

# *Revolutions*

THE NEWSLETTER OF THE ASSOCIATION OF WOODTURNERS OF GREAT BRITAIN

Issue No 65

£1.95 Free to members

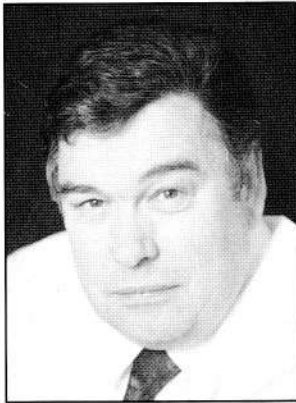
June 2003



Tazza by Paul Coker

Photo by Tony Boase

# Chairmans Notes



I have spent more time on my allotment than in the workshop during the last three months enjoying the lovely weather that we have been blessed with. That was until this last week when it has been quite wet. But that does not worry me so much now as during the good weather I erected a polytunnel where I can retreat to when it is wet and cold.

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## AGM

Only 5 branches were represented at the Branch Annual meeting held on the morning of the Annual General Meeting. This is the lowest number of branches attending since we started these meetings. I would be pleased to hear from Branches why they do not feel that it is worth their while to send a representative especially when we refund any travel expenses. Some 50 or so members attended the AGM in the afternoon.

## Co-opted Members to the Committee.

The post AGM committee meeting unanimously agreed to appoint Ray Key as our president for the coming year and I am pleased that he has accepted. Bill Care was re-appointed as newsletter editor, Brian Partridge as our Web Master and Peter Hockley who will look after Health and Safety and insurance. As there were no nominations for the Regional Representatives for the South and North the committee co-opted David

Grainger to represent the North and John Wilson to represent the South.

## Members Development Programme

The uptake on this scheme is extremely low and I for one do not know why. Here we are offering members the opportunity to increase their skills at woodturning and we are not getting anyone taking up the offer. I can only assume we have a membership of fully skilled people.

One of the answers to this perplexing problem came from the AGM when it was revealed that these grants were for youngsters or budding professional only. This is not the case – it is open to all members – please ask your Branch Secretary to have a look at the Members Development Handbook or if you do not belong to a branch, write to Tony Witham for a copy outlining your reasoning for applying. Along with grants for courses and sponsored memberships we are also offering seminar places to four members who can demonstrate that they are worthy of a place.

## Seminar

For a number of years now, members have asked to be able to come to the seminar for a day. This year we decided to try the idea of day tickets but it seems that hardly any members have taken up on this option. The number of members who have booked up for this year's seminar is also lower than at this time at the last seminar. Why this is so is not easy to answer. Are there too many free demonstrations around the country? Are there now too many International seminars in Europe? Is the line up of demonstrators not to members liking? Is the cost too high? Should we look at non-residential type of seminars? Is it held at the wrong time of the year? Who knows – what we do know is

that we try to bring you demonstrators who are going to inspire you to try new techniques. This may mean that we bring to you demonstrators that you may not have heard of but we know they have a talent that will bring just that little bit extra from the run of the mill woodturner.

Having said all that we shall have to look seriously at the next seminar if the numbers are going to decline. Plans for this one are well under way and with the added attraction of the Tony Boase Tribute exhibition it promises to be better than ever. If you have not yet booked there is an application form inserted in this newsletter.

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## Lastly

This edition of my notes does have a certain amount of negativity about it but that is how I see things at the moment. I know that branches are facing the same situation at the moment with difficulties in getting members to stand for branch committee let alone standing for the national body.

The executive committee will, during the coming year, address these problems and come up with some solutions. Having said all that I still believe we have a strong association with definite aims and objectives.

*Mike Dennis*

# The Association of Woodturners of Great Britain

www.woodturners.co.uk

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## Contents

|  |    |
|--|----|
| The problem with DIY stores                    | 4  |
| The Thame Show                                 | 4  |
| Diary Dates                                    | 6  |
| Woodturning competition                        | 7  |
| A history of The Friars                        | 8  |
| Build your own dust extractor                  | 8  |
| Letters  | 9  |
| Scottish National Woodworking Show             | 13 |
| Win a workshop                                 | 14 |
| Alexandra Palace Show                          | 16 |
| Worshipful Company Bursary competition results | 18 |
| Frank Clarke                                   | 19 |
| Turned on by design                            | 20 |

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 July 2003**

# Editorial

Once upon a time, I turned wood for a hobby. Circumstances changed and woodturning became my full time occupation and so I began looking for something else to do in my leisure time. I've always been a 'collector' of things over the years from cigarette cards and postage stamps as a kid through to British military swords and playing cards as an adult but it's not really a hobby – it's just my nature. Although the things I collect may change over the years, my magpie instincts probably won't. I have lots of other interests from fishing to astronomy and it's that last one that raised its head recently. A general conversation in the 'local' about astronomy prompted a friend to say "my mate's got an observatory in his garden". There were derisive shouts of "where does he live then, Jodrell Bank?" from around the pub but not before I had said how much I would love to look through a powerful telescope. A couple of days later, my friend rang and said "Come on, it's a clear night, we're going to look through my mate's telescope". Well as it turned out, his friend did have an observatory in the roof of his barn and had a motorised fourteen inch reflector telescope mounted in it linked up to a computer. I spent a very happy couple of hours looking into the sky, looking at Saturn's rings and Jupiter's moons as well as star clusters and a nebula and came down from the observatory thoroughly satisfied with the time I had spent learning something new. Shouldn't this be what we are looking for in a hobby – the opportunity to do something completely different and escape from the problems associated with earning a living?

We woodturners are an odd bunch. Having made a bowl, we then do our best to camouflage the fact that it was ever fitted to a lathe. When

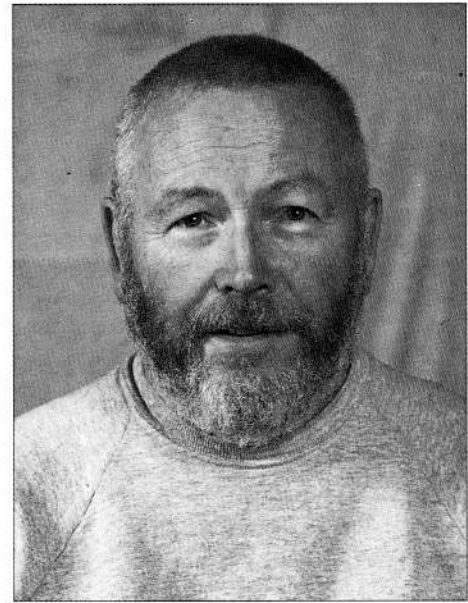
woodturners collet chucks were introduced, one of the advertising features was the "decorative recess" left in the bottom – a huge improvement on four screw holes or the base completely covered with the offcuts of baize from the local snooker hall. No sooner had we started to use these chucks than someone decided it would be great to remove this recess as well.

