003.

The Ronald Pile Gallery
38a 51. Mary92s Street
Ely. Cambs. CB7 4E5
Tel: 01353 666675
8th August 2003 to 10th August 2003
International Woodturning Seminar
2003
Loughborough University, Leicester.
Contact: Mike Morley on 01276 23424
for further details.



Mike Scott

Visit the Tony Boase web site at www.tributetotonyboase.co.uk

Seminar Auction Appeal

The AWGB has always put a great deal of emphasis 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. We are looking for quality pieces of work that delegates would be willing to put their hands deep into their pockets to bid for.

Every penny raised at the auction is allocated to the Members Development Fund. This fund is used 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.

Seminar Day Tickets

For a number of years, we have deliberated about allowing members to attend the seminar on a daily basis. We have until now rejected the idea on the grounds of increased administration

and the seminar has always been sold as 'The whole experience' and day visitors might be thought to detract from this.

Because of the falling numbers of delegates attending recent seminars, the committee have agreed to give the idea of day tickets a trial run.

For this years seminar, the committee has agreed to allow 50 only day tickets for members to

attend the seminar on the Saturday only. The cost of these tickets will be £65.00 per head which will include teas and coffee in the break and a lunch.

Theo Fabergé honoured by Worshipful Company

In recognition of Theo Fabergé's work and to celebrate his eightieth birthday, the Worshipful Company of Turners have decided to honour him in two ways, firstly by making him an Honorary Liveryman of the Company and by instituting a Theo Fabergé Competition for a turned egg.

Theo was made a Freeman Prizeman of the Company in 1979, an honour bestowed only very rarely, in recognition of his outstanding work and regularly won prizes in the Company's Turning Competitions.

It is fitting that the first Theo Fabergé Prize Competition will take place in 2004, 400 years after the Worshipful Company of Turners was granted its Royal Charter.

Colonel Robert Lucas, Chairman of the Howe Committee of the Worshipful Company of Turners, announced the honour at a dinner



organised by the St Petersburg Collection last September.

The honour places Theo in the company of many famous names who have achieved Honorary Freeman and Liverymen of the Company status, including the Explorer H. M. Stanley, ex

Prime Ministers David Lloyd George and William Gladstone as well as Baroness Burdett Coutts, Sir Henry Bessemer (of steel fame) and Sir Frederick Leighton (President of the Royal Academy).

Here are a few facts about the Worshipful Company of Turners you may not have known.....

The Turners are 51st in the order of precedence out of the 103 City Livery Companies in London and was granted its Charter by King James I in 1604.

The Lord Mayor of the City of London is still elected by the Livermen of the Companies.

The Companies are major contributors to charitable causes. In 1999, they gave over £38,000,000 to charity.

Photo courtesy of *The Woodturner*.

AWGB 9th International Woodturning Seminar

*8th 9th & 10th August 2003
Loughborough University, Leicestershire*

Main presenters:

**Alan Batty - England
Jimmy Clewes - England
Christian Delhon - France
Melvyn Ferminger - England
Tobias Kaye - England
Stuart King - England
Mike Mahoney - USA
Laura Ponting - Wales
Jacques Vesery - USA
Hans Weisflogg - Germany**

**For more details please refer to leaflet and application form
in this edition of Revolutions**

Make a date in your diary now.