Who did that?

Other hand made products still proudly display the evidence of how they were made in the finished product so why don't we? Potters still leave their finger marks on the inside of pots they have thrown and free blown glass often has signs of where the piece was snapped off the pontil iron – this being one of the features of "hand made" goods. It is normally only mass produced items that don't display these unique marks yet we as turners do our best to remove the evidence of craftsman made goods. Is this a need to convince people that it's not hand made at all?

It is with great sadness that we have to announce the death of Frank Clarke as the result of a road accident in Ireland. An obituary appears on page 19 and a memorial service was held for Frank at 2.30pm on Sunday 18th May 2003 in Ballyseedy Church, just outside Tralee, Co Kerry.

I would like to thank all those clubs that have started to send me copies of their newsletters and their diary dates for visiting turners to their clubs. Please keep them coming.



And finally, as we all become more aware of the possibilities of being taken to court for failing to give the end user sufficient information to enable them to operate the product safely and correctly, the following warning is reputedly to be found on a Swedish chainsaw - "Do not attempt to stop chain with your hands or genitals".

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## Stop press

On the afternoon of the 24th May 2003 at the Tony Boase Tribute exhibition at the Hay-on-Wye gallery, a piece of work completed by Jacques Vesary was stolen. The most expensive piece in the exhibition valued at £1400 had already been purchased by a collector.

*Bill Care*

# *The problems with DIY stores*

*By Bob Richards (Membership No 3733)*

We hear a lot about the pitfalls of shopping in a DIY store, but how about the problems for those actually working in one.

Some of the people and the questions they ask are frankly quite frightening. One of the most frequently asked questions when you are walking around with an apron printed with the Company logo is, "Do you work here?" My usual reply is "only if the boss is watching."

We had one lady who came to the store and explained that she wanted to hang a picture on the wall that was made from plasterboard on two inch battens fitted to a solid wall and therefore needed a really long screw. Another favourite is the person who comes in to purchase abrasive for their power sander and when asked what sander it's for, the usually reply "It's

blue!"

Quite often we get someone asking for a specific brand of drill bit because they believe they must use the same brand as the electric drill.

You then get the "professional builder" who buys the cheapest tools they can find and then expects them to last as long as trade quality tools.

We recently had a gentleman bring an electric chainsaw in because it was not working. We tried it and found it worked OK only to discover that he had not released the chainbreak first. We also had someone requesting U bend nails who was actually looking for staples and someone fitting nuts and bolts through the centre of a circular saw blade. When questioned as to why he was doing this, he replied that he intended fitting it to an electric drill.

We then get those that do not seem to understand what a DIY store actually sells, like the lady who asked where the pet food was kept and the gentleman who asked if we sold televisions.

I recently had two people bring a chainsaw in because the chain had come off and despite the fact they had the instruction book with them, they had no idea how to put the chain back on. After I refitted it, I discovered that they had borrowed the machine and had no idea how to use it!!!

We also have the shoppers that do not believe that DIY actually means doing it themselves. They expect you to get them a trolley, pick the stock off the shelves for them and then load their car. We even get asked if we will actually do the job for them as well!

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## *The Thame Show*

On the 3<sup>rd</sup>, 4<sup>th</sup> and 5<sup>th</sup> of May, the AWGB setup a stand at the "3<sup>rd</sup> South Oxfordshire Craft Show Working Wood", displaying members work and an advice clinic.

This was an excellent weekend with many members of the public interested in the AWGB and the display of work, many leaflets and application forms where handed out. I find it great pleasure in interacting with the public - answering questions on how an item is made, what is the wood, how is it coloured and why. It can also be very amusing at times, I had two items on the display stand donated by the turner who was situated on the opposite side of the marquee who also had the same items displayed on his stand as well, a small sycamore bowl dyed blue and a small texture bowl. During the course of the show, I overheard a couple say "these bowls are better than the ones on the other side of the marquee". The ones on the AWGB stand must have been better because I sold both of them and had to nip over to the other side of the

marquee to ask for some more!

Another incident occurred when Peter Hockley was turning a light pull. A small crowd had gathered around the demonstration when this young lad came up to me and said, "Mister what's he making". I explained that it was a light pull for turning the bathroom light on and off. "Oh" he said, after a few seconds. He then asked "do you give them away?", to which I replied "no we don't give them away, they are not free". Another 10 seconds past then he asked "how much do you charge for them" to which I replied £1.50 each. In a loud voice he said "that's a bargain, all the work that's gone into that and only £1.50". The small crowd laughed and smiled. When Peter put another piece of wood onto the lathe to make another light pull he asked the young lad "what shape would you like me to make this one" the young lad replied "just let it flow, be creative and see what comes out" when Peter finished, the young lad turned to his mother and said "I asked him to be creative

and my God, has he been creative".

Again laughter erupted from the crowd, this young lad not only gave us a good sales pitch but made a number of people laugh and smile.

At the end of the show it was also gratifying to have 2 people come up and say "Its nice to see the AWGB here at this event, you've put on a good display" and the event organiser also came as we were packing up to apologise for the attendance being lower than last year and to complement us for putting on an excellent display.

I would like to pass on the complement and thank John Wood, Brian Woodridge and Peter Hockley for their help during the show in talking to the public, answering questions about the pieces on display and the AWGB and for demonstrating in the advice clinic. And last, but not least, a thank you to the members that supplied items for display on the stand.

*Tony Walton*

# *Demonstrations around the clubs*

**East Surrey Woodturners**  
present a demonstration by

**Mark Hancock**

on Sunday 14th September 2003  
from 10.00 - 4.00

at

The Edgecoombe Centre  
Monkshill Estate  
Selsdon  
Surrey

Cost: £10.00 including tea and coffee

and

the Annual Exhibition and  
Demonstration  
on Saturday 25th October 2003  
at

The Banstead Community Hall  
Park Road  
Banstead  
Surrey

Ample free parking, entry £1.00  
Refreshments available throughout the  
day

For further details, contact:

Neil Innes on  
Tel: 0208 393 7506  
email: n.d.innes@btinternet.com

**Coombe Abbey Woodturners**  
have a demonstration by

**Jimmy Clewes**

on

8th November 2003

further details from the Secretary  
Geoff Astin on: 01788 810431

**West Suffolk Woodturning  
Club**

Demonstration by

**Gary Rance**

Saturday 14th June 2003  
10.00 - 4.30

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

**West Midlands Woodturners  
Association**

Full day demonstrations

**Jimmy Clewes**

Sunday 13th July 2003  
9.00 - 5.00

and

**Chris Stott**

Sunday 12th October 2003  
9.00 - 5.00

Tea and coffee available  
For details, contact:

John Witham (Events Secretary)  
37 Trentham Road  
Hartshill  
Warwickshire CV10 0SN  
Tel: 002476 394303

**Suffolk Essex Cambs Border**

present a demo by

**Ray Key**

Saturday 12th July  
10.00 - 5.00  
Cost £6.00

Tickets from:

Brian Partridge 01473 828489  
or  
Peter Child Woodturning

## **AWGB 9th International Woodturning Seminar**

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**

**Jaques Vesery - USA**

**Hans Weisflogg - Germany**

**Loughborough University, Leicester. 8th, 9th & 10th August 2003**

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.

# "Woodturning" magazine competition

Don't miss out on the chance to win a whole host of goodies at this year's Woodturning magazine competition to be held at the Tools 2003 show. Editor Mark Baker outlines the three categories and the conditions of entry.

*It's that time again when I have to introduce the new categories for this year's Woodturning magazine competition at Tool 2003, co-sponsored by Axminster Power Tool Centre. As most of you will have witnessed for yourselves, the amount of entries has consistently increased year on year and I am optimistic that we can break the 200 barrier this time round. We came very close last year, and the standard of work on display was particularly high. Please do take the time to have a go.*

*I have reduced the amount of categories this year to three, but have widened the remit in one of them so as not to restrict what can be created too much. Remember: whatever you make, have fun doing it!*

## Tools 2003 Categories

### Something for the Kitchen

This is an interesting category as any kitchen-related paraphernalia can be entered, ranging from bowls to scales to egg cups - anything, so long as it has a use within the kitchen. This 'rule' will obviously affect the choice(s) of timber used, along with the style, functionality and finish.

### Turn a platter

A platter makes a stunning centrepiece for any table and this is one area where the shape and the wood used can

come together to produce an eye-opening turning. The minimum size for this category is 355mm(14in) diameter and 38mm(1.5in) thick.

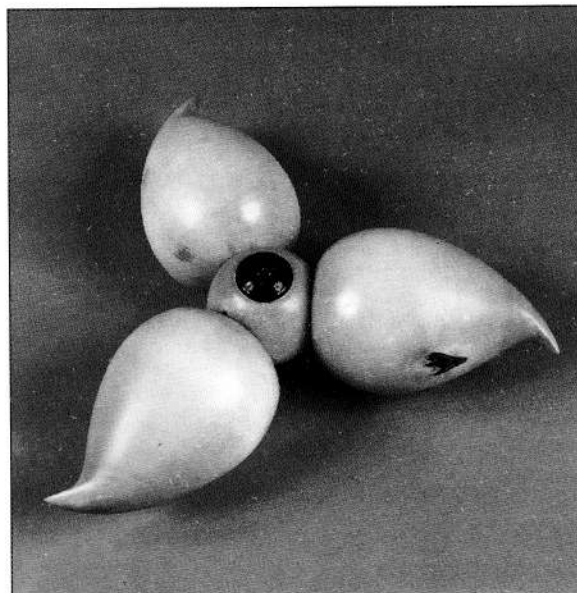
### Open gallery

The section is open to anyone and any style of turning, being the only category that both professional and past winners are eligible to enter. Last year we were able to display a very high standard of work and we are anticipating much the same this year.

### Contact details

For further information on the competition and/or to obtain an entry form, contact:

Janet Mitchell  
GMC Publications Ltd  
166 High Street  
Lewes  
East Sussex BN7 1XU  
Tel: 01273 477374



Sycamore and ebony hollow form by Juliet Heryet won Gold in the Open Gallery and the Tony Boase Award

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email: [janetm@thegmcgroup.com](mailto:janetm@thegmcgroup.com)

### Show details

The Woodturning Tools 2003 competition will be held at the Westpoint Exhibition Centre from the 6th to the 8th November 2003 at:

West Point Exhibition Centre  
Exeter  
Devon

Thursday the 6th is a special preview day and to enter, you will have to have obtained an advance ticket. Friday the 7th and Saturday the 8th are open to everyone and you can either order tickets in advance or pay at the door.

Advance tickets can be obtained from 01297 34836



This multi-axis turned piece by Mr Screen won a Bronze award in the Open Gallery at last year's show

Photographs courtesy of GMC/Anthony Bailey

# *A history of The Friars*

*by Peter Martin*

I'm grateful to Peter Martin for the following extract from the Kent branch news sheet, *Counter Revolutions* giving some background to their new premises following the move from Poolewood. Ed.

By now you all will have received notification that we are moving our club room from Poolewood to The Friars at Aylesford. We are indeed privileged to have found such an historic site upon which to practice our craft and I thought maybe some of you would like to know a little more about "The Friars".

The monks who reside and teach at The Friars are Carmelites, a religious order that has its origins in groups of hermits that used to live on Mount Carmel at the beginning of the 13th Century. When their traditional home was overrun by the Saracens, some of these hermits accepted an offer by the English Crusaders to come to England and they arrived at The Friars in 1242.

Richard de Grey gave them a small

piece of marshy land at his manor in Aylesford next to the river Medway and just north-west of the village. The order was first recognised in 1247. The first buildings were a small chapel and some cells, probably made of wood, which were situated where the present choir chapel is sited. The transition from hermits to friars was largely due to St. Simon Stock who became one of the first Priors of the Order and was thought to have originated in either Stoke, in the Isle of Grain, or Stockbury, where Poolewood is located. Financial assistance was given by Henry III.

From that beginning, the Carmelite Order spread throughout the British Isles.

The Friars, being situated on The Pilgrims Way, offered hospitality to pilgrims and quite a large market garden was established which existed until very recent times. Thousands of pilgrims are still welcomed at The Friars.

At the dissolution of the monasteries in 1538, The Friars, valued at that time at

42s 6d for the 18 acres that it comprised, passed into the hands of Sir Thomas Wyatt of Allington Castle, together with the Cistercian Abbey at Boxley and the Benedictine Convent at West Malling. The Wyatts, who never lived at The Friars, having rented it out on a 40 years lease at 102 shillings a year, lost their lands under Queen Mary and Sir John Sedley took over the property. By the 1670s, The Friars had become a fine mansion and stayed that way until 1930 when it was severely damaged by fire. Following restoration, The Friars was put up for sale in 1949 and the Cannelites were able to buy back their ancient home. Fr. Malachy Lynch was the first Prior after Aylesford was reopened and he was responsible for the open-air shrine which can be seen today.

As you can see, The Friars is steeped in history and is well worth a visit at times other than club meetings. Let us hope that our association with The Friars is a long and happy one.

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## *Build your own budget dust extractor*

*by Don Cording*

I'm grateful to Don Cording for the following idea that was published in Cheam Woodturners Association newsletter - Ed

I used half inch thick MDF for the case measuring 18in long by 11in high and 6in deep. A 6in hole was cut in the back of the case to take a kitchen extractor, or you could use two smaller extractors and use only one or both to suit conditions at the time of working.

A Microclene filter MC400 was fitted onto chicken wire mesh situated just

inside the front aperture of the case, the wire fitted to a three quarter inch softwood inner frame about three quarters of an inch from the face edge, kept in position with a trigger tacker or you could use staples. The filter pad was cut in half and fitted upright next to each other to give better proportioned shape to the extractor and an upright bar fitted to the inner framework to coincide with the join in the filter.

Finally, one inch by half inch beading was fitted to the case front so the filter pad could be tucked under the edge

and an offcut of the chicken wire tacked over the rear aperture to avoid mishaps with fingers.

The extractor was from Wickes and cost about £26 and the filter pad was £4.99.

The extractor can be wall fitted or hung from the ceiling and extracts about 248 cubic metres per hour. I found this extractor works very well for me and is sited above and to the left of my lathe with a gap of around three inches between the back and the wall for free passage of air. I fitted baffles along the base and right edge to deflect the down draft of air.

# Letters to the editor

Dear Bill

On reading the article on the foot switch, I liked the idea of something that meant that if one jumped back the lathe turned off. However, the way the switch is positioned caused me some concern. It seems to me that as it is, it presents a subtle but serious hazard to health. For reasons explained below the design as presented could cause severe back strain.

I realise that holding the switch in takes no effort at all. This is not the source of the strain. The danger comes from the way we stand when we turn.

It is oh-so tempting to stand still at the lathe, yet this is the cause of so many problems. We stand still partly because after a few catches, we all try holding the tool hard and not swinging the handle with the curve. This avoids a few catches, maybe even a lot, but it means that when we do have a catch, it is all the more violent because we are holding the tool so hard. Believe me, I have done it. I went through my struggles like everyone else. Now though, I have learnt that to observe how the tool likes to cut, and at what angle it cuts most sweetly is the best and safest route. That way the tools can be held gently and if there is a catch it is such a slight one that no real damage results.

This is where the problem with the foot switch comes in. In order to present the tool at the right angle, most often the body has to move with the flow of the cut. This is particularly true in bowl turning. Richard Raffan points this out in his videos as do I. A good stance for turning requires the feet to be spread apart and the whole body be free to move from the ankles and even with a step or shuffle during the cut to accommodate the tool's swing. Fail to do this and the back and the shoulders freeze up in an effort to control the tool without catches.

This causes a real strain on both the lower and more particularly the upper back. Neck and shoulder strain are common among woodturners and keeping one's feet carefully still to avoid the lathe continually stopping on

one is only going to make this worse. Safety is about being alive and attentive to what is happening. If one is really listening to the cut, to how the tool and the wood are responding to each other, then one can soon anticipate accidents. I am concerned that our safety culture is deadening life and limiting individual creativity by making people more afraid of the risks than the benefits of things. Also if I think of the accidents I have seen and heard of, this would not have helped. Damage has been caused to the people I know and I am by things that fly off the lathe, or clothes that pull the body into the lathe. Neither of these scenarios are cured by this ingenious idea.

Please do not think that I am against preventing accidents (send him to Siberia if he disagrees with the state position.) and quite likely this idea could save an accident here and there so maybe what it needs is a rethink rather than abandoning as I might seem to suggest.

Now what if it was operated by a PIR switch. Could it be arranged so that if one is a certain distance outside one's normal operating field the lathe stopped? Or maybe the PIR field could be limited to a precise angle by shields so that only the narrow area of stance is covered?

Over to you sparky.

Tobias Kaye

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Dear Sir

Cheating

I refer to your editorial in the February edition of *Revolutions*

May I suggest that cheating only arises when there is a deliberate attempt to deceive?

For example, I think very few people would accept any product produced by a computer as 'hand crafted' however skilful the art of the programmer but that for many, if not all, the type of tool or method used

would be unimportant provided it was under the guidance of the craftsman. Most of us recognise that there is a unique quality to each individual piece produced by the true craftsman that can never be found in a machine-produced article. Although we can never, or very rarely, put it into words, there is something about the feel and sight of a masterpiece that we know is the child of the intimate relationship between the craftsman and the piece that he is turning.

Further, I am not sure that the relationship between the producer and the purchaser is as simple as you imply in your editorial. I believe that the purchaser is, in his mind, buying much more than an object to 'stick on the shelf'. He buys into the concept that true art can only be created by the human spirit in close harmony with the potential or actual beauty of the material that is being used. The craftsman, on his part, is selling something of himself above and beyond the mere act of turning as he remembers what he set out to achieve and how close he came to achieving it. In short, if I did not want the joy and frustrations of woodturning and knowing that the lopsided bowl with the hole in the bottom is all my own work, I would have bought a computer controlled capstan lathe and turned out widgets all exactly the same.

You may be interested to know that I was recently approached by a friend of mine who is a highly skilled computer programmer. He wanted to know if there would be any market amongst woodturners for a Mistake And Localised Cock-up Over Labelling Machine. Apparently the machine, which would be marketed under the name MALCOLM, is designed to place a name or address label over such things as a hole in the bottom of a piece. I assured him that such a thing was unknown in the world of woodturning and that it would have no buyers!

David Sherwood

# *Association of Woodturners of Great Britain*

## **Annual General Meeting**

Water Orton Primary School, Sunday April 6th 2003

Prior to the business of the day the Chairman of the Association, Mike Dennis, awarded life membership of the AWGB to Graham Lovett in recognition of his unstinting service to the Association. Graham had given willingly of his time and services over a period of many years as an executive committee member and as manager of the stand at the NEC exhibitions.

- 1 Apologies for absence had been received from Ray Key, Tony Witham, Derek Phillips, John Buckland, Bill Care and Joe Cately.
- 2 The minutes of the AGM held at Broadwell Village Hall, Broadwell, Stow on the Wold on 10th March 2002 and previously circulated in "Revolutions" issue no. 61 were accepted by the meeting as being a true record, proposed by Graham Lovett and seconded by Brian Partridge.
- 3 Mike Dennis, Honorary Chairman of the Association presented his annual report to the meeting and a copy of this is attached to these minutes. Dave Grainger proposed acceptance of the report and Peter Carless seconded, the proposal was accepted unanimously.
- 4 The Honorary Treasurer, Mike Morley, presented the accounts for the year 2002 to the meeting, a copy of which is attached to these minutes. He gave a brief resume of methods of accounting used to arrive at the figures and an overall picture of the state of the Association's finances. There were a couple of questions which the Treasurer was able to answer to the satisfaction of the questioner and the accounts showed the Association to be on a sound financial footing. No recommendation for an increase in subscription was made at this time. David Ouelette proposed acceptance of the accounts and Peter Hockley seconded, they were accepted unanimously.
- 5 As only one nomination per executive post had been received the following were duly elected:-

Chairman - Mike Dennis  
Vice Chairman - Tony Witham  
Treasurer - Mike Morley  
Secretary - Lionel Pringle
- 6 As only one nomination had been received for post of Executive Committee member Derek Phillips was duly elected.
- 7 No nominations had been received for the posts of Regional Representatives for the North and the South, as a consequence of this the Executive Committee will co-opt persons to fill these vacancies at their next meeting.

8 No formal applications had been received for matters for discussion, however the Chairman did invite questions or comments from the floor.

A request was made for the Executive Committee to consider the possibility of providing the demonstrator grant on a pro-rata basis, ie larger groups receiving larger grants.

Mike Dennis drew the meetings attention to the fact that the Members Development Programme was currently being under used. He emphasised that it was there as a benefit for all members irrespective of whether they were in woodturning for pleasure or profit. It was intended to help those who had an overriding interest in woodturning but may not have the finances to advance their skills as they may wish.

Mike Dennis advised the meeting that posters and leaflets about membership and the seminar were available and requested those present to take some supplies away with them.

Mike Dennis closed the meeting at 2.35pm with thanks to the members of the West Midlands branch for their help with the setting up of the venue and the provision of catering facilities.

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## **The Association of Woodturners of Great Britain**

### **Notes and Statement of Accounting Procedures**

#### **Basis of Accounting**

The accounts have been prepared under the historical cost convention

#### **Fixed Assets**

Values for fixed assets owned and purchased by the association are presented under four categories:

1. Computers and Software
2. Exhibition and display equipment
3. Lathes and tools
4. Videos and Slides.

Values shown are current book values derived from historical cost less accumulated depreciation.

Depreciation rates used are 25% per annum of original cost for computers and software and 15% for all other items.

#### **Membership Subscriptions**

Membership subscriptions are those relevant to year 2002 membership.

#### **Bank Interest**

Interest from both the Association's current account and from a separate deposit account is an integral part of the Association's operations.

#### **Accruals**

All known expenditure paid after 31/12/2002 that is correctly attributed to 2002 has been included in the financial statements.

#### **Stock**

Stock items comprise "Wonders in Wood" books, badges, car stickers and binders for Revolutions. Whilst the latter are valued at cost, the stock of books was written down in 2001 to £1 per copy to reflect the reduced sales rate.

#### **Prepayments**

Prepayments comprise the purchase of Membership cards for 2003, and the payment of the insurance premiums for 2003.

#### **Taxation**

The Association is liable to Corporation Tax as it is a members club on the income arising from the temporary deposit of members' subscriptions. This has suffered tax at source and this is available to offset the Corporation Tax. Due to differing rates a refund is expected in 2003

#### **Seminar 2003**

Advance expenditure has been incurred for the 2003 Seminar in respect of a down payment to Loughborough University, publicity material and planning meetings. Advance booking receipts are shown on the balance sheet.

#### **Trade Creditors**

Trade creditors comprise an Accountant's fee of £165, the payment for equipment storage at Bisley, payments for the final 2002 issue of Revolutions and pre-payments by Branches for additional insurance.

#### **Charitable Donations**

A donation of £400 was made to the Rowan Foundation to mark the contribution made by Tony Boase to the AWGB. The figure shown is the net charge to the accounts following the allocation of sales at the Alexandra Palace show to the fund and of other donations. A further £449.39 has been contributed as postage costs, funded from the Development Fund for the project to complete much of Tony's unfinished work which is being directed by Mike Scott

#### **Competitions**

During 2002 the Association provided prize funds into the series of competitions organised by the Worshipful Company of Turners.

Mike Morley  
Hon. Treasurer

# Balance Sheet at 31st December 2001

|  | 2002<br>£       | 2001<br>£    |
|--|-----------------|--------------|
| <b>FIXED ASSETS</b>                          |                 |              |
| Computers and Software                       | 484.92          | 523          |
| Exhibition and Display                       | 229.10          | 427          |
| Lathes and Tools                             | 85.25           | 214          |
| Videos and Slides                            | 102.27          | 145          |
| <b>Net Book Value</b>                        | <b>901.54</b>   | <b>1309</b>  |
| <b>CURRENT ASSETS</b>                        |                 |              |
| Stock  | 2454.82         | 3028         |
| Prepayments                                  | 5263.23         | 4090         |
| Debtor                                       |                 | 384          |
| AWGB Premier Account                         | 38248.87        | 28582        |
| AWGB Current Account                         | -276.14         | 5701         |
|  | <b>43690.78</b> | <b>41784</b> |
| <b>CURRENT LIABILITIES</b>                   |                 |              |
| Creditors                                    | 2926.50         | 772          |
| Membership Subscriptions In Advance          | 1032.50         | 4710         |
| Seminar Advance bookings                     | 2140.00         |              |
|  | <b>6099.00</b>  | <b>5489</b>  |
| <b>Net Current Assets</b>                    | <b>37591.78</b> | <b>36295</b> |
| <b>TOTAL ASSETS LESS CURRENT LIABILITIES</b> | <b>38493.32</b> | <b>37604</b> |
| <b>REPRESENTED BY:</b>                       |                 |              |
| Accumulated Funds B/fwd                      | 23421.08        | 21833        |
| Net surplus for the Period                   | 3956.76         | 1588         |
| Subtotal                                     | <b>27377.84</b> | <b>23421</b> |
| AWGB Development Fund                        | 5485.31         | 4500         |
| Activity 2002/ Additions 2001                | -1149.39        | 985          |
|  | <b>4335.92</b>  | <b>5485</b>  |
| AWGB Seminar Account                         | 8697.11         | 4771         |
|  | -1917.55        | 3928         |
|  | 6779.56         | 8697         |
|  | <b>38493.32</b> | <b>37604</b> |

# *The Scottish National Woodworking Show*

The Scottish National Woodworking Show, organised by SK Promotions, was held at the SECC Glasgow on the 14, 15 & 16th March 2003 and the Strathclyde Woodturners were in attendance once again. Members brought examples of their work along and there were turning demonstrations on two lathes going on throughout the day.

On the first day of the show, Strathclyde Woodturners were presented with a cheque for £4987 from The Scottish Arts Council in conjunction with the Nation Lottery.



The "Awards for All" cheque was as a result of a successful application for funding and the money is to be used

for the purchase of machinery, tools, materials and training aids.

So far, a large trailer to enable equipment and materials to be moved around and a large bandsaw have been purchased, both forming part of the "wish list" they had to submit when the application was made.

The cheque was presented by Mary Cassidy from the Scottish Arts Council to Strathclyde Secretary Jim Pearson and Treasurer Jim Bolton.



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*Make a date in your diary*  
*9th International Woodturning Seminar*  
*on 8th, 9th & 10th August 2003*

# *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](mailto:alan@alanholtham.com)).

The prizes on offer are up to six woodturning workshops consisting of lathe, tools and grinder with a further prize of £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.

## *You've missed the discount but it's not too late to book!*

Planning of the AWGB Seminar in August continues with the demonstrator line up complete and the programme planning going well. Bookings have been good and up to now, the delegates have benefited from the £10 discount for early payment. This is now at an end but the Seminar will still be good value at £220 for the full works including standard accommodation and all meals.

One feature of the booking pattern is that several non-turning partners will accompany their turners so that all of the En-suite double rooms have now been booked.

As was announced in the last Revolutions, we have also introduced the option of a day visit for the Saturday at £65 to include the presentations, gallery and lunch.

You will find a revised booking form on the Website at::

[www.woodturners.co.uk](http://www.woodturners.co.uk)

but you can still use your old one if you have not lost it.

Alternatively, contact Mike Morley (see page 3 for contact details,) and he will send you a form.

# The Alexandra Palace Woodworking show

a report by Tony Walton

The Alexandra Palace woodworking show took place on Friday 21<sup>st</sup> to 23<sup>rd</sup> February 2003. As this was the first time I have been to this show I am unable to comment on the relationship to other years but have been told that it was better than the last couple of years. The aisles were wider than normal but still full of people on all three days, but it is worth noting that the wide aisles made it easier for the disabled to move more freely about the show.

There were plenty of tools, accessories, timber and other items on display with a number of special offers (show specials) to be had plus a good selection of professional turners demonstrating. One could watch the demonstrations all day - they make it look so easy.

The AWGB stand displayed a wide variety of work ranging from large to small, plain to ornate and seemed to draw the public in for a closer look. Some asked questions about

membership, location of clubs, and also questions about the work on display - how was this made, what sort of lathe was used to turn this item etc. etc. to which the stewards provided answers wherever possible.



Brian Partridge mid-demonstration

The advice clinic seemed to have a constant crowd watching the demonstrations or asking for advice on how to turn beads, coves, how to use the skew, how to turn bowls, hollow

forms, how to sharpen tools, how to overcome torn grain, how to obtain a good finish, how to apply finishes etc. to which the demonstrators gave sound advice on the safe use of tools and finishes.

The AWGB would like to thank Hegner for the loan of the advice clinic lathe, Chestnut Products for the donation of finishes, Five Star for the donation of adhesives and activator for use on the AWGB stand.

Also, a big thank you to the Middlesex Woodturners Association club members who volunteered to steward the display stand and to the advice clinic demonstrators, Tony Witham, Brian Partridge, Paul Howard, Chris Wedlake and Tony Walton.

To all those that visited the show, I hope you enjoyed your day.

## FOR SALE

### Disposal of the following magazines.

125 Woodturning  
39 Woodworking  
81 Woodworker  
41 Woodcarver

Any offers?  
Contact Frank Ellis  
44 Box Lane  
Boxmore  
Hemel Hempstead  
Herts HP3 0DJ  
Tel: 01442 832283

Coronet No 3. 36in lathe with bowl turning attachment. mounted on Coronet bench - £450.00  
Bench mounted Multico pillar drill - £75.00  
10 assorted turning tools - £75.00  
10 assorted quality Forstner bits - £60.00  
Triton router table - £60.00  
Multico scroll saw. 18in throat - £70  
Nutool scroll saw. 22in throat - £70.00  
Contact Alan Sheppard  
4 Drapers Road  
Enfield  
Middlesex EN2 8LT  
TEL: 0208 363 2441

Coronet No. 3 lathe 36 inch between centres  
bowl turning accessory plus  
assorted chucks and toolrests  
  
£450.00 ONO

Contact Pat Crowley  
01785 713388 or 01664 565592  
email: pat@onsite.demon.co.uk

*This column is provided as a service to members who wish to dispose of equipment for which they have no further use.*

*If you wish to place an advertisement it should be sent to the editor, either by post or email before the copy deadline date of the issue for which it is intended. This deadline date is displayed on the contents page of each issue.*

# *Worshipful Company of Turners Bursary Competition 2003 results*

The results of this year's worshipful Company Bursary Competition have now been released.

Of all the applicants, eight were short listed for interview and following those interviews, the three candidates listed were awarded the amounts shown.

It has also been decided by the Worshipful Company that they will run this competition every other year.

## **Bursary Competition results 2003**

**1st equal Stephen Copestake**  
Aged 29.

Stephen is an outstanding Ornamental Turner with a huge potential to go on and create highly original work. He is a quiet, almost diffident and fastidious young man but dedicated to producing elegant and beautiful ornamental work. He is determined to succeed in his field and has a huge talent, which we felt had to be nurtured.

### **Recommended award of £3000**

**1st equal Julie Heryat**  
Aged 43

Julie has only been turning for six years, but already she is an accomplished turner producing quite startling work in a wide variety of shapes and colours. All produced to an extremely high standard. She wishes to improve further, exploring different techniques; particularly multi-chuck and multi-aperture turning through tuition from French turner, Alain Mailland and hand thread chasing through tuition from Alan Batty. She is also incredibly involved in two Woodturning groups and a gallery. Overall, we were all impressed by her work and her obvious potential to improve in the future.

**Recommended award of £3000**



The Bursary Awards were presented by the Master of the Worshipful Company of Turners (Tony Crooks-Merideth) on April 2nd at the Apothecaries Hall in the City of London. The joint first prize winners were Julie Heryat and Stephen Copestake.

**3rd Carlyn Lindsey**  
Aged 39

Carlyn is an experienced turner who has worked in wood since a child. She works mainly in sycamore and various veneers which she glues between strips of sycamore. The resulting work is highly imaginative and impressive. She has been concentrating on her production work, but now wishes to explore and create more complex and larger pieces. We felt that her background (Honours Degree in 3 dimensional Art and Design) and her determination to succeed was well worth supporting. She would be a good advert and



Third place winner, Carlyn Lindsay and the Master

ambassador for the craft.

**Recommended award of £2000**

Photographs courtesy of Malcolm Cobb

# Obituary for Frank Clarke RPT

It is with much sorrow that we learn of the death of Frank Clarke. He died in a Dublin hospital in the early hours of Sunday 4th May after a road accident the previous Thursday.

Frank was a big man with a presence and personality to go with it. If you ever met him you would surely remember him the next time you saw him. I first met Frank around 1990 when he became a member of the Middlesex Woodturners and it was not long before he was elected on to the committee. We became great friends, a friendship that continued until his untimely death.

He was passionate about woodturning, not only in the craft itself but also in its development and organisation. He was exceptionally good at organising, with his meticulous standards and thoroughness, and a desire to make sure things were right. His neat and tidy nature was brought home to me on several occasions when we worked together, he was always saying how messy I was.

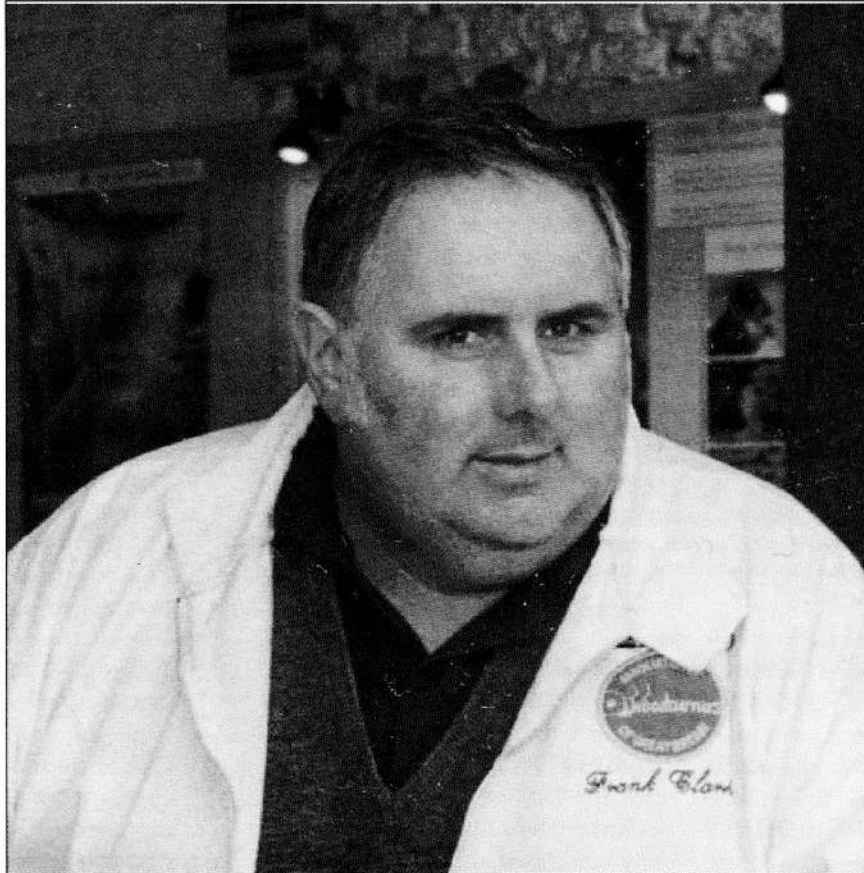
It was all of these qualities that made him such an asset to the AWGB when he was co-opted to the executive committee in 1992. He organised all of our stands at the National Woodworking exhibitions during this time. It was at these exhibitions that we would always be seen together

coercing the trade to take out adverts in *Revolutions* or donating raffle prizes for the seminar.

His warm personality and sense of humour was much appreciated by the trade and it was this trait that bought

Professional Register of The Worshipful Company of Turners. During the same year we were both honoured to be asked to judge the Open Competition for the Worshipful Company.

On his departure from these shores he told me that he was not going to get involved with any more committee's. That proclamation was short lived as he was soon involved with the Kerry chapter of the Irish Woodturners Guild and recently got involved with the Collaborative Chapter of the Irish Woodturners. This group aims to integrate the work of woodturners with practitioners of other crafts, in producing work with both crafts present in the final piece. He was working on a joint exhibition of this collaborative work to be held in France later this year.



the Association and the trade together in a way that is still close today.

He stood down in 2000 to give himself time to develop his own style and professional status in woodturning. It

was not long before he was organising the founding of the Cheam Woodturners where he became their first Chairman, he was a driving force in this group until 2002 when he moved to Ireland.

He was absolutely delighted in 1998 when he was accepted on the

I for one will miss Frank even though for the last 14 months he has lived the other side of the Irish Sea. His death is a sad loss for woodturning not only in Ireland but also in many other places where he had an influence. Our thoughts and condolences go to his wife, Lesley.

*Mike Dennis*

# Turned on by design

By Brian Hollet

In the first of two articles written especially for this publication Norfolk woodturner and writer, Brian Hollett, shares a few of his thoughts and ideas on that most personal of subjects, design.

Design must be the most overlooked, and least understood aspect of amateur woodturning but is, in fact, a primary skill, which needs to be mastered if our work is to be appreciated beyond our immediate family. Study the results of any turning competition and you are sure to see that lay judges choose well designed pieces over well made ones every time. and no amount of bleating on behalf of the more skilful loser will alter that fact.

Beauty, it is said, resides within the eye of the beholder. That is, of course, perfectly true but it certainly doesn't mean that a beholder's view cannot be anticipated and pandered to at every stage of a turned project's planning and manufacture (or any other creative activity for that matter). Because objects considered beautiful by our parents surrounded us from birth, we are all, to a certain extent, 'taught' what is beautiful and what is not. These 'environmental' tastes alter and evolve through both place and time. (Compare, for instance, a Mosque, a Norman cathedral and a modern Mormon Church to see how accepted beauty for a place of worship has evolved.) This unconscious learning process leads the majority of the population to accept the same kinds of form, shape and texture as likeable and this influences, not only, woodturning but pottery, architecture, painting, commercial packaging and every other design sphere.

With environmental taste being so widespread we woodturners (as well as every other artist and craftsman) can, successfully, seek inspiration from any source, not just other woodturners. I, at various times, have gleaned inspiration from such diverse

objects as a hot-air balloon, the onion-domes of Red Square, church bells, fruit, acorns and several styles of Greek and Roman pottery. I don't seek to replicate these objects, and almost never take anything into the workshop to copy. I do, however, spend a lot of time studying every nuance of suitable subjects that I come across during my passage through life. I try to decide what I like (and just as importantly dislike) about each, the implications of its form being made in wood and how it could possibly be improved. After this examination I put the subject from my mind and apparently forget all about it! The information so gleaned, however, will have been stored, probably getting incorporated and scrambled up with all my other design-memories. before, perhaps years later, being reborn as totally original work from my own mental design studio. I am unlikely to be aware of the idea's origins and, more often than not, they are no longer discernible.

## Serviceability

The first priority of any design, be it functional or fancy, must be to ensure that the finished article is fit for its primary purpose. This seems such a silly statement that many turners will be tempted to glaze over it without a second thought..and their work will surely suffer as a result! To demonstrate I will examine a simple turning project, which anyone could attempt, possibly in his sleep. A pastry cook's rolling pin.

The body of the pin should, for comfort's sake, be about the same length as the intended user's shoulder-span and slightly barrel shaped, to encourage the pastry to spread outwards. Its corners should be heavily radiused and the difference between its diameter and that of the handles great enough to allow 'knuckle room' so that the dough being rolled doesn't end up like a

ploughed field. The handles, themselves, should be big enough for comfort even after protracted use. and strong enough to take the user's upper-body weight. They should, if intended, spin freely and continue to do so even after being repeatedly clogged with flour, pastry and washing up water.

All of these design pointers are plainly obvious when seen here, in print, but how confident are you that you would have taken them all into consideration before starting the project?

Our designs must also be apparently, as well as actually, capable of performing their job. Our rolling pin may be demonstrably strong enough to roll pastry but many a cook will overlook it in favour of an empty milk bottle if it looks too fragile! The importance of a design looking right, as well as being right, is a thread that runs right through every aspect of design and should never be overlooked. It is, perhaps, best demonstrated by examining the design of a pig. Who, in his right mind would issue such slender and pointy front legs to support an animal of the proportions... in mud! Despite appearances to the contrary, however, the porker's limbs do seem to be perfectly fit for purpose.

## Aesthetics

Many of today's woodturners will be making more purely ornamental pieces than strictly functional ones so this second priority may well appear, at first sight, more important than the first. all think of aesthetics as being beautiful to the eye, but what of our other senses? Not many of us turn musical instruments that need to sound nice but what about smell and, even more importantly, touch. An admirer's eye

Continued on page

# *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.**

# *Seminar walking drastically reduced*

At the 2001 seminar, there were a lot of complaints about the amount of walking from the seminar to the dining hall. It was typically taking from 12 to 15 minutes each way. This took nearly half an hour out of the lunch break and caused some delegates to miss the beginning of the afternoon session. When we booked for this year we arranged for lunches to be served in a venue nearer the seminar and then we were told that this venue was being refurbished at the time we were there in August.

The Seminar Sub Committee has been working closely with the University to find a way of reducing the distance between the seminar building and the dining hall. I am pleased to be able to announce that this has been achieved on a visit to the University this week.

Lunch on Friday will be a choice of hot or cold meal in the Cayley Dining hall. This dining hall is the closest to the accommodation blocks and a 5 minute walk from the seminar building. It is on route from the accommodation blocks and the seminar building. This dining hall will also be used for all breakfasts.

For Saturday and Sunday lunches will be served in a building adjacent to the seminar building across a pathway – NO WALKING. The Friday evening buffet will also be served in this building.

The Banquet on Sunday night will be held in the Elvyn Richards Dining Hall as last time. This dining hall is near the accommodation blocks.

We were also concerned that the size of some of the rooms were a little on the small side and one of the rooms we used last time was not available to us this time. This left us with a bit of a problem which we could have overcome but during our visit we were offered some other rooms in an adjacent building.

The result of all this is that we have more space than we need and as a result the delegates should enjoy the seminar even more.

If you have not booked up for this seminar because of the amount of walking in 2001 then this is not an issue any more. **FOR THIS SEMINAR WALKING DRASTICALLY REDUCED.**

Mike Dennis

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## Turned on by design cont.

may well suggest a closer examination of a piece of work but it is the unconscious reaction of nose to beeswax and fingers to finish that will finalise the sale. Don't take my word for it, just stand back and watch potential customers at the next craft fair you attend. Those unconscious reactions are by far the best gauge of desirability, even if you are not the one trying to sell his work.

### **Open mind (as well as eye)**

An open mind is absolutely imperative if you are to succeed in turning pieces acceptable, or desirable, to strangers. You must train your eye to seek out harmonious shapes and sweet curves in every aspect of life. This 'designer's eye' is not easily, or swiftly, achieved but is the only route, that I know of, to design improvement. Without that designer's eye, even copying work from the pages of your favourite magazine will prove less than successful. You may well be more

skilful than I, and able to turn perfect copies from the magazine's pictures, but your past experience, your chosen piece of timber and the tools and equipment at your disposal, may well suggest (or force) changes on you. And each change, no matter how slight, will have a 'ripple' effect throughout the rest of the project.

In the next issue., editor allowing..I will put what I have said today to good use by taking a closer look at the actual design requirements of turned spindles, bowls, vessels and hollow forms. Between now and then give a thought to what I have said and, if you agree with it, tell me at Loughborough, if you don't, tell me anyway but also write to the editor so that all woodturners every where can share your views.

Happy turning.

## *For sale*

### **Exocet Hollow Turning tool**

Standard Model with camlock adjusting handle with the elliptical tip and chip cover PLUS a round tip and chip cover. Little used

£145 ono

### **Sorby RS 200 system**

Set includes Arm Brace handle, adjustable side handle, the hooker and the TCT slicer

£95 ono

For further info, contact  
Mike Dennis  
Tel: 01923 829